

Billboard

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YEAR

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Jukes: Eye Eateries; Swing To Disco Cuts

By IS HOROWITZ

NEW YORK—Disco records are taking over an increasing share of jukebox program slots.

In this area, the creative center of the disco renaissance, it is estimated that half the 45s in the average coin-operated music machine now are dance disks. Those close to the scene report that the ratio of disco product to other records in boxes has doubled over the past eight months and is still tracking a rising curve.

For operators, the development is rated a commercial shot in the arm, providing new excitement in locations and more quarters in collection boxes.

Earnings are up, says Ben Chicofsky, managing director of Music & Amusement Assn. Inc., whose more than 100 operator members service some 10,000 locations in New York City and nearby Nassau and Suffolk counties.

He sees the disco surge as reviving record manufacturer interest in singles which, he feels, have suffered neglect in recent years. "Some labels have now come to realize that juke-

(Continued on page 30)

By ANNE DUSTON

CHICAGO—Operators may soon be adding fast food outlets as jukebox locations, according to marketing research by Rock-Ola Manufacturing Corp.

The food chains, traditionally a bastion against the jukebox because it retains customers in the location, are now reconsidering their philosophy. At least one national pizza chain is installing Rock-Ola boxes in the Southwestern U.S. on a trial basis for several months.

Changes in fast food operations, documented by the National Restaurant Assn. indicate a desire to retain the customer and get him to part with more money while he is there.

To this end, menus have been expanded, hours have been lengthened, and eating areas are being upgraded for a more leisurely dining experience.

Some food chains that have experimented with live music in the past are considering the move to jukeboxes because of the opportunity for profit while providing a music atmosphere, compared to the "loss"

(Continued on page 30)

U.K. Pubs In Mechanical Rights Effort

By MIKE HENNESSEY

LONDON—Collection of mechanical royalties in the U.K. is likely to follow the American pattern with the mailing last week to shareholders of the Mechanical Copyright Protection Society (MCPS) of an offer document recommending takeover by the Music Publishers Assn.

At any rate, the bid moves one

(Continued on page 58)

Newark: 4 Guilty, 2 Are Acquitted

By RUDY GARCIA

NEW YORK—Nat Tarnopol, president of Brunswick Records Corp., and three other label executives were found guilty in Federal Court in Newark Thursday (26) of various fraud and conspiracy charges after a seven-week trial, shortened when the defense chose to rest its case without calling any witnesses. Two other Brunswick executives were acquitted of all charges.

The jury, which had deliberated

25 hours over a period of three days, returned the verdict late Thursday afternoon, several hours after asking Federal Judge Frederick Lacey, who has presided over the lengthy trial,

(Continued on page 12)

Unisetete Players For Zurich AES

By STEPHEN TRAIMAN

NEW YORK—The long-awaited first hardware versions of the BASF 1/4-inch Unisetete system are to be premiered by Studer and EMT/Franz at the opening of the 53rd AES convention and exhibit Tuesday (2) at Zurich's Hotel International.

EMT/Franz, now Franz Vertriebsgesellschaft in Lahr, Germany, is showing its "Unimatic" cassette machine with the Unisetete transport and tape. Studer is featuring a cassette changer for the Unisetete system, first reported exclusively in Billboard (June 22, 1974) which it

(Continued on page 34)

CTI, Motown Seek Out Of Court Pact

By JIM MELANSON

NEW YORK—A breakthrough in the distribution impasse between CTI and Motown occurred in Federal Court here Monday (23) when both parties agreed to adjourn their legal battle and work toward an out of court settlement.

An agreement in principle to structure a new dual distribution pact is key to the move.

Terms of the settlement are still being worked out, but it's understood that the basic formula calls for

CTI's existing catalog to be shared for distribution on a 50-50 basis. Also, a minimum number of new titles each year would go to Motown, but only on certain artists. Dual distribution deal would be for the U.S. only.

Who gets what from the existing CTI catalog, the actual number of new disks guaranteed Motown, and which artists will be involved is now under discussion.

(Continued on page 63)



"Leonard Cohen/The Best Of." That says it all: a collection of the best, by the best. A not-to-be-missed album that includes the classic "Suzanne," "Bird on the Wire," "Sisters of Mercy," "So Long, Marianne," "Hey, That's No Way to Say Goodbye," and seven more "Leonard Cohen/The Best Of." Some of the finest songs ever written, by one of the finest writers who ever sang. On Columbia Records and Tapes, of course. (Advertisement)

Top 40 Format Just A Myth, P.D.s Prove

Remote Recording On An Upbeat Over 1975

By BOB KIRSCH

LOS ANGELES — Remote recording activities are up substantially from last year. Operators cite six reasons for this: increasing tv and film work, more live albums, heavy use of remote units in cutting LPs other than live projects, the tendency of major artists to record at least part of every tour and improved remote recording quality.

The general feeling is that tv and radio people are more aware of the differences in quality between sound run through a remote unit

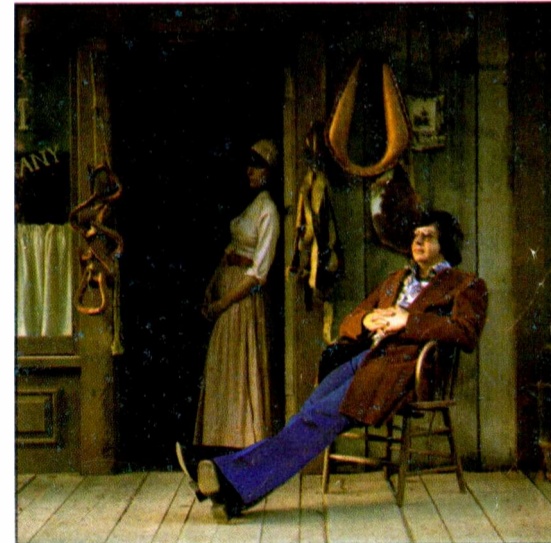
(Continued on page 31)

By CLAUDE HALL

LOS ANGELES—There is no such thing as a Top 40 format, according to the nation's leading program directors surveyed by Billboard. The consensus is that 32 records is about the "right length" playlist for a mass appeal station targeting teen and young adult demographics. In major markets, there is only one station that sometimes goes up to 45 singles; another one focuses on 40; most range from 25 to 35 and one major facility plays only 20 disks.

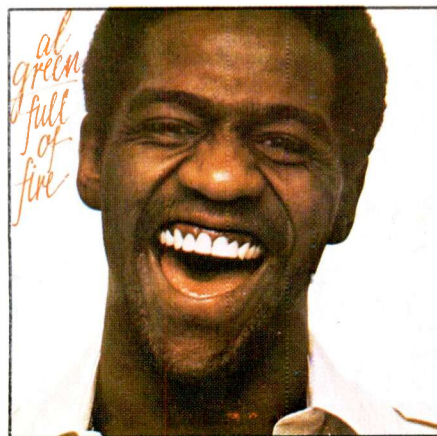
When you add in a few extras and recent hits (often called re-runs or new gold)—and a few hitbombs—the typical playlist of a rock station

(Continued on page 18)



For his first MCA album, country music veteran NAT STUCKEY strikes a progressive tone with his debut release "Independence." Covers a range of writers including Conway Twitty's "Linda On My Mind," Troy-Seals-Max D. Barnes tune "Honky Tonk Dreams," The Eagles' Don Henley-Glenn Frey hit "Lyn" Eyes." Nat contributed three songs including his new single "Sun Comin' Up." Album produced by David Barnes for Twitty Prod Productions, recorded in Nashville. MCA-2184 (Advertisement)

(Advertisement)



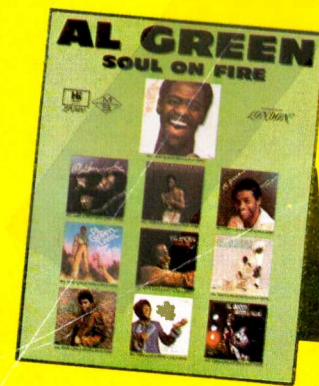
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Produced by JIMMY IENNER



Goody Stores In Italy Are Phony—Goody

NEW YORK—Sam Goody has worked hard to institutionalize his name as synonymous with record retailing, but now he wonders if he has been too successful.

Two shops bearing the Sam Goody name have recently been opened in Italy, and executives of the 27-store chain here consider it a case of monicker piracy.

"We have no stores of our own abroad, no licensees and no affiliates," says Howard Goody, vice president and director of retailing for the domestic chain.

"It has come to our attention that there is a store in Milan called Sam Goody, and we are investigating the

(Continued on page 16)

Lengthy Riders Hot Topic At NEC's Biggest Parley

By JIM FISHEL

WASHINGTON—The continuing discussion over lengthy riders, lack of attendance by three major booking agencies and representation by more industry spokespeople than ever before, punctuated the opening of the 16th annual National Entertainment Conference here Wednesday through Sunday (25-29).

Despite the missing agencies (William Morris, International Creative Management, Agency for the Performing Arts), the confab still drew more than 300 exhibitors in addition to a record 2,600 delegates—a gain of more than 400

over the past record-breaking year.

The convention began Wednesday (25) with the keynote address by Clive Davis, Arista Records president. Then the "marathon," as many delegates began to call it, began. Although not all the sessions keyed in on the record industry and live talent, a majority did.

Davis spoke on the growth of Arista during the past year and the importance colleges played in breaking many of its artists. He also spoke about the development of artists while he was president of Columbia, citing Janis Joplin and Paul Simon as examples.

One of the more important meetings was held the first day. Titled "Negotiating And Contracting Contemporary Entertainment," the panel centered on the new AFM-NEC contract, as well as the continuing upward trend towards lengthy riders.

Chaired by Donald Scheiber, assistant vice president for student affairs at St. Johns Univ., the presenters were Larry McDonell, assistant to the president of the AFM; Howard Henry, union director at the Univ. of North Carolina; Tom Matthews, chairman of

(Continued on page 74)

Rector Trial Probes Cost Of Promoting

By JOHN SIPPEL

LOS ANGELES—The high cost of promoting r&b records is being thoroughly scrutinized in an alleged income tax understating suit being heard here by Federal District Judge Malcolm Lucas.

Fred Rector, essentially an r&b record promotion executive who operates his own firm, Fred Rector Enterprises, is accused of understating 1972 and 1973 income tax, both of which were filed tardily.

Rector is accused of filing a 1972 tax return of approximately \$90,000, while the government claims his gross income was \$126,668. He filed a tax return of \$126,688 for 1973.

(Continued on page 63)

Licorice Pizza Executive Arraigned On 33 Charges

By JEAN WILLIAMS

LOS ANGELES—Jim Greenwood, one of the owners of the Licorice Pizza discount chain here, was arraigned Thursday (26) in Municipal Court division 2 in Glendale on 33 felony charges of receiving stolen property and was then released on his own recognizance.

He was ordered by Judge Donald Fitzpatrick to appear for a preliminary hearing March 30 in the same court.

The complaint was filed by Los Angeles Deputy District Attorney Robert Cohen Feb. 20.

Greenwood was originally arrested Nov. 12, 1975, by detectives Thomas Budd and Gheral Thomas of the Los Angeles Firestone detective bureau at Superior Music, a one-stop operation in Glendale owned by Greenwood. He was released the same day on \$5,000 bail.

According to attorney Cohen, an estimated \$113,000 in merchandise is involved. However, he says the victims of the thefts lost more than \$1 million in merchandise.

Merchandise in question was reportedly stolen from the Record Bar, May Company, Warehouse and other retail stores in the Los Angeles area from August 1974 through January 1975.

"It is our belief that most of the merchandise Greenwood is charged with purchasing came from Warehouse," says Cohen.

He notes that Warehouse from

August 1974 through January 1975 proved to be the biggest loser, estimating its loss in excess of \$1 million.

Vaughn 1st American Tied To Japan Label

By DAVE DEXTER JR.

LOS ANGELES—Billy Vaughn's old Dot disks have proved so consistently successful in Japan that Victor Musical Industries of Tokyo last week became the first Japanese label in history to sign an American act exclusively for records.

Vaughn this week is cutting two new LPs, one a remake of his earlier hits, the other a collection of Hawaiian songs, which will be issued in Japan this spring.

But the twist is that both LPs, owned outright by Japanese Victor, also will be issued in the U.S., throughout Europe and in Mexico and South America as well via lease deals engineered by Tadao Tokoro, Victor's a&r chief and international director with offices in Tokyo.

The odd and unprecedented contractual arrangement came about through the efforts of Del Kacher, president of American Music Industries, Los Angeles.

Kacher, long a Vaughn associate, arranged and finalized the Japanese

(Continued on page 14)

Mexicans Block U.S. Pop Events

By MARV FISHER

MEXICO CITY—What started out to be just a local suspension of U.S. pop shows at the National Auditorium is beginning to spread to other parts of the nation. Guadalajara, the nation's second largest city, is the latest to order similar bans on such events.

Since CBS' Chicago appeared here early last November, Presidential orders forbid the staging of any contemporary combos in the Chapultepec Park Auditorium. Basic reason given is for the protection of citizens and property.

Aftermath of Chicago's three-day appearance here at the time was that several people were injured, many were arrested and several vehicles were damaged. One unofficial report also has a pedestrian killed in the melee outside the government showcase.

"For the moment we just cannot chance a repetition of what happened then," cites a spokesman for the Bellas Artes, the other government theater (3,000 seats) and organization which controls all shows going into the National Auditorium. "It's a matter of providing proper police security—and sometimes that's just not available."

Actually, the crux of the problem was that all three Chicago dates were

(Continued on page 27)

3 Merch. Elements In Caucus At NARM

By IS HOROWITZ

NEW YORK—Three main elements of the merchandising spectrum will caucus the opening day of the NARM convention March 19 to examine their problems in the context of developing industry marketing patterns.

Separate meetings have been scheduled for rackjobbers, retailers and independent distributors as extensions of conferences held individually by these groups under NARM auspices during the past year.

Among the special problems

faced by each merchandising segment, the question of trade discounts is expected to engage the close attention of all.

There have been reports in recent months that some major labels are reexamining discount patterns in view of mounting complaints by rackers that they are unable to compete pricewise with giant retailers. Such a move, if implemented, is seen certain to stimulate protest from mass retailers, many of whom now enjoy subdistributor discounts via central purchasing formats.

Another complication foreseen if new price patterns are instituted is the overlapping nature of many firms active in record and tape marketing. How would the rack, distributing and retailing facets of large merchandising conglomerates be isolated for price standards?, it is asked.

Jules Malamud, NARM executive director, says the physical setup of the meetings will be designed to encourage an active exchange of ideas. Independent record label representatives will participate in the distributor confab since their problems are "so closely enmeshed," he adds.

The rackjobbers meeting will be chaired by Louis Kwiker, executive vice president of the Handleman Co. John Cohen and Russ Solomon, presidents of Disc Records and Tower Records, respectively, will co-chair the retailers get-together. The distributors meeting will be helmed by Joseph Simone, president of Progress Record Distributors.

The NARM convention, to be held at the Diplomat Hotel in Hollywood, Fla., runs through March 23.

New Retail Store Near USC's Campus

LOS ANGELES—A new retail store embracing 2,300 square feet near the campus of the Univ. of Southern California will be opened next fall by Mr. and Mrs. Lee Femalont of Pennwinne, Pa. The site is in the University Village Shopping Center on South Hoover St.

There will be parking facilities for 650 cars at the store, to be known as Record Retreat.

MARCH 6, 1976. BILLBOARD

L.A. Attorneys Campaign For New Calif. Booking Law

LOS ANGELES—Attorneys Mike Lorimer and Howard Thaler are spearheading a campaign to enact a new California Booking Agency Law to supersede the current statute which has been temporarily enjoined.

Lorimer engineered the Superior Court suit against the ambiguous Music Booking Agency law, in which personal manager Steve Gold of Far Out Production challenged its legality (Billboard, Jan. 17).

Judge Harry L. Hupp issued the preliminary injunction, which halted responsible state agencies from enforcing provisions of Senate Bill 733 (Billboard, Dec. 6, 1975).

Lorimer of Loob & Loob here urges that interested parties band to-

gether to enact a new piece of legislation more agreeable to all concerned than the Senate bill authored by Sen. Jim Whetmore (R-Anaheim).

The recently-enacted Whetmore bill would have rigidly controlled the booking of musical talent, requiring agents to pass a state authored test, present statements of financial stability and pay annual licensing fees among other requirements.

Industry figures involved in personal management and booking felt the bill lacks proper definition of the responsibilities of individuals within the trade.

"We must come up with an agreeable replacement law before the

Dept. of Consumer Affairs notifies Superior Court here that it is ready to implement the law," Lorimer points out.

He feels the rough draft of a measure he has worked out "takes the industry down 9/10ths of the road." "I welcome attacks on my proposals. Only if any measure can withstand the criticism of the many groups involved can it be helpful to our industry in California," Lorimer states.

"The Conference of Personal Managers—of which Thaler is legal advisor—personal managers not in that group, the Artists Managers Guild, the International Talent Agents Assn., plus unions like the AFM, AGVA, AFTRA and SAG might be affected.

"Then there are unaffiliated individuals like personal and business managers and talent promoters. Even public relations firms and the creative divisions of record labels often have to counsel musical talent. So they fall within the perimeter of the law," Lorimer points out.

Because so many attorneys might be affected by such a law, he notes that the State Bar of California has already shown interest.

Dave Davis, chief of the California Bureau of Employment Agencies of the Dept. of Consumer Affairs, whose responsibility is implementing the Whetmore law, feels that he will be able to direct adherence to that law by June.

JOHN SIPPEL

No Widespread Axing Of Country Acts Seen

CBS Cuts, But Others Are Stable

By GERRY WOOD

NASHVILLE—CBS Records plans to cut some major acts from its roster—including Roger Miller, Johnny Tillotson, Vikki Carr and the New Riders Of The Purple Sage—prompting a survey of the Nashville label situation to see if another “spring house cleaning” is imminent on the order of last year’s wholesale pruning of established acts by several labels.

Last year at this time, bleak economic outlooks, the vinyl shortage and bulging rosters led to a spring massacre that sent many country artists to the streets looking for a new label. Both RCA and MCA dropped acts that had been on their rosters for many years, and other record firms contributed to the state of flux by trimming some of their acts until the main music business question became: Who’s next?

While uncertainty reigned in 1975, the '76 outlook appears to favor growing stability with most labels planning to maintain at least the same amount of artists on their rosters and some companies planning to expand.

“We aren’t on any roster-pruning (Continued on page 41)

UA ‘Ballad’ Revival Gets Intl Focus

By ELIOT TIEGEL

LOS ANGELES—“Ballad For Americans,” the patriotic work first sung by the late Paul Robeson in 1939, and being resurrected by United Artists Records with a newly composed overture and actor Brock Peters in the starring role, is reaping international attention.

UA will release it domestically at the end of March with UA affiliates in England, France, Canada, Germany and Japan slated for release later on.

The LP is the personal project of Mike Stewart, chairman of the United Artists Group and the force behind lining up Peters, Luther Henderson, who arranged the Earl Robinson-John Latouche score and conductor Leonard dePaur.

“I originally did it as a labor of love,” Stewart says, “but now there’s interest in it by other people. Zubin Mehta and the Los Angeles Philharmonic will perform it with Brock at the Hollywood Bowl July 4. The Public Broadcasting Service will tape the concert for later broadcasting. The London Symphony has recorded the overture and the BBC is planning to do a version with Brock.

“Interestingly, the work’s only been performed one time in England for the Queen and that was by a GI chorus during the Second World War.”

“Ballad” was among the best known works associated with Robeson, who died Jan. 31 at the age of 77 in Philadelphia.

The cantata has been in the Robbins Music catalog which UA acquired in 1972, and according to Stewart is a major educational property. (Continued on page 14)

AWAIT SENTENCING

L.A. Couple Admits Tape Piracy Guilt

LOS ANGELES—Second-time offenders Shane Mason and Janet Arlene Mason will be sentenced in late March by Federal District Judge Warren Ferguson here, following their guilty plea on each of three different counts and one common count of tape piracy last week.

Assistant U.S. Attorney Norman D. James, who prosecuted the case, points up that they could possibly receive a maximum sentence of four years imprisonment and a fine of \$4,000.

Cream To Distrib France’s Aariana

LOS ANGELES—Newly reactivated Cream Records will distribute product in the U.S. from Jean-Claude Pellerin’s French operation.

LPs and singles will be handled domestically for the Aariana label which is part of Pellerin’s Jack operation in Paris.

First single out within two weeks is “Come Softly To Me” by the English duo of Judd and Miss Munro.

Cream will release product which “is applicable to what’s going on in the U.S. market,” explains Don Graham, Cream promotion vice president.

Pellerin, whose label has been in business in France 2½ years, has a staff of 12 producers. Owner, who started out in promotion-PR, plans to finance the U.S. debut in Las Vegas this September at the Dunes of his hot vocal act, Chocolat’s, a 12-piece aggregation which sings in Spanish and other languages. Its current LP on the Aariana label is a leading French chart item.

Arrangement with the French entrepreneur is on a royalty basis. Graham says much of Pellerin’s material has English lyrics or is percussion oriented and is viable for domestic sales.

In addition to the British duo’s single, Cream is also releasing Brenton Wood’s single, “Bless Your Little Heart.”

Chess Label Sees A Revitalization

NEW YORK—All-Platinum Records is moving to revitalize its recently purchased Chess label by new artist acquisitions, the release of new material from acts currently on the label, and through series of jazz and blues reissues.

According to Barbara Baker, executive vice president and general manager of All-Platinum, the single “Never Stop Loving You” by Solomon Burke marks the label’s product debut since the takeover. The number was taken from a forthcoming album, “Going Back To My Roots.”

Current Chess artists preparing fresh material for release are Etta James, Jack McDuff and Chuck Berry.

The first blues anthologies, now set for an April release, are double-pack LPs on Muddy Waters and the late Howlin’ Wolf. Jazz product now scheduled for reissue includes works from Ramsey Lewis and Ahmad Jamal.

It is also possible that they could be returned to the court of Federal District Judge Matt Byrne here, who placed them on probation for their first offense. The government filed the first charge of tape piracy against them in early 1974.

In their second prosecution, the government charged them with manufacture and distribution of charted LPs protected by recorded performance copyrights. A new investigative wrinkle disclosed during the trial was testimony by FBI agents that defendants’ fingerprints were found under the shrinkwrap of pirated tapes purchased from them. Janet Mason testified that she only shrinkwrapped the tapes, which had been manufactured by others.

In this suit, the Masons were charged with operating their business from the Oriem Gift Shop, Diamond Bar, Calif.

JAPAN MUSIC PRODUCT UP TO \$616 MIL

By HIDEO EGUCHI

TOKYO—Japan’s total recorded music product for 1975 is valued at \$616,278,000 up 5% over 1974, in terms of fixed retail price including commodity tax. Artists and repertoire of international origin accounted for 42% of disks and 17% of tapes, according to advance statistics.

Including 15% commodity tax, the total retail value of all the disks pressed by member manufacturers of the Japan Phonograph Record (Continued on page 58)

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YOU NEED A BUSINESS LICENSE

Ticket Scalping So. Calif. Problem

By FRANK BARRON

LOS ANGELES—The ads may read “Elton John SRO,” or “David Bowie, Sold Out,” or “Cat Stevens, a Sellout.” But other ads in the same Los Angeles and San Diego newspapers read: “Tickets available for Elton John, David Bowie, Cat Stevens, and others.”

Why the so-called conflicting ads? The answer, in California, is ticket scalping. And, as applied by some ticket brokers, it is perfectly legal, even though state law prohibits the ticket from being sold above face value by anyone not having a business license.

Last year, State Sen. Alex Garcia of Los Angeles attempted to have a bill passed which would have done away with the brokers getting “whatever the traffic would bear.” The bill never was passed, and there is a chance it may not be revived again.

Is there a maximum price on a concert ticket? What is the maximum number of tickets a customer may buy? The answers vary, according to the show, the promoter and the facility.

Claire L. Rothman, director of (Continued on page 27)

Executive Turntable

Harvey Cooper, 16-year industry veteran, has been appointed to the newly created post of senior vice president, marketing, of 20th Century Records. Cooper recently resigned his post as vice president of Haven Records. . . . Ken Kragen, independent personal manager, has given up that status to join Jerry Weintraub’s Management III as vice president in the Los Angeles office.

Elektra/Asylum/Nonesuch Records has appointed Jim Malloy to the newly created post of director, country operations. Malloy joins as the creative head of its Nashville recording operations and Mike Suttle has been upped to director, marketing, country operations. Suttle, who labored as manager for the label’s Nashville office, continues to direct the sales, marketing and promotion efforts of its country roster.

Key marketing appointments at Capitol Records include: Joe Petrone as director, international marketing; Rennie Martini to district sales manager, New York; Ira Derfler to district sales manager, Washington; Larry Krut-singer, district sales manager, Detroit, and Jon Foley, district sales manager, Minneapolis. Martini, Derfler, Krut-singer and Foley will report directly to Walter Lee, national sales manager.

In a move to expand Granite Records’ operation, ATV Music has upped Sol Greenberg to vice president/general manager who in turn named Del Roy director of national promotion, Michael T. Walton, director of marketing and sales, and Eloise Peacock director of administration.

Panela Vale has been appointed to the position of professional manager for Beechwood and Glenwood Music Corps. Working out of the Los Angeles office, Vale’s duties will include exploitation of the firm’s publishing catalogs, along with the acquisition and development of new copyrights. . . . Casino Records in Memphis has brought in Larry Robinson, a former radio manager, to head its publishing firm. Robinson will tour several major cities in search of new material and acts for Casino. . . . Bob Van Metre has been appointed branch manager, ABC Records, Elk Grove Village, with responsibility for the Chicago, St. Louis, Minneapolis and Milwaukee markets. Metre comes to ABC from Phonodisc where he served as branch manager in Chicago. . . . Phil Wesen, with London Records 23 years, promoted to Eastern District regional manager from New York branch manager the past 13 years.

Ron Jenkins moves from Dimples chain music director to executive vice president of M.K. Productions, independent national record promotion firm, March 15. . . . JoAnn Geffen named PR director for Commodores Entertainment Corp. and Commodores Publishing Corp., in addition to maintaining her own PR firm. . . . Lana Weber, formerly PR director of American Restaurant Corp., Atlanta, to L.A. as PR director for Nehi Record Distributors, owner of Peaches. (Continued on page 74)

Canadian Rights Agency Tees April 1

By MARTIN MELHUISS

TORONTO—The Canadian Music Publishers Assn., organization for the administration of mechanical rights in Canada, has been formalized under the name of the Canadian Musical Reproduction Rights Agency, Ltd. and will begin operations April 1.

The agency, which is a nonprofit organization, will handle the reproduction rights formerly administered by the Harry Fox agency in New York.

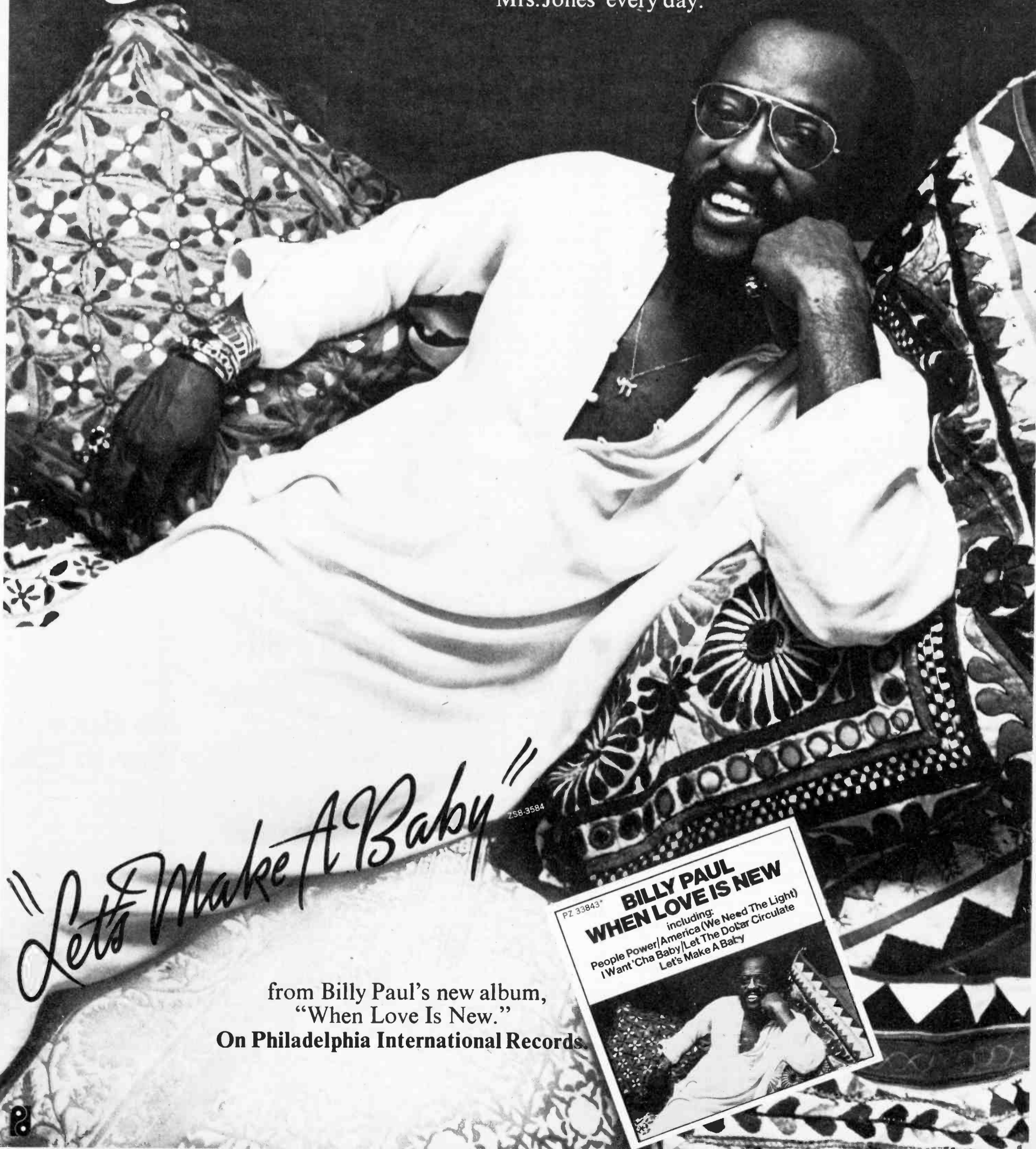
All shares are held in trust by the Canada Permanent Trust Co. The agency is governed by a board of nine directors elected annually by the members. It is not necessary to

be a member to avail yourself of the services. The agency intends to act for all music publishers whose works are reproduced in any form in Canada. To participate in the election of the board of directors, one has to be a member of the CMPA.

The present board of directors is made up of J.C. Bird, of Gordon V. Thompson, Ltd., as chairman; Franco Colombo, of E.C. Kerby, Ltd., as president; M. Heft, of the Peer Southern organization, as vice president; C.C. Devereux of Chappell and Co., Ltd. as treasurer; R. Hughes as secretary and legal counsel; as well as W.T.B. Bird, of Leeds (Continued on page 61)

Son of Me & Mrs. Jones

We're celebrating the birth of Billy Paul's biggest hit since "Me and Mrs. Jones." "Let's Make a Baby," already an R & B smash, is looking more like the million-selling "Mrs. Jones" every day.



"Let's Make A Baby"

from Billy Paul's new album,
"When Love Is New."
On Philadelphia International Records.

PZ 33843*

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Vol. 88 No. 10

General News

NOW COMPRISES 22,655 MEMBERS

ASCAP U.S. Gross: \$75½ Mil

LOS ANGELES—ASCAP's domestic receipts for 1975 totalled \$75,660,000 and from that gross \$58,586,000 was distributed to the society's members and set aside for affiliated foreign societies.

Figures were disclosed Wednesday (25) at the organization's West Coast membership meeting at the Beverly Hilton Hotel here.

Broken down, income from licensees including symphonic and concert performances came to \$71,781,000. Interest paid on investments totalled \$3,505,000 and \$374,000 was realized from membership dues.

Ernest R. Farmer, ASCAP treasurer, reported the organization's receipts included \$4,400,000 representing fees and interest received from the CBS and NBC radio networks in the period February 1964 to November 1975.

"Upon agreement reached with the two networks," Farmer said, "these funds were released to the society by a court order and distributed Dec. 23 as a special distribution."

The percentage absorbed by the cost of operating ASCAP for the year, based on both foreign and

domestic receipts, amounted to 19.5%.

Total ASCAP membership is 22,655 members, 17,809 of them songwriters and 4,846 music publishers.

There were other speeches on other subjects ranging from the recent Senate passage of the copyright revision bill through an executive committee report. Public relations were touched on, as was a new member program. Just since last Sept. 24, it was revealed, 364 writers and 175 publishers have joined the organization.

Broadway Shows Wind Up Strong

By RADCLIFFE JOE

NEW YORK—The 1976 Broadway season which got off to a shaky start with a month-long musicians strike last September, has perked up and is doing remarkably well financially despite a high incidence of casualties.

Broadway has netted in excess of \$38 million to date, making it the most financially healthy season in a decade. The play field also established a one-week record during the first week of January when it grossed \$2 million.

Much of Broadway's financial success for the current season must be credited to such runaway successes as "Chorus Line," which has already established itself as a major musical hit; "Chicago," which got off to a somewhat uncertain start, but has entrenched itself as a play with remarkable staying power; "Very Good Eddie," which more and more Broadway mavins are acknowledging as the season's sleeper, and two huge non-musical successes, "A Matter Of Gravity," with Katharine Hepburn, and "Equus," with Richard Burton who recently replaced Tony Perkins.

Despite these impressive successes, the season has also seen many disappointments, the biggest of which have been "Rockabye Ham-

let," and "Home Sweet Homer," which, between them have accounted for a loss of close to \$2 million.

The rock opera version of Shakespeare's celebrated tragedy, suffered two major setbacks. It lacked originality, and tried instead to trade off on the success of "Jesus Christ Superstar" and "Tommy." It also lacked an easily recognizable cast. To make bad matters worse, it was clobbered by most critics.

On the other hand, "Home, Sweet Homer," boasting Yul Brynner, suffered from internal politicking, egotripping and numerous other ills. It closed the day after it opened on Broadway.

Other less notable failures included Scott Joplin's much-touted "Treemonisha," "A Musical Jubilee," and "Truckload," which was also heavily touted as a strong contender for musical honors. Latter closed in previews.

Also falling by the wayside were "Boccaccio," a musical version of

The Decameron Tales, and "Kennedy's Children," which fared much better in England from whence it was imported.

"Candide" also knuckled under, but its death-dealing blow came from the musicians' strike, and not from a lack of creativity.

Limping along as the season progresses is "Pacific Overtures" (recorded by RCA) by Stephen Sondheim. This musical story of modern Japan has been deemed bland and confused by some critics. Whether it will perk as the season progresses still remains to be seen. It is being supported by a heavy tv ad schedule.

Among the previous season's offerings that continue to do exceptionally well despite uncertain beginnings are "The Wiz" and "Shenandoah." And of course there is "Grease," which has established itself as the longest running musical on Broadway.

Still to come before the season is closed out is a revival of "My Fair Lady," "Bubbling Brown Sugar," a musical about pre-war Harlem, which has done well in tryouts and is now in previews; Ibsen's "Lady From The Sea" with Vanessa Redgrave, and "The Madness of God" described as a religious drama.

Among those that Broadway theatergoers will not see are a Milton Berle comedy called "The Best Of Everything," "Souvenir" with Deborah Kerr, and "The Soft Touch." They all folded during tryouts.

No Booking War In L.A.

By NAT FREEDLAND

LOS ANGELES—MCA's Universal Amphitheatre operators and James Nederlander, who took over the Greek Theatre this year, each deny they are in a "fierce booking battle."

Both parties state that healthy competition for contemporary soft-rock artists at the two similarly sized outdoors summer facilities could only work to the benefit of the greater Los Angeles music audience.

Nederlander, who heads a powerful Manhattan-based organization that packages a wide variety of live shows throughout the country, says: "We're only talking about a 12-week season at each facility. There are certainly enough viable attractions to go around for both of us."

"Also, because my contract with the city of Los Angeles obligates me to book a season well-balanced with cultural attractions, I am really in a different ball game from Universal."

Big Intl \$ Reaped Via Swan's Hit

By GERRY WOOD

NASHVILLE—The financial possibilities of a Nashville hit record in the international marketplace are demonstrated dramatically in the case history of one song and the LP it spawned: "I Can Help" by Billy Swan which was generated more than \$3.3 million in royalties.

Foreign sales on the No. 1 pop and country record have just been tallied and show that overseas sales on the hit single surpassed U.S. sales, adding credence to the prediction by Tree International's Jack Stapp that foreign monies could exceed U.S. income for Tree next year (Billboard, Feb. 21).

Published by Combine Music and recorded by its author, "I Can Help" launched Monument recording artist Billy Swan into the global spotlight. Foreign sales total 1,426,090, compared to U.S. sales of 1,314,503. The stateside figure is net—after returns—since more than 1,600,000 copies were shipped. Total single sales stand at 2,740,593.

The album sold 175,194 copies overseas and 244,612 in the U.S. LP sales are at 419,806 total.

Dollarwise, "I Can Help" tallied more than \$520,000 in foreign monies, including \$350,000 to the

Fania Hike Stays As Is

By RUDY GARCIA

NEW YORK—Despite grumblings from dealers, retailers and distributors, and disappointing sales figures for some of their major artists, Fania Records has decided not to roll back the \$1 increase in retail price on December album releases, according to Jerry Massucci, label president.

"When you take a major step like this you expect that there will be some slacking off in sales for a while until the people get used to it," says Massucci. "Even though we have been urged by some to roll back the price increase we have decided to hold firm and wait for the recovery."

"Anyway, the price hike did not affect our entire line, it was just for some of our top stars like Larry Harlow, Johnny Pacheco and Ismael Miranda."

A check with one-stop Latin dealers here shows that the three albums have been selling well below the usual pace for those stars. "I get guys who come in ready to order 50 or 100 albums but when they hear the price they drop down to five or 10. The fact is that the Latin market is just

(Continued on page 61)

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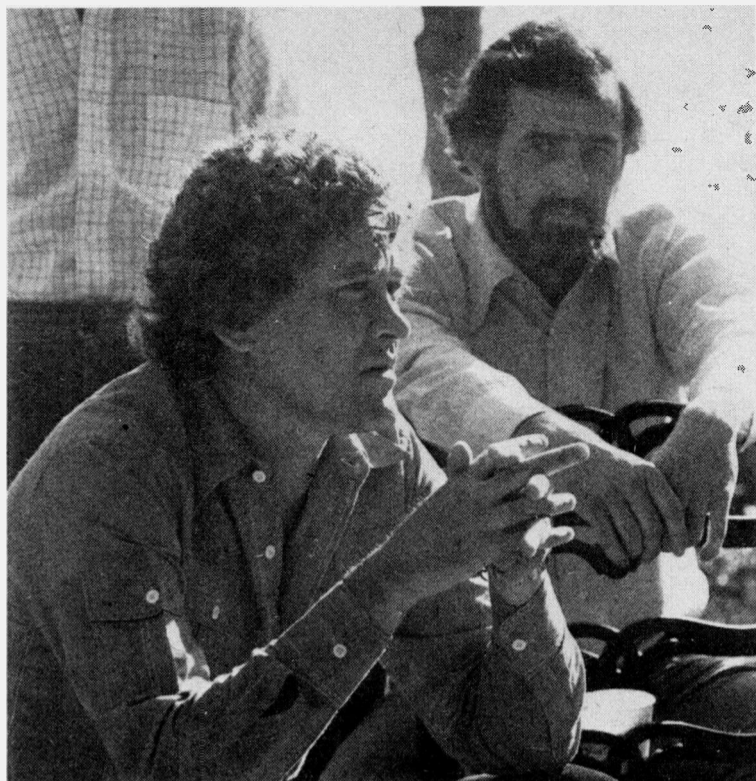
Marilyn McCoo & Billy Davis, Jr.



Their first single for ABC is also the first song they've recorded together on their own. Released last week, it's finding immediate acceptance all over the country.

"I Hope We Get To Love In Time" ABC-12170

**Introducing Marilyn McCoo and Billy Davis, Jr.
On ABC Records**



Capricorn photo

Phil Walden, Capricorn Records president (left) holds an outdoor gab session during his national meeting.

WBers At Capricorn Sesh

MACON, Ga.—Six-year-old Capricorn Records held its annual executive meeting at Hilton Head, S.C., with Warner Bros. chairman Mo Ostin bringing in a delegation of eight Burbank key staffers for the sales sessions.

Capricorn president Phil Walden imported label personnel from the home office here as well as the West Coast office and regional promotion staff.

Projections were made of a strong 1976 sales year for the Warner-distributed label. Committees were formed at the meetings to discuss specific issues in depth and the 1975 business year was reviewed.

Members of Phil Walden & Associates Management here participated in discussions of their artists.

Upcoming product previewed at

the meetings included albums from Wet Willie, Bonnie Bramlett, Bobby Whitlock and T.S.S.

Distributors Fined For Infringement

NEW YORK—Midwest Distributing Inc. and two of its three principals were each fined \$4,000 by a district court judge in Bismarck, N.D., for selling infringing copies of copyrighted sound recordings. A third principal, Douglas Schumann, was fined \$400 after pleading guilty to two of the 10 counts.

The defendants were also ordered by the court to turn over 5,000 copies of allegedly illegally produced tapes. They will be destroyed along with another 20,000 tapes that were seized when FBI agents raided the firm's warehouse.

Financial

Warner Wing Reflects Top Quarter Ever

NEW YORK—The recorded music division of Warner Communications Inc. had the best quarter in its history in both revenues and pretax income, contributing substantially to sharp improvement for the parent company in both fourth quarter income and record profits from continuing operations for the year ended Dec. 31, 1975.

"All segments of our recorded music division—domestic records (WEA Group), international records (WEA International) and music publishing (Warner Music)—set new highs in both revenues and pretax income in 1975," says Steven Ross, WCI chairman.

For the three months ended Dec. 31, records, tapes and music publishing produced revenues of \$92.364 million, an increase of \$11.8 million or nearly 15% over the October-December 1974 period. Pretax income was \$15.522 million, a gain of \$3.8 million or 32.5%.

Music division revenues for the entire 1975 fiscal year totaled \$313.787 million, a gain of \$221 million or close to 8% over 1974. Pretax income for the year was \$50.052 million, up \$3.38 million or 7% from the prior 12 months.

Overall, WCI reports record income from continuing operations of \$50.118 million with fully diluted earnings per share of \$2.84. These figures compare with 1974 totals of \$46.646 million and \$2.32 per share.

Revenues for fiscal 1975 totaled \$669.774 million versus \$720.076 million the prior year. As previously announced, a reduction in the carrying value of WCI's interests in National Kinney Corp. of \$41 million, net of taxes, resulted in a charge against 1975 earnings of \$2.31 per fully diluted share, with the effect of reducing 1975 net income and per share earnings to \$9.118 million and 53 cents, respectively.

The board of directors voted to increase the quarterly dividend on common stock to 15 cents a share from 12½ cents, commencing with the next dividend payable May 17 to stockholders of record April 15. Dividend increase is based on the continuing gains recorded in operating results.

DISTRIBUTOR CHARGED WITH PIRACY

LOS ANGELES—A federal district criminal suit, charging distribution of alleged pirated tapes, has been filed here against Harold Thomas O'Mara, 47, of Oxnard, Calif. It is believed to be the first case filed in the Southern district of California alleging pirate product distribution.

Assistant U.S. Attorney Dominick Rubalcava charged O'Mara with five counts of distributing illegal tapes. Tapes cited were: "Muscle Of Love" by Alice Cooper; "Sundown" by Gordon Lightfoot; "Unborn Child" by Seals and Croft, and "Buddah And The Chocolate Box" and "Foresight" by Cat Stevens.

Lettermen Produce

LOS ANGELES—The Lettermen have completed "Kind Of Country," their first album of interpretations of country tunes on Capitol Records. The LP is set for release March 8.

Market Quotations

As of closing, Thursday, February 26, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27½	13%	ABC	26.52	312	26%	26%	26%	+ ¼
8½	2%	Ampex	73.75	268	7½	6%	6%	- ½
7%	1%	Automatic Radio	61.46	213	7%	7%	7%	+ ¾
19%	4%	Avnet	8.47	1544	18%	16%	17%	- ¾
22%	10%	Bell & Howell	9.91	229	22%	21%	21%	- ¾
57%	28%	CBS	13.28	399	58	57½	57%	+ ¼
9%	2%	Columbia Pic	4.72	136	7%	7%	7%	- ¼
14%	2	Craig Corp.	8.31	191	13%	12%	12%	- 1
63	21½	Disney, Walt	28.99	334	62	60%	60%	- 1½
5%	1%	EMI	16.02	89	5%	5%	5%	+ ¼
26%	18%	Gulf & Western	5.97	1015	26%	25%	25%	- ¼
7%	3%	Handleman	11.25	63	7	6%	6%	+ ¼
26%	5%	Harman Ind.	8.41	129	26%	24%	24%	- 1½
11%	3½	Lafayette Radio	10.78	104	11%	10%	10%	- ¾
20%	12	Matsushita Elec.	12.57	32	19%	19%	19%	+ ½
89%	27%	MCA	7.01	97	72%	69%	69%	- 3
18%	11%	MGM	7.51	175	15%	14%	14%	- ¾
68	43	3M	25.11	586	58	57	57%	- ¼
4%	1½	Morse Elec. Prod.	—	85	3%	3%	3%	- ¼
57%	33%	Motorola	33.56	450	49%	46%	46%	- 2½
33	12%	No. Amer. Philips	11.60	108	32	30%	31	- 1½
23%	7	Pickwick Internl.	12.78	115	23%	22%	22%	- ¾
6%	2½	Playboy	81.25	45	4%	4%	4%	- ¼
26%	10%	RCA	18.93	1328	26%	25%	26%	- ¼
13%	5	Sony	35	1530	8%	8%	8%	Unch.
39%	9%	Superscope	13.17	462	40	37%	39	- ½
47%	22½	Tandy	16.56	700	45%	42%	43	- 2½
10%	2%	Telecor	11.91	68	10%	9%	9%	- ¾
4	½	Telex	13.79	2120	4%	4%	4%	+ ½
5%	1	Tenna	27.08	78	5%	4%	4%	- ¾
11%	6	Transamerica	9.67	351	11	10%	10%	- ¾
15%	5%	20th Century	5.87	196	13%	13	13%	Unch.
23%	8½	Warner Commun	44.81	382	23%	22%	22%	- ¾
37%	10	Zenith	27.36	695	38%	36%	36%	- ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	70.83	42	2	2½	M. Josephson	15.47	10	9	9½
Gates Learjet	5.54	258	14%	15%	Schwartz Bros.	—	—	2	2%
GRT	—	324	3%	3%	Wallich's M.C.	—	—	1/16	5/16
Goody Sam	4.39	—	2½	3	Kustom Elec.	8.93	3	3%	3%
Integrity Ent.	—	—	—	—	Orrox Corp.	—	6	¾	1
Koss Corp.	9.38	197	8½	8%	Memorex	—	316	18½	18%

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

Demand \$2 Mil Of Silver Convention

NEW YORK—A \$2 million suit was filed in New York State Supreme Court Friday (27) against the Silver Convention, German recording group, Midland International Records and others connected with the Silver Convention because of what was termed a "last minute unconfirmed cancellation" of their sell-out concert at Madison Square Garden scheduled for Saturday night (28).

According to Drew Cummings and Raspberry Productions, promoters of the concert, efforts to reach any member of Silver Convention to confirm the reasons for cancellation were unsuccessful.

However, sources close to Midland and the group's U.S. management denied the charges, claiming that Cummings was advised a week earlier that Ramona Wolfe, one of the group's vocalists, was hospitalized in Munich with a cyst on an ovary which required surgery. According to the source, a document from the German physician attending Wolfe was made available to

Cummings specifying that the singer would be unable to travel for 21 days but that the promoter continued to advertise the concert until Thursday.

Michael Lascher, attorney for Raspberry Productions vigorously denied his client had been advised of the singer's illness prior to the suit.

Spears' Labels Go To Chelsea Records

LOS ANGELES—Wes Farrell's Chelsea Records will be worldwide distributors for Dr. Byron Spears Jr.'s two religious labels, black gospel Bee Gee and white sacred Eternal.

Leroy Lovett, with Motown for seven years and previously with Gamble-Huff, will handle daily liaison with Chelsea for Spears.

Spears founded Bee Gee five years ago, first recording his father, Byron Spears Sr., a long-time member of the Voice Of Prophecy radio and touring troupe.

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VIA MAIL AND DEALERS

Hill Prospers By Moving Abandoned Cutouts

By IS HOROWITZ

NEW YORK—Cutouts may be a label's final admission that a record has exhausted its commercial potential, but for Murray Hill they often provide a market test for viable catalog additions.

The Outlet Book Company, Murray Hill's parent firm, has long engaged in mail-order marketing of book and disk closeouts. "Those records which sell well by mail give us a solid clue to titles worth negotiating reissue licenses for," says Peter Van Raalte, director of the record division.

While Murray Hill is regularly offered in the company's mail-order catalog, the label is also distributed to "several thousand" retail outlets across the country. These are exclusively book stores or book sections in department stores, says Van Raalte.

Murray Hill records, all price-ticketed for retail sale, sell for \$2.49 or less per LP. Many multi-record sets are offered at additional price incentive, with the label's largest package, a 21-LP set of the complete piano works of Beethoven, listing at \$24.95.

Ten new titles are planned for summer release, says Van Raalte, to augment the label's current catalog of 85 packages. Repertoire is heavily weighted in classics, with increasing representation of MOR, pops, nostalgia, comedy, horror and sound effects entries.

Outlet Books' "Closeouts" catalog is distributed by mail on a monthly basis to individuals who have purchased at least one item. New prospects are solicited from time to time via additional catalogs.

In addition to cutouts, catalogs also offer substantial quantities of regular budget and mid-price product. Labels often represented include Odyssey, Victrola, Vox, None-such and Everest, among others. As many as 15 pages of record listings may be featured in a typical catalog.

UCLA Students To Songwriting Special Forum

LOS ANGELES—A UCLA songwriting class will attend a special SRS Forum in the Studio Room of the Hollywood Holiday Inn at 8 p.m., Tuesday (2) for an in-depth understanding of women in music.

Panel members are Malvina Reynolds, dean of American women songwriters; Cris Williamson, recording artist for Olivia Records, and Harriet Schock, songwriter.

Admission is free to UCLA students and SRS members and \$1 for non-members.

CBS Hit By \$9 Mil Suit

NEW YORK—Author/composer/entertainer Ersel Hickey has levied a \$9 million suit against Columbia and Epic Records and Candlelite Music, charging the defendants with violation of the Antitrust Act and the civil rights law, in an attempt to recover what he claims are royalty payments owed to him by the defendants.

In contention are two songs, "Bluebirds Over The Mountain" and "Hangin' Around," which Hickey claims are being "regularly and systematically" advertised and broadcast by the defendants both in this country and abroad without due accounting to the plaintiff.

Hickey, through his attorney Elizabeth Black, also argues that the defendants are illegally using "Bluebirds Over The Mountain" as the lead cut to sell, both nationally and internationally, a Candlelite Music album titled "Nashville Graffiti."

The complaint, filed before Judge Lee Gagliardi in U.S. District Court here, seeks injunctive relief as well as interest, costs and reasonable counsel fees. It also asks the court for both preliminary and final injunctions against the defendants.

A Soul Train Deal

LOS ANGELES—Don Cornelius and Dick Griffey's RCA-distributed Soul Train Records has set Carlin Music as its United Kingdom sub-publisher. Attorney Johanon Vigoda made the deal at MIDEM. Copyrights held by Soul Train Music include songs recorded by the Soul Train Gang and the Whispers.

WRITERS PERFORM OWN SONGS

McDevitt Feted At L.A. ASCAP Fete

LOS ANGELES—The Hollywood Press Club's "ASCAP Night" at the Roosevelt Hotel Monday (23) attracted more than 100 members of the music trade to a sentimental tribute to Barney McDevitt, for 50 years nationally prominent as a music publicist.

A covey of renowned lyricists and composers took the bandstand to perform their hits. In the group were Alan and Marilyn Bergman, Sammy Fain, Leo Robin, Joe Myrow, Arthur Hamilton, Jay Livingston, Ray Evans, Matt and Virginia Dennis and Bobby Troup.

Abe Most and his quartet provided jazz-flavored entertainment with Alvin Stoller, drums; Red Callender, bass, and John Collins, guitar.

Beryl Davis, who once was featured with the late Ted Heath's Orchestra in England, provided additional singing to the appreciative audience. Her medley of Johnny Mercer songs came as a

tribute to the 67-year-old lyricist, who still is hospitalized in suburban Pasadena after undergoing brain surgery last October.

McDevitt, a Philadelphian who quit photography to join Fred Waring's Pennsylvanians in the 1920s as press agent and advance man, has been prominent in California since the mid-1930s and was, for more than a quarter-century, publicist for the Hollywood Palladium which played every name big band in the land.

He was awarded a plaque by the Press Club's Howard Lucraft, president, and a check for \$2,000 collected by long-time friends, to "buy himself a present."

Seated in the audience were scores of other noted tunesmiths, musicians and record company executives, all of them quick to rise for repeated standing ovations for the performers.

Lucraft says another "ASCAP Night" will be presented next year. **DAVE DEXTER JR.**

Progressive Jazz To Spur Cap's Re-entry To Market

By BOB KIRSCH

LOS ANGELES—Capitol Records is readying plans to move back into the jazz market "in the foreseeable future" with emphasis on progressive jazz and r&b-oriented material, according to Don Zimmermann, vice president and chief operating officer at the label.

Zimmermann also says the label will continue to release product in its \$3.98 mid-range line, thanks to sales "beyond our expectations in all musical areas."

Also set for continued expansion is the r&b division under Larkin Arnold and the country division under Frank Jones and Bill Williams in Nashville. Heavy emphasis on crossover potential will play a major role, as it has successfully in the past year.

Another growth area will be merchandising, with Capitol setting more campaigns that will focus on particular artists and hoping for the successes similar to those enjoyed recently with Sweet and Jessi Colter.

"We've been talking about getting back into jazz for some time now," Zimmermann says, "because we feel it is a strong area and we have not really been involved in the market to a great extent over the past few years except for some Cannonball Adderley product in the early '70s." (Capitol had such greats as Duke Ellington, Stan Kenton, Coleman Hawkins and Miles Davis years ago, and this product is now available on the mid-range line.)

"We signed Flight, a progressive jazz group, some months back and while sales weren't great on the LP, we did have excellent critical response and some better than average sales on both the East and West Coasts.

"What we will be looking for now is contemporary jazz, the kind of acts that can go on the road. Jazz has changed, and labels must change with the musicians in approaching the music and merchandising it.

"Soul-oriented jazz, which has been doing well, will basically come under Larkin Arnold. Progressive jazz will fall under the pop departments.

"We plan to build jazz exactly the way we built our soul division. There will not necessarily be signings of major name artists. We would prefer to start with good young acts, as we did with Tavares in soul, and cross them into other areas."

Capitol's jazz signings will be handled by the existing a&r staff.

In the area of mid-range LPs, Zimmermann says there are close to 200 available in pop, rock, country, jazz, soul and other categories. "A lot of this product had been deleted," he adds, "and issuing this product at a lower price with the original cover art makes for a good promotional item and a profitable leader. We will also issue some LPs we've picked up from Europe, such as Franck Pourcell."

Both r&b and country will continue to grow, Zimmermann says, with the eye being, as it has been in the past, on developing acts rather than buying major stars. "Both of these divisions are handled in-house," he says, "and we feel this has been a key point in their successes."

Merchandising, he feels, began to come into its own when sales, merchandising and creative services were merged, providing a common thrust. Large-scale campaigns are planned in the near future for Paris, Sammy Hagers, Be Bo Deluxe and the Earl Slick Band, among others.

Bell Default Ruled By Memphis Judge

MEMPHIS—U.S. District Judge Harry W. Wellford has granted a default judgment against Al Bell, chairman and sole stockholder of Stax Records, for \$26,232.50 in favor of Chase Manhattan Bank of New York.

The bank produced evidence showing Bell had borrowed \$25,000 from the bank and signed a promissory note on April 2, 1973.

The bank's petition charged Bell has failed to make payments as agreed and failed to answer a lawsuit filed by the bank Nov. 24, 1975.

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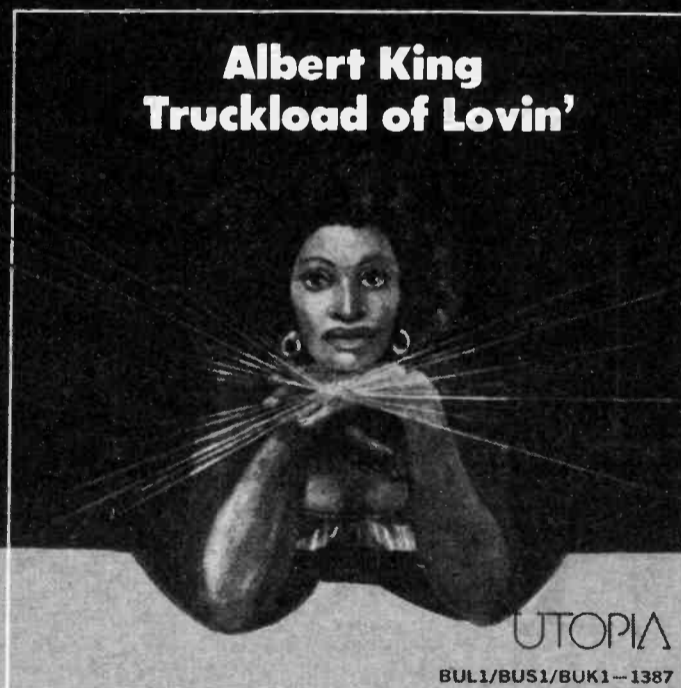
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Manufactured and Distributed by RCA Records

4 Found Guilty, 2 Acquitted In N.J. Brunswick Trial

• Continued from page 1

for clarification of the conspiracy charge.

The other defendants found guilty along with Tarnopol, who was the chief target of the prosecution, were Peter Garris, Brunswick's vice president in charge of sales; Lee Shep, production manager, and Irving Wiegand, the company's secretary-treasurer.

All were convicted of one charge of conspiracy and 22 counts of mail fraud. Wiegand and Shep were convicted on a 23rd fraud count.

The four accepted the verdict stoically and with no apparent show of emotion. Their attorneys indicated immediately that they would appeal the verdict.

Judge Lacey allowed the convicted executives to remain free on \$10,000 bail while awaiting sentencing, which he set for April 12. The four must undergo investigation by the court's probation division which will submit its recommendations to Lacey prior to the sentencing.

The two Brunswick executives who were acquitted, Melvin Moore, national promotion director, and Carl Davis, a company vice president and head of the label's Chicago office, broke down and wept when their verdict was announced.

"I feel vindicated. Thank God I was judged by my peers," Davis said when he recovered from hearing the jury forelady intone the verdict.

Moore and Davis were congratulated by the other defendants after hugging their attorneys in gratitude.

Court observers were divided over the defense strategy of not calling any witnesses after the prosecution had spent nearly six weeks presenting more than 1,700 documents and calling numerous witnesses to the stand.

In defense summations, attorneys harped on what they considered a fatal flaw in the government's case—the failure to present an IRS witness who would testify that the executives defrauded the government of taxes.

This stems from the charges which encompassed allegations that the Brunswick executives had defrauded the IRS of taxes and also defrauded recording artists and songwriters of royalties due on sales of records for cash and merchandise which were never recorded in the firm's books.

However, the government did present a Brunswick bookkeeper as a witness who testified that the transactions were in fact never recorded.

The government contended that the Brunswick executives sold more than \$350,000 worth of records for cash and merchandise and kept a large part of the proceeds for themselves, using the balance to pay radio station programming personnel in return for airplay on Brunswick recorded product.

During the trial three prominent

radio personalities from Chicago, Detroit and Cleveland all testified that they had received cash gifts from Moore but denied the gifts influenced their selection of recorded product for airplay. They called it the company's way of saying "thank you."

Martin Cohen, Moore's attorney, argued in his closing statement to the jury that Moore had no criminal intent and that such payments were common in the music industry.

His most telling argument, however appeared to be that Moore had no knowledge of the company's accounting procedures and thus could not be held accountable for any discrepancies which occurred.

Davis' attorney, Leonard Felzenberg, used the same tack in his summation, contending that Davis was rarely in New York and therefore had no knowledge of Brunswick's record keeping activities.

During the trial the issue of race cropped up twice and held the interest of the jury. The Brunswick company deals in r&b product and the radio personalities who testified all worked for black-oriented stations. The two defendants who were acquitted are both black.

Defense attorneys for the four convicted Brunswick executives argued strongly that cash transactions were commonplace in the industry and were made because the purchaser then received a larger discount on wholesale prices.

They also claimed that the payment of monies to the radio station employes was common and that none of the defendants had any criminal intent. However, the jury chose to ignore those arguments, despite testimony by one radio personality that he had received similar payments from other labels.

Although Judge Lacey lifted the gag order which had been imposed on attorneys for both sides during the trial, neither Asst. U.S. Attorney Thomas Greelish, the prosecutor, nor Peter Parcher, Tarnopol's lawyer, would comment on the outcome.

However, U. S. Attorney Jonathan Goldstein whose office spearheaded the nationwide payola investigation, issue a statement Friday.

"The guilty verdict returned by a Federal jury Thursday in the Brunswick Record case reflects a public revulsion at corporate practices by high executives who steal monies from corporate treasuries at the expense of their artists, as well as conducting basic business ventures in an illegal manner.

"The jury's verdict expressed a public outcry against what defense counsel stated was a common business practice; the payment by recording companies of monies to employes of radio stations in return for having their records played," Goldstein said.

This practice and other illegal practices exposed at this trial cannot

be allowed to set the norm for business in the recording industry or in any other industry in this country.

"Certainly now, every company and its executives in the recording industry are on notice that past practices will no longer be tolerated and will be prosecuted to the fullest extent under the law," the U.S. attorney asserted.

Although Goldstein would not comment further on existing investigations, other sources close to the Federal Task Force reveal that grand juries in Newark, Los Angeles and Philadelphia are continuing the investigation of recording industry practices and expect that a series of new indictments will be handed down within the next three months.

The four convicted defendants face a maximum of five years in jail on each of the fraud counts and the conspiracy count as well as fines of \$1,000 on each fraud count and up to \$10,000 on the conspiracy charge.

Tarnopol and the Brunswick Record Corp. also face tax evasion charges in the Federal Court for the Southern District of New York stemming from the same investigation which produced the trial just concluded. The tax evasion charges were severed from the rest of the case early in the proceedings.

Another trial stemming from the payola investigation is scheduled to begin April 1 in Philadelphia involving executives of the Philadelphia International label.

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L.A. Greek, MCA Site Friendly

• Continued from page 6

John Leisner, MCA executive in charge of the Amphitheatre, says, "There has been no extraordinary rise in prices being sought by the artists we are negotiating with for this summer season. Let's face it, any artist that could draw 15,000 in three nights here could also fill the Forum for one night and probably take a higher percentage of the gross than our operating expenses allow us to pay.

"Any stars that choose to play here are not doing it strictly to make the most money possible; it's because they want to meet their audience in a high-quality, intimate setting."

Universal's bookings so far at its 5,195-seat facility are: Kris Kristofferson and Rita Coolidge, July 13-15; Jesse Colin Young and Emmylou Harris, July 23-25; Roberta Flack and Jose Feliciano, July 26-28; Gordon Lightfoot, July 29-Aug. 1; Neil Sedaka and Melissa Manchester, Aug. 5-8; Barry Manilow, Aug. 20-22; Paul Williams, Aug. 27-29.

Amphitheatre booker Dan Bramson hopes to see the showplace stay open from the end of June through the end of September with some 15 total shows to be finalized by the end of the month. For the first time, Universal is strongly exploring the possibility of booking both jazz and country shows.

Nederlander says he is still a couple of weeks away from setting exact playdates on his bookings at the 4,678-seat Greek. But contemporary acts signed to play so far are the O'Jays, the Spinners, and a package of Burt Bacharach and Anthony Newley. Harry Belafonte is pretty well set although the contracts haven't actually been signed yet.

Nederlander is also pushing hard to get Neil Diamond to return to the Greek, where he cut a gold live al-

bum several years ago. Universal is also bidding for Diamond, however.

In terms of cultural attractions, Nederlander is signing nine-day runs of Scott Joplin's ragtime opera "Tremonisha," the Chinese Acrobats and a Gilbert & Sullivan stand by England's D'Oyly Carte Opera.

Nederlander is anxious to finalize his schedule as soon as possible so he can start offering season subscriptions. Universal's Leisner says the Amphitheatre started booking this year earlier than ever because last-minute changes in 1975 made it necessary to send out three costly mailings to 50,000 on a list of ticket buyers from prior seasons.

"But we're finding that early booking has its own set of problems too," says Leisner. "Because we already have so many dates locked up, we are losing flexibility to juggle the

rest of the bookings we need to complete our schedule."

A telegram welcoming Nederlander to Los Angeles was sent to him by Leisner in Universal's name.

"Los Angeles has to be the best summer concert market in the country," says Leisner. "We have more outdoor facilities of all sizes than anywhere else. And we also have the most mobile population."

Coming to the Amphitheatre for the 1977 summer season will be a 600-capacity Victoria Station restaurant so that concertgoers can get a full dinner along with the show.

"We want to hold our ticket scale at the Amphitheatre to \$7.75-\$8.75 again this summer even though our operating costs are higher," says Leisner. "We'll only go above that for a special event like the 1974 David Bowie engagement."

Mackey To Jail For Fraud

NEW YORK—Jerome Mackey will serve six months of a five-year prison term in jail for mail fraud involving a scheme that allegedly bilked hundreds of investors of up to \$10,000 each. The scheme allegedly promised investors distributorships for 8-track tapes, many of which were pirated recordings. The rest of Mackey's sentence will be suspended, but the defendant will remain on probation for the entire 4½-year period.

The same term was handed down to William Nelson who was convicted, along with Mackey, by a Federal Court jury last October. A third defendant, Richard Taylor, was fined \$1,000 and given a five-year suspended sentence. He will remain on probation for the full five years.

The defendants and their company, Mackey Distributors Inc., were charged with having lured investors with a promise that professional locators would find outlets in which the investors, as distributors,

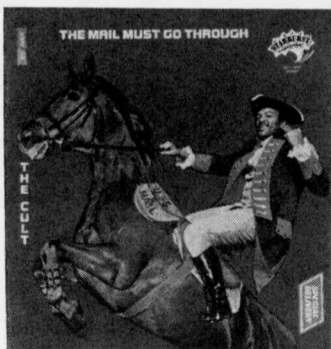
would merely be required to install cabinets with 8-track tapes, and restock them as inventories were depleted.

Evidence introduced at the trial indicated that the defendants often failed to deliver the promised tapes, and that those received by the distributors were, in many cases, pirated products.

Writers Roundtable At Waldorf-Astoria

NEW YORK—An 11-session pop music roundtable will be held at the Waldorf-Astoria hotel here beginning this month. The roundtable sessions are aimed at helping writers learn and polish their craft, as well as gain practical knowledge of current song markets, and the important business aspects of the pop industry today.

Professional songwriters Ted Lehr-
(Continued on page 63)



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- ★ Our Land, O Lord
- ★ America The Beautiful



Capitol

VEGAS' SAHARA

Hotel To Keep Showcase

By HANFORD SEARL

LAS VEGAS—The Hotel Sahara, after an initial weekend of trying out its new talent showcase format, has decided to keep the form for new acts.

Entitled "Sahara Showcase After Midnight," the new format offered 12 acts during the first weekend trial basis (Feb. 20-21). Out of those acts showcased, including musical comedy and other variety talents, two

were chosen to appear in the hotel's casino lounge, setting a precedent.

According to Bob Brackett, hotel publicity director, the act signed to do four shows in the casino lounge are the singing duo Nan Brennan and David Blaylock, a Steve and Eydie type attraction.

"The hotel is pleased that the new showcase was accepted so well," says Brackett. "We hope to continue this late night spot for agents, talent buyers and entertainment people."

During the two early morning programs from 1-6 a.m., Strip celebrities such as Sahara headliners Buddy Hackett and Sammy Cahn made guest appearances. Joan Rivers, Siegfried and Roy, who are illusionists at the MGM Grand, and media critics also appeared for the bow of the new program.

