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Billboard

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ASCAPers Dividing \$4 Million Radio Pie

British Experts At Disco Forum

NEW YORK—Johnnie Walker, star of the BBC's two-hour lunchtime program on Radio One, and John Stanley, British DJ manager, will be among the experts discussing "The Disco/Radio Connection" at Billboard's first international Disco Forum, Jan. 20-23 at the Roosevelt Hotel.

Walker will also participate in the Friday morning (23) hot seat session along with fellow Britisher Neil Tibbatts, and Michael O'Harro of the Tramp's chain in Washington, D.C. Walker, Stanley and Tibbatts, who sets up discos from the ground floor up and also formulate the pro-

NEW YORK—The holiday season took on an added glow last week for ASCAP writers and publishers who participated in a special distribution of about \$4 million in performance fees and interest accumulating in a segregated account for 10 years.

The funds, paid the society on an interim basis by the CBS and NBC radio networks since 1964, were freed by court order Dec. 11, in an agreement which also fixed the to-

(Continued on page 10)

Arista Going CD-4 Route

By CLAUDE HALL

LOS ANGELES—Arista Records has committed to the CD-4 discrete quad record format and will be releasing many of its major artists in CD-4 within the next few weeks.

It marks a major turnabout for Clive Davis, who once headed Columbia Records, then and now a staunch advocate of the SQ matrix quad system.

An official announcement is expected to be made within the next couple of weeks.

(Continued on page 10)

Fox Agency Sniffs Promo Disk Sales

By IS HOROWITZ

NEW YORK—The Harry Fox Agency is taking a harder look at the problem of promotional records that seep into the retailing mainstream.

No mechanical royalties are paid publishers on promo copies and the agency is increasingly concerned that such records are bought easily by the public in a growing number of stores across the country.

In its efforts to stem the tide, the Fox Agency is stepping up its pressure on manufacturers to justify heavy promotional shipments, according to Al Berman, managing director. Agency accountants are instructed to screen carefully all promotional entries during regular bi-annual label audits, he adds.

(Continued on page 10)

Closing Winter CES Underway

By STEPHEN TRAIMAN

CHICAGO—With a break from the weatherman, the fourth and last Winter CES could be the best ever—in terms of attendance, purchasing and general overall strength.

Attendees will get an earful from

(Continued on page 46)



Bicentennial a Gospel Aid

By JEAN WILLIAMS

LOS ANGELES—1976 will be the year of gospel concerts in major auditoriums as a direct result of the bicentennial, believes C. David Koontz, television and concert producer.

"A lot of 'tokenism' will be thrown at the black community by bicentennial commissions," says Koontz, who recently produced "Hallelu-

jah," one of the biggest gospel concerts ever held in Los Angeles.

"Tokenism" will come in the form of 'here is an American folklore kind of thing,' and during this year, gospel will be treated as a unique art form," he says.

Koontz claims promoters will take gospel concerts into auditoriums like

(Continued on page 25)

Big Bands Bloom In U.K.

By PETER JONES

LONDON—There are distinct signs in the U.K. that music enthusiasts are turning back to the big band sound, supporting concerts and advocating a desire to see and hear more of it on television.

So far it is an exercise in nostalgia rather than a positive commercial success in the recording industry. Even so, the signs are good enough to merit investigation.

In September, a big band fronted by ex-drummer Jack Parnell, nephew of famed impresario Val Parnell, hogged the commercial television screens in a special program. It was meant to be just a one-shot production, Parnell inviting along singers Anne Shelton and Dennis Lotis, both big names in the old big band days, and re-forming the vocal

(Continued on page 54)



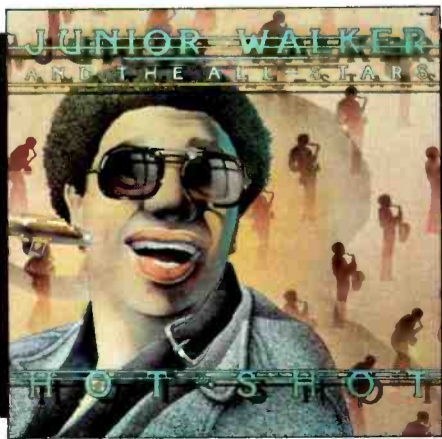
Mandrill, one of today's hottest soul pop groups, out with their second album for United Artists, this new one co-produced by Stevie Wonder cohort Malcolm Cecil. Cecil adds electricity to Mandrill's Latin-rock and disco-soul sound and it comes up hot. A tour's in the works—and this group gets audiences crazy. Mandrill: They'll bring out the beast in you.

(Advertisement)



STEPHEN SINCLAIR . . . Remember his name. We at MCA are so very proud to announce his debut album. A most promising song writer, he composed the majority of the songs in his album, with others by John Denver, Artie Butler, John Martin Sommers, Joe Henry, Steve Weisberg & Tom Snow. STEPHEN SINCLAIR, a native of London was brought to America by Lee Kramer who will be guiding his musical career. The album was produced by Artie Butler with orchestral arrangements by Lee Holdridge and Artie Butler. STEPHEN SINCLAIR, SAD AND LONELY SATURDAY NIGHT (MCA-2171).

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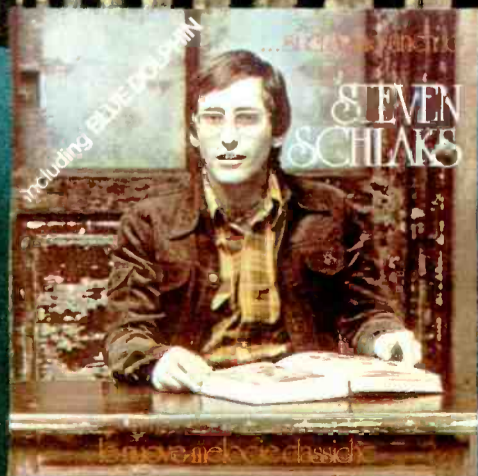
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SCHLAKS



MCA photo

Mike Maitland, MCA Records president: "1976 will bring heavy concentration in the country field for our label. MCA is also interested in pop black acts.