Fender In Mexico

LOS ANGELES—ABC International arranged a promotion trip to Mexico City for Freddy Fender to launch both his English and Spanish repertoire on the ABC/Dot label in that country. Fender was in Mexico Feb. 21-26.

General News

'Ballad For Americans' In Intl Focus

• Continued from page 4

The LP project is the first for Stewart in more than 10 years. He is the LP's executive producer and has been steering this project into the concert area and the international marketplace.

"Ballad For Americans" traces the growth of America through four periods: the Revolution, development of the Union, Civil War and the Machine Age.

Robeson first performed it on a 1939 CBS Radio program called "Pursuit Of Happiness." The next year he sang it on a series of 78s for RCA.

The work has had limited exposure. Only Bing Crosby on Decca and Odetta on Vanguard are known to have recorded it. Vanguard released an LP in 1965 by Robeson featuring "Ballad" plus folk songs sung at a 1958 Carnegie Hall concert.

Stewart acknowledges that the bicentennial prompted him to get back into the recording studio with this work. "I first heard it as a kid in school at a music appreciation course. I went to a segregated school in Maryland and it's odd that they'd play a work on the birth of America by a blackman. But Robeson wasn't a controversial figure in 1940."

Stewart says he felt the work deserved a modern treatment in terms of recorded sound. Henderson's charts do infuse modern rhythms and electronic instruments. And Peters, known primarily for his acting expertise, comes off impressively as the baritone soloist.

"Robeson knew about this new album before he died," Stewart says, adding "we tribute him in the liner notes. He also knew Brock Peters as a kid." Peters recalls that when he was a singer and performed at a Carnegie Hall concert in 1947 Robeson heard him and they subsequently met.

Peters started out as a folk singer (the Four Lads backed him on one of his first disks for Columbia "900 Miles") more than 20 years ago and he was also the bass soloist with Leonard dePaur's Infantry Chorus which recorded for Columbia.

Stewart, assisted by a second producer, George Butler, says he sought to make the LP a theatrical experience much like recording a stage play. "I hope the people get the feeling of an orchestra in the pit and a cast onstage."

To help achieve this goal Stewart chose Columbia's 30th St. studio, the former church which has been the location for many Broadway stage play recordings by Goddard Lieberson at Columbia and by Stewart himself for UA Records. "It has a very high ceiling and a great live sound," Stewart explains.

Listening to a test pressing, one discerns the majesty of Henderson's

arrangements and the power and sweep of the orchestra and chorus. Peter's baritone is impressive as he sings and speaks John Latche's stirring words, which Stewart says apply even today.

When considering a voice for the role, it was suggested to Stewart that he use a noted opera singer. But the opera personality "was too imitative of Robeson," Stewart says. Stewart says he thought of Peters who he knows as both a singer and actor. "People forget that this is a man telling a story," indicating someone with a dramatic flair was required.

From a publishing standpoint, having an overture written means having sheet music to sell to schools. "We're even having a marching band version prepared," says Stewart. The original version just started out with a fanfare.

Stewart says you can't compare Robeson's and Peter's interpretations. Peters says as a kid he listened to it but he had not heard anything about it in recent years. "But its impact remained with me. When Mike asked me to do it, it meant doing something that Robeson had done so well."

How did he approach the lyrics? "I tend to approach anything I do as an actor and I ask myself, what is the heart of the matter, the reality and the truth? What feeling can I bring to the viewer?"

"I listened to Robeson's recording to refresh my memory once we agreed I would do this. I approached

it with the idea of making as much of it as possible alive and because I believe in it, the audience will believe in it."

What prompted Peters to accept the role? "It was the challenge to see if I could bring alive a work in some ways people said was probably dated. But that's not so."

Is he concerned that being in the shadow of Paul Robeson will reduce his own efficiency as a communicator? Answers Peters: "I would guess there's a whole generation that's not familiar with it. And then there are those who are, and I don't know what to expect from them."

Being back in the recording studio, Peters admits, has him thinking about recording again.

Stewart calls "Ballad For Americans" "the most important and best work written about the birth of America." He says he played the tapes for UA's 31 affiliates at MIDEM and there was interest in having the music for their markets. "The words written in 1938 fit today," Stewart interjects. "The piece winds up with enough of deceit: the country will move forward again."

The LP, recorded at Columbia Records' famed 30th St. studio, features 50 musicians and 29 singers. One side is the 12-minute "Ballad" plus a 3-minute overture written by Henderson expressly for this LP to fill out that side of the disk.

The flip side is "Lonesome Train" featuring Peters and Odetta. This composition was written some 40 years ago by Millard Lampell and Earl Robinson and is the companion to "Ballad" because Stewart believes the two pieces work well together.

"*Out of the cheating, out of the shouting, out of the murders and lynching/out of the windbags, the patriotic spouting, out of uncertainty and doubting/out of the carpet bag and brass spitoon it will come again/ our marching song will come again/ Simple as a hit tune, deep as our valleys, high as our mountains, strong as the people who made it/ for I have always believed it and I believe it now and you know who I am ... America." & Copyright Robbins Music Corp.

CBS Singles Study Shows A Big Future

By JIM MELANSON

NEW YORK—The average domestic singles buyer is not overly concerned with recent price increases, is buying as many or more singles as last year, and is still heavily dependent on radio for purchase motivation, according to a CBS Records marketing research study.

The study, undertaken last fall, encompassed 39 retail locations in 11 major cities, and is based on responses from 1,000 record consumers.

According to Joan Griewank, director of marketing planning, the probe was directed solely at high-traffic single sales locations and involved only those customers making purchases just prior to being approached by a researcher.

The ensuing interview usually ran 15-20 minutes, was taped for compilation purposes and involved several series of questions pertaining to the current state of the singles business.

Besides having a brisk singles business, retail locations were also selected to include both branch and subdistributor customers. The markets covered were Los Angeles, Dallas, Houston, Detroit, Atlanta, Cleveland, St. Louis, Philadelphia, Chicago, Washington, D.C., and New York.

Among the key points in the report are:

- That 85% of the buyers' purchases were planned.
- That the price increases did not seriously affect consumer attitudes on buying 45s.
- That 75% of those canvassed said they purchased as many or more singles as last year.
- That 70% of the sampling complained that it often could not find the singles it wanted in stock, and

(Continued on page 16)

Billy Vaughn

• Continued from page 3

commitment with Tokoro on the basis of Vaughn's 10 trips to Japan one each year—over the last decade.

"Billy's music maintains extreme popularity in the Orient," Kacher says. "He outdraws the current chart-topping American acts in almost every instance."

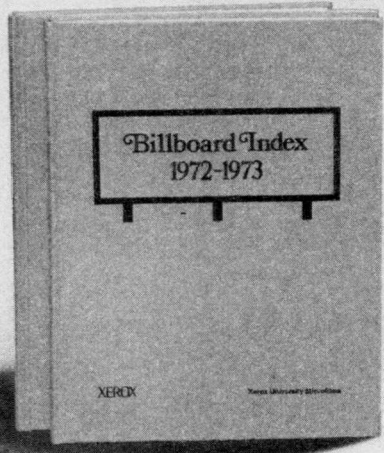
"Billy will be taking about 25 musicians for a tour of Japan this spring to tie in with his first two LPs on Victor," says Kacher. "The new tracks are, of course, a bit updated from the old Vaughn sound. He is using electronic keyboard and electric bass. But basically it's the same music with which he was so successful all through the '50s."

While Vaughn is not a prolific composer, the occasional songs he writes and records in the future also are covered, for publishing, by his new Victor pact.

The two new albums are being taped at California Recording Studios, owned by Kacher's AMI firm.

The contract calls for three albums a year. Old hit cuts being revived include "Stranger On The Shore," "Sail Along Silvery Moon," "Pearly Shells," "Wheels" and "Melody Of Love."

Vaughn is a saxophonist who doubles mallets and keyboards and does his own arranging. He has not recorded recently and his contract with ABC/Dot has expired.



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Skyhooks, Australia's number 1 group, even though six of their songs have been banned from Australian radio, launches their long awaited debut American tour. They'll be singing the hot new single "Mercedes Ladies" (#73776) from their first American album "Ego Is Not A Dirty Word"—plus all the other songs that made them infamous.

"EGO IS NOT A DIRTY WORD"
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Skyhooks

ON TOUR

2/18-21 Atlanta, Ga.
2/25 Austin, Tx.
2/26 Galveston, Tx.
2/27 New Orleans, La.
2/28 Houston, Tx.
2/29 Dallas, Tx.
3/3 Fayetteville, N.C. w/Joe Cocker
3/4 Charleston, S.C. w/Joe Cocker
3/5 Greenville, N.C. w/Joe Cocker
3/6 Augusta, Ga. w/Joe Cocker
3/7 Greenville, S.C. w/Joe Cocker

3/12 Cleveland, Ohio
3/18 Springfield, Il. w/Uriah Heep
3/19 Louisville, Ky. w/Uriah Heep
3/20 Ann Arbor, Mi. w/Uriah Heep
3/21 Evansville, In. w/Uriah Heep
3/24 Green Bay, Wi. w/Uriah Heep
3/25 Marquette, Mi. w/Uriah Heep
3/28 South Bend, In. w/Uriah Heep
3/29 Muskegon, Mi. w/Uriah Heep
3/31 Flint, Mi. w/Uriah Heep

4/1 Dayton, Oh. w/Uriah Heep
4/2 Huntington, W. Va. w/Uriah Heep
4/3 Niagara Falls, N.Y. w/Uriah Heep
4/4 Baltimore, Md. w/Uriah Heep
4/7 Erie, Pa. w/Uriah Heep
4/8 Toledo, Oh. w/Uriah Heep
4/10 Passaic, N.J. w/Uriah Heep
4/11 Lewiston, Me. w/Uriah Heep
4/14 Cherry Hill, N.J. w/Uriah Heep
4/16 Hempstead, L.I. w/Uriah Heep
4/17 Boston, Ma. w/Uriah Heep

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MARCH 6, 1976, BILLBOARD

COUNTRY & WESTERN CHARTS		ARTIST - RECORDING	
Wks.	Pos.	Wks.	Pos.
1	1	WILLIAMS, HANK (Cont'd.)	
2	2	WHY SHOULD WE TRY ANYMORE	
3	3	MOANING THE BLUES	
4	4	COLD COLLAR TO HEART	
5	5	DEAR JOHN, AT THE MOON	
6	6	HOW I FEEL	
7	7	I CAN'T HELP IT	
8	8	HEY, GORD LOOKIN'	
9	9	WE'RE REALLY IN LOVE	
10	10	CRAS-ROCK	
11	11	THE BLUES	
12	12	WOODS ON FIRE	
13	13	GET OUT OF THIS WORLD	
14	14	HEART	
15	15	WANTS FROM MY HEART	
16	16	NO MORE	
17	17	ROCK WAITIN'	
18	18	I COULD CRY	
19	19	SOME BLUES	
20	20	IT'S RIGHT ON	
21	21	ADONIS LONGER	
22	22	THAT	
23	23	3. Ray Price	845
24	24	4. Johnny Cash	832
25	25	5. Buck Owens	131
26	26	6. Faron Young	20
27	27	7. Faron Young	20
28	28	8. Buck Owens	131
29	29	9. Faron Young	20
30	30	10. Buck Owens	131

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Vogel Suing Over a Song

NEW YORK—Jerry Vogel Music has filed an infringement of copyright suit in U.S. District Court here against Marjorie Ellen Bruno and Marian Di Vittorio d/b/a as Bruno-Dean Enterprises, and Nino Bruno and Vincent Dean.

The suit, filed on behalf of composers/arrangers Margaret and Travis Johnson, charges the defendants with manufacturing, producing, publishing, distributing and otherwise exploiting, without the consent of the plaintiff, a song by the Johnsons titled, "I've Been Working On The Railroad," which appears on "Harmonica Gold," an album recorded by Johnny Puleo and the Chimes Family.

The plaintiffs, through their attorneys O'Brien, Rafferty, Rosenbloom & Grainger, are asking the court to order the defendants to cease and desist from the allegedly illegal practice, to account for all gains, profits derived from the infringement, and to pay damages, costs and attorneys fees.

L.A. Musicians Face Fine For 'Underscaling'

LOS ANGELES—Board of directors of AFM Local 47 here has passed a resolution that will penalize any musician member found guilty of playing an illegal recording session \$1,000 for the first offense, no less than \$2,500 for the second and no less than \$5,000 and possibility of expulsion for the third.

Numerous instances of union tootlers cutting records for less than AFM scale have been reported in recent months, a Local 47 spokesman says.

Passage of the rule was unanimous.

Avoidance of payment of health and welfare fees also occurs occasionally, it is reported. Max Herman, Local 47 president, believes the practice can be virtually eliminated with the announcement of the board's ruling.

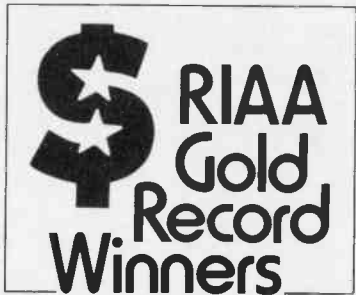
New Purim Album In Special Preview

BERKELEY, Calif.—Flora Purim's new LP "Open Your Eyes You Can Fly," was previewed to the staff of KSAN-FM in San Francisco at a luncheon held in Purim's honor by Fantasy/Prestige/Milestone.

It is Purim's first album in 1 1/2 years. She was released from prison two months ago, after serving 16 months on a drug charge.



RCA photos
THE RCA 'PALACE'—Most recent in series of in-house studio previews of new RCA Records' artists product for its top brass featured Vicki Sue Robinson, left, with her "Never Gonna Let You Go," and Universe City, whose LP of the same name is on RCA-distributed Midland International. Both were February debuts.



Singles

Rhythm Heritage's "Theme From S.W.A.T." on ABC; disk is the group's first gold single.

Sweet's "Fox On The Run" on Capitol; disk is the group's second gold single.

Albums

Natalie Cole's "Inseparable" on Capitol; disk is the artist's first gold album.

Bad Company's "Run With The Pack" on Swan Song; disk is the group's third gold album.

Marshall Tucker Band's "Searchin' For A Rainbow" on Capricorn; disk is their third gold album.

Fleetwood Mac's "Bare Trees" on Reprise; disk is the group's second gold album.

The Eagles' "Their Greatest Hits 1971-1975" on Asylum; disk is their fifth gold album. Also it is the first album to be certified platinum by the RIAA.

"M.U. The Best Of Jethro Tull" on Chrysalis, disk is the group's ninth gold album.

New Companies

Malcolm C. Klein & Associates, a broad-based radio-tv management and marketing consulting firm, has been launched in Los Angeles by Mal Klein, formerly head of the American Song Festival promotion operated by Sterling Recreation.

David Gibson, president of Soundwaves Records, Hitkit Music and Music Craftshop, opens a new publishing affiliated, Phono Music, SESAC, with John McPherson signed as the first writer in Nashville.

Commercial Distributing Corp. has opened in Nashville with Joe Lucas, formerly sales and promotion manager for Acuff-Rose Publications and Hickory Records, heading up the operation.

Intitial release is "Let Me Be Your Friend" by Mack White on the Commercial label.

Firm will handle distribution for independent labels as well as individual masters, according to Lucas.

CBS: 45 Market Bright

Continued from page 14

that 40% said that stores would not order product to meet its requests (most said they would just go elsewhere when the latter happened).

That 80% said that it first learned new releases via radio, while 65% stated that it must hear a record for at least three-four weeks on the radio before it goes out and buys it. Six out of 10 people agreed that they want to hear a wider selection of singles on radio.

Tabulating the response on the radio-oriented section of the questionnaire, the researchers checked the call letters of stations most listened to and found that 55% of the sample preferred FM, while 45% leaned toward AM.

As for musical preference, 45% of the sample said that it bought mostly r&b disks, while an equal segment opted for rock/pop titles. The remaining 10% swayed to all other categories, with country music leading the way.

Griewank, who along with Jerry Shulman, director of marketing research, coordinated the effort, explains that the study was aimed specifically at the 10 to 25-year-old record buyer, and that special emphasis was made to ensure strong representation from both white and black communities.

Regarding album sales, the report says that 45% of the buyers will purchase an LP even though they already might have a single taken from it.

In addition, Griewank explains that CBS found that those who switched to buying albums did so because they were a better value and more convenient, or because the music wasn't available on singles.

The switchers tended to be older and generally more into rock and pop music.

A breakdown on how the in-house report may affect CBS strategies was not available, but Jack Craigo, vice president, marketing, offers that, "Based on the results of this survey we are undertaking a total singles marketing thrust to further expand singles sales at CBS Records."

Stores participating in the survey were: Peaches, Tower, Music City, Dolphins, Los Angeles; Franklin

Promo Mushrooms

NEW YORK—An independent U.S. promotion staff has been set by newly formed Mushroom Records of Canada to push product in the U.S.

Jerry Morris will work Seattle; Augie Bloom, San Francisco; Lu Fields, the II Western states; Herb Rosen, New York; Tom Gilardi, Detroit; Bruce Bird, Cleveland, and Joe Cash, Washington/Baltimore.

stores (3), Atlanta: Penny's, Disk Records, Sound Town, Dallas; Disk Records, Cactus, Record Rack, Houston; Venture stores (3), St. Louis: Audio Sound, Grineles, Detroit: Disk Records, Gold Circle, Clarkens, Cleveland: Wieholds, Goldblatts, Sears Downtown, JG Music Center, Musicland, Lowes, Chicago: Record City, Soul Shack, Waxie Maxie, Washington, D.C.; Listening Booth, Korvettes, Wee 3, Philadelphia: Penny's, Two Guys, Korvettes, New Jersey: and Stan's Record World (2) and Alexanders, New York.

When interviewing the participants the researchers did not identify themselves as being affiliated with any label, to avoid possible bias.

Goody In Italy

Continued from page 3

matter." He adds that all available legal steps will be taken to stop unauthorized use of the company's name.

However, news that yet another record store called Sam Goody has just been opened in Rome came as a surprise to the chain executive. "We'll have to speed up our efforts now to keep this from spreading," he says.

The Rome store, managed by Enso Barbieri, specializes in imports. "We get shipments of records from the U.S. three times a week," says Barbieri. He adds that soul music comprises most of the shipments, and that much of his sales are to discos.

How powerful is the Goody name? Even some 20 years ago, it is recalled, the firm's first large store on 49th St. here proudly displayed on its bulletin board a delivered letter from Europe addressed simply, "Sam Goody—U.S.A."

'CANDYPANTS' INSPIRE 45

NEW YORK—What comes in three flavors: hot chocolate, banana split and wild cherry, has red licorice drawstrings, and also comes in a vinyl version? It's "Candy Pants," the new Floyd Cramer single being rush-released by RCA Records to tie in with the growing craze for "Candy pants," licorice-laced, all-candy, bikini-style men's and women's underwear. Produced by Chet Atkins and Chips Moman, the single is going across-the-board to pop, country and progressive stations, with particular emphasis in the successful panty test markets of New York, Chicago, Los Angeles and Bloomington, Ind.

The Leprechaun
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is Chick Corea.



"The Leprechaun" is Chick Corea's new concept album. On it, he proves himself master of many musical forms. You will be enchanted.

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"The Leprechaun"

The Album: PD 6062/8 Track: 8F 6062/Cassette: CF 6062

This week it's **124** in Billboard

This week it's **101** in Cashbox

This week it's **93** in Record World

Radio-TV Programming

No Such Thing As Top 40 Format

32.33 Records Found To Be About the U.S. Average

• Continued from page 1

goes to an average of 37.67, including major, medium and small markets.

In reality, however, only about 12.59 to 14.03 of these records are receiving concentrated airplay. These are usually the stronger hits in the market. If 13 or 14 records, as a rule, are receiving the most airplay, it's obvious that newer records—even those that have been released for some while—are not getting any great deal of airplay. Especially when one considers the amount of oldies played in Top 40 radio today.

The figures are only this high because there seem to be a few (and quite rare) program directors around who believe in a longer list. Larry Ryan, program director of KEEL in Shreveport, La., says he believes the best playlist for a so-called Top 40 radio station depends on the market. "But here it is 35 records, plus about 10 other records that are restricted to evening airplay."

The figures are also offset upward by a gutsy small market station called WBIG in Greensboro, N.C., where music director Jefferson Foxx (who doubles as assistant program director) insists that 100 is the best playlist length for his station. "We were No. 1 in ratings and playing 50 to 100 records.

"Then we switched to a tight playlist and dropped to number 3 in the

market. So, I now use 100 on a strict rotation playlist, compiled by my own judgment and two others on our music committee here. And we are climbing again."

Lee Thomas, program director of KLMS in Lincoln, Neb., believes the best playlist length for his station "seems to be about 45, including eight new records and 10 aging records."

Bob Davis, program director of KELI in Tulsa, doesn't hold to a consistent number, but lets his playlist range anywhere from 28 to 45 records.

In regard to a tight playlist, he points out that the supertight (below 30) list doesn't always work because while familiarity is a plus, familiarity can also breed contempt" (Billboard, Feb. 28).

Neil McIntyre of WPIX-FM in New York runs with a list of 25-30; Bob Christy of WVBF in Boston goes with 27-35; Jim Davis at KIMN in Denver holds at 35; Mark Driscoll of KSTP in Minneapolis goes from a low of 28 to a high of 31; John Gehron of WLD in Chicago goes with "about 20."

Bobby Rich of B-100 (KFMB-FM) in San Diego floats between 25 and 35; Les Garland at CKLW in Detroit likes the 30 size playlist; J.J. Jordan at WRKO in Boston likes 30; Michael Spears at KFRC in San Francisco ranges 25-35; WQAM in Florida ranges from 25 to 35, de-

pending on the commercial load; Scott Morgan at KEZY in Anaheim, Calif., sticks to the 30 number; Steve Kelly at WIXY in Cleveland reports that 40 is his playlist length; Dan Mason at Z-93 in Atlanta like 30 records; Ed Kaye at KOMA in Oklahoma City plays 20, plus five extras.

In major markets, playlist tended to be slightly smaller than in medium markets; but, on the other hand, the range is great. For instance, playlists range from 28.41 to 36.82 records in major markets, while in medium markets playlists went from a low of 29.15 to a high of 33.60 records.

There is a strong tendency also for medium market stations to have fewer records in high rotation patterns. Program directors in major markets say they have between 11.06 and 14 records in high rotation patterns, based on how long or short their playlist is at that particular time. In medium markets, program directors have between 10.63 and 11.63 records in high rotation patterns, also depending on the length of their playlist at that moment.

The longest playlist mention in a medium market is 40 records, the shortest is 18. The general rule of thumb seems to be about 30 records.

In small markets, the playlist varies between an average of 36.83 records and 40.97, up only about seven records from that of the medium market station and about eight from the major market station. Without gutsy WBIG in Greensboro, N.C., however, the figures aren't all that hopeful, as the typical small market playlist drops to 33.38 records with a range up to 37.52.

In the small market, a typical station rotates 15.21 to 16.10 of the records more often; without WBIG, these figures would be 11.76 and 12.66.

Charlie Parker, vice president and program director of WDRG in Hartford, Conn., plays between 30 and 40 records, "but I think market size and competitive factors play a part in this question. We work with a 30 list. I do not subscribe to a high rotation pattern."

Pat Patterson of WKIX in Raleigh, N.C., uses a playlist of 35 records, with 20 in a high rotation pattern. Mark St. John at WISE in Asheville, N.C., says that he uses a playlist of 30 records, with five to seven extras for night play only and a few LP cuts. As for rotation, 10-11 get extra on-air attention, "but it is not so much how many you play as

how often you play them; 2½ to 2¾ hour rotation."

Jay Thomas of WAYS in Charlotte, N.C., uses a playlist of 25-30 singles and 8-10 are in a high rotation pattern. Steve Kirk of WING in Dayton, Ohio, plays 45 singles, with extra air attention devoted to 25 of these. He adds that he believes "in variety and there are plenty of good songs out today."

Gene Nelson, vice president of programming at WLCS in Baton Rouge, La., plays 30 records and five get heavier airplay. Bob Savage, program director of WBBF in Rochester, N.Y., says that he plays 35-40, "depending on availability of product."

And five-seven of these get stronger airplay. Dave Williams, who has just left WHBQ in Memphis where he was program director to return to Sacramento, Calif., says that the playlist could vary between 20 and 40 records, depending on the market.

He believes in scaling the airplay of the record based on its popularity. John Long at WAPE in Jacksonville, Fla., likes a 30-35 length playlist, with 10 getting extra airplay. John Randolph of WAKY in Louisville, Ky., says that the best length for a playlist of current tunes is 33 and that seven of these get heavier attention on the air at his station.

Gene Rump of KAKE in Wichita, says "even with adults, I think repetition is important—a list that is too fat just permits you to play a bunch of junk. The discipline of a 30-record playlist is good for a station." He plays 30 records, with 12 receiving strong airplay.

Bob Klieve, general manager of KLIV in San Jose, Calif., slates anywhere from 27 to 34, and 8-10 of these get stronger attention on the air; "a tight playlist is the basis for Top 40 programming."

Roger Collins at KTKT in Tucson likes 35-40 records for a playlist and 8-10 of these get stronger play. Tom Barsanti of WOW in Omaha likes 20-25 records with 8-10 getting stronger play. Joe Monteith of KTOP in Topeka, Kan., says that he uses a playlist of 30 records with four or five getting heavier air play.

"Generally, radio listening is done on a brief period basis at various times of the day. The short playlist gives the audience what it wants to hear. It reduces your chances of playing some that most of them do not want to listen to. It's what most of the audience wants to hear most of the time. Rick Sklar of WABC said it first and it works."

Monteith, who doubles as operations manager, says: "Since the last survey, we have made a number of changes in our approach to programming and the results have been great.

"In the last year, we spent about \$1,000 in phone calls to some major market program directors that I have had the chance to meet and they were good enough to give us a lot of help and generally teach me the basis of radio.

"We also sorted out all of the trash records and made oldie lists that are put into dayparts. We play just the biggest oldies dayparted in rotation with our current hits, which are also dayparted. We use a clock rotation on the top four songs in town and the rest of the current list are rotated depending on playlist position."

Garry Osborn of WIBM in Jackson, Mich., says that he believes Top

(Continued on page 23)

Automation Gear Bought For KGBS

LOS ANGELES—Though hesitant about revealing any information regarding any new format yet, KGBS management is obviously getting prepared for any eventualities and has purchased more than \$151,000 in automation equipment from IGM, Bellingham, Wash.

Steve Grayson, marketing and sales manager, says it's believed to be the "largest single-station purchase of automated radio broadcast equipment in the history of the industry."

The equipment is the System 770 that includes IGM's Instacarts, reel-to-reel tape decks, and a Digital Equipment Corp. PDP-8E computer.

KNX-FM in Los Angeles presently uses a similar system and only two or three personalities are used.

Essentially, it's not necessary to run with any personalities at all, or a full staff can be used in conjunction with the equipment. Installation is set for later this year. KGBS is planning to improve both AM and FM signals.

Major Promo For Philly's DiscoRadio

PHILADELPHIA—In switching its programming from a blend of golden oldies plus the "now" recordings to a DiscoRadio format to capture the 18-34 adults making the growing disco scene here, Jim Keating, general manager of WCAU-FM, has set a six-week, \$150,000 multimedia advertising campaign to introduce the new sound for the local CBS-owned station.

To spotlight the new "Go Disco On WCAU-FM" theme, the ad budget goes into television, newspapers, magazines, bus and trolley signs and outdoor billboards.

Station has been using a number of program formats to try to break the solid rock barrier built up by a number of the FM outlets. The disco idea, with each hour including two sustained sweeps of uninterrupted music, was developed by Jerry Stevens, new program director. It was Stevens who created the progressive rock format for top-rated WMMR-FM here.

Automation Out In Farmington

FARMINGTON, N.M.—KRAZ has dropped automation to go Top 40 in stereo with live air personalities, reports program director Gary Beckner.

"Our format involves a blend of Hot 100, the Easy listening Top 40 Chart, and selected new LP cuts and a light touch of 50s rock. We don't play acid rock or anything similar, simply the good stuff. But we're having to build a record library from scratch, which, needless to say, isn't easy." Dale Felkner is general manager of the station.

MARCH 6, 1976, BILLBOARD

SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? • WHO WERE JOHNNY CASH'S TENNESSEE TWO?

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP



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GROUP

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WHO WERE JOHNNY CASH'S TENNESSEE TWO?

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Billboard
HITS OF THE WORLD

ROCK AROUND THE WORLD

PRESENTS



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"EGO IS NOT A
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RATW NETWORK Call Eddie Kritzer or Danny Lipman at 617-536-7625 1108 Boylston St., Boston, MA 02215

Aberdeen, SD	KSDN	FM	Sunday	8:30 pm	Fond du Lac, WI	WFON	FM	Sunday	9:00 pm	New Orleans, LA	WRNO	FM	Monday	midnite
Albany, NY	WQBK	FM	Sunday	8:00 pm	Forsyth, GA	WFNE	FM	Friday	10:00 pm	Norfolk/Virginia Beach, VA	WMYK	FM	Monday	11:00 pm
Albertsville, AL	WQSB	FM	Sunday	9:00 pm	Fort Campbell, KY	WABD	FM	Sunday	9:00 pm	Oklahoma City, OK	KOFM	FM	Sunday	8:00 pm
Albuquerque, NM	KRST	FM	Tuesday	9:00 pm	Fort Collins, CO	KTCL	FM	Monday	9:00 pm	Omaha, NB	KOKQ	FM	Sunday	11:00 pm
Allentown, PA	WSAN	FM	Sunday	8:00 pm	Fort Knox, KY	WSAC	FM	Thursday	9:00 pm	Panama City Beach, FL	WPFM	FM	Sunday	9:00 pm
Anaheim, CA	KEZY	AM	Sunday	10:30 pm	Fort Smith, AR	KISR	FM	Sunday	11:00 pm	Peoria, IL	WWCT	FM	Friday	midnite
Anchorage, AK	KGOT	FM	Sunday	3:00 pm	Fresno, CA	KFIG	FM	Wednesday	11:00 pm	Philadelphia, PA	WYSP	FM	Sunday	midnite
Ashland, KY	WAMX	FM	Sunday	8:00 pm	Glenwood Springs, CO	KGLN	AM	Saturday	1:00 pm	Pittsburg, PA	WYDD	FM	Tuesday	10:00 pm
Athens, OH	ACRN	FM	Thursday	midnite	Grand Forks, ND	KKDQ	FM	Sunday	9:00 pm	Pittsfield, MA	WGRG	FM	Thursday	9:00 pm
Baltimore, MD	WKTK	FM	Sunday	9:00 pm	Grand Rapids, MI	WLAV	FM	Sunday	10:00 pm	Plymouth, NH	WPCR	FM	Wednesday	9:00 pm
Beaumont, TX	KAYD	FM	Wednesday	10:00 pm	Greensboro, NC	WRQK	FM	Sunday	9:00 pm	Pocatello, ID	KSNM	FM	Saturday	9:00 pm
Bellingham, WA	KPUG	FM	Sunday	10:00 pm	Greenfield, MO	KRFQ	FM	Wednesday	9:00 pm	Portland, OR	KVAN	FM	Saturday	4:00 pm
Belzoni, MS	WELZ	FM	Wednesday	midnite	Hartford, CT	WHCN	FM	Tuesday	10:00 pm	Poteau, OK	KLCO	FM	Monday	9:00 pm
Birmingham, AL	WERC	FM	Sunday	8:00 pm	Hato Rey/San Juan, PR	WHOA	FM	Saturday	9:00 pm	Pueblo, CO	KKAM	FM	Sunday	10:00 pm
Bloomsburg, PA	WHLM	FM	Saturday	11:00 pm	Hays, KS	KJLS	FM	Sunday	9:00 pm	Richmond, VA	WGOE	FM	Sunday	9:00 om
Boston, MA	WBCN	FM	Sunday	12:00 pm	Henderson/Evansville, KY	WKDQ	FM	Saturday	midnite	Riverside/San Berdoo, CA	KOLA	FM	Saturday	11:00 pm
Bowling, Green, KY	WLBJ	FM	Saturday	9:00 pm	Houston, TX	KLLO	FM	Saturday	2:00 am	Rochester, NY	WCMF	FM	Saturday	10:00 pm
Brainerd, MN	KLIZ	FM	Sunday	9:30 pm	Huntsville, AL	WAHR	FM	Sunday	11:00 pm	Rockford, IL	WYFE	FM	Sunday	11:00 pm
Briarcliffs Manor, N.Y.	WRWN	FM	Sunday	9:00 pm	Indianapolis, IN	WNAP	FM	Sunday	midnite	Sacramento, CA	K108	FM	Saturday	midnite
Buffalo, NY	WBUF	FM	Sunday	9:00 pm	Jackson, MS	WZQZ	FM	Saturday	11:00 pm	Salina, KS	KSKG	FM	Saturday	10:00 pm
Casper, WY	KAWY	FM	Saturday	10:00 pm	Jackson, OH	WCJO	FM	Monday	10:00 pm	Salt Lake City, UT	KWHO	FM	Saturday	11:00 pm
Champaign, IL	WPGU	FM	Monday	11:00 pm	Jacksonville, FL	WAIV	FM	Monday	11:00 pm	San Antonio, TX	KEXL	FM	Tuesday	midnite
Charleston, IL	WEIC	FM	Sunday	9:00 pm	Jacksonville, NC	WXQR	FM	Tuesday	1:00 am	San Diego, CA	KPRI	FM	Sunday	9:00 pm
Summerville/ Charleston, SC	WVWZ	FM	Sunday	8:30 pm	Johnson City/Bristol, TN	WQUT	FM	Saturday	6:00 pm	San Jose, CA	KOME	FM	Sunday	8:30 pm
Chicago, IL	WXFM	Triad	Thursday	10:00 pm	Johnstown/Altoona, PA	WAAT	FM	Sunday	10:30 pm	Santa Maria, CA	KXFM	FM	Sunday	8:30 pm
Chico, CA	KFMF	FM	Sunday	9:00 pm	Jonesboro, AR	KBTM	FM	Friday	10:00 pm	Sarasota/Tampa/St. Pete., FL	WQSR	FM	Sunday	11:00 pm
Christiansburg, VA	WVVV	FM	Sunday	9:00 pm	Kansas City, MO	KYYS	FM	Sunday	8:30 pm	Seattle, WA	KISW	FM	Sunday	11:00 pm
Cleveland, OH	WMMS	FM	Sunday	7:00 pm	Knoxville, TN	WROL	FM	Sunday	11:00 pm	St. Louis, MO	KSHE	FM	Monday	11:00 pm
Columbia, MO	KFMZ	FM	Sunday	9:00 pm	Lansing, MI	WVIC	FM	Sunday	9:00 pm	Springfield, MO	KICK	AM	Sunday	8:00 pm
Columbus, NB	XTTT	FM	Tuesday	11:00 pm	Las Cruces, NM	KASK	FM	Sunday	8:00 pm	Starview/Lancaster, PA	WRHY	FM	Sunday	8:00 pm
Columbus, OH	WCUL	FM	Sunday	9:00 pm	Lewiston/Portland, ME	WBLM	FM	Wednesday	10:00 pm	Tallahassee, FL	WGLF	FM	Sunday	10:00 pm
Dayton, OH	WVUD	FM	Sunday	10:00 pm	Lexington, KY	WKQQ	FM	Sunday	midnite	Thibodaux, LA	KXOR	FM	Saturday	11:00 pm
Dallas/Ft. Worth, TX	KFWD	FM	Sunday	12:00 pm	Lincoln, NB	KFMQ	FM	Sunday	9:00 pm	Toledo, OH	WIOT	FM	Monday	midnite
Del Rio, TX	KDLK	FM	Sunday	9:00 pm	Linesville, PA	WVCC	FM	Sunday	9:00 pm	Trenton, NJ	WWRC	FM	Monday	11:30 pm
Detroit, MI	WABX	FM	Sunday	9:00 pm	Long Island/Hempstead, NY	WLIR	FM	Sunday	7:00 pm	Tulsa, OK	KMOD	FM	Sunday	9:00 pm
Durham/Raleigh, NC	WDBS	FM	Monday	11:00 pm	Louisville, KY	WLRS	FM	Sunday	10:00 pm	Utica/Syracuse, NY	WOUR	FM	Monday	10:00 pm
Elmira, NY	WXXY	FM	Sunday	11:00 pm	Lynchburg/Roanoke, VA	WGLO	FM	Sunday	9:00 pm	Washington, DC	WMAL	FM	Sunday	11:00 pm
Eugene, OR	KZEL	FM	Monday	10:00 pm	Mason City, IO	KLSS	FM	Sunday	10:00 pm	Waterbury, CT	WQQW	AM	Sunday	9:00 pm
Eureka, CA	KFMI	FM	Sunday	9:00 pm	Menomonee, WI	WMFM	FM	Saturday	9:00 pm	Weldon/Roanoke Rapids, NC	WSMY	AM	Saturday	11:00 pm
Fairfield, CT	WVOF	FM	Thursday	7:00 pm	Miami Beach, FL	WINZ	FM	Sunday	9:00 pm	West Palm Beach, FL	WIRK	AM	Sunday	10:00 pm
Fargo, ND	KWIM	FM	Saturday	11:00 pm	Milwaukee, WI	X ROCK	99	Saturday	midnite	Wichita, KS	KEYN	FM	Saturday	9:00 pm
Farmville, Greenville, NC	WRQR	FM	Tuesday	9:00 pm	Mobile, AL	WABB	AM	Saturday	9:00 pm	Wilkes Barre, PA	WILK	AM	Thursday	10:00 pm
Fayetteville, AR	KKEG	FM	Sunday	11:00 pm	Murphysboro, IL	WTAO	FM	Sunday	midnite	Worcester, MA	WORC	AM	Sunday	6:30 pm
Flint, MI	WWCK	FM	Saturday	9:00 pm	Murray, KY	WNBS	AM	Sunday	9:00 pm	Yakima, WA	KIT	FM	Sunday	9:00 pm
Florence, AL	WQLT	FM	Sunday	11:00 pm	Muscatine, IA	KFMH	FM	Saturday	9:00 pm					
					Nashville, TN	WKDA	FM	Monday	11:00 pm	Big Rapids, MI	WBRN	FM	Saturday	10:00 pm

AND NOW IN LOS ANGELES ON K-WEST

Billboard Singles Radio Action

Playlist Top Add Ons • Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (3/4/76)

TOP ADD ONS - NATIONAL

JOHNNIE TAYLOR—Disco Lady (Columbia)
MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
CARPENTERS—There's A Kind Of Hush (A&M)

PRIME MOVERS - NATIONAL

FOUR SEASONS—December 1963 (W.B./Curb)
GARY WRIGHT—Dream Weaver (W.B.)
MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

BREAKOUTS - NATIONAL

CARPENTERS—There's A Kind Of Hush (A&M)
MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
JOHNNIE TAYLOR—Disco Lady (Columbia)

D—Discotheque Crossover

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

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

KENO—Las Vegas

- PETER FRAMPTON—Show Me The Way (A&M)
- CARPENTERS—There's A Kind Of Hush All Over The World (A&M)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 11-3
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 24-17

KBBC—Phoenix

- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- LYNYRD SKYNYRD—Double Trouble (MCA)
- ★ PETER FRAMPTON—Show Me The Way (A&M) HB-31
- ★ CAROLE KING—Only Love Is Real (ODE) 35-28

KRIZ—Phoenix

- NONE
- BEE GEES—Fanny (RSO) 20-14
- ★ EAGLES—Take It To The Limit (Asylum) 13-8

KNDE—Sacramento

- SWEET—Action (Capitol)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 12-2
- ★ PETER FRAMPTON—Show Me The Way (A&M) 20-14

KROY—Sacramento

- JIGSAW—Love Fire (Chelsea)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 23-11
- ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 12-4

KJR—Seattle

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- TED NUGENT—Stay Baby (Epic)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 22-13
- ★ QUEEN—Bohemian Rhapsody (Elektra) 25-18

KRSP—Salt Lake City

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ BAND OF THE BLACK WATCH—Scotch On The Rocks (Private Stock) 26-14
- ★ QUEEN—Bohemian Rhapsody (Elektra) 8-1

KYNO—Fresno

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- FLEETWOOD MAC—Rhiannon (Reprise)
- ★ NAZARETH—Love Hurts (A&M) 12-2
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 16-9

KELP—El Paso

- SWEET—Action (Capitol)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ BAY CITY ROLLERS—Money Honey (Arista) 14-7
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 17-10

XEROK—El Paso

- SWEET—Action (Capitol)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 20-9
- ★ GARY WRIGHT—Dream Weaver (W.B.) 11-4

KAKK—Tulsa

- NONE
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 17-13
- ★ DAVID BOWIE—Golden Years (RCA) 19-16

WCFL—Chicago

- JOHN MILES—High Fly (London)
- HENRY GROSS—Shannon (Lifesong)
- ★ AEROSMITH—Dream On (Columbia) 12-4
- ★ GARY WRIGHT—Dream Weaver (W.B.) 10-5

WOKY—Milwaukee

- QUEEN—Bohemian Rhapsody (Elektra)
- DR. HOOK—Only Sixteen (Capitol)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 15-9
- ★ BAY CITY ROLLERS—Money Honey (Arista) 16-10

WZUU-FM—Milwaukee

- HEAD EAST—Love Me Tonight (A&M)
- CAROLE KING—Only Love Is Real (ODE)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 12-5
- ★ NAZARETH—Love Hurts (A&M) 13-7

Pacific Southwest Region

TOP ADD ONS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
 PETER FRAMPTON—Show Me The Way (A&M)
 BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)

PRIME MOVERS:

FOUR SEASONS—December 1963 (W.B./Curb)
 BEE GEES—Fanny (RSO)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

BREAKOUTS:

PETER FRAMPTON—Show Me The Way (A&M)
 JOHNNIE TAYLOR—Disco Lady (Columbia)
 BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)

KQEO—Albuquerque

- DAVID BOWIE—Golden Years (RCA)
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)
- ★ AEROSMITH—Dream On (Columbia) 16-10
- ★ CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M) 17-9

KTKT—Tucson

- ELTON JOHN—Grow Some Funk/Feel Like A Bullet (MCA)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 15-9
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 23-17

KING—Seattle

- JONATHAN CAIN—Till It's Time To Say Goodbye (October)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ★ AEROSMITH—Dream On (Columbia) 12-4
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 21-13

KJRB—Spokane

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) HE-18
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 23-17

Southwest Region

TOP ADD ONS:

CARPENTERS—There's A Kind Of Hush (A&M)
 SWEET—Action (Capitol)
 SALSOU ORCHESTRA—Tangerine (Salsoul)

PRIME MOVERS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
 GARY WRIGHT—Dream Weaver (Warner Brothers)
 FOUR SEASONS—December 1963 (W.B./Curb)

BREAKOUTS:

CARPENTERS—There's A Kind Of Hush (A&M)
 SWEET—Action (Capitol)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

KELI—Tulsa

- OHIO PLAYERS—Fopp (Mercury)
- OLIVIA-NEWTON JOHN—Come On Over (MCA)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 26-14
- ★ HEAD EAST—Love Me Tonight (A&M) EX-29

WKY—Oklahoma City

- SWEET—Action (Capitol)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ GARY WRIGHT—Dream Weaver (W.B.) 11-6
- ★ BAY CITY ROLLERS—Money Honey (Arista) 15-10

KOMA—Oklahoma City

- SWEET—Action (Capitol)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ DR. HOOK—Only Sixteen (Capitol) 20-14
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 26-21

WTIX—New Orleans

- SALSOU ORCHESTRA—Tangerine (Salsoul)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phil. Int'l.) 14-9
- ★ EAGLES—Take It To The Limit (Asylum) 10-8

MARCH 6, 1976, BILLBOARD

Pacific Northwest Region

TOP ADD ONS:

SWEET—Action (Capitol)
 CARPENTERS—There's A Kind Of Hush (All Over The World) (A&M)
 JOHNNIE TAYLOR—Disco Lady (Columbia)

PRIME MOVERS:

MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 FOUR SEASONS—December 1963 (Dh, What A Night) (W.B./Curb)
 PETER FRAMPTON—Show Me The Way (A&M)

BREAKOUTS:

SWEET—Action (Capitol)
 CARPENTERS—There's A Kind Of Hush (All Over The World) (A&M)
 ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)

KTAC—Tacoma

- TED NUGENT—Hey Baby (Epic)
- SOUTHERLAND & QUIVER—Arms Of Mary (Columbia)
- ★ LARRY GROCE—Junk Food Junkie (W.B.) 9-4
- ★ BAY CITY ROLLERS—Money Honey (Arista) 11-9

KGW—Portland

- SWEET—Action (Capitol)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 15-3
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 29-18

KILT—Houston

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- OLIVIA-NEWTON JOHN—Come On Over (MCA)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 31-14
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) HB-22

KRBE-FM—Houston

- DAVID BOWIE—Golden Years (RCA)
- ★ ANDRE TRUE CONNECTION—More, More, More (Buddah)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 15-9
- ★ RUFUS—Sweet Thing (ABC) 20-14

KLIF—Dallas

- SALSOU ORCHESTRA—Tangerine (Salsoul)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ DR. HOOK—Only Sixteen (Capitol) 24-14
- ★ DONNY & MARIE OSMOND—Deep Purple (Kolob) 25-20

KNUS-FM—Dallas

- FOUR SEASONS—December 1963 (W.B./Curb)
- MIRACLES—Love Machine (Part 1) (Motown)
- ★ BEE GEES—Fanny (RSO) 20-10
- ★ WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer) 15-9

KDWB—Minneapolis

- NONE
- ★ AEROSMITH—Dream On (Columbia) 24-10
- ★ BEE GEES—Fanny (RSO) 23-15

KOIL—Omaha

- TONY ORLANDO & DAWN—Cupid (Elektra)
- ★ NAZARETH—Love Hurts (A&M)
- ★ GARY WRIGHT—Dream Weaver (W.B.) 29-9
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 21-16

KHJ—Los Angeles

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 20-13
- ★ AEROSMITH—Dream On (Columbia) 30-25

KFRC—San Francisco

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ★ COMMODORES—Sweet Love (Motown)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 18-12
- ★ PETER FRAMPTON—Show Me The Way (A&M) 20-15

KISN—Portland

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.) 18-9
- ★ TONY ORLANDO & DAWN—Cupid (Elektra) 19-10

KLIV—Dallas

- SALSOU ORCHESTRA—Tangerine (Salsoul)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ DR. HOOK—Only Sixteen (Capitol) 24-14
- ★ DONNY & MARIE OSMOND—Deep Purple (Kolob) 25-20

KEEL—Shreveport

- LARRY GROCE—Junk Food Junkie (W.B.)
- ★ BROWN SUGAR—The Game Is Over (Capitol)
- ★ CATE BROTHERS—Union Man (Elektra) 10-2
- ★ WAYLON & WILLIE—Good Hearted Woman (RCA) 25-19

KIOA—Des Moines

- TONY ORLANDO & DAWN—Cupid (Elektra)
- LARRY GATLIN—Broken Lady (Monument)
- ★ LARRY GROCE—Junk Food Junkie (W.B.) 15-9
- ★ ERIC CARMEN—All By Myself (Arista) 8-4

KFXM—San Bernardino

- CAT STEVENS—Banapple Gas (A&M)
- TONY ORLANDO & DAWN—Cupid (Elektra)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 20-6
- ★ GARY WRIGHT—Dream Weaver (W.B.) 24-16

KYA—San Francisco

- SWEET—Action (Capitol)
- ★ ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 25-16
- ★ SYLVERS—Boogie Fever (Capitol) 19-11

KTLK—Denver

- JOHN DENVER—Looking For Space (RCA)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ MIRACLES—Love Machine (Part 1) (Motown) 30-21
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 36-28

KFJZ—Ft. Worth

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ AEROSMITH—Dream On (Columbia) 28-20
- ★ GARY WRIGHT—Dream Weaver (W.B.) 17-6

KQWB—Fargo, N.D.

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ DR. HOOK—Only Sixteen (Capitol) 27-15
- ★ GARY WRIGHT—Dream Weaver (W.B.) 10-5

KKAM—Pueblo, Colo.

- MELISSA MANCHESTER—Just You And I (Arista)
- ★ STAMPEDERS—Hit The Road Jack (Quality)
- ★ GARY WRIGHT—Dream Weaver (W.B.) 17-8
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 16-9

KAFY—Bakersfield

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 24-16
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 18-11

KLIV—San Jose

- SWEET—Action (Capitol)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 15-9
- ★ LARRY GROCE—Junk Food Junkie (W.B.) 13-8

KCPX—Salt Lake City

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 29-18
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 27-19

KONO—San Antonio

- NONE
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)

TOP ADD ONS:

RUFUS/CHAKA KHAN—Sweet Thing (ABC)
 TONY ORLANDO & DAWN—Cupid (Elektra)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

PRIME MOVERS:

GARY WRIGHT—Dream Weaver (W.B.)
 AEROSMITH—Dream On (Columbia)
 FOUR SEASONS—December 1963 (W.B./Curb)

BREAKOUTS:

MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 JOHN MILES—High Fly (London)
 CAROLE KING—Only Love Is Real (Ode)

WLS—Chicago

- ★ NAZARETH—Love Hurts (A&M)
- ★ DR. HOOK—Only Sixteen (Capitol)
- ★ ERIC CARMEN—All By Myself (Arista) 14-7
- ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 6-2

(Continued on page 22)

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Billboard Singles Radio Action

Based on station playlists through Thursday (3/4/76)

Playlist Top Add Ons ●
 Playlist Prime Movers ★

Continued from page 20

- KXOK—St. Louis**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)
 - NAZARETH—Love Hurts (A&M) 18-11
 - FOUR SEASONS—December 1963 (W.B./Curb) 16-10
- KSLQ-FM—St. Louis**
- FOUR SEASONS—December 1963 (W.B./Curb)
 - FLEETWOOD MAC—Rhiannon (Reprise)
 - HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phil. Int'l.) 17-12
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC) 8-4
- WHB—Kansas City**
- WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)
 - GARY WRIGHT—Dreamweaver (W.B.) 18-8
 - FOUR SEASONS—December 1963 (W.B./Curb) 12-5
- KEWI—Topeka**
- SWEET—Action (Capitol)
 - DONNY & MARIE OSMOND—Deep Purple (Kolob)
 - BOBBY MOORE—Try To Hold On (Scepter) 37-21
 - MIRACLES—Love Machine (Part 1) (Motown) 23-13

North Central Region

TOP ADD ONS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 CARPENTERS—There's A Kind Of Hush (A&M)

PRIME MOVERS:

QUEEN—Bohemian Rhapsody (Elektra)
 FOUR SEASONS—December 1963 (W.B./Curb)
 BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)

BREAKOUTS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 SYLVERS—Boogie Fever (Capitol)

- CKLW—Detroit**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
 - JOHNNIE TAYLOR—Disco Lady (Columbia) 22-10
 - BAND OF THE BLACK WATCH—Scotch On The Rocks (Private Stock) 27-17
- WGRD—Grand Rapids**
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)
 - QUEEN—Bohemian Rhapsody (Elektra) 7-3
 - GARY WRIGHT—Dreamweaver (W.B.) 4-1

- Z-96 (WZZM-FM)—Grand Rapids**
- CAROLE KING—Only Love Is Real (ODE)
 - CATE BROTHERS—Union Man (Elektra)
 - FOUR SEASONS—December 1963 (W.B./Curb) 26-12
 - RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 11-5
- WTAC—Flint, Mich.**
- BEE GEES—Fanny (RSO)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb) 30-15
 - FOUR SEASONS—December 1963 (W.B./Curb) 16-14

- WIXY—Cleveland**
- NONE
 - BAY CITY ROLLERS—Money Honey (Arista) 29-19
 - FRANKIE AVALON—Venus (De Lite) 25-16
- WGCL—Cleveland**
- SYLVERS—Boogie Fever (Capitol)
 - MELISSA MANCHESTER—Just You And I (Arista)
 - TRAMMPS—Hold Back The Night (Buddah) 22-15
 - SWEET—Action (Capitol) 20-14

- 13-Q (WKTQ)—Pittsburgh**
- NONE
 - BAY CITY ROLLERS—Money Honey (Arista) 21-11
 - FOUR SEASONS—December 1963 (W.B./Curb) 24-15
- WKBW—Buffalo**
- QUEEN—Bohemian Rhapsody (Elektra)
 - BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
 - HAGOOD HARDY—The Homecoming (Capitol) 30-19
 - BEE GEES—Fanny (RSO) 23-17
- WSAI—Cincinnati**
- SWEET—Action (Capitol)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - LARRY SANTOS—We Can't Hide It Anymore (Casablanca) 29-21
 - BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 30-23

- WCOL—Columbus**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - CARPENTERS—There's A Kind Of Hush (A&M)
 - CAPTAIN & TENNILLE—Lonely Night (A&M) 19-11
 - SWEET—Action (Capitol) 37-30
- WAKY—Louisville**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
 - RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 25-10
 - SYLVERS—Boogie Fever (Capitol) 30-20
- WBGN—Bowling Green, Ky.**
- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
 - ROXY MUSIC—Love Is The Drug (Atco)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC) 8-2
 - QUEEN—Bohemian Rhapsody (Elektra) 12-6

- WJET—Erie, Pa.**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - HEAD EAST—Love Me Tonight (A&M)
 - QUEEN—Bohemian Rhapsody (Elektra) 26-15
 - DR. HOOK—Only Sixteen (Capitol) 25-14
- WRIE—Erie, Pa.**
- JOHN DENVER—Looking For Space (RCA)
 - CARPENTERS—There's A Kind Of Hush (A&M)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 35-21
 - CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M) 18-11

- WCUE—Akron**
- SYLVERS—Boogie Fever (Capitol)
 - MELISSA MANCHESTER—Just You And I (Arista)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA) 16-10
 - QUEEN—Bohemian Rhapsody (Elektra) 22-16

- WABC—New York City**
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
 - FOUR SEASONS—December 1963 (W.B./Curb) 28-8
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC) 26-11
- WPIX-FM—New York City**
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M) 21-16
 - BEE GEES—Fanny (RSO) 12-5
- WBBF—Rochester, N.Y.**
- QUEEN—Bohemian Rhapsody (Elektra)
 - CAROLE KING—Only Love Is Real (ODE)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 19-11
 - EAGLES—Take It To The Limit (Asylum) 13-7

Mid-Atlantic Region

TOP ADD ONS:

O'JAYS—Living For The Weekend (Phil. Int'l.)
 CARPENTERS—There's A Kind Of Hush (A&M)
 RUFUS/CHAKA KHAN—Sweet Thing (ABC)

PRIME MOVERS:

GARY WRIGHT—Dream Weaver (W.B.)
 FOUR SEASONS—December 1963 (W.B./Curb)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

BREAKOUTS:

O'JAYS—Living For The Weekend (Phil. Int'l.)
 CARPENTERS—There's A Kind Of Hush (A&M)
 JOHN DENVER—Looking For Space (RCA)

- WFIL—Philadelphia**
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
 - O'JAYS—Livin' For The Weekend (Phila. Int'l.)
 - FOUR SEASONS—December 1963 (W.B./Curb) 20-10
 - GARY WRIGHT—Dreamweaver (W.B.) 20-14

- WIBG—Philadelphia**
- JETHRO TULL—Locomotive Breath (Chrysalis)
 - JIGSAW—Love Fire (Chelsea)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 9-2
 - LARRY SANTOS—We Can't Hide It Anymore (Casablanca) 12-7
- WPGC—Washington**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - O'JAYS—Livin' For The Weekend (Phila. Int'l.)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 25-17
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC) 14-8

- WCAO—Baltimore**
- JOHN DENVER—Looking For Space (RCA)
 - CARPENTERS—There's A Kind Of Hush (A&M)
 - DR. HOOK—Only Sixteen (Capitol) HB-19
 - FOUR SEASONS—December 1963 (W.B./Curb) 15-8
- WGH—Newport News, Va.**
- PETER FRAMPTON—Show Me The Way (A&M)
 - CARPENTERS—There's A Kind Of Hush (A&M)
 - GARY WRIGHT—Dreamweaver (W.B.) 7-1
 - LINDA RONSTADT—Tracks Of My Tears (Asylum) 27-21

- WYRE—Annapolis, Md.**
- CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
 - MASQUERADERS—Traveling Man (ABC)
 - GARY WRIGHT—Dreamweaver (W.B.) 13-5
 - DAVID BOWIE—Golden Years (RCA) 19-14

- WLEE—Richmond, Va.**
- BCG—Street Talk (20th Century)
 - FREDDY FENDER—You'll Lose A Good Thing (ABC/Dot)
 - GARY WRIGHT—Dreamweaver (W.B.) 13-5
 - DAVID BOWIE—Golden Years (RCA) 19-14

- WTRY—Albany**
- ROXY MUSIC—Love Is The Drug (Atco)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - QUEEN—Bohemian Rhapsody (Elektra) 19-9
 - GARY WRIGHT—Dreamweaver (W.B.) 20-10

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- WQOL—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
 - LARRY SANTOS—We Can't Hide It Anymore (Casablanca)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - FOUR SEASONS—December 1963 (W.B./Curb)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- Z-93 (WZGC-FM)—Atlanta**
- SYLVERS—Boogie Fever (Capitol)
 - DR. HOOK—Only Sixteen (Capitol)
 - JOHNNIE TAYLOR—Disco Lady (Columbia) 20-9
 - BAY CITY ROLLERS—Money Honey (Arista) 14-7

- WBZ-FM—Boston**
- SWEET—Action (Capitol)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - DR. HOOK—Only Sixteen (Capitol) 22-12
 - MIGHTY CLOUDS OF JOY—Mighty High (ABC) 26-20
- WVBF-FM—Framingham, Mass.**
- SWEET—Action (Capitol)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - GARY WRIGHT—Dream Weaver (W.B.) 21-9
 - ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 18-6

- WPRO—Providence**
- WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing And A Prayer)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - MIRACLES—Love Machine (Part 1) (Motown) 21-7
 - EAGLES—Take It To The Limit (Asylum) 15-10

- WORC—Worcester, Mass.**
- ROAD APPLES—Holding On (Polydor)
 - FLEETWOOD MAC—Rhiannon (Reprise)
 - DONNY & MARIE OSMOND—Deep Purple (Kolob) 11-5
 - EAGLES—Take It To The Limit (Asylum) 12-7

- WDRS—Hartford**
- SYLVERS—Boogie Fever (Capitol)
 - BROWN SUGAR—The Game Is Over (Capitol)
 - ERIC CARMEN—All By Myself (Arista) 21-13
 - FOUR SEASONS—December 1963 (W.B./Curb) HB-22

- WTRY—Albany**
- ROXY MUSIC—Love Is The Drug (Atco)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - QUEEN—Bohemian Rhapsody (Elektra) 19-9
 - GARY WRIGHT—Dreamweaver (W.B.) 20-10

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
 - LARRY SANTOS—We Can't Hide It Anymore (Casablanca)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - FOUR SEASONS—December 1963 (W.B./Curb)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - FOUR SEASONS—December 1963 (W.B./Curb)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- Z-93 (WZGC-FM)—Atlanta**
- SYLVERS—Boogie Fever (Capitol)
 - DR. HOOK—Only Sixteen (Capitol)
 - JOHNNIE TAYLOR—Disco Lady (Columbia) 20-9
 - BAY CITY ROLLERS—Money Honey (Arista) 14-7

- WBBQ—Augusta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - TONY ORLANDO & DAWN—Cupid (Elektra) 22-12
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 24-16

- WWSN—Birmingham, Ala.**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - CARPENTERS—There's A Kind Of Hush (A&M)
 - DAVID BOWIE—Golden Years (RCA) 17-10
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC) 12-6

- WHYY—Montgomery, Ala.**
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
 - ROAD APPLES—Holding On (Polydor)
 - DR. HOOK—Only Sixteen (Capitol) 15-7
 - ELTON JOHN—Grow Some Funk/I Feel Like A Bullet (MCA) 20-12

- WTOB—Winston/Salem, N.C.**
- SWEET—Action (Capitol)
 - JOHNNIE TAYLOR—Disco Lady (Columbia)
 - FOUR SEASONS—December 1963 (W.B./Curb) 20-13
 - GARY WRIGHT—Dream Weaver (W.B.) 18-12

- WSGA—Savannah, Ga.**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
 - BEE GEES—Fanny (RSO) 11-7
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 26-22

- WTMA—Charleston, S.C.**
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - JOHNNIE TAYLOR—Disco Lady (Columbia) HB-6
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC) 9-2

- WKIX—Raleigh, N.C.**
- PETER FRAMPTON—Show Me The Way (A&M)
 - LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
 - FOUR SEASONS—December 1963 (W.B./Curb) 18-3
 - SYLVERS—Boogie Fever (Capitol) HB-16

- WORD—Spartanburg, S.C.**
- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
 - GINO VANELLI—Keep On Walking (A&M)
 - NATALIE COLE—Inseparable (Capitol) 21-11
 - TOMMY JAMES—I Love, You Love (Fantasy) X-17

- WAYS—Charlotte, N.C.**
- BAY CITY ROLLERS—Money Honey (Arista)
 - CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
 - DR. HOOK—Only Sixteen (Capitol) 25-11
 - JOHNNIE TAYLOR—Disco Lady (Columbia) 18-9

- WNOX—Knoxville**
- BEE GEES—Fanny (RSO)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)
 - EAGLES—Take It To The Limit (Asylum) 7-1
 - FOGHAT—Slow Ride (Bearsville) 21-15

- WGOW—Chattanooga, Tenn.**
- SWEET—Action (Capitol)
 - ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
 - DAVID BOWIE—Golden Years (RCA) HB-12
 - DR. HOOK—Only Sixteen (Capitol) 17-5

- KAAY—Little Rock**
- OHIO PLAYERS—Fopp (Mercury)
 - CAPTAIN & TENNILLE—Lonely Night (A&M)
 - EARTH, WIND & FIRE—Sing A Song (Columbia) 20-15
 - FOUR SEASONS—December 1963 (W.B./Curb) 22-17

- WHBQ—Memphis**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
 - ROXY MUSIC—Love Is The Drug (Atco) 27-14
 - PETER FRAMPTON—Show Me The Way (A&M) HB-19

- WMPS—Memphis**
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
 - STAMPEDERS—Hit The Road Jack (Quality)
 - TONY ORLANDO & DAWN—Cupid (Elektra) HB-20
 - WAYLON & WILLIE—Good Hearted Woman (RCA) HB-22

- WMAK—Nashville**
- SYLVERS—Boogie Fever (Capitol)
 - ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
 - CAPTAIN & TENNILLE—Lonely Night (A&M) 12-7
 - BELLAMY BROS.—Let Your Love Flow (W.B./Curb) HB-25

- WLAC—Nashville**
- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
 - DAVID BOWIE—Golden Years (RCA)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) HB-21
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC) 11-6

- WLKY—St. Petersburg, Fla.**
- DONNY & MARIE OSMOND—Deep Purple (Kolob)
 - DR. HOOK—Only Sixteen (Capitol)
 - FOUR SEASONS—December 1963 (W.B./Curb) 20-1
 - DAVID BOWIE—Golden Years (RCA) 21-13

- WQAM—Miami**
- NONE
 - JOHNNIE TAYLOR—Disco Lady (Columbia) 32-19
 - AEROSMITH—Dream On (Columbia) 33-24

- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - AEROSMITH—Dream On (Columbia)
 - ERIC CARMEN—All By Myself (Arista) 16-8
 - GARY WRIGHT—Dreamweaver (W.B.) 14-9

- WQPD—Lakeland, Fla.**
- BROWN SUGAR—The Game Is Over (Capitol)
 - AL WILSON—I Got A Feeling (Playboy)
 - SYLVERS—Boogie Fever (Capitol) 40-20
 - JOHNNIE TAYLOR—Disco Lady (Columbia) 39-22

- WMFJ—Daytona Beach, Fla.**
- SYLVERS—Boogie Fever (Capitol)
 - PETER FRAMPTON—Show Me The Way (A&M)
 - TONY ORLANDO & DAWN—Cupid (Elektra) 26-22
 - SWEET—Action (Capitol) 16-13

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- WQXI—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - SYLVERS—Boogie Fever (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)

- Z-93 (WZGC-FM)—Atlanta**
- SYLVERS—Boogie Fever (Capitol)
 - DR. HOOK—Only Sixteen (Capitol)
 - JOHNNIE TAYLOR—Disco Lady (Columbia) 20-9
 - BAY CITY ROLLERS—Money Honey (Arista) 14-7

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MARCH 6, 1976, BILLBOARD

Vox Jox

By CLAUDE HALL

LOS ANGELES—Jack Fitzgerald got the WQXI programming job and is leaving KSTT in Davenport, Iowa, to join the Atlanta Top 40 operation immediately. When Scotty Brink told me about this, I couldn't help chuckling. I've seen a lot of program directors go through the doors of WQXI. None of them have been able to hurt WSB. And more and more it's getting to the point where WQXI would be happy just to hold its own against FM competition. . . . Erik Fox has been promoted to music director of WOW in Omaha; he does the 3-7 p.m. show. Pat Kelly moves up from assistant news director to news director, replacing Mark O'Brien who has gone to KFRC in San Francisco.

Shadoe Stevens is operating a studio called Big Bucks Creations and turning out radio commercials and radio shows. "Banjo Man" honoring Earl Scruggs (promoting the movie) is one of the shows that Stevens has produced lately. He also did one a

while ago on Jethro Tull. If you're in Los Angeles and would like to see Stevens' 4-track studios, call him at 213-274-1244.

Dave Williams has left the programming job of WHBQ in Memphis, effective Feb. 28, to return to his home in Sacramento "to do commercial production on a full-time basis." Thus, moving again, into the programming position is George Klein who is to Memphis radio what Col. Sanders is to fried chicken. The lineup now goes: Bob McLain 6-9 a.m., Tony Maddox 9-noon, program director George Kelin noon-3 p.m., Dude Walker 3-6 p.m., Sheila 6-10 p.m., Rick Collins 10 p.m.-2 a.m., Jay Michael Davis 2-6 a.m., and Stew Robb in swing work.

Bill Corsair has joined WFIL, Philadelphia, to do a 1-6 a.m. semi-talk-semi-music show. This is a radical programming change for the Top 40 operation. Reportedly, he'll spin only four or five records an hour and

mix with phone calls and interviews. He replaces Kevin McCarthy.

Kenny Roberts, KASH, Eugene, Ore., is looking for a personality position in a good medium market. Call him at 503-726-8793. Station is going all news a la NBC's NIS. . . . Murphy in the Morning from WMAK in Nashville is moving to WOKY in Memphis and also joining the legendary Top 40 station is Ron O'Brien, former program director of WCFL in Chicago who'll do the afternoon drive show. Bob Barry is leaving WOKY to join WEMP in Milwaukee. . . . Sandy Horn, veteran record promotion executive, has left 20th Century Records and is looking for work—213-545-2625. Has four years of experience in promotion and sales.

KNAC, Anchorage, Alaska, needs a 6-midnight Top 40 air personality. Call general manager John Garland or program director Bruce Parker at 907-272-4522. Good equipment, good pay, good staff conditions. . . . WXRT in Chicago is now airing the BBC "Rock Hour," a series on radio concerts out of England. . . . Jack Randall has taken over as operations manager of KARR and KOPR in Great Falls, Mont. He'd been at a sister station, WNAM in Neenah, Wis., as music director and afternoon drive personality. New general manager of the two stations is Bob Buisby, former sales representative at WNAM. Randall adds: "The Great Falls radio market is a credible one. It contains one country station, two rockers, one old-line MOR, and KARR-KOPR. We are attempting to bring an authoritative alternate to the market. Our title would probably be categorized as contemporary MOR or adult contemporary, with a heavy emphasis on solid gold music. Great Falls is one of the largest, if not the largest, community in our sparsely populated state. The metro area consists of roughly 90,000 people with an extremely high per capita income ratio. In order to get this station off the ground, I need current contemporary product from all sources, along with any possible oldies I can get. I have little or nothing to work with at this point." He adds: "This is a growing media market. We sell records here. As soon as the initial changeover dust settles, I hope to work with record labels in exposing their new product when I see fit. I think I can help them."

Richard Taylor, music director of KFMI in Eureka, Calif., has a music playlist you wouldn't believe. He even tells you how often a single is being aired a day. And he talks to record promotion executives 9 a.m.-5 p.m., and "we still need service from CBS, MCA, Capitol, ABC, and 20th."

Ten radio stations in the Dallas and Fort Worth areas have threatened to cancel ARB because ARB is eliminating the separate trading area reports as of the April/May ARB. In this case, I agree with the stations—the cities are 30 miles apart and have absolutely nothing in common and shouldn't be lumped together. . . . The NAB will once again make available "Drive With FM" jingles. Free to members and cheap to non-members. Parasound of San Francisco is recording six different format jingles.

Jeffrey J. Sattler reports in from KRSY in Roswell, N.M., where he's (Continued on page 25)



WLW photo

CLEAR CHANNEL No. 1—After the Oct./Nov. ARB showed WLW in Cincinnati the No. 1 station in the market, program director Michael O'Shea had a presentation to give all of the air personalities plaques that featured their name and the message "Number One Again." Back row, from left: Joe Kelly, mid-day; Bob Miller, farm director; James Francis Patrick O'Neill, morning; Jim LaBarbara, afternoon drive; Harry Smith, all night. Front, from left: 7-midnight personality Bob Beasley, general manager Charlie Murdock; and program director Mike O'Shea. Not pictured, but also getting a plaque was Bob Braun, host of the tv show "50/50 Club" that is simulcast on the 50,000-watt clear channel radio station.

Cincy WCKY Still In Format Hassle

CINCINNATI—Truth Publishing Co., which purchased WCKY here nearly a year ago from Post Newsweek Station, Inc., for a reported \$3,600,000, has tossed in the towel on its plan to change the station's format to country music from its present beautiful music policy, but the hassle is far from over.

In an amendment to its purchase application filed with the FCC, Truth agreed to drop its request for a country music format and to continue with the station's present beautiful music programming in view of WCKY's rating success and the overwhelming listener support for the station's present format. This wasn't entirely satisfactory to the Committee to Save Beautiful Music, formed here in mid-January. Ralph Kohlen Jr., attorney for the group, said the committee is concerned with the combination format on WCKY which involves quality and quantity of news and public affairs, not just music.

Kohlen says that Truth's proposed program format would cut news programming from 21 hours a week to 14 and shave public service programming from 23 hours to 14 hours per week. As a result, the Committee to Save Beautiful Music has asked the FCC to reconsider its

approval of the station's sale to Truth Publishing. The petition to FCC was filed prior to the Jan. 30 deadline.

In the petition, Kohlen has asked that a public hearing be held in Cincinnati to permit area listeners an opportunity to relate to FCC what they think about the transfer and planned program changes.

City Councilman James Cissell, in a statement read to the Council last week, endorsed the committee's actions. "If Truth Publishing fails to keep the present music-news format," Cissell said, "it may face opposition from the city when its license comes up for renewal."

Non-Profit FMer On Las Vegas Air Soon

LAS VEGAS—A new non-profit FM station will hit the air here in January 1977, reports Keith Smith, radio projects manager of the Corp. for Public Broadcasting.

Programming for the station will include a variety of music from classical to Indian and Spanish. Taped concerts of touring orchestras and big band music may also be aired. Call letters are not yet known. Curtis Schultz is slated as general manager.

U. Of Georgia's Barnes Wraps 9 Anthology Shows

NASHVILLE—The increasing concern of higher education with country music is reflected in "American Country"—an audio anthology of country music in the U.S. from 1927 to 1976, written and produced by Univ. of Georgia graduate student Lindsay Barnes.

The unique blend of country music and academics—a series of nine

30-minute shows tracing the development of the music from Jimmie Rodgers to Waylon Jennings—is part of Barnes' Master of Arts program in journalism.

Produced with the assistance of faculty member Fred Lubs and radio station WDOL, Athens, each program is narrated by WDOL general manager Bill Burpitt. The series features 49 acts, 74 songs and five interviews—and has been aired on WDOL.

"This is an attempt to take an academic look in audio form at one of America's oldest institutions—country music," comments Barnes. "The entire series is non-commercial in nature even though we have had offers to sponsor it."

Five months of work on the project resulted in 4½ hours of material. The show topics are: "Jimmie Rodgers And The Carter Family," "Country Music During The Depression," "Early Texas And Western Music," "From World War II To Hank Williams," "Hank Williams, The Development Of Country-Pop," "The Nashville Sound," "Mid-Sixties Expansion," and "New Directions In The Seventies."

The academic project typifies the growing trend of universities to recognize the legitimacy of educational investigations into the background and future of country music.

Top 40 Format

• Continued from page 18

40 stations are getting away from the tight playlist. "Our playlist turns over approximately every 3½ to 4 hours. I feel the audience gets tired of hearing the same records every couple of hours." Dan Martin of WTRY in Troy, N.Y., plays 30 records, plus three new records and normal rotation features five records of the top 12 and five of the bottom 18, plus two holdovers and four oldies. Jim Wood of WCBF in Evansville, Ind., plays only 18-25 records with 7-10 getting stronger airplay. Jerry Rogers of WSGA in Savannah, Ga., features 30 records with 10 in high rotation. "Your average Top 40 listeners does not listen much more than one hour per day," Rogers says. "When that person is listening, it's important to play something familiar. However, this does not preclude breaking new records."

Philly's Phil Mark Airs 3,400 Hours Of Sinatra

PHILADELPHIA—The opening of Frank Sinatra Friday night Feb. 13 for a 10-day engagement at the Latin Casino here also marked the 1,000th broadcast by Sid Mark of his "Friday With Frank" record show on WWDB-FM.

Mark has been spinning Sinatra records Friday from 5 to 9 p.m. for 19 years and 11 weeks, regardless of the many programming changes undertaken at the station. Since last year, WWDB has been all-talk, but the "Friday With Frank" show continues.

The 1,000th show, Mark figures out, came to a total of 3,400 broadcast hours—the equivalent of 26 weeks of successive broadcasting 24 hours a day, seven days per week. In addition to the Friday night stint, since the station went all talk, Mark does a "Sunday With Sinatra" from 10 a.m. to 1 p.m.

Apart from the mike chores, Mark also spins Sinatra disks each Friday night at the Windjammer Disco Lounge in the Marriott Motor Hotel here. He also heads the Sinatra Club, that charters a jet from time to time to fly out to Las Vegas to hear its hero.

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Billboard Album Radio Action

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

Based on station playlists through Thursday (3/4/76)

Top Add Ons-National

- LAURA NYRO**—Smile (Columbia)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- STAR CASTLE**—(Epic)
- KGB**—(MCA)

Top Requests/Airplay-National

- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- BAD COMPANY**—Run With The Pack (Swan Song)
- DAVID BOWIE**—Station To Station (RCA)
- BOB DYLAN**—Desire (Columbia)

National Breakouts

- LAURA NYRO**—Smile (Columbia)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- JOHNNY WINTER**—Captured Live (Epic)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KZEL-FM—Eugene

- MARIA MULDAUR**—Sweet Harmony (Reprise)
- SCORPIANS**—Fly To The Rainbow (RCA)
- SAMMY HAGER**—Nine On A Ten Scale (Capitol)
- LAURA NYRO**—Smile (Columbia)
- BRECKER BROTHERS**—Back To Back (Arista)
- EAGLES**—Their Greatest Hits 1971-1975 (Asylum)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- DAVID BOWIE**—Station To Station (RCA)
- BAD COMPANY**—Run With The Pack (Swan Song)
- BILL LABOUNTY**—Promised Love (20th Century)

KY102-FM—Kansas City

- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- SWEET**—Give Us A Wink (Capitol)
- BRIAN AUGER'S OBLIVION EXPRESS**—Live Oblivion Vol. 2 (RCA)
- LA EXPRESS**—Caribou (CBS)
- HENRY GROSS**—Release (Life Song)
- BARCLAY JAMES HARVEST**—Time Honored Ghosts (Polydor)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- DAVID BOWIE**—Station To Station (RCA)
- STAR CASTLE**—(Epic)
- BE BOP DELUXE**—Sunburst Finish (Harvest)

WXRT-FM—Chicago

- KGB**—(MCA)
- BUFFY SAINTE-MARIE**—Sweet America (ABC)
- JOHNNY WINTER**—Captured Live (Epic)
- LARRY GROCE**—Junk Food Junkie (Warner Brothers)
- STAR CASTLE**—(Epic)
- JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner Worlds (Columbia)
- QUEEN**—A Night At The Opera (Elektra)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- TED NUGENT**—(Epic)
- THIN LIZZY**—Fighting (Vertigo)

WHFS-FM—Washington

- MICHAEL HURLEY**—The Unholy Modal Rounders, Jerry Fredricks & Clamtons, Have Moicy, (Rounders)
- FLORAPURIM**—Open Your Eyes You Can Fly (Milestone)
- KGB**—(MCA)
- BROTHERS JOHNSON**—Look Out For Number 1 (A&M)
- JAMES TALLY**—Trying Like The Devil (Capitol)
- ESTHER PHILLIPS**—For All We Know (Kudu)
- JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- PHOEBE SNOW**—Second Childhood (Columbia)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)

WLIR-FM—New York

- KING FISH**—(Round Records)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- BOZ SCAGGS**—Silk Degrees—(Columbia)
- SUTHERLAND BROTHERS & QUIVER**—Reach For The Sky (Columbia)
- DIRK HAMILTON**—You Can Sing On The Left Or Bark On The Right (ABC)
- GALLAGHER & LYLE**—Breakaway (A&M)
- ★ LAURA NYRO**—Smile (Columbia)
- ★ BAD COMPANY**—Run With The Pack (Swan Song)
- ★ FLEETWOOD MAC**—(Reprise)
- ★ MICHAEL FRANKS**—The Art Of Tea (Warner Brothers)

WGRQ-FM—Buffalo

- CHRIS SQUIRE**—Fish Out Of Water (Atlantic)
- STANLEY CLARKE**—Journey To Love (Nemperor)
- EMMYLOU HARRIS**—Elite Hotel (Reprise)
- JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner Worlds (Columbia)
- ELVIN BISHOP**—Struttin' My Stuff (Capricorn)
- CHRIS DeBURGH**—Spanish Train & Other Stories (A&M)
- ★ PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ SUPERTRAMP**—Crisis? What Crisis? (A&M)
- ★ FLEETWOOD MAC**—(Reprise)
- ★ DAVID BOWIE**—Station To Station (RCA)

WMMR-FM—Philadelphia

- LAURA NYRO**—Smile (Columbia)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- RICHARD & LINDA THOMPSON**—Pour Down Like Silver (Island)
- THIRD WORLD**—(Island)
- BRECKER BROTHERS**—Back To Back (Arista)
- VARIOUS ARTISTS**—This Is Reggae Music (Island)
- ★ GREG KIHN**—(Beserkley)
- ★ ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)
- ★ CHICK COREA**—The Leprechaun (Polydor)
- ★ PHOEBE SNOW**—Second Childhood (Columbia)

WAAF-FM—Worcester

- LAURA NYRO**—Smile (Columbia)
- MICHAEL FRANKS**—The Art Of Tea (Warner Brothers)
- PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- KING FISH**—(Round Records)
- JOHNNY WINTER**—Captured Live (Epic)
- PAUL BUTTERFIELD**—Put It In Your Ear (Bearsville)
- ★ PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)
- ★ ATLANTIS**—Live (Vertigo Import)
- ★ BOB DYLAN**—Desire (Columbia)

WPLR-FM—New Haven

- PRETTY THINGS**—Real Pretty (Rare Earth)
- SNAFU**—All Funked Up (Capitol)
- AL DIMEOLA**—Land Of The Midnight Sun (Columbia)
- CHRIS DeBURGH**—Spanish Train & Other Stories (A&M)
- SUTHERLAND BROTHERS & QUIVER**—Reach For The Sky (Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS**—Live Oblivion Vol. 2 (RCA)
- ★ PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ QUEEN**—A Night At The Opera (Elektra)
- ★ PHOEBE SNOW**—Second Childhood (Columbia)
- ★ PAUL BUTTERFIELD**—Put It In Your Ear (Bearsville)

WBRU-FM—Providence

- ELLIOT MURPHY**—Night Lights (RCA)
- BOXER**—Below The Belt (Virgin Import)
- LAURA NYRO**—Smile (Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS**—Live Oblivion Vol. 2 (RCA)
- JUKKA TOLONEN**—Crossections (Janus)
- STRING DRIVEN THING**—Keep Yer 'And On It (20th Century)
- ★ LAURA NYRO**—Smile (Columbia)
- ★ BROTHERS JOHNSON**—Look Out For Number 1 (A&M)
- ★ MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- ★ DR. FEEL GOOD**—Malpractice (Columbia)

Western Region

TOP ADD ONS:

- MARIA MULDAUR**—Sweet Harmony (Reprise)
- STAR CASTLE**—(Epic)
- LAURA NYRO**—Smile (Columbia)
- JUKKA TOLONEN**—Crossection (Janus)

★ TOP REQUEST / AIRPLAY:

- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- BOB DYLAN**—Desire (Columbia)
- DAVID BOWIE**—Station To Station (RCA)
- BAD COMPANY**—Run With The Pack (Swan Song)

BREAKOUTS:

- MARIA MULDAUR**—Sweet Harmony (Reprise)
- STAR CASTLE**—(Epic)
- LAURA NYRO**—Smile (Columbia)
- JUKKA TOLONEN**—Crossection (Janus)

KBPI-FM—Denver

- JUKKA TOLONEN**—Crossection (Janus)
- LAURA NYRO**—Smile (Columbia)
- KGB**—(MCA)
- SAMMY HAGER**—Nine On A Ten Scale (Capitol)
- LA EXPRESS**—Caribou (CBS)
- STAR CASTLE**—(Epic)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- FLEETWOOD MAC**—(Reprise)
- LOGGINS & MESSINA**—Native Son (Columbia)
- LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)

WRNO-FM—New Orleans

- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- PRETTY THINGS**—Real Pretty (Rare Earth)
- GOLDEN EARRINGS**—To The Hilt (MCA)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- URIAH HEEP**—Best Of Uriah Heep (Mercury)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- DAVID BOWIE**—Station To Station (RCA)
- ELVIN BISHOP**—Struttin' My Stuff (Capricorn)
- GARY WRIGHT**—Dream Weaver (Warner Brothers)

WEBN-FM—Cincinnati

- KGB**—(MCA)
- GREG KIHN**—(Beserkley)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- STAR CASTLE**—(Epic)
- DAVID COURTNEY**—David Courtneys First Day (United Artists)
- LAEXPRESS**—Caribou (CBS)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- BOB DYLAN**—Desire (Columbia)
- GARY WRIGHT**—Dream Weaver (Warner Brothers)
- QUEEN**—A Night At The Opera (Elektra)

WYDD-FM—Pittsburgh

- ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)
- STRING DRIVEN THING**—Keep Yer 'And On It (20th Century)
- LAURA NYRO**—Smile (Columbia)
- JOHNNY WINTER**—Captured Live (Epic)
- STAR CASTLE**—(Epic)
- KGB**—(MCA)
- ROXY MUSIC**—Siren (Atco)
- MICHAEL FRANKS**—The Art Of Tea (Warner Brothers)
- MICHAEL MURPHEY**—Swans Against The Sun (Epic)
- PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)

WRAS-FM—Atlanta

- BOB MARLEY & THE WAILERS**—Live (Island Import)
- JOHNNY WINTER**—Captured Live (Epic)
- LAURA NYRO**—Smile (Columbia)
- DIXIE DREGS**—Great Spectacular (Dixie Dregs)
- KING FISH**—(Round Records)
- PRETTY THINGS**—Real Pretty (Rare Earth)
- ★ BOB DYLAN**—Desire (Columbia)
- ★ PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ JOHNNY WINTER**—Captured Live (Epic)
- ★ PATTI SMITH**—Horses (Arista)

WAVI-FM—Jacksonville

- SEBASTIAN HARDY**—Four Moments (Mercury)
- JOHNNY WINTER**—Captured Live (Epic)
- DR. FEEL GOOD**—Malpractice (Columbia)
- STRING DRIVEN THING**—Keep Yer 'And On It (Capitol)
- LAURA NYRO**—Smile (Columbia)
- LARRY GROCE**—Junk Food Junkie (Warner Brothers)
- BAD COMPANY**—Run With The Pack (Swan Song)
- WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOM PALL GLASER**—Outlaws (RCA)
- JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- ★ PETER FRAMPTON**—Frampton Comes Alive (A&M)

Southwest Region

TOP ADD ONS:

- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- LAURA NYRO**—Smile (Columbia)
- ELLIOTT MURPHY**—Night Lights (RCA)

★ TOP REQUEST / AIRPLAY:

- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- DAVID BOWIE**—Station To Station (RCA)
- JOURNEY**—Look Into The Future (Columbia)
- ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)

BREAKOUTS:

- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- LAURA NYRO**—Smile (Columbia)
- ELLIOTT MURPHY**—Night Lights (RCA)

KSHE-FM—St. Louis

- PAVLOV'S DOG**—At The Sound Of The Bell (Columbia)
- ELLIOTT MURPHY**—Night Lights (RCA)
- JAMES TALLY**—Trying Like The Devil (Capitol)
- DAVID BYRON**—(Mercury)
- VANGELIS**—Heaven & Hell (RCA)
- LAURA NYRO**—Smile (Columbia)
- JOURNEY**—Look Into The Future (Columbia)
- ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)
- HEART**—Dreamboat Annie (Mushroom Records)
- SPIDERS FROM MARS**—(Pye)

KLOL-FM—Houston

- STRING DRIVEN THING**—Keep Yer 'And On It (20th Century)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner Worlds (Columbia)
- DIRK HAMILTON**—You Can Sing On The Left Or Bark On The Right (ABC)
- ISAAC HAYES**—Groove-a-Thon (ABC)
- HERMANN SZOBEL**—Szobel (Arista)
- JOHN KLEMMER**—Touch (ABC)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- BAD COMPANY**—Run With The Pack (Swan Song)
- BOB DYLAN**—Desire (Columbia)

Midwest Region

TOP ADD ONS:

- KGB**—(MCA)
- STAR CASTLE**—(Epic)
- SAMMY HAGER**—Nine On A Ten Scale (Capitol)
- STRING DRIVEN THING**—Keep Yer 'And On It (20th Century)

★ TOP REQUEST / AIRPLAY:

- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- BAD COMPANY**—Run With The Pack (Swan Song)
- QUEEN**—A Night At The Opera (Elektra)
- DAVID BOWIE**—Station To Station (RCA)

BREAKOUTS:

- JOHNNY WINTER**—Captured Live (Epic)
- SAMMY HAGER**—Nine On A Ten Scale (Capitol)
- STRING DRIVEN THING**—Keep Yer 'And On It (20th Century)
- KGB**—(MCA)

WWW-FM—Detroit

- PAUL BUTTERFIELD**—Put It In Your Ear (Bearsville)
- DAVID BYRON**—(Mercury)
- SAMMY HAGER**—Nine On A Ten Scale (Capitol)
- STRING DRIVEN THING**—Keep Yer 'And On It (20th Century)
- BAD COMPANY**—Run With The Pack (Swan Song)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ PRETTY THINGS**—Savage Eye (Swan Song)
- ★ JOHNNY WINTER**—Captured Live (Epic)

WMMS-FM—Cleveland

- BOZ SCAGGS**—Silk Degrees (Columbia)
- POCO**—Live (ABC)
- ELLIOTT MURPHY**—Night Lights (RCA)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- STEVE GIBBONS BAND**—(MCA)
- SAMMY HAGER**—Nine On A Ten Scale (Capitol)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- BAD COMPANY**—Run With The Pack (Swan Song)
- DAVID BOWIE**—Station To Station (RCA)
- DR. FEEL GOOD**—Malpractice (Columbia)

Southeast Region

TOP ADD ONS:

- LAURA NYRO**—Smile (Columbia)
- JOHNNY WINTER**—Captured Live (Epic)
- LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- CHICK COREA**—The Leprechaun (Polydor)

★ TOP REQUEST / AIRPLAY:

- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- ELVIN BISHOP**—Struttin' My Stuff (Capricorn)

BREAKOUTS:

- LAURA NYRO**—Smile (Columbia)
- JOHNNY WINTER**—Captured Live (Epic)
- LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- CHICK COREA**—The Leprechaun (Polydor)

WSHE-FM—FL Lauderdale

- CHICK COREA**—The Leprechaun (Polydor)
- STAR CASTLE**—(Epic)
- ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)
- LAURA NYRO**—Smile (Columbia)
- LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- SWEET**—Give Us A Wink (Capitol)
- DAVID BOWIE**—Station To Station (RCA)
- ELVIN BISHOP**—Struttin' My Stuff (Capricorn)

Northeast Region

TOP ADD ONS:

- LAURA NYRO**—Smile (Columbia)
- MARIA MULDAUR**—Sweet Harmony (Reprise)
- BOZ SCAGGS**—Silk Degrees (Columbia)
- SUTHERLAND BROTHERS & QUIVER**—Reach For The Sky (Columbia)

★ TOP REQUEST / AIRPLAY:

- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- PHOEBE SNOW**—Second Childhood (Columbia)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- BAD COMPANY**—Run With The Pack (Swan Song)

BREAKOUTS:

- LAURA NYRO**—Smile (Columbia)
- MICHAEL FRANKS**—The Art Of Tea (Warner Brothers)
- DR. FEEL GOOD**—Malpractice (Columbia)
- PAUL BUTTERFIELD**—Put It In Your Ear (Bearsville)

WNEW-FM—New York

- DR. FEEL GOOD**—Malpractice (Columbia)
- BOZ SCAGGS**—Silk Degrees (Columbia)
- MICHAEL KENNY**—(Tom Cat)
- ALLAN CLARKE**—We Got Time (Asylum)
- MICHAEL FRANKS**—The Art Of Tea (Warner Brothers)
- JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- KGB**—(MCA)
- BAD COMPANY**—Run With The Pack (Swan Song)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)

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Vox Jox

• Continued from page 23

doing the midnight-6 a.m. shift six days a week. "It's the greatest teacher in the world!" He's a graduate of the KIIS Workshop, Los Angeles, and claims it's the best school in the country. . . . **Jefferson Foxx**, music director of WBIG in Greensboro, N.C., writes an enthusiastic letter about the new records the station has gone on "before they ever received chart recognition" and he mentions "Words In Your Eyes" by **Phil Everly** and "Concrete And Clay" by **Randy Edelman**. "WBIG is working hard to bring our listeners the MOR hits first. The three members of our music committee listen to everything that comes into the station: DJs **Jefferson Foxx** and **Bob Tucker** and continuity director **Cheryl Knight**. We give every record an equal chance. Right now, we're looking for more jazz to add to our weekly playlist of 100 songs."

Phil (Phil Brady) Suhocki, 215-357-5299, is looking for a progressive air personality job. "I'll go anywhere to work at a progressive station." He was midday man at WBUX in Doylestown, Pa., and has about two years' experience. . . . Got another note from another program director in the Minneapolis market—**Bob Sherwood** of U-100, otherwise known as WYOO. All about ratings. "I think Minneapolis is the roughest radio market in the country. Four rockers, three chicken rockers, a progressive, and WCCO-AM, a fine station, all competing for pieces of the pie. Raw shares sometimes don't tell the whole story, as per **Bill Tanner's** comments on the Miami ARB, so I

thought I'd share with you the excitement we at U-100 feel about the fall ARB. We were up in every category. Overall, this book we increased 47%." And Sherwood gives some other data about the ratings before finishing: "I am super-proud of my staff and they deserve recognition for battling the odds and giving this station its best book in our 14-month history." Okay, Rob, but again I'll tell you the same thing I told the Happy Honker: Don't brag about beating one of the other rockers; beat WCCO-AM and then brag.

Kevin O'Brien has gone to WNOE in New Orleans; he'd been in Seattle. . . . New Times magazine has launched a biweekly news service for radio stations. Material supplied will include news items, features, and book and movie reviews. **Robert M. Michelson** will syndicate the service out of New York. . . . **Mike Royer**, 813-686-2817, is looking for air personality work: says he is seeking to develop a smooth "personable and natural air sound to go along with my bizarre personality." He has been doing some disco work, but prior to that accumulated several years of radio air work experience and some news, too.

Got a note from **Jon Horton** at WTTS in Bloomington, Ind., about getting involved in the holding hands across the country promotion. If you would like your station involved, write to **Mardi Nehrass**, RKO Radio, 6255 Sunset Blvd., Suite 724, Los Angeles 90028.

The new format of WELM in Elmira, N.Y., "replaces an unsuccessful rock effort of the past few years and covers a broad range of music, everything from old standards to Top 50 easy listening tunes. The emphasis is on the mix and the presentation," says chief engineer **Michael Scullin**. Staff includes **Cal Brewer** 10 a.m.-3 p.m., **Michael (Michael Stewart) Scullin** 3-7 p.m., **Lew Coughlin** 7 p.m.-1 a.m., with weekenders **Alan Kaye**, **Mike Whittemore**, and **Jim Snowden**. "The morning slot will be filled by March 1 and a 24-hour day is expected within a few weeks. Everyone is happy, but the big news is the takeover this month of an FM, also in Elmira, to be called WLVY, to take the air in stereo as soon as we get all our equipment. News is being done by **Paul Williams**, with **Jeff Long** as the hot stuff program director who ties it all together."

Scotty Brink is consulting KUPD in Phoenix, but would like to land a good, stable programming position somewhere in a medium or large market because consulting is rough on his family. . . . **Gary Brazeal** has been appointed program director of KCKN, country station in Kansas City; he has been doing the 3-7 p.m. show. The station is owned by **Kaye-Smith Radio**, Seattle, and the chain just changed program directors in Cincinnati at their country station WUBE, naming **John Bridges** program director.

Steve Blackson has joined Drake-Chenault Enterprises, Los Angeles radio syndication firm, as director of special features: he was national production director for McLendon Programming Services, Dallas, and was responsible for producing "Fantasy Park," a 48-hour weekend radio special. **Denny Adkins**, formerly program director of WBNQ in Bloomington, Ill., has also joined Drake-Chenault in programming to work

under **Lee Bayley**, vice president of programming.

WDMV in Pocomoke City, Md., now programs an adult contemporary and Top 40 format with an emphasis on rock and oldies on weekends. Staff includes program director **Mike J** on the air) **Salter** from sign on until 9 a.m., **Fred Webster** 9 a.m.-1 p.m., and **John (Johnny Donovan) Bridgeman** 1-sign off. **Tom Northum** helps out on weekends. The station needs better record service. WDMV is owned by Leisure Time Communications which also owns WWFL in Clermont, Fla.; KGLR in Reno; WIVI-FM in St. Croix, Virgin Islands; and has an application pending for an FM in Sun Valley, Idaho.

Bob Cruz from WLCY in Tampa is the new all-night man selected for WABC, New York. He was just one of many air personalities who occasionally fed **Rick Sklar**, vice president of program development for the ABC-owned stations, an air-check. Cruz, a New York native, replaces **Jay Reynolds** who has hired out of Indianapolis several years ago strictly because he was the only disk jockey who could read the Two Guys commercial without breaking up. Reynolds is one of the best air personalities in the country. . . . Program director at WGCI in Chicago is **Greg Crawford**. From WIXY in Cleveland. . . . **John R. Gambling**, son of **John Gambling** of WOR, New York fame, is now doing the morning show at WHVW-AM in Hyde Park, N.Y. This is just up the river from New York and, considering the WOR signal, young John can probably listen to father John while doing his own show. Younger Gambling had been working with one of the RKO FM operations, down in Fort Lauderdale at WAXY, I believe. And the 50-year dynasty that began with the late John Gambling on WOR continues to roll on.

Allan T. Lane is now operations consultant and midday personality at KTXJ in Jasper, Tex. He used to work at KTRM in Beaumont, Tex., and wants his friends like **Biff Collie** and **Sonny James** to know where he is. . . . **Jim Seigel**, program and music director of KTCL in Fort Collins, Col., reports that the progressive station is "doing very well and we have discovered a big interest in classical music in the Northern Colorado area. In response, we have created a Sunday morning classical music show 6 a.m.-noon and need records." The staff includes **Steve Dryer** midnight-6 a.m., **Tom Wheeler** until 10:30 a.m., **Deni La Rue** until 3 p.m., **Jim Seigel** 3-7:30 p.m., **Mark Lyons** 7:30-midnight, and **Noreen Burns** and **Kim Kreizenbeck** on weekends.

Roger Morgan is leaving KROY in Sacramento which he'd programmed. He would be interested in a stable programming situation in a medium or large market. Top 40 or uptempo MOR. . . . **Jay Crawford**, program director of WQQW in Waterbury, Conn., says that **Anne Murray** called his evening personality—**Steve Skipp**—the other evening and chatted on the air with him via phone. A week or so ago, **Dick Summer**, WNBC, New York personality, called Skipp about 11:30 p.m. (half an hour before Summer goes on the air himself) and rapped with him.

Rock Singles Best Sellers

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As Of 2/24/76

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

- | | | | |
|----|---|----|--|
| 1 | THEME FROM "SWAT"—Rhythm Heritage—ABC 12135 | 21 | LOVE MACHINE (Part 1)—Miracles—Tamla 54262 |
| 2 | YOU SEXY THING—Hot Chocolate—Big Tree 16047 | 22 | THE WHITE KNIGHT—Cleddus Maggard—Mercury 73751 |
| 3 | DREAM ON—Aerosmith—Columbia 3-10278 | 23 | ONLY LOVE IS REAL—Carole King—Ode 66119 |
| 4 | LOVE HURTS—Nazareth—A&M 1671 | 24 | FOX ON THE RUN—Sweet—Capitol 4157 |
| 5 | ALL BY MYSELF—Eric Carmen—Arista 0165 | 25 | LOVE ROLLERCOASTER—Ohio Players—Mercury 73734 |
| 6 | I WRITE THE SONGS—Barry Manilow—Arista 0157 | 26 | ONLY SIXTEEN—Dr. Hook—Capitol 4171 |
| 7 | 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270 | 27 | TAKE IT LIKE A MAN—Bachman-Turner Overdrive, Mercury 73766 |
| 8 | SQUEEZE BOX—The Who—MCA | 28 | JUST YOU AND I—Melissa Manchester—Arista 0168 |
| 9 | LONELY NIGHT (Angel Face)—Captain & Tennille—A&M 1782 | 29 | LOVE FIRE—Jigsaw, Chelsea 3037 |
| 10 | SLOW RIDE—Foghat—Bearsville 0306 | 30 | WAKE UP EVERY BODY (Part 1)—Harold Melvin & The Blue Notes—Philadelphia International 8-3579 |
| 11 | CONVOY—C.W. McCall—MGM 14839 | 31 | BOHEMIAN RHAPSODY—Queen—Elektra 45297 |
| 12 | DREAM WEAVER—Gary Wright—Warner Bros. 8167 | 32 | THEME FROM "MAHOGANY"—Diana Ross—Motown 1377 |
| 13 | DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168 | 33 | 'TILL IT'S TIME TO SAY GOODBYE—Jonathan Cain—October 101 |
| 14 | FANNY (Be Tender With My Love)—Bee Gees—RSO 519 | 34 | CUPID—Tony Orlando & Dawn—Elektra 45302 |
| 15 | TAKE IT TO THE LIMIT—Eagles—Asylum 45293 | 35 | I FEEL LIKE A BULLET (In The Gun Of Robert Ford)—Elton John—MCA 40505 |
| 16 | BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500 | 36 | EVIL WOMAN—Electric Light Orchestra—United Artists 729 |
| 17 | LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401 | 37 | I DO, I DO, I DO, I DO, I DO—Abba—Atlantic 3310 |
| 18 | SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 | 38 | BABY FACE—Wing & A Prayer Five & Drum Corps—Wing & A Prayer 103 |
| 19 | JUNK FOOD JUNKIE—Larry Groce—Warner Bros./Curb 8165 | 39 | RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—United Artists 752 |
| 20 | MONEY HONEY—Bay City Rollers—Arista 0170 | 40 | GROW SOME FUNK OF YOUR OWN—Elton 40505 |

Rock LP Best Sellers

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As Of 2/23/76

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

- | | | | |
|----|--|----|--|
| 1 | HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 21 | GREATEST HITS—John Denver—RCA CPL1-0374 |
| 2 | CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 22 | FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 3 | STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 23 | SEDAKA'S BACK—Neil Sedaka—Rocket 463 |
| 4 | DESIRE—Bob Dylan—Columbia PC 33893 | 24 | THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 5 | ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 25 | M.U. THE BEST OF JETHRO TULL—Chrysalis CHR 1078 |
| 6 | GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 | 26 | ROCK OF THE WESTIES—Elton John—MCA 2163 |
| 7 | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 27 | CLEARLY LOVE—Olivia Newton-John—MCA 2148 |
| 8 | HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | 28 | TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 9 | TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 | 29 | PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045 |
| 10 | GREATEST HITS—Elton John—MCA 2128 | 30 | OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 |
| 11 | MAIN COURSE—Bee Gees—RSO SO 4807 | 31 | RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 |
| 12 | ALIVE!—Kiss—Casablanca NBLP 7020 | 32 | STATION TO STATION—David Bowie—RCA APL1-1327 |
| 13 | WINDSONG—John Denver—RCA Asylum 7E-1039 | 33 | ERIC CARMEN—Arista AL 4057 |
| 14 | BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020 | 34 | THE BAY CITY ROLLERS—Arista AL 4049 |
| 15 | BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008 | 35 | FACE THE MUSIC—Electric Light Orchestra—United Artists UA-LA546-G |
| 16 | K.C. & THE SUNSHINE BAND—TK 603 | 36 | RUFUS FEATURING CHAKA KHAN—ABC ABCD 909 |
| 17 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 37 | DREAMWEAVER—Gary Wright—Warner Bros. BS 2868 |
| 18 | FLEETWOOD MAC—Reprise MS2225 | 38 | THE BEST OF CARLY SIMON—Elektra 7E-1048 |
| 19 | RUN WITH THE PACK—Bad Company—Swan Song SS 8416 | 39 | AFTERTONES—Janis Ian—Columbia PC 33919 |
| 20 | GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885 | 40 | LOVE TO LOVE YOU BABY—Donna Summer—Oasis OCLP 5003 |

GRT Staff To Work On Janus

LOS ANGELES—Janus Records here will now be using the 12 field salespeople of GRT Music Tapes (its parent company) as well as its 23 distributors and its own staff.

The arrangement was settled after the Chess, Checker and Cadet catalogs were sold to All Platinum Records last August.

Janus also has first rights on all BTM artists, under an agreement reached last year with the British label. Caravan, a BTM act, is on the LP charts with each release.

Janus artists Al Stewart and Camel as well as Caravan have new product due soon and will tour the U.S. in the spring.

Bubbling Under The HOT 100

- 101—YOU'RE FOOLING YOU, Dramatics, ABC 12150
- 102—LET'S MAKE A BABY, Billy Paul, Philadelphia International 3584 (Columbia/Epic)
- 103—LOVING POWER, Impressions, Curtom 0110 (Warner Bros.)
- 104—SEARCHIN' FOR A RAINBOW, Marshall Tucker Band, Capricorn 0251 (Warner Bros.)
- 105—DD IT WITH FEELING, Michael Zager's Moon Band Featuring Peabo Bryson, Bang 720 (Web IV)
- 106—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 107—LOVE LIFTED ME, Kenny Rogers, United Artists 746
- 108—MERRY-GO-ROUND, Monday After, Buddha 512
- 109—MORE, MORE, MDRE (Part 1), Andrea True Connection, Buddha 515
- 110—HERE, THERE AND EVERYWHERE, Emlylou Harris, Reprise 1346 (Warner Bros.)

Bubbling Under The Top LPs

- 201—KEITH JARRETT, Kohn Concert, ECM 1064/65 (Polydor)
- 202—TYMES, Tymes Up, RCA APL1-1072
- 203—IMPRESSIONS, Loving Power, Curtom CU 5009 (Warner Bros.)
- 204—KEITH JARRETT, In The Light, ECM 1033/34 (Polydor)
- 205—10 cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 206—AMERICAN GRAFFITI, Vol. III, MCA2-8008
- 207—DR. HOOK, Bankrupt, Capitol 11397
- 208—ONE FLEW OVER THE CUCKOO'S NEST/Soundtrack, Fantasy F 9500
- 209—HIDDEN STRENGTH, United Artists UA-LA555-G
- 210—MCKENDREE SPRING, Too Young To Feel This Old, Pye 12124

No Ads, But Presley SRO On Current 5-Concert Gig

LOS ANGELES—Elvis Presley's whirlwind five-day concert tour sold out in every city without advertising. The RCA star will appear in Johnson City, Tenn. March 17-19; Charlotte, N.C. March 20 and in Cincinnati, March 21. All shows are booked by Management III and RCA Record Tours.

Presley will headline three concerts in Johnson City, perform a matinee and evening show at the Coliseum in Charlotte, then an afternoon and nighttime show at the Riverside in Cincinnati.

The Tennessee engagements came about after Civic Auditorium manager Bud Lewis wrote Tom Parker, asking if he could have Elvis for the 7,000-seat building. After several requests, Parker, who manages Presley, phoned Lewis and told him he could take orders over the counter for a March 18 date.

Tickets sold out immediately, so extra shows were added for March

17 and 19, and in 20 hours all tickets were sold.

Promoters for all the dates are Jerry Weintraub and Tom Hulett. Tickets for the Johnson City shows went for \$12.50, \$10 and \$7.50, with a final gross of \$240,000. There was no advertising for any of the dates, the only word coming out of a press conference promotion under the direction of Parker, and handled by Lewis. The \$240,000 was taken in on orders only, since no tickets had been printed at that time.

Presley, Hulett explains, will be close to Memphis that weekend, thus the Johnson City dates.

Following the sellouts at the Tennessee town, Presley immediately sold out the Charlotte Coliseum for a gross of \$130,000. Again, there was no advertising—simply a press conference held by building manager Paul Buck, under the direction of Parker. **FRANK BARRON**

FREE BASIE CONCERT

Newport Jazz Fest Moves To Streets Of Manhattan

By RADCLIFFE JOE

NEW YORK—The Newport Jazz Festival will take to the streets this year with a series of outdoor events including a Manhattan street fair, an open air gospel picnic and a free Count Basie concert at the plaza of the World Trade Center. Bash begins June 25 and runs to July 5.

This departure by Newport Festival producers from their conventional programming is designed as a special bicentennial salute to New York's jazz roots and its people.

The street fair will be held along Broadway from 50 to 54th Sts. on July 5, the final day of the festival. According to George Wein, Newport producer, it will be a special salute to 52nd St. which, in the 1930s and 1940s, was "a gathering place and gestation center for jazz musicians."

The street fair, which will be free to the public, will provide non-stop music on four stages from 11 a.m. to 4 p.m. A minimum of 15 jazz, soul, blues and Latin groups will participate.

A gospel picnic, organized by the Rev. Wyatt Walker of Harlem's Caanan Baptist Church, will be held June 26, the second day of the festi-

val, on a New Jersey estate. The concert will feature some of the top names in gospel music.

The Basie concert at the plaza of the World Trade Center will also be free and is scheduled for July 4. Another popular outdoor event of the festival, the annual ride on the Staten Island Ferry, will return again this year on July 3.

One of the highlights of the indoor segment of the festival is a series of concerts covering the early works of the late Duke Ellington.

These four concerts, made possible through a \$25,000 grant from the National Endowment for the Arts, will cover Ellington's music during the 1920s, '30s and '40s. There will also be a complete performance of Ellington's first extended composition, "Black, Brown & Beige," by the Jazz Repertory Orchestra.

The festival opens June 25 with a Carnegie Hall concert by Tony Bennett, and pianist Bill Evans. There will also be a return of midnight concerts at Radio City Music Hall, one of which will be an all-night gala honoring Rev. John Gensel,

(Continued on page 27)

Neil Diamond A Major Draw Down Under

SYDNEY, Australia—Neil Diamond has been selling out huge venues in this country and New Zealand as he scampers through his 14-concert tour in this part of the world.

He expects to gross more than \$3 million by the time he does his last show March 9 at the open air Sydney Sports Grounds. Police last week allowed the promoters to sell an additional 10,000 tickets, bringing the allowed number of potential listeners up to 40,000.

At a concert in Auckland, New Zealand, Diamond drew 36,000, topping crowd records set earlier by Elton John and the Rev. Billy Graham.

Diamond performs previous hits plus music from "Jonathan Livingston Seagull" (during a special 20-minute segment complete with visuals) and from his second Columbia release, "Serenade."

When the mood strikes, he's been singing works from his forthcoming LP now titled "Beautiful Noise."

Diamond has been signed for his first tour of Japan June 1-11 and will then do five concerts in London at Royal Albert Hall.

Sinatra Victim Of Virus; Will Play 2nd Date

PHILADELPHIA—With a bout of the virus making it necessary to cancel four weekend shows, Frank Sinatra agreed to come back to the Latin Casino, 3,000-seat theater-restaurant in suburban Cherry Hill, N.J., for eight more shows over the Memorial Day weekend May 27-31.

Sinatra opened Feb. 13 for 10 sold-out shows during the week. Less than a half-hour before he was set to go on Saturday night, with the room already filled, doctors advised him to rest his voice because of a virus infection.

While the first show fans were disappointed, at least they got free food and drinks with Sinatra picking up a tab that ran into five figures. At non-scalper prices, the Saturday and Sunday night admission tickets were \$26, the weekday nights asking \$5 less.

To help make up for the lost shows, Sinatra did midnight shows on Tuesday and Thursday. The ticket holders had an option of getting a refund, or otherwise will get first priority on tickets for the May engagement.

Disk Acts At Elyria's Joker Every Thursday

CLEVELAND—The 1,500-capacity Joker nitery of Elyria, Ohio, has begun booking recording acts each Thursday night. Appearing successfully so far have been Dr. Hook, Leslie West, the Tubes, Sensational Alex Harvey Band, Gary Wright, Parliament-Funkadelics and Wet Willie.

The club, owned by Joseph Ross and Joseph Smith, has a 48 x 16 stage. It is open Wednesday-Sunday with local groups filling in around the name acts. Top drawing cards among these local bands are Jasper and Molkie Cole.

Booking is by Jim Quinn and John Tevis of the Energy Talent Agency here.



Atlantic photo

Michel Polnareff: Is the self-exiled French superstar's 2½-year hiatus about to pay off on his first outing as an "American" rock artist?

French Singer Sits It Out For Payoff

By NAT FREEDLAND

LOS ANGELES—Michel Polnareff isn't the first singer to come to the U.S. with credentials as a French superstar. However, he is the first to get on the charts strongly with his debut American-made single and album.

The difference between Polnareff and his unsuccessful Gallic predecessors seems to be in the Atlantic artist's patience and determination. Polnareff resided in the U.S. for 2½ years before his first American product came out.

The likes of Sascha Distel and Johnny Halliday, also major pioneers of contemporary pop in their native France, have tested their receptions in the U.S. for no more than several months at a time. When the stateside rock audience didn't immediately clamor for their product, the visiting stars would soon retreat back to the satisfactions of their Paris popularity.

In contrast, Polnareff settled in for the long haul, not giving himself any deadline to head back for France if he didn't make it in the U.S.

He bought a hilltop house off Coldwater Canyon here. Wearing his self-designed outer-space sun glasses, he soon became a relatively familiar figure on the L.A. music circuit, deliberately hanging out enough to learn the nuances of the U.S. music business as he worked on his English fluency.

His French accent is now hardly noticeable in his singing of English lyrics by top American wordsmiths like George Clinton and Jacob Brackman he collaborated with on the "Michel Polnareff" album songs.

During Polnareff's first year in the U.S., his main project was getting out of his French record contract. Then came signing with Atlantic and spending eight months making his LP backed by many of the best-known American studio musicians and engineers.

He performed live only once during this period, headlining last year at a 15,000-capacity hall in Brussels, Belgium. His French fans filled up 20 special charter trains for the show. A videotape of a studio tv appearance made during this trip reveals Polnareff as a dynamic, high-voltage entertainer, a true showman as well as a legitimate rock singer.

As his LP and the "If You Only Believe" single continue up the chart with stars, Polnareff has completed a commercial score for a high-prestige new all-star film, "Lipstick."

Meanwhile, the new all-English LP by Polnareff was a hit in France

and produced a No. 1 single there in "Fame Ala Mode." Many French record buyers apparently believed that Polnareff simply ended a long vacation with an album he chose to do in English for some eccentric reasons.

But here is how Polnareff explains his unique decision to start all over again in a tough new market at the height of a successful, lucrative career in his homeland: "In France I got to the point where I could only improve by competing against myself. It was like being the king of a village."

"I felt that I had to go where the main source of today's pop music is in order to expand my ideas. So far, I have been able to become a big star in France and Japan. But if I can become as big in the U.S. I will automatically be a big star around the world. I feel I'm doing my best work here because of the excitement of American music."

Polnareff is trying to hold off touring until his album gains him enough attention so that he can be at least a club circuit headliner. "I need enough time for my act so I can set up the lighting and sound equipment I need to put across what I do," he says. "I can't do that in a 40-minute opening set. Perhaps the best way right now is for Atlantic to put me on before the industry one night at the Bottom Line in New York and the Roxy here."

Signings

Charles Fox & Norm Gimbel, writers of "Killing Me Softly" and "I Got A Name," to Wes Farrell's Chelsea Records in a production deal. Their first artist is the Glen Burton Experience. ... Santana to Bill Graham for management.

Steve Miller Band and Chango to Phonogram International in separate release deals for outside North America. ... Margo Smith to Warner Bros. The country artist had a hit with "Paper Lovin'."

Ronnie Milsap to "Grand Ole Opry." ... Stephen Bishop to ABC, he's a 24-year-old writer-singer. ... Brush Arbor to Monument Records. ... The Heckels, West Virginia trio, to RCA.

Johnny Paycheck and Ferlin Husky to Jim Halsey Agency. ... Damrod and Boyz both to Ray Peck's Kiderian Records of Chicago. ... Lisa Hartman to Kirshner Records, CBS custom label.

Frannie Golde to Big Tree. Her first single for the label is "Save Me (I'm Falling In Love Again)" b/w "Stop (And Look Around)." An album and a national tour are planned for later this spring. ... Singer/songwriter Fred Neil inks with Columbia Records via a production deal with Just Sunshine. He goes into the studio this spring to work on an album.

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Vexing Problem—So. Calif. Scalping

• Continued from page 4

booking at the 1,900-seat Forum in nearby Inglewood, makes all final decisions on seat locations for pop shows. The ticket limit at that building is six, hopefully to avoid any scalping situations.

"We have a responsibility to the public," she says. "If we allow more than six tickets to one customer, we are suspect."

The Forum, as do all concert halls, deals solely with reputable ticket agencies, such as Mutual, Ticketron and Liberty. These agencies get a reasonable service charge for all tickets sold.

But there are other brokers who openly advertise tickets for previously announced soldout shows. One Los Angeles broker, who obviously did not wish to be identified, admits he gets "at least \$25 a ticket for a soldout show, and it could be high up in the loges. Not a very good seat, really."

How do these brokers obtain tickets, be they choice seats or otherwise? "Simple," explains the broker, "I pay kids to stand in line. They buy the maximum number of tickets, then get back in line again."

Too, many youngsters buy the maximum number of tickets, paying out of their own pocket, then resell the tickets to friends and others—at a higher price, of course. The profit they make defrays the cost of their own tickets.

Phil Quinn, vice president and general manager of the San Diego Sports Arena, until recently had no ticket limit at his boxoffice. For one show, a block of 300 tickets was sold to one patron, and the sellers admitted they didn't know if the tickets were for one large group, or whether they would be resold elsewhere.

However, both the Sports Arena and nearby Convention and Performing Arts Center have agreed to attempt to curb ticket scalping by limiting ticket sales to six per individual.

The order is being enforced at the boxoffice, by mail-orders, and at all ticket outlets serving both organizations. The Center includes Golden Hall, the Civic Theater and Balboa Stadium.

Quinn notes: "It's unfair to hoard tickets and sell them at exorbitant prices. The six-ticket limit is good. We want it, and the act wants it."

"The public creates these mon-

sters," says Rothman, referring to brokers who ask, and receive, up to \$100 for in-demand tickets. "Here at the Forum, the promoter tells us who recipients are for ticket sales—be it Ticketron, Mutual or Liberty."

At the 15,000-seat Long Beach Arena, manager Win F. Hanssen notes that the ticket-selling policy is set by the promoter. "We limit tickets to four or six, but this doesn't solve scalping.

"The kids buy tickets and then resell them to brokers. The price depends on the demand. I don't think scalping is that big a business. And those brokers are legitimately in business.

"We also limit our mail-orders to six tickets per person, but we see many envelopes with the same hand-writing, for the same address, under a different name. We send the tickets to them."

A Hollywood tickets broker says he can get his hands on hundreds of tickets for any soldout show in that area. "It depends on how many tickets our kids can buy when they stand in line. And the price depends on how much the buyer wants to pay.

"Sure, we've been burned at times, but overall it's easy to get four or five times the price of the face value."

Concert promoters usually set the ticket limit to six per customer, either at the boxoffice or by mail. But obviously there are ways of getting around that limit, as evidenced by those brokers whose youngsters patiently wait in line for hours and hours.

"If we set up a bigger limit," explains on promoter, "that will only mean more tickets winding up in the hands of the scalpers. We know that, and they know that. But what can we do about it?"

And a spokesman in Senator Garcia's office defeatedly shrugs: "What can we do about it? If you come up with the answer, please let us know."

Supergroup? Members Of KGB Say Not Quite—Yet

By BOB KIRSCH

LOS ANGELES—One might expect KGB to be touted by MCA as a Supergroup that engages in long blues jam marathons.

The group's impressive line-up includes Michael Bloomfield (Butterfield Blues Band, Electric Flag), Barry Goldberg (Electric Flag, his own Blues Band), Ray Kennedy (co-wrote "Sail On Sailor" with Brian Wilson and was in Audience), Rick Grech (Family, Traffic, Blind Faith bassist) and Carmine Appice (Vanilla Fudge, Beck, Bogart & Appice, drummer).

But its "KGB" album, which enters the Top LP & Tape Charts this week at a starred 173, is a set of 10 solid, conventional length rock cuts.

As for the supergroup end of things, the group feels it is basically musicians who have earned reputations, but are not a supergroup in the rock sense of the word.

Lead singer Ray Kennedy, who sounds like a cross between Otis Redding, Joe Cocker and Alan Price, hit the road at 11 as a Gerry Mulligan sax sideman. Now 29, he spent the next 18 years working on "American Bandstand," with Gamble & Huff, cutting records as a part of John & Ray, Group Therapy and others and singing and playing as a sideman on countless live or recording dates.

"I got a call early in the year from Eliot Roberts," he says, "who asked me if I wanted to meet Michael Bloomfield and Barry Goldberg and possibly form a band. Five months later, after the three of us had agreed to work together, Rick and Carmine joined up and here we are."

Kennedy discounts the various reputations of KGB members, such as "guys noted for falling down and being rock crazies." After getting together with producer Jim Price, they concentrated solely on making music.

"We decided to do an album of songs," Kennedy explains, "because we can jam in concert if we want to. We didn't want to be a trend band. The result of making what we feel are commercial rock 'n' roll songs shows. Michael's guitar sounds great

and there are a lot of great runs that make you want to listen rather than force you to listen. And my voice has black qualities because I grew up in a black neighborhood listening to black music.

"It's the first band I've ever really felt comfortable in," Kennedy continues, "and it's one I look forward to going on the road with." The plan at the moment is for the band to go to Europe before touring this country (though only Grech comes from England) because "the guys are all well known in Europe and there might be less of a tendency for some of the personalities in the group to be knocked by various people."

Barry Goldberg, a semi-legend keyboardist in blues and rock circles through his own band, a solo LP produced by Dylan and his Electric Flag work, was working as a piano teacher in recent years.

"I have a wife and child and I needed to do something with a bit of steadiness around it," Goldberg explains. "I kept in contact with Michael after we had the Electric Flag reunion, and we stayed in contact with Eliot Roberts. He knew Ray.

"So we got together for this album, which is what I feel it should be—well thought out, controlled and recorded the way we wanted it to be recorded.

"People may expect blues jams if all they do is look at the names involved, but if they listen, I think the fact that we have done a set of songs will be apparent. We may want to do some jamming, but we can do that onstage. Granted, it would have been easier to make a jam album, but that wasn't all that rewarding to me anymore. We kept getting slammed for it and I was sick of it. This is a business, and as I said, I've got a family to support."

Goldberg gives a lot of the credit for the new LP to Jim Price, who, he says, "knew what he wanted all along, chose the ultimate material (some written by the groups, other cuts by writers like Daniel Moore and Lennon & McCartney) and helped keep things disciplined in the studio."



Fortune-Rodabaugh photo

CRUSADERS JAM—The Crusaders didn't just sell out their six shows at the Roxy in Los Angeles. The event turned into one of rock's starriest jam sessions in years. Here Stevie Wonder (left) and Eric Clapton (right) flank Crusaders Wayne Henderson and Larry Carlton opening night. The following evening Elton John came onstage to play with the ABC/Blue Thumb instrumental wizards. Also jamming with the Crusaders were members of Chicago, the Band and the Average White Band. Crusaders' manager George Grief brought the celebs together for the shows.

Ban On U.S. Pop Events Spreads From Mexico City

• Continued from page 3

completely sold out (45,000 persons for three performances), but it wasn't hardly enough to supply the great demand. Incensed students, coming directly from their late classes to the debut, stormed the Auditorium in an uncontrollable manner when they discovered there were no more tickets to be had.

When they began to impede traffic on the main boulevard which cuts through the city, it naturally forced the police to step into preserve order.

Despite the fracas, it initially didn't seem as though it would come down to this indefinite cancellation of pop concerts. "Of course, we want to have the youth see these contemporary attractions," cites Eduardo Tonella and Gustavo Robles, attorneys in charge of the organization which authorizes permits for the hall, but that it is outside that they are worried about.

Originally, because of the great boxoffice and artistic success of Chi-

cago, requests for permits for other U.S. attractions were made. Although not all could be classified as pop, those who never made it to the stage of the auditorium included Ray Charles and James Brown.

The ironic turnabout is that on Feb. 14 Dizzy Gillespie and Carmen McRae appeared at the National Auditorium following two shows at the Bellas Artes. But the government waived the ruling because it was billed as the "first" in an expected series of U.S. bicentennial shows. Bob Lerner coordinated the event on behalf of the American Embassy.

The Guadalajara decision of no more contemporary shows now forces a further suspension of a repeat tour of Chicago for the provinces, which was being planned by promoter Rene Leon. It is a key stop-over for such an itinerary.

Talent In Action

BARRY WHITE

Radio City Music Hall,
New York

White's five-day local stand was widely heralded by advertising that spoke of a 62-piece all-girl orchestra. But when the band rose from the pit for the Feb. 11 opener it featured a male conductor and a predominately male rhythm section (which was never acknowledged by either White or emcee Frankie Crocker who kept soliciting applause for the "62 girls"). Regrettably it was not only the feminists that went home disappointed as White delivered a show that was long on talk and staging, but very short on music.

The show opened with the orchestra doing a couple of Love Unlimited orchestra instrumental numbers that were met with tepid response. The rhythm section was quite strong, but the strings and horns did not have the tightness of some of the smaller disco orchestras such as MFSB that are currently popular.

Love Unlimited, the female vocal trio that features White's wife, performed next. The ladies were met with a better reception for their set which featured most of their major hits. Unfortunately like most of the music that Barry White writes and produces, all of Love Unlimited's material sounds alike and by the end of the 45-minute set the audience was ready for something different.

Before White came out there was an unusually long stage wait which was apparently

Newport Jazz Fest

• Continued from page 26

pastor of the jazz community. Former CBS Records executive, John Hammond will produce his own evening at Carnegie Hall, June 28.

Newport closes with a dance at the Roseland Ballroom, featuring Basie and a host of other jazz artists.

caused by the female members of the orchestra changing from black gowns to white gowns. When White came out he announced that he wanted to be down with his people and he proceeded to walk up and down the aisles shaking hands with the audience and singing under the watchful eyes of a legion of security people.

Throughout the rest of his set White did more talking than singing, announcing at one point that he only came to New York because he loves the people, and that he was hardly making money on the seven sold-out shows with the \$12.50 top ticket price.

White's penchant for conversation did have one benefit as it served to breakup the monotony of his music which is pleasant but quite repetitive. Also adding a little variety to the proceedings was the staging and lighting which was

(Continued on page 28)

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YOUNGEST 'MAJOR AGENCY'

Gemini's Bookings 70% On Campuses

By JIM FISHEL

NEW YORK—Campus bookings account for nearly 70% of the overall business at Gemini Management Artists, the youngest "major agency" in the country.

According to founder Mike Martineau, formerly with Premier Talent, his agency is keying in on the collegiate market as means of building careers for his acts.

Although the agency is only one year old, it boasts one of the more impressive rosters in the business. Included are Morris Albert, Bloodstone, Iron Butterfly, Leonard Cohen, Judy Collins, the Commodores, James Cotton Band, Duke and the Drivers, El Chicano, David Frye, Marvin Gaye, Golden Earring, Leon Haywood, Jackson Five, Tom Jans, Kool & the Gang, Little Big Man, James Montgomery Band, Freda Payne, the Stairsteps, the Supremes, the Temptations and the Younghearts.

Many of these acts came to the agency after having worked with him in the past at Premier.

"I started at Premier in 1966, when we were active with Herman's Hermits, the Animals and other British acts, and then I worked on my own with some jazz acts like Dave Brubeck before I eventually moved to England in 1970 and helped American groups set up tours," he says. "When I returned to Premier, I helped out with the college department, which I began in 1968."

Martineau says that his emphasis on black music has to do with its current surge. He has watched it pick up bits of rock 'n' roll, including the stage gimmicks.

"Rock seems to have run the gamut and colleges, as well as commercial promoters are now looking at black music as a money-maker," he asserts. "Since all types of music have had a go of it during the last 20

years, it is now a huge kettle with eight million things to choose from."

Schools usually look for something different and Martineau has something for everyone—soul, MOR, British rock, folk, blues, Latin-rock, funk, jazz-rock and even special events.

This latter category is handled by partner Rand Stoll, formerly of College Entertainment Associates. Among the attractions Stoll has brought to Gemini are "Bogey's Back," magician Harry Blackstone Jr., plus the films "Godspell," "One Flew Over The Cuckoo's Nest," "World Of Lenny Bruce," "The Rolling Stone Review," "Clarence Darrow" starring Henry Fonda, plus The Madhouse Company of London, the National Lampoon Show, Uri Geller, World Skating Derby and Richard Dreyfuss.

"We find that schools are looking for every kind of entertainment on campus, and that's why Rand is so valuable to our operation," Martineau says. "Not only does he have access to all of the attractions, but he also has some very good connections at many schools."

Martineau says he is careful with the acts he signs because he doesn't want to become a clearing house "like some of the other agencies."

When he opened the operation in February 1975, he staffed it with fellow partner Ira Okun and agents Bert Zell, Paul Schiffrin and Gene Shore, because the office here didn't officially open until October 1975.

"One of the biggest lessons I learned from Frank Barsalena of Premier was to be personalized and I try to do this with every call I receive, whether it's from a college booker or a professional promoter," he states. "One innovation that we have installed at Gemini is computerization

(Continued on page 48)

Classical Explosion At Eastern Colleges

PHILADELPHIA—The classical music explosion on the college campuses of Eastern Pennsylvania-Southern New Jersey promises to make the campus as important to the big concert names as the in-town concert halls.

While last term saw a growing number of concerts scheduled on the campus with classical singers, instrumentalists and a string quartet here and there, the offerings now are assuming spectacular proportions.

Pennsylvania State Univ. at University Park, Pa., had three sold-out performances in its new 2,500-seat University Auditorium for the world premiere of an opera, "Be Glad Then America," which composer John La Montaine described as a non-fiction opera about the American Revolution.

It was given full-scale production, staged professionally under the direction of Sarah Caldwell, of the Opera Society of Boston, who conducted the Pittsburgh Symphony Orchestra, four renowned guest soloists, the 200-voice university choir, a fife and drum corps and a huge cast of student actors.

The opera was commissioned by

the university's Institute for Arts and Humanistic Studies and the featured vocalists included folk singer Odetta, Donald Gramm, Richard Lewis and David Lloyd.

Even the big symphony orchestra has the welcome mat at the colleges. Lafayette College in Easton, Pa., marked its 150th anniversary with a concert in its Kirby Field House by the American Symphony Orchestra conducted by Kazuyoshi Akiyama, Monday (23). On Wednesday (3), West Chester (Pa.) State College kicks off an All-Star series with the Baltimore Symphony Orchestra conducted by Sergiu Commissiona; while the New Jersey Symphony Orchestra conducted by Henry Lewis, with Berl Senofsky as violin soloist, comes to Glassboro (N.J.) State College.

Curtis String Quartet, one of the top names among chamber music groups, also made a stop at Lafayette College in Easton. East Stroudsburg (Pa.) State College packaged it big for afternoon and evening concerts Sunday (29) for a Welsh Music Festival featuring concert pianist John Verbalis, the Pocono Boy Singers, the associated choirs of the college, and a guest orchestra.

Talent In Action

• Continued from page 27

creative and entertaining and very well-suited for White's flashy brand of showmanship.

White gives his audience a lot of slang, heavy breathing, allusions to sex and love, romantic advice, and ornamentation. As these are all elements that can be found in any ghetto bar, White should concentrate more on his music if he wishes to hold his current popularity.

ROBERT FORD JR.

JONI MITCHELL L.A. EXPRESS

Nassau County Coliseum, N.Y.

Mitchell is a fine composer. She is a fine musician. She is a dynamite singer. She is a dynamite performer. She should not play the Nassau County Coliseum.

As a matter of fact, no artist who depends on lyrics, musicianship and a controlled voice should play this barn-like venue.

Despite the difficulties she faced singing in a stadium designed for basketball, hockey and horse shows, Mitchell proved an exceptionally competent performer, dedicated to her music and quite willing to experiment with new songs in order to give something extra to her audience.

One of the new songs "Coyote" was quite interesting and the second, "Don Juan's Reckless Daughter" was truly exciting in its musical intricacies. Unfortunately, the acoustics made it a bit difficult to fully understand the lyrics.

She was much more appreciated when doing familiar melodies from her recordings such as "In France They Kiss On Main Street" which is currently getting lots of local airplay.

Of course, when she did "Big Yellow Taxi" she virtually caused the building to shake as the soldout audience clapped and sang along. Here there was no problem with the lyrics since just about everyone knew them by heart.

L.A. Express, the Caribou Records group which both opened the show and backed Mitchell, proved to be quite good in a jazz vein and it should do exceptionally well in the future.

The show Feb. 20, despite the difficulties with the venue, was gratifying for its musical content and Mitchell's dynamic performance.

RUDY GARCIA

SMOTHERS BROTHERS MINNIE RIPERTON

Riviera Hotel, Las Vegas

Although hampered by opening night sound difficulties Feb. 19, Epic Records artist Riperton delivered a musically pleasing debut in her first Vegas exposure. The 5½-octave singer breezed through a snappy, 35-minute, seven-song set before a sold-out Versailles room audience which hung on her every vocal somersault.

She opened with "Reasons," a jazz-rock number penned by the singer and her husband Dick Rudolph. Even with poor mike reception which slurred the words, Riperton swayed through a smooth, lyrical version of Quincy Jones' "If I Ever Lose This Heaven" and followed with a comedy sketch of Snow White at the well, highlighting her childhood days while singing "I'm Wishing." Her best audience response came during her hit, "Loving You" where her controlled high-notes soared effortlessly.

Singing a reprise of "Reasons" preceded by word-muddled "Adventures In Paradise" and a rocking rendition of "Everytime He Comes Around," Riperton successfully bridged the rock concert scene to the sophisticated cabaret forum. Backup vocal Sidney Barnes scored well on three duets with Miss Riperton, especially as the voice of the well in the Snow White sequence. Vegas audiences will look forward to her return with more songs and perhaps less chatter, as Riperton amply proved her musical credentials.

The musical-comedy talent of the reunited Smothers Brothers more than demonstrated itself during their full hour-long, eight-song segment which featured witty material with Tommy on guitar and Dick on bass. The duo's timing, backed by entertaining songs such as the Eagles' "Peaceful Easy Feeling" and Gilbert-Sullivan's "Poor Wandering One" although interrupted by give-and-take jabs, showed their musical skills.

HANFORD SEARL

GEORGE CARLIN TRAVIS SHOOK & THE CLUB WOW

Roxy, Los Angeles

Carlin was funny and ultra-sharp all the way through his 105-minute Feb. 25 "return to cabarets after three years" before a packed audience studded with star comics from Groucho Marx to Ted Knight, Jack Albertson and Ed Begley Jr.

His approach is warmer and more mellow

than this reviewer has ever observed in previous engagements.

The Little David Records best-seller's routine was based around shared experiences that stressed a common humanity with his audience. Although naturally Carlin was concentrating on the kind of subconscious universal experiences that the rest of us would rarely think through and verbalize to others. Example: The arm-rail belt on an escalator always seems to move faster than the stairs. Carlin's pantomime of this effect made it a hilarious bit.

There was still enough blue language to make the near-hysterical onlooker at an adjoining table mutter between giggles that here was a comedian "like Lenny Bruce in his prime." But the obscenities now seem less piled on and blend much more smoothly into the total delivery.

The evening's most pretentious funny line came over the PA during the over-long intermission with the solemn announcement, "There will be no drinks served during Mr. Carlin's set." Not even the most sensitive/artsy singer at any local club has ever come up with that one before. Is drink service supposed to throw off the timing and offend the dignity of a comic loose enough to say "cockaucker" in the second sentence after starting his act?

A sample line that sums up Carlin's style these days: "If God didn't want us to masturbate, we'd have been born with shorter arms."

The charmingly weird opening act, Travis Shook & The Club Wow, is in actuality the comedy duo of John Travis and Steve Shook. The pair are outstanding musicians on guitar and electric bass. They come across like longhair-freak Smothers Brothers with a musical sound along the lines of the lamented Dan Hicks & His Hot Licks.

Their act could use more consistent core roles by each partner. But many moments were wildly funny. Particularly impressive was the way they used their musicianship for rock superstar take-offs on Neil Young and the Who.

NAT FREEDLAND

STEVE MARTIN LIBERTY

Boarding House, San Francisco

The comedian demonstrated a remarkable amount of chutzpah at the late show here Jan. 6 by contriving to stretch the show a quarter hour past when it had nominally "ended." It is a usual Martin ploy to come off the stage and to continue working the crowd as he fades into the back of the club and out a convenient door, and that sort of risky intimacy—which requires not only having brought the crowd to the point where they will follow the pied-piper routine but also holding them without a mike—is an integral part of Martin's coolly controlled charm.

Martin's is a comedy of whimsy and his chief tools are the non-sequitur, the unfinished line, the mixed metaphor, the elevation of the absurd.

Liberty, a sextet recording on John Denver's Windsong label, delivered a sprightly opening set of well-executed Western swing/30s revival stuff, with band members rotating fairly constantly on various instruments and lead vocals.

JOHN McDONOUGH

MELISSA MANCHESTER

Troubadour, Los Angeles

Manchester is twice the performer in person that one hears on her records. She projects harder and more directly onstage than on disks. The effect is to create a bombastic impression which will keep you glued to your seat, but also creates a one-dimensional feeling for her ability.

Feb. 22 before a standing-room-only house, she solidified her position with Angelenos, obviously reaffirming in her own mind that she can play L.A. and win. Two years ago she bowed at this club to not-too-favorable reviews. This year she is on top with her young fans.

In the year that she has been on the road, this reviewer would have thought she and her quintet would have learned how to use dynamics and how to appreciate subtlety, softness and tenderness. Unfortunately this is not the case with her in-person performance.

She works at full throttle, using explosive energy and power for subtlety and dynamics for dramatics, thus missing much of her potential to truly interpret lyrics in depth.

Melissa is a product of the high energy approach to pop music which calls for every instrument in her band to fly away at top power, totally forgetting they are supporting a human voice and there should be moments when they relegate themselves to the background to allow their leader to truly be in center stage in a position to get into her lyrics and touch her au-

dience with the beauty of the words, their majesty or poignancy or bittersweet remembrances.

Sadly this unit thinks nothing of these points in its live performance. So Melissa is often competing with her electric bassist, drummer or guitarist.

And being caught up in the flow of this rhythmic, dynamic musical concept, she only demonstrates her ability to project loudly. Her LPs allow her more freedom for tenderness. With only a few exceptions on the program, she is fortissimo all the way. The band's power forces her to shout, not sing.