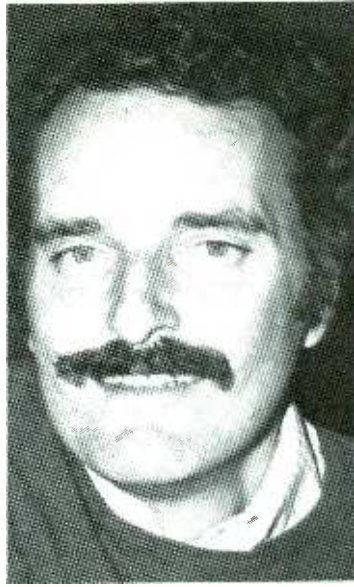
"We will continue with a strong artist roster, but we will keep it small. We feel that we can give the acts the attention necessary to bring them through, if we keep our roster small."



RCA photo

Ken Glancy, RCA Records president: "We are encouraged by the indicated strong sell-through at retail in the last half of 1975 and for this reason we are optimistic for prospects in 1976. It is certain that continued growth of the industry will be more closely related to the national economy than in the past, but I feel that those companies which carefully plan their artistic output can prosper and experience growth whatever happens to the economy.

"We are in the business of marketing talent, and those who exercise the greatest care and taste in artist selection should be the most successful in 1976 or any other year."



A&M photo

Jerry Moss, A&M Records president: "I look for 1976 to be a solid year for the record industry in general and a spectacular one for A&M in particular.

"The only possible snag might be unusually high price rises in material (i.e., vinyl, paper) which might cause another price hike to the consumer. This might be a more difficult hike for the record buyer to stand than the last one and a drop in sales would have to result.

"I expect jazz to be the single most important medium for getting the 'over 35' audience back into the record stores. I expect pop and black music to be as important if not more important than ever."



CBS photo

Irwin Segelstein, CBS Records president: "We are going into 1976 with a feeling of optimism. In terms of the economy, we've been through a difficult year, but the retailing picture now looks much better off than it did a year ago.

"The consumers are in the stores, and there's a general feeling of health in the industry. Our own accounts, too, are feeling that we're in a recovery process.

"The last six months have also proven that strong album product can still sell at high levels, and I expect that type of sale to continue even further in 1976.

"We will definitely be entering the new year with a stronger talent foundation than when we began 1975."



Phonogram photo

Irwin Steinberg Polygram Group, Phonogram/Mercury, Polydor Records president: "As a group, we will make the strongest relative move on the American scene in 1976. The combine that includes conglomerates Siemens AG in Munich and NV Philips in The Netherlands will approach \$1 billion worldwide.

"Phonogram/Mercury will grow 30% in 1976, with a goal of three additional major acts per year. BTO, Ohio Players and 10cc will continue to have massive impact on the pop market.

"Polydor Records artist roster has been slimmed and priority artists established, with the lineup including Black Moore's Rainbow, Gloria Gaynor, Billie Jackson, Joe Simon, Osmonds, C.W. McCall, Chick Corea, Jim Stafford, Roy Ayers and the ECM jazz line."

FCC Eyes Format Challenge

By MILDRED HALL

WASHINGTON—The FCC is once more groping for a solution to the music format hassles that keep cropping up when citizens' groups challenge a switch in format by a station or a prospective new owner. The commission has announced a formal inquiry to explore its proper role—if any—in these cases.

The U.S. Court of Appeals here has remanded an increasing number of music format challenges that were denied by the FCC without hearing, particularly when a "unique" or "distinctive" classical format was to be changed.

The case which triggered the FCC soul-searching is that of classical music station WEFM-FM, serving Chicago. The FCC in 1972 approved transfer (without a hearing) of the station from Zenith Corp. to GCC Communications of Chicago, including a switch to popular music format.

Zenith claimed it had lost money on the classical format, but a citizens' group brought suit challenging both this claim and the broadcasters' argument that two other area stations provided enough classical music to satisfy the public interest (Billboard 5/5/73).

The U.S. Court of Appeals' remand of the case for an FCC hearing, in effect "suggested" a policy requiring "closer scrutiny" of proposed program changes than the commission has been making, the inquiry notice points out.

The commission, for its part, is frankly opposed to involvement in music format switches, and "has sought to avoid dubious intrusions into broadcaster judgments," on entertainment programming. The FCC prefers to let changing tastes, competition and conditions in the marketplace decide format—rather than government regulation, it says.

Sony Drops Wholesale Price

By RADCLIFFE JOE

NEW YORK—In a sweeping move aimed at discouraging transshipping of its products in New York and other key markets, the Sony Corp. of America is in the process of developing a new lower wholesale pricing policy that will bring wholesale costs to its larger retailers, more in line with those now paid by small dealers.

The plan, still shrouded in secrecy, is aimed at improving Sony's sagging profits which have been declining since the elimination of fair trade laws in this area last summer.

According to informed industry

officials, cooperative advertising allowances, volume rebates, and early
(Continued on page 10)

3,000 Students Due At NEC's Feb. Convention

By JIM FISHEL

NEW YORK—A record 3,000 student delegates and staff programmers are expected to participate in the upcoming 16th annual NEC National Convention in Washington Feb. 25-29, where 33 acts will be showcased and more than 85 educational seminars will be presented.

According to NEC officials, this year's edition will feature several new innovations and minor changes based on the complaints of several associate members. One change will be the introduction of three hours of uncontested exhibit hall time, where delegates will not be committed to any other convention activity.

This year's confab will again be held at the Sheraton-Park and Shoreham Americana, site of last year's event.

More than 600 associate members
(Continued on page 32)

RCA HIKES 1-STOP PRICE

NEW YORK—RCA Records last week adjusted prices on LPs to one-stops, with small increases both on top-line and budget product.

Subdistributors will now be billed \$3.36 on RCA \$6.98 list records, against the former \$3.34, and \$1.73 on wide-margin \$4.98 albums. Latter formerly sold to one-stops at \$1.65.

Recordings, TV, Films: Nashville's 1976 Growth Pattern

By GERRY WOOD

NASHVILLE—Nashville's entertainment industry should continue its booming growth into the next several years.

Long recognized as the home of country music, Nashville is gaining a fast-growing reputation as a pop music town where Perry Como can cut a hit just as quickly as Ernest Tubb. Responsible for this upsurge are visionary producers like Chet

Atkins and Billy Sherrill and Glenn Sutton who took the corn out of country and made it go pop.

Significant advances have also come in the fields of national television and motion pictures.

It was the year of "Nashville"—not only the city, but the Robert Altman smash movie. Nashville is now big enough to take the licks—some deserved, some not—in the highly-popular Altman movie or the criti-

cism of a Buddy Rich or Stan Kenton.

The movie typified the international mystique generated by Nashville's entertainment industry. All told, the movie was a powerful cinematic effort with strong acting and intriguing development that helped it survive a score that was an unmeaning parody of country music. But it became second to the "Grand Ole Opry" in the amount of

favorable attention drawn to Music City.

The Altman film provided further stimulus to Nashville's embryonic movie industry. Thanks to cooperation from state and local governments, the producers who have used Nashville as a setting leave with

nothing except raves and promises to return. Burt Reynolds shot his
(Continued on page 18)

Postage Rates Up To 21¢ Per Pound

WASHINGTON—The on again, off again postal rate raises were reinstated last week just in time to hit all mail posted after midnight Tuesday (30). It was beat the clock day for all mailers of recordings, bulk and institutional mailing, and mail-order fulfillment.

Records and tapes must now go at the new rate of 21 cents a pound, 9 cents each additional; first class mail items cost 13 cents the first ounce, 11 cents each additional up to 13 ounces; third class catalog mailings are up to 32 cents from 28 a pound and third class bulk mailings are 41 cents, up from 32 cents a pound.

The final act in a frantic court scenario here last week was a refusal by Chief Justice Warren Burger to put a hold on the rate raises until the U.S. Appeals Court considers the merits of the case brought by bulk mailers and others against the rate hike.

The raises originally scheduled to go into effect Dec. 28 were halted in

mid-December by a Federal District Court injunction.

Latin Labels Hope For '76 Crossovers

By RUDY GARCIA

NEW YORK—The popularity of the disco sound has traditional Latin labels looking to 1976 as the year in which they finally make the long-awaited breakthrough into the American market.

Several of the major Latin companies are producing both hustle and Latin hustle disks in expectation of lowered barriers to airplay on non-Latin radio stations and a shot at national sales. The early success of several efforts would seem to indicate their hopes are well placed.

One major parent company, Caytronics, has already achieved a major success on its Salsoul label with its orchestra of the same name. A disco album is selling nicely and two
(Continued on page 50)



Atlantic photo

Jerry Greenberg, Atlantic Records president: "All indications on the retail level from our Christmas and pre-holiday campaigns point to 1976 as the industry's biggest year ever. The consistent flow of top-quality product is Atlantic's main asset—cutting across pop, disco, r&b and jazz musical boundaries with the same kind of flexibility that's characterized the company for almost three decades.

"We expect a more continuous flow of albums and singles in 1976 from all our artists in every category, as well as our active family of custom labels."



UA photo

Alvin Teller, UA Records president: "Overall, I anticipate 1976 being a good year for the industry. I see next year as one of strong growth for the independently distributed labels and anticipate their capturing a greater share of the record market.

"I'm hopeful that the concert market will show improvement next year as this still is a key factor in building and sustaining album artists.

"I would also very much like to see a reversal of the trend to severe price-discounting at the retail level which I believe ultimately threatens the well-being of the industry.

"Musically, I see the continuation in the diversity of genres which reach the mass audience with continued strong growth of disco and progressive jazz—r&b crossovers."



Eva Rubinstein photo

Leonard Feist, executive vice president, National Music Publishers Assn.: "1976 could be a 'year of decision' for music publishers. There is cautious optimism that a new copyright law will finally be enacted. Writers and their publishers must hope that its provisions will be just. New guidelines will be established, and their impact on the relationships between music creators and users may be far-reaching.

"Thus, the long-term pattern of the industry could be affected for decades to come. On the short term, economic projections for 1976 indicate an improvement in business generally, and in the music business specifically."



Arista photo

Clive Davis, Arista Records president: "I feel that 1976 will be an excellent year for the record industry. 1975 saw the breaking of many more new artists than had taken place in 1973 or 1974 and this bodes very well for future source of creativity. Important established artists seem very refreshed and this also bodes well for the ability of major artists to not only continue healthy, but also to lead music and thought for decades.

"I think that the creative excitement that generates itself when music is so dynamic reflects itself in the marketplace. I believe this is the main factor as to why albums are selling so strongly as 1975 ends."



WB photo

Joe Smith, Elektra/Asylum president: "I'm in the strange position of looking back at 1975 with Warner Bros. and looking ahead to 1976 at Elektra/Asylum.

"The Warner dynamic entry into black music was our top story of the past year. Several top 10 singles and albums on the r&b charts, plus the development of a powerhouse roster, puts the company up among the leaders in the field.

"A great singles year, along with continued super-star sales, made it one of our all-time years.

"For Elektra, I foresee continued enormous sales from its major artists and the careful development of some new people, all in a framework of a small roster and limited releases."

JANUARY 10, 1976, BILLBOARD

New Year's In Vegas: the Tab Averages \$40

LAS VEGAS—New Year's Eve showroom package admissions here averaged \$40 per person, some with drinks costing extra.

The Convention & Visitors Authority expected some 70,000-75,000 fun seekers to see in the New Year's holidays registered in the city's 35,190 rooms. More than 60,000 turned out for the Christmas weekend.

Assuming you could have gotten reservations, here's what it would have cost per person for shows in town: Caesars Palace, \$40, Paul Anka with Oda Coates; Sands, \$45, Wayne Newton; Frontier, \$42.50, Roy Clark Show; Riviera, \$45, Smothers Brothers with Anthony Newley.

Tony Bennett & Lena Horne brought their concert tour to the cavernous Sahara's Space Center (a convention center rather than a showroom) for \$25 tickets with drinks extra.

Ann-Margret was at the Hilton for \$40. Bobbie Gentry headlined the Desert Inn, \$55. Downtown at the Mint it was a \$20 tab for Vic Damone. The \$40-per-person average held for such gala revues as MGM Grand's "Hallelujah Hollywood."