The core of the program are cuts from her new Arista LP, with "Just Too Many People," "I Want To Dance With You" and "Midnight Blue" from her successful times last year.

Half of the 12 songs during her hour's turn are done at the keyboard. When she's standing before the quintet, acting very gutsy and poking at air with her left hand, she is a ball of frenzy.

But this frenzy doesn't hide the fact that two songs—"You Can Make It All Come True" and "Sing, Sing, Sing"—are weak, unmelodic pieces of material.

Better are "Good News," "Just You And I" and "We've Got Time." "Midnight Blue," a previous hit, shows off her velvety quality, her ability to glide, caress and dissect words with her voice. When you can hear those qualities, Melissa's a treat.

ELIOT TIEGEL

RONNIE MILSAP GARY STEWART

Troubadour, Los Angeles

Country stars Milsap and Stewart turned in their usual excellent performances in their pop club debut here Feb. 24, though it is evident Milsap will require changes in his act if he is to pull in pop crowds on a steady basis and just as evident that Stewart can play almost anywhere he wishes.

There is no question that Milsap is a strong singer and performer, and since he is a major country attraction it is really unfair to judge him on pop merits. Nevertheless, he played before a primarily pop audience and some criticism must be offered.

While he shifts easily from pure country to soul to rock to MOR material and adjusts his voice well throughout, his four-piece backing band is only competent and his use here of a six-piece string section hurt matters somewhat when signals were crossed.

Songs like "Pure Love," "Please Don't Tell Me How The Story Ends" and "A Legend In My Time" are hits and were well received. The closing rock medley, however, contains songs a bit too familiar to most pop crowds.

From a strictly country standpoint, the show that singer-keyboardist Milsap scores so well with on the road was certainly a success. The presentation, however, is just a bit too country for a Los Angeles pop club crowd.

None of this is to say things cannot be remedied, for the man is a genuine talent with a loyal following. And he has adjusted to new musical directions several times in his career already. Country crowds would not abandon him if he were to beef up his shows a bit, and pop crowds would welcome some of the hard rock and r&b Milsap is capable of handling.

Stewart is a joy. The king of the honky tonk and drinking songs mixes country and rock as well as anybody in either field and has such a good time himself that the audience cannot help but be drawn in.

Working with the Pridesmen (Charley Pride's band, of which Stewart is a former member) and his own drummer, Stewart strung together his own hits like "Out Of Hand," "Drinking Thing," "Sweet Temptation" and "Flat Natural Born Good Timin' Man" along with Hank Williams material and early rock from Jerry Lee Lewis.

Stewart owns one of those rare, fluid voices that, somewhat like early Jerry Lee Lewis, is right at home in either country or rock. Working on guitar (as he did for most of the set) or playing a superb rock/honky tonk piano, the infectious nature of the artist carried off everything he did.

The only possible complaints might be that Stewart did not play enough piano and that his hits tend to deal too much with the same subjects, drinking and cheating.

However, Stewart is seemingly on his way to becoming a major force in country and there is no reason he should not be able to exert the same force in pop. If those guiding his career place him only in country venues a serious mistake will be made. The artist is every bit as competent as most of the Southern rock bands touring the country and more fun and exciting than most.

BOB KIRSCH

Disco Action

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Top Audience Response Records in N.Y. Discos

- This Week**
- 1 **THAT'S WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic
 - 2 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 3 **IT'S NOT WHAT YOU GOT/HE'S A FRIEND/CHAINS**—Eddie Kendricks—Tama (LP)
 - 4 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
 - 5 **MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
 - 6 **SPANISH HUSTLE**—The Fatback Band—Event (LP)
 - 7 **NIGHT AND DAY**—The Monster Orch.—Sam Records
 - 8 **LET'S GROOVE**—Archie Bell & The Drells—TSOP
 - 9 **LOVE HANGOVER**—Diana Ross—Motown (LP)
 - 10 **STREET TALK**—BCG—20th Century
 - 11 **I HEAR A SYMPHONY**—Hank Crawford—Kudu
 - 12 **I LOVE MUSIC**—The O'Jays—Phila. Intl
 - 13 **MOVIN'/CHANGIN'**—Brass Construction—UA (LP)
 - 14 **WOW**—Andre Gagnon—London
 - 15 **LOS CONQUISTADORES CHOCOLATES**—Johnny Hammond—Milestone

Colony Records (New York) Retail Sales

- This Week**
- 1 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 2 **SPANISH HUSTLE**—The Fatback Band—Event (LP)
 - 3 **LOVE HANGOVER**—Diana Ross—Motown (LP)
 - 4 **HEART BE STILL**—Carl Graves—A&M
 - 5 **DISCO TREK**—Various Artists—Atlantic (LP)
 - 6 **IT'S NOT WHAT YOU GOT/CHAINS**—Eddie Kendricks—Tama (LP)
 - 7 **LIVING IN ECSTASY**—Ecstasy—Disco Record Co.
 - 8 **LOVE FOR HIRE**—Richard Hewson Orch.—Splash
 - 9 **SALSA**—Louis Rameriz—Cotique
 - 10 **STREET TALK**—BCG—20th Century
 - 11 **TURN THE BEAT AROUND/COMMON THIEF**—Vicky Sue Robinson—RCA (LP)
 - 12 **ZONE**—Rhythm Makers—Vigor
 - 13 **MORE**—Carol Williams—Salsoul
 - 14 **THANK YOU BABY**—Leon Thomas—Don King
 - 15 **BRAZILIA CARNIVAL**—Peter Popper—Mainstream

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

- This Week**
- 1 **LOVE HANGOVER**—Dianna Ross—Motown (LP)
 - 2 **MASADA**—Joe Thomas—Groove Merchant
 - 3 **MOVIN'/CHANGIN'**—Brass Construction—UA (LP)
 - 4 **WOW**—Andre Gagnon—London
 - 5 **WHEN YOU CAME**—Smokey Robinson—Tama (LP)
 - 6 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 7 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
 - 8 **FEEL THE SPIRIT**—Leroy Hudson—Curton
 - 9 **NIGHT AND DAY**—Monster Orch.—Sam Records
 - 10 **SALA**—Louie Ramirez—Cotique
 - 11 **ONEDERFUL**—Jay & The Techniques—Event
 - 12 **YOUR MY WEAKNESS GIRL**—Street People—Vigor
 - 13 **STREET TALK**—BCG—20th Century
 - 14 **VENUS**—Frankie Avalon—Delite
 - 15 **HEART BE STILL**—Carl Graves—A&M

Downstairs Records (New York) Retail Sales

- This Week**
- 1 **NIGHT & DAY**—The Monster Orch.—Sam Records
 - 2 **LOVE HANGOVER**—Diana Ross—Motown (LP)
 - 3 **I HEAR A SYMPHONY**—Hank Crawford—Kudu
 - 4 **MASADA**—Joe Thomas—Groove Merchant (LP)
 - 5 **HEART BE STILL**—Carl Graves—A&M
 - 6 **TURN THE BEAT AROUND/COMMON THIEF**—Vicky Sue Robinson—RCA (LP)
 - 7 **SALSA**—Louie Ramirez—Cotique
 - 8 **GET DOWN, GET DOWN**—Southside Colition—Brown Dog
 - 9 **JEALOUSY**—Consideration—Sounds Of Washington, D.C.
 - 10 **BYE LOVE**—5000 Volts—Phillips
 - 11 **LOS CONQUISTADORES CHOCOLATES**—Johnny Hammond—Milestone
 - 12 **DISCO CONNECTION**—Isaac Hayes—ABC
 - 13 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 14 **ELUSIVE**—Babe Ruth—Capitol
 - 15 **WET WEEKEND**—Rock Gazers—Pilgrim

Top Audience Response Records In San Francisco Discos

- This Week**
- 1 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 2 **MIGHTY HIGH**—Mighty Clouds Of Joy—ABC
 - 3 **STREET TALK**—BCG—20th Century
 - 4 **DO THE LATIN HUSTLE**—Eddie Drennon—Friends & Co.
 - 5 **MOVIN'**—Brass Construction—UA (LP)
 - 6 **HE'S A FRIEND**—Eddie Kendricks—Tama
 - 7 **BOHANNON'S BEAT & WALK**—Bohannon—Dakar (LP)
 - 8 **EXTRA EXTRA (Read All About It)**—Ralph Carter—Mercury
 - 9 **THAT'S WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (English Import)
 - 10 **LADY BUMP**—Penny McLean—Atlantic (disco version)
 - 11 **LOVE HANGOVER**—Diana Ross—Motown (LP)
 - 12 **WOW**—Andre Gagnon—London
 - 13 **FEEL THE SPIRIT**—Leroy Hudson—Curton
 - 14 **I'LL SEE YOU IN MY DREAMS**—The Pearls—Private Stock
 - 15 **I AM SOMEBODY**—Jimmy James And The Vagabonds—PYE

Top Audience Response Records In Los Angeles Discos

- This Week**
- 1 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 2 **MIGHTY HIGH**—Mighty Clouds Of Joy, ABC (LP)
 - 3 **STREET TALK**—B.C.G.—Twentieth Century (disco edit)
 - 4 **BOHANNON BEAT**—Bohannon—Dakar
 - 5 **SING A HAPPY FUNKY SONG**—Miz David—Now Records
 - 6 **SHACK-UP**—Banbarra—United Artists (LP)
 - 7 **LOVE HANGOVER**—Diana Ross—Motown (LP)
 - 8 **SING A SONG**—Earth, Wind & Fire—Columbia (LP)
 - 9 **CHANGIN'**—Brass Construction—United Artists (LP)
 - 10 **STRANGERS IN THE NIGHT**—Bette Midler—Atlantic (LP)
 - 11 **DO THE BUS STOP/SPANISH HUSTLE**—Fatback Band—Event (LP)
 - 12 **DO WHAT YOU FEEL/MY SOUL IS SATISFIED**—Atlanta Disco Band—Ariola America (LP)
 - 13 **ELEANOR RIGBY/CHARLESTON**—Wing & A Prayer Fife & Drum Corps
 - 14 **DANCE, DANCE, DANCE**—Charlie Challe—Ariola America
 - 15 **STAY/GOLDEN YEARS**—David Bowie—RCA

Discos

KIDDIE CLUB *Dingbats In Chicago Welcomes Moppets Five To 12 Years Old*

By ANNE DUSTON

CHICAGO—The hottest disco scene in the city at the moment is the Saturday afternoon Kiddie Disco at Dingbats, initiated a month ago by owner Ron Briskman. The five to 12-year-old patrons must be accompanied by an adult, and reservations will keep the matinee going through May, Briskman says.

"These kids really know disco music," comments deejay John Ford, who claims that the kids are requesting disco tunes that are only out a week or two, and haven't been heard on radio yet. "We got 15 requests for 'Valentine Love' when it was only two weeks old.

"On some requests, we don't even have the promotional copy yet. I don't know how the kids know about the music." Big numbers for the junior set right now are "Oh What A Night," by the Four Freshmen and "Baby Face" and "Lady Bump."

"We do a regular build-up just like for the adults, and the kids really react to the faster music, ignoring the slow tunes," Ford says.

The kids have free movement throughout the club, including the game room and bar where non-alcoholic drinks are available. Admission is free. A special lunch menu is available, including the Raggedy Ann Disco Queen Sandwich and Hustling Hamburger.

The youngsters spend a lot of time on the 25 by 40-foot stainless steel dance floor inventing their own dances, but for those more inhibited, two dance instructors give lessons on

the latest steps simplified for them from the adult set. Giggles the Clown adds a party atmosphere for birthday groups.

The total sound and light system is activated for the kids, including a 12-channel computerized light system from Diversitronics. Sound system includes two Sony 4350 turntables, Harman/Kardon Citation 16 amplifier, F.A.E. Mark V preamp equalizer, four Voice of Music theater cabinets, four JBL 140 12-inch woofers, six JBL 120 mid-range horns, and two Altec Lansing tweeters with crossover at 800 Hz.

Ford, the regular deejay since the club's opening Nov. 27, is eminently

qualified as a kiddie deejay, with credentials as the youngest deejay in Indiana when he did a show on WLOI in LaPorte from age 12 to 15 for Golden Books.

Briskman feels the strongest feature of his club is the restaurant capability. "We are concentrating on food as a way to build a stable business that will outlive the fad element of the disco. You can't treat a club as an investment only and expect it to survive. The number of disco closings predicated on this philosophy is frightening. An owner also needs to be a professional in operating a bar or restaurant, and have his heart in it, to survive."

Disco Mix

By TOM MOULTON

NEW YORK—Casablanca-distributed Oasis Records is rush releasing Donna Summer's "Love Trilogy" LP recorded in the famed Musicland Studios in Munich.

Side A has one long (17:55) cut in "Try Me, I Know We Can Make It," and the only similarity between it and Summer's last hit are the number of changes and breaks. It's also much faster and harder sounding than her previous effort.

Side B has four cuts, and they're all strong disco numbers. There's "Could It Be Magic" (the Barry Manilow hit), which will probably be the single, "Wasted" and "Come With Me." Although "Could It Be Magic" is handled as an up record, the feel of the song is not destroyed.

The orchestration climaxing the Manilow version is built up much sooner and prolonged here, and the result is a much stronger climax.

Overall, the disk stacks up as one of the strongest LPs coming out of Germany.

"Wet Weekend" by the Rock Gazers (Pilgrim, a local label) is a good instrumental with a nice horn sound throughout; rhythm-wise it has the sound of "What A Difference A Day Makes."

There are two records being released this week that, while recorded here, have a strong Philly sound: "Let The People Talk" by the Steptones (Chains), with lots of strings and strong r&b vocal tracks going along a generally medium tempo and "You're My One Weakness Girl" by the Street People (Vigor), with Bert De Coteaux once again coming through with a fine arrangement.

The latter record has a very up tempo and a fully orchestrated sound.

(Continued on page 47)

MARCH 6, 1976, BILLBOARD

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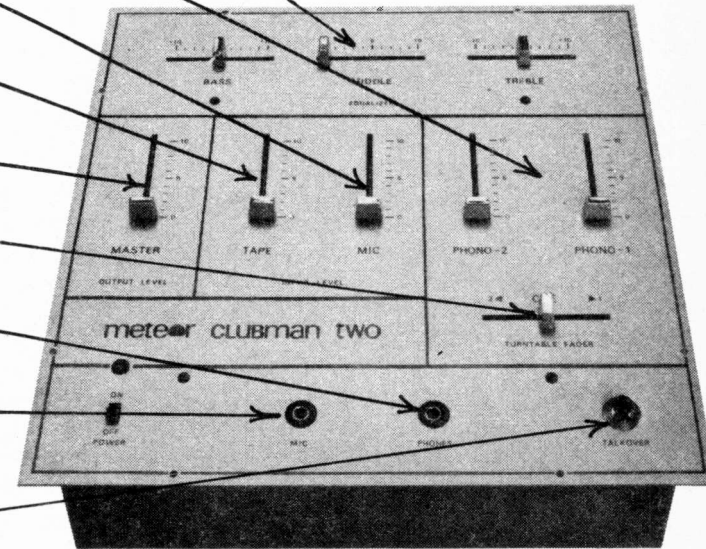
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N.Y. Waldorf OKs Trial Run

NEW YORK—The Waldorf-As-toria, flagship of the Hilton chain here, is giving disco a trial run in its Empire Room with a portable custom installation by Disco Sound Associates during the current stand of Sergio Mendes & Brasil 77.

According to Disco Sound's Joe Zamore, the disco operation is being interspersed with a live dance band and the two-a-night Mendes shows,

(Continued on page 47)

NEW YORK'S LEVITICUS Record Firms Aid Black Disco

By JEAN WILLIAMS

LOS ANGELES—Leviticus, one of the few black-owned discos in midtown Manhattan, gives record labels credit for putting the night-spot on the map.

Owned by the Best Of Friends, an organization comprised of eight businessmen, the club has become known in the entertainment industry as a meeting place for black professionals.

Charles Perry, a partner in the

firm, says since the club's opening in November 1975, record companies have given weekly press parties for their acts.

He points out that this has given the club a reputation of catering to entertainers, which he feels is good for business. He notes that press parties for acts will always draw an audience.

The group which also owns two other nightclubs, Othello, another disco in midtown Manhattan, and Lucifers, a jazz house in Queens, N.Y., has strict regulations for patrons of Leviticus.

The owners request their male guests wear jackets at all times, and it is mandatory on weekends.

Reservations are also required on weekends because of the club's overcrowded situation.

Leviticus will comfortably accommodate more than 250 persons, with a dance floor where 150 persons can perfect the newest dance steps. According to Perry, excellent record service is rendered by the labels.

The club offers its dancers music from a custom-built MacIntosh system on which Thomas Pearson, the in-house DJ, spins records.

The system was designed by Lemont Electronics, a subsidiary of the black-owned Lloyd Lynch Electronics Corp.

The club is a private situation with

(Continued on page 48)

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Midland Intl Boss Warns Chains Launching Labels

By JEAN WILLIAMS

LOS ANGELES—"Any disco chain that forms a record label will no longer receive records from Midland International," says Bob Reno, the label's boss.

"The Dimples chain is said to be opening a label. The day they do this is the day I cut off service to them," he says.

Reno feels when discos form record labels they then become his competition. Although he admits that it is widely accepted that Midland is a disco label, he denies this is

true, saying the label has been saddled with that tag because of its success in the disco area.

Three months after Midland opened its doors it had its first national hit "Doctor's Orders," by Carol Douglas, which was brought on by discos. This disco hit was followed by "Fly Robin Fly" by Silver Convention.

"The disco audience tends to accept labels as opposed to artists," says Reno, adding that he feels discos embraced "Fly Robin Fly" which he claims is not a disco record—because of Midland's name in the field.

He points out that the 16-month-old label was planned as an r&b/pop outlet. And while he is happy with its disco success, he does not want to frighten other music personalities away because of this current disco image.

(Continued on page 33)

Jukebox Slots

• Continued from page 1

boxes can reinforce the promotional impact provided by discos in building hits," he says.

Ron Schulman, chief buyer of 45s for Double B Records & Tape Corp., a major area supplier to operators, reports that over the past six months the largest initial orders he has placed for new singles involve disco product.

"We may order as many as 20,000 the first time around on a promising disco single," he says. He contrasts this with initial orders of fewer than 5,000, and sometimes as little as 1,000, on new 45s by major pop/rock artists.

"The trend began to gather steam about a year ago," reports Schulman, "and it is still growing."

At A-1 Records Sales, another prime one-stop marketer of singles to New York jukebox operators, manager/buyer Otto Wilkinson confirms Schulman's assessment.

"Operators have doubled their consumption of disco records over the past year," he says, "while rock has taken a back seat on boxes." Discotheques, of course, remain the testing arena for new dance records, but music machine operators quickly pick up on strong new records, he asserts.

Wilkinson, however, feels that some manufacturers are trying to stifle the disco trend. "They don't understand it and they don't like it," he charges. But the one-stop executive doesn't think their blocking moves will pay off.

Jukebox Programming

Fast Food Chains Look To Records

• Continued from page 1

or payout for live musicians. Some researchers feel it is only a matter of time before the giant MacDonald's changes its anti-music policy.

The Rock-Ola research is part of a continuing effort by the national office to identify potential and future markets for jukeboxes, what the locations will require in the way of accessories and product, to be able to inform distributors and operators where the potential market is. It also ties in with product research and production planning.

Besides fast food operations, the study pinpointed new restaurants of the traditional type as a prime area for jukebox placement. An analysis of tavern licenses in Illinois showed that new licenses are being issued to restaurants with one or more drinking areas, each one a potential location. While corner tavern licenses have leveled off, this new area of licensing is on the increase.

More people are eating out, and they expect to choose music to enhance the mood and atmosphere of their setting, the study indicates.

Marketing by independent distributors is supported from Rock-Ola headquarters by brochures, direct mail pieces, envelope stuffers, some direct mailing to specific location types, and national advertising.

Distributors add their own sales incentive programs for operators, based on number or dollar amount of product purchased in a three-month period, with prizes to operators ranging from exotic vacation trips to diamonds and furs, with the cost totally picked up by the distributor, or sometimes co-oped with the manufacturer.

Floridians In 3% Tax Battle

WINTER HAVEN, Fla.—The rumored tax on amusement machines by the Florida Dept. of Revenue threatens to become a reality with the introduction of HB 2539 by Rep. Eckhart that would impose a 3% tax, based on cost, for use within the state of amusement games or machines, says Bob Rhinehart, executive director, Florida Amusement Merchandising Assn.

The association is mounting an aggressive membership campaign to help finance a legislative fight against the bill, noting that \$200 to \$500 in dues is less expensive than an additional tax bill of thousands of dollars a year.

The membership push is also aimed at being able to represent the majority of operators in the state for added clout in defeating the proposed legislation.

Heilicher Firmed

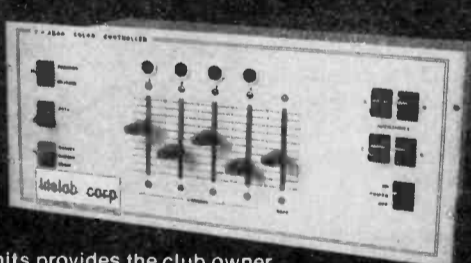
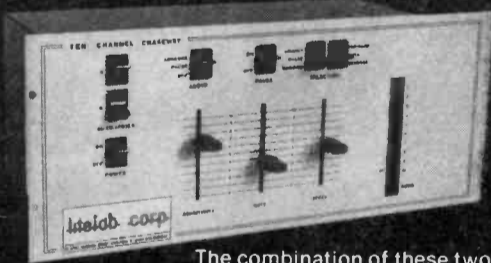
LOS ANGELES—Heilicher Brothers is set as exclusive distributor for Blue Canyon Records in Atlanta.

The addition of the Heilicher branch, along with its Memphis sales and promotion offices, brings the local label's domestic distribution to full strength with distributors in 27 markets.

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Sound Business

Remote Recording Sessions Up In 1976

• Continued from page 1

that is essentially a studio on wheels than the sound achieved through a tv or radio studio board, and are opting for the remote sound. And there is simply more music on tv.

In addition, many artists are cutting LPs at home through the use of remote units, or are going to a permanent remote location.

As for tour recording, most major artists can afford to cut various dates and take a wait and see attitude as far as any use is concerned—and they are doing just that, be the project aimed at an album or film (soundtrack) audience.

One sour note seems to be a union problem in New York City, where several operators say costs of recording live are so high that live recording is being driven from the city.

"Business is way up for us," says Chris Stone, co-owner of the Record Plant in Los Angeles, "and the primary reason for our increase is the tv award shows. You can't turn a set on without seeing an awards show and we are doing a great deal of them."

"There are also a lot more live LPs," Stone continues, "and we think the 'Rock Concert' tv show, which we do, will continue for another year. The FM simulcasts are also getting more attention and the stations are after better sound."

"The tv and radio shows, however, are the big things for us. We see the award shows, in particular, as an indication that the tv world is getting more sound conscious. These people would now rather have a real audio unit than their own little boards."

All-Digital Studio In Salt Lake

SALT LAKE CITY — Soundstream, Inc. here has developed a completely digital recording studio, with music converted to a stream of numbers and fed to a computer and all recording, processing and mixing done in the digital computer.

The studio consists basically of a PDP-11/45 general purpose computer with interactive terminal, analog/digital converters and two speakers. No tape recorders, consoles or other conventional studio equipment are needed, according to Gordon Rudd of the facility.

Soundstream was founded last year by Dr. Thomas G. Stockham Jr., to provide some of the benefits of signal processing to the audio industry.

According to Rudd, an independent producer, engineer and audio consultant, there are two main advantages to the digital approach—improved sound quality and improved control of the music. Once music is converted to a digital format, says Rudd, it is impervious to usual degradations like noise, distortion, tape hiss, storage loss and so on. He adds that there is no generation loss, flutter or wow and says the frequency response is uniform and distortion low.

Creative freedom is also offered the artist, as there is "virtually no limit to what can be done. Any process which can be imagined, and is mathematically describable, can be utilized."

The approach means a reduction in cost and complexity of the hardware as well, says Rudd. The studio has a Los Angeles office for those who would like to hear samples of music created under the process.

The Enactron Truck, owned by Brian Ahern and parked above Beverly Hills, is a remote unit that goes on the road but stays home more often than not.

"We are going on the road to do a film with Barbra Streisand and Kris Kristofferson," says the firm's Miles Wilkinson. "We'll be cutting simulated rock shows in large stadiums filled with people, so it will really be like doing a concert and a film."

"But we do remain parked a good deal of the time," he continues "with the initial idea having been to put a fixed control room on wheels and be able to record anywhere with studio quality. There is also the convenience factor. An artist can cut here and relax in the house or we can pull right up to his place and cut there. Our real plan is to get a couple of other guys like Brian who will use the truck all the time."

Enactron has also cut Joe Walsh, James Taylor, Freddie King and Emmylou Harris on remote locations recently.

Haji Sound is another Los Angeles firm that does a lot of "home" recording as well as location and studio work.

John Fiore, co-owner of the operation, says another truck is currently being put together, as are three new permanent studios, and adds that the truck is now booked through May.

"We work primarily on projects rather than one-night remotes," Fiore says. "We got the idea after we cut Loggins & Messina's 'Mother Lode' at Jim Messina's ranch and it worked out well. It was proof to us that a good studio album could be cut without going into a studio. And it was good exposure for us."

"We've also had a lot more requests to do live concerts, which we feel is mainly a result of the technical improvements in remote recording. Also, a lot of names that are not yet major stars are cutting live. One reason is certainly cost. You can cut an album for \$15,000 rather than \$50,000, and hold it for a while. If the artist hits, then you release it."

Ron Trowbridge at Wally Heider's in Los Angeles says his three trucks are full to capacity, and adds that in addition to standard concert recording, Heider's has done recent remotes at San Quentin, the Frontier in Las Vegas and Caesars Palace. Plus classical superstar Vladimir Horowitz. A movie is also on the boards.

"We are also going to Santa Fe for eight days to do an opera," Trowbridge says, "and if we need engineers familiar with classical work for

A New De-Lite Philly Studio

NEW YORK—De-Lite Records has built its own recording studio in Philadelphia. The complex is equipped with modern 16-track recording facilities, and has been designed for easy expansion to 24-track equipment.

At present the studio is being limited to the use of De-Lite Records artists, but according to Fred Fioto, De-Lite's president, the facility will be available for public use in the near future.

The new studio has a full complement of musical instruments which will be available for rent. It can accommodate groups of up to 25 people.

Staff producers and writers include Billy Terrell, Joe Renzetti, Ronald Bell and Kool & The Gang. Chief engineer is Nils Salminen.

such projects, we will hire from outside if needed.

"We are heading into a strong year, and we feel it is primarily a result of better equipment in the trucks and the improved sound you get. There are more artists cutting live LPs anyway. Basically, good remote units are studios on wheels."

Dale Ashby of Dale Ashby & Father in Pluckemin, N.J., says he and his father went into the remote business three years ago when both became sick of New York City. The pair built a 16-track remote and headed for New Jersey.

"If the remote business goes up it's good for us," Ashby says, "because we do about 60% of our work for other studios, like Media Sound in New York or Sigman Sound in Philadelphia. We don't have a name on the side of our unit, so I assume everybody thinks the studio hired to do the gig owns the remote. Which is fine with us."

Ashby has also done a lot of recording in the Southwest, business he says he got through the good graces of Jerry Jeff Walker who re-

(Continued on page 48)

Atlantic Producers Re-Signed

NEW YORK—Producers Tom Dowd and Arif Mardin have renewed contracts as in-house producers and vice presidents of Atlantic Records.

While the pair will be directing most of their efforts to recording Atlantic and affiliated label artists, they will also be free to produce acts on Warner/Reprise, its affiliated labels, and on Elektra/Asylum.

Since receiving their first album production credit jointly in 1966, they have produced more than 150 LPs and 200 singles between them, and have earned a combined total of more than 40 RIAA gold records.

They have also worked together with Jerry Wexler on almost all of Aretha Franklin's nearly 20 albums for Atlantic.

Over the last five years, Mardin has produced such artists as Bette Midler, John Prine, Laura Nyro, Steve Goodman, Roberta Flack, Brook Benton, Donny Hathaway, Herbie Mann, King Curtis, Eddie Harris, Les McCann and Willie Nelson.

Over the same period, Dowd has worked with such name acts as Eric Clapton, Derek and the Dominos, Mongo Santamaria, the Allman Brothers, the James Gang, Black Oak Arkansas, Steve Stills and Wet Willie.

New Nashville Facilities Open

NASHVILLE—A new recording and advertising production studio—Nashville Sound Studio—opens Thursday (4) with a two-day open house and a special recording session featuring guitarist Jimmy Bryant, Les Paul, Louie Bellson and other musicians.

Designed with a 16-track capability, quadrafonic mixer and graphic equalizers, the studio will be used for both music business and ad business clients.

The opening further underscores the continuing commercial growth

(Continued on page 41)

Studio Track

By BOB KIRSCH

LOS ANGELES—Billy Cobham is back in San Francisco's Columbia Recording Studios working on another LP. George Duke offered keyboard and synthesizer help, with John Scofield on guitar, John Williams on bass and Pete and Sheila Escovedo on percussion. Cobham recently moved to the Bay Area, locating in Mill Valley.

Stoneground is also in the facility, working with producer Roy Segal. Roy Halee, who supervised the studio before heading back to Los Angeles and ABC, is in town for a month or so working on the next Mark-Almond album.

Also in San Francisco, Gary Blohm, studio manager at Wally Heider's, says the first weekend of auditions designed to encourage studio talent in the area (Feb. 7-8) went well. First round of auditions was for rhythm players, and drew more than a 100 of them and 1,000 telephone inquiries.

And at the Record Plant in Sausalito, Fleetwood Mac is putting in a lot of time wrapping its next project. Bob Johnston is producing. Johnston has also moved to the Bay Area.

★ ★ ★

At Clover in Los Angeles, the studio is back in operation again after making a number of additions. New and available are an API console and an MCI 24-track. Taking advantage of the equipment are Three Dog Night and producer Bob Monaco, Crackin' with producer Steve Cropper and Neil Sedaka, doing overdubs with producer Robert Appere.

★ ★ ★

Congratulations to Alicia John-

Zurich Eastlake Audio Founded By Tom Hidley

ZURICH—Tom Hidley, founder-president of Westlake Audio in Los Angeles, will formally announce the formation of Eastlake Audio here at the AES convention this week (Billboard, Feb. 28).

Hidley began Westlake five years ago when he worked at the Record Plant in Los Angeles. The firm built more than 100 studios around the world after Hidley developed a studio monitoring system which catered accurately for the high monitoring levels beginning to be required at the time by rock musicians.

He also researched "acoustically trapped" studio and control room wall and ceiling systems.

Studios designed and constructed by Hidley include the Record Plants in New York, Los Angeles and Sausalito, Caribou Ranch, Kendun Recorders, Elektra Records Studios, Sounds Interchange in Toronto, Discos Central Americanos in El Salvador and Lagab Studios in Mexico City.

After heavy involvement in the European studio scene over the past several years, Hidley decided last December to withdraw from Westlake and move to Montreux.

Facilities already designed by Hidley include Threshold in London, the Manor in Oxfordshire, Strawberry Studios in Manchester and Chateau D'Herouville in France.

Eastlake designs have been completed for Phonogram's new three studio central recording facility in Hilversum, Holland, and are almost complete for 10cc's studio in Dorking Surrey, Kingsway Recorders

son, named studio manager at Kendun in Burbank. She comes to Kendun from the Record Plant, where she was office manager.

Flash Cadillac was in the Silvery Moon Studios in Los Angeles to cut three singles. Dates were for Chalice Productions with James Armstrong at the boards. Toxy French came by to cut some vocals with Jim Peterik for Jim's upcoming album. Rick Bralver engineered.

Country Gazette has been using the Enactron Truck for a project, with Jim Dickson producing and Stuart Taylor engineering. Brad Hartman and Donovan Cowart also did some engineering.

At Music Farm Productions in Seattle, Child is in working on an LP with Jim Bredouw producing and Tim Rock handling the engineering. Max Paul, just off the road with Doug Kershaw, is mixing a solo set with Jim Wolfe producing. Kidd Africa is cutting an LP with producer Ned Neltner, and Shari Lewis and Lambchop are in cutting a song for the National Wheat Institute, with a children's chorus handling the backing.

Randy Nicklaus mixed the new Steppenwolf album (group is now on Epic) at Heritage Studios in Los Angeles. Bruce Bressman took Volker, Dunham & Heard into the El Dorado Studios in Los Angeles along with co-producer Dave Paton. John Cevetello engineered.

★ ★ ★

Moving across country to New York, Rupert Holmes is recording an LP, co-producing himself with Jeff Lasser at Plaza Sound. Rob Free-

(Continued on page 48)

new Macklin St. Covent Garden project and Mountain Recorders in Montrux.

Other projects are underway in London, Scotland, Helsinki, Sweden, Paris, Milan and Athens.

Hidley says his move is partially due to his preference to the European lifestyle and partially as a result of the recording studio development potential in Europe over the next decade, which he feels exceeds that of the U.S.

Scenic Sounds Equipment will represent Eastlake exclusively in Scandinavia and the U.K. Kent Duncan of Sierra Audio in Burbank will be sole representative of Eastlake's activities in the Americas. Other dealers are 3M France, Studer International, Zurich, Milan and Tel Aviv.

Music Factory New In Memphis

MEMPHIS—Still another recording studio has opened in Memphis to join the approximate two dozen already in existence, indicating the possible beginning of an upswing in the Memphis music industry.

Music Factory Recording Studio opened last week headed by Bubba Williams, president. Related operations are a booking agency, a music publishing company and a record label.

The Memphis industry has been hard hit in recent months with the forced closing of Stax Record Co. in bankruptcy litigation. Stax employed more than 200 artists, musicians and other personnel at its peak.

Soul Sauce

Act Signs Sponsors On Her Own

By JEAN WILLIAMS

LOS ANGELES—Mabel John, a Ray Charles Raellette, is going directly to label, retail and wholesale record outlets to sponsor her new television variety show.

She points out that her half-hour "The Mable John Show" is totally music oriented centering around recording artists, label executives and people who sell the music, which is her reason for seeking music sponsors.

John notes that she is negotiating with KJH-TV in Los Angeles to air the show Sunday evenings 11-11:30 p.m. with possible syndication in 60 markets, and at the same time negotiating for airing in Bombay, India.

After buying the first 13 weeks herself, she confirmed singer Ray Charles and Jobet Music writer Ron Miller, author of "For Once In My Life," "Place In The Sun," "Touch Me In The Morning" and others, for the first show, with a tentative airing date of April 4.

She explains that each week will be dedicated to a different form of music including disco, blues, jazz, gospel and Latin.

Quincy Jones, Jose Feliciano, the Rev. James Cleveland, B.B. King and Van McCoy are among those set to appear.

The first four stanzas were taped Thursday (26) in Los Angeles.

John says she is negotiating with prospective sponsors who are interested in taping shows from their establishments, giving the audience an inside peek at a record operation, while at the same time eyeing its favorite performers.

The show will range from interviews into the personal lives of acts, how record executives attain their positions to information from record chain operators on how to successfully open a retail shop.

John will host the show which will also feature nationally known air personalities discussing broadcasting.

★ ★ ★

I hear that Haven Records has dismissed its entire promotion staff and will be distributed by Arista Records. Is WOOK in Washington going black gold from r&b and WCFL in Chicago going MOR from Top 40?

★ ★ ★

Producer/recording artist Johnny Bristol has signed with Atlantic Records.

★ ★ ★

Forever Inc., a new organization comprised of radio and record personalities, has scheduled its first convention for Detroit, April 15-17.

The group which deals with every facet of the entertainment world is set up to increase professionalism in the industry through educational seminars, the formation of strict code of ethics and working for increased job security.

Popular radio personalities E. Rodney Jones, Al Perkins, Jerry Boulding, Donnie Simpson and Jim Gates are among those on the board.

★ ★ ★

It seems soul concerts have scored in Cincinnati. Recently, Riverfront Coliseum was the scene of the first sellout crowd of more than 16,000 for an r&b concert with the O'Jays headlining and special guests the Commodores and Blue Magic.

(Continued on page 33)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	15	BOOGIE FEVER —Sybers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	34	45	4	HAPPY MUSIC —Blackbyrds (D. Byrd), Fantasy 762 (Elgy, BMI)	68	69	6	SEXY WAYS —PRETTY LEGS—All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI)
2	6	6	DISCO LADY —Johnny Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	35	48	3	YOU ARE BEAUTIFUL —Stylistics (Hugo & Luigi, G.D. Weiss), Avco 1664 (Avco Embassy, ASCAP)	69	80	3	P. FUNK —Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)
3	1	12	SWEET THING —Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	36	37	8	TANGERINE —The Salsoul Orchestra (J. Mercer, V. Schertzing), Salsoul 2004 (Caytronics) (Famous, ASCAP)	70	71	5	OH NO, NOT MY BABY —DeBlanc (G. Goffin, C. King), Arista 0161 (Screen Gems-Columbia, BMI)
4	2	12	SWEET LOVE —Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	37	41	7	(Call Me) THE TRAVELING MAN—Masqueraders (O. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson) Hot Buttered Soul 12157 (ABC) (Incense, BMI)	71	78	3	RATTLESNAKE —Ohio Players (L. Crane, B. Baine), 20th Century/Westbound 5018 (Southfield, ASCAP)
5	4	11	LET THE MUSIC PLAY —Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	38	39	9	BAD LUCK —Atlanta Disco Band (Carstarphen, McFadden, Whitehead), Ariola America 7611 (Capitol) (Blackwood, BMI)	72	74	4	IT'S BEEN A LONG TIME —Stiff 'N Ramjett (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)
6	8	7	KEEP HOLDING ON —Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	39	26	10	HEART BE STILL —Carl Graves (L. Garrett, R. Taylor), A&M 1757 (UFO, BMI)	73	76	4	ADVENTURES IN PARADISE—Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50190 (Columbia) (DickieBird/Four Knights, BMI)
7	9	5	NEW ORLEANS —The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tammylane, BMI)	40	44	5	TRAIN CALLED FREEDOM—South Shore Commission (B. Sigler, R. Tyson), Wand 11294 (Scepter) (Mighty Three, BMI)	74	75	4	HAVE YOU EVER —Joe Tex (J. Tex), Dial 1156 (Phonogram) (Tree, BMI)
8	5	10	I NEED YOU, YOU NEED ME —Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)	41	61	2	LET'S GROOVE (Part 1) —Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOP 4775 (Columbia/Epic) (Mighty Three, BMI)	75	85	2	I CHOOSE YOU —Chicago Gangsters (W. Hutch) Amherst 1949 (Jobete, ASCAP)
9	19	5	HE'S A FRIEND —Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tama 54266 (Motown) (Stone Diamond/Mighty Three, BMI)	42	42	6	TODAY I STARTED LOVING YOU AGAIN —Bobby Bland (M. Haggard, B. Owens), ABC 12156 (Blue Book, BMI)	76	49	21	LOVE MACHINE Part 1—Miracles (W. Moore, W. Griffin), Tama 54262 (Motown) (Jobete/Grimora, ASCAP)
10	11	9	FROM US TO YOU—Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 10005 (A&M) (Ganga, BMI)	43	53	3	DAYLIGHT —Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	77	NEW ENTRY		LOVE AND UNDERSTANDING (Come Together) —Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Deightful/Gang, BMI)
11	12	16	THEME FROM "S.W.A.T." —Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgood, BMI)	44	56	4	MIGHTY HIGH —Mighty Clouds Of Joy (D. Crawford, R. Downing), ABC 12164 (American Broadcasting/DaAnn, ASCAP)	78	89	2	BOHANNON BEAT —Bohannon (H. Bohannon), Dakar 4551 (Brunswick) (Hog/Bohannon, ASCAP)
12	10	11	YOU'RE FOOLING YOU —Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	45	63	3	THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	79	81	5	DO YOU LOVE ME —Lowell Fulson (L. Fulson), Granite 533 (ATV/Lowell Fulson, BMI)
13	7	14	TURNING POINT —Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	46	46	5	HIPIT, Part 1—Hosanna (J. Hartnett), Calla 12078 (Shakat) (Little Joe, BMI)	80	NEW ENTRY		QUEEN OF CLUBS—K.C. & The Sunshine Band (H.W. Casey, W. Clarke), TK 1005 (Sherlyn, BMI)
14	27	4	MISTY BLUE —Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI)	47	50	4	I'M SO GLAD —Jr. Walker (B. Holland), Soul 35116 (Motown) (Gold Forever, BMI)	81	87	6	LET THE MUSIC PLAY—J.G. Lewis (J.L. Gilliam), IX Chains 7014 (Mainstream) (Swope/Brent, BMI)
15	13	14	INSEPARABLE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	48	64	2	FOPP—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI)	82	58	12	I'M NEEDING YOU, WANTING YOU —Chuck Jackson (A. Goodman, H. Ray, W. Morris), All Platinum 2360 (Gambi, BMI)
16	20	7	PARTY HEARTY —Oliver Sain (O. Sain), Abet 9463 (Nashboro) (Excellorc/Saico, BMI)	49	52	6	DON'T GO LOOKING FOR LOVE —Faith, Hope & Charity (V. McCoy), RCA 10542 (Van McCoy/Tammylane, BMI)	83	NEW ENTRY		CRADLE OF LOVE —Gwen McCrae (C. Reid), Cat 2000 (TK) (Sherlyn, BMI)
17	14	16	SING A SONG —Earth, Wind & Fire (M. White, A. McCoy), Columbia 3-10251 (Sagittaire, BMI)	50	60	3	IT'S COOL —Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	84	NEW ENTRY		HEAVY LOVE —David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tammylane, BMI)
18	15	12	LOVE OR LEAVE —Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	51	21	17	WAKE UP EVERYBODY (Part 1) —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	85	NEW ENTRY		SUPERSOUND —Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 3316 (Jimpire, BMI)
19	24	6	YOU'RE MY ONE WEAKNESS —Street People (R. Dahrouge), Vigor 1728 (PIP) (Sister John/Vignette, BMI)	52	54	5	FINDERS KEEPERS —Soul Children (J. Colbert, N. West), Epic 8-50178 (Columbia) (Hearsay, BMI)	86	NEW ENTRY		DON'T WANT NO OTHER LOVER —Touch Of Class (M. Steels, M. Steels), Midland International 10554 (RCA) (Diagonal/Steels Bros., BMI)
20	17	10	YOU —Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	53	32	8	THE DEVIL IS DOING HIS WORK —Chilites (E. Record, Q. Joseph), Brunswick 55525 (Julio-Brian, BMI)	87	88	3	DOES YOUR MAMA KNOW —Rudy Love & Love Family (R. Love), Calla 107 (Shakat) (JAMF/Lov-Fun)
21	18	12	HONEY I —George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)	54	34	15	SHAME ON THE WORLD —Main Ingredient (G. Dozier, K. Lewis), RCA 10431 (Incredible/Proud Tunes, BMI)	88	93	4	STORYBOOK CHILDREN—Sam Dees & Betty Swann (C. Taylor, B. Vera), Big Tree 16054 (Atlantic) (Blackwood, BMI)
22	16	13	HOLD BACK THE NIGHT —Trammps (Baker, Harris, Felder, Young), Buddah 507 (Golden Fleece/Mured, BMI)	55	35	17	WALK AWAY FROM LOVE —David Ruffin (C. Kipps), Motown 1376 (Charles Kipps, BMI)	89	NEW ENTRY		SAY YOU LOVE ME —D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)
23	30	5	MERRY GO ROUND —Monday After (M. Tennant, A. Smith), Buddah 512 (John Davis/Barbro, ASCAP)	56	38	13	LOVING POWER —Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	90	92	4	MORE MORE MORE Pt. 1—Andrea True Connection (G. Diamond), Buddah 515 (Buddah/Gee Diamond, ASCAP)
24	22	13	NURSERY RHYMES (Part 1) —People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	57	67	3	DAY AFTER DAY (Night After Night) —Reflection (K. Williams), Capitol 4222 (A-Dish-A-Tunes, BMI)	91	91	2	LET YOUR MIND BE FREE —Brother To Brother (B. Jones), Turbo 045 (All Platinum) (Gambi, BMI)
25	36	4	THE JAM —Graham Central Station (L. Graham), Warner Bros. 8175 (Nineteen Eighty Four, BMI)	58	65	5	THE POWER OF LOVE —The Dells (L. Williams), Mercury 73759 (Phonogram) (Groovesville, BMI)	92	98	2	I FOUND LOVE ON A DISCO FLOOR—Temprees (J. Gonzalez, S. Bradford), Epic 8-50192 (Columbia) (Syl John, BMI)
26	28	10	JUST YOUR FOOL —Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)	59	47	19	YOU SEXY THING —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	93	96	2	WE GONNA MAKE IT —Roger Hatcher (R. Hatcher), Brown Dog 9009 (All Night, BMI) (Mainstream)
27	31	7	WHEN I'M WRONG —B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)	60	82	2	LET'S MAKE A BABY —Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)	94	100	2	HUSTLE ON UP (Do The Bump) —Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)
28	23	10	I HAD A LOVE —Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick-O-Vai, ASCAP)	61	59	9	EXTRA, EXTRA (Read All About It) —Ralph Carter (R. Whitelaw, N. Bergen), Mercury 73746 (Phonogram) (Brookside/Geberg, ASCAP)	95	95	3	MARCHING IN THE STREET—Harvey Mason (H. Mason), Arista 0167 (Masong, ASCAP)
29	25	11	ABYSSINIA JONES —Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)	62	62	7	I AM SOMEBODY —Jimmy James & The Vagabonds (Biddu) Pye 71057 (ATV) (Chappell, ASCAP)	96	NEW ENTRY		MAKE IT SWEET —Coke Escovedo (H. Eberitzsch), Mercury 73758 (Phonogram) (Perennial, BMI)
30	29	11	THAT OLD BLACK MAGIC —Softones (J. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)	63	68	4	DR. LOVE POWER —Ann Peebles (G. Anderson, D. Oliver), Hi 2302 (London) (Jec/Pelmar, BMI)	97	97	3	VENUS —Frankie Avalon (E. Marshall), De-Lite 1578 (PIP) (Kirschner Songs/Welbeck, ASCAP)
31	33	8	CLOSE TO YOU —B.T. Express (B. Bacharach, H. David), Roadshow 7005 (Scepter) (U.S. Songs/Blue Seas/Jac, BMI)	64	77	2	I'VE GOT A FEELING (We'll Be Seeing Each Other Again) —Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	98	99	2	FOR ALL WE KNOW —Esther Phillips (J.F. Coots, S.M. Lewis), Kudu 929 (CTI) (Leo Feist, ASCAP)
32	40	5	FEEL THE SPIRIT (In '76) —Leroy Hutson and the Free Spirit Symphony (L. Hutson), Curtom 0112 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	65	66	4	UPTOWN & COUNTRY —Tom Scott (T. Scott), Ode 66116 (A&M) (Hollenbeck, BMI)	99	NEW ENTRY		WE GOT TO GET AN UNDERSTANDING —Daryl Fletcher (J. Webster, D. Fletcher), Crossover 983 (Mavid, ASCAP/Tangerine, BMI)
33	43	8	DO IT WITH FEELING —Michael Zager's Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)	66	70	5	QUALIFIED MAN —Latiimore (B. Latiimore), Glades 1733 (TK) (Sherlyn, BMI)	100	NEW ENTRY		DISCO HOP —3rd World Band (T.W. Stewart, B.R. Wright), Abraxas 1701 (For Better or Worse/Fudge Tips, BMI)

Midland Intl Boss Warns

Continued from page 30

He declares diversification is every label's dream, but he has taken that dream a step farther.

He says he intends to make Midland a springboard for international product. He claims foreign product seems to get support from the American buyer and American product tends to gain its initial sales via the foreign market. At the same time, he admits he can give no valid reason for buying habits.

He says the Douglas record not only launched the label into the disco market, but Top 40 as well.

First Supreme Ballard Buried

DETROIT—Services for Florence Ballard, 32, an original member of Motown Records' Supremes, were held Saturday (28) in Detroit.

Ballard died Sunday (22) of a cardiac arrest at the Mount Carmel Mercy Hospital here.

The former Supreme member sang with the group from 1962 to 1966 and allegedly left the trio to pursue a career as a single act. The venture failed.

Sources report there was evidence Ballard had been drinking and was taking drugs to lose weight at the time of her death.

After being a part of eight gold records awarded the famed group, Ballard for a time was on welfare.

She is survived by her husband, Thomas Chatman, and three daughters.

Hoyt Locke Buried

LOS ANGELES—Services for Hoyt "Dr. Bop" Locke, were held in Columbus, Ohio, Saturday (28) following services in Milwaukee on Friday (27).

Hoyt, popular air personality of WAWA Milwaukee for the past 13 years, died Tuesday (24) of a heart attack in Milwaukee. He is survived by two daughters and one brother.

Goldenberg Tagged

LOS ANGELES—Billy Goldenberg will score the music for Columbia Pictures Television's "The Quest," a two-hour world premier movie now in production in Tucson, Ariz., for NBC.

Motown Runs 'Fast Break' To Push New LP Release

LOS ANGELES—Motown has launched the largest album support campaign in its history, dubbing the merchandising and marketing program "1976 Fast Break."

Program will revolve around 10 LPs in the last two releases, including product from Diana Ross, Smokey Robinson, Eddie Kendricks, Willie Hutch, Luther Allison, Junior Walker, the Pretty Things, Steve Ashley and several compilations.

Prime purpose of the campaign is to sustain the momentum gained by the label during last year's fourth quarter, which was the most successful in the company's 16-year history.

Television and radio ads, billboard campaigns, trade and consumer ads, point-of purchase displays and regional programs for certain artists keynote the effort.

Consumer ads will be tailored for each individual artist, as will specialized radio campaigns. Regional ads will focus on areas of individual's strength, such as Luther Alli-

son in the Midwest and Steve Ashley in the Northeast.

All label distributors will receive ad mats and slicks advertising the LP involved in the campaign as well special mats on selected catalog material from Ross and Robinson.

Hutch, Kendricks, Walker and Allison are featured on a "Motown Hot-Shots" poster, while Thee Image, the Pretty Things and Steve Ashley receive a poster dubbed "Music That Grabs." Some 500 Southern California non-record retailers and malls received a mini-poster of Ross and Robinson. The pair also found showcasing on Sunset Strip billboards.

The campaign was assembled by Barney Ales, label executive vice president; Mike Luska, vice president of sales; Paul Johnson, vice president of promotion, and Pete Senoff, national advertising and merchandising director.

Part two of the program comes with the release of Stevie Wonder and Marvin Gaye albums.

Because Midland's basic sound is black r&b, he contends white radio stations expect the label to break its product on black stations before they will air it.

However, he says he sees a melding of programming concepts on radio, which he notes is good for Midland.

"The public also tends to split the identity of acts. Who says that an r&b act must be black?" he asks.

In addition to Silver Convention and Douglas, Reno has signed John Travolta (of the "Welcome Back Kotter" television series), Billy Vera and Universe City.

He explains that Travolta will record what Reno calls "tasty Top 40," while Vera is a country artist.

"In order to diversify our image, I am looking for a good white rock band. Unfortunately, I have not been able to find it or it is not finding me. The reason could be because we are known as a black oriented label.

"When we find this band, we will be on our way to broadening our audience," says Reno.

The label released nine records last year, including three LPs. Reno claims it was a mistake.

"If we had been more consistent with our releases and kept the flow going, it would have been to our advantage."

Midland started 1976 by releasing four records during February with one LP due in March and one in April.

He claims he is cutting operational costs by making a 12-inch disco record. "It saves the deejay time in segueing," Reno points out that the entire record is filled with music.

"Some labels are sending a three-minute tune on a 12-inch record. That's definitely a waste of money," he declares.

"My biggest expense is out-of-town mailings, but I have cut that expense by not using fancy packaging."

While claiming that Midland is not a disco label, he admits to seeking the help of discos when making decisions regarding the correct approach to take with a disk.

In addition to sending out comment cards to discos, Reno invites disco deejays into Midland's office in New York to preview product. He contends that once discos accept you, they will go out of their way to support you.

CBS Records In Tribute To Its Field Employees

LOS ANGELES—A host of promotion and sales staffers employed by CBS Records have been singled out for outstanding effort in 1975.

Those honored include: Ron Piccolo, regional director, Northeast region; Mert Paul, regional director, Southeast region; Norm Ziegler, regional director, Southwest region; Don Van Gorp, regional director, Midwest region, and Del Costello, regional director, Western region, handed out three sales and three promotion awards.

The awards winners are: for Columbia branch manager of the year, Irv Medway (Philadelphia); Joe Mansfield (Atlanta); Dave Swengros (St. Louis); Bob Jamieson (Cleveland), and Frank Mooney (Los Angeles). For Epic branch manager of the year, John Kotecki (New York); George Deacon (Washington, D.C.); Jay Jensen (Dallas); Dennis Hannon (Detroit); Al Bergamo (San Francisco).

For Columbia local promotion manager of the year, the regional winners were: Don Colberg (Philadelphia); Tom Sgro (Miami); Stan Byrd (Dallas); Robert Feineigle (Cincinnati); Bob Smith (Seattle). For Epic local promotion man of the year, Ray Free (New York); Gerry Thompson (Washington, D.C.); Sam Harrell (Houston); Julie Godsey (Cincinnati); George Chaltas (Denver).

For Special Markets LPM of the year: Armand McKissick (Philadelphia); Vernon Slaughter (Washington, D.C.); Paris Eley (Houston); Charles Knox (Chicago); Eddie Sims (Los Angeles). For regional salesman of the year, Ken Kravitz (Philadelphia); Tim Pritchett (Atlanta); Homan Crawford (Dallas); Ben Caruso (Detroit), and Leroy Sather (Denver).

Soul Sauce

Continued from page 32

Nashboro Records has released a twofer titled "From Gospel Headquarters." The label has taken three cuts from each of its latest gospel LPs to comprise the album.

Fifteen black members of the film and recording world have been inducted into the black filmmakers hall of fame. The event was held recently at the Paramount Theater in Oakland.

The inductees include Harry Belafonte, Eubie Blake, Diahann Carroll, Alfred Slick Chester, Bernie Hamilton, John O. Killens, Lucia Lynn Moses, brothers Fayard and Harold Nicholas, Brock Peters, Melvin Van Peebles and Ethel Waters.

Posthumous awards went to Josephine Baker, Louise Beavers and Canada Lee.

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

Lipscomb Dead

NAVASOTA, Tex.—A memorial service was held Feb. 14 for blues singer Mance Lipscomb, 80, who claimed fans throughout the world but died in obscurity in East Texas. Lipscomb died Feb. 13 at Grimes Memorial Hospital after a long illness.

Born April 9, 1895, Lipscomb was the son of a former Alabama slave. The family moved to Texas to share crop along the Navasota River.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	32	24	10	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157
2	2	14	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	33	33	4	JEALOUSLY Major Harris, Atlantic SD 18160
3	3	14	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l PZ 33808 (Epic/Columbia)	34	30	8	HOT James Brown, Polydor PD 6059
4	5	16	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	35	34	13	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)
5	4	15	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	36	35	6	CONFESSIN' THE BLUES Esther Phillips, Atlantic SD 1680
6	10	5	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	37	37	7	RAISING HELL Fatback Band Event EV 6905 (Polydor)
7	7	31	INSEPARABLE Natalie Cole, Capitol ST 11429	38	40	30	KC AND THE SUNSHINE BAND TK 603
8	8	12	SPINNERS LIVE! Atlantic SD 2-910	39	38	18	MAKING MUSIC Bill Withers, Columbia PC33704
9	12	15	CITY LIFE Blackbyrds, Fantasy F 9490	40	36	10	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiodefidelity)
10	14	5	THE BEST OF GLADYS KNIGHT & THE PIPS Buddha BDS 5653	41	41	14	TRACK OF THE CAT Dionne Warwick, Warner Bros. BS 2893
11	15	5	LET THE MUSIC PLAY Barry White, 20th Century T 502	42	46	4	TYMES UP Tymes, RCA APL1-1072
12	6	21	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	43	43	15	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
13	13	29	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	44	44	22	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)
14	18	4	TURNING POINT Tyrone Davis, Dakar DK 76918 (Brunswick)	45	47	3	HOT SHOT Junior Walker & The All Stars, Soul S6-745 S1 (Motown)
15	11	11	ARCHIE BELL & THE DRELLS Tsop PZ 33844 (Epic/Columbia)	46	51	2	BABY FACE Wing & A Prayer Fife & Drum Corps, Wing & A Prayer HS 3025 (Atlantic)
16	9	12	RATTLESNAKE Ohio Players, 20th Century/Westbound W 211	47	39	8	FINGER LICKIN' GOOD Dennis Coffey, 20th Century/Westbound W 212
17	16	11	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)	48	48	4	BLUE MAX Oliver Sain, Abet 407 (Nashboro)
18	21	6	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	49	60	2	I HEAR A SYMPHONY Hank Crawford, Kudu (Motown)
19	19	7	DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)	50	50	7	MARCHING IN THE STREETS Harvey Mason, Arista AL 4054
20	20	16	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	51	52	2	HARMONY GRITS Street Corner Symphony, Bang BLP 406 (Web IV)
21	26	4	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	52	58	2	BEFORE THE DAWN Patrico Rushen, Prestige P 10098 (Fantasy)
22	28	4	BRASS CONSTRUCTION United Artists UA-LA545-G	53	55	2	HOUSE OF THE RISING SUN Idris Muhammad, Kudu 27 (CTI)
23	32	2	GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)	54	54	6	BAD LUCK Atlanta Disco Band, Ariola America ST 50004 (Capitol)
24	22	17	WHO I AM David Ruffin, Motown M6-849 S1	55	NEW ENTRY	BACK TO BACK The Brecker Brothers, Arista AL 4061	
25	17	9	MUSIC MAESTRO PLEASE Love Unlimited Orchestra, 20th Century T 480	56	56	3	THE OL' BLUES SINGERS Lowell Fulson, Granite GS 1006
26	29	8	BOHANNON Dakar DK 76917 (Brunswick)	57	42	7	GET OUTA MY WAY Houston Person, 20th Century/Westbound W 219
27	27	17	MOVIN' ON Commodores, Motown M6-848 S1	58	49	4	MOTOWN DISCOTECH #3 Motown M6-853 S1
28	31	4	BEAST FROM THE EAST Mandrill, United Artists UA-LA577-G	59	45	4	LOVELOCK! Gene Page, Atlantic SD 18161
29	23	9	SHOWCASE Sylvers, Capitol ST 11465	60	57	3	SPOONFUL Jimmy Witherspoon, Blue Note, BN-LA534-G (United Artists)
30	NEW ENTRY	DIANA ROSS Motown M6-861 S1					
31	25	13	THE SALSOUL ORCHESTRA Salsoul SZS 5501				

MARCH 6, 1976, BILLBOARD

Car Stereo

Audiovox: Demand In Custom 'Q' Systems

By RADCLIFFE JOE

NEW YORK—The Audiovox Corp. is enjoying an encouraging resurgence in the demand for 4-channel sound equipment, particularly for the custom car stereo market, according to Irving Gaffin, vice president, sales, for Audiovox's custom car division.

Gaffin is so pleased with this new development in quad sound's short but checked existence, that his company plans to more closely monitor 4-channel equipment sales, and if feasible, even offer a 4-channel/CB combination.

Gaffin does not have an explanation for the renewed interest in 4-channel sound for the car. Audiovox has carried the equipment in its catalog ever since it became available as a consumer item, but according to Marty Novick, vice president, sales, for the car stereo aftermarket, it just never caught fire with buyers. Consequently, the company stopped pushing the product, and merely carried it as a standard catalog item.

Gaffin's next step is to convince more car manufacturers to offer 4-channel car stereo products as OEM

items. Among the manufacturers being pitched are Peugeot, Renault and British Leyland, which are already being supplied by Audiovox with conventional OEM car stereo.

Quadraphonic car stereo is already being offered as OEM equipment to buyers of 1976 Thunderbirds, Lincolns, and Continental Mark IVs. The units are manufactured by Motorola for Ford specifications.

Despite the upsurge in 4-channel equipment sales, quadraphonic car stereo is not all that is occupying the minds of Audiovox executives and research and development engineers. The firm's biggest money spinner is still conventional car stereo, with CB equipment already running an impressive second.

Although the firm has office and warehousing facilities in Los Angeles, San Francisco, Seattle, Toronto, Cincinnati, Pittsburgh and Plainfield, Ohio, it still continues to split at the seams.

So great is the demand in the car stereo market that a 30,000-square-

(Continued on page 37)

Studer, Franz Bow Unisette At Eur. AES

• Continued from page 1

expects will form the basis of future systems for automation in broadcasting.

Studer officials, including Eugen Sporri, who also is Zurich convention chairman, emphasize that no commitment in the industry has been made, and they will be surveying attendees here and at the upcoming NAB in Chicago for their reactions.

Among other new equipment expected in Zurich is a unique sound playback system concept from Audio Dynamics Corp., the MM1200 multi-track studio recorder from Ampex, and a trio of MCI introductions including a master recorder, automation-programmable mixing desk and slave drive.

The BASF Unisette system utilizes 1/4-inch tape of recording studio quality to achieve what BASF and Studer officials claim as "open-reel performance." The unit has no working parts, depends entirely on the hardware for all transports, and can achieve tape speeds of 1 1/2, 3 3/4 or 7 1/2 ips.

Studer also is bowing a new small mixer similar in size to its A67 model, with maximum eight inputs and four outputs, and a model A68 studio power amp.

The Audio Dynamics concept was being kept a careful secret until the press conference here Tuesday (2) coinciding with the AES opening. However, John Bubbers, president of the BSR subsidiary, calls it "the most significant advance in playback systems in the last 30 years." Both the concept and home music systems incorporating it were to be shown here and in Zurich.

Ampex World Operations was to debut the new MM1200 multitrack studio recorder/reproducer at AES,

(Continued on page 37)

Indie Audio Dealers In New L.A. Buying Group

By JIM McCULLAUGH

LOS ANGELES—A group of independent audio dealers have banded together here to form their own stereo retail buying group.

Calling themselves the Audio Dealers Guild, the group is headed by Marcos Karpodimes of Delphi Custom Stereo and now boasts as many as 25 members—including Jonas Miller, Pi Sound, and Beverly Electronics.

The goal of the newly formed Guild, according to Karpodimes, is to make the small dealer as equitable in his purchasing power as the larger chains. "Equal strokes for equal folks," he says.

The ideal for the association was spawned, he admits, by the long-time suspicion among small audio dealers in this market that tonnage buying chains were getting better deals on audio merchandise.

"We want all retailers to be treated equally," he adds, "and this group will ensure that if there are any discriminatory selling practices going on, they will be stopped. This is especially important now since fair trade is gone. Some dealers could go out of business."

While the Guild is hoping to mus-

ter as much support as possible among independent merchants, large dealers will by no means be excluded. In fact, notes Karpodimes, a few large dealers such as Pacific Stereo and Federated have expressed an interest in becoming members.

Initiation fee is \$150 (due to rise slightly later on) and monthly dues have been set at \$10. All members, regardless of number of stores in their operation, will have one vote in ADG matters.

Other goals set forth by the Guild include: A possible high fidelity show arranged and presented by the Guild; a centrally located audio marketplace where dealers can view merchandise; a product education program for dealers; an effort to obtain lower group rates on charge card usage, customer credit and dealer flooring; lower insurance rates; a pension plan program; and possible co-op advertising ventures.

The next Guild meeting is slated for March 17 and Karpodimes expects to have about one fourth of the estimated 400-500 audio dealer universe in Southern California in at-

(Continued on page 37)

'Silver Trumpet' Newest Kid Cassette/Book Entry

By EARL PAIGE

LOS ANGELES—Can a rabbi with a burning passion to launch his wife into pop music and a veteran book publisher make it in children's cassettes? Two principals of a new firm here believe that a vacuum exists in cassettes for children and that they give a new emphasis to repertoire.

Silver Trumpet Productions, headed by Rabbi Charles Davidson and Jack Shapiro, plans to release six prerecorded cassettes with 24-page books on one-side only 12 to 15-minutes in length at a suggested price of \$2.95.

Repertoire will be "Jonah And The Whale" and "David And Goliath," both written by Davidson, who while a consultant for Israel, met Shapiro at the last international book fair. Other stories: "Cinderella," "Peter Pan," "Jack And The Beanstalk" and "Ugly Duckling."

Davidson's wife, Sandra, acts as one music producer in the project.

Both principals of the firm note that the children's record and tape business is burgeoning and were delighted with a roundup on it recently (Billboard, Nov. 29).

Both are also critical of the way companies are approaching the tape end. And both are seeing the retail price go up, up, up. "Superscope's series started at \$1.99, then went to \$2.29 and now is \$2.49," Shapiro notes, adding that he congratulates Superscope for doing its programming in foreign language as well.

Davidson, 43 and once a rabbi at Temple Emanu-El in New York City and also a fund raiser with UJA, wants to see more emphasis on literature and helping children learn, rather than just be entertained. He has a child, 17 now, who has had a learning disability, and sees much need for better material in

the difficult area of exceptional children.

Shapiro, who for 10 years has headed Laurida Books, says there is much to be done in improving the book side of children's cassettes packages.

Radio Recorders here is helping to produce the first series and Davidson and Shapiro are setting up distribution.

PHILA. GIMBEL'S

Sight & Sound Show Success

By MAURIE ORODENKER

PHILADELPHIA — Some 30 manufacturers, with a number having their representatives on hand, participated in the first Sight and Sound Show ever staged by Gimbel Bros., one of the city's leading department stores.

The entire fourth floor audio-radio-television department was transformed into a show and demonstration area for a four-day period ended Saturday, Feb. 21, and proved to be a highly successful merchandising effort.

While there was very little new or spectacular to show, there was plenty of merchandise put on sale. And while crowds were not overwhelming, the Sight and Sound Show provided a favorable sales agent for the store.

Presentation was limited to Gimbel's center-city store only, and according to a spokesman, the idea was not prompted by the more comprehensive Sight and Sound Show staged several months ago by Hess's department store in nearby Allentown, Pa.

While a few camera and movie projection firms displayed their

wares, the Sony Betamax and projection tv systems dominated the "sight" aspects of the show along with some electronic home video games. While about a dozen stereo, radio and CB manufacturers had their products on display, sale-priced merchandise including floor samples dominated the "sound" scene.

Typical sale special for the show included a three-piece stereo compact system with AM/FM radio, 8-track, full-size BSR changer with dust cover, reduced from \$219.95 to \$199. Floor samples provided bigger discounts with a Zenith tape player and AM/FM radio priced at \$399.99 clearing at \$199; an ID Electronics 8-track AM/FM stereo multiplex receiver reduced from \$129.99 to \$85; with such extra specials as a BSR/MacDonald automatic record player from \$39.99 to \$15, or a Garrard 6200C record changer from \$59.99 to \$40.

Stereo equipment and accessories displayed included the lines of Memorex tapes, Meriton turntables, cassette and 8-track tape decks, stereo receivers with phonographs and recorders, portable and digital

clock radios; BSR Total Turntables and cartridge tape players; the complete lines of Marantz, Pioneer and Panasonic; and the headphones of Koss Corp. and Discophone, Inc.

On Friday and Saturday, BSR had factory technicians on hand offering a free five-point check-up for any make turntable brought in, with Miss Penthouse Magazine on hand to add "sight" appeal.

A wide variety of merchandising gimmicks to attract and hold the crowds included a five-foot Robby the Robot; Rockwell's scale model of the Space Shuttle rocket the astronauts will use; Casio's Bio-Rhythm that calculates emotional highs and lows; an opportunity to play home video games; and a drawing for seven door prizes topped by a 12-inch Zenith tv valued at \$129.95.

Television highlighted the "sight" aspects of the show as well as providing many sales specials. Special displays included Sony's Betamax videocassette system; Sony's 50-inch projection tv set, which is expected to be available here in about three months; and Zenith's new Z-O-O-M remote control color tv.

try and the first to carry the company's name, includes cassettes, 8-tracks and open-reel, as well as head cleaners. The promotional Bi-Centennial 76 products are a 76-minute cassette and cartridge.

ABC sales personnel were introduced to the new Audio Magnetics products at meetings this past month in corporate headquarters here, as well as at Des Moines, Denver, Indianapolis, Detroit, Seattle and Compton, Calif. with Dallas and Atlanta to follow this month.

ABC will utilize Audio Magnetics' broad range of support material, including pegboard and cash register racks, counter and in-store displays.

Both Mendelsohn and Gene Setler, Audio's national sales manager, music division, expressed their confidence in what they see as a continuing long-term and mutually rewarding relationship.