Canadian Retailer Seeks More LPs

By MARTIN MELHUISH

TORONTO—If record companies want to avoid the loss of thousands of dollars in retail business in the coming year, they are going to have to learn to supply the market more effectively and with a much higher fill rate.

That is the contention of Sam Sniderman, the head of the Sam the Record Man record retail chain in Canada. "There are going to have to be drastic changes in the Canadian record industry next year if the companies are going to avoid huge losses in lost retail business," says Sniderman.

"The record companies are just not supplying the demand of the market here. Most of their fill rates

EXTRA INCOME SEEN

Promoters Probe Prudence Of Peddling Acts' Wares

By NAT FREEDLAND

LOS ANGELES—Concert promoters Steve Wolf & Jim Rissmiller here are exploring the possibility of selling merchandise such as record albums, posters and T-shirts of headliners at their future shows.

Rissmiller describes the move as increasingly necessary in order to boost revenues at a time when concert promotion costs are skyrocketing and net profits are caught in the squeeze.

"Why can't albums be sold in the lobby after a show," he says, "especially if the act is hot and the concert is a good one? No matter how few or how many records we'd sell, it would still be extra revenue."

At this time, there is no unified practice of selling, or not selling, LPs and promotional wares at rock concerts. It was fairly common in Florida several years ago. The Nassau Coliseum is the only New York area hall that has done it regularly.

By default, much of the tie-in product merchandising at concerts is

now carried on by small-time operators who hawk their own poorly-reproduced T-shirts and posters in the parking lots—or sometimes boldly carry the wares into the lobby. Albums and tapes, legitimate or pirated, may also often be hawked by parking lot pitchmen.

"The arenas are getting a bigger

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Executive Turntable

Bob Davis named vice president, artist acquisition, of MCA Records. He will be in charge of acquiring and releasing all product on the label. . . . **Jolene Burton** moves up to vice president of financial affairs and **David Hubert** is promoted to vice president, international, at A&M Records. Burton was the first employee hired by the firm, in 1963; Hubert joined A&M in 1966 in the publishing division. The label now has seven vice presidents. . . . **Mauri Lathower** named as new vice president, international, at Casablanca Records.

* * *

Don England joins ABC Records as vice president, national distribution. He leaves Polygram, and has worked for Columbia, Capitol and Warner/Elektra/Atlantic in the last decade. . . . New director of entertainment for the Ramada Inns nationally is **Key Howard**, formerly associated with Don Rickles. He's an ASCAP member and a former singer. . . . **Stanley Greenberg** has resigned as executive vice president of Scepter Records. He had been with Scepter since 1961.

* * *

Appointed director of national publicity at ABC Records is **Ronnie Lippin**, formerly senior publicist at MCA Records. Label, in addition, has made **Jane Alsbrook** West Coast manager of publicity; **Marylou Capes** takes over in New York as East Coast publicity manager. **Jack Breschard** is a new writer in the publicity department in Los Angeles. All report to Bob Gibson, ABC vice president.

* * *

Robert Cook named managing director of RCA Limited of Australia, departing the firm's Canadian company where he was vice president and general manager, record division. Appointed to the general managership of the Canadian record division is **Edward Preston**. Both men report to **Robert Summer**, division vice president, RCA Records International, based in New York.

* * *

Henry Suto named advertising manager, communications division, at Panasonic. He was most recently planning manager for the division. . . . **Harold Tullman** resigns as general manager of Yamaha Audio.

Tucson's KCUB Joins Lyric Crusade

By GERRY WOOD

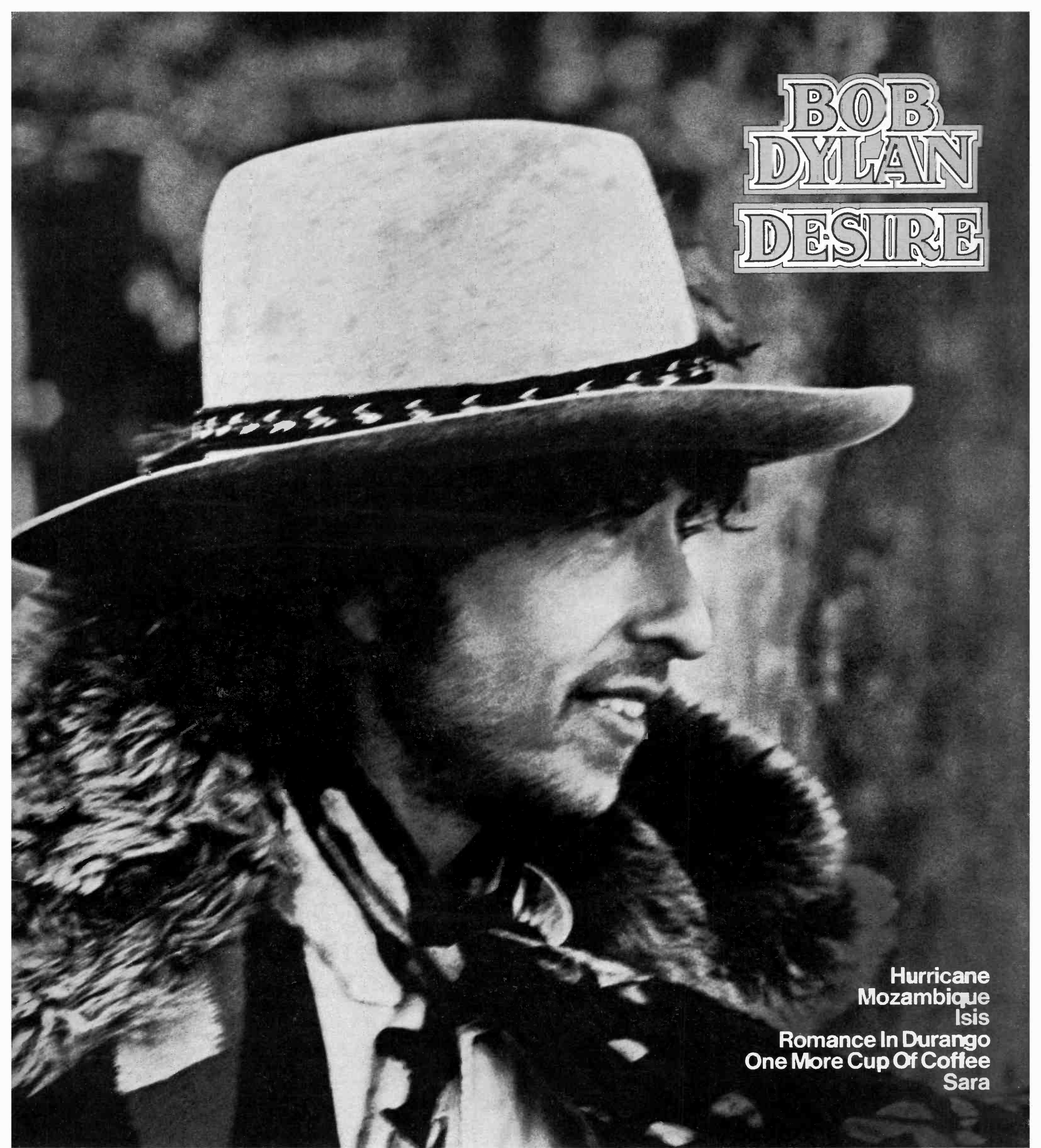
NASHVILLE—The tempest over "profane" or "suggestive" lyrics has touched KCUB, Tucson which has instituted a policy of censoring such songs.