ITA IS SRO

TUCSON—An SRO 400-plus attendance at the sixth annual ITA seminar here kicked off four days of workshops and discussions Sunday (29) at "Audio/Video Update-1976," executive director Larry Finley reports. More than 60 of ITA's member firms were to show the latest in audio and video tape equipment, supplies and services in hospitality suites at Braniff Place seminar headquarters, with both separate audio and video sessions, and joint discussions, held at the nearby Community Center.

Highlights include talks by keynoter Mike Wallace, CBS News, and Virginia Knauer of the President's Office of Consumer Affairs; a lighting workshop with Imero Fiorentino; visits to the Univ. of Arizona "Microcampus" and Old Tucson, and the awards banquet with entertainment by Victor Borge.

Tape/Audio/Video

Tape Duplicator

Guy Scott, veteran figure in the tape duplicator field, has formed **Scott Audio Materials** with headquarters at 51 Bennett Ave., Huntington Station, N.Y., as a "one-stop rep organization" for major firms in four basic areas for both U.S. and foreign markets:

- Raw materials for duplicators, including C-0s in all colors, sonic-sealed and screw-type;
- Blank loaded cassettes for consumer sales in lengths of C-30, C-60, C-90 and C-120, and blank loaded cassettes to exact size for in-cassette duplicators;
- Cassette duplication and record pressing for short-run requirements, and large volume cassette, 8-track and open-reel duplication, and record pressing;
- Studio recording, including casting, mixing mastering, script writing, film-strip and slide production, and packaging.

★ ★ ★

Philips, MCA and Zenith have concluded experimental and analytical studies to determine optimum engineering standards for mutually compatible **optical videodisk systems**, and the results will be the subject of technical papers to be submitted for presentation at upcoming professional meetings including the IEEE conference later this year.

Studies were aimed particularly at optical systems for NTSC specifications utilized in American and Japanese television systems, and covered both physical aspects and encoding formats.

Key recommendation is that the videodisk system interchangeably accommodates both flexible and rigid reflective records, each with diameters of 8 and 12 inches.

Recommended encoding and disk formats cover video frequency modulation of signal; blanking level reference and sync tip to peak white deviation; sound frequency modulation of two channels; maximum deviation and carrier frequencies; disk rotation speed, sense of rotation from objective lens side, center hole diameter, refractive index and thickness; track pitch mean value, minimum diameters for lead-in tracks and starting program, and maximum program diameter and outer diameter for both 8 and 12-inch disks.

★ ★ ★

Distributors of commercially available programs in videocassette/cartridge format are invited to submit as many titles as they wish at no

charge to the third annual Video Library at **Vidsec 76** (Video Systems Expo & Conference), to be held in conjunction with the Summer CES, June 13-16 at Chicago's McCormick Place. Applications for participation are available from

Vidsec 76, 11th Floor, 331 Madison Ave., New York 10017.

★ ★ ★

Audio-Video Concepts, Inc. consolidates its audio production services, tape and cassette du-

plications and custom record album production in new facilities at 6909 Old Alexander Ferry Rd., Clinton, Maryland, outside Washington, D.C.

Company officials are considering the addi-

tion of 8-track cartridge duplication for early summer of this year. Presently, the plant can duplicate more than 1.5 million mono or stereo cassettes and more than 100 million feet of reel
(Continued on page 37)

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Nakamichi Expanding Pro Series

NEW YORK—Nakamichi Research, which unveiled the first products of its new Recording Directors Series at a private showing held last week in New York, Washington, Chicago and Los Angeles, will expand the line even more before the Summer CES rolls around in June.

In a second series of new product showings scheduled for May, the firm which has played an important role in helping to revolutionize the cassette deck market will unveil a graphic equalizer among other still-to-be-decided products, according to Ted Nakamichi.

The May showing will follow the same basic format of the just concluded travelling displays which were open both to the press and Nakamichi dealers.

The Recording Director Series, which will be sold on the same limited distribution policy established with Nakamichi's earlier products, includes a cassette console, a control preamplifier, a laboratory moving-coil phono cartridge, and a new high performance cassette tape.

The cassette console, model 600, is a wedge-type, rack-mount unit that features Nakamichi's own focused-field crystal permalloy head for ex-

(Continued on page 36)



Rep Rap

Sound Concepts, Brookline, Mass., appoints **Bach Sales Corp.**, Great Neck, N.Y., to rep the new SD-50 audio delay system directed to the consumer market. The firm will handle sales for the metropolitan New York area. The SD-50 simulates concert hall realism by providing a variable delay of up to 50 milliseconds with variable reverb and high frequency roll-off, and lists at \$600.

★ ★ ★
The **Frank Tylinski Co., Inc.**, 425 Northern Blvd., Great Neck, N.Y. 11021, is celebrating 20 years in business. Founded in 1956 by **Lil and Frank Tylinski**, the company represents leading component manufacturers in the metropolitan New York and Northern New Jersey areas.

★ ★ ★
Nate Mudge brings an extensive background in general electronics to his new position with **Raulson & Co.**, and the 28-year-old salesman will cover Northern Florida out of the firm's new Daytona Beach office. The main headquarters are at 1525 S.W. 82nd Place, Miami, Fla. 33144.

★ ★ ★
The consumer hi fi market is still soft, but the CB two-way radio market is extremely aggressive, according to **Dewey Powers**, president, **Dewey Powers Sales, Inc.**, Indianapolis. The firm, covering Indiana and Kentucky, just added **Tom Haury** as a third salesman. Powers, with 20 years in the business, has had his own rep firm for five years at 11059 N. Park Ave., and carries

500 Expected At Calif. D-M-R

SAN DIEGO—Attendance at the San Diego D-M-R (distributor-manufacturer-rep) Conference here March 4-7 at the Town & Country Hotel is expected to top 500, according to **Leon Ungar**, general chairman.

Workshop sessions on CB, industrial distribution and other topics are being added for the first time.

Manufacturers can schedule 20-minute sessions with as many as 30 different distributors, or can have multiple sessions with a limited number of distributors for more flexibility, he points out.

A full program of social activities includes golf and tennis tournaments for men and women, a kickoff cocktail party and dinner, and name entertainment for the Saturday night (6) banquet. In addition, special ladies' programs are planned.



Sanyo photo

SANYO CUP—**John Carusso**, president of **Dynasales Corp.**, Hallandale, Fla., right, is first recipient of Sanyo "Challenge Trophy" for overall rep sales performance, presented by **Bill Byron**, vice president, at recent CES.

a complete Sennheiser line of speakers, microphones and headphones.

★ ★ ★
Advance Marketing will cover Northern California with the Fidelitone line of replacement styli, cartridges, record care products, audio accessories and CB accessories, according to **Craig J. Hudson**, Fidelitone division manager. Advance Marketing is located at 1355 Market St., San Francisco, 94103 (415) 863-4768.

★ ★ ★
Uher of America has appointed five reps in several key markets, says **Al Roberts**, national sales manager for Uher and Lenco products.

Cir-Vu Marketing, Denver, Colorado, will cover the Rocky Mountains under principal **Bob Kavan**; **KSW Associates**, with offices in Kansas City, Missouri, and St. Louis, will cover Iowa, Nebraska, Kansas, Missouri and Southern Illinois; **Cowan Associates**, Milton, Massachusetts, will cover the entire New England area under principals **Jeff and Doug Cowan**.

★ ★ ★
Jim Houck, Sr. was doubly honored this winter with honorary life membership in the national ERA and with a plaque from the **Chesapeake Chapter, ERA**. Both awards recognize Houck's career-long services and contributions to the association, chapter and electronics industry. Houck was founding member of the Chesapeake Chapter, served as its president in 1964, and as the chapter's delegate to the national ERA board of directors during the important years of the association's reorganization.

Jan. Sales To Dealers Gain For All Audio

WASHINGTON — Continuing the pace noted in December, total U.S. market sales to dealers increased in January for all major categories of consumer electronics products, according to the Electronic Industry Assn. marketing services department.

Portable, compact and component phonograph system sales totaled 196,047 units, 26% ahead of January 1975, while automobile radios, including tape player combinations, were 65% ahead at 947,762 units, reflecting the turnaround in new car sales as well as the booming aftermarket.

At the same time, the EIA reported total U.S. import and export figures for consumer electronics in 1975, reflecting generally a mixed bag of results for domestic manufacturers versus the Far East and European suppliers.

On imports, phonograph systems at 1,299,205 units were down 33%, valued at \$57.7 million, down 38%; automatic record changers and turntables, 4.26 million units, down 38%, worth \$72.3 million, down 30.5%; manual record players and turntables, 441,000 units, down 37%, valued at \$8.9 million, down 19%; total audio tape equipment, including open-reel, cassette/cartridge recorders and players, and auto tape players, 15.7 million units, down 16%, worth \$501.1 million, off 15%; color videotape recorders, 13,800 units, up 80%, worth \$19.2 million; color videotape players, 2,843 units, up 303%, worth \$1.2 million, up 400%, and transceivers (CB), 8.8 million units, up 51%, worth \$276 million, up 165%.

Exports of consumer electronic products in 1975 were paced by phonographs with 221,105 units, up 12.5%, worth \$19.2 million, up 11%; videotape equipment, 3,073 units, up 2%, valued at \$44.7 million, off 10%; audio tape equipment, 182,120 units, down 13%, valued at \$34.5 million, up 9%, and auto radios, including tape player combinations, 303,276 units, off 9%, worth \$16.5 million, up 12%.

Clarion Foreign Car Kits Ready

LOS ANGELES—Clarion Corp.'s new foreign car kit program is now ready for delivery to all Clarion dealers and distributors around the country, according to **Murray Merson**, director of marketing.

The basic kit consists of the buyers choice of unit (AM radio, AM/FM radio, AM/FM/MPX radio, AM/FM/MPX with 8-track, AM/FM/MPX with cassette, AM/FM/MPX cassette with automatic reverse, 8-track stereo or cassette stereo with auto reverse), speakers and all necessary mounting hardware is packaged in one box. Antennas are not included, but can be ordered separately.

Foreign cars for which the new kits are available include: Audi 100 Series, Audi Fox; BMW (all models); Capri; Dodge Colt; Fiat, Honda Civic CVCC; Mazda (all models); Opel; Porsche 914; Toyota Celica, Corona and Hilux, Toyota Land Cruiser, VW Dasher, Rabbit, Bus, Beetle; Super Beetle; Volvo 140, 160 series, 240. The kit also includes a custom nose-cone piece.

DISCO APPEAL

Creative Optics Bows 'Dimensional' TV Unit

By **JIM McCULLAUGH**

LOS ANGELES—Creative Optics, Inc., a research and development firm here in suburban Canoga Park, has begun to market on a custom basis "dimensional" projection color television.

The proprietary product line, which uses a concave mirror to achieve the dimensional effect, is termed Tele-Dimension and does not require special transmission or glasses.

In addition, **Jim Holt**, president, indicates that Tele-D is not to be considered a 3D process in the usual sense but rather gives a natural illusion of reality.

As a result, he feels, "It certainly has a great deal of potential for the burgeoning disco market."

Currently being offered are:

- A \$2,900 Tele-Dimension Theater with a 40-inch viewing screen in a projection tv cabinet that closes up into a piece of furniture.

- A \$1,595 Super Tele-Dimension unit (with remote control) that features a 29-inch "viewing window."

- Tele-Dimension Twin Console home entertainment center at \$995 with one side containing a Tele-D

adaptor unit with a 21-inch "viewing window," while the other 21-inch "viewing window" allows presentation of slides and home movies in dimension.

- A \$395 Tele-Dimension adaptor unit which converts any make 19-inch color portable into a console cabinet with a 21-inch "viewing window."

The process, according to Holt, is also said to provide a brighter picture and improved sound.

"Because the mirror is concave," explains Holt, "it's diffusing the dot structure on the in-line picture tube not only making it larger but making it much clearer and brighter as well. It's magnifying the light."

In addition, because the speaker on the tv chassis is bouncing off a concave mirror, there is an improvement in sound quality, says Holt.

Initially, Tele-Dimension is being offered solely on a custom basis and while no formal dealer structure has been set up, the firm is taking "dealer inquiries."

Lou Schwartz has joined the company as sales manager and one of the areas under consideration now is the hotel/motel market.

Nakamichi Expands Line

• Continued from page 35

ceptional high frequency response and recording capability.

The unit also features the firm's recently developed "intermodulation suppressor" circuitry that reportedly reduces distortion and increases dynamic range. The Nakamichi 600 will be available in April and will sell for about \$500.

The control preamp, model 610, is the first all-electronic product to be developed by the company, according to **Nakamichi**. He claims that although the unit is labeled as a control preamplifier, it actually functions as a low distortion preamp, a multi-function test instrument, and a high quality mixing console of enormous flexibility.

Nakamichi's moving-coil phono cartridge is designated the model MC 1000 reference pickup, with wide flat response, extended separation, very low distortion, and high definition. The firm is also offering a moving-coil pickup booster, model

MCB 100, as an optional accessory, along with a stylus force gauge.

Rounding out the new line of products is the Nakamichi SX blank cassette tape. This product is said to employ the same equalization and bias settings of chromium dioxide without any of chrome's disadvantages. It comes in a specially-developed micro-precision cassette housing that is said to prevent jamming and skewing.

The tape, which does not require special bias or equalization, is the outgrowth of a Nakamichi process which is said to control the diffusion of cobalt ions on a surface of gamma ferric oxide. Says **Nakamichi**, "As a result of the process, the tape exhibits none of the undesirable side effects of conventional cobalt doped tapes."

The Nakamichi SX tape will replace the firm's chrome line which is being phased out. It will be available in lengths of 60 and 90 minutes and will sell for \$4.60 and \$6, respectively.

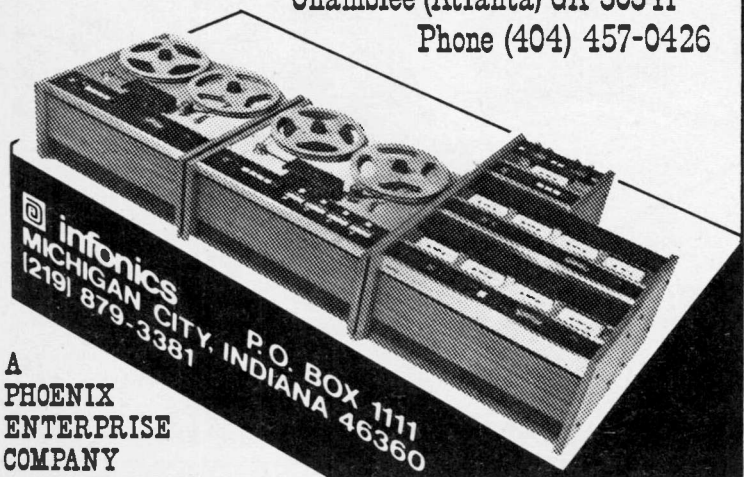
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Audiovox Sees 'Q' Car Gains

• Continued from page 34

foot plant recently acquired in Hauppauge, N.Y., for the exclusive assembly of custom car products has already been outgrown, with demand far exceeding the supply of 50,000 custom car units a month.

Although Novick insists that his company's primary problem is trying to anticipate the needs of an industry that is constantly changing and growing, the very success of Audiovox lies in the ability of its executives to anticipate change and ride the crest of successful innovations.

It is this foresight that has made the firm as successful as it is with the increasingly popular super compact systems. The company's officials foresaw the effect the energy crisis would have on the car buying attitudes of consumers, and restructured the operation to emphasize mini units for the dashboards of local and foreign compacts.

Company also moved with confidence to produce in-dash units when it recognized the vulnerability of under-dash systems. Today, in-dash units account for about 50% of all car stereo systems sold.

Even more than foresight, Audiovox has follow-through. The company went beyond merely flooding the market with in-dash and compact car stereo systems, and provided both dealers and customers with an extensive variety of charts, brochures and display systems to assist them in merchandising and installing the new products.

The company deliberately keeps a low profile and small budget for media advertising of its products. Instead, its efforts are geared almost exclusively to point-of-purchase merchandising, and the strategy pays big dividends. Despite additional space, employees and working shifts, the firm and its manufacturing facility in Japan are heavily backlogged on orders.

One of the few growth areas in which Audiovox has shown, and is still showing, an unusual amount of caution, is CB. The firm has stepped gingerly into it, and although the innovativeness of its engineering division extends vigorously to CB—in-dash combination AM/FM, 8-track and cassette units are already in the

developmental stages—Audiovox is still carefully monitoring the market for a true sounding before getting further involved.

Also enjoying an increasing amount of attention from Audiovox executives is the once-lowly car cassette which, with improved engineering, and a new cassette oriented generation of buyers, is beginning to cover lost ground. Novick does not believe that it will ever match or surpass the market now held in the U.S. by 8-track, but he does believe it will account for a substantial part of car stereo sales in the future.

Audiovox began operations as a distributor about 10 years ago out of a small Fifth Ave. office. Today, the firm employs more than 500 people, and has more than 82,000 square feet of space at its two Hauppauge, N.Y., facilities alone. The firm also carries a full line of speakers and antennas to complement its car stereo products.

Unisette Bow At Eur. AES

• Continued from page 34

with a simultaneous introduction of the unit at a day-long press conference/demonstration here Tuesday (2).

Jeep Harned, MCI president, announced a trio of new products for AES introduction, including the JH-114 series master recorder for 14-inch reel capacity for up to 24 tracks, the JH-500 series automation-programmable pro audio mixing desk and the JH-38 slave driver to lock an MCI recorder to any other recording device.

A growing number of other U.S.-based exhibitors are on hand at the Hotel International, including Aries, Automated Process, BGW Systems, CBS Records, dbx Inc., Gotham Exports, Spectra Sonics, Sescam and Stanton Magnetics. Also on hand are European branches of American firms, such as Cetec Audio, Electro-Voice, Shure Bros. and 3M.

Other familiar audio names in Zurich include AEG-Telefunken, Agfa-Gevaert, AKG, BASF, Eugen Beyer, Dolby Laboratories, EMI Tape, Ferrograph Professional, Georg Neumann, Rupert Neve, N.V. Philips, Soundcraft Electronics, Trident Audio, JVC and Revox.

Among major awards to be presented at the March 4 banquet are the gold medal to Georg Neumann for a half century of dedication in the field of audio engineering, and the silver medal to Willi Studer, for engineering contributions in tape recorders and studio equipment technology.

Honorary members elected are Dr. Per Bruel of Bruel & Kjaer and

L.A. Audio Guild

• Continued from page 34

tendance. Manufacturers' representatives as well as manufacturers and the press will be invited.

"So far," says Karpodimes, "manufacturers and reps have responded very enthusiastically."

More than 60 dealers attended the last meeting on Feb. 11.

Sam Ziberg of Marconi Radio is vice president of the Guild; Bob Farnam, Holiday Sales, is treasurer; and Joe Miko, Jr., Miko Sound Center, Santa Monica, is secretary.

It was Joe Miko who originally sent out a letter to audio dealers in Southern California suggesting they organize.

HI FI DUO: OLIVIA & PIONEER

NEW YORK—Olivia Newton-John has joined a growing list of top entertainers to endorse U.S. pioneer's line of hi fi components, according to Pioneer president Bernie Mitchell. The endorsement marks the first time that John has lent her name to any product, and she is the first female endorser to join the Pioneer roster.

Pioneer will give her the full support of its promotional facilities including print and broadcast advertising, and posters, which will be used to boost the artist's current cross-country concert tour.

Other endorsers on the Pioneer roster are Elton John, Allman Bros. Band; Blood, Sweat & Tears; Andy Warhol, New Jersey Symphony conductor Henry Lewis and a number of sports personalities.

8-Track CB Unit Added

CHICAGO—Gem's Enterprises, Inc. will add an 8-track/CB unit to its line of Guozi CB models in early July, says Jack Chen, general manager.

The unit will be marketed through distributors and is aimed at a \$250 to \$350 retail price with AM/FM/FM radio, or below \$250 without radio, Chen says.

The Taiwan-based company established offices here six months ago and is primarily engaged in private label manufacturing of tape recorders, CB and accessories under the Guozi, ID, BBC and Sun Rise names.

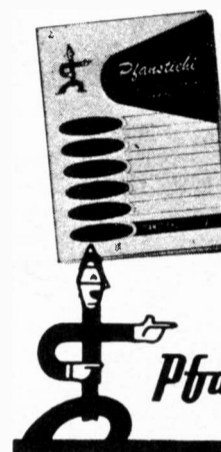
Chen says the firm has no plans to establish its own marketing network on tape units because it would require additional middlemen and lower profit margins. "Because we operate our own factory in Taiwan, we can offer the best prices available in the U.S.," he notes.

Tape recorder units are in the under-\$20 to \$100 price range, and include portable cassette and 8-track, auto cassette and 8-track with or without stereo radio, and top-of-the-line cassette recorder with stereo radio and two speakers.

President of the U.S. firm is Charles Cheng. The company is owned by GNS Enterprises in Taiwan. Branch offices are planned for Philadelphia and San Francisco later this year.

'Reel' Capitol Offer

LOS ANGELES—The Mod Tape by Capitol is being featured in banded reel-to-reel packs at a special price in February and March, with the economy two-pack of 1,800-foot 7-inch reels offered at a suggested \$3.99 to \$4.29 retail price range.



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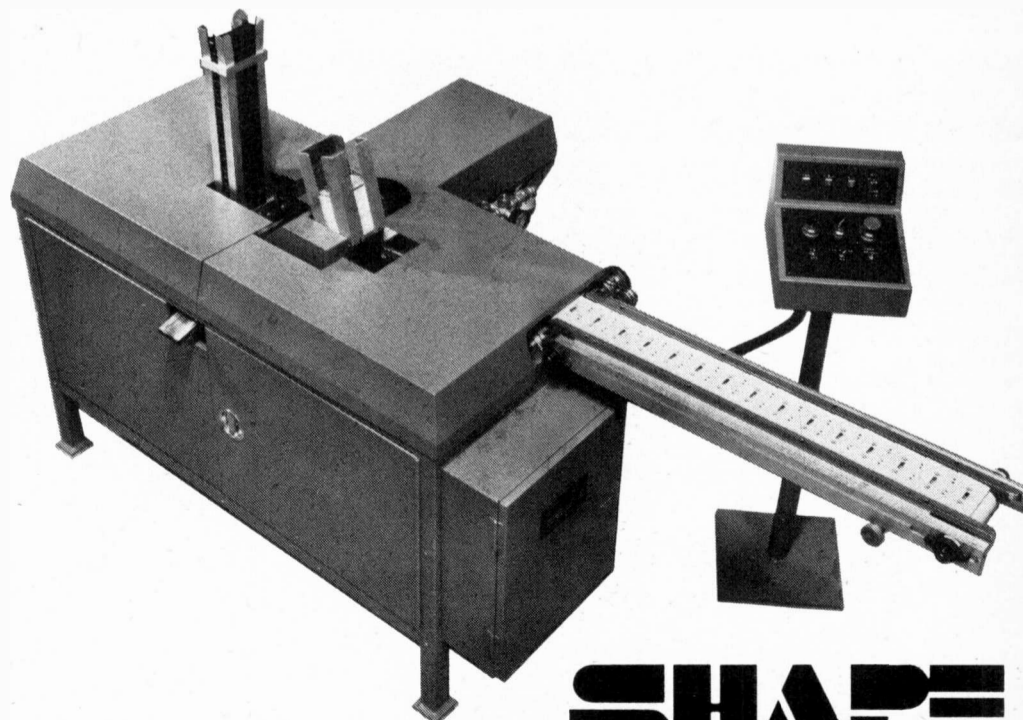
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Tape Duplicator

• Continued from page 35

to reel tape annually. Studio facilities offer memo, 2, 4 and 8-track recording capability.

The new location provides for future expansion and helps in a cost reduction program undertaken by AVCon.

★ ★ ★

The \$5 entry fee for the 2nd Annual Ithaca Video Festival has been waived due to additional funding by The New York State Council On The Arts.

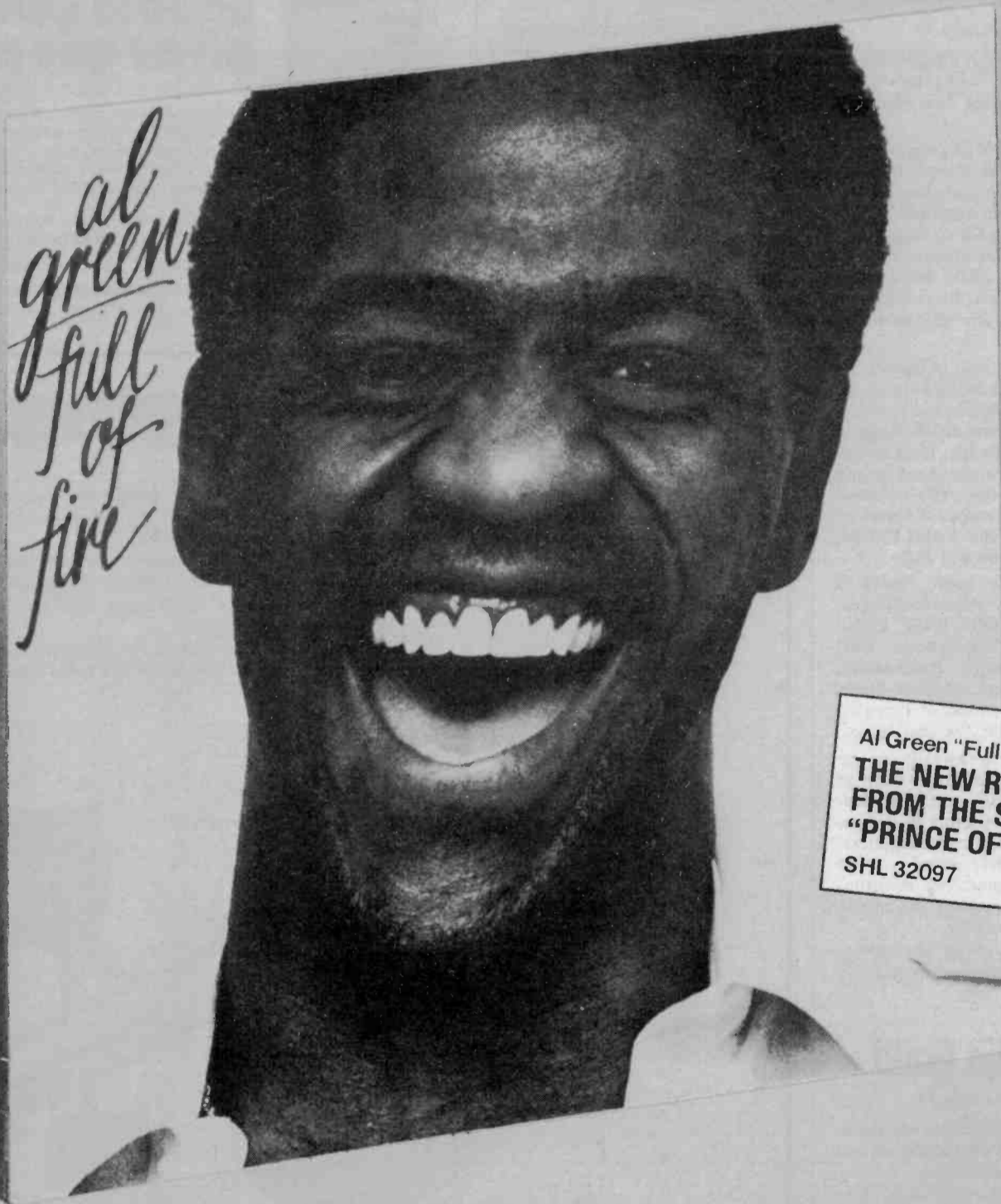
Entry deadline is April 1. The Festival is in the Herbert F. Johnson Museum of Art, April 25-30, in Ithaca, N.Y. The 30-minute entries must be submitted on ¾-inch cassette or ½-inch EIAJ format only, to I.V.P. Media Productions, 328 E. State St., Ithaca 14850.

★ ★ ★

Final attendance and exhibitors figures released by the National Audio-Visual Assn.'s New Orleans Convention and Exhibit Jan. 8-13 show total registration was 4,955, up 12% from 1975, with 246 exhibitors occupying 45,025 square feet, a record high for purchased space.

Attendance and exhibitor participation have grown progressively over the past ten years, claims Jim Thompson, NAVA director of services.

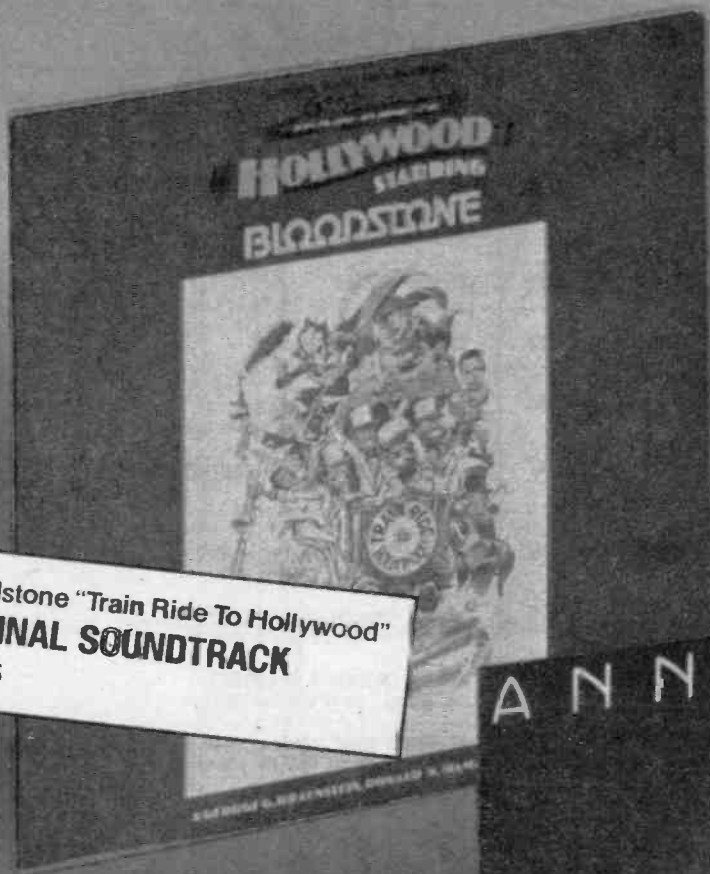
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THE SOUL.

Shaped Notes

Country comedian Jerry Clower, former Mississippi State football star, was inducted into the Churchmen's Sports Hall of Fame at its Feb. 16 banquet in Tullahoma, Tenn. Previous inductees include President Gerald Ford, Mississippi State coach Bob Tyler and former Mississippi State All-American quarterback Rocky Felker. Clower played tackle for the Bulldogs in 1948-49.

The husband and wife team of Bob and Maxine Johnson have signed with Herald Records. Their first album, "The Fellowship Of The Mystery" was released last month and was produced by Erv Lewis. The Johnson's tour with David Rowe, guitarist and songwriter, who backs the team and produces much of their music. ... The New Directions, a Burlington, N.C.-based touring group, has also recently signed with Herald and an album is due in early April. The group has recorded three previous albums but this is their first with a major label. The group has presented their contemporary Christian music extensively throughout Jamaica, Haiti, Mexico, Canada and the U.S. under the direction of Rev. J.L. Williams. They recently taped a CBN Television program for "The 700 Club."

MCA's Jerry Jordan will perform on the banquet show during the Gospel Radio Seminar May 15. ASCAP's Charlie Monk will serve as emcee for the event. ... Jim Myers, SESAC vice president and director of international relations, Norman Odum, vice president and director

of copyright administration and Jim Black, Nashville director of gospel music, all attended the annual National Religious Broadcasters convention held this year in conjunction with the National Assn. of Evangelicals at the Shoreham Americana Hotel, in Washington, D.C.

Gospel On Rise In Central Pa.

By MAURIE ORODENKER

DILLSBURG, Pa.—Once a part-time opportunity generally associated with a ministry, the gospel singing field has generated such interest today that bookings are plentiful for 12 months of the year. According to Bob Jacobs, who serves as manager and emcee besides singing bass for the locally-based Jacobs Brothers, reports that his quartet is now on the road 12 months of the year with only a two-week breather at Christmas and a short summer vacation.

In addition to the churches, which provide 75% of the bookings, the other 25% is picked up during the summer weeks at fairs, carnivals and even conventions. With the gospel revival singing groups going great guns on records—the Jacobs Brothers have cut 20 LPs—and on radio, Jacobs looks to television as the "green pastures" for the gospel singers.

Widening their popular appeal, Jacobs says the quartets are now singing in several styles, including country gospel, Southern style, gospel rock, contemporary gospel, and soul spiritual. Most popular, he added, is the country gospel music with such songs like "Daddy Sang Bass," "Wings Of A Dove" and "I'm in Love with Jesus."

In addition to Jacobs, the group includes his brother Mike Jacobs, Jerry Plumley and Michael Lawyer, singers, and Carl Samuelson on drums and bass guitar. Other touring gospel quartets based in this Central Pennsylvania area are the Couriers, the Eastmen of Lansdale, the Watchmen of Clymer, the Gabriels of Newville and the Vicksburg Quartet.

Gospel Unit Buoyed By Nomination

NASHVILLE—A Grammy nomination has excited and enthused the Nashville-based gospel group, the 21st Century Singers.

The Nashboro Records group received the nomination by NARAS members in the best soul gospel performance category on the strength of its first LP, "The Storm Is Passing Over."

Johnny Whittaker formed the group three years ago with Lula Jordan and Charles Miller. Whittaker attends the Univ. of Tenn., Nashville, while Jordan and Miller work in Nashville.

The group appeared at the Montreux Jazz Festival in Switzerland and other concerts, has appeared on tv, and performed back-up studio work for such artists as Clara Ward, Bobby Goldsboro, Ray Price, Donna Fargo and Ray Stevens.

Whittaker hopes to direct the 21st Century Singers into facets of the gospel world outside the church circuit. Tv, concerts and clubs are three primary areas slated for penetration.

MOUNT NEBO GROUP MOVES UP LADDER

NASHVILLE—One of the world's biggest gospel families—in numbers—is gaining success and stature.

The Mount Nebo Gospel Chorus of Mitchellville, Md., consists of 19 family members, including mother, daughters, son, granddaughters and grandson.

Organized in 1949 under the leadership of Mrs. Maude "Big Mama" Brown, group released its first recording "There's A Bright Side Somewhere" a year ago. The LP sold more than 1,400 copies in four months—only through churches.

The latest album, "Step Out On God's Promises," was released a few months ago and promises to top all previous sales of earlier product.

The Chorus plans a Christmas album for release this year.

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 3/6/76

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	23	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005
2	3	10	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
3	5	41	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
4	4	10	SHIRLEY CAESAR Go Take A Bath (Sermon), Hob HBX 2183 (Scepter)
5	2	23	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
6	7	100	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
7	6	41	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360
8	8	100	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
9	18	5	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
10	10	45	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
11	11	79	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
12	12	104	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
13	14	91	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
14	9	41	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Goodbye Loneliness, Hello Happiness, Gospel Truth GTS 3506
15	15	15	GOSPEL KEYNOTES Destiny, Nashboro 7159
16	25	28	SWANEE QUINTET Ups And Downs, Creed 3062 (Nashboro)
17	17	15	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
18	30	5	ANGELIC GOSPEL SINGERS Jesus Will Never Say No, Nashboro 7136
19	20	15	JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350
20	19	118	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
21	28	5	NEW YORK CITY COMMUNITY CHOIR Lift Him Up, Savoy MG 14384
22	32	5	BROOKLYN ALLSTARS He Touched Me, Jewel LPS 0109
23	24	19	SENSATIONAL NIGHTINGALES The Almighty Hand, ABC/Peacock PLP-59219
24	16	58	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
25	23	58	SUPREME ANGELS Shame On You, Nashboro 7141
26	26	23	SWAN SILVERTONES I've Got Myself Together, Hob HBX 2177 (Scepter)
27	27	10	ST. JAMES CHOIR The Gospel According To Saint James, 20th Century/Westbound W 800
28			NEW ENTRY MYRNA SUMMERS Oh How Precious, Savoy MG 14381
29	22	10	O'NEAL TWINS Silver Anniversary Concert, Creed 3065 (Nashboro)
30	29	19	THE REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR He's Able To Carry You Through, HOB HBX-2178 (Scepter)
31	13	41	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
32			NEW ENTRY WILLIAMS BROTHERS Spreading A Message, Nashboro 7161
33			NEW ENTRY JAMES CLEVELAND PRESENTS GREATER METROPOLITAN CHURCH OF RADIO CHOIR Savoy MG 14388
34			NEW ENTRY BRONNER BROTHERS Hold On To God's Unchanging Hand, Jewel 0107
35			NEW ENTRY EUGENE WILLIAMS/SISTER LEE IDA BROWN/HOUSTON INTERDENOMINATIONAL CHOIR Work While It's Day, ABC/Songbird SBLP 262

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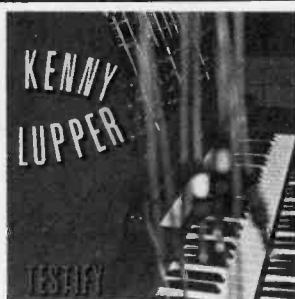


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Kenny Lupper

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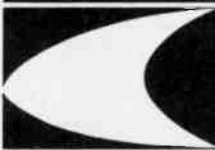


#3065—"Silver Anniversary"
The O'Neal Twins

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Country

Labels Hold Country Acts

• Continued from page 4

kick," insists Ron Bledsoe, vice president of Nashville operations for CBS Records. "Just routine droppings and signings. It's a fairly normal situation here."

Like CBS, ABC/Dot could be cutting a couple of artists. "I'm still trying to trim the roster a little bit," reports Jim Foglesong, president of ABC/Dot. Referring to the recent merger of ABC and Dot, Foglesong says, "I don't have it down like I'd like to have it since the merger. We dropped a few and signed a few."

"Last year was a strange year," Foglesong observes. "A lot of labels used the fuel crisis, economic situation and vinyl shortage as a cop-out because they were overstocked with artists."

One of the overstocked labels last year was RCA. Jerry Bradley, Nashville operations vice president for RCA, recalls what happened. "One year we signed a lot of acts in March and April—and they all came up at the same time."

Studio Opening

• Continued from page 31

and appeal for Nashville product in the national advertising industry.

Bill Barger is operations manager and partner in the studio with Harold Shedd, production manager, and Dannie Hill, sales manager. Engineer is Jim Cotton.

"We decided to expand our operation to include the recording facility because of the enormous pool of talent in Nashville," comments Barger.

"The potential of Nashville's creative colony is unlimited, and we've only seen a relatively small portion of it utilized thus far in the advertising industry," notes Shedd.

Barger formerly was regional sales manager of Ralston Purina and sales and marketing manager for General Foods in New York and Atlanta. Hill's background includes sales, advertising and production—and Shedd began his career as a musician, worked for 15 years in radio and tv, then in advertising and production in Memphis and Nashville.

Doors To Starburst Corp. Opened By Scotty Turner

NASHVILLE—After more than a year in the planning, Starburst Corp., an Arkansas-based company, opened offices in Nashville last week under the direction of veteran Scotty Turner.

Turner has been affiliated with several major labels over the past 18 years and is both a writer and producer. "Starburst does not intend to limit itself to any particular field," he says.

Starburst is a total music complex, headed by the Starcrest label with Starburst Music, ASCAP; Starbreaker Music, SESAC; American Promotions and Starshine Productions falling under the umbrella. Three books written by Turner in the past year will also be published through the corporation.

Initial artists signed are Harry Blanton, presently performing with the Don Gibson show, and Penny DeHaven, recently with Mercury Records, Canadian artist Zeke Sheppard and Turner's own group, El Paso. El Paso is a concept that Turner has been working on for more than 18 months.

Bradley foresees no such occurrence this year. "We're signing some new acts," he points out. There are indications that RCA might sign some new acts to make a frontal assault on the progressive country-pop market.

"We don't drop acts on an annual basis," explains Larry Butler, United Artists Records vice president of country product. "We feel out the artists as we're going." UA plans to add a couple of big name acts and unofficial reports indicate one of them could be Tommy Cash.

"We didn't panic last year," comments Jerry Kennedy, vice president and a&r director of Phonogram-Mercury. "We just kept on rocking."

Mercury's roster has increased by three since this time last year and Kennedy predicts, "We'll stay with what we've got." Emphasis at Mercury is switching from single to LP product.

No major roster changes are expected at Capitol. "Our roster is just about where we want it," says Frank Jones, vice president and general manager of the country division. "We have taken on some new acts that we're very excited about—and we'll put our efforts behind these new artists as well as our established acts."

Plantation Records, under Shelby Singleton, recently added two long-term artists in Webb Pierce and Hank Locklin. Monument has added Brush Arbor and appears to have a stable roster as does Hickory Records.

The situation at MGM and Warner Bros. is still in flux because of the addition of Jim Vienneau at MGM and Norro Wilson at WB. GRT Records is looking to expand the roster, and move even more heavily into the pop market.

Playboy Records has added three acts recently—Gary Buck, Layng Martine and Bobby Borchers. "We've zeroed in on my limit of 10 acts," notes Eddie Kilroy, general manager of Playboys' Nashville office.

MCA officials remain mum regarding any possible roster changes.

The Ides of March 1976 should be a lot more stable and secure—for artists and labels alike here—than the turbulent spring of 1975.

Although country is the foundation on which El Paso is based, the group is designed to reach all fields of music. Guest appearances on the albums are planned, involving some well known names in the recording industry.

Heading up each division of Starburst are all veterans in various aspects of the music industry, such as Jim Petrie in sales and promotion. Petrie was most recently with ABC/Dot Records. Bobby Fischer will work with Petrie in promotion and has enjoyed success with such records as "Gwen," "Ann Don't Go Running," "Heaven Is My Woman's Love," by Tommy Overstreet and "Catch The Wind" and "Man On Page 602," by Zoot Fenster. Fischer is also a writer with "Unfaithful Fools," "The Unluckiest Songwriter In Nashville," "Love Isn't Love (Til You Give It Away)," and the recent Roy Clark hit "It Sure Looks Good On You." Fischer will also handle the publishing arms of the company and Starshine Productions.

Rounding out the company is

(Continued on page 44)

DAVID'S MOVE Noted Lyricist To Nashville As Part-Time Creative Base

By GERRY WOOD

NASHVILLE—Lyricist Hal David, of the famed Bacharach and David team has chosen Nashville as his part-time base of operations and Nashville songwriters as his new collaborators.

David has just left Nashville after his second one-week trip to discover studios, personalities, and co-writers here. And he plans to return in April.

"I feel very comfortable here," claims the Grammy and Oscar winner. "That's important because it's hard to work if you don't feel comfortable."

Best known for such ballads as "Raindrops Keep Falling On My Head," David first came to Nashville three years ago to receive an ASCAP award for the country success of "Only Love Can Break A Heart."

In the past, David has written mainly in New York and Los Angeles—and at one point in his career would collaborate with Burt Bacharach in New York for a month, then visit Bacharach in L.A. for another month's co-writing, then spend the third month over the phone with his colleague.

The highly successful team has broken this pattern and both are co-writing with other partners—Bacharach with such as former-Nashvillian Bobby Russell and David with such present Nashvillians as Curley "Green Grass Of Home" Putnam, Rafe VanHoy, Bobby Braddock and Buddy Killen, president of Tree International, who has been guiding David's Nashville visits.

"I just finished an album with Burt on Stephanie Mills that's out on Motown—we wrote the songs and produced it," David notes. "We



Writing Partners: Hal David (left) and Buddy Killen, president of Tree International, collaborating with David on a new song.

hadn't worked in a while, but we did that project together which we're very pleased with. There are a number of things of interest that we're looking forward to doing together."

Why should a man who has reached the pinnacle of writing success come to Nashville? "An area as significant to the music business as Nashville should be an area that I come down to see and understand. I had written many songs that came out in the country field—and I didn't even know I was writing country songs.

"It goes back to 'The Story Of My Life' which Marty Robbins recorded. I wrote that in New York and thought I was writing a pop song—and I found out it was a country song. I also wrote 'Sea Of Heartbreak' in New York and assumed I

was writing a pop song. It turned out to be country."

David soon recognized the commercial side of Nashville. "You come down to a place where there's a guy named Conway Twitty who has had 28 hits in a row. That's not regional—that's international in status.

"This business had been fragmented with New York and Nashville and Los Angeles. But I don't think songs are fragmented. They're either essentially good songs or bad songs."

David notices differences in the styles of New York, Nashville and Los Angeles writers. "I find everybody writes a little differently. Bobby Braddock's approach is probably closer to that of most people back East. A lot of people here use the guitar as an instrument. Most of the people I write with in New York or L.A. use a piano. Buddy Killen uses both. But the guitar is quite comfortable with me because both my sons play guitar."

Both of David's sons are in the music business—Jimmy runs the Hal David publishing company, Jac Music, in L.A. while Craig works in a New York recording studio.

Music is all in the David family. Hal's brother, Mac, has penned such greats as "Cherry Pink and Apple Blossom White" and "I Don't Care If The Sun Don't Shine."

"More pop music will be coming out of here," David predicts. "R&B comes out of here, and so does gospel. The difference between pop and country is not so great. People are coming in from L.A., Texas, and New York. Everybody's coming in because they feel the energy here. Paul McCartney was in and loved it, I understand."

Swan's 'Help' Reaps \$3.3 Mil Abroad

• Continued from page 6

record company and \$60,000 to the publishing company for singles action, and approximately \$100,000 to the record firm and \$10,000 to the publisher for LP activity.

Domestically, the single generated sales of about \$1.5 million at retail prices and publishing royalties approximating \$70,000, while the album yielded a sales figure of \$1.2 million and publisher income of \$10,000. Additionally, Swan is receiving writer royalties on the song from BMI.

Citing the phenomenal worldwide activity of the song, Bob Beckham, Combine's president, notes, "People in the Nashville music business have a tendency to think only in terms of the U.S. The foreign market is a huge business if it's done properly. The trick, as a publisher, is to find guys who are active in their countries, work your catalog, get local covers and make you money."



COE & CASH—Johnny Cash (right) joins David Allan Coe onstage at Nashville's Exit/In after making a surprise appearance for Coe's performance. Coe invited his fellow Columbia artist to the stage for a duet on "Cocaine Carolina."

"I Can Help" earned platinum record status in France with remarkable sales of 562,995. England followed with 239,036 units, Germany with 236,226, and Belgium, 111,139. Following—in order—are: Holland, Australia, Sweden, Switzerland, Italy, Spain, Austria, Canada, South Africa, Norway, Japan, Rhodesia, Yugoslavia, Finland, Turkey, South Africa and Denmark.

"I see the foreign market getting stronger," comments John Dorris, vice president of Monument. "Over the past four years, Combine's foreign income has soared about 400%."

"It's because of our product and damn good hustling foreign publishers," explains Beckham. Other strong worldwide favorites in the Combine complex include "Why Me, Lord," "Burning Love," "Everlasting Love," and "Dueling Banjos."

Combine makes its overseas deals on a three-year contract that terminates and is renegotiated. "We work on guarantees," Beckham points out. "There are no set percentages—they vary according to the contracts we make. It's whatever the publisher can live with and we can get. I'm interested in the exposure of our catalog in their countries, and in obtaining local records."

Combine refuses foreign deals on a song-by-song basis. "People who operate on that basis are making a big mistake because they lose collective bargaining power. The cream of the catalog is picked."

Combine's group of 10 companies represents a strong combination of contemporary writers in Nashville with such talents as Kris Kristofferson,

son, Tony Joe White, Dennis Linde, Larry Gatlin, Bob Morrison, Larry Jon Wilson, Donnie Fritts and the creator of "I Can Help"—Billy Swan.

To further exploit the international market, Swan plans to return overseas in April for a tour of France, Germany, Scandinavia and Spain.

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Nashville Scene

By COLLEEN CLARK

Ruth Buzzi visited the Sawgrass Music offices last looking for material. . . The Blackwood Singers are scheduled for 70 major fairs this season. . . Johnny Tillotson has joined the ranks of the eligible bachelors. Tillotson's career is in high gear again. He recently made a guest appearance on the "Mike Douglas Show." . . Crystal Gayle busy recording her third album for United Artists with producer Allen Reynolds. . . Newly signed Monument artists, Brush Arbor, recently taped the "Celebration Show" in Canada with Kenny Rogers, Ronnie Milsap and host Tommy Abrose. They are also scheduled to appear on "Hee Haw" in March.

Ben Peters and wife Jackie are off on a well deserved vacation in Hawaii. Peters was named Song-writer of the Year by the Nashville Song Writers Assn. recently. . . Roy Head, Charley Pride and coach Darryl Royal will assist Johnny Rodriguez in his annual Cerebral Palsy Telethon this year. The event is to benefit the life in Richmond Center in Corpus Cristi. . . New Melodyland artist, Darla Foster, recorded recently in Nashville. . . Ronnie Milsap will serve as co-chairman of the Nashville Beautification Campaign with Mrs. Richard Fulton, wife of Mayor Fulton. The campaign is tied in with the bicentennial and Milsap will be present for the kick-off rally April 1.

Billy Swan departs April 1 for a major tour of Europe including concert dates in Sweden, Denmark and Germany. . . Elvis Presley, currently working on his first album in more than a year, has chosen Dennis Linde's "For The Heart" as his next single. Linde, who wrote Presley's million seller, "Burning Love," flew to Memphis to help on the session which is being recorded at Grace-land, utilizing RCA's 24-track remote mobile unit.

The Shower of Stars Concert at Arie Crown Theatre, McCormick Place, Chicago Feb. 1, had two sold-out shows with artists Dolly Parton, Ronnie Milsap, Statler Brothers and Zeke Shepard. The upcoming concert March 28, featuring Doug Kershaw and Merle Haggard is already drawing the largest advance ticket sales in the 11-year history of the concert.

Roy Clark opened at Harrah's in Reno last week along with "Maude" co-star, Adrienne Barbeau.

Be Sure To Program And Stock This Super Truckers Song. It's In High Gear and Rolling Across The Country!

"GEARJAMMERS HELPER"
GREG ALLEN

"GEARJAMMERS HELPER"
GREG ALLEN

"GEARJAMMERS HELPER"
GREG ALLEN

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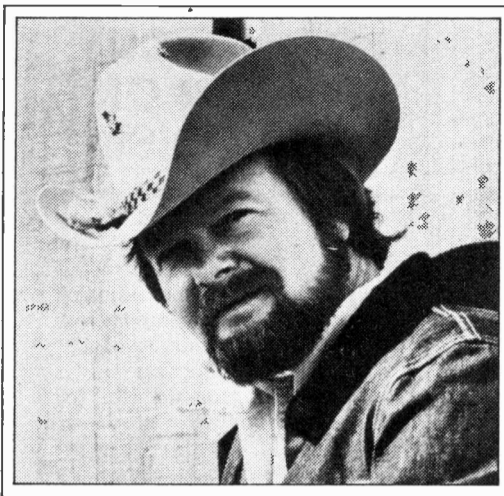
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Billboard Hot Country Singles

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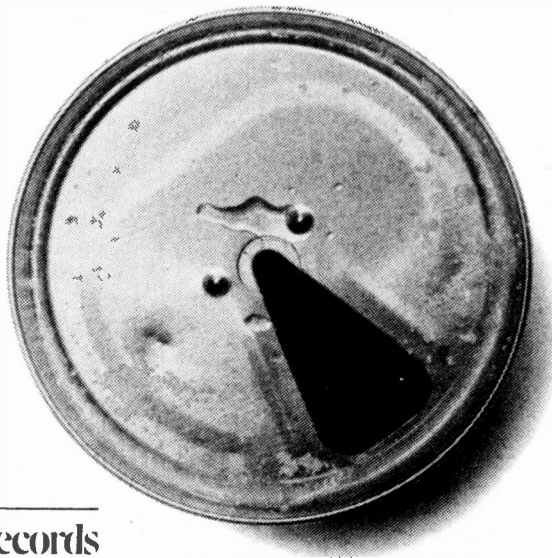
This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart			TITLE—Artist																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																		
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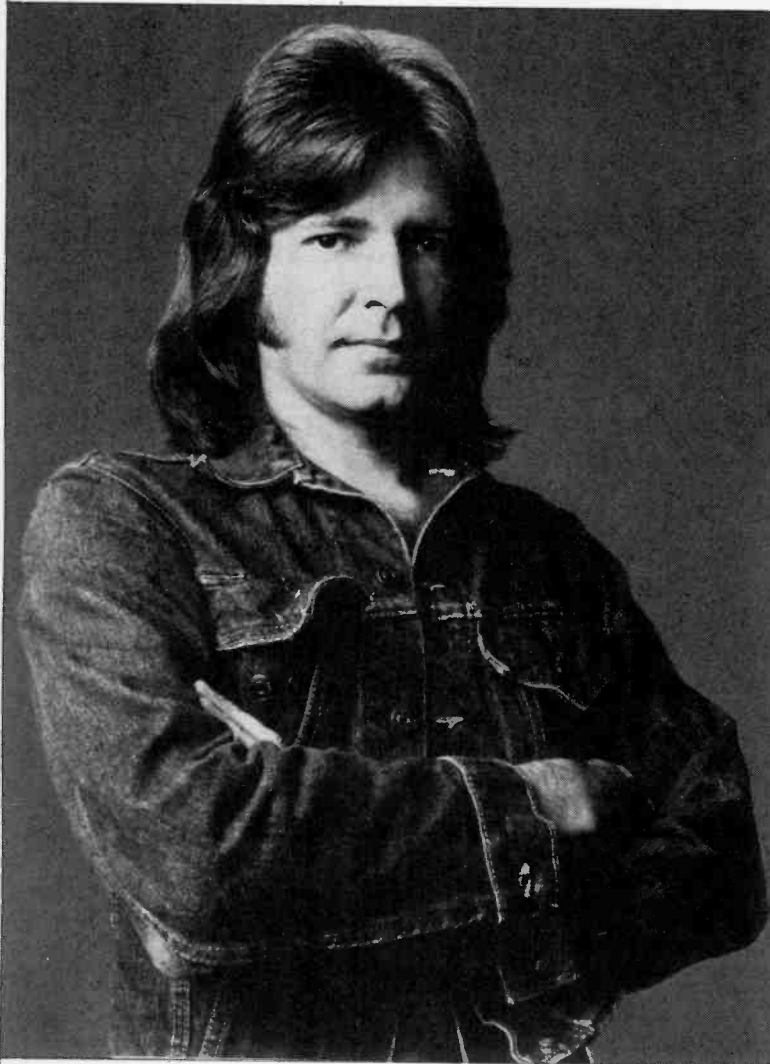
IN TEXAS THEY'VE
GOT A SPECIAL WAY
TO LOSE THE BLUES
AND RED STEAGALL
KNOWS ALL ABOUT IT.
"LONE STAR BEER &
BOB WILLS MUSIC"
IT'S RED STEAGALL'S
FIRST SINGLE WITH
ABC'S DOT RECORDS.
WELCOME RED.

DOA-17610



abc Dot Records

The Freddy & Billy reunion.



Weller & Sherrill
are back together, turning
out hits.

Freddy sings 'em.
Billy produces 'em.
And just for good measure,
this time around,
Foster/Rice wrote the tune.

**"Ask Any Old Cheater
Who Knows,"**
by Freddy Weller,
on Columbia Records.

Country

SCREAM OUT, FADE IN ON HOOK DISK

NASHVILLE—In efforts to increase the chances of Dr. Hook's "Only Sixteen" to penetrate the country market, Capitol Records has removed the scream-type ending on the pop version and replaced it with a fade-out for the country audience.

The Sam Cooke classic is presently starring on the Hot 100 pop chart, also received a country pick (Billboard, Feb. 14) and penetrates the country chart this week. The record was released for both pop and country markets at the same time, but feedback from country stations indicated the record's ending made it sound pop.

Capitol officials took the song back to the studio and made a country version by fading before the final scream.

By chopping these three seconds off the record, Capitol reports increased country airplay on "Only Sixteen"—including some stations which had refused to play the earlier version.

Acts Speak At Seminar

NASHVILLE—Tom T. Hall, C.W. McCall and Bill Anderson have been booked as featured speakers for the Country Radio Seminar, March 19-20.

McCall delivers the opening day's keynote address, Hall will speak at the opening luncheon and Anderson gives the wrap-up speech on Saturday.

The two-day radio confab will be held at Nashville's Airport Hilton Hotel.

Agenda committee chairman Bob Mitchell asks for country radio broadcasters' involvement prior to the seminar: "We need aircheck tapes and printed matter for display—rate cards, coverage maps, newspaper ads, printed station bios, etc.

"We're also requesting audio visual multi-media promotion materials for presentation. Specifically, we're interested in materials you've successfully employed in selling your radio station to the public—such as tv spots and outdoor advertising—for panel discussions and demonstrations."

Doors Open To Starburst Corp.

• Continued from page 41

Bruce Davidson who has held key positions with several major labels and is currently president of the Jazz and Blues Division of the Tennessee Arts Council. He will primarily oversee foreign publishing and distributing and will work with Petrie in sales.

Turner brings to the label vast experience in both the writing and producing fields, having worked with such artists as Del Reeves, Johnny Carver, Jerry Wallace, Slim Whitman, Jonathan Edwards, Vikki Carr, Rosemary Clooney, Tommy Sands and Oliver among others.

His writing credits include more than 200 recorded songs including the tune that created the Baja Marimba Band, "Comin' In The Back Door." He has written with such names as Mac Davis, Nilsson, Herb Alpert, John Maras Calco and Charlie Williams.

COLLEEN CLARK

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 3/6/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	5	★ WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
2	2	17	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
3	4	6	★ ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.)
4	3	7	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
5	6	6	★ LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
6	7	5	★ JESSI—Jessi Colter, Capitol ST-11477
7	5	9	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
8	9	12	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
9	10	13	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
10	8	21	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
11	18	4	★ 200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
12	13	6	THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
13	20	3	★ ROCK N' COUNTRY—Freddy Fender, ABC/Dot, DOSD-2050
14	14	20	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DOSD 2044
15	12	21	CLEARLY LOVE—Olivia Newton-John, MCA 2148
16	11	17	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
17	17	7	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009
18	25	3	★ WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
19	24	4	★ STEPPIN' OUT—Gary Stewart, RCA APL 1-1225
20	31	3	★ SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
21	16	14	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
22	22	4	THE WORLD OF CHARLIE RICH—Charlie Rich, RCA APL 1-1242
23	15	23	WINDSONG—John Denver, RCA APL1-1183
24	19	6	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 (Janus)
25	29	30	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
26	36	2	★ NARVEL THE MARVEL—Narvel Felts, ABC/Dot, DOSD 2033
27	21	20	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
28	38	2	★ EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DOSD 2040
29	26	46	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
30	27	13	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
31	34	19	ROCKY—Dickey Lee, RCA APL1-1243
32	42	2	★ JASON'S FARM—Cal Smith, MCA 2172
33	30	38	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
34	35	4	I LOVE YOU BECAUSE—Jim Reeves, RCA APL 1-1224
35	23	16	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
36	28	15	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP)
37	33	12	BARBI BENTON—Barbi Benton, Playboy PB 406
38	44	3	RAY GRIFF—Ray Griff, Capitol ST-11486
39	32	31	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
40	NEW ENTRY		→ THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
41	37	9	ODD MAN IN—Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
42	NEW ENTRY		→ HAVANA DAYDREAMIN'—Jimmy Buffett, ABC/ABCD 914
43	40	14	TOGETHER—Anne Murray, Capitol ST-11433
44	NEW ENTRY		→ BEST OF BUCK OWENS, Vol. 6—Buck Owens, Capitol ST 11471
45	43	35	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
46	45	20	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
47	NEW ENTRY		→ THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
48	41	12	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222
49	49	16	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
50	NEW ENTRY		→ SO FINE—Loggins & Messina, Columbia PC 33810

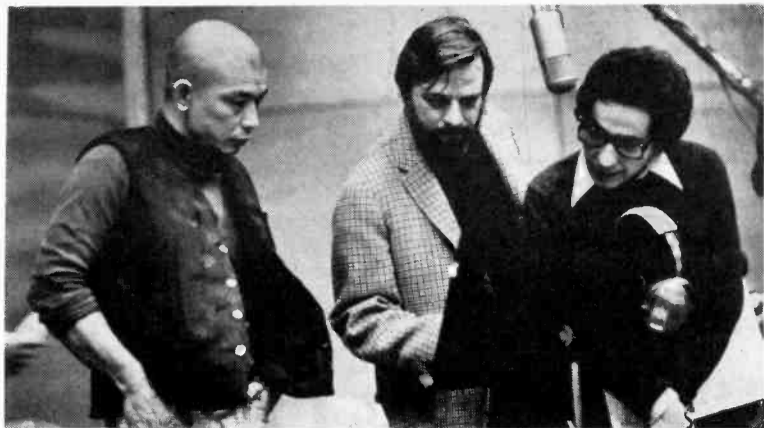
Shepherd Sets Global Binders

NASHVILLE—Fresh from attending the MIDEM convention, Mike Shepherd of International Record Distributing Associates announces the completion of several overseas distribution deals.

Stella Parton's LP and hit single "I

Want To Hold You In My Dreams Tonight" will be released by Electric Records in Australia, Boot Records in Canada and the Mervyn Solomon Organization in Ireland. "The Lost Letter," a single by Charlie Craig on

(Continued on page 47)



RCA photo

SESSION TALK—RCA Records producer Tom Shepard, right, leans over to check a point in the score of "Pacific Overtures" with composer-lyricist Stephen Sondheim, as the Broadway show's star, Mako, right, looks on. Original-caster was recorded in a marathon 18-hour session.

Classical Notes

Long-standing rumor and speculation were resolved last week with confirmation that Zubin Mehta has accepted an offer to become music director of the new New York Philharmonic. He takes over in September, 1978, a year after Pierre Boulez leaves the New York orchestra. No replacement has yet been mentioned for Mehta's post with the Los Angeles Philharmonic. How the move will affect recording plans of Columbia (New York) and London (Los Angeles) now becomes the next subject of speculation.

Danny Kaye to be guest conductor of the Yale Philharmonia in a benefit performance April 24. Over a period of 20 years Kaye has helped raise more than \$4.5 million for orchestra pension funds here and abroad. . . . The National Symphony will give three concerts in August at the 1976 Festival of Athens. A grant of \$50,000 from Mobil Oil will help finance the trip, with the Greek government picking up the rest of the tab.

Symphony Hall in Newark, N.J., will be reopened temporarily later this month as a result of a union agreement to donate labor to help correct building code violations. . . . WCLV in Cleveland has snared premiere broadcast rights to London's recording of the complete "Porgy And Bess." Due to copyright restrictions other complete airings may be barred in the States.

Tashi, the chamber group formed by Peter Serkin, will tour South America for the first time later this year. In preparation are RCA releases of the ensemble's recording of the Schubert "Trout" Quintet and the Brahms A Major Piano Quartet. . . . A new London Imports catalog is now in distribution. Also to be made available shortly are new inventory control sheets.

The Vienna Philharmonic returns to these shores after a 10-year absence for nine concerts under the direction of Rafael Kubelik and Claudio Abbado. The tour is being promoted as a nod to the bicentennial. . . . Columbia Records artist Murray Perahia readying nine New York appearances during a seven-week period.

Find & Record Old Film Score Of Shostakovich

LENINGRAD—A long-forgotten work by Dmitri Shostakovich, written for a 1928 film, has been unearthed by conductor Ghennadi Rozhdestvensky and recorded by Melodiya for early release.

The score was composed to accompany the silent Soviet film, "The New Babylon." An ensemble played the music during early film showings.

Rozhdestvensky found the score in the archives of the Lenin Library in Moscow. Some pages were lost and had to be reconstructed. He conducted the "Babylon" suite with soloists from the Central Television and the Radio Symphony Orchestra.

Meanwhile, Leningrad Philharmonic Hall has been renamed after Shostakovich, who died last year. The hall was the scene of many Shostakovich premieres, beginning with his First Symphony some 50 years ago, and the Seventh "Leningrad" Symphony during the siege of the city in World War II.

KUBRICK FILM 'Lyndon' Track Pushed As Reverse Crossover

NEW YORK—In a reverse twist, Warner Bros. Records is launching a drive to cross over into classics an album which has already notched a firm foothold on the pop chart.

The album is the label's soundtrack of "Barry Lyndon," the score of which contains a number of classical selections.

Warner is printing up a special edition of a Handel sarabande heard in the film for large-scale free distribution to dealers and "good music" radio stations. The music is duplicated from an authentic edition of the original harpsichord piece.

Reverse side of the score lists all the classical pieces used on the soundtrack. And in a gratis nod to other labels, albums containing complete performances of the cited works are also identified.

Campaign is being directed by Martin Perlich, brought in as a freelance by Warner. Author of the book "Roll Your Own Beethoven," Per-

lich says he has already arranged for a promotion at WCLV in Cleveland. This will involve daily quizzes based on the music in the Kubrick film, and the concept will serve as a pilot for similar promos with other stations.

Selections featured on the "Barry Lyndon" soundtrack include portions of the Vivaldi E Minor Cello Concerto (an old Fournier recording is used), a movement from the Schubert E Flat Trio, a Schubert German dance, part of Bach's Concerto in C Major for Two Harpsichords (from a DG recording conducted by Karl Richter), a march from Mozart's "Idomeneo" (from a Seraphim recording), the "Hohenfriedberger March" by Frederick the Great, and a short excerpt from the Paisiello opera "The Barber of Seville."

Labels listed on the Handel score as sources for complete recordings of the music include Vox, London, Columbia, Seraphim, Deutsche Grammophon and Everest.

'NEW' SCHNABEL Victrola Due For Revival

NEW YORK—RCA Records will reactivate Victrola later this month with a release of three albums, one of which has never enjoyed prior distribution here. The label, slated to be backed by promotion as a collector's line, has not figured in new releases for well over a year.

The "new" album will couple the Beethoven Piano Sonatas Nos. 30 & 32 as interpreted by Artur Schnabel. Although they were recorded in the early 1940s they somehow never reached the commercial pressing stage.

Delos Recording All Bach Organ Works

LOS ANGELES—There's nothing small about goals set by the Delos label here.

Amelia Haygood, a&r director, reports Delos is well into recording the complete organ works of Bach, employing Wolfgang Robsam at the console of the Metzler organ of Frauenfeld, Switzerland. Fourteen SQ disks have been completed with four of them tagged for April 1 release nationally.

The first four LPs include the 18 Leipzig chorales, the "Orgelbuchlein," six organ concertos and a miscellaneous Bach program. Bach's complete works for the instrument have not previously been recorded in quad, says Haygood.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
2	2	6	LONELY NIGHT (Angel Face) (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
3	7	7	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
4	4	9	TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
5	3	9	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
6	6	15	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
7	5	11	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
8	14	3	CUPID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
9	10	9	FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
10	15	4	JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
11	12	5	THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
12	11	8	SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
13	8	10	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
14	9	13	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros./Famous, ASCAP)
15	13	12	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
16	17	8	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
17	24	4	LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
18	21	6	DOLANNES MELODIE Jean Claude Boreilly & His Orchestra, London 228 (Burlington, ASCAP)
19	29	3	ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
20	27	5	CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)
21	23	5	I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John, MCA 40505 (Big Pig/Leeds/Yellow Dog, ASCAP)
22	22	9	SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
23	18	8	DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
24	28	5	DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
25	25	6	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
26	16	11	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
27	32	4	LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Biesize, ASCAP)
28	20	13	BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
29	19	14	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
30	30	6	CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
31	31	14	LET IT SHINE/HE AIN'T HEAVY . . . HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
32	33	11	CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
33	NEW ENTRY		THERE'S A KIND OF HUSH (All Over The World) Carpenters, A&M 1800 (Glenwood, ASCAP)
34	NEW ENTRY		LOOKING FOR SPACE John Denver, RCA 10586 (Cherry Lane, ASCAP)
35	38	4	I DO I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI)
36	36	10	INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
37	37	7	WAKE UP EVERYBODY (Part 1) Harold Melvin & The Blue Notes, Philadelphia International 8-3579 (Epic/Columbia) (Mighty Three, BMI)
38	40	4	JUNK FOOD JUNKIE Larry Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
39	43	3	IF LOVE MUST GO Dobie Gray, Capricorn 0249 (Warner Bros.) (Irving, BMI)
40	45	3	ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
41	42	3	IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell, Asylum 45298 (Crazy Crow, BMI)
42	50	2	SWAY Bobby Rydell, PIP 6515 (Peer International, BMI)
43	44	3	EMPTY TABLES Frank Sinatra, Reprise 1343 (Warner Bros.) (Sergeant/Mercer/Van Heusen, ASCAP)
44	NEW ENTRY		YOU ARE BEAUTIFUL Stylistics, Avco 1664 (Avco Embassy, ASCAP)
45	47	3	AFRICAN SYMPHONY Henry Mancini Concert Orchestra, RCA 10463 (Warner-Tamerlane, BMI)
46	46	2	UPTOWN & COUNTRY Tom Scott, Ode 66116 (A&M) (Hollenbeck, BMI)
47	NEW ENTRY		RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)
48	48	2	YOU'LL LOSE A GOOD THING Freddy Fender, ABC/Dot 17607 (Crazy Cajun, BMI)
49	49	2	BELLAVIA Chuck Mangione, A&M 1773 (Gates, BMI)
50	NEW ENTRY		CONCRETE & CLAY Randy Edelman, 20th Century 2274 (Saturday, BMI)

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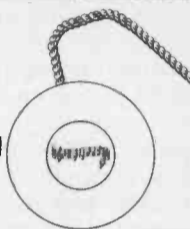
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A PAIR ON SINATRA

Music Book Output Down As New Lists Are Bared

LOS ANGELES—Perhaps it is a result of last year's desperate economies within the industry, but the spring lists of America's book publishers starkly reflect a drop of approximately 20% in titles pertaining to music.

Even so, Frank Sinatra is the subject of two forthcoming tomes. Syndicated columnist Earl Wilson's \$10.95 "Sinatra" will be published in June by Macmillan, about six weeks after Pinnacle Books has issued a \$1.75 paperback also titled "Sinatra" by Tony Sciacca. Several books based on the New Jersey baritone's mercurial career have previously been marketed.

"Bing," by Charles Thompson, is a March release from David McKay Co. It will sell at \$8.95. The 71-year-old entertainer, like Sinatra, already has been profiled in previous books through the years.

"Loretta Lynn: Coal Miner's Daughter" is by the country singer and George Vecsey and will appear in April under the Henry Regnery imprint at \$7.95. Also in the country genre is Doug Green's "Country Roots: The Origins Of Country Music" with a Merle Travis foreword. Hawthorn has scheduled it for April at \$7.95.

"San Antonio Rose" centers around the life and music of the late composer and bandleader Bob Wills. Charles R. Townsend wrote it and the Univ. of Illinois Press will sell it, in May, at \$10.95.

The Univ. of Indiana Press is not unaware of the recent upsurge in electronic music, and in April will publish "Electric Music: A Practical Manual" by John Jenkins and Jon Smith. The foreword is by Robert Moog. In hardcover it will be priced

Global Binders

• Continued from page 44
 the BMA label, is slated for release by Prom Records of West Germany, the Solomon Organization in Ireland and Boot Records of Canada. The firm has finalized import-export agreements with Dave Music of Paris and with Lou Visser of Amsterdam. Shepherd is also negotiating distribution deals with companies in Brazil, Spain and the Philippines.

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INDIE-PIX MOVES INTO RECORDINGS

NEW YORK—Indie-Pix Releasing Corp. has taken a flyer in the record business with the preparation of a bicentennial-slanted album, "The 200-Year Experience," produced in association with Burl Ives.

Bert Tenser, Indie-Pix president, says his firm is now in discussion with labels to work out a deal for retail distribution, and is also exploring other affiliations for sales through mail-order and to schools.

Most of the musical material in the album was licensed from other companies, with Ives personally recording appropriate titles not available elsewhere on disk. Indie-Pix is the producer and distributor of "Cin-A-Rock" and "Cin-A-Country," multi-media movie and live shows presented in movie theaters through concert promoters.

Drug Abuse Talks Shipped By Warner

LOS ANGELES—Warner Bros. Records is shipping to its entire disk jockey servicing list "Get Off II" the second album of anti-drug abuse messages produced by the National Assn. of Progressive Radio Announcers.

Among the artists who participated in the public service LP are Gregg Allman, America, Beach Boy Carl Wilson, Chuck Berry, Jackson Browne, George Carlin, the Chambers Brothers, the Pointer Sisters, Al Green, Gladys Knight, Linda Ronstadt, Paul Williams and some 20 more.

Kenton Ailing, To Resume March 15

HOUSTON—An infection resulting from minor surgery over the Christmas holidays has hospitalized Stan Kenton here for three weeks, but the veteran bandleader will resume his one-nighter trail March 15 in Pullman, Wash.

About 20 dates were cancelled, including a night at the Cocoman Grove, Los Angeles. It has been rescheduled for March 23. Kenton's illness is not serious, hospital attaches report.

Status Quo Rates A Special Promo

LOS ANGELES—Capitol is setting an extensive merchandising campaign for the upcoming Status Quo album, titled "Status Quo" and set for March release.

LP will feature a special cover, with embossed artwork die-cut front and back and a hole that will show label and credits.

The merchandising campaign will feature silver round posters (theme is the group's around the world success) stickers and mobiles as well as a special press kit. Consumer advertising will include 30 and 60-second radio spots.

N.Y. Waldorf

• Continued from page 30
 and initial response from patrons has been enthusiastic.
 The custom packager is using the same portable system shown at the recent Billboard Disco Forum, incorporating three power amps—two BGW 750s and a Crown 300A—and a pair of 6-foot-high custom speaker enclosures.

Disco Mix

• Continued from page 29
 Bobby (DJ) Guttadaro at the Infinity Club here says that there's been strong reaction to "Thank You Early Bird" LP by Gloria Lynne (ABC). Word is that the label is now considering releasing the song as a single, based on the response it's been getting.

MARCH 6, 1976, BILLBOARD

DISAPPOINTED IN OUTPUT

Songwriters Draw Garrett Blast

By CLAUDE HALL

LOS ANGELES—Songwriters simply don't want to write "commercial songs anymore," complains Snuff Garrett, head of Garrett Music Enterprises.

The demand for songs is constant. Garrett usually is involved in a couple of producing projects a month. "So, I need anywhere from six to 20 songs a month, depending on how many of the projects are albums."

But, usually, "we end up with only

two or three songs of our own on an album, songs that we publish.

"And the major problem is that all of the singer/songwriters use up their own material and there's not 10 good places in Los Angeles that service us well with fresh new songs.

"Sam Trust, head of ATV Music, came down to the session I was producing with the Fifth Dimension. He had two songs. I cut them both.

They were killer songs, and they're probably the two best cuts on the new album that should be released soon.

"Hey, the publishers service us, but with five-to-10-year-old songs to do in albums. But you don't get anymore the excitement of a guy running into the office yelling: 'I've got a smash hit song.' Today, a lot of music publishers try to sell you the secondary stuff that's already been a hit."

In the old days, publishers were separate from record companies. Now, they're mostly united in one manner or another, Garrett points out. "Then, there's the typical case of the songwriter-artist who has a publishing company and someone to work the material after his own album has been released. Paul Simon has a guy who calls us and services us very well. But how can he bring us new stuff? Simon isn't going to give the new songs away until he records them himself."

Bud Dain, publishing vice president with Garrett, adds that between

independent writers and publishers and the major publishers "I listen to 400 songs a week. And between the three of us, including Don Blocker (another vice president), we listen to every song that comes in."

But Garrett comments: "They're all past hits. We called Acuff-Rose in Nashville the other day and they sent us five boxes of songs. I'm not going to sit down and listen to all that Hank Williams stuff. I grew up listening to Hank Williams. I know all those songs. So, I threw everything in the trash.

"What I need is three new songs that are killers. Don't send me 73 Hank Williams and Don Gibson songs. That's not service, that's scatter-gunning."



United Artists photo

134 AND STILL COUNTING—Shown working on their 134th album are left to right, Ferrante and Teicher and conductor Nick Perito. The LP, which was produced by George Butler, vice president of Blue Note Records, is entitled "The Spirit Of 1976" and was recorded in New York.

Quebec Is First To Reserve At Musexpo

NEW YORK—The Quebec Ministry of Cultural Affairs has reserved booth space at Musexpo '76, the first of six expected governmental participations, according to Roddy Shashoua, president. The Quebec agency is also reported to be prepared to help subsidize companies from the province who will exhibit at the music market on their own.

Shashoua states that reservations received to date for booth space at the event, to be held Sept. 8-11 at the Fairmount Hotel in New Orleans, "far exceed previous estimates." Among those already signed, he says, are RCA Records, K-Tel, BMI, SESAC, Met Richmond-Seeco Records, Country Records Int., Sutton Record Co., and Charlton Publications.

Record Firms Aid Black Disco

• Continued from page 30

two types of membership cards, general at \$25 and VIP at \$100.

The VIP card carrying members are admitted free while general membership gives its owner a discount door rate.

Mal Woolfolk, another partner, explains that the doors to the club are always locked. "We should be the ones to challenge people at the door and not have just anyone walking in. After all, we are selective," he says.

Each night is geared to a different audience. Monday and Tuesday are given up to private parties, Wednesday is Latin night, Thursday caters to the r&b crowd, Woolfolk describes Friday and Saturday as "sheer opulence" nights and on Sunday, cultural exhibits in addition to live shows are featured.

Perry notes that Leviticus is a word of mouth nightclub. It only advertises its Latin night, and then only on WBSL in New York. The evening is tagged "Salsa '76."

Recent Latin attractions have been Tito Puente and Eddie Palmeri. Perry says the organization is in the process of contracting an entire roster of Latin acts.

Each night the club's guests are invited to enjoy its pool room, backgammon room, television room and chess lounge.

Its tv is connected to a videotape that shows the happenings inside the disco area.

The Best Of Friends, which organized eight years ago, includes members Harry Selder, Tony Cooper, Danny Berry, Noel Hankin, Andre Smith and Wayne Scarborough with Woolfolk and Perry.

The group which employs 50 persons in its three nightclubs, is in the

process of changing its jazz policy at Lucifers.

"We are having a difficult time programming traditional jazz because there are so many crossover acts. We are now going into crossover artists, although we opened in 1973 as a traditional jazz house," says Woolfolk.

He says because of the crossover situation, the club is attracting a younger audience. He claims Lucifers is one of the few jazz spots with no admission fee.

On the other hand, Othello, which opened nine months ago, is based on the same concept as Leviticus, offer-

ing basically the same type of entertainment, but catering to a younger crowd.

"We recognize young people for the most part do not have the money to spend as the Leviticus crowd, but we wanted to give them a class place to go," says Perry.

Woolfolk explains that four partners of The Best Of Friends have given up outside employment to work full-time in the management area of the clubs.

"As we grow, we will pull members from their outside interests to come to work full-time in the organization," says Woolfolk.

Remote Record Sessions

• Continued from page 31

commended him to a number of acts such as Willie Nelson.

In addition, the truck has done a great deal of work in gospel for Savoy Records. "People forget there are other types of music besides pop. Gospel acts seem to sound better in concert than in the studio and they cut a lot of live sets, so this is a good shot for us."

Ashby has also done simulcasts for Focus and Renaissance as well as a good deal of audio for video people, the latter area being one he considers a major remote opportunity. Joan Baez' newest album is also an Ashby project, working with Haji. A new truck is being built.

Jeff Eustis at Fedco Audio Labs in Providence, R.I., has a 24-track remote and has worked with the Rolling Stones, Joni Mitchell, Bette Midler, the Rolling Thunder Revue and Cat Stevens among others.

Eustis feels the big names record live often because recording fees are

small compared to their total budget. They can afford to record a few shows and put them in the can. There are also a lot more live recordings, including those of the so-called medium range acts. And a lot of artists are adding a couple of live cuts to studio albums.

"Film work is also very important," Eustis says. "For all we know, we may have been working on a soundtrack for Dylan and his tour. We did about five nights, which is certainly enough for a soundtrack. And tv is a much higher percentage of the business than it was two years ago.

"Most of the film and a lot of the tv is still rock stars, the same people you get on an album. Except now it's tape and film going into the can as well as tape."

Roy Cicala at the Record Plant in New York says his remote business is up substantially, at least 10% from last year.

"More tv people are mixing with us," he says, "and more artists are learning that good sound can be reached on live LPs. We are also into cutting at a person's home with a remote as well as in concert."

Another major operator says the union problem in New York City is so bad now that a lot of business is leaving the city.

Apparently, stagehands get an additional fee for live recording work, a fee that can vary from a few thousand dollars to \$15,000. A second crew is often added, says the spokesman, for essentially nothing more than featherbedding purposes.

"One group was asked \$14,000 for a live date at Madison Square Garden and decided to go elsewhere, and the Stones were supposedly asked for about \$15,000. They also took their business elsewhere."

Studio Track

• Continued from page 31

man, Don Hunerberg and Lesser are all taking turns at the board. Also at Plaza, Craig Leon is producing an LP for the Ramones. Ian Lloyd (one-time lead voice with Stories), is cutting with producer Gregg Diamond and Godfrey Diamond, Doug Jones and Hunerberg at the controls. Jim Burroughs is cutting some bicentennial songs, producing himself with Gregg Raffa and Jones engineering.

Mary Travers stopped in the Big Apple Recording Studios to work with engineer Wieslaw Woszczyk. Paul Bley also due in to work with Sam Rivers and Dave Holland.

At Media Sound Studios in New York, Engelbert Humperdinck is doing sessions with Joel Diamond and Charlie Callello co-producing. Callello just finished co-producing duties on the new Lauro Nyro LP. Charlie is also handling arrangements.

Columbia Recording Studios in Nashville remains busy, with Bob Luman, Charlie Rich, Tammy Wynette, George Jones, Dave Loggins and Joe Stampley among the Epic artists who have worked recently. And from the Columbia roster we have Moe Bandy, Faith O'Hara, Barbara Fairchild, Marty Robbins, Troy Seals, Johnny Duncan, Freddy Weller, Lynn Anderson, Darrell McCall and Matthew Bones. And if that were not enough, lots of custom business as well. Donna Fargo, Celia Yancey, Red Stegall, Hank Williams, Jr., Debbie Hawkins and Freddie Hart all dropped in.

At Quadrafonic Sound Studios in Nashville, Ozark Mountain Daredevils cut with producer David Anderlee and engineer Marty Lewis. Brewer & Shipley cut with producer Norbert Putnam and Lewis, while Donna Fargo worked with husband

Stan Silver producing and Gene Eichelberger engineering. Michael Brovsky produced Jerry Jeff Walker and Billy Sherrill produced Troy Seals. Seals and Ron Bledsoe co-produced Turley Richards.

Elvis Presley is also recording in Tennessee, except he's doing it at home in Graceland in Memphis. Elvis has a 24-track remote mobile unit and is cutting, among other things, Dennis Linde's "For The Heart," Linde also wrote "Burning Love." He's playing guitar on the cut as well.

Billy Swann cut his next single, "Just Wanna Taste Your Wine," at Young'Un Sound Studios in Murfreesboro, Tenn. Billy co-produced with Chip Taylor.

At the Music Mill in Muscle Shoals, Ala., Narvel Felts and George Jones were both in for sessions.

On the international front, Rick Wakeman is finishing his next album, "No Earthly Connection," at the Chateau D'Herouville in France.

Also in France, Hot Chocolate is expected to arrive at the Chateau shortly to finish an album with producer Mickie Most. In the meanwhile, the group and producer are keeping busy at London's Morgan Studios.

In Eugene, Ore., Raspberry Recording is a 16-track facility with variable acoustics, air conditioning, grand piano, upright, Scully recorders, Spectra Sonics console and biamped in-walled JBL monitoring system. The studio is designed for accurate stereo and mono mixing. Recent clients have included Tim Blixseth and Keith Cooper, both working on productions. Shinola has been backing them up, and the group is working on its own single with producer Rob Perkins.

GMA's Bookings Near 70%

• Continued from page 28

for everything from bookings to financial matters and itineraries."

Whenever possible, Martineau tries to route his groups through the use of collegiate block-bookings. He feels that schools can better afford an act that they all want, if they cooperate on joint bookings.

If a school cannot afford an act, and Martineau would like them to play the area, he approaches the school about the possibilities of working out a situation where a professional promoter can use the facility. Through this arrangement the school gets a show plus a piece of the action, according to Martineau.

30 Years Of Supraphon

A Story Of Consistent Growth And Achievement

By DR. LUBOMIR DORUZKA

Gramophone records first made their appearance in Czechoslovakia before World War I when the territory was part of the Austro-Hungarian Empire. After that war several foreign companies built small pressing plants in Czechoslovakia and soon discovered that the local market responded best to home-produced popular music sung in Czech.

The first Czech companies, Esta, founded in 1928 and Ultraphon (1929) certainly pursued this policy. Both companies survived World War II, but in the course of the changes which turned Czechoslovakia into a socialist country, they were nationalized and merged into one new company—Czechoslovak Gramophone Works, which was later renamed Supraphon.

For more than 20 years Supraphon was the only record company in Czechoslovakia. Later it was joined by Panton, the record company and music publishing house of the Czech Music Foundation specializing in contemporary serious music. After Czechoslovakia became a federal republic, consisting of Czech and Slovak socialist republics, the former Slovak branch of Supraphon was reconstituted as a new Slovak company called Opus.

Today there are three independent record companies in the country, each of them owning a music publishing division. All are serviced by the Gramophone Works pressing plant, situated 15 miles from Prague, which has an annual capacity of 12 million records.

Since last year all records produced in Czechoslovakia have been in compatible stereo. Some important classical works are recorded in quadraphonic sound, but four-channel disk pressing is still in its infancy.

Cassettes are developing promisingly, but still remain far behind disks where sales are concerned. Eight-track cartridges have still to be introduced.

With only 14 million inhabitants, Czechoslovakia is obviously not a major European market, but its people are very record-minded. Because of the high technical quality of its recordings, the strong traditions of its record industry, the rich repertoire of its composers and artists and the relatively high per capita expenditure on records, Czechoslovakia has achieved a leading position on the East European record scene.



Vaclav Neumann conducting the Czech Philharmonic Orchestra; harpsichord virtuoso Zuzana Rusickova (left); the Smetana String Quartet, featured in a Supraphon co-production with Nippon Columbia and (right); Josef Suk—his recording of the complete violin works of Mozart won two awards.



ADVERTISEMENT

cek, and virtuoso soloists like violinist Josef Suk and harpsichordist Zuzana Rusickova.

Supraphon has also produced many recordings with foreign guest artists such as David Oistrakh, Sviatoslav Richter and Jean-Pierre Rampal, all of whom began their recording careers with the label.

Among the distinguished conductors featured in the Supraphon catalog are Klecki, Matacic and Baudo conducting the Czech Philharmonic, and among the up-and-coming young soloists is the Japanese violinist Yosuki Ishikawa.

Supraphon maintains a careful balance between Czech works and foreign classical and contemporary masterpieces, as can be shown by a consideration of some recent recordings—the complete recording of Honegger's "Joan Of Arc" with the Czech Philharmonic Orchestra and Chorus conducted by Serge Baudo; the complete violin works of Mozart with Josef Suk (which received the Vienna Mozart Society award, the Wiener Floetenuhr and the award of the French Academie Charles Cros); the Janacek opera, "The Cunning Vixen" (also honored by the Academie Charles Cros); a new version of Smetana's "My Country" by the Czech Philharmonic Orchestra conducted by Vaclav Neumann; Palestrina's choral works by the Czech Philharmonic Choir; and Vivaldi's "Four Seasons" by the Prague Chamber Orchestra with Josef Suk.

Although Czech popular music finds by far its biggest acceptance on home ground, it has nevertheless produced some artists who have enjoyed international success. Karel Gott, sometimes called the East European Sinatra, enjoys great popularity not only in the East European countries but also in West Germany where his records are released by Polydor.

Blond singer Helena Vondrackova has had an LP released in Japan and the vocal group, the Linha Singers, with jazzy interpretations of works by Czech baroque masters, have built up a following in East and West Europe.

Individual records of modern instrumentals, especially those by soprano saxist and clarinetist Felix Slovacek, or of pop arrangements of classical evergreens, are occasionally released on a licence basis in territories such as Germany, the United Kingdom, Japan and Canada.

A kind of music which has a typical Czech flavor is the polka and waltz music of the brass bands. This repertoire has produced one huge international hit with Jaromir Vejvodas's "Beer Barrel Polka." There are at least 200 other titles which are recognized as evergreens in German-speaking territories and which have been selling steadily for more than four decades. Hand in hand with this material goes the superb music of the large Czech brass orchestras. Their recordings of such classical pieces as Sousa marches, Strauss waltzes and the concert pieces by Fucik are released through licensing deals all over the world.

The Supraphon catalog is enriched every year with new recordings. Thus in 1976 another 150 LPs will be added to the folk and classical repertoire. There will also be 30 spoken word recordings, 70 jazz and pop albums and about 180 pop singles. Of this production, some 25 albums will be released under a license agreement with foreign catalogs.

The pop repertoire draws extensively on foreign copyrights which are released mostly in cover versions with Czech lyrics and sung by Czech artists. As Supraphon has a music publishing division, it naturally concentrates on copyrights for which it has the subpublishing rights.

In 1975 the publishing division concluded subpublishing deals with foreign publishers for more than 150 copyrights which were subsequently either released on record or published in sheet music form. The publishing division also assigned to foreign publishers subpublishing rights to more than 250 titles by Czech writers. Most foreign interest is in the repertoire of Karel Gott and other top stars, and in brass band polkas and waltzes and instrumental titles suitable for background music use, for which Supraphon can also supply recordings.

Special promotional compilations, with excerpts from the most successful Supraphon copyrights, are regularly sent to Supraphon's publishing partners abroad.

The publishing operation covers a wide spectrum of music—from instructional pieces to new complete editions of the

works of Smetana and Dvorak. A complete edition of the works of Janacek is currently in preparation. Another branch of the company deals with orchestrations, which can either be bought or rented.

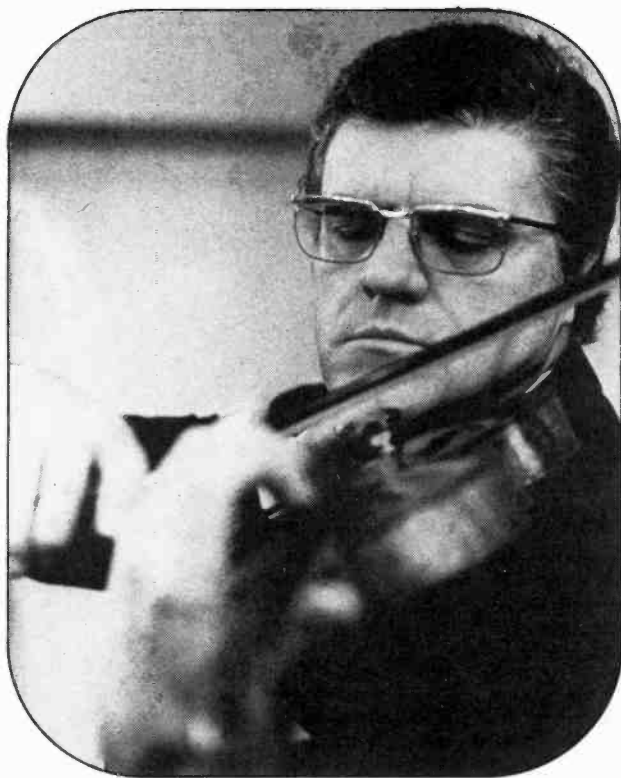
Supraphon's most important overseas associates—Boosey and Hawkes in the U.S. and France, A.A. Kalmus in U.K., Baerenreiter in West Germany and the Yamaha Music Foundation in Japan—have been very successful in exploiting the orchestral parts of old baroque works and the works of Dvorak, both with full and miniature scores and with first-class recordings of the works which can be used for information and promotion. A recent addition to this library is a rarely performed Dvorak cantata, "The American Flag," which will be recorded and performed in the U.S. in connection with the bicentennial, and a new version of Dvorak's Cello Concerto No. 1 in A major.

Ever since its foundation, Supraphon has always tried to keep in touch with the international repertoire and market. Originally, in fact, the name Supraphon was used to denote only the export division of the company. At present, licensing and the import and export of finished product are handled for Supraphon by the export/import company, Artia, while publishing deals and the licensing of Supraphon recordings for broadcasting, films and background music use are concluded direct by Supraphon's licensing and copyright department.

With the East European countries, business is done mainly on an export/import basis and it is rare for East European companies to act as licensees. However, when it comes to the release of Supraphon product in Western countries, licensing deals predominate.

The total production of Gramophone Works, the only pressing plant in Czechoslovakia, is something over ten million records, of which 75% is Supraphon product, the rest being shared between Opus and Panton. About 30% of Supraphon's production is exported through Artia, of which 25% is sold

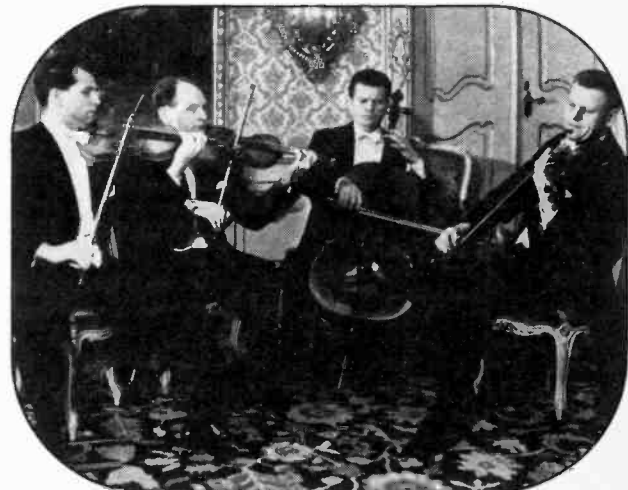
(Continued on page 50)



Supraphon is one of those rare record companies whose turnover comes principally from classical recordings. From the start the catalog has been systematically built up to include the most illustrious works in the rich Czech repertoire, beginning with those of such old masters as Benda, Mica, Stamic, Myslivecek, Kramer, Rejchs and Vorisek, the imperishable classical works of Bedrich Smetana and Antonin Dvorak, and recordings by such 20th century masters as Leo Janacek and Bohuslav Martinu.

These works have been recorded by the foremost Czech artists and naturally constitute the most sought-after items in every territory where the Supraphon catalog has been introduced. Such works as Dvorak's Slavonic Dances, New World Symphony and Cello Concerto and Smetana's "The Bartered Bride" and his cycle of symphonic poems, "My Country," rank among the best-sellers.

The Czech contribution to world music includes great soloists and orchestras as well as composers. The Czech Philharmonic Orchestra, the Prague Symphony Orchestra and the Prague Chamber Orchestra enjoy a world-wide reputation, as do such famous string quartets as the Smetana and the Jana-



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Supraphon 30 Years

• Continued from page 49

in Western countries and 75% sold in the East European bloc. Supraphon has reciprocal agreements with all the East European record companies. In addition, its records are exported to 30 countries around the world and licensed in 20 other territories. Among the major partners abroad are Ariola in West Germany, Sonet/Dansk Grammofon in Denmark, Discophon in Finland, Sonopresse in France, RiFi in Italy, Nippon Columbia in Japan, Gamma in Mexico, Sound Production in Holland, Discophon in Spain, Sonet in Sweden and Redifusion in the United Kingdom.

Some of these contracts are reciprocal but in addition Supraphon represents in Czechoslovakia the catalogs of Barclay (France), EMI (UK), WEA, CBS and Taria Motown (USA) and also makes deals on individual titles with many other companies.

Another way in which Supraphon collaborates with Western companies is in co-production and custom recordings in its own studios. Supraphon currently has at its disposal five up-to-date recording studios manned by a staff of experienced engineers. The complete set of Mozart's violin works mentioned above was a co-production with Ariola, and a co-production with Teldec produced a set of five LPs with the Czech Philharmonic Orchestra conducted by Vaclav Neumann, including a new interpretation of the Slavonic Dances.

Supraphon has also collaborated with Decca on the Stokowski/Bach transcriptions with the Czech Philharmonic Orchestra and with Polydor on a set of Dvorak's complete string quartets by the Dvorak Quartet.

Nippon Columbia flew its special recording equipment into Czechoslovakia to record as a co-production with Supraphon, Mozart's quartets dedicated to Haydn by the Smetana Quartet in an acoustically perfect village church a hundred miles from Prague.

The Italian soprano Elenita Olivares used the Supraphon Studios and a Czech orchestra when she recorded an LP of Mascagni's operatic arias for CBS.

Supraphon's studios are also used for the production of movie and tv music. Taurus Film of Munich recorded the music to two 52-installment tv series in Prague using Czech musicians and Czech composer Karel Svoboda, who is not only a celebrated movie score writer but also the composer of some of Karel Gott's biggest hits.

And the Swiss company Elektromusik records two or three LPs of Czech brass band music in Prague every year.

When Supraphon was founded, it was intended that it should have its own pressing plant, distribution network, and a manufacturing plant for the production of record players

and tape recorders. Not all these plans have come to fruition, but Supraphon is justly proud of its 150 specialized retail shops. In 1975 these shops were responsible for 69% of all Supraphon LP sales, 55% of singles sales, 63% of the sales of imported LPs and 80% of cassette sales.

Before Czechoslovakia was divided into two republics, Supraphon owned retail shops in Slovakia. These have now been taken over by Opus and Supraphon records are distributed in Slovakia on a wholesale basis through two channels—the Supraphon wholesale store in Bratislava, and the Opus distribution network.

In the Czech republic, Supraphon supplies on a wholesale basis national companies which control department store chains bookstores and other stores in small towns and villages. But the bulk of the sales of Supraphon product are achieved through the company's own retail chain.

In 1975 the Supraphon shops and wholesale channels turned over three million albums and three million singles. In addition, Supraphon sold some 200,000 LPs imported from other East European countries and 300,000 LPs from the Opus and Pantan catalogs.

For the marketing of specialist material, Supraphon created the Supraphon Record Club in 1958. The club makes available to members specially selected records which are not available on the open market. Most members take delivery of their orders through the Supraphon record shops—and this tendency is encouraged so that the club does not represent any competition for the dealer.

The great merit of this club is that it enables Supraphon to press—the basis of advance orders—considerable quantities of titles which might otherwise never be released and which would certainly not reach such substantial sales figures.

In 1958 the Club had 8,000 members. Today the figure is a mighty 118,000 and the Club has sold a total of four and a half million classical records to members. From 1968 the Club has also been making jazz and pop repertoire available and in this sphere total sales amount to nearly two million. Club records are now sold at the same price as normal releases, but the members receive a special bonus album if they order more than five LPs in a year.

This year the Supraphon Record Club has extended its repertoire to include selected Pantan and Opus product. There will be eight albums available from Pantan and 15 from Opus. A total of 89 titles will be available through the Club in 1976 and this number includes 14 albums released from the catalogs of Supraphon and Opus partners Melodiya, VEB Descha, Polydor, DGG, EMI, CBS, WEA, Fonit Cetra and Philips.

The record club is proving the best means of releasing foreign material which is ordered by club members in substantial quantities.

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Karel Gott
Karel Gott

AMERICA

Qualiton Records, headquartered in New York, distributed some 60,000 Supraphon albums in the United States last year, and feels the market has hardly been tapped. Otto Quittner, Qualiton president, says the demand for the imported albums far exceeds the supply and he hopes to bring in more this year and next.

While Qualiton has exclusive import rights in the U.S. for the Czechoslovak line, a small selection of Supraphon LPs has also been available in the States for the past two years through license on Vanguard Records.

Qualiton, however, has represented Supraphon for six years and carries stock on all 1,200 titles in the company's export catalog except for the dozen items Vanguard has issued. The catalog, says Quittner, is almost entirely classical, with perhaps 2 or 3% falling in folk or jazz categories.

"We now service about 600 stores across the country," he says, "and the reaction we receive is invariably good, both as to performance and the quality of the imported pressings."

At a list of \$6.98, with normal dealer discounts, price of the product is competitive both with domestic and other imported product.

Among the more popular Supraphon artists in terms of record sales are the Czech Philharmonic, violinist Josef Suk, the Suk Trio and the Prague Madrigal Singers, he adds. The composers Dvorak, Janacek, Martinu and Smetana remain the most favored.

The madrigal group has toured the U.S. in the past and is expected to return again, providing Quittner the opportunity to tie in record promotion with concert appearances.

Quittner frequently travels to Prague to meet with Artia executives, through whom Supraphon records are exported. He expects that recent steps to speed up the production of special export covers, until now a factor holding back deliveries in some cases, will shortly permit greater quantities of Supraphon albums to become available in the States.

JAPAN

In Japan today Supraphon shines like the rising sun among the major classical record labels of the world. And, in representing the Czechoslovakian record company in Japan from the very outset of business in Japan, Nippon Columbia has pushed the Supraphon label into the top rank within a period of twelve years.

Prior to January of 1964, the great Czech artists and repertoire of Supraphon were known only to Japanese connoisseurs of classical music, mainly via imported records, for example, on the Artia and Parliament labels from the U.S. In fact, the first LPs manufactured in Japan from master recordings owned by Supraphon were released under the Nippon Columbia label.

Nippon Columbia has just presented three "Golden Disk" awards: one to Supraphon, another to Artia—the Czechoslovak foreign trade organization for the export & import of cultural commodities—and the other to Vaclav Neumann & the Czech Philharmonic Orchestra for their March 1975 recording of Smetana's "Ma Vlast" (My Country). Released by Nippon Columbia last Oct. 25, the set of two stereo LPs has been acclaimed by Japan's music critics as the "Record of the Year." Listed as the No. 1 best seller as of last Nov. 25 in the January 1976 issue of Japan's "Record Monthly" published in Tokyo last Dec. 15, it was also ranked among the three best selling classical albums in Japan for the second week of February by the vernacular "Music Labo," a member of the Billboard group. The three awards were presented Jan. 27 by Takemi Shobochi, president of Nippon Columbia, to Miroslav Houska, commercial counselor of the Czechoslovakian Embassy in Tokyo, who forwarded them to the recipients in Prague.

Among other best selling classical albums in Japan are Beethoven's "Archduke" by the Suk Trio, a Nippon Columbia PCM (pulse code modulation) album recorded in Czechoslovakia in June 1975 with the cooperation of Supraphon and released on the Denon label last November; Dvorak's "New World" Symphony by Vaclav Neumann & the Czech Philharmonic Orchestra, released on the Supraphon label in November 1974, and "The Two String Quartets" of Mozart, released on the Denon label in September 1973. This coupling of Mozart's K.458 and K.421 by the Smetana Quartet is the first PCM recording of a visiting international group in Japan. Thus, Supraphon bears the distinction of cooperating with Nippon Columbia in the development of the PCM recording system, which is appreciated by Japanese audiophiles as well as music lovers.

Inspired by the success of PCM recording in Japan, and later on-the-spot in Czechoslovakia and other European countries, Nippon Columbia has again sent its PCM recording team to Czechoslovakia, in February of this year, to cut a series of LPs by the Czech Philharmonic, the Janacek String Quartet, the Smetana Quartet, the Suk Trio, and other Supraphon groups and soloists. Besides the great Czech composers—Dvorak, Smetana and Janacek—there is a growing interest in the three B's as interpreted by the great Czech artists, says Shigeru Watanabe, Nippon Columbia's PCM promotion manager, "especially in the field of chamber music for which the PCM recording system is ideal."

Meanwhile, Ryozi Yamazaki, Nippon Columbia's a&r man for Supraphon, says, "We are now releasing from five to eight albums a month, with the record jackets designed by our own artists to suit Japanese tastes, which are more sophisticated than Czech." In all, says Tamotsu Hanzawa, general manager, international department, record division, Nippon Columbia, "about 300 different albums from Supraphon have been released in Japan since January of 1964 when, in behalf

of the Czechoslovak label, Artia signed its first foreign record licensing agreement with us."

Starting with Dvorak's "New World" Symphony and Smetana's "Moldau," the Nippon Columbia officials say, Slav music has long had an "ethnic" affinity with Japanese. More recently, they add, Japan's music lovers have come around to discovering that the musical artistry of the Czech orchestras, conductors, ensembles and soloists is second to none. The Suk Trio has scheduled a series of performances in Japan this June and a Czech Music Festival is scheduled from Oct. 16 in Tokyo and Oct. 22 in Osaka to Dec. 3 by the NDN promotion agency.

The concert tours by Supraphon artists will of course be supported by Nippon Columbia

GERMAN FEDERAL REPUBLIC WEST

Supraphon's partner in West Germany is Ariola-Eurodisc, which has a first option deal, mainly for classical product, and which also distributes in Austria and Switzerland.

Most of the product is manufactured in Germany from master tapes but for those items in the catalog for which a large initial sale is unlikely, finished product is imported.

Says Hans Richard Stracke, Ariola's marketing chief, "The excellent Prague recordings in the Europe's Conservatory repertoire are a permanent part of Ariola's classical repertoire and include operas, symphonies, concertos and chamber music. Czechoslovakia has some world-renowned classical artists who have a staunch following in Germany... artists like Josef Suk and Zuzana Ruzickova, conductors such as Ancerl, Talikh and Neumann, the Czech Philharmonic Orchestra and the many chamber ensembles."

Of particular interest to the German record buyer are Supraphon's baroque music releases, Viennese classical music, the Bohemian music of the 19th century and classical composers of the 20th century. Among the best-selling items are the Brandenburg Concertos by J.S. Bach with Maurice Andre and the Ars Rediviva Ensemble, and the recent quadrasonic recordings of Vivaldi's "Four Seasons" with Suk and the Prague Chamber Orchestra.

The most successful of the Viennese classical works are the Mozart violin concertos, recordings jointly produced by Ariola and Supraphon which were awarded the Grand Prix and the Viennese award, the Wiener Floetenuhr.

Excellent examples of the Bohemian quartet art are the Beethoven string quartets played by the Smetana Quartet, and among the most consistently popular recordings from Supraphon are the Smetana cycle, "My Fatherland" and the nine symphonies of Dvorak, both recorded by Karel Ancerl and the Czech Philharmonic Orchestra. The same works have recently been recorded in quadrasonic by Vaclav Neumann.

Another constant seller is the Violin Concerto by Dvorak
(Continued on page 54)

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COLUMBIA

Supraphon 30 Years

(Continued on page 51)

with Josef Suk, and Smetana's "The Bartered Bride" by the Prague National Opera.

Says Stracke: "Our agreement with Supraphon enables classical music lovers in Germany, Austria and Switzerland to hear music which is seldom performed in their own countries—for example the special Dvorak set with the complete piano, violin and ecclesiastical works of the composer. There are also unique recordings of 20th century music by Honegger and Leos Janacek. Also highly successful are Janacek's opera, "The Cunning Little Vixen" and the Smetacek recording of the "Carmina Burana."

UNITED KINGDOM

Supraphon's music publishing is represented in the U.K. by Rediffusion International Music, a subsidiary of International Library Services which licenses and imports records from all over the world.

The partnership between the Czechoslovakian record company and Rediffusion goes back five years and according to Charles Berman, manager of the London office, the U.K. company is the largest of Supraphon's western world representatives. "We have always had a good working relationship with Supraphon and naturally we hope to continue that way," says Berman.

Apart from being the British sub-publishers Rediffusion also represents Supraphon music in other parts of the world. In a two-way deal many of the Czech songs are given English lyrics while Rediffusion music has made its way into the East European countries. The Supraphon catalog in the U.K. now amounts to between 300 and 400 titles, and Czechoslovakian film music has been popularized here on record by Ronald Binge. In addition singer Barry Kent has included Supraphon catalog items in his repertoire and children's television personality Mario Griffiths recently did an English version of the major Czech hit, "Little Bird Where Is Your Nest?"

Although not all the Supraphon music is released on disk in Britain, it does still reach an audience of millions nationwide through background music. Go into many bars, hotels, restaurants and even railway stations and the chances are that among the U.S. and U.K. tunes being piped through, there will be a few Czechoslovakian compositions, by courtesy of Supraphon and its British partner, Rediffusion.

CANADA

The Almada Corporation a company established in Montreal Canada in August of 1964 and bearing the name of its founders Aaron Lipsin and Marvin A. Driemer are the exclusive importers for the Supraphon line in Canada.

It was four years ago that Supraphon came to Almada as Lipsin explains "When Supraphon left their previous distributor the Czechoslovakian trade commissioner, who had visited a number of stores and seen our product, came to us to explore the possibility of us handling the line on an import basis. We came to an agreement whereby the contract was renewable annually. We are now into our fifth year with them. The new trade commissioner from Czechoslovakia is a Mr. P. Janousek and we stay in touch with him. Though they are government people they are pretty well on the ball as far as music goes."

Driemer adds, "Supraphon has an extensive catalog but we stock all titles here in Canada. I think there are just over 1,000 titles. The records retail at \$7.98 so they are competitively priced with other Canadian product. The CBC record libraries in Ottawa, Montreal, Toronto and Vancouver have nearly all the Supraphon product so it gets a lot of radio play across the country."

One of the things that has always impressed Lipsin and Driemer about the label is their packaging. "Supraphon prints up special covers for import," states Lipsin. "The liners are written in English, German, French and Czechoslovakian and many of the records have expensive brochures with them, their packaging is certainly up to North American standard."

Ida Haendel, a violinist from Montreal, who is well known around the world is on the Supraphon label, and the late Karel Ancerl, one of the world's great conductors who was with the Toronto Symphony at the time of his death, have Supraphon representation.

In summing up their theories towards the label Driemer and Lipsin agreed on the fact that it is "A clean line and one that we have the utmost faith in." That is the ultimate compliment when it comes from two record men whose combined experience in the record business is over 50 years.

NETHERLANDS

The Czechoslovakian label Supraphon started operations in Amsterdam in 1959, the sole function at the time being the distribution and sale of classical records from Czechoslovakia.

In 1961 it started selling Czechoslovakian record players and seven years later brass musical instruments. In 1973, the business expanded to take in tuners and amplifiers from Japan.

Czechoslovakian classical violinist Joseph Suk and the late Karel Ancerl, one-time conductor of the Prague Philharmonic Orchestra, are among the best-selling artists on the Supraphon label.

In August, 1975, the Dutch firm Sound Productions took over the exclusive rights to distribute and produce records on the Supraphon label. A contract to this effect was signed by Supraphon managing director Peter Bronkhorst and Gerald van der Meent, Sound Productions' managing director, at the MIDEM festival in Cannes.

Under this deal, Sound Productions will import 80% finished product from Czechoslovakia and the other 20% will be produced and pressed in Holland. Record sleeves are to be made in Holland, too, making the retail price slightly lower than imports.

MEXICO

With nine years of distribution already on the boards, Discos Gamma has established a firm base and acceptance for Supraphon of Czechoslovakia in Mexico, according to a recent survey. At present, the sales of the Czech classical line averages 10,000 or more per annum, a considerable leap since beginning in the mid-1960's.

"But it only has been until the past couple of years that the public has become more aware of the great Czech artists," reports Sergio Fernandez-Bravo, who specializes in the promotion and sales of the classical line for Gamma. "It still constitutes a special effort in exploiting their product, which has now reached a catalog size of more than 50 different releases."

One of the basic problems in pushing Supraphon beyond what it is at this point is the vast lines of communication to the Eastern European country. "At times, we can go several months without receiving any masters from there," adds Fernandez-Bravo.

In the past year, only four new LPs in the Supraphon line were distributed by Gamma. "Not because we didn't want to service the public," continues the Gamma executive, "but due to the fact that the mails were terribly slow. We hope this situation can improve somewhat in 1976."

Among some of the most sought after artists on Supraphon include the Czech Philharmonic Symphony and Chorus and the Prague Symphony Orchestra. Others high on the list are such individual instrumental artists as: Frantisek Rauch, Jan Panenka, Valentina Kamenikova, Ivan Moravec, Josef Chuchro and Josef Suk.

Also in the Supraphon catalog present in Mexico are groups like the Czech and Suk trios and the Janacek and Vlach quartets. "There is a shortage of nothing in the Supraphon numbers, especially when the music is derivative of some of the greats of the past," Fernandez-Bravo emphasizes.

Some of the Supraphon works called for most are those by Antonin Dvorak and Bedrich Smetana, who were among several prominent in musical circles in Czechoslovakia when it was part of the Austro-Hungarian Empire since the turn of the 17th and 18th centuries. "We know we have something solid to last for many years to come," concludes the Gamma expert.

ITALY

Supraphon has been represented in Italy by RIFi since 1967 and according to international manager Gianfranco Finamore the product of the Czech company comes into the highest category of classical recordings.

"The recordings have a limited but dedicated following in Italy where they are considered as collectors' items, presenting as they do such illustrious ensembles as the Prague Symphony Orchestra, the Chorus and Orchestra of the Prague National Theater and the Smetana and Dvorak string quartets," says Finamore.

He points out that Supraphon recordings have received many classical awards over the years. For example, the 9th Symphony of Dvorak by the Czech Philharmonic Orchestra conducted by Vaclav Neumann was awarded the Italian Record Critics Prize in 1969. A similar award was made last year to the recording of "Libuse" by Smetana, with the Chorus and Orchestra of the Prague National Theater.

Among the noted Supraphon artists who have toured Italy are Vaclav Smetacek, a conductor with the Prague Symphony Orchestra, violinist Josef Suk, Turnovsky and the Madrigalisti of Prague directed by Venhoda, the Ars Rediva, the Janacek String Quartet and the Czech Philharmonic.

"We prize very highly our fruitful collaboration with Supraphon," says Finamore, "and we are happy to say that the excellent quality of the recordings, both technically and artistically, is well recognized in Italy."

SWEDEN

The Supraphon repertoire has been exclusively distributed in Sweden by Sonet Grammofon AB for almost ten years. The label has always been highly regarded here for the brilliant technical quality of its recordings and for the excellence of its repertoire.

Most of the material Sonet selects for release is, of course, classical music—only three items in the 100-album catalogue are non-classical.

Among the best-selling releases are the works of the great Czechoslovakian composers—Dvorak, Martinu and Janacek. The operas of Janacek, which are rarely to be found on other labels, are very much in demand.

Last September the Supraphon catalog was reactivated by switching distribution to Amigo, an organization which specializes in jazz, blues, folk and classical music.

BELGIUM

For the last two years the Supraphon label has been represented in Belgium by Baltic, a company in the Eurovox group.

In those two years, sales of Supraphon records and cassettes have increased dramatically, with Baltic chief Louis Van Rijmenant claiming business has doubled in that time and the sales figures are still climbing.

Baltic works only with specialist salesmen. Classical music accounts for 70% of the sales figures, jazz picking up 28% and pop and light music just 2%.


Best-selling Supraphon product in Belgium on the album

Hommage à Supraphon!

I wish to reiterate the words of praise I offered in 1967 when SUPRAPHON came of age. I have again the pleasure to render homage for your steadily increasing programme of standard classical music and the outstanding technical and musical quality of your production. And my words of praise for your interest in rare old and new compositions are numerous.

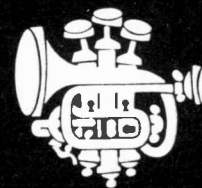
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recordings are of the highest technical quality and taking all these facets into consideration, it is easy to see why the Supraphon catalog enjoys such popularity in Norway."

TURKEY

Supraphon recordings are highly prized in Turkey where their distribution is handled exclusively by the import-export agency, Elia Aluf Medina in Istanbul.

The company imports finished product from Prague and considers that Supraphon sets extremely high standards in pressing quality and richness of classical repertoire. The recordings of the Czech Philharmonic Orchestra with leading soloists and under conductors of great international repute are much sought after by classical record buyers in Turkey.

Says Elia Aluf Medina: "The sales of Supraphon product in Turkey are increasing steadily and we are extremely happy to have the privilege of representing this magnificent catalog.

EL SALVADOR

"There's an enthusiastic response to all Supraphon LPs distributed in El Salvador, thus the prospects for an increase in sales this year look excellent," cites Juan Francisco Paredes, exclusive distributor for the Czechoslovakian product in this neighboring nation of the recently earthquake-stricken Guatemala.

Like the other nearby Central American country of Costa Rica, the limited population of El Salvador has only recently been exposed to the Czech catalog. Presently, there are only about 30 different Supraphon selections available, but Francisco Paredes expects more to come before the end of spring. He reveals there rarely is any delay in the product arriving through the "aduana" ("customs"), therefore a good, consistent flow of getting the records to the stores and public.

Kismet, Casa La Musica and Almacenes Siman are the three retail stores which carry the line, and although they meet up with stiff competition from many U.S. labels it is starting to catch on with the public.

COSTA RICA

In two short years, Supraphon of Czechoslovakia has taken on added stature in Costa Rica whereas gross sales for the latest 12 months have gone way over \$3,000. It may be very small by other standards, "but for a country of some 2,000,000 inhabitants who previously were rarely exposed to classical music it is quite a jump," reveals Julio Guillermo Crespo, independent distributor for the East European nation in Costa Rica.

Actually, prior to 1974 Supraphon did have some sort of release outlet; however, it was simply on a token basis through the Czech Embassy. Guillermo Crespo, though, a veteran distributor in the tiny Central American nation, made a deal with consulate Jaromir Vlk—and the dent in the market was made.

Presently there are only two retail outlets in the capital—Universal and Coronado X Disco Y Cia—but Guillermo Crespo expects that to double within a short time. "I'm still working with a short catalog," he says.

Current retail price scale for Supraphon LPs runs 60-70 Colons (\$6-\$7), though that surely will increase with other cost of living spirals. "The important thing is that the public is responding to this hitherto unknown source of musical pleasure," Guillermo Crespo notes.

GREECE

For the past 12 years, the Supraphon label has been distributed in Greece by Neodisc, a company run by Vasilis Rekoniotis.

Rekoniotis says: "In the early 1960s, people in Greece were convinced that the Eastern European countries could not create art, simply because they were hungry. And another theory was that records from behind the Iron Curtain had to be of low quality, even if actual testing proved the theory hopelessly wrong.

"So at first we had a tough time trying to sell records from Czechoslovakia—a situation not exactly helped by the fact that Supraphon's basic repertoire was almost entirely classical. Classical music even now has a limited audience in Greece.

"In fact, 1965 was the peak year for classical music in this country. Afterwards, and particularly through the seven-year dictatorship, there was a steep decline.

"There are still many problems for us. The government here has put a 90% on imported albums. To open credit in a bank, we have to pay 80% of the value of the records before we can import them. The 80% stays in the bank, with no interest paid, for four months before it is returned to the importer.

"Of course, we have thought about pressing Supraphon records here in Greece but it seems unwise because of the limited classical sales we could expect.

"But on Supraphon product we have done well during recent years with the Moldava 'Symphony Of The New World,' Vivaldi's 'Four Concertos For Brass,' Khatchaturian's 'Maskarata,' and his 'Dance Of The Swords'—with good sales for Beethoven's 5th and 9th symphonies."

Neodisc also distributes Vox and Turnabout records in Greece.

CREDITS

Special issues editor Earl Paige. Writers: Is Horowitz (U.S.); Hideo Eguchi (Japan); Wolfgang Spahr (Germany); Chris White (U.K.); Marty Melhuish (Canada); Frans van der Beek (Holland); Marv Fisher (Mexico, El Salvador, Costa Rica); Sylvia Manasse (Italy); Lief Sahulman (Sweden); Juul Antonissen (Belgium); Knud Orsted (Denmark); Kari Helopaltio (Finland); Lefty Kongalides (Greece). Sales: Andre deVekey, Ron Willman. Production: John Halloran.

side: Smetana's "My Country;" the complete symphonic works of Dvorak; Janacek's "Cunning Little Vixen;" Martinu's "Concerto No. 1 for Violin and Orchestra"; and Carl Orff's "Trionfo." A big-selling single is the andante from Mozart's "Concerto No. 21," by Badura-Skoda.

Main promotional outlets here are through the 3rd program of the BRT Radio and by showcases at the main Antwerp Station. An option is being taken up for similar showcases at Brussels Airport. Baltic also collaborates in the cultural field with the Czechoslovakian Embassy in Brussels.

One major liaison was over the Czech cultural week, held in Brussels and Antwerp and on five performances of Dvorak's "Requiem" at the Antwerp opera house.

With sales figures to prove it, there is no doubt that the young and dynamic Baltic team is consistently boosting business in Belgium for Supraphon.

DENMARK

Over the years Supraphon has steadily gained on its market share in Denmark, even though the label's contracted artists do not tour very often through Scandinavia.

Paul Erik Thomsen, managing director of Sonet here, says: "We feel it a matter of pride to have represented Supraphon in Denmark for 15 years—that is half the total existence of the label.

"Though the classical market here has for years been dominated by the big international Western labels, we have been able to create a special interest from students of classical music. The main reason for the Supraphon success here is simply the quality and fantastic technical standards of the recordings.

"We have established a still-growing market for Eastern European classical records. It was a tremendous sales boost when Supraphon artist Josef Syk started touring here."

Best-selling Supraphon product in the Danish market are Beethoven's "9th Symphony"; Mozart's "Concerto No. 21"—The "Elvira Madigan Theme"; and Dvorak. Sales of 1,700 copies of Beethoven's 9th are extraordinarily high in a country of just five million people.

Supraphon has become very much a collectors'-item label in Denmark. Even though classical music has a small share of the market, the Czechoslovakian label is still very much a success story.

FINLAND

The history of the Supraphon company in Finland is a long one, dating back to the 1950s, but the real commercial breakthrough came in the late 1960s, when it was represented by Scandia Musiikki.

Around 1970, the Finnish representation was taken over for a few years by Fermaatti, a subsidiary of Tampereen Musiikkikauppa, a major record operation in Tampere.

Current Supraphon representative is Discophon, which has handled the product since January 1, 1974.

Risto Kaijainen, marketing director of Discophon, says: "There is no doubt that Supraphon is one of the best-known serious and classical labels in the Finnish marketplace and it has a very faithful consumer following.

"Young soloists Wudezeck and Mikulka sell best here and most popular among composers are Janacek, Martinu and Smetana—but that is not to forget the non-Czech names are also available through the Supraphon catalog."

Mikulka and Neumann, conductor of the Prague Philharmonic, are among the many Czech artists visiting Finland virtually every season and the well-received personal appearances do a great deal to boost record sales. Yleisradio Ab does a good promotion job, too, by broadcasting concerts and recordings of Czech artists. Not long ago a special "Czech Music Week" was broadcast nationwide.

In 1974, Supraphon product gained a lot of attention at the International Consumer Goods Fair in Helsinki, showcased in the pavilion which was taken over by the Czech government. A special Supraphon catalog was available to some 100,000 fair-goers.

Kaijainen adds: "Karel Gott and the Tandem duo are other hot names here on Supraphon. Unfortunately most of Gott's material is sung in Czech, but the purely instrumental Tandem duo, heroes of the 1974 Pori Jazz Festival, involves no language problems. Tandem has even recorded an album with us, on RCA, and that might be released in Czechoslovakia."

Supraphon, with several other classical labels available in Finland, helps spearhead a steady upsurge in this area of music. Together these labels have a market share of some 10-15% of total sales.

This success is mainly achieved by sales through major record outlets and a handful of specialist shops, but also by selling the product to an ever-increasing number of music archives, supported by schools and public libraries.

NORWAY

N.E. Larsgaard has supervised the marketing of Supraphon records in Norway since 1958. In 1966 he founded his own classical music company, Artimpex, with Supraphon as the predominant label.

He says: "Supraphon has a really extensive catalog of classical works, including the celebrated repertoire of such masters as Smetana, Dvorak, Janacek and Martinu.

"The catalog is rich in neglected masterpieces from all periods and features a large number of world-famous soloists, conductors and ensembles. Since few of these artists and orchestras make concert appearances in Norway, the Norwegian serious music enthusiast is fortunate to have the opportunity to hear them on record. The sleeves are excellent and the retail prices extremely reasonable.

"The Supraphon Research Institute ensures that the

Bravo Supraphon and encore...

Cinerec Supraphon Holland b.v. and Sound-Products Holland b.v. congratulate Supraphon with their 30th anniversary. What a beautiful catalogue in so short a time! They and their artists can be proud of this outstanding achievement. Bravo and encore...

And it is only natural that we from Sound-Products, being their distributors, are proud to be associated with Supraphon. And we hope to continue the splendid job done by Peter Bronkhorst's Cinerec in order to help increase Supraphon's Success which they so rightly deserve.

Gerald Vandermeent
Director Sound-Products Holland b.v.

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GLENN MILLER CRAZE

Feud Between Fans and Promoters Surges In U.K. Over Concerts

By PETER JONES

LONDON—With current interest riding high through the U.K. in the old Glenn Miller orchestral sound, and with a hit single to back it up, a dispute has arisen between two parties closely interested in perpetuating Miller music.

Michel Hellowell, the Belgian promoter who is co-ordinating the European tour of the Glenn Miller Orchestra (March 23-April 21), has fired several complaints at the Glenn Miller Society here, an organization which has centralized fan interest in Miller over the past 26 years.

Hellowell has accused the Society chairman, Doug Le Vicki, of trying "to steal the thunder" of the Miller Orchestra by arranging a series of "Glenn Miller Anniversary Concerts" by the Million Airs Orchestra—and featuring Anne Shelton, British singer who was used by Miller on a number of broadcasts here during World War II.

The Million Airs 15-date tour started last week and runs through to April 4. Some of the dates are at the same venues that the Glenn Miller Orchestra, led by Jimmy Henderson, is playing, notably the New Victoria, in London. The Million Airs played there last Sunday (Feb. 29) and the "official" Miller Orchestra is there April 17 as part of the British and Irish section of the European tour.

What has particularly grieved Hellowell is that the posters for the Million Airs dates have the name "Glenn Miller" substantially bigger than the Million Airs in billing and he has referred this complaint to David McKay, administrator of the Glenn Miller Estate.

Hellowell refers to: "abusive use of the Miller name in connection with this tour."

But Le Vicki claims that the Glenn Miller Society has, over the years, done more to precipitate the current Miller "boom" than anything else—a boom that has seen a single, comprising "Moonlight Serenade," "Little Brown Jug," and "In The Mood," rise high in the charts, and with great interest in the music showing through from the disco field.

Says Le Vicki: "For a start, we set up our tour last October, following a Million Airs Orchestra concert at the Royal Albert Hall as a Miller anniversary concert. It is due to our efforts that the Glenn Miller craze has developed so big and fast.

"We're not trying to compete with the Miller Orchestra but we insist we are rendering a service. There is a definite demand to hear Miller music played live and the Million Airs have been fulfilling that need. As the Glenn Miller Society we are non-profit-making and concern our-

selves solely with the perpetuation of Glenn Miller's music. We're not trying to pass off the Million Airs as the Glenn Miller orchestra.

"But we are unpaid public relations people for Glenn Miller and all kinds of people look to us for information—and that includes RCA, the Miller record company, with whom we have a very good relationship.

"We believe we do a great job for Glenn Miller music, but the Miller Estate does not like to see a conflict with its own operations. Dave McKay runs the estate, and owns the orchestra and I can see he is protecting his own interests. But in effect we are helping to sell Miller records."

And Le Vicki stresses that the primary aim is by no means to sell records by the Million Airs—the orchestra has been signed to Buk Records here for the past 14 months. In fact, two albums have already been released by the label, and a double-album is coming soon, featuring arrangements as played by Miller's band of the American Expeditionary Forces while in London.

Le Vicki says: "We are playing the music of the Army Air Force Band, so there is no direct competition with the Miller Orchestra from America, which is based on the Miller civilian band. Bryan Pendleton does our arrangements, not note for note, but similar to the originals."

As well as being an executive of the Glenn Miller Society, Le Vicki is jointly promoting the Million Airs' tour with Tony Wild. But he says: "It may be hard to believe, but we're not in it for the money. We're taking a risk, but our main concern is to keep the Miller music alive."

Meanwhile the Glenn Miller Orchestra is due to tour Belgium, Holland, Sweden, Finland, Denmark, Switzerland and Austria as well as four dates in Britain and four in Ireland.

And Hellowell says: "I didn't want to take action on this matter but I am very embarrassed and I have had to refer the Million Airs billing and so on to the Glenn Miller Estate."

"I think it represents abusive usage of the Glenn Miller name by an orchestra which is not the Glenn Miller Orchestra. Of course, nothing can be done to stop the Million Airs playing Glenn Miller music, but I think they have not been sufficiently careful to avoid confusion with the authorized Miller Orchestra playing the authentic Miller arrangements which belong to the Miller Estate."

And Jack Higgins, of Ronnie Scott Directions, who is co-ordinating the U.K. end of the European tour by the Miller Orchestra, says: "I've seen the Million Airs posters and Glenn Miller's name is three

times bigger than that of the Million Airs. There is a real danger of confusion for the public as far as these tours are concerned."

But Le Vicki says that in November, after hearing about the Million Airs tour, the Glenn Miller Estate wrote to him and said it was thought there might be danger of thinking that the Million Airs was the real Glenn Miller Orchestra, but he wrote back saying there was no such intention and that it was simply a matter of a Glenn Miller tribute concert played by the Million Airs orchestra and guest artists.

In Vicki argues that the Glenn Miller Society has been going for 26 years and has a membership of thousands—though he would not be specific about the total—and that it has made the tour by the "real" Miller Orchestra possible. "And all our members, I know, will support that tour."

And he adds that the Miller Estate knew well in advance about the Million Airs tour and could easily have postponed its own visit to avoid any possible confusion.

It is understood that the Albert Hall in London has already been booked for the Glenn Miller Anniversary Concert next December and that already more than 1,000 tickets have been taken up by fans.

MARCH 6, 1976, BILLBOARD

Hungarian Court Favors Singers In Rights Suit

By PAUL GYONGY

BUDAPEST—Cultural circles here awaited with great interest the Hungarian Supreme Court's decision in a legal battle of three opera singers against the television network.

The Hungarian Record Company—Qualiton, Hungaroton and Pepita labels—a few years ago, recorded the opera "Bank Ban," by Ferenc Erkel. Leading roles were sung by Karola Agai, Andras Farago, Erzsébet Komlossy, Laszlo Paloc and Jozsef Simandy.

Television made a film of the opera production and contracted only Erzsébet Komlossy and Jozsef Simandy, using on a backing track the voices of Agai, Farago and Paloc on scenes featuring well-known actors. It is said the television authorities did not ask the singers permission to use their voices, merely writing to them and saying that it would be done in that way.

In spite of the "immediate protest" by the singers, the television people produced the film and screened it on March 15, 1975.

The three singers involved sued the television company immediately and the lower court asked the advice of the Body of Authors' Rights experts, which commissioned Janos Komlos, television and radio personality; Gyorgy Boytha, director of the foreign department of ARTI-

JUS, and composer Paul Gyongy.

The commission criticized the television company action, and the lower court decided the case in favor of the plaintiffs.

Then television lodged an appeal to the Supreme Court which, recently, rejected the plea, bringing in a verdict of fundamental importance in the industry.

The Supreme Court reasoning was that the recording of the opera is an artistic production which falls under the protection of the 1969 Authors' Rights Law, a section regarding the protection of performing artists, though this does specify that the consent of performing artists is necessary in the use of the recording.

But the law does say that where there are no specific provisions, the Civil Code applies instead. According to that code, the illegal use of someone's recording damages the rights of that person as an individual.

The illegal action by the television company is apparent because the plaintiffs protested against the use of their recordings. And it was said that television increased the illegality by the discrimination shown in engaging two singers for the film and disregarding the part played by the plaintiffs. The implication was that the plaintiffs were unsuitable for the film, which could be damaging to their reputation.

A significant point is that the judgment does not touch on any financial recourse, because the plaintiffs did not raise that matter.

Istvan Timar, general manager of ARTIUS, contributed a strong article regarding the Supreme Court judgment in the daily newspaper Magyar Nemzet here.

WEA Twin Album A Smash

By ADAM WHITE

LONDON—Good reaction to WEA's "Two Originals Of..." has encouraged the company to schedule more twin-album repackages in the series here.

Artists will include Linda Lewis, Captain Beefheart and John Cale. It also hopes to introduce Elektra/Asylum product into the line, now that the labels are back in the WEA fold.

Ten "Two Originals Of..." have been released in Britain so far, drawing upon repertoire from Atlantic and Warner Brothers. Each package contains two albums previously available separately—"First Step" and "Long Player" by The Faces, for example. Other names in the series are Little Feat, James Taylor, Van Morrison, Gordon Lightfoot, Stephen Stills, Aretha Franklin, the J. Geils Band, Roberta Flack and Iron Butterfly.

Suggested retail price is around \$8 a set.

Upcoming releases will combine Linda Lewis' "Lark" and "Linda Lewis"; Captain Beefheart's "Spotlight Kid" and "Lick My Decals Off"; and John Cale's "Academy In Peril" and "Paris 1919."

The outer sleeves have specially-designed artwork incorporating the "Two Originals Of..." logo, while the inner sleeves feature each album's original front cover. In some cases, the disks are the original pressings, using leftover stocks.

Key point in WEA's promotion of the line is the inclusion in each package of a leaflet detailing every release in the series to date, with full LP track listings.

This "Two Originals Of..." series was conceived by WEA Germany some two years ago and material was released then. The U.K. company decided not to adopt the idea then, partly because some of the albums proposed for the twin-disk repack-

aging were still selling individually in the U.K., one example being James Taylor's "Mud Slide Slim."

Then WEA learned that import copies of the German releases were selling well in the U.K. The company decided then to import the series in this country and, following clearance from the U.S., scheduled the launch for September. Pressing commitments at the time, notably on Rod Stewart's "Atlantic Crossing," delayed this until January, when ten in the series were issued.

Record Ads Set Record

LONDON—Reaching an all-time expenditure high, Britain's record companies poured more than \$13 million into television and consumer press advertising in 1975, an increase of 71% over 1974.

The statistics, which reflect rate card costs, come from Media Expenditure Analysis.

Television advertising accounted for \$5.2 million of the overall total (compared with \$4.4 in 1974), while the consumer press took some \$3.8 million. Though part of the increase is through higher advertising rates in the media, it is still a substantial increase and testimony to the industry's continuing faith in the small screen as a promotional vehicle.

Biggest single spender in 1975 was K-Tel, whose \$2.8 million went entirely on television. The company's 1974 figure: \$1.7 million. Multiple Sound Distributors, through its Warwick label, came second among the big spenders with an outgoing of \$1.74 million, with Ronco and Arcade third and fourth (\$1,054,000 and \$970,000 respectively).

Among the mainstream record companies, Polydor emerges top of the list, with more than \$246,000 of its \$400,000 total going to television. Campaigns have embraced albums

Says WEA marketing manager Ron Smith: "This is a good way of using the catalog. Though sales of each package can vary, we are optimistic that the average figure will be 15,000 copies. Some 50% of the albums incorporated in the series had previously been deleted."

As far as Elektra/Asylum is concerned, Smith believes material will be available for the line soon. In Germany, Carly Simon, Bread and the Doors have all figured in the line.

by James Last, Roger Daltrey and others. And CBS comes second by spending \$194,000 on television and \$184,000 on press.

Decca stepped up its spending on television to \$268,000, only \$44,000 short of the overall amount it and five others (CBS, DJM, Warner, Pye and RCA) spent in 1974. Much of the Decca activity was on greatest hit LPs of Tom Jones and Engelbert Humperdinck.

Phonogram and DJM are other big spenders, the former putting \$234,000 into television in 1975 and the latter \$212,000, with Peters and Lee and Elton John figuring strongly in the respective totals.

The Phonogram statistic does not include its effort on the "Best Of The Stylistics" album on Avco, which cost more than \$150,000.

Below the \$200,000 figure were EMI, Island, United Artists and A&M.

The survey also casts light on mail-order activity in the industry. World Records invested nothing in television in 1975 but the press expenditure was a huge \$516,000. And Reader's Digest, like World, had no television interests but directed \$324,000 to the print media.

Takoma To Distrib

SARATOGA, Calif.—Takoma Records of Santa Monica will distribute Guitar Player Records.

Guitar Player Records was formed to provide guitarists with an opportunity to learn from professionals.

International Turntable

Helen Cook, 29, joins EMI International Classical Division in London as public relations officer, reporting to marketing and special services manager Douglas Pudney. She comes from press and publicity for publishers W.H. Allen, part of the Howard and Wyndham theatre group where she handled press relations for Dame Margot Fonteyn, Bing Crosby, Wilfrid Brambell, Alan Sillitoe and others. With EMI she works with classical publicity officer Susan Regan.

Dave Colver has left Feldman Music to join Intersong in London in the creative area, alongside Eric Holland. He is to report direct to managing director Adrian Rudge and involve himself in the placing of material, promotion and signing of new talent. The appointment enables Holland to concentrate more on the company's production side. Colver was originally on the promotion side at Polydor where Rudge was also a promotion man.