The policy closely parallels that of Wheeling's WWVA (Billboard, Jan. 3).

"We feel through research in Tucson that families don't want hells and damns pumped into their homes on the radio," comments Jim Slone, KCUB president and general manager. "I don't think profanity

sells records or contributes to the popularity of the music. And it creates a problem for us broadcasters."

The policy reads, "KCUB will not air songs with explicit or overtly excessive profane lyrics." Noting that six or seven songs in the top 50 are not being played on his station because of lyrics, Slone opines, "I think it hurts you more what you do play than what you don't play. Songwriters and producers are losing (Continued on page 54)



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Vol. 88 No. 2



Paul David, Stark Record & Tape Service president: "There is not much doubt 1976 will be a crucial year for the music business. We in the industry will collectively have the choice of developing a sane and profitable philosophy of doing business or join in the mad rush to profitless volume which can only lead to disaster.

"Perhaps the mercurial growth of the 60s can never again be repeated. However, are we prepared to accept the leveling off of the 70s which we are now experiencing or are we in fact on the threshold of a downhill run?"

Heider Looks To Expand In San Francisco

By BOB KIRSCH

LOS ANGELES—Wally Heider Recording in San Francisco is planning a full expansion into television and radio commercials and other multimedia areas while continuing its emphasis in the music recording business.

New Heider general manager Gary Blohm says his third priority is to help re-create a definable "San Francisco Sound, just as New York, Philadelphia and Muscle Shoals have their sounds."

Blohm sees the campaign to move solidly into the media business as one of his first goals. "We added a

(Continued on page 54)

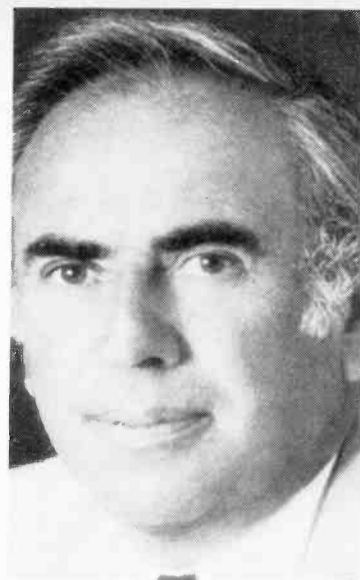
Cap Accounting Execs Testify Jackson, Cavanaugh On Stand In Class Action Suit

By JOHN SIPPEL

LOS ANGELES—Two weeks of testimony by two Capitol Records accounting executives was described by U.S. District Court Judge William P. Gray as "up blind alleys, much of which has been discovery."

Often the witnesses—Robert B. Jackson and James R. Cavanaugh—in the continuing class action suit instituted by Rocco Catena against the label, could not recall incidents brought out by previous defense witnesses regarding Capitol's alleged machinations to hype its financial reports to the SEC.

Robert B. Jackson, who retired because of ill health in 1971 after serving alternately as vice president-controller and treasurer of Capitol, testified that he considered an Invictus Records deal a normal industry business risk, pointing up the prior good track record of the producers and the fact that then-president Stan Gortikov saw a need for a black label to reinforce the label's drive into contemporary product.



Mort Kage Studio photo

Milt Saltstone, M.S. Distributing president: "The industry will continue to be more selective, both in quality and in the number of releases. Manufacturers will once again be offering a more diversified array of music and talent."

Saltstone feels that in the marketplace, today, the consumer dollar is being spread over a much wider range of record selections, resulting in fewer gold and platinum sellers.

"I find this very healthy and constructive for the record industry because it will continue to necessitate the emergence of additional full line retail outlets. As in 1975, the outlet trying to stay in business by offering merely top 50 chart selections will not be able to accommodate the needs of the public."

Buddah & Midland Conclude Pact

NEW YORK—Buddah Music Publishing and Midland International have terminated an agreement for the domestic administration of Buddah's catalog.

According to Art Kass, Buddah's president, the catalog will now be administered internally. Included in the catalog are songs by such artists as Charlie Daniels, Michael Wyndroff and Steve Goodman.

It's also understood that an overseas agreement between Buddah and Intersong (Chappell) came to an end Dec. 31 (same date as the Midland termination) and that the company is now shopping for a fresh pact.



TK photo

Henry Stone, TK Production chief: "1976 will be the year of independent distribution, which will strengthen the entire music industry."

"The black segment of the industry will expand through strong sale of LPs."

A major part of TK's expansion in 1976 will come from jazz and gospel music, with first releases set for January.

Stone points out that this expansion will bring about a larger staff in order to handle the new product.

French Panel Okays Right To Sue Granz

PARIS—By 13 votes to six, and with four abstentions, the Nancy Municipal Council gave Mayor Marcel Martin the green light to go ahead with legal action against jazz promoter Norman Granz—not only before a French court but, if necessary, before the International Court at the Hague.

Granz is accused of breach of contract following a recent Jazz Festival held at Nancy when he allegedly refused to permit Ella Fitzgerald and Count Basie to appear.

Yvan Huc, joint Mayor of Nancy, told the Council: "Over the past 20 years Norman Granz has profited from his musicians, associations and his clients. Now Nancy will be the first to have the courage to take proceedings against him and show we are opposed to his methods."

Should the Nancy court decide it is not competent to judge the case, then the City of Nancy will take the matter to the highest international court.

time overseer of ad funds, had never discussed Capitol's tight financial position when co-op ad funds were reduced at the close of fiscal 1969 to \$28,000. Cavanaugh stated he personally audited a majority of the field ad registers and found them up to date. Later, Cavanaugh called the registers "not 100% accurate." Prosecution attorney David Gold introduced exhibits which showed a debit reserve from August 1969 through January 1970. In explaining the accounting procedure, Cavanaugh said the fund acted as a reserve for known open commitments ad-wise and as a clearing account. At one point, Judge Gray interjected stating that conditions such as described during the testimony would show the reserve was inadequate.

Both witnesses argued the degree of accountability during their appearances. Jackson said financial analysts could have asked any questions they wished regarding Capitol had they sensed improper reporting.

He said he and Don Prado, one-



Stanley Kubrick gave us *2001* and *A Clockwork Orange*. Now comes the music from Kubrick's *Barry Lyndon*. Bach. Handel. Schubert. Mozart. Vivaldi. Traditional Irish music by The Chieftains. The soundtrack album. On Warner Bros. records and tapes.

BS 2903 

Monument Sells Studio For \$425,000

By GERRY WOOD

NASHVILLE—One of 1975's biggest financial transactions here came on the last day of the year as Fred Foster sold Monument Recording Studios to Tommy Strong and Mort Thomasson for approximately \$425,000.

Foster, president of Monument Record Corp., announced the sale to Strong and Thomasson who were vice presidents of the studio operation. Reasons for selling the studio, according to Foster, involves the reactivation of Sound Stage Seven Records—Monument's r&b affiliate—and Monument's new thrust and reorganization with emphasis on contemporary product and new relationships with independent producers.

Under the new alignment, Strong becomes president and Thomasson

secretary/treasurer. And the studio's name is being changed to Studio One Recording. The remainder of the staff—Paul Richmond, Brian Burr and Gail Pollock—remains intact with the same duties.

Monument will continue to record various artists at the studio, and the heavily booked facility will also accommodate outside acts. While part of the Monument Record Corp., the studio was one of the more profitable studios in Nashville.

Strong came to Monument Studios 12 years ago from RCA.

Thomasson started with WSM radio, then joined Owen Bradley's Music Row studio and Columbia before coming to Monument nine years ago.

Promoters Mull

• Continued from page 4

percentage, the acts are demanding more money and our advertising costs have gone up. Security guards cost more and ticket printing prices have risen," Rissmiller says. "We have to look elsewhere for revenue to make up for our declining profits over the past few years."

He acknowledges that he used to look askance at a Col. Tom Parker for setting up the hawking of a wide variety of Elvis Presley merchandise at Presley concerts. But now Rissmiller admits, "Col. Parker may have been right all along. Concert promoters are sellers and there's nothing wrong in making an extra dollar selling tie-in merchandise if it's done in reasonable taste."

Market Quotations

As of closing, Wednesday, December 24, 1975

1975		NAME	P-E	(Sales 100s)	1975			Change
High	Low				High	Low	Close	
27%	18 1/2	ABC	10.66	40	19%	19%	19%	+ 1/8
7%	2%	Ampex	95	177	4%	4%	4%	+ 1/8
3%	1%	Automatic Radio	—	15	2%	2 1/2	2%	— 1/8
10%	4%	Avnet	5.20	152	10 1/2	10%	10%	Unch.
22%	10%	Bell & Howell	7.49	89	16%	16%	16%	+ 1/8
54	28%	CBS	11.19	155	47	46%	46%	Unch.
9%	2%	Columbia Pic.	5.30	128	5%	4%	5%	+ 3/8
9%	2	Craig Corp.	6.70	102	8 1/2	8	8 1/2	+ 1/8
55%	21%	Disney, Walt	24.75	194	50%	49%	50	+ 1/2
4%	1%	EMI	14.84	48	4%	4%	4%	Unch.
22%	18 1/4	Gulf & Western	4.40	142	21%	21%	21%	+ 1/8
7%	3%	Handieman	8.75	33	5 1/2	5%	5%	+ 1/8
20%	5%	Harman Ind.	5.05	3	15%	15%	15%	+ 1/8
8%	3 1/2	Lafayette Radio	7.83	62	6%	6%	6%	+ 1/8
20	12	Matsushita Elec.	17.34	10	19%	19%	19%	Unch.
89%	27%	MCA	6.32	132	65%	64%	65%	+ 3/8
18%	17%	MGM	5.26	111	13%	12%	13	+ 1/8
68	43	3M	25.46	238	55%	55%	55%	Unch.
4%	1 1/2	Morse Elec. Prod.	—	97	2%	2%	2%	+ 1/8
57%	33%	Motorola	34.53	161	41 1/2	41	41 1/2	+ 3/8
24%	12%	No. Amer. Philips	10.71	16	20	19%	19%	— 1/2
19%	7	Pickwick Internl.	8.06	37	14%	14%	14%	+ 1/8
6%	2 1/4	Playboy	—	52	2%	2%	2%	+ 1/8
21%	10%	RCA	16.21	465	19%	19%	19%	+ 1/8
13%	5	Sony	36.50	147	9%	9	9	— 1/8
19%	19%	Superscope	6.46	58	19%	18%	18%	— 1/8
52%	11%	Tandy	11.93	56	52%	51%	52%	+ 1/8
6	2%	Telecor	7.14	10	5 1/2	5%	5 1/2	Unch.
3%	1/2	Telex	5.86	310	2	1%	1%	Unch.
3%	1	Tenna	11.81	25	2%	2%	2%	Unch.
10%	6	Transamerica	9.56	379	8%	8%	8%	+ 1/8
15%	5%	20th Century	3.69	104	10%	10	10%	+ 1/8
22%	8%	Warner Commun.	6.43	20	17%	17%	17%	Unch.
28%	10	Zenith	22.29	139	23%	23%	23%	+ 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	2	1	1%	M. Josephson	21.57	0	7%	7%
Gates Learjet	2.50	14	7%	8%	Schwartz Bros.	—	0	1 1/4	2
GRT	41.67	24	1%	1%	Wallich's M.C.	—	0	1/16	5/16
Goody Sam	1.65	5	1%	2%	Kustom Elec.	9.38	131	2%	3%
Integrity Ent.	—	0	1%	2%	Orrox Corp.	—	1	7/16	3%
Koss Corp.	8.88	55	6%	6%	Memorex	—	39	7%	7%

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.