David Joseph, founder member of the GTO group with Lawrence Myers, has left the company to concentrate on management in the U.S.

Joseph, an Australian, who formed the New Seekers, has for two years been running the GTO office

in Los Angeles. He has taken on the management of a group, Angel, but will continue to represent GTO's activities in the U.S.

Steve Russell has been appointed professional manager of Jet Music in London. Russell, a Jet artist and songwriter, has written themes for television series here, including those for the Larry Grayson programs and "Candid Camera."

Christine Eldridge, formerly of the CBS U.K. press office, is now working for Keith Lewis, A&M Records European promotion manager. She will be responsible for the management of European promotions.

New consultant to the recently formed entertainment advertising division of Grey Advertising is Orlando Harris. Previously with PRADS, Harris has worked specifically on Phonogram promotion and set up the deal for a single "Wish You A Merry Christmas" by Damon, to be sold exclusively through the Brentford Nylons retail chain. Harris reports to Chris Gale, head of the new division.

Christopher Naylor Smith and Alan Cunningham have joined Jet Records in London as field promotion representatives. Naylor Smith was formerly with WEA and EMI and Cunningham was with MAM and Polydor.

Maurice Schneider has taken over Chrysalis field promotion in the Manchester area from Martyn Cox, who has left to join EMI. He was previously with Atlantic and B&C Charisma.

Sandie Meikle, formerly personal assistant/secretary to Terry Bartram, Phonogram's head of public relations, has now been appointed his executive assistant. Her main duties will be to co-ordinate the press promotion, field promotion and artist liaison sections of the department.

New tape merchandising manager of Phonogram is David Jagger, who joins the company from Contour. He reports to national sales manager Fil Towers, but is to maintain a strong functional line with the tape product department.

International Thunderbird Inks New Polydor Pact

LONDON—Thunderbird Records here has concluded a deal with Polydor International for release of its product in all territories outside the U.K., excluding the U.S. and Japan.

Negotiations represent "a handsome agreement for both parties," according to Thunderbird chiefs Chris Hutchins and Mick Green.

The Polydor deal was started in MIDEM this year and virtually completed with Polydor pop division general manager Mike Hales.

But Thunderbird still has to make licensing deals in the U.S. and Japan, though Epic rush-released in the U.S. the "Candy Eyes" single by rock band Shanghai, whose "Fallen Heroes" album is just out there.

Polydor International's first release from Thunderbird will be Champagne's Eurovision Song Contest entry "A Love For All Seasons," written by Wayne Bickerton and Tony Waddington who emerged top songwriters of 1975 in a Music Week chart analysis and survey.

Thunderbird has also signed Keith Baden-Powell, a winner on Hughie Green's "Opportunity Knocks" television talent show, and Northern pop group Butterflies, also successful on the series.

Japan Product Retail Value Increases By 5%

Continued from page 4

Assn. in 1975 is \$457,113,000, up 4% over 1974.

Also, the total retail value of all the prerecorded music tapes printed by JPRA member manufacturers in 1975 is \$159,163,000 up nearly 10% over 1974. Japan's commodity tax on prerecorded music tapes went up to 10% on Oct. 1, 1975, from an initial 5%.

Last year, JPRA member manufacturers pressed 177,371,000 disks (92,706,000 singles and 84,665,000 LPs). Also in 1975 they printed 26,294,000 reels of prerecorded music tapes (14,090,000 cassette, 12,160,000 cartridge and 44,000 open-reel).

Japan's total imported product for 1975 is valued at \$12,662,550 in terms of Japanese customs clearances. Disks amounted to \$10,585,755 and tapes totaled \$2,076,795. About 72½% of the phonograph records and 31% of the prerecorded music tapes were imported into Japan from the U.S.

Among artists and repertoire of international origin, the best-selling single in Japan for 1975 was The Carpenters' "Please, Mr. Postman" and the top album of the year was Olivia Newton-John's "Have You Never Been Mellow?" according to Music Labo.

Philharmonic Tours

VIENNA—The Vienna Philharmonic Orchestra opens its next tour with two concerts in London, March 27, conducted by Claudio Abbado and Karl Boehm. Then the orchestra flies to the U.S., where nine concerts as part of the bicentennial celebrations are planned in New York's Carnegie Hall, Hartford and Ames. Conductors will be Raphael Kubelik and Claudio Abbado. Under the Kubelik baton, it will present a Beethoven program and the Abbado concerts will feature works by Wolfgang Amadeus Mozart, Anton Webern and Richard Strauss.



GOLDEN DIAMOND—Neil Diamond, who was making his first tour in more than two years, was presented two Gold records by A. William T. Smith, managing director of Australian Record Co. Ltd., the CBS subsidiary there. Diamond thus has a combined total of 27 gold disks for his two albums, "Jonathan Livingston Seagull" and "Serenade."

U.K. Publishers Bid To Takeover Mech Rights Org.

Continued from page 1

step nearer a British adoption of the system whereby publishers handle their own mechanical collection. In the U.S., collection is by the Harry Fox office, which was bought out some years back by the National Music Publishers' Assn.

The formal offer for the copyright societies 17 shareholders—with publishing houses Keith Prowse, Cramer, Novello, Lengnick, Schott and Harmonic principal holders—was accompanied by a letter from MCPS chairman Leslie Abbott recommending acceptance of the terms.

And one particularly persuasive argument put to the shareholders was the possibility that a turndown of the bid could result in the publishers establishing their own competitive mechanical right society.

Dick James, president of the publishers' group says of the bid: "This could add up to one of the most exciting moves in the U.K. music industry for years and years. It could provide the Music Publishers' Assn. with a real opportunity to gain teeth."

"While there is no doubt the MCPS has done an excellent job, there is also no doubt that this is surely the time for the copyright owners themselves to take control over mechanical collection."

Should the bid be successful, then Bob Montgomery, former managing director of Chappell U.K., will become MCPS administrator and Leslie Abbot and MCPS managing director Bert Pratt will be invited to continue in a consultative capacity. Pratt was, in any case, due to retire in June this year.

At present, about 50% of the mechanical royalties paid by U.K. record companies go directly to the publishers. Many MCPS contracts with publishers exclude collection from the nine major record companies, leaving the society to collect from smaller companies, and from radio, television and cinema users.

If the takeover is successful, and betting is that it will be, then it would transfer MCPS into a non-profit-making body. In fact one of the main objections to MCPS in the past has been that it is a profit-making organization, despite the fact that dividends to shareholders have been well below 1% of turnover.

Abbott says: "But we have built a considerable financial surplus for MCPS. We regard ourselves as being simply trustees of other peoples' money, so we take great care to protect that money. By good house-keeping, we have made full allowance for reserves to cover future

mechanization, delapidations and so on."

It is generally accepted by publishers that the MCPS operating costs at around 12% of turnover have been extremely favorable, particularly when compared with other mechanical collection societies in Europe. But Dick James feels that it could well be that, if the deal goes through, it would be possible to reduce operating costs still more, by means of a greatly expanding membership and by increased efficiency.

"We would hope to have a situation where many major publishers who now make their own mechanical collections would put them into the hands of a newly constituted MCPS."

But the deal would rule out, if successful, any question of the Performing Right Society merging with MCPS to form a monolithic performance/mechanical right society, comparable with, say, GEMA in Germany, or SACEM in France.

And James says that in any case he would hope to see an increase in the mechanical royalty rate in the U.K., perhaps to double the current rate. "That is not just out of consideration for publishers, but for composers who really deserve an increase."

Royalties Set By Computer

LONDON—Chrysalis and the Computer Management Group here are working together to calculate the record company's royalty payments and are making a similar program available to any company which wants to follow suit.

The decision to give the complex task of working out royalties and copyright fees due to artists, composers and publishers to a computer was taken by Chrysalis toward the end of 1975.

In the end Chrysalis group accountant Paul Hutchinson settled on CMG Computer Management Group (Southern), based at Croydon, in South London.

Information about songs, artists, writers and publishers is held in the computer's memory and when record sales information is added, the machine calculates the right rate for the various parties. Hutchinson says it is particularly valuable when working on overseas royalty statements.

Now CMG is offering the same confidential service to other record companies.

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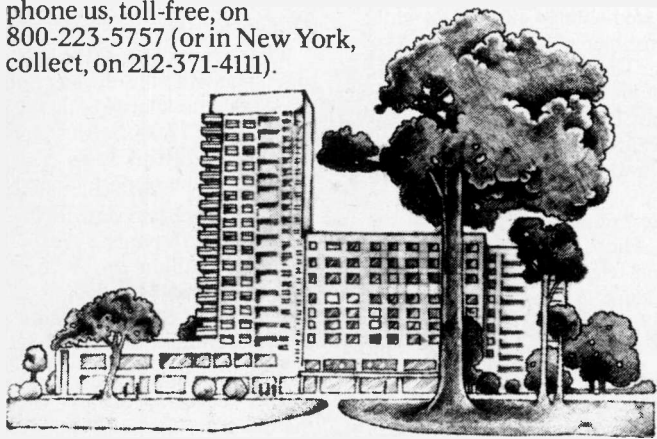
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International Briefs

LONDON—The British Phonographic Industry has suggested to the record industry that any spare space on album inner bags should be used to display information about how the consumer can best protect his record. This suggestion comes at a time when companies are basically thinking about placing advertising matter on the bags. Geoffrey Bridge, director-general of the BPI, warns against companies using the inner sleeve as an advertising vehicle, unless it be for advertising other product available on the label. He suggests that certain artists would object to records carrying advertisements for football clubs or soft drinks or whatever. Bridge recalls that while he was with EMI here as managing director several years ago he received complaints from retailers when EMI advertised Miners make-up range on singles sleeves. The dealers said then they were not in business to advertise cosmetics.

★ ★ ★

LONDON—Virgin Records here is mailing 12-inch singles to discotheque operators and radio stations round the U.K. in an attempt to cash in on the success of Mike Oldfield's chart single "In Dulce Jubilo" and to diversify the label interests. Under the title "12 Inches of Disco Dynamite," Virgin is using the MIF Disco Promotion company to promote the "Get Down Boogie" single by Supercharge. And "album singles" have been produced for several other Virgin acts. Rod Symes, head of promotion for the company, says that the long-playing single gives far better sound reproduction than the conventional seven-inch disk. "Virgin itself is trying to diversify and has been sending out singles which are purely for the disco and radio market—just intended to make life a bit easier for the disk jockeys. Instead of having to listen right through an album for the popular fragment, it's picked out and put on a single."

★ ★ ★

LONDON—Promotional campaigns for jazz catalogs are being lined up here by A&M and Anchor, both companies aiming at specialty outlets. And A&M marketing is in support of the company's new Horizon label, with Anchor promoting its Impulse repertoire, initially launched last fall. Alan Wade, in charge of sales and marketing at Anchor, says that ten albums, including titles by John Coltrane, Duke Ellington, Charlie Mingus and Pharoah Sanders, were being pushed in addition to the several Impulse albums already on the market. The campaign is intended to establish Impulse as a major label here. Wade says: "We're releasing these albums because there is such import demand for them and many specialty shops were ordering them direct from the States. There is definitely a growing interest in jazz here and we expect the Impulse catalog eventually to amount to more than 100 titles." Mike Deane, marketing manager at A&M, says Horizon is to be launched as a high-quality series, with five albums by Thad Jones and Mel Lewis, Dave Liebman; Dave Brubeck and Paul Desmond; Jim Hall; and Sonny Fortune.

★ ★ ★

PARIS—Charles Aznavour acted as Raquel Welch's interpreter when she gave her first press conference here. But most of the questions concerned sex rather than her three nights of shows at the Palais des Congres. After the conference she

taped a television show with Aznavour, who included many of his own songs, plus one specially written for the American actress. Generally speaking, her stage show was considered a success, though reviewers referred more to her figure and dresses than to her vocal performance. The view was that her voice is pleasant even if her selection of songs was very poor. One critic said: "Perhaps this is why she has never recorded."

★ ★ ★

PRAGUE—Benny Waters, former member of the King Oliver Jazz Band and sideman in many other historic American outfits, now living in Paris, recorded an album for Supraphon here, backed by the Prague Traditional Jazz Studio band. He also played to a crowd of over 1,000 in Prague's Smetana Hall, accompanied by another Prague traditional band, the Classic Jazz Collegium, and he jammed at the Reduta Jazz Club. Waters' visit was so successful that the Pragokonzert Agency is planning similar engagements for him in Czechoslovakia and the Czech Jazz Association is considering inviting him as guest artist for the Prague Jazz Days, to be held at the end of March. This would make him the first foreign artist to take part in this jazz festival which, until now, has been open to local jazzmen only.

★ ★ ★

PRAGUE—Polish jazz-rock group BSS played to two capacity houses in the Prague Music Theatre, a 1,500-seater. It was the first rock-type presentation there and its success may well lead to similar events in future. The promoters, a small agency which also runs a jazz-rock club in suburban Prague, plan to book more foreign groups in this field. Contracts are finalized through the Pragokonzert agency. Though rock fans are keen to support this kind of presentation, the feeling is that the fees demanded by top acts from the West will be prohibitive.

★ ★ ★

MOSCOW—The second performance of Scriabin's "Prometheus," or "Doom Of Fire," was held here in the Rossiya concert hall, and it included the color-music system—the "tzvetomuzyka." This system, created by engineers K. Leontiev and G. Berditchevsky, was designed specifically for the Rossiya hall. The production was performed by the Central Television and Radio-Symphony Orchestra, under K. Ivanov.

★ ★ ★

ZURICH—Despite the fact that Switzerland has three official languages, French, German and Italian, the local vocal group Peter, Sue and Marc will perform their Eurovision Song Contest entry in English. It is called "Djambó-Djambó" and was written by the trio, who won the Swiss Eurovision finals by an overwhelming majority. They presented the song in German in those finals, according to national regulations. But a loophole in the regulations refers only to the national contests, not the full Eurovision event. That gap allows them to sing in English on the actual event, providing the advantage of using the international language of pop. Swiss television authorities are not happy with this situation but, in the interests of fair play, have decided to let Peter, Sue and Marc go ahead in English. The German-speaking trio, contracted to Metronome, represented Switzerland in the 1971 Eurovision Song Contest, held in Dublin. Then they sang in French, and finished 13th.

LONDON

Wilde Rock, the company syndicating promotional tapes to 350 record shops in the U.K. and with prospects of adding a further 400, is to expand into European record promotion area, setting up an office in Germany and operating through Scandinavia in partnership with a distribution company there.

Power Exchange has become the first U.K. licensed label to sign direct with EMI Electrola's new MFP/Emidisc operation in Europe, on a marketing, distribution and pressing deal and it will give Power Exchange its own label identity in Germany, Austria, Switzerland and Scandinavia. . . . Tania Motown planning April release of a new Diana Ross album of nine tracks from the singer, following trade confusion of the "Mahogany" soundtrack LP which featured her on only one track.

Barry Ryan has split once again from twin brother Paul and has signed with Bell here, his first single in two years being "Judy," dedicated to Judy Garland. . . . CBS signed Cardiff-based Lone Star to a five-year worldwide pact, with a debut album for June release.

Winners of Pye's annual sales competitions for area salesmen now rewarded with special gold disks instead of the original statuettes. . . . Heavy promotion for 50 top-selling black music titles from Precision Tapes, including product from Barry White, Gladys Knight, Curtis Mayfield and Isaac Hayes. . . . RCA distribution depot in Manchester closed down last week, with the loss of some 30 jobs, product now going through the Birmingham depot.

Believed to be detailed soon: new recording contracts for John Lennon and Ringo Starr. . . . Promoter Mervyn Conn claims current U.K. tour by Slim Whitman will gross more than \$400,000. . . . Comeback bid by Mary Hopkin on husband Tony Visconti's Good Earth label, on revival of the Edith Piaf oldie "If You Love Me" and by Billie Davis, who hit big with "Tell Him" in the Beatle-boom days, on United Artists, produced by her husband Alan David.

Publicity man Norman Divall has left Tony Barrow International here. . . . Great interest from U.K. record companies in Lyle Mays, Woody Herman's departing pianist, much praised by the critics here. . . . Surprise chart entry: a slang-studded reggae number "Dat," by Pluto Shervington. . . . 13-week networked television series for Arrows here. . . . Follow-up single to Top 10 hit "Answer Me" for Barbara Dickson is the Curtis Mayfield song "People Get Ready."

John Menzies Cassette and Cartridge Club, which gives a 10% discount on any pre-recorded tape product, celebrating its first anniversary. . . . First-ever visit this month by KUDU/CTI artist Grover Washington. . . . Who's Pete Townshend describing the new Dion album as "a 100% masterpiece."

The Three Degrees, celebrating their 10th show-biz anniversary, here for an April week (12-17) at the London Palladium. . . . Andy Williams in for series of promotional shows, including radio and television. . . . Revival of interest here in Roy Orbison, with re-release (Monument) of two of his golden oldies, "Only The Lonely" and "It's Over."

Apart from Orbison, other from-the-vaults CBS two-sided revivals include product from Johnny Cash, Dylan, Marty Robbins, Simon and Garfunkel in the Hall Of Fame series. . . . Knock-out performance from Caterina Valente at the Palladium here on a SRO Sunday concert gig, but earlier dates had to be cancelled because the singer had flu.

Cilla Black's new album "It Makes Me Feel Good," her first in two years, recorded in both London and Los Angeles, the first time she has recorded in the U.S. . . . Phonogram International signed future-product rights to rock group Chicago for the world excluding Canada

Pirated Tapes Flow By British Customs

• Continued from page 3

Guardian on tape piracy in the Far East. It was said that the racket had reached an annual turnover of \$40 million over the past five years.

Says the spokesman: "The illegal tapes come through Customs quite freely. So long as the authorities are satisfied that proper duties have been paid, there is no action at all that can be taken. Probably many of the Customs officials don't even realize the product is illegal."

and the U.S. . . . Hugo lines here outside the Palladium when the bookings started for John Denver's short season there this month.

Latest in a long line of re-issues: Johnny Kidd's "Shakin' All Over," originally a hit in 1960, the singer having been killed in a 1966 car crash. . . . Phonogram signed world deal, excluding Canada, U.S. and Japan, with the Steve Miller Band, with major promotion following to break the act as a major international attraction. . . . Angela Baddeley, vet stage performer here, who took over the role of Hermione Gingold in "A Little Night Music," and who starred in tv's "Upstairs, Downstairs" as the cook, died after a short illness.

PETER JONES

BARCELONA

Rock group Iceberg (CFE-Zafiro) doing a concert at Madrid's Alcala theater and is currently touring universities all over the country promoting the debut album "Tutankhamen." . . . Tangerine Dream (Ariola) played two concerts in Barcelona and one in Bilbao, all three enormously successful.

Visit here of Afric Simone (Belter) for television and general promotion of "Ramaya." . . . Second album from Victor Y Diego (EMI), titled "A Vosotros," features their own lyrics, music, arrangement and production. . . . Catalonian singer Lluís Llach (Movieplay) sold out his three concerts at Barcelona's Sports Palace in just three hours, with crowds totalling 25,000.

Huge success here for EMI supergroup Pink Floyd, number one with the "Wish You Were Here" album, which has sold well over 80,000 copies, and also with their other albums. . . . After big chart success of Lorenzo Santamaria (EMI), with "Para Que No Me Olvides," and Miguel Gallardo (EMI), on "Hoy Tengo Ganas de Ti," both artists out touring Spain on schedules which finish in October.

Tony, one of the members of Ariola group Numbes Grises, has recorded his first solo single for the same company, the titles being "Saudade" and "Veinte Anos," but there is no question of the group splitting up.

FERNANDO SALAVERRI

MILAN

Setting a precedent in the Italian operatic and concert world, Sylvia Caduff, Swiss conductor, directed the Angelicum Symphony Orchestra as the first woman orchestral conductor here. A former student of Herbert Von Karajan, and assistant to Leonard Bernstein, she is well-known in European concert halls.

Raoul Casadei, former school-teacher who brought back old-style ballroom dancing to popularity here with his 10-piece orchestra, playing oldies, expects around a million record sales this year. . . . Claudio Villa still protesting against his exclusion from the San Remo Festival here, but in fact it was his song, "Serenade To The Bosses," which was omitted.

Fine reviews for jazz trumpeter Chet Baker on his Italian comeback tour. . . . Big success for Fred California and his orchestra at the Maroco night-club. . . . Steve Lacy and Andrea Centazzo holding jazz concerts at the Teatro Pavoni. . . . Uruguayan guitarist Omar Atria here at the Rinascente Center.

SYLVIA MANASSE

STOCKHOLM

GlenDisc artist Andy Glenmark has his single "Rock It In My Pocket" released through CBS in Germany, Holland and the U.K. . . . Woody Herman and his Thundering Herd just finished a two-week tour here and EMI is now releasing the Herman Fantasy album "King Cobra."

Sonet released first five albums in the newly-produced "Giants Of Jazz" series. . . . Harpo, with two major continental hits "Moviestar" and "Motorcycle Mama," has just recorded a follow-up "Horoscope" for EMI release this spring. . . . Jazz magazine Orkester Journalen has awarded its 1975 Golden Record to a Caprice album featuring trombonist Eje Thelin.

Gunnar Lundqvist of EMI to produce an album with trumpet-player Benny Bailey, together with Bernt Rosengren. . . . Electra now representing the Arion label, which specializes in native and folk music from all over the world, and the initial release comprises 50 albums. . . . Electra also representing the ABC label here, first releases including Rufus Featuring Chaka Khan and Isaac Hayes' "Disco Connection."

Among artists here for March concerts: the Drifters, Suzi Quatro, UFO, Chick Corea, Eartha Kitt, Steve Harley and Cockney Rebel and Gilbert Becaud.

LEIF SCHULMAN

PARIS

The French minister of education is planning a five-year musical education program for the young and it will include guidance for teachers. . . . Festival has released a double Frank Sinatra album including his top songs from the 1940-50 decade.

Sam Bennett of the Paris Bus Palladium has been awarded the Eddie Barclay "Oscar" for his radio presentations. . . . Jacques Brel adopted the name of his agent, Charley Marouani, in an effort to avoid the press when he was recently in Paris, but the play failed.

Claude Nougaro, French pop singer, gave a special Olympia recital here in aid of Amnesty International. . . . RCA has released a special Black And White volume of recordings made by Louis Armstrong during a 1947 New York concert, with Sidney Catlett on drums, the numbers including "St. Louis Blues" and "Can't Give You Anything But Love."

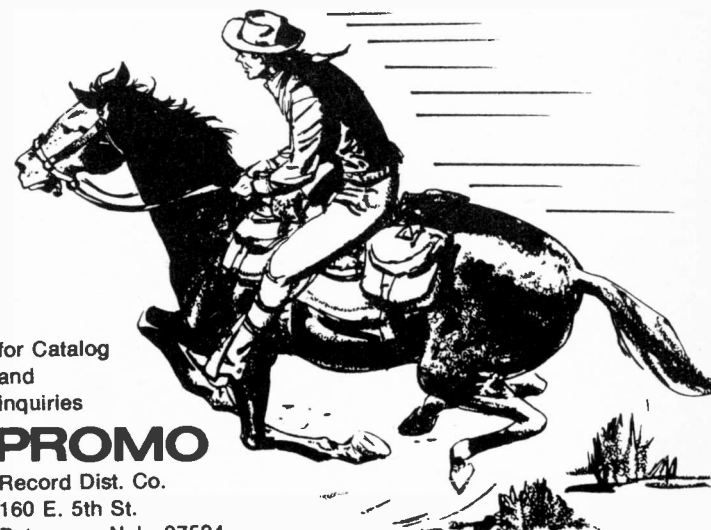
Shirley MacLaine followed Raquel Welch into the Congress Hall here on a shared bill (with Demis Roussos) unlike the earlier shows by Welch, Streisand and Minnelli. . . . Jazz concerts being organized by the newly formed Musi-

(Continued on page 62)

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Latin Edward Eyes Natl Breakthrough

By LUPE SILVA

President Joins Assn Fight For Mexican Perf Rights

By MARV FISHER

MEXICO CITY—A new campaign in "defense of composers' rights" is now being waged from the highest office in the land, vows Mexico's President Luis Echeverria.

At his last official visit before some 1,200 members, functionaries and friends at SACM's (Sociedad De Autores Y Compositores De Musica) 10th "Day Of The Composers" luncheon at the Club Lebanese last Jan. 15, President Echeverria made it very clear that he was behind their fight to garner more recognition and returns for their works.

"In fact, I will go so far as being 'your attorney' in this struggle from this week forward," declared the President. He later invited Consuelo Velazquez and Carlos Gomez Barrera, president and secretary general of SACM, respectively, among others, to pay an official visit to the Presidential Palace to discuss in detail all of the problems.

"You have the right within your own country to lay claim to the just results for your works," Echeverria continued. "Within a complicated international situation, where there are conflicts of laws and interests, you also still have a right to just and fair returns."

Gomez Barrera had previously inferred that there were certain sectors—apart and within organs of the government—which were not complying with the laws. His lengthy speech appealed for improvement of this situation, "and we hope that you will understand and join us in this struggle, Mr. President."

President Echeverria, during his speech, humorously aside: "I want it clearly understood that I'm not looking for clients after I leave office (Dec. 1) this year. But I will listen and do these things for you as your friend."

On the dais, Echeverria was joined, in addition to Mrs. Velazquez and Gomez Barrera, by members of his cabinet, among them Secretary of Government Mario Moya Palencia and Secretary of Education Victor Bravo Ahuja.

Gomez Barrera, earlier in the event, received applause for more than a minute when he told the gathering that President Echeverria was one who understood the problems and would "join us in the fight." He carefully outlined the inequities in the attempts to receive better and more royalties for the Society and its members.

Towards the end of the luncheon, President Echeverria presented a gold medal to Mrs. Velazquez for the one million pesos (\$80,000) her songs have brought into the coffers of SACM over the past 10 years. Posthumous recognition for similar accomplishment was also paid to Augustin Lara, Alberto Dominguez and Jose Alfredo Jimenez.

Receiving plaques for recent award-winning songs were David Sano, Felipe Gil and Jorge Garcia Cantil. Gil triumphed in the OTI festival in Puerto Rico with "La Felicidad" while the latter was a winner at Japan's International Festival with "Lucky Man" via his group "Mister Loco."

During the course of the entire afternoon, the Villafontana Strings, under the direction of Roberto Perez Vasquez, interpreted the songs of some of Mexico's finest composers over the years—Lara, Armando Manzanero, Dominguez, Gabriel Ruiz, Alvaro Carrillo, Gonzalo Curriel, Mario Ruiz Armengol, Mrs. Velazquez, among many others. All received credit after each medley.

CORPUS CHRISTI—Intent on achieving national recognition, a major Texas Latin artist, Jimmy Edward has embarked on a promotional campaign which could set a precedent for the Texas Latin music industry.

Such a campaign recognizes that a national break, while not impossible, could be costly in terms of money, time, and frustration: Thus, the initial phase of the campaign will be directed at establishing the artist firmly within the Chicano Latin market.

Edward is a vocalist for The Latin Breed. He and The Latin Breed have for the past several years been a successful combination not only in recordings but also in the area of live presentations. Their four LPs for GC Productions are a strong force on that label's catalog. The group

has also had some solid bookings on the West Coast, the Midwest, Florida, and the best spots on the Texas circuit.

In line with his goal of seeking national attention, Edward recently recorded his first solo album. Within less than a month from its date of release, the album reached the top of the Texas Chart in Billboard (Feb. 7). The LP is done chiefly in English. Its strong showing in the Texas market should prove helpful to the campaign, which had already allocated a budget for buying radio and tv time, as well as newspaper ads.

Edward's campaign will be spearheaded by radio and tv personality Henry Pena, a veteran of some 15 years on the Texas entertainment scene.

Pena plans to apply techniques which have heretofore not been used in the Texas scene, as well as some innovations of his own, in conducting Edward's personal management. For one, he plans to isolate Edward from areas conducive to bad public relations, such as financial dealings with booking agents and promoters.

"When he arrives in town," says Pena, "there will only be one thing on his mind—a good performance. Between performances, he and the other members of his band will continue working on their image—signing autographs, talking to deejays and the news media, etc. I will take upon myself the task of handling whatever unpleasant situations come up."

Bookings are a major source of income for Texas musicians. The circuit, developed quite well over the past decade, not only includes the

state but highly lucrative areas such as Chicago, California, and Florida.

Pena plans to work each of these areas with intense promotion, including advance campaigns and pre-taped and pre-written publicity.

"We do not want to catch ourselves in a 'what if' situation once the event is over," says Pena. "Advance promotion is highly important."

"I look at it this way, every time we come back to a new town there are a number of persons who have just turned eighteen and given permission to go to their first dance. There are a number of other persons who have just had a birthday, an anniversary, or any other important reason for going to a dance. We want to reach all these people with our campaign."

Edward will continue recording for Manny Guerra's GC label, backed by his own nine piece band. He points out that it was Guerra who first suggested the idea of an English language album. Guerra is one of the top producers on the Texas scene and once directed a group called the Sunlows who attained national prominence with their recording of a polka titled "Peanuts."

At this stage of the game, Edward's campaign stresses that he will be enjoying the best of both worlds. He will continue riding the wave of popularity on the Texas scene, where he has done rather well, while setting his sights on that national break or that "lucky" invitation to Las Vegas.

"I'm a salesman," states manager Pena, "and a highly successful one. I believe in my product and I believe in myself. I like the challenge."

SACM FEES UP 15% IN 75

MEXICO CITY—Official gross collections by Mexico's performing rightsagency, SACM, for 1975 shows an increase of about 15% over the previous year, according to figures released this month.

The amount for the January to December period just concluded was 54,000,000 pesos (\$4,320,000) in comparison to the previous 48,000,000 pesos (\$3,840,000). The figures for 1973 were 36,000,000 pesos (slightly under \$3,000,000).

Of the entire amounts, about 40% are credited to Mexican copyrights.

Latin Scene

NEW YORK

Interesting situation cropped up here the weekend of Feb. 29. . . . Sandro, one of the top-rated Latin singing stars appeared in concert for two shows at the Felt Forum. The promoter of the concerts was Charlie Tarrab, an Argentine patriot of Sandro, who is the distributor for Fania Records in Puerto Rico. The only thing is that the singer does not record for Fania. He records for a label distributed here by Caytronics, a strong Fania competitor. Everything worked out okay because the concerts were a success and Caytronics helped in dealing with the press and arranging for a cocktail party at the Argentine consulate, and Rafi Mercado also helped with the promotion.

A lot of excitement building up for the Fania All-Stars concert at Madison Square Garden on March 20. . . . Puerto Rican bombshell, Iris Chacon (Borinquen) had huge success in theater circuit here during President's Day long weekend. . . . Her song "Tu Boquita" from her recent album also doing well. . . . Speaking of bombshells, if you get a chance, take a look at the jacket of the latest Sara Montiel (Al-Hambra) album. There is no doubting she is a female. . . . Alhambra doing quite well with both labels, A1

(Continued on page 61)

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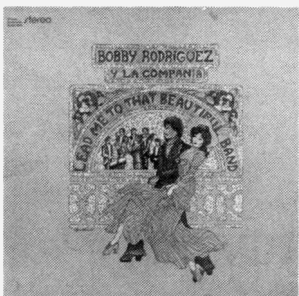
TOP ACES—Special Assistant to the Mayor of New York City for Special Projects, Jose Erazo (center) chats with incoming president of the Hispanic Entertainment Writers Association (Asociacion de Cronistas de Espectaculos—A.C.E.) Fernando Campos (left) while outgoing president Ramon Plaza smiles for the camera. Scene took place following swearing in ceremonies of new officers of the association where Erazo performed the honors.

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Billboard SPECIAL SURVEY For Week Ending 3/6/76

Billboard Special Survey Hot Latin LPs™

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IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LATIN BREED Memories, GC 119	8	TORTILLA FACTORY Made In America, FLP 4073
2	LOS CLASICOS Roberto Pulido, GC 121	9	LATIN BREED U.S.A., GC 115
3	COSTA AZUL Crema De Cumbia Con El, NVL 309	10	CARLOS GUZMAN Volume IV, FLP-4072
4	LOS UNICOS Todavilla, UNL 1006	11	FREDDY FENDER She Thinks I Still Care, ARV 1030
5	ROYAL JESTERS The Band, GC 118	12	LITTLE JOE Brown Stuff, Buena Suerte 1054
6	MONSANTO In The Mood, Chicano CH 5001	13	VICENTE FERNANDEZ Para Recordar, Caytronics CYS 1450
7	LOS KASINOS El Poderoso, UNL 1007	14	RENACIMIENTO '74 Renacimiento '74, RM 1004
		15	LOS TERRICOLAS Una Carta, DL 8200

IN CHICAGO

1	CAMILO SESTO Amor Libre, Pronto Pts 1014	8	JUAN GABRIEL Con El Mariachi, Arcano 3283
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	9	LOS BABYS Como Sufró, Peerless 1769
3	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	10	HECTOR LAVOE La Voz, Fania XSLP-00461
4	ROSENDA BERNAL A La Edad de 14 Años, Latin International 5036	11	LOS FREDDYS Epoca De Oro, Peerless 1041
5	EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120	12	CORTIJO El Bochinche, Coco Clip-117
6	LOS DIABLOS Mexico Ex, Latin International Diis-2037	13	JULIO IGLESIAS El Amor, Alhambra 23
7	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	14	MORRIS ALBERT Dime, Audio Latino 4085
		15	CELIA & JOHNNY Tremendo Cache, Vaya XVS 37

Latin

Fania Price Hike Slows Stars Sales

• Continued from page 6

not ready for a regular \$6.98 product line—that's just too much money," one one-stop says.

Fania promotion director Alex Massucci says the drop in sales for the Harlow record could be due to what he calls "picking the wrong cut to release as a single. I can't believe that the drop in sales for a giant like Larry Harlow can be attributed to the dollar increase. The thing is that when you pick the wrong single in this market it hurts. But those are the breaks you have to live with."

Other sources close to the Fania operation say that the pressing orders for the higher priced line product have been well below the norm for such stars. "Usually the first run for Pacheco or Harlow is 10,000 and they follow up with 5,000 lots. But this time the first order was around 5,000 and the subsequent orders have been 1,000 or less."

Fania would not officially confirm the press orders although it did admit that the calls were not as heavy as expected for those releases.

"What happens is that some of the dealers get scared off because of the price and order in small quantities. But the fact of the matter is that they have to keep coming back," says Alex Massucci.

However, according to several dealers they are not coming back as often or for as much product as normal. "We know there was going to be a problem with this latest price rise," says one dealer. "We tried to tell Joe Banner at R&J, the Fania distributor, to tell Jerry to stop it but I guess he didn't have much success."

When Fania announced its price rise in December, claiming its costs were competitive with American product so its prices should be also, Banner admitted he was not sure of the timing on the move and said he had cautioned against it.

Other major label executives have reacted with a "told you so" attitude. They had waited to evaluate the Fania experience before moving with their lines. However, now they all claim that they had warned Massucci not to go ahead with the price rise.

Massucci maintains that "the person who goes into a store to buy a record won't buy another record just because it's a dollar cheaper. He knows what he wants."

"He may not buy another record because it's cheaper," says Johnny Hertas, an upper Broadway retailer. "He just won't buy any record at all."

The problem with that, Huertas contends, is "the bad taste it leaves in the mouth of the customer. He tends to blame the price on the retailer and we end up losing a customer for our other products. That's why we're almost better off not carrying the higher priced Fania stock."

Latin Scene

• Continued from page 60

Records distributed by Auditora and the parent label distributed by Casino.

Louie Ramirez (Cotique) walking around his office at the Fania complex with huge grin as a result of smash impact of his disco single "Salsa" which has already been picked by two local major radio stations. ... Wait until the album comes out with my particular favorite cut "Laura."

Canada

Anka & BTO Lead Awards Nominations

By MARTIN MELHUISE

TORONTO — The Canadian Academy of Recording Arts and Sciences has released the nominations for this year's Juno awards which will be presented on March 15 as part of a live 90 minute television special on the CBC network in Canada.

Nominations in all categories except for recording engineer of the year and album graphics of the year are nominated on the basis of audited sales figures. Based on the nominations the members of CARAS vote to decide on the eventual winners. All figures are audited by Thorne and Riddell, an independent accounting firm.

The new category of recording engineer of the year is voted on by members of the Canadian Independent Record Producers Assn. and album graphics of the year are voted on by a panel of judges which includes record retailer Sam Sniderman; Terry O'Malley, the president of Vickers and Benson, an advertising agency; Allan Fleming, a

graphic designer; and David Mirvish, an art gallery owner. Nominations in this category are to be announced on Monday (Mar. 1).

The voting will culminate on March 15 with the presentation of the Juno awards at the Ryerson Theater in Toronto. The presentations, which will be hosted by John Allan Cameron, will be televised starting at 9:30 p.m. taking advantage of prime viewing time.

The show will include live performances by Gino Vanelli, Suzanne Stevens, Michel Pagliaro, Carrol Baker, Valdy, Heart and others.

David Clayton Thomas, who is still lead singer of Blood, Sweat and Tears, despite the recent rumblings that he might be leaving the band, will fly in to do the show with the group following their appearance at the Caribe Hilton in San Juan, Puerto Rico.

Bachman Turner Overdrive will appear on the show on film. Joni Mitchell is also tentatively scheduled to make an appearance.

The Juno award nominees, in their various categories, are: best selling Canadian album—Paul Anka, "Feeling"; Bachman Turner Overdrive, "Four Wheel Drive"; Beau Dommage, "Beau Dommage," April Wine, "Stand Back" and Harmonium, "Les Cinq Saisons."

Best selling Canadian single: Paul Anka, "I Don't Like to Sing Alone"; Bachman Turner Overdrive, "You Ain't Seen Nothing Yet"; Hagood Hardy, "The Homecoming"; Homemade Theater, "Santa Jaws"; and the Stampeders, "Hit The Road Jack."

Canadian female artist of the year: Charity Brown, Joni Mitchell, Anne Murray, Suzanne Stevens and Sylvia Tyson.

Canadian male artist of the year: Paul Anka, Jeanne-Pierre Ferland, Gordon Lightfoot, Murray McLauchlan, Gino Vanelli.

Canadian group of the year: April Wine, Bachman Turner Overdrive, Beau Dommage, Harmonium and the Stampeders.

Canadian composer of the year: Paul Anka, Randy Bachman, Myles Goodwin, Hagood Hardy, Terry Jacks, Robert Leger, Murray McLauchlan, Mollin Savath and Mollin, Smith and McQuire and Gino Vanelli.

Best new Canadian female artist: Tricia Dahlquist, Lisa Hartt, Shawn Jackson, Robin Moir and Sylvia Tyson.

Best new Canadian male artist: Bim, Raoul Duguay, Lewis Purey, Dan Hill and Bruce Miller.

Best new Canadian group: Aut 'Chose, Bond, Heart, Maneige and Myles and Lenny.

Best selling international album in Canada: Freddy Fender, "Before The Next Teardrop Falls"; Elton John, "Elton John's Greatest Hits"; Paul McCartney and Wings, "Venus and Mars"; Pink Floyd, "Wish You Were Here" and Cat Stevens, "The Best of Cat Stevens."

Best selling international single in Canada: Carol Douglas, "Doctor's Orders"; Vickie Goodman, "Mr. Jaws"; K.C. and the Sunshine Band, "That's The Way I Like It"; Shirley and Company, "Shame, Shame, Shame"; and The Captain and Tenille, "Love Will Keep Us Together."

Canadian country female artist: Carrol Baker, Susan Jacks, Patti MacDonnell, Anne Murray and Sylvia Tyson.

Canadian country male artist: Stompin' Tom Connors, Tommy Hunter, Murray McLauchlan, R. Harlan Smith and Jimmy Arthur Orde.

Canadian country group: The Carlton Showband, Family Brown, The Four Ways, Mercury Brothers and Bob Murphy and Big Buffalo.

Canadian folk singer: Stompin' Tom Connors, Gordon Lightfoot, Murray McLauchlan, Joni Mitchell and Valdy.

Canadian instrumental artist: Leona Boyd, Francois Dompierre, Andre Gagnon, Hagood Hardy and Moe Koffman.

Canadian producer: Mel Shaw, Robert Morten, Peter Anastasoff, Randy Bahman, Myles Goodwin, Michel LaChance, Fred Mollin and Andrew Hermant.

Canadian recording engineer: Michel LaChance, Mark Smith, Dave Green, Ian Terry, Peter Burns, Mike Slicker, Rolf Henneman, Alan Thorne, George Semkiw and Don Geppert.

Music Rights Agency Begins Service Apr. 1

• Continued from page 4

Music, a division of MCA Canada, Ltd., W.H. Brubacher, of the Waterloo Music Co., Ltd., W.J.I. Croombs of Boosey & Hawkes (Canada) Ltd., Al Mair, of the Attic Publishing Group and W.R. Stephens of the Frederick Harris Music Co., Ltd.

To avail themselves of the services of the new organization, users will have to apply to the agency for a license to reproduce a copyright work mechanically, by synchronization or by reprography and the agency will process the license on behalf of the publisher. At that point, the agency will collect the agreed fee from the user.

The agency will account for and pay fees to the publisher. Currently the plan is that these fees will be reported and paid quarterly. There will also be periodical audits of the books and records of the users by the agency.

A permanent index of existing and new titles is being established to enable the agency to quickly identify a work. The index will contain all pertinent information including sub-publication agreements and all other details required to efficiently administer the reproduction rights of each title.

With regards to infringement of copyright, the agency may initiate legal action with the consent of the publisher.

An exchange of information with all foreign agencies and societies is planned by the agency so that fees can be collected from abroad for the use of agency administered Canadian compositions.

The agency will act in Canada for all affiliated publishers, both Canadian and foreign and will act throughout the world for all affiliated Canadian publishers who request the service.

Outside of Canada and the U.S., the agency will operate through the services of societies and agencies constituted in each country.

All monies collected will be distributed to affiliated publishers after the deduction of a 5% commission to cover overhead costs.

Franco Colombo, the president, says: "While efficient and well artic-

Mel Shaw Opens a Corner Store Label

TORONTO—Mel Shaw, the president of Music World Creations, manager of the Stampeders as well as president of the Canadian Academy For Recording Arts and Sciences, has launched a new label to be known as Corner Store Records.

The label, which will be distributed by Quality Records in Canada, will debut with album and single product from Christenson, a five-piece country-rock act. The band, which was formed around brothers Terry and Peter Christenson, gained initial recognition in Canada via college and universities. The band also appeared on the Stampeders' recent Quadraconcert tour of Ontario.

They are currently represented on the charts with a single entitled "Loner." The album entitled "First Visit" is comprised completely of original material by the Christenson brothers and contains six songs from the feature documentary film "Northern Express" which placed fifth in the running for Documentary of the Year at the 1975 Canadian Film Awards in Niagara-On-the-Lake, Ontario.

ulated organizations have for many decades been operating in Canada for the administration of performing rights on a national and international scale, no similar organization has ever existed in our country in relation to reproduction rights."

"In contrast, in practically every other major country in the world, large and well organized societies or agencies have been successfully operating in this particular field for many years.

"Almost nine months following our constitution were devoted to internal organization. Thanks to considerable financial resources put at our disposal by some of the larger Canadian music publishers, the competent advice of their executive officers and the generous technical help of the Harry Fox agency, we are ready to offer our services as of April 1, 1976."

From The Music Capitals Of The World

VANCOUVER

Singer/songwriter Valdy kicked off a six-week Canadian tour in Victoria February 14. His new backing musicians, collectively called **The Hometown Band**, are Shari Ulrich, Claire Lawrence, Geoff Eyre, Dave Sinclair and Peter Elias—the same personnel have been working with him at Vancouver's Little Mountain Sound Studios on tracks for a new A&M album scheduled for simultaneous American and Canadian release in late April. ... Murray McLauchlan will visit the west coast in late February to tape a CBC tv special at Vancouver's new Regional Broadcasting Center. The 60-minute showcase will be aired nationally in the fall.

Singer-composer Pat Rose's theatre musical Jubalay will be produced in London, Ontario in late spring, with Dean Reagan directing. The radio rights for Rose's new project, Olympiad, which he has composed in conjunction with Richard Ouzonian, have been bought by CBC, and the show will be taped in Vancouver in the second week of March for airing early in the summer. ... Tommy Banks' Century III Productions has taped four pilots in Vancouver for an afternoon talk show to be nationally syndicated for television. Guest hosts were Milton Berle, Frank Gorshin and George Carlin. ... Legend Records artists Trooper will record a second album in Toronto in March. The group, currently on tour in the U.S. with Bachman-Turner Overdrive, is also slated for a Canadian tour with Rush in July.

Mushroom Records' Heart has signed a management deal with Seattle promoter Ken Kinneer. Kinneer is owner and proprietor of Albacross Productions, a major northwest agency. ... The Irish Rovers, who recently completed a short but very successful series of dates in Japan, recorded a new K-Tel album at Can-Base Studios in mid February. Produced by veteran Bud Dant, the album is for Australian release, and will be out for Mother's Day. ... London Records' Sweeney Todd, who have caused a stir on the west coast and with several U.S. majors, will release a second single, Roxy Roller, February 27. ... Bruce Cockburn, whose following has been almost exclusively Canadian for several years, is reportedly stirring up considerable interest in the Portland, Oregon market. A major promotion is being undertaken there by Vancouver's International Promotion Consultants and Portland's KINK-FM and KPC-AM to push Cockburn's product there, concentrating on a new album release called Joy Will Find A Way. The album, on True North Records, is being ordered direct from Canada. ... Electric Light Orchestra, who opened an extensive North American tour in Vancouver February 4, were presented in mid-concert with a Canadian gold record for Eldorado by United Artists Alan Mathews. Eldorado was the first album from ELO to go Canadian gold. JEANI READ

Billboard Hits Of The World

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International From The Music Capitals Of The World

Continued from page 59
cal Information Centre include Lee Konitz in March and Gil Evans in September.
HENRY KAHN

VIENNA

A 35% turnover in business for Ariola in Austria has been reported for 1975 and in the coming year the company is to increase promotion in the music cassette field. . . . Frank Zappa and the Mothers of Invention (Discreet) here for a concert in the WIG-Hall.
New promotion manager of Amadeo is Reinhard Ploil. . . . CBS had a February release of the single "Night Express 10:30" by its best-selling artist from the pop field, Goldie Ens. . . . More than 10,000 sales for "Lady Bump" (Jupiter) by Penny McLean, also of Silver Convention, in Austria.

Polydor artist Michael Heftau touring Austria in April with performances in Vienna, Graz, Villach, Innsbruck, Feldkirch, Salzburg and Linz. . . . The Austrian division of Germany's Bellaphon company now has the distribution rights of French label Deesse, of which the best-known artist is Austrian-Romanian Gheorghe Zamfir. . . . And Polydor has taken over the distribution rights of the Capricorn label, first releases under the deal coming through this week.

Concerts here by Udo Jurgens and Shirley MacLaine in the 2,000-seater Vienna Konzerthaus and in for concerts this month (March): Gilbert Becaud, Soft Machine, Wolfgang Ambros and Georg Danzer, and Marek and Vacek. . . . Austrian pop singer Peter Cornelius (Polydor) giving a concert in Israel, and Georg Danzer (Ariola) and Wolfgang Ambros (Bellaphon) follow through to the same country.

"Paradise Lost," the new work of Polish composer Krzysztof Penderecki, to have its premiere in Austria in May, 1977, and that will be the first performance of this opera in German-speaking territories. . . . During this year's festival "Musical Summer," the Budapest Philharmonic Orchestra and the Prague Symphony Orchestra will take part.
MANFRED SCHREIBER

MILAN

La Scala artist Katia Ricciarelli scored an overwhelming success at the Trieste Opera House as Violetta in the Giuseppe Verdi opera "Traviata," under the direction of Giancarlo Menotti, with special adaptation by Luciana Damiani.
Internationally-known impresario Remigio Paone received the coveted citizen award "La Madonnina" for dedicating more than 50 of his 77 years to the promotion of Italian talent and culture, the award being handed over at the Palace of Congresses in Milan.
Cellist David Wells held a concert at Milan's United States Information Center, presenting a program of Bach music.
At the Piccola Scala, pianist Antonio Ballista and the Haydn Orchestra of Trento and Bolzano, directed by Marcello Panni, gave a concert of the works of seven modern Italian composers, including Luciano Berio, Sylvano Bussotti, Aldo Clementi, Franco Donatoni, Paolo Castaldi, Salvatore Sciarrino and the director himself, Marcello Panni, as well as the works of Nicola Castiglioni originally presented in 1959.
Pop singer Mina, whose latest PDU album is high on the charts, has again turned down dates in the U.S. because of her fear of flying. . . . Newest big-selling voice in the Italian scene is Francesco De Gregori, with his RCA album "Rimmel. . . ." Conductor Piergiorgio Farina enjoying big success here with his romantic album "The Godfather Part II." . . . Cabaret at the Derby Club, birthplace of many Italian comics, has Armando Celso, Franco Visentin, Pietro Brambilla, Bill Dardes, plus Cino Bottelli with Franco Maldera.
Gomi Kramer, composer, orchestra leader, television personality, co-ordinated a spectacular benefit for the Cerebral Palsy Association at the San Babila Theatre, with Enrico Intra, Bruno Lauzi, Lino Petruno, Franca Mazzola, Umberto Balsamo, Luciano Beretta, Carlo Villa, Lucio Nanni, all working to a very generous contributing audience.
SYLVIA MANASSE

JAPAN

(Courtesy of Music Labo)
*Denotes local origin
As of 2/23/76

- This Week
- 1 OYOGE TAIYAKI KUN—Masato Shimon (Canyon)—(Fuji)
 - 2 FANTASY—*Hiromi Iwasaki (Victor)—(NTV)
 - 3 MOMEN NO HANDKERCHIEF—*Hiromi Ohta (CBS/Sony)—(Watanabe)
 - 4 KOI NO YOWAMI—*Hiromi Goh (CBS/Sony)—(PMP)
 - 5 NAGORI YUKI—*Iruka (Crown)—(CMP)
 - 6 ONNA TOMODACHI—*Goro Noguchi (Polydor)—(Fuji, NP)
 - 7 ORETACHI NO TABI—*Masatoshi Nakamura (Columbia)—(Kitty, NTV, MCA)
 - 8 SHIROI YAKUSOKU—*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
 - 9 MEMAI—*Kei Ogura (Polydor)—(Kitty)
 - 10 AI NO SHIHATSU—*Hiroshi Itsuki (Minorophone)—(Noguchi)
 - 11 ANO HI NI KAERITAI—*Yumi Arai (Express)—(Alfa)
 - 12 TACHIDOMARUNA FURIMUKUNA—*Kenji Sawada (Polydor)—(Watanabe)
 - 13 MUENZAKA—*Grape (Elektra)—(NTV, Bird)
 - 14 OTOUTOYO—*Yasuko Naito (Columbia)—(JCM, Russen)
 - 15 ONNA NO JUJIRO—*Takashi Hosokawa (Columbia)—(JCM)
 - 16 HIKAGERI NO MACHI—*Pedro & Capricious (Atlantic)—(NTV)
 - 17 HANASUISEN—*Aki Yashiro (Teichiku)—(Radio Kanto Tokyo 12)
 - 18 JIDAI—*Miyuki Nakajima (Aard-vark)—(Yamaha)
 - 19 THAT'S THE WAY (I Like It)—K.C.—Sunshine Band (RCA)—(Victor)
 - 20 AOZORA HITOKIRI—*Yousui Inoue (For Life)—(Nakayoshi)

FRANCE

(Courtesy Groupement D'Interet Economique De L-Edition Phonographique et Audiovisuelle)
*Denotes local origin

- This Week
- 1 CA VA PAS CHANGER Le Monde—*Joe Dassin (CBS)
 - 2 J'ATTENDRAI—*Dalida (Sonopresse)
 - 3 JE T'AIME UN PEU TROP—*Shuki et Aviva (Polydor)
 - 4 17 Ans—*Claude Francois (Fleche)
 - 5 QU'EST CE QUI FAIT PLEURER LES BLONDES—*Sylvie Vartan (RCA)
 - 6 MALHEUR A GELUI QUI BLESSE UN ENFANT—*Enrico Macias (Phonogram)
 - 7 KISS ME, KISS YOUR BABY—Brotherhood of Man (Vogue)
 - 8 DONNE UN PEU DE TOI—*Mike Brant (Polydor)
 - 9 VIENS FAIRE UN TOUR SOUS LA PLUIE—*Il Etait Uns Fois (Pathe-Marconi)
 - 10 FRIDA OUM PAPA—*Annie Cordy (CBS)
 - 11 CHICAGO—*Frederic Francois (Vogue)
 - 12 LE BOUGALOU DU LOUP GAROU—*Carlos (Sonopresse)
 - 13 JE T'AIME TU VOIS—*Daniel Guichard (Barclay)
 - 14 TELEPHONE MOI—*Nicole Croisille (Sonopresse)
 - 15 LOVE TO LOVE YOU BABY—Donna Summer (WEA)

HOLLAND

(Courtesy of Stichting Nederlandse)

- This Week
- 1 LOVE HURTS—Nazareth (Vertigo)
 - 2 LA BALLADE—Gerard Lenorman (CBS)
 - 3 ICH BIN WIE DU—*Marianne Rosenberg (Philips)
 - 4 THEME FROM MAHOGANY—Diana Ross (Tama Motown)
 - 5 KING KONG—Jimmy Castor Bunch (Atlantic)
 - 6 GEORGIE—Pussycat (EMI)
 - 7 RAIN—Status Quo (Vertigo)
 - 8 UNN E SPIJKER IN MUNNE KOP—De Stijkes (CBS)
 - 9 THE LIES IN YOUR EYES—The Sweet (Inelco)

ITALY

(Courtesy Germano Ruscitto)
As of 2/17/76

- This Week
- 1 SANDOKAN—Oliver Onions (RCA)
 - 2 LILLY—Antonello Venditti (RCA)
 - 3 TU CA NUN CHIAGNE—Giardino Dei Semplici (CBS/MM)
 - 4 COME PIOVEVA—Beans (CGD/MM)
 - 5 IL MAESTRO DI VIOLINO—Domenico Modugno (Carosello/Ricordi)
 - 6 LA TARTARUGA—Bruno Lauzi (RCA)
 - 7 LE TRE CAMPANE—Schola Cantorum (RCA)
 - 8 GAMMA—E. Simonetti Orchestra (Cinevox—Font/Cetra)
 - 9 S.O.S.—Abba (Dig/IT/MM)
 - 10 UN ANGELO—Santo California (Baby Records)
 - 11 FLY ROBIN FLY—Silver Convention (Durium)
 - 12 PALONA BLANCA—George Baker Selection (WEA/MM)
 - 13 PROFONDO ROSSO—I Goblins (Cinevox—Font/Cetra)
 - 14 SAILING—Rod Stewart (WEA/MM)
 - 15 PAGLIACCIO—Alumni Del Sole (P.A./Ricordi)

JAPAN

(Courtesy of Music Labo)
*Denotes local origin
As of 2/23/76

- This Week
- 1 OYOGE TAIYAKI KUN—Masato Shimon (Canyon)—(Fuji)
 - 2 FANTASY—*Hiromi Iwasaki (Victor)—(NTV)
 - 3 MOMEN NO HANDKERCHIEF—*Hiromi Ohta (CBS/Sony)—(Watanabe)
 - 4 KOI NO YOWAMI—*Hiromi Goh (CBS/Sony)—(PMP)
 - 5 NAGORI YUKI—*Iruka (Crown)—(CMP)
 - 6 ONNA TOMODACHI—*Goro Noguchi (Polydor)—(Fuji, NP)
 - 7 ORETACHI NO TABI—*Masatoshi Nakamura (Columbia)—(Kitty, NTV, MCA)
 - 8 SHIROI YAKUSOKU—*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
 - 9 MEMAI—*Kei Ogura (Polydor)—(Kitty)
 - 10 AI NO SHIHATSU—*Hiroshi Itsuki (Minorophone)—(Noguchi)
 - 11 ANO HI NI KAERITAI—*Yumi Arai (Express)—(Alfa)
 - 12 TACHIDOMARUNA FURIMUKUNA—*Kenji Sawada (Polydor)—(Watanabe)
 - 13 MUENZAKA—*Grape (Elektra)—(NTV, Bird)
 - 14 OTOUTOYO—*Yasuko Naito (Columbia)—(JCM, Russen)
 - 15 ONNA NO JUJIRO—*Takashi Hosokawa (Columbia)—(JCM)
 - 16 HIKAGERI NO MACHI—*Pedro & Capricious (Atlantic)—(NTV)
 - 17 HANASUISEN—*Aki Yashiro (Teichiku)—(Radio Kanto Tokyo 12)
 - 18 JIDAI—*Miyuki Nakajima (Aard-vark)—(Yamaha)
 - 19 THAT'S THE WAY (I Like It)—K.C.—Sunshine Band (RCA)—(Victor)
 - 20 AOZORA HITOKIRI—*Yousui Inoue (For Life)—(Nakayoshi)

- 6 Mississippi—Pussycat (EMI)—Roba Music
- 7 I'M ON FIRE—5000 Volts (Epic)—Intersong
- 8 LADY BUMP—*Penny McLean (Jupiter/Ariola)—Meridian-Siegel/Butterfly
- 9 NEW YORK GROOVE—Hello (Bell/EMI)—Melodie der Welt
- 10 KOMM UNTER MEINE DECKS—*Gunter Gabriel (Ariola)—Intro
- 11 BOHEMIAN RHAPSODY—Queen (EMI) Francis, Day & Hunter
- 12 THE LIES IN YOUR EYES—Sweet (RCA)—Intersong
- 13 SAILING—Rod Stewart (Warner)—Melodie der Welt
- 14 MOTORCYCLE MAMA—Harpo (EMI)—Melodie der Welt
- 15 DON'T PLAY YOUR ROCK 'N' ROLL TO ME—Smokie (RAK/EMI)—Melodie der Welt

LPs

- This Week
- 1 DISCO HITS—Various Artists (K-Tel)
 - 2 HITASCHINE—Various Artists (Ariola)
 - 3 SUPER 20—Super Neu—Various Artists (Ariola)
 - 4 SEINE 40 GROESSTEN ERFOLGE—Elvis Presley (RCA)
 - 5 TREFFPUNKT HERZ—Various Artists (Ariola)
 - 6 WISH YOU WERE HERE—Pink Floyd (EMI)
 - 7 DEUTSCHES GOLD—Various Artists (K-Tel)
 - 8 DOLANNES-MELODIE—Jean-Claude Borelly & Stopy Markus (Telefunken)
 - 9 WIM THOELKE PRAESENTIERT: Der Grosse Preis—Various Artists (Ariola)
 - 10 THE BEATLES 1962-1966—The Beatles (Apple/EMI)

ARGENTINA

(Courtesy of Ruben Machado)
*Denotes local origin
As of 2/12/76

- This Week
- 1 CARA DE TRAMPOSO—*Cacho Castana (Polydor)
 - 2 TORNERO—Diego Verdaguier (Music-Hall)
 - 3 CUANDO QUIERAS, DONDE QUIERAS—Dyango (Odeon)
 - 4 SISTER GOLDEN HAIR—America (M. Hall)
 - 5 BALLERINO—Georgie Dann (Epic)
 - 6 ESCUCHAME—Tony Ronald (M. Hall)
 - 7 Y TE VAS—Jose Luis Perales (Hispavox)
 - 8 LA NINA—*Quique Villanueva (RCA)
 - 9 SUELDATE ROCK AND ROLL—*Polifemo (Odeon)
 - 10 POR AMOR SE DA LA VIDA AVECES—*Daniel Toro (Microfon)
 - 11 EMANUELLE—Juan Salvador (Samanta)
 - 12 AHORA ESTAS ARREPENTIDA—*Los Prados (CBS)
 - 13 BRAZIL—The Ritchie Family (Micsa)
 - 14 QUE TIENE LA OTRA—*Eliana (Microfon)
 - 15 I'M ON FIRE—Crazy People 500 Volts (Philips) Flash—(CBS)

LPs

- This Week
- 1 ROBERTO—Roberto Carlos (CBS)
 - 2 MUSICA PARA BAILAR EN JEANS—Various (Odeon)
 - 3 FESTIVAL DE EXITOS—Various (CBS)
 - 4 AMOR LIBRE—Camilo Sesto (Ariola)
 - 5 WISH YOU WERE HERE—Pink Floyd (CBS)

BELGIUM

(Courtesy HUMO)
As of 2/19/76

- This Week
- 1 BOHEMIAN RHAPSODY—Queen
 - 2 HURRICANE—Bob Dylan
 - 3 LOVE HURTS—Nazareth
 - 4 GOLDEN YEARS—David Bowie
 - 5 LOVE IS THE DRUG—Roxy Music
 - 6 ART FOR ART'S SAKE—10cc
 - 7 ALL AROUND MY HAT—Steeleye Span
 - 8 EVIL WOMAN—Electric Light Orchestra
 - 9 TITLES—Barclay James Harvest
 - 10 SLEEPWALKIN'—Golden Earring

LPs

- This Week
- 1 A NIGHT AT THE OPERA—Queen
 - 2 WISH YOU WERE HERE—Pink Floyd
 - 3 DESIRE—Bob Dylan
 - 4 LIVE—Bab Marley & The Wailers
 - 5 ZUMA—Neil Young with Crazy Horse
 - 6 WINDSONG—John Denver
 - 7 CONEY ISLAND BABY—Lou Reed
 - 8 BORN TO RUN—Bruce Springsteen
 - 9 HOW DARE YOU—10cc
 - 10 OMNADAWN—Mike Oldfield

DENMARK

(Courtesy of I.F.P.I.)
As of 2/13/76

- This Week
- 1 LOVIESTAR (LP)—Harpo (EMI)
 - 2 GIVE US A WINK (LP)—The Sweet (RCA)
 - 3 GAS 5 (LP) (CBS)
 - 4 DESIRE (LP)—Bob Dylan (CBS)
 - 5 THE ELEPHANT SONG (LP)—Kamahl (Philips/NPA)
 - 6 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Eton John (DJM/NPA)
 - 7 THE LIES IN YOUR EYES (Single)—The Sweet (RCA)
 - 8 A NIGHT AT THE OPERA (LP)—Queen (EMI)
 - 9 WHEELS (LP)—Tommy Seebach (EMI)
 - 10 GOLDEN HITS (LP)—Suzi Quatro (RAK/EMI)

- 45 48 FALLING APART AT THE SEAMS—*Marmalade (Target)—Macaulay (Tony Macaulay)
- 46 50 THE OLD RUGGED CROSS—*Ethna Campbell (Philips)—High-Fye (Frewin Prod.)
- 47 — WAKE UP EVERYBODY—Harold Melvin & The Blue Notes (Philadelphia)—Gamble/Huff/Carlin (Gambla/Huff)
- 48 47 HURRICANE—Bob Dylan (CBS)—Big Ben (Don DeVito)
- 49 — CAN'T SAY HOW MUCH I LOVE YOU—Demis Roussos (Philips)—Leros/Britico (Demis Roussos)
- 50 — LET'S DO THE LATIN HUSTLE—Eddie Brennan & BBS Unlimited (Pye)—Darnit (Eddie Brennan)

BRITAIN

(Courtesy: Music Week)

- This Week
- 1 THE VERY BEST OF SLIM WHITMAN—(United Artists)
 - 2 THE BEST OF ROY ORBISON—(Arcade)
 - 3 MUSIC EXPRESS—Various Artists (K-Tel)
 - 4 5 DESIRE—Bob Dylan (CBS)
 - 5 — A TRICK OF THE TAIL—Genesis (Charisma)
 - 6 9 THE BEST OF HELEN REDDY—(Capitol)
 - 7 12 CARNIVAL—Manuel & The Music Of The Mountains (Studio Two)
 - 8 4 RUN WITH THE PACK—Bad Company (Island)
 - 9 11 40 GREATEST HITS—Perry Como (K-Tel)
 - 10 8 STATION TO STATION—David Bowie (RCA)
 - 11 6 A NIGHT AT THE OPERA—Queen (EMI)
 - 12 7 24 ORIGINAL HITS—Drifters (Atlantic)
 - 13 10 HOW DARE YOU—10cc (Mercury)
 - 14 16 MOTOWN GOLD—Various Artists (Tama/Motown)
 - 15 14 OMNADAWN—Mike Oldfield (Virgin)
 - 16 13 ABBA—(Epic)
 - 17 17 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 18 19 TIMELESS FLIGHT—Steve Harley & Cockney Rebel (EMI)
 - 19 15 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)
 - 20 21 SUNBURST FINISH—Be-Bop Deluxe (Harvest)
 - 21 — ELITE HOTEL—Emmylou Harris (Reprise)
 - 22 — THE BEST OF GLADYS KNIGHT & THE PIPS—(Buddah)
 - 23 28 20 SONGS OF JOY—Nigel Brooks Singers (K-Tel)
 - 24 26 ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
 - 25 18 LOVE TO LOVE YOU BABY—Donna Summer (GTO)
 - 26 20 SHEER HEART ATTACK—Queen (EMI)
 - 27 30 THE BEST OF THE STYLISTICS—(Avco)
 - 28 33 BREAKAWAY—Art Garfunkel (CBS)
 - 29 34 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
 - 30 29 SING LOFTY—Don Estelle/Windsor Davies (EMI)
 - 31 45 SCOTCH ON THE ROCKS—Band Of The Black Watch (Spark)
 - 32 — LET THE MUSIC PLAY—Barry White (20th Century)
 - 33 27 GREATEST HITS—Barry White (20th Century)
 - 34 — GIMME BACK MY BULLETS—Lynyrd Skynyrd (MCA)
 - 35 25 ROLLED GOLD—Rolling Stones (Decca)
 - 36 23 QUEEN 2—(EMI)
 - 37 39 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 38 37 MAKE THE PARTY LAST—James Last (Polydor)
 - 39 22 CRISIS? WHAT CRISIS?—Supertramp (A&M)
 - 40 24 QUEEN—(EMI)
 - 41 36 ONE OF THESE NIGHTS—Eagles (Asylum)
 - 42 — THE SINGLES 1969/1973—Carpenters (A&M)
 - 43 38 THE HISSING OF SUMMER LAWN—Joni Mitchell (Asylum)
 - 44 35 THE VERY BEST OF ROGER WHITTAKER—(Columbia)
 - 45 31 WISH YOU WERE HERE—Pink Floyd (Harvest)
 - 46 — BREAKAWAY—Gallagher & Lyle (A&M)
 - 47 40 FAVORITES—Peters & Lee (Philips)
 - 48 48 DESPERADO—Eagles (Asylum)
 - 49 41 SIREN—Roxy Music (Island)
 - 50 — THE ORIGINAL SOUNDTRACK—10cc. (Mercury)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin

- This Week
- 1 MOVIESTAR—Harpo (EMI)—Melodie der Welt
 - 2 MAMMA MIA—Abba (Polydor)—Intro
 - 3 MORNING SKY—George Baker Selection (Warner)—MUZ
 - 4 DOLANNES—Melodie—Jan-Claude Borelly (Telefunken)—Prisma/Budde
 - 5 Fly, Robin, Fly—*Silver Convention (Jupiter/Ariola)—Meridian-Siegel/Butterfly

BRITAIN

(Courtesy Music Week)
*Denotes local origin

- This Week
- 1 1 DECEMBER '63—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)
 - 2 3 I LOVE TO LOVE—Tina Charles (CBS)—Mautoglade (Biddu)
 - 3 4 RODRIGO'S GUITAR CONCERTO—Manuel & the Music of the Mountains (EMI)—Critico (Norman Newell)
 - 4 7 CONVOY—C.W. McCall (MGM)—American Gramophone (Don Fares/Chips Davies)
 - 5 2 FOREVER & EVER—*Slik (Bell—Martin/Coulter (Bill Martin/Phil Coulter)
 - 6 14 IT SHOULD HAVE BEEN ME—Yvonne Fair (Tama Motown)—Jobete London (Norman Whitfield)
 - 7 10 DAT—Pluto Shervington (Opal)—Nems (Paul Khouri)
 - 8 11 NO REGRETS—*Walker Bros. (GTO)—Essex (Geoff Calver/Scott Walker)
 - 9 17 RAIN—*Status Quo (Vertigo)—Shawbury (Status Quo)
 - 10 15 SQUEEZE BOX—*Who (Polydor)—Eal Pie (Glyn Johns)
 - 11 18 LET'S CALL IT QUITS—*Slade (Polydor)—Barn (Slade) (Chas Chandler)
 - 12 6 LOVE TO LOVE YOU BABY—Donna Summer (GTO)—Louvigny Marquee (Peter Bellotte)
 - 13 5 MAMA MIA—Abba (Epic)—Bocu (B. Anderson/B. Ulvius)
 - 14 8 LOVE MACHINE—Miracles (Tama Motown)—Jobete London (Freddie Perren)
 - 15 13 MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD—Glenn Miller (RCA)—United Artists/KPM
 - 16 12 LOW RIDER—War (Island)—Carlin (J. Goldstein)
 - 17 9 WE DO IT—R.&J. Stone (RCA)—Rondor/Tin Lid (Phil Swern)
 - 18 22 FUNKY WEEKEND—Stylistics (Avco)—(Hugo/Luigi)
 - 19 21 SOMETHING'S BEEN MAKING ME BLUE—*Smokie (Rak)—Chinnichap/RAK (M. Chapman/N. Chinn)
 - 20 34 LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)—Black Sheep (Ben Findon)
 - 21 19 BABY FACE—Wing & A Prayer Fife & Drum Corps (Atlantic)—Francis Day & Hunter
 - 22 20 I LOVE MUSIC—*Jays (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)
 - 23 39 DO THE SPANISH HUSTLE—Fatback Band (Polydor)—Clita/Sambo (Fatback Band)
 - 24 16 WALK AWAY FROM LOVE—David Ruffin (Tama Motown)—EMI (Van McCoy)
 - 25 31 MISS YOU NIGHTS—*Cliff Richard (EMI)—Off the Wall/Island (Bruce Welsh)
 - 26 24 TUXEDO JUNCTION—Manhattan Transfer (Atlantic)—MCPS (A. Ertagun/T. Hauser)
 - 27 27 YOUR MAGIC PUT A SPELL ON ME—L.J. Johnson (Philips)—Leviathan/Horse
 - 28 26 WEAK SPOT—Evelyn Thomas (20th Century)—Leviathan/Horse (I. Levine/D. Leake)
 - 29 45 YOU DON'T HAVE TO SAY YOU LOVE ME—*Guys & Dolls (Magnet)—B. Feldman (Arnold/Martin/Morrow)
 - 30 25 ANSWER ME—Barbara Dickson (RSO)—Bourne (Junior Campbell)
 - 31 40 CLOUD 99—*St. Andrews Chorale (Decca)—Ardmore/Beechwood
 - 32 28 EVIL WOMAN—*Electric Light Orchestra (Jet)—Jet/United Artists (Jeff Lynne)
 - 33 29 DEEP PURPLE—Donny & Marie Osmond (MGM)—Big Three (Mike Curb)
 - 34 41 IF PARADISE WAS HALF AS NICE—*Amen Corner (Immediate)—Cyril Shane (Andy Fairweather—Low/Sheel Taimy)
 - 35 30 KING OF THE COPS—Billy Howard (Penny Farthing)—Burlington (Billy Howard)
 - 36 32 BOHEMIAN RHAPSODY—*Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
 - 37 — PEOPLE LIKE YOU PEOPLE LIKE ME—*Giltter Band (Bell)—Rock Artists (Mike Leander)
 - 38 23 MIDNIGHT RIDER—Paul Davidson (Tropical)—Shapiro Bernstein (T. Shervington)
 - 39 42 INSIDE AMERICA—Juggy Murray Jones (Contempo)—Carlin (Juggy Murray)
 - 40 — LET'S DO THE LATIN HUSTLE—M&O Band (Creole)—Darnit (Mufin/Owen)
 - 41 — I WANNA STAY WITH YOU—*Gallagher & Lyle (A&M)—Rondor (David Kershbaum)
 - 42 33 THE WAY I WANT TO TOUCH YOU—Captain & Tennille (A&M)—Rondor (Morgan Cavett)
 - 43 — HEY MISS PAYNE—Chequers (Creole)—Creole (John Mathias)
 - 44 46 SHIPS IN THE NIGHT—*Be-Bop Deluxe (Harvest)—Feldmun (John Leckie/B. Nelson)

MARCH 6, 1976, BILLBOARD

BILLBOARD IS BIG INTERNATIONALLY

Fred Rector On Trial In L.A.