Sony Tokyo Says Earnings Off 35%

LOS ANGELES—Earnings declined in fiscal 1975, but fiscal 1976 should be an excellent year, Sony Corp., Tokyo, reports.

Sales for fiscal 1975, ended Oct. 31, increased 3% to a record \$1,338,595,000 from \$1,297,552,000 in the previous year. However, consolidated earnings fell 35% to \$53,310,000 from \$81,673,000 the year before.

Export sales accounted for all of the company's revenue gains in fiscal 1975, while domestic volume decreased 6%.

The largest sales advance was shown by home videotape recorders to \$100.4 million in the fiscal year; audio equipment sales gained 7% to \$185.4 million; television sales rose 2% to \$494.9 million; tape recorders and radios sales dropped 8% to \$328.3 million; and miscellaneous products increased 14% to \$229.5 million.

Noboru Yoshii, senior managing director, predicted that earnings in fiscal 1976 will increase about 25% on a sales gain of 12% to 13%. Export operations will be strong in the current fiscal year, he says, with sales to the U.S. leading the growth.

The bullish position is attributable to an increase in world trade, an easing in interest rates, and a strong cash position, Yoshii feels.

Williams To Host

LOS ANGELES—Andy Williams hosts the 18th annual "Grammy Awards Show," honoring outstanding artistic and technical achievements in the recording industry, to be aired on CBS-TV Feb. 28.

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Mike—thanks a couple million!










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Beverly Hills, California

Investment Times
A GOOD TIME TO INVEST

MIKE CAMPBELL GAINS FAME

Santa Monica Swami Shows Savvy

Wunderkind Wizard Wows Westerners

LOVE WILL KEEP US TOGETHER Neil Sedaka. Howard Greenfield. Don Kirshner Music, Inc.		HAVE YOU NEVER BEEN MELLOW John Farrar (PRS), ATV Music Corp.	THE HUSTLE Van McCoy, Van McCoy Music, Warner-Tamerlane Publishing Corp.		JIVE TALKIN' Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS), Casserole Music Corp., Flamm Music	MANDY Scott English, Richard Kerr (PRS), Screen Gems-Columbia Music, Inc., Wren Music Co., Inc.	LISTEN TO WHAT THE MAN SAID Paul McCartney (PRS), Linda McCartney (PRS), McCartney Music, Inc., ATV Music Corp.
BAD BLOOD Neil Sedaka, Phil Cody (ASCAP), Don Kirshner Music, Inc.	MY EYES ADORED YOU Bob Crewe, Kenny Nolan (ASCAP), Stone Diamond Music Corp., Tannyboy Music Co.		GET DOWN TONITE Joe Simon, Raeford Gerald, Gaucho Music, Belinda Music	MAGIC David Paton (PRS), William Lyall (PRS), Al Gallico Music Corp.		PLEASE MR. POSTMAN Brian Holland, Robert Bateman, Freddie Gorman (ASCAP), Stone Agate Music Div.	
	LADY MARMALADE Bob Crewe, Kenny Nolan (ASCAP), Stone Diamond Music Corp., Tannyboy Music Co.	LOVIN' YOU Richard R. Jolop, Minnie Riperton, Dixieland Music	WILDFIRE Michael Murphey, Larry Cansler, Mystery Music		I'M NOT IN LOVE Graham Gouldman (PRS), Eric Stewart (PRS), Man-Ken Music	GAMES PEOPLE PLAY Joe Jefferson, Charles Simmons, Bruce Hawes, Mighty Three Music	FAME John Lennon (PRS), David Bowie (PRS), Carlos Alomar (ASCAP), Lennon Music, ATV Music Corp.
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG Chips Moman, Larry Butler, Screen Gems-Columbia Music, Inc., Tree Publishing Co., Inc.	FALLIN' IN LOVE Dan Hamilton, Ann Hamilton, Spitfire Music		JACKIE BLUE Larry Lee, Steve Cash, Lost Cabin Music	LUCY IN THE SKY WITH DIAMONDS John Lennon (PRS), Paul McCartney (PRS), Maclen Music, Inc.	LAUGHTER IN THE RAIN Neil Sedaka, Phil Cody (ASCAP), Don Kirshner Music, Inc.		HE DON'T LOVE YOU LIKE I LOVE YOU Curtis Mayfield, Calvin Carter, Jerry Butler (ASCAP), Conrad Music



	MIRACLES Marty Balin, Diamondback Music
WHEN WILL I BE LOVED Phil Everly, Acuff-Rose Publications, Inc.	FIRE Clarence Satchell, Raymond Middlebrook, Marvin Pierce, Marshall Jones, Leroy Bonner, James Williams, William Beck, Unichappell Music, Inc.
WHEN WILL I SEE YOU AGAIN Leon Huff, Kenneth Gamble, Mighty Three Music	










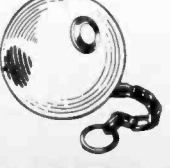
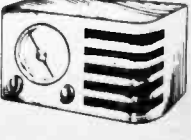
BMI BY A LANDSLIDE

According to the "Broadcasting" Playlist,
60 out of the 100 most played records
on American radio during 1975
were licensed by BMI.