• Continued from page 3

The government charges his income was approximately \$240,000 that year.

Rector's local counsel, Matt Long, counters that Rector tried to be as accurate as possible in filing but knowingly understated because of business pressures. The defense points up that Rector was constantly on the road, found it difficult to maintain proper records for tax accounting but made a valid effort to file his tax returns. Henry Stone, president of TK Productions, whose firm thus far in the trial has been shown to be a primary client of Rector's, backed up this contention testifying that Rector worked 28 days each month.

The first eight wholesaler government witnesses offered by Assistant U.S. Attorney Mark Heaney in the trial's second day testified that they paid Rector over \$115,000 in 1972 and 1973 for single records.

Stone testified that these were shipments of singles designated by Rector to be shipped to enable Rector to obtain money to operate his business. Stone's invoices, produced at the trial, show the records were shipped no-charge to wholesalers, with Rector being paid approximately 35 cents per record.

Jim Schwartz, Schwartz Bros., Washington, D.C., testified he paid Rector 18 times for TK Production labels' singles at 35 cents each. Robert T. Hughes, representative of the Schwartz firm's Washington bank, identified nine checks cashed by Rector at his bank in 1973 totalling \$13,850.

In stipulations offered the court, Sam Billis of then Soul City One-Stop, Los Angeles, disclosed a total payment of \$14,259.50 to Rector for 43,000 singles in 1972 and a payment through 1973 for 96,000 singles of \$31,115.50; Guy Rappaport, Southland Distributors, Atlanta, acknowledged buying a total of 8,290 singles for \$2,900 in the two years; and Tony Dalasandro, Musical Isle, Morton Grove, Ill., indicated paying \$11,900 for 34,000 singles in 1973.

In other stipulations, Marshall Blonstein of Ode Records acknowledged that Record Merchandising, Los Angeles, paid \$7,000 on the label's behalf to Rector for work he did in 1973. Additionally, Ernie Leiner, president, Ernie's One-Stop, Chicago, acknowledged 19 checks to the Rectors, nine of which were produced in court and totalled \$8,000; Willie Barney, Barney's One-Stop, Chicago, whose stipulated testimony showed 13,000 records bought from the Rectors for \$4,050; Walt Gardner, Gardner's TV Service, Chicago, whose stipulated testimony showed 3,430 records purchased from the Rectors for \$1,200; and Seymour Greenspan, secretary-treasurer of the now-defunct Summit Distributors, Chicago, who testified to payments of \$31,200 to the Rectors for records over the two-year period.

Al Coury, who last month parted with Capitol Records, acknowledged that Capitol paid Rector \$8,000 in one check in 1972 and \$13,000 in four checks in 1973. Rector started in the music business as an employe of Capitol's sales branch in Chicago.

In cross examination, Schwartz said he paid the 35 cents, an amount less than his normal wholesale price, because he was buying "promotional records."

Schwartz testified that he did not make out Form 1099s for the transactions with Rector because he was buying merchandise. He intimated that he felt a Form 1099 is necessary only when dealing with an independent contractor working for a firm.

Stone testified that his corporate books for his production firm which makes the recordings which are manufactured on his many labels (Cat, TK and Drive), were subpoenaed 2½ years ago as part of the Newark grand jury investigation of the record/tape industry from whence the Rector case stems.

The government produced photostats of 186 checks of payment from the Stone firms to Rector in the two years in question. In questioning of Stone, 18 of the checks issued to Rector by the Stone labels from Feb. 2 to Oct. 3, 1973, all of which were cashed by Rector in the Miami area, totalled \$14,800. Stone said he had Rector on a \$500 per week retainer, plus expenses. One June 7, 1973 check for \$2,824.19 was for Rector's March and April expenses incurred on behalf of his firms, Stone said.

Stone hired Rector in late 1971, he testified, after Rector, working nationally for the now defunct Lizard label, beat him decisively on a recorded song on which both Lizard and Stone had versions. Stone said he sought no accounting from Rector for no charge records which Rector instructed to be sent wholesalers.

Earlier, Mrs. Victoria Basemore, who came to work for Rector Enterprises in August 1974, related how she tried to assemble Rector's business records so that accountant James Bell, Los Angeles, could file returns for Rector and his wife, Marie.

The Rector tax documentation data was in extreme disorder, she stated, and was further impeded by a break in of the office in the early part of 1975. Bell, who began work on the returns about Oct. 1, 1974, described the difficulty he had in preparing the return because of missing bank statements and business receipts.

Both Basemore and Bell appeared before the Newark grand jury subsequently, testifying about Rector's tax returns.

Both witnesses said they had no record of his receivables except that all bank deposits made to two Los Angeles banks during that period were the basis for reckoning his yearly income. The government con-

tends Rector had income other than that which went through the Los Angeles banks, noting deposits made to two Chicago banks. Rector had a Chicago office.

The defense through Truman Gibson, defense co-counsel and Chicago attorney, contended the money put into the Chicago banks came through deposits made in Los Angeles and would be duplicate reporting of income.

In cross examination, defense counsel Long quizzed Bell about his failure to attempt to get missing bank statements. After Bell provided the finished tax return to Basemore, she flew to Chicago where the Rectors signed the joint return, Bell said. Long told the court that he did not study the signed returns after they were returned by Basemore, but merely mailed them to the IRS.

Bell, prior to finishing the return said he provided Basemore with a set of questions to be answered for the returns, one of which was: "Where does the money for the Chicago banks come from?" This question was not answered, Bell said when Rector responded to him in writing. Bell said he found no checks made out to the Chicago banks.

The defense has intimated that Rector filed what he knew was not a true and complete return, feeling that if he got his return in by April 15, 1975, when returns for 1970 through 1973 were turned in, it would be a sign of his good intention. Bell stated he was financial vice president for Sussex Records from 1970 to 1974.

In discussing attempts to obtain proper tax documentation data for Rector, Basemore said she wrote letters to Hot Line Distributors, Memphis; All South, New Orleans; Schwartz Bros.; H.W. Daily, Houston; Eric Mainland, San Francisco; Record Merchandising, Los Angeles, and MS Distributing, Chicago.

Still known to be heard as witnesses are Henry Hildebrand, All South; Jim Crudgington, Hot Line, Memphis; and Seymour Greenspan of the now defunct Summit Distributors, Chicago.

Sales Momentum Figures To Continue, Says RCA

NEW YORK—With nine debut LPs in its February release and 14 more Gold Seal classical \$4.98 titles, RCA Records expects to continue the sales momentum of the biggest January in history that followed its best "bottom line" report in 1975 for any year in its 75-year history.

February "firsts" on RCA and its custom labels included Tom Pacheco, Vicki Sue Robinson, Toshiko Akiyoshi & Lew Tabackin Big Band, Dotsy, Annie McLoone and Vangelis on RCA; Universe City on Midland International; Michael Kenny on Tom Cat and Albert King on Utopia.

Commenting on January sales results, Jack Kiernan, division vice president, marketing, notes that the most positive factors were the larger number of artists contributing to sales, and "a greatly improved showing on returns."

He reports 10 of the label's January releases hit the Billboard charts, with five of the LPs already getting stars on the Top LPs & Tapes chart—David Bowie, Waylon Jennings and his Outlaw friends, Lou Reed, Elvis Presley and Pure Prairie League.

Success of the first 20 releases in the new \$4.98 Gold Seal series prompted the additional titles, according to Ernest Gilbert, director,

Red Seal marketing. Among the top catalog artists in the "package" are Pierre Monteux, Andre Previn, Itzhak Perlman, Fritz Reiner, Charles Munch, Arthur Fiedler, Morton Gould, Leopold Stokowski and Emil Gilels.

Stevens 'Numbers' Tunes Contracted

NEW YORK—Worldwide publishing rights to the songs in Cat Stevens' current A&M album "Numbers" have been acquired by Screen Gems-Columbia Music. The deal, negotiated by Irwin Robinson, Screen Gems vice president, and Barry Krost, Stevens' manager, also includes rights to the artist's next three albums.

The agreement caps a series of recent acquisitions by Screen Gems, including Press Music, Tiny Tiger and the catalogs of Eric Anderson and Melissa Manchester.

Stevens, currently on a 33-city tour, is said to be increasing his activity in films and television. A recently-completed theatrical short of his, "Banapple Gas," based on a single from the "Numbers" album, is being distributed by Columbia Pictures, parent company of Screen Gems.

CTI, Motown Agree

• Continued from page 1

Duration of any new contract is being pegged to run through 1982. The disputed agreement which brought both parties into court was to have been effective through 1978. The original papers were signed Nov. 1, 1974.

CTI sought to sever its Motown ties last December when it filed suit accusing Motown of breach of contract (Billboard, Jan. 17). Included in the suit were the allegations that Motown had failed to provide CTI with ample promotion and publicity, had failed to make timely distribution to key sales outlets, had failed to make accurate accountings of sales, and had extracted excessive payments for exporting CTI's product to foreign licensees. It was also alleged that Motown had failed to provide CTI its monthly advance royalty check of \$120,000 owed Dec. 10.

Motown countered, and in its own suit charged that CTI had breached the contract by failing to deliver not less than 20 masters, each placed at a value of \$1 million. Motown defended its failure to pay CTI the monthly check of \$120,000 for December on the grounds that CTI failed to provide scheduled product. Motown also claimed that the original contract was still valid.

Meanwhile, CTI had gone ahead

in its plan to sever its Motown tie and shipped eight new releases via a new network of independent distributors.

This most recent court action came when Motown sought to temporarily enjoin CTI from moving its product through its own indies until a settlement was reached.

Interestingly, a side development also saw Motown dub three of the eight CTI LPs in question. Motown then began to market the albums through its own distribution network (Billboard, Feb. 28). The label claimed that under the original contract the albums were legally theirs to sell.

Along these lines, it has also been learned that CTI has now agreed to suspend its indie distribution operation until a final settlement is reached.

Meanwhile, it's being emphasized that both Motown and CTI are assuring that the best interests of all distributors handling CTI product will be protected while the squabble is being ironed out.

Both labels return to the court March 15 to report to the judge on results of their negotiations.

It also understood that at a later date the parties will present independent audits to a court appointed supervisor, who will then make a ruling on whether any monies are owed.

IN AUGUST DEBUT

CBS Develops New 8-Track Despooler

By JIM MELANSON

NEW YORK—A new automatic 8-track de-spooling machine capable of turning out four finished prerecorded tapes a minute without the need for manual program cutting, splicing, loop pulling and cover fitting, has been developed by CBS.

According to Sam Burger, vice president of manufacturing, the first four units will make their on-line production debut at the firm's tape processing center in Terre Haute, Ind., this coming August. Plans call for the installation of 80-100 additional units there over the next two years.

In another development, CBS recently installed new mini-computers using advanced program cards to presses in both its Terre Haute and Pitman, N.J., plants. Reportedly, the computers and new program cards, designed by CBS engineers, will allow for increased production by providing greater up-time on press runs.

It's understood that when a press develops certain problems, rather than being faced with a possible lengthy shutdown while technicians search for the source of the difficulty, program cards will be simply pulled, and new ones inserted. Burger describes the difference in up-time advantage now as being "tremendous."

Prototypes of the computer, each hooked up to two presses have already been installed, one in each plant. All CBS presses will eventually be converted to the system.

Meanwhile, Burger adds that CBS' introduction of a new processing aid to its vinyl compound has proved successful. He explains that the new process, first begun last December, makes the compound flow freer and conform to the mold more easily.

While declining to elaborate on the actual process, he stresses that it does not include the use of an extender and that CBS is maintaining

its standard of using 110 grams of vinyl compound per disk. The specially treated compound is tabbed as ML-38, and is being used on all press runs.

John Lennon Suit Dismissed In N.Y.

NEW YORK—A suit claiming mail-order distribution rights to a John Lennon rock LP by Morris Levy-owned Big Seven Music and Adam VIII has been dismissed in Federal Court here.

Basis for the ruling, handed down by Judge Thomas Griesa, was that the evidence presented did not support Levy's charge that Lennon had entered into an oral agreement with him and his companies during a nightclub meeting here Oct. 4, 1974.

The meeting between Lennon, Levy, and a number of their associates was to discuss a possible breach of a settlement from an earlier court action. That action, based on charges that Lennon had infringed Big Seven's copyright of Chuck Berry's "You Can't Catch Me," resulted in Lennon, among other things, agreeing to record three songs belonging to Big Seven on his "next album." The settlement was allegedly reached in October of 1973.

Writers Roundtable

• Continued from page 12

man and Lorraine Bush will conduct the workshop, which will place special emphasis on pop song structures, lyric content and harmonic progression for today's markets. It will also explore the arts of writing for rock, r&b, country and MOR markets, and the proper presentation of material to record companies, music publishers and independent producers.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 3/6/76

Number of LPs reviewed this week 45 Last week 45

Pop

MARIA MULDAUR—Sweet Harmony, Reprise MS 2235 (Warner Bros.). Most well rounded effort yet for artist, as she moves through gospel, pop standards, rock, ballads, jazzy material and blues. Taking the songs of Smokey Robinson, Hoagy Carmichael, Kate McGarrigle, Wendy Waldman and Neil Sedaka & Phil Cody, Muldaur uses her totally distinctive voice to create a different mood for each cut. Instrumental backup ranges from big band to basic country to several other areas, and the shifts in style work throughout thanks to the artist's adaptability and the impeccable production of Lenny Waronker and Joe Boyd. Less vocal tricks than on her two hit singles. LP is basically like a live show, with sequencing preventing similar cuts from close proximity. It is, in fact, easier to imagine Muldaur on a club stage than in concert as she widens her audience appeal. Really an excellent album.

Best cuts: "Sweet Harmony," "Lying Song," "Rockin' Chair," "I Can't Stand It," "Jon The Generator," "An Eagle Stirreth In The Nest."

Dealers: Muldaur a proven star with last two LPs. Carmichael sings on "Rockin' Chair."

TONY ORLANDO & DAWN—To Be With You, Elektra 7E-1049. More mature across the board feel than previous LPs, as Orlando and the girls cover pop, MOR, disco and even soul in a few spots, with the disco touch particularly noticeable. Orlando has a strong soul background, as does anyone who grew up listening to music in New York in the '50s and '60s, and his voice is well suited to such material. Excellent production from Hank Medress and Dave Appell on this loose concept set with all cuts dealing with love. Musicians include Allan Schwartzberg, Bob Babbitt and Pat Rebillot. Strong use of sax and some good tenor and alto solos also add a new touch. Jazzy, supper club feel to the strings. Songs from Sam Cooke, Janis Ian, Alan O'Day, Ashford & Simpson. As with last LP, Telma Hopkins & Joyce Vincent Wilson each get a song, even doing a Paul Anka tradeoff with Orlando on one. Still, an MOR effort for the most part with the mid-tempo material working better than the ballads.

Best cuts: "Cupid," "Happy Man," "Midnight Love Affair," "You're All I Need To Get By," "When The Party's Over."

Dealers: Tv gives natural exposure. "Cupid" a huge single.

LAURA NYRO—Smile, Columbia PC 33912. After four years, only eight songs and less than 31 minutes of material is a bit disappointing. Big arrangements from Nyro and co-producer Charlie Callelo with Nyro's piano up front and songs covering personal feelings as well as what it might be like to be a cat and children living on junkies. Best cuts by far are the personal ones. Voice seems a bit strained at times. Several Eastern flavored cuts, probably influenced by artist's interest in that culture's religion and philosophy. On the whole not what the artist is capable of. Perhaps she needs another LP after the long layoff. Still the strong blues/soul to the vocals with ballads and mid-tempo material predominating. Help from the Brecker Brothers, Hugh McCracken, John Tropea and Joe Farrell.

Best cuts: "Children Of The Junks," "I Am The Blues," "Smile," "Winter" (best singing on the LP as she avoids her falsetto style).

Dealers: A strong cult figure, Nyro should generate interest and sales.

TEXAS COUNTRY—United Artists UA-LA574-G. UA once had Willie Nelson, Freddy Fender, Asleep At The Wheel and Bob Wills & The Texas Playboys on the label, and this collection of some of the classic songs they did while on the label should pull down pop as well as country sales and airplay. Nelson, Fender and Asleep At The Wheel all hot pop as well as country, and, unlike many such packages, these are all legitimate cuts from artists who did creditable work during their label tenure.

Best cuts: "Night Life," "Funny How Time Slips Away," "Hello Walls," "Take Me Back To Tulsa," "Wasted Days & Wasted Nights," "Faded Love," "Stay A Little Longer."

Dealers: Place in pop, country and MOR.

BOZ SCAGGS—Silk Degrees, Columbia PC 33920. A mixed bag of material, and it's all well handled by Scaggs, backup singers and band. AM and FM will each have their pick of cuts. Black radio might even jump on the bandwagon with a cut like "What Can I Say." The writing/arranging team of Scaggs and David Paich score throughout. Expect Scagg's followers to be pleased, while the uninitiated get turned on.

Best cuts: "Georgia," "Harbor Lights," "What Can I Say," "It's Over," "Love Me Tomorrow."

Dealers: Artist has very strong following.

URIAH HEEP—The Best Of, Mercury SRM-1-1070. Taken from the group's Mercury years, a good selection of the hard rock the quintet was just beginning to make truly successful when they made their move to Warner Bros. Several cuts here that moved up the Hot 100 charts, which the band has not since come up with. On the whole, one of the early heavy metal bands puts up a good showing which should attract longtime fans as well as those that have only become acquainted recently.

Best cuts: "Easy Livin'," "The Wizard," "Sweet Lorraine," "Look At Yourself."

Dealers: Market with lead singer Dave Byron's new album.

IKE & TINA TURNER—Greatest Hits, United Artists UA-LA592-G. Collection of hits from the earliest days to more recent material makes up set that should pull in pop, soul and disco play. Good indication of the role the pair have played in the evolution of rock. Early hits were often recut by English

groups, and later hits were often covers of white versions of the same songs. Interesting thing was the way Ike & Tina rearranged material to suit themselves and often became identified with the rearranged versions.

Best cuts: "Proud Mary," "Come Together," "Nutbush City Limits," "A Fool In Love," "I've Been Loving You Too Long."

Dealers: Group has strong pop and soul base.

Country

CHET ATKINS AND LES PAUL—Chester & Lester, RCA APL1-1167. Here's an album that will be around for years to come. Mellow moods are created, conveyed and intensified by this merger of two masters who bring out the best in each other. Chet's brother Jim once played in a trio with Les Paul and taught the young Atkins some of Paul's techniques. This brings Paul out of a 10-year retirement—but the man isn't rusty, though he does manage to miss a note or two. The salty studio banter between the guitarists adds spice and balance to the LP which is so rich with monumental musicianship. There will be people in the year 2001 who will be happy that this album was recorded in Nashville in 1975. Produced by Atkins, the songs are handled with ease and expertise. Excellent liner notes and a catchy black and white cover photo capture the essence of this recording event.

Best cuts: "It's Been A Long Time," "Caravan," "It Had To Be You," "Avalon," "Deed I Do."

Dealers: When two of the world's best guitarists team their talents you can expect both immediate and long-range sales.

WILLIE NELSON, FREDDY FENDER, ASLEEP AT THE WHEEL, BOB WILLS AND HIS TEXAS PLAYBOYS—Texas Country, United Artists UA-LA574-H2. A fascinating collection of singers and songs in a two-record set named for the state that's becoming synonymous with the best of new and traditional country music. Side one features Willie Nelson—his UA appearance giving him current exposure on five different labels. It's early Willie, but like most Willie, it's good Willie. Freddy Fender follows with four of his own songs from earlier years, including "Wasted Days And Wasted Nights." Side three presents the contemporary group Asleep At The Wheel with a rousing stint of five numbers. The final side displays the classic talents of Bob Wills And His Texas Playboys with such songs as "Faded Love," "San Antonio Rose" and "Stay A Little Longer." A unique blend of songs from some of the biggest names in the business, packaged in a simple and effective manner, could result in a giant LP.

Best cuts: Willie Nelson—"Second Fiddle," "Funny How Time Slips Away"; Freddy Fender—"Wasted Days And Wasted Nights," "Holy One"; Asleep At The Wheel—"Cherokee Boogie," "Take Me Back To Tulsa"; Bob Wills And His Texas Playboys—"Faded Love," "San Antonio Rose."

Dealers: A very promising two-record set. Display both the front cover (Texas country) and back cover (showing the artists names) for more impact.

STONEY EDWARDS—Blackbird, Capitol ST-11499. Interesting package by a stellar performer, and named for his latest chart single. Though sometimes Stoney is allowed to get a little too mellow, he shines on such songs as "Blackbird" and Merle Haggard's "Don't Give Up On Me." Recorded in White Plains, N.Y., and produced by Chip Taylor—who wrote three of the songs—this LP takes Stoney on a strange journey through an offbeat assortment of songs. He slaughters the end of "July 12, 1939," but recoups beautifully with a touching version of the Leonard Cohen work "Bird On A Wire" that makes it all worthwhile.

Best cuts: "Holdin' On To Myself," "Love Still Makes The World Go 'Round," "Don't Give Up On Me," "Bird On A Wire."

Dealers: The success of Stoney's singles should spur sales.

Soul

JOHNNIE TAYLOR—Eargasm, Columbia PC 33951. The listener gets Taylor at his best here, and it seems a safe bet that this effort will bring the artist a greater share of the national spotlight. The material is well balanced, from funky disco numbers to soulful ballads, making it a natural for substantial programming. Arrangements and production are also up-to-par.

Best cuts: "Disco Lady," "Running Out Of Lies," "You're The Best In The World," "Somebody's Gettin' It."

Dealers: This is Taylor's label debut, so expect strong support.

Jazz

FLORA PURIM—Open Your Eyes You Can Fly, Milestone M-9065 (Fantasy). Purim's first effort since her release from prison moves more toward the pop framework than past projects, but still stamps her as a jazz-oriented artist. While there are strong MOR and pop elements in her music (especially the guitar of David Amaro and in some of the general musical organization such as good organization of music and lack of long, meandering solos), the artist's familiar "sound effect" vocalizing and the heavy percussion of husband Airtio is still basically jazz. Still, Purim is one of the most distinctive and

interesting vocalists to come along in any musical field in years, and she does seem to be concentrating a bit more on conventional stylings than in the past. Instrumental help from George Duke, Alphonso Johnson and Airtio. Eight cuts, including material from Chick Corea, Hermeto Pascal and the artist. Most cuts bright, uptempo with keyboard and guitars dominating.

Best cuts: "Open Your Eyes You Can Fly," "San Francisco River," "Andei (I Walked)," "White Wing/Black Wing."

Dealers: Strong cult following for award winner.

CAL TJADER—Amazonas, Fantasy F-9502. A studied attempt to put the master of Latin/jazz vibes into a contemporary crossover/jazz mode, with Airtio producing and George Duke arranging, has come up with an extremely smooth and listenable set for Tjader and his current small group with two horns and rhythm section. Perhaps not quite coolly funky as the classic Tjader Fantasy albums, yet his new collection has an elegant prettiness and hypnotic percussion that would appeal to a wide range of record buyers.

Best cuts: "Amazonas," "Xibaba," "Noa Noa."

Dealers: Should be shelved both Latin and jazz.

pop

PAVLOV'S DOG—At The Sound of the Bell, Columbia PC 33964. The material is really fine, and the musicianship of the group and sidemen hits the mark. Unfortunately, though, David Surkamp's vocals make you wonder if the disk is spinning at the right speed. Replace that distraction and the 'bell' would ring truer. **Best cuts:** "She Came Shining," "Mersey," "Try To Hang On," "Standing Here With You (Megan's Song)," "Gold Nuggets."

MURRAY HEAD—Say It Ain't So, A&M SP-4558. Highly imaginative, inventive set from man best known as voice on "Jesus Christ, Superstar." Good acoustic oriented work with soft, melodic vocals, sounding vaguely like Roger Daltrey from time to time. A work record, but one that could gain success through FM play if given the chance. Soft progressive rock. **Best cuts:** "Say It Ain't So, Joe," "When I'm Yours," "Silence Is A Strong Reply."

ALLAN CLARKE—We Got Time, Asylum 7E-1056. Hollies lead singer borrows songs from Janis Ian, Bruce Springsteen, Melissa Manchester & Carole Bayer Sager, Chapman & Chinn, Dan Fogelberg and others. Voice is familiar to anyone who has listened to pop music over the past dozen years, and while Clarke is a good singer (especially on the slower cuts where he stands above the band), there is too much going on instrumentally here. **Best cuts:** "Sunrise," "Stand By Me," "If You Think You Know How To Love Me." (All good songs.)

DAVID BYRON—Take No Prisoners, Mercury SRM-1-1074. Uriah Heep lead singer combines the heavy metal approach taken by his parent band with some good slow material and even a few bluesy cuts. Straight rock and roll throughout, with some of the more ballad oriented material working best. **Best cuts:** "Sweet Rock N' Roll," "Saturday Night," "Stop (Think What You're Doing)."

LEONARD COHEN—The Best Of, Columbia PC 34077. Good selection of Cohen's more familiar works, with emphasis on his earlier efforts. **Best cuts:** "Suzanne," "So Long, Marianne," "Bird On The Wire," "Hey, That's No Way To Say Goodbye."

CHET ATKINS & LES PAUL—Chester & Lester, RCA APL1-1167. Two of the finest and most respected guitarists of the past 20 years get together for a spontaneous set that is basically jamming but one that will be joy to anyone who loves the guitar. The guitars are the only instruments as the pair run off some easy uptempo material as well as slower tunes. Excellent. **Best cuts:** "Medley 'Moonglow/Picnic,'" "It Had To Be You," "Birth Of The Blues," "Deed I Do."

SERGIO MENDES & BRASIL '77—Homecoming, Elektra 7E-1055. Usual competent set with accent on side one in Latin-flavored disco and more exposure given to the group's female vocalists moving through ballads and easy Latin rockers on side two. Mendes plays a myriad of keyboards and synthesizers, handling cuts from Edgar Winter & Dan Hartman, Elton John & Bernie Taupin, Gilberto Gil and originals. For those who have been fans over the years the set will be as expected. Vocals of Lise Miller, Bonnie Bowden Anard and Marietta Arazia excellent. **Best cuts:** "It's Up To You," "It's So Obvious That I Love You," "Where To Now St. Peter," "Tell Me In A Whisper."

SPIDER-MAN—Rock Reflections Of A Superhero, Lifesong LS 6001. The return of Marvel's comic strip character to records brings a few cuts with FM potential, but not much more. Sales might be surprising, though as Marvel's tie-in and an already existing cult following (supposedly in their late teens and early twenties) might goose this one along. An earlier effort from Buddah was directed mainly toward the kiddie set, so this time we should know for sure. Intros by Marvel's own Stan Lee can give radio some programming fun. **Best cuts:** "Peter Stays And Spider-Man Goes," "Spider-Man," "Dr. Octopus."

FRED ASTAIRE—Attitude Dancing, United Artists UA-LA580-G. It may not be what's considered commercial these days, but it sure is nice to hear Astaire again. Several new cuts from the likes of Carly Simon, Don McClean, Bob Crewe & Kenny Nolan, but it is vintage Astaire written by the artist with Tommy Wolfe as well as Johnny Mercer that hits home.

KENTON 76—Stan Kenton, Creative World ST 1076. This is easily Kenton's most commercial LP, commercial in the sense the repertoire is designed to cut across both jazz and pop fields. While there are only two cuts with familiar titles—"Send In The Clowns" and "My Funny Valentine"—the five remaining works have a force and power of their own which is devastating. Hank Levy composed and arranged three, but Dave Barduhn's chart for "Clowns" is a masterful display of detail work for an orchestra which demands challenges. This cut is unique—a masterpiece of an interpretive work for this beautiful, sad song. Kenton's solo piano opens the cut with a slow, note-by-note buildup of the main melody line which is then followed by low sighs from the trumpets and trombones. Once the piece is established melodically and all the sections are flying together, John Harner's trumpet solo soars above everyone.

Best cuts: "Send In The Clowns," "Time For A Change," "My Funny Valentine," "Samba De Haps."

Dealers: Kenton has temporarily halted his touring for health reasons, so play tracks in-store to bring attention to this work.

Billboard's Recommended LPs

Smooth vocals are as relaxing as ever. Good backing from the Pete Moore Orchestra and strong production from Ken Barnes. LP was cut in London. **Best cuts:** "That Face," "(I'm) Building Up To An Awful Letdown," "City Of The Angels," "Life Is Beautiful."

BING CROSBY & FRED ASTAIRE—A Couple Of Song & Dance Men, United Artists UA-LA588-G. Enjoyable set from two of the finer singers of our time, cut in London, produced by Ken Barnes and featuring the Pete Moore Orchestra. Lots of cuts from movies the two have appeared in with material from Berlin, Mercer, Carmichael and Scott Joplin. All standards, all well done, with the pair singing together or taking solos. **Best cuts:** "Top Billing," "A Couple Of Song & Dance Men," "Change Partners," "Pick Yourself Up."

STU DAYE—Free Parking, Columbia PC 33936. Frantic, hard rock from new artist. Nothing really different, but he somehow sounds a bit more professional and sure of himself than most such acts. **Best cuts:** "Confidentially Rose," "Thank."

SONNY CRISS—Warm And Sonny, ABC/Impulse ASD-9312. Criss' warm and sinewy alto sax slides and caresses seven tunes, with several melded right into the current disco tempo. Tight rhythm section's augmented by powerful strings. LP has lots of gutsy feeling and plenty of schmaltz. **Best cuts:** "Cool Struttin'," "Sweet Summer Breeze," "Memories."

SEBASTIAN HARDIE—Four Moments, Mercury SRM-1-1071. Four man Australian group offers good instrumental set spotlighted by rock guitar and Moog and mellotron work. Another blend of rock and semi-classical, somewhat along the lines of Focus without the yodelling. Very pleasant and easy to listen to, with Mario Millo's guitar the highlight. **Best cuts:** The "Four Moments" suite on side one.

CORNELIUS BROTHERS & SISTER ROSE—Greatest Hits, United Artists UA-LA593-G. Quartet that scored with a number of soul and crossover hits in the early '70s, including two pop records that each reached the top three, get a good representation of their best material. **Best cuts:** "Treat Her Like A Lady," "Too Late To Turn Back Now."

TOM PACHECO—Swallowed Up In The Great American Heartland, RCA APL1-1254. Progressive countryish artist in the Jerry Jeff Walker mode who learned his Texas music while growing up in snowbound Massachusetts. His quirky-patterned melodies give effective support to ambitious Woody/Dylan lyrics sung by him in a Tom Waits croak. There is a curious but definite appeal to Pacheco's work. **Best cuts:** "Jesse Tucker," "Dancing Closer To The Bedroom Door," "The Tree Song."

CLEDUS MAGGARD & THE CITIZEN'S BAND—The White Knight, Mercury SRM-1-1072. Man who had huge country and pop novelty hit with the CB oriented title cut does an album of exactly the same thing. Whole thing wears thin after a few cuts. **Best cuts:** "The White Knight," "C.B. '76."

JEFF HARRINGTON—Quiet Corner, Programme P2402. New-comer is quiet rocker with a vocal quality similar to John Sebastian. Good songs about love, urge to roam, etc. Soft rock with jazzy feel for backup. Not bad at all. **Best cuts:** "Kristi," "Baby Mine."

jazz

HORACE SILVER—Silver 'N Wood, Blue Note BN-LA 581-G (United Artists). Pretentious two suites whose music sounds nothing like the titles, but does offer some interesting blowing by Silver on piano, Tom Harrell on trumpet and Bob Berg on tenor sax. LP is dedicated to better material things and atmospheric conditions. Hurray. Moody tempos play second fiddle to the quasi-soul upbeat tempos. **Best cuts:** "Keep On Gettin' Up," "Activation."

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fisher, Jim Melanson, Is Horowitz, Bob Kirsch.

THE WHO '76 TOUR



THE WHO BY NUMBERS



MCA-2161

March 9 Boston Gardens, Boston, MA

March 10 Garden, New York, NY

March 12 Civic Center, St. Paul, MN

March 13 Dane County Coliseum, Madison, WI

March 15 Myriad, Oklahoma City, OK

March 16 Tarrant Comm. Conv. Ctr.,
Ft. Worth, TX

March 18 Salt Palace, Salt Lake City, UT

March 19 McNichols Arena, Denver, CO

March 21 Anaheim Stadium, Anaheim, CA

March 24 Coliseum, Portland, OR

March 25 Coliseum, Seattle, WA

March 27-28 Winterland, San Francisco, CA

Billboard's Top Single Picks

Number of singles reviewed
this week **119** Last week **97**

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DIANA ROSS—*I Thought It Took A Little Time (But Today I Fell In Love)* (3:18); producer: Michael Masser; writers: M. Masser-Pam Sawyer; publisher: Jobete, ASCAP. Motown 1367F. Follow to the No. 1 "Mahogany (Do You Know Where You're Going To)" is an excellent ballad, seemingly more commercial upon first listen than the last single. Reminiscent in some ways of Ross' big hits with the Supremes. Produced and co-written by Michael Masser, who handled the last hit.

JANIS IAN—*Boy I Really Tied One On* (2:40); producer: Brooks Arthur; writer: Janis Ian; publishers: Mine/April, ASCAP. Columbia 3-10297. Easy rocker gives Ian a change of pace from 'At Seventeen.' Very good lyrics in this tale of the lady who has a bit too much and ends up in a bed she would just as soon not be in. Well done, tasteful and good expression of a feeling a lot of people have had and the pledges we all make to ourselves afterwards.

ELECTRIC LIGHT ORCHESTRA—*Strange Music* (3:22); producer: Jeff Lynne; writer: J. Lynne; publishers: Unart/Jet, BMI. United Artists 770. Jeff Lynne & company are one of the few groups who can be counted on to consistently make good, quality records. This cut is another easy rocker with the kind of smooth vocals and skillful string arrangements the group generally does so well with.

OLIVIA NEWTON-JOHN—*Come On Over* (3:38); producer: John Farrar; writers: B. Gibb-R. Gibb; publishers: Casserole/Flamm, BMI. MCA 40525. Excellent love ballad with strong production from John Farrar. Title explains the theme. Best single for artist in several releases with a fine shot at moving her back to the top of the charts.

BILLY SWAN WITH THE JORDANAIRE (2:28); producers: Chip Young & Billy Swan; writer: Bobby Emmons; publisher: Youngun, BMI. Monument 8682 (CBS). Another fun rocker along the same lines as his mammoth "I Can Help." All the fun of early rock and rockabilly, with the same apparently out of place but still effective guitar solo that scored in "I Can Help." All told, his best effort in over a year.

BARRY WHITE—*You See The Trouble With Me* (3:19); producer: Barry White; writers: Barry White-Ray Parker; publishers: Sa-Vette/January, BMI. 20th Century 2277. Good move for White as he goes somewhat away from the formula he has been using for several years. Mid-tempo disco rocker is more musical than recent singles and the missing talking intro should be a help rather than a hindrance.

recommended

BOB DYLAN—*Mozambique* (3:00); producer: Don DeVito; writers: Bob Dylan-Jacques Levy; publisher: Ram's Horn, ASCAP. Columbia 3-10298.

GRAND FUNK RAILROAD—*Sally* (3:19); producer: Jimmy Lenner; writer: Mark Farner; publisher: Cram Renraff, BMI. Capitol 4235.

MAC DAVIS—*Forever Lovers* (3:42); producer: Rick Hall; writer: S. Whipple; publisher: Tree, BMI. Columbia 3-10304.

DAVID GEDDES—*Stephanie* (3:05); producer: Paul Vance; writers: Paul Vance-David Geddes-Stephen James; publisher: Music Of The Time, ASCAP. Big Tree 16059 (Atlantic).

JAMES DARREN—*Sleepin' In A Bed Of Lies* (2:58); producer: Snuff Garrett; writers: John Durrill-Bob Duncan; publishers: Tequila/Unichappell/Shelmer-Poe, BMI. Private Stock 45,064.

LYNYRD SKYNYRD—*Double Trouble* (2:48); producer: Tom Dowd; writers: Allen Collins-Ronnie Van Zant; publishers: Duchess/Got Losse, BMI. MCA 40532.

GALLAGHER AND LYLE—*I Want To Stay With You* (3:00); producer: David Kershenvaum; writers: Benny Gallagher-Graham Lyle; publisher: Irving, BMI. A&M 1778.

RUSTY WEIR—*I Don't Want To Lay This Guitar Down* (2:50); producer: Glenn Spreen; writers: L. Arnold-J. Inmon; publishers: Prophecy, ASCAP/Chicken Fried, BMI. 20th Century 2273.

GARY THOMS EMPIRE—*Love Me Right* (3:10); producers: Rick Bleiweiss & Bill Stahl; writer: Gary Toms; publishers: Bambar/Happy Endings, ASCAP. P.I.P. 6517.



OLIVIA NEWTON-JOHN—*Come On Over* (3:38); producer: John Farrar; writers: B. Gibb-R. Gibb; publishers: Casserole/Flamm, BMI. MCA 40525. A dramatic departure from the sugar and saccharin songs that made Olivia a multi-chart threat, this gem exhibits her gutsiest singing. Her voice shifts from sweet to soul as the tune develops. Olivia finally cuts loose and shows the depths of her talent with an absolutely tremendous performance that deserves—and will probably earn—a No. 1 ranking.

CHARLEY PRIDE—*My Eyes Can Only See As Far As You* (2:36); producer: Jerry Bradley; writers: Jimmy Payne-Naomi Martin; publisher: Ensign, BMI. RCA JH-10592. A soft ballad performed solidly by Pride backed by the Nashville Edition. A haunting smoothness should help make this the latest Pride Top 10 effort.

JOHN DENVER—*Looking For Space* (3:56); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH-10586. Written and sung with the feeling that has made Denver invincible on the charts. Though not as commercial as some of his previous hits, this will take His Rocky Mountain Highness to the stratosphere of the country chart.

KENNY STARR—*Tonight I'll Face The Man (Who Made It Happen)* (2:42); producer: Snuffy Miller; writers: Bob Morrison-Bill Anthony; publishers: Music City, ASCAP/Combine, BMI. MCA 40524. Followup to Starr's No. 2 smash "The Blind Man In The Bleachers," this powerful-Bob Morrison-Bill Anthony tune has a strong chorus and potent lyrics that will propel him back to the Top 10.

MEL TILLIS AND THE STATESIDERS—*Mental Revenge* (2:40); producer: Jim Vienneau; writer: Mel Tillis; publisher: Cedarwood, BMI. MGM M-14846. Lively outing for Mel with plenty of crisp instrumentation and a stone country delivery. "If the curtain should fall, I hope it falls on you," sings Tillis with mental revenge. Written by Tillis, the song was a hit for Waylon Jennings nine years ago.

FREDDY WELLER—*Ask Any Old Cheater Who Knows* (3:07); producer: Billy Sherrill; writers: Jerry Foster-Bill Rice; publisher: Jack and Bill, ASCAP. Columbia 3-10300. Weller takes one of the best new Foster-Rice songs in ages, and, with an excellent production build from Billy Sherrill, creates a powerful country record. Lyrics, melody, Weller's honest voice and an unbeatable beat make this a joy to listen to.

recommended

JOE STAMPLEY—*Sheik Of Chicago* (2:38); producer: Norro Wilson; writer: T. Wheeler; publisher: Al Gallico, BMI. Epic 8-50199.

DON GIBSON—*You've Got To Stop Hurting Me Darling* (2:38); producer: Wesley Rose; writer: Don Gibson; publisher: Acuff-Rose, BMI. Hickory H-365.

O.B. MCCLINTON—*It's So Good Lovin' You* (3:12); producer: Jerry Kennedy; writer: O.B. McClinton; publisher: Cross Keys, ASCAP. Mercury 73777.

JERIS ROSS—*All The Cryin' In The World* (2:50); producer: Ron Chancey; writer: John D. Loudermilk; publisher: Acuff-Rose, BMI. ABC/Dot DOA-17615.

CHARLIE MCCOY—*Silver Wings* (2:27); producer: Charlie McCoy; writer: Merle Haggard; publisher: Blue Book, BMI. Monument ZS8-8683.

DON GIBSON AND SUE THOMPSON—*Get Ready—Here I Come* (2:06); producer: Wesley Rose; writers: K. Phyllis Powell-Dewayne Orender; publisher: Acuff-Rose, BMI. Hickory H-367.

PHIL EVERLY—*Words In Your Eyes* (3:30); producer: Phil Everly-Terry Slater; writer: Phil Everly; publisher: Everly & Sons, BMI. Pye 71055.



SILVER CONVENTION—*Get Up And Boogie* (4:05); producer: Michael Kunze; writers: Silvester Levay-Stephan Praeger; publisher: Midsong, ASCAP. Midland International JH 10571 (RCA). Follow to "Fly Robin Fly" is another excellent disco cut. Only lyrics are the title and the phrase, "That's Right." Still, a near perfect disco arrangement that should wind up on the pop, soul and disco charts.

recommended

TOGA—*More* (3:16); producer: Bob Burrows; writers: N. Olivero-R. Ortolani-N. Newell; publisher: Edward B. Marks, BMI. Private Stock 45, 065.

CANDI STATON—*Young Hearts Run Free* (3:51); producer: Dave Crawford; writer: D. Crawford; publisher: DaAnn, ASCAP. Warner Bros. 8181.

GENERAL JOHNSON—*All In The Family* (3:43); producers: Rick Chertoff & General Johnson; writer: General Johnson; publisher: Music In General, BMI. Arista 0177.

DENNIS COFFEY—*Finger Lickin' Good* (3:18); producers: Mike Theodore & Dennis Coffey; writer: D. Coffey; publisher: Bridgeport, BMI. Westbound 5020. (20th Century.)

STREET CORNER SYMPHONY—*Wish That Love Was Magic* (2:45); producers: Jerry Love & Michael Zager; writers: M. Zager-B. Soehner; publishers: Sumac/Dramatics, BMI. Bang 722.

BOBBY THURSTON—*This Can't Be Happening To Me* (3:35); producers: W. Lester & R. Brown; writers: W. Lester-R. Brown; publishers: Raton/Diamonds In The Rough, BMI. Avco 4665.

DANNY BRYANT—*Five Foot Two, Eyes Of Blue* (2:50); producers: Meco Monardo, Tony Rongiovi & Jay Ellis; writers: R. Henderson-S. Lewis-J. Young; publishers: Warock/Leo Feist, ASCAP. Columbia 3-14299.

DENISE LaSALLE—*Married, But Not To Each Other* (3:40); producer: Crajon Ent.; writers: D. LaSalle-F. Miller; publishers: Ordona/Bridgeport, BMI. Westbound 5019 (20th Century).

MUSCLE SHOALS HORNS—*Born To Get Down (Born To Mess Around)* (2:58); producer: Barry Beckett; writers: C. Jones-D. Huff; publisher: Muscle Shoals, BMI. Bang 721.



DAVID POMERANZ—*The Hit Song Of All Time* (3:49); producer: Vini Poncia; writer: David Pomeranz; publishers: Warner-Tamerlane/Upward Spiral, BMI. Arista 0175. Powerful mid-tempo rocker that reminds a bit of Art Garfunkel at his best. Pomeranz is good writer as well.

CAROL WILLIAMS—*More* (2:50); producer: Vincent Montana Jr.; writers: R. Ortolani-N. Newell; publisher: E.B. Marks, BMI. Salsoul 2006. Excellent disco version of the standard from powerful young singer.

BRIEF ENCOUNTER—*What About Love* (3:09); producers: Brief Encounter & John Richbourg; writers: The Brief Encounter Group; publisher: Ashley Hall, BMI. Capitol 4229. Strong soul cut with good disco bottom.

FRANNIE GOLDE—*Save Me (I'm Falling In Love Again)* (3:05); producers: Bert DeCoteaux & Tony Silvester; writers: F. Golde-S. Burns; publishers: Golde's Gold/Cotillion, ASCAP. Big Tree 16058 (Atlantic). Lady who opened shows for Manhattan Transfer last year comes up with a good disco cut of her own.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

'Rockabye' Songs Go To Belwin-Mills

NEW YORK—Belwin-Mills has entered into a sublicensing agreement with Elsinore Music of Canada for publishing rights outside of Canada to the new Broadway rock opera, "Rockabye Hamlet." Elsinore Music will continue to handle all other publishing aspects of the show.

Elsinore Music is a division of Champlain Productions of Montreal. The firm acquired the rights to "Rockabye Hamlet," then called "Kronborg: 1582," two years ago.

Bob Hahn, head of Champlain Productions, is handling all aspects of the licensing agreements for "Rockabye Hamlet," including original cast album, traveling road companies, a motion picture, and all other secondary rights.

A number of songs from the show have already been recorded. They include, "The Last Blues I'll Ever Sing," by the Lisa Hart Band on Rising Records, another division of Champlain Productions, and "That It Should Come To This," by Cal Dodd, released by RCA in Canada.

HIGH-FLYING MILWAUKEE OPERATION

Air Services Bring \$2 Mil Yearly

MILWAUKEE—"ZZ Top called me at 3 a.m. from Missoula. Their regular plane had been cancelled and they needed to get to their next date. That's where we came in," says David M. Allen, who handles entertainment industry charters for Aviation Services, Inc., of Elm Grove, Wis.

The band got to its destination after only a slight delay when Allen made some quick phone calls and got a charter to Missoula. "People in the entertainment business are tired of fighting. They appreciate getting service," Allen says.

"We run a 24-hour operation and it's not unusual for a manager to call us in the middle of the night," says Pat McCartan, president and founder of the four-year-old firm.

Aviation Services was organized in January 1972, and has come from a \$250,000 gross that first year to just more than \$2 million in 1975. More than 50% of that total comes from charters for show personalities. The company works on commission from plane owners, receiving from 5 to 15% with 10% being average.

"We're strictly a sales agency."

says McCartan, a former Air Force captain and pilot. "We take the requirements of the entertainment group and find the proper service."

That service has included flying Mick and Bianca Jagger to Managua, Nicaragua, after the earthquakes there so she could visit her family; painting Rick Wakeman's "Center Of The Earth" logo five feet square on the fuselage of a Lockheed Electra; and ferrying Alice Cooper's stage gear from Arizona to Minneapolis after the singer's truck broke down.

Other performers using Aviation Services have included Carole King, Kiss, Jethro Tull, the Doobie Brothers, Seals and Crofts, Rod Stewart, America, Bachman-Turner Overdrive and Jackson Browne.

Firm's show business job came after it was in business after six months. A Rockford friend of McCartan's turned over the work of finding a charter for Black Sabbath in the spring of 1972. The project was successful, the group was pleased and McCartan began looking for similar contracts.

The lack of a huge investment in

aircraft, the unlimited geographical possibilities in dealing with firms around the world and the speed in which a plane can be dispatched are cited as advantages in operating such a clearing house, according to McCartan.

The firm has more than 600 listings of plane owners throughout the U.S. and other listings for those around the world.

While the main stress is on aviation services, the firm can also supply transfer buses and trucks to haul equipment to and from airports. "For Johnny Mathis, we set up the buses to the hotel, charging \$24 per stop," Allen says.

The firm has talked to several recording companies, offering to provide all transportation for its stable of stars at a 10% charge. At least one has expressed interest in the idea, Allen goes on.

By the middle of this year, the firm expects to have regional offices opened on the East and West coasts to handle some of the initial contacts.

MARTIN HINTZ

Lawyers Sue Pink Floyd

NEW YORK—Pink Floyd Music, the publishing arm of the British-based rock group of the same name, is being sued by the New York law firm of Kronfeld and Machat to recover \$116,000 of allegedly outstanding legal fees.

According to a complaint filed in U.S. District Court here by attorneys for the plaintiffs, Eric Kronfeld and Martin Machat were engaged by the defendants in September 1974, to prepare and negotiate a recording agreement with CBS Records.

However, after what the plaintiffs call "many hours of travel, legal research and preparation," the defendants decided against entering the CBS agreement, and refused to pay the law firm for services rendered.

Kronfeld and Machat claim that the defendants' motive in having the law firm draw up the contract was to have the transaction "planned and designed" in such a way as to minimize their (defendants') income tax obligations.

The plaintiffs are seeking full redress.

NEVER BEFORE
RELEASED AS A SINGLE!

Gladys Knight & the Pips

"Make Yours A Happy Home"^{BDA 523}

Produced by
Curtis Mayfield

from their
new chart album
"The Best of
Gladys Knight & the Pips"^{BDS 5653}



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I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)—Diana Ross (Motown 1367) BOY I REALLY TIED ONE ON—Janet Lane (Columbia 3-10297) STRANGE MUSIC—Electric Light Orchestra (United Artists 770) COME ON OVER—Olivia Newton-John (MCA 40525) SEE TOP SINGLE PICKS REVIEWS, page 66

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cheryl Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists in alphabetical order, such as Action (Sweet/Warner Bros.), All By Myself (Eric Carmen), December 1963 (Oh What A Night) (Four Seasons), etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

A SMASH SINGLE

"Sunshine Day"

BY

IS 053

O'SIBISA



BRONZE



ON ISLAND RECORDS



Island records, inc.
los angeles, california 90046

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You know the joy you bring
When you start to sing
Harmony, sweet harmony."**

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Sweet Harmony MS 2235
Maria Muldaur's new album

On Reprise records and tapes.



CREEDENCE CLEARWATER REVIVAL

REVIVAL



F-759



CCR-2

CHRONICLE is:



BILLBOARD



CASHBOX



RECORD WORLD

CHRONICLE is a double album collection of the 20 greatest hits of Creedence Clearwater Revival recorded during their remarkable career from 1967 to 1972, and presented in chronological sequence. Of these 20 songs, 15 were in the Top Ten in chart listings, and 8 were certified gold. CCR's **current hit single**, "I HEARD IT THROUGH THE GRAPEVINE" is also included.

Susie Q
Put a Spell on You
Proud Mary
Bad Moon Rising
Lodi
Green River
Commotion

Down on the Corner
Fortunate Son
Travelin' Band
Who'll Stop the Rain
Up Around the Bend
Run Through the Jungle

Lookin' Out My Back Door
Long As I Can See the Light
I Heard It Through the Grapevine
Have You Ever Seen the Rain?
Hey Tonight
Sweet Hitch-Hiker
Someday Never Comes



Close-Up

This is a new feature designed to present an analysis of some important recorded product. This week: classical and pop viewpoints of Barbra Streisand's "Classical Barbra" LP.

The Classical Slant

If a recording is produced with a specific audience in mind, and if that audience in the case of Columbia's "Classical Barbra" is that relatively small group of collectors whose passion is art song, then the album must be judged a failure.

From that admittedly parochial view, the performances miss on a number of levels. And not all the blame is Streisand's.

Instrumental arrangements, particularly of the Handel selections, are stylistically inept. In fact, serious arguments can be raised about the validity of orchestral transcriptions at all where the original calls for piano. When conductor/arranger Claus Ogerman does play the piano part, as in Wolff's "Verschwiegene Liebe" and Schumann's "Mondnacht," the kind of integrated musical collaboration that lieder enthusiasts have come to expect is not to be found.

Streisand's crooning vocalism is certainly attractive, but unrevealing when it comes to subtleties of expression that in more skilled hands might illuminate the poetic intent of music and text.

If Streisand misses in this effort, her failure to truly hit the mark is no less wide than that of some renowned classical artists who have essayed pop.

Just listen to Yehudi Menuhin try to swing with Stephane Grappelli. Or, years ago, Joseph Szigeti in a similar try with Benny Goodman.

It is no putdown to recognize that a gifted artist may flounder in unfamiliar waters. ISHOROWITZ

The Pop Slant

Already in the classical journals there are reviews in print of "Classical Barbra" in which Streisand's gentle treatment of Debussy, Cantaloube, Wolf, Faure, Orff, Handel, Schumann and Ogerman songs is snobbishly being unfavorably compared to Janet Baker's, Victoria de los Angeles' and God knows how many other "purist" voices.

But those who knock Streisand miss the point of her new LP. She dares to be different.

Handling German, French, Latin, Italian and English lyrics effortlessly, Barbra's gussy performance comes off admirably. She sings convincingly with a falicitous orchestral back-up conducted by the arranger, Claus Ogerman.

All the deplorable affectations—the exaggerated, unnatural phrasing and unreal enunciation of the most celebrated classical vocalists are absent in the 10 Streisand tracks.

To a long-time disk buff whose collection was founded with Kresge's Little Wonder kiddie records in the 1920s and who has never been more than moderately impressed with Streisand's stylings, "Classical Barbra" is a revelatory LP. It shows a warm and emotional side of a woman that was previously unsuspected, and except for an annoying mechanical flaw on the Handel "Laccia Ch'io Pianga" track on side two, it wraps up as a delicate, near-ethereal program which this auditor, for one, will spin and enjoy frequently.

Only Streisand in this dreadful era of musical mediocrity could pull it off. DAVE DEXTER JR.

NEC Meet

• Continued from page 3

the NEC, and A.H. Gibbs, NEC attorney.

During the course of the discussion, McDonnell expressed concern over the growing array of lengthy riders by his membership, and told the students that he sympathized.

He also told them that once they signed a contract with countless extras (alcohol, fruit, food, limousines, etc.), they must stick to it. But, he urged them not to sign these multiple options without prior discussion.

During another session "The College Market And Its Place In The Entertainment Industry," members of the panel voiced concern over the industry's refusals to recognize the college area in an important manner.

Panel members included Pat Cox, director of communications at D.I.R. Broadcasting; performer Mary Travers; Dick Broderick of Springboard International Records, and Pete Fornatelle of WNEW in New York.

Broderick said the industry constantly discusses the important role that colleges play.

"The cheapest piece of advertising that any company can get is to give away free records to college students, because they ultimately help chose new trends," he said. "In order to have full weight of the college market felt, you should send representatives to the upcoming NARM convention so that campus representatives can talk to the important people like Clive Davis, Joe Smith and Ken Clancy, instead of the number 14 promotion man.

Agreeing with the stand was vocalist Travers, who said that colleges are usually relegated much less importance than they deserve. On the other hand, she defended some of the diskeries by telling the students that it's their responsibility to take a chance on booking less known acts as well as majors.

"Since most people at this convention are here because they are concerned about the future of the college music market, it is their overall responsibility to bring artists on campus that are not definite draws," she stated.

"Jazz, folk, classical and other kinds of acts should be brought on campus in addition to well-knowns like John Denver and Richie Havens, because the university has commitment to its students as well as its community to bring all kinds of acts into the area."

WNEW's Fornatelle, a graduate of college radio, said that the college market plays a giant part in the entertainment industry. He added that more industry people should pay attention to college radio, because it is a source for many things and people.

One student inquired from the audience about the "uncleanliness" of the industry and was met by answers from each of the panelists. Broderick said that a label can not make a mediocre group a financial success, if it doesn't have talent. Travers concurred and said that consumers can't be forced to buy an LP or ticket to a concert if they don't like the group, even if some people think that a record company can buy an audience.

The success of the confab, in terms of delegates, was source of great delight to Tom Matthews, chairman of NEC. He said this meeting was the most successful yet because more than 500 schools throughout the continental U.S. were represented.

"The one thing about this convention that seems to be serving its purpose is our new cooperative bookings, since it is helping out all agencies large and small," he stated.

Inside Track

Is there a reshuffling of executive responsibilities in the home office of CBS International Records, which may possibly see some execs at the vice presidential level leave the company.

Al Green debuts as a Nevada casino headliner May 13-19 at the Sahara Tahoe, which brought gamblers their first glimpse of Alice Cooper last December. . . . Paul McCartney's Wings hits Paris, Berlin, Rotterdam and Copenhagen in March as its just-completed album comes out.

Universal Pictures bought the Broadway hit musical "A Chorus Line". . . . Mike Matthews, president of Electro-Harmonix sound equipment, jumped on the Beatles multi-million-dollar reunion concert offer bandwagon. He'll guarantee \$6 million for one 60-minute show telecast worldwide.

Jewel Records rolled back its 8-track gospel tape price to \$6.98 and is looking for a 50% sales jump.

* * *

Peter Frampton halted his encore number at Chicago's Aragon Feb. 15 when he was hit in the face with a pop bottle. "I don't dig getting hit in the face and whoever did it better make some noise," he said to a stunned audience. When no reaction was forthcoming, he continued his four-song encore. But he refused to come on stage for another encore called for by the crowd.

* * *

Time flies department: Bing Crosby celebrates his 50th year in show business with a concert March 17 at the Music Center in Los Angeles.

Liberace has just signed a reported \$2 million deal with the Las Vegas Hilton, covering two years. He's been filling the hotel's main showroom balcony area, something which only stars like Elvis are capable of doing. Elvis, incidentally, hasn't re-signed with the Hilton yet. . . . Talk on the Strip is that Paul Anka will be moving from Caesars to the MGM Grand. Anka incidentally just wrote the lyrics to Marvin Hamlisch's melody from the axed CBS-TV series "Beacon Hill" which will be released on A&M with Quincy Jones producing.

Bill Thompson is no longer managing Cecilio & Kapon, hot Hawaiian pop act. Split occurred while all were on the road recently. Thompson, who has been guiding the act for the past two years, will be doing concerts from an L.A. base. Attorney Phil Gillin is now managing the act. Management firm which handles C&K also has a new Hawaiian rock band, Kalapana, whose first LP is out on the Abattoir label in Honolulu. Label is owned by Ed Guy.

Four Seasons producer-writer Bob Gaudio raps in a Warner Bros. International film featurette about the group for overseas tv distribution. . . . Vic Vanacore left the Jackson 5 to become the 5th Dimension's musical di-

Executive Turntable

• Continued from page 4

Larry Grossberg, sales vice president of Martin Audio/Video Corp., New York-based electronics supplier, assumes new post of vice president, special products. . . . At Jensen Sound Labs, Rudy Smolka joins from CFS Continental in new position of finance manager, and Arne Pinchuk comes in as manager, data processing, from Dupli-Color Products.

* * *

Zubin Mehta, since 1962 conductor of the Los Angeles Philharmonic, resigned the post to become music director of the New York Philharmonic starting in the fall of 1978.

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Producer Steve Barri has joined the a&r staff of Warner Bros., working closely with Lenny Waronker, vice president, director of a&r. He will be responsible for producing Warner artists and acquiring talent for the label. He was formerly a&r head at ABC. . . . Robert Appere, director of a&r at Rocket Records, has left the label. . . . And Ronnie Lippin has resigned her position as national director of publicity for ABC Records. . . . Solomon Burke named president of a&r for Andrea Records. Burke will take charge of signing new pop, country and soul acts to the label.

* * *

Arlene Reckson-Cohen has been elevated to the post of national director, artists and repertoire for ATV Records Inc., formerly holding down the position of a&r administrator. And Ida S. Langsam has joined the label as national public relations director. . . . Burt Stein moves up the ladder at Elektra/Asylum Records to handle the newly created post of director, national album promotion, from regional promotion rep. He has based his operations in Chicago and Cleveland.

* * *

In reorganizing ABC Records' pop and r&b promotion staff, Otis Smith, vice president, has named Pat McCoy, national pop promotion; Steve Resnick to the position of national pop (secondary markets); Don Eason to national director of r&b singles and albums; Marvin Deane to national promotion director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local pop promotion director in the New Orleans area and Belinda Wilson, local pop promotion director in Los Angeles. All national directors will report directly to Smith, local r&b personnel to Eason and pop personnel to McCoy.

rector. . . . Roland Bautista has taken his guitar out of the Ronnie Laws group to start his own ensemble.

Stevie Winwood jammed with the Fania All-Stars at its SRO London debut. . . . Bobby Sherman played a rock wretch on an episode of NBC-TV's "Jigsaw John." . . . Terry Moore hosts Gino Vanelli's L.A. Shubert Theater one-niter.

David Shire to score "All The President's Men." . . . Douglas & Lonero with Chico, a popular Los Angeles Marina area dance group for five years, has split and is now Bobby Lonero with Chico and the Band. . . . Bad Company starts its second U.S. headliner tour in March.

The Allman Bros. 1975 tour grossed \$4.5 million in five months. . . . Electric Light Orchestra touring 80 U.S. cities between February and May. . . . Supertramp is starting 40-date U.S. tour this month. . . . Helen Reddy holds onto her "Midnight Special" tv hosting while starting a concert season next month. . . . Robin Trower touring U.S. arenas through March and April. . . . The Average White Band closed its Far East tour with a \$58,203 sellout of Honolulu's H.I.C., reaching an all-time record second only to John Denver in the facility.

Richard Nader's, Original Rock 'n' Roll Spectacular will return to Madison Square Garden March 12 with Fats Domino, Jay Black & the Americans, Little Anthony & the Imperials and Johnny Maestro of the Crests with the Brooklyn Bridge. There will be a special appearance by Lesley Gore. . . . A memorial jazz concert for the late jazz and blues singer, Lee Wiley, will be held March 7 at Eddie Condon's, N.Y. Money raised will be put into a music scholarship along with other contributions, to be awarded to a student of Indian descent.

ATV/Pye will add to its "Pye History of British Pop Music" in this country with releases covering the Kinks, Donovan and the Searchers. LPs due shortly, will be the second volume of hits for each of the artists.—The 11th annual Academy Of Country Music Awards airs Monday (1) on ABC-TV's "Wide World Of Country Music Awards" Monday (1) on ABC-TV's "Wide World Of Entertainment", 11:30 p.m.-1 a.m.

When Florida/D.C. concert promoter Jack Boyle heard about Bill Graham grossing \$240,000 with an attendance of 108,000 at his six-day World of Plants show at the San Francisco Cow Palace, he told Graham, "Maybe we've been in the wrong business all along." More seriously, Boyle and Graham will now team to present similar plants exhibits in several Southern cities.

Rod McKuen's Stanyan Records and Billboard want MCA to know it was a misunderstanding that had them listed last week in a page one story as one of the labels that has a dog-in-the-manger attitude about licensing out old masters they aren't working themselves. On the contrary, MCA has been highly cooperative about leasing Stanyan rare Decca vault items.

Reopen Club In Austin

AUSTIN—The Alliance Wagon Yard, this city's only major club that books nothing but progressive country acts, will reopen at a new location in mid-March. A Jan. 5 fire destroyed the old club, causing damage in excess of \$50,000.

Paula Messer, part-owner of the Wagon Yard, says the new building—formerly the Sheik Club on Austin's north side—is currently being remodeled to increase seating capacity to 750.

Messer adds that the club will feature the same sort of talent as the original Wagon Yard. "The one exception," she says, "is that we'll be able to book more big names now because of our increased capacity—we'll be able to seat crowds triple the size of what we had at the old location." Performers typically associated with the Wagon Yard in the past include such nationally known Austin talents as Willie Nelson, Rusty Wier and B.W. Stevenson.

The club, which caters primarily to a college-age audience, will have a 15 by 35-foot stage and a 40 by 35 foot dance floor in a building that covers 8,000 square feet. Messer's partners in the Wagon Yard are Dave Robins, Tom McHelleney and Tim Sweeney, all of Austin.

EAGLES THEIR GREATEST HITS 1971-1975



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TAKE IT EASY
WITCHY WOMAN
LYIN' EYES
ALREADY GONE
DESPERADO
ONE OF THESE NIGHTS
TEQUILA SUNRISE
TAKE IT TO THE LIMIT
PEACEFUL EASY FEELING
BEST OF MY LOVE



AVAILABLE NOW ON ASYLUM RECORDS AND TAPES



Sunburst Finish...
no ordinary album,
Be-Bop Deluxe...
no band ordinaire!

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your
way!**

Hot from a sell-out 25-date British concert tour; *where* the Melody Maker proclaimed, "Be-Bop Deluxe, tipped by many for rock stardom in '76, stormed the Theatre Royal Drury Lane on Sunday with a set which earned them a standing ovation from the capacity crowd;" *where* the readers of New Musical Express overwhelmingly voted Be-Bop the Most Promising New Group In The World; *where* Bill Nelson has already been talked of as the Most Important Rock Guitarist Of The New Generation; *where* Sunburst Finish, their critically acclaimed album, is already a Top 10 Smash!

In The U.S., *where* Ira Robbins in The Trans-Oceanic Trouser Press calls "Bill Nelson the most dignified rock star alive . . . he plays the most original lead guitar to be heard in many years"; *where* Jon Tiven in Circus says, "Be-Bop Deluxe is one of the most exciting groups I've ever come across, and it's all in the hands of Bill Nelson."

**Coming
your
way!**

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March 8-April 20

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Cleveland, Ohio
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Omaha, Nebraska
Chicago, Illinois
Kansas City, Missouri
St. Louis, Missouri
New York, New York
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From Capitol Records**