BMI

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SWEARING TO GOD Bob Crewe, Denny Randell, Caseyem Music, Hearts Delight Music	PINBALL WIZARD Peter Townshend (PRS), Track Music
	COULD IT BE MAGIC Barry Manilow, Adrien Anderson, Kamikazi Music, Angeldust Music

THE WAY I WANT TO TOUCH YOU Toni Tennille, Moonlight Music, Magnolia Publishing Co.	THAT'S THE WAY I LIKE IT Harry Casey, Richard Finch, Sherlyn Publishing Co.	MIDNIGHT BLUE Melissa Manchester, Carole Sager, The New York Times Music Co., Rumanian Pickleworks	THE NO-NO SONG Hoyt Axton, David Jackson, Lady Jane Music	YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White, Sa-Vette Music, January Music Corp.	LOVE WON'T LET ME WAIT Vinnie Barrett, Bobby Eli, Mighty Three Music, Friday's Child Music, Wimot Music	SHINING STAR Maurice White, Philip Bailey, Larry Dunn, Saggifire Music	
	BAD TIME Mark Farner, Cram-Renraff Music		NEVER CAN SAY GOODBYE Clifton Davis, Portable Music Co., Inc.	CHEVY VAN Sami Johns, Act One Music		SOME KIND OF WONDERFUL Jesse Ellison, Crash Music, Dandelion Music, Auteresgo Music	HEAT WAVE Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.
YOU ARE SO BEAUTIFUL Billy Preston, Bruce Fisher (ASCAP), Irving Music, Inc., WEP Music, Inc.	HOW SWEET IT IS (TO BE LOVED BY YOU) Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.	BEFORE THE NEXT TEARDROP FALLS Vivian Keith, Ben Peters, Shelby Singleter Music, Inc.	IT'S A MIRACLE Barry Manilow, Marty Panzer, Kamikazi Music		IT ONLY TAKES A MINUTE Dennis Lambert, Brian Potter, ABC/Dunhill Music, Inc., One of a Kind Music	ROCKIN' CHAIR Willie Clarke, Clarence Reid, Sherlyn Publishing Co., Inc.	
I CAN HELP Billy Swan, Combine Music Corp.	EXPRESS Louis Risbrook, Barbara Lomas, William Risbrook, Olando Woods, Richard Thompson, Carlos Ward, Dennis Rowe, Triple O Songs, Jeff Mar Music		NIGHTS ON BROADWAY Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS), Casserole Music Corp.	TAKE ME IN YOUR ARMS (ROCK ME) Brian Holland, Eddie Holland, Lamont Dozier, Stone Agate Music Div.	BALLROOM BLITZ Nicky Chin, Mike Chapman, Chinnichap Music, Rak Music	JUNIORS FARM Paul McCartney (PRS), Linda McCartney (PRS), McCartney Music, Inc., ATV Music Corp.	WALKING IN RHYTHM Barney Perry, Perryall Publishing Co.
	SKY HIGH Des Dyer, Clive Scott, Duchess Music Corp.	ONLY WOMEN Vincent Furnier, Dick Wagner, Ezra Music Corp., Early Frost Music Corp.		LET'S DO IT AGAIN Curtis Mayfield, Warner-Tamerlane Publishing Corp.		MY LITTLE TOWN Paul Simon, Paul Simon Music	

Fox Office & Promo Disks

• Continued from page 1

Unusual quantities of promo shipments are reported and claims for mechanical royalties made where the numbers are judged excessive and the product considered likely to find its way into retailer bins. These claims are often challenged by manufacturers, says Berman, and accommodations are worked out by negotiation.

If it is established that a label's promo copies do enter the merchandising chain, full royalties are requested. Under copyright law, mechanical royalties are due for all records manufactured. In practice, however, publisher licenses call for payment only on records both manufactured and sold.

Berman admits that it is difficult to determine exactly what represents "proper" quantities of promotional disks. There is no hard rule either as to numbers or percentages, and different manufacturers are known to place varying emphases on their free distribution promotional efforts.

Evaluation as to the legitimacy of claimed promotional distribution is therefore "flexible," notes Berman,

and is dependent somewhat on prior experience with the label.

There have been attempts in the past to meet with company executives and establish promotional guidelines, he recalls. But these were unproductive due to policy variations from label to label.

Unlike the case in most of the rest of the world, there are no legal bars in the U.S. to dealer sales of promo albums or singles.

The agency's hope is that by maintaining pressure on labels to justify the validity of large shipments of promos, and by demanding payment where justification is lacking, manufacturers themselves will set up more effective controls to keep "not for sale" disks out of the retail pipeline.

In question are records distributed free to reviewers, and gratis or at a modest service charge to radio stations and artists. In some cases, insertive freebies, plus LPs with jackets punched or snipped and not reported on royalty statements to the Fox Agency also figure in disputed accounting between labels and the mechanical rights agency.

General News

A \$4 Mil Pie

• Continued from page 1

tals to be turned over by the webs through February, 1977.

Also figuring in the order, signed by U.S. District Judge William C. Conner, was a settlement in the ASCAP deal with the Mutual radio network. In the latter case, moneys were not withheld from the ASCAP membership and were distributed as received.

While CBS and NBC settlements provided publishers and writers with an unexpected year-end bonus, their joy was tempered by provisos which slimmed down remaining payments to reflect the trend toward more news and talk, and less music, on the chains' stations.

CBS payments funneled into the escrowed ASCAP fund from 1964 until early 1973 amounted to \$1,290,000. Under the court order, the final agreement with the network calls for a total payment of \$1,448,333 for the run of the contract. After a supplementary payment of \$83,333.34, the balance is payable in equal monthly installments through March, 1977.

In the case of NBC, the total fee for the run of the contract is \$1,440,000. Of this amount, \$1,340,000 has already found its way into the ASCAP special fund. Half the remainder is payable by Feb. 1, and the balance is due in 1977, upon expiration of the licensing contract.

The Mutual license agreement covers the period from January 1972, to the common network expiration date of Feb. 28, 1977. Total commitment is \$103,333, of which \$85,125 was paid through January 1974. In Mutual's case, the remaining balance is due in monthly installments of \$1,517.

The ASCAP distribution of the segregated revenues from CBS and NBC reflected members' performance earnings during each of the 10 years in question. Payoff was in proportion to members' shares of the annual domestic distribution.

Veteran Bandleader Fess Williams Dead

NEW YORK—Once a major name on records as leader of the Royal Flush orchestra, Fess Williams died in Queens last month. He was 81.

A Kentuckian, Williams recorded prolifically in the 1920s and was featured at the Savoy Ballroom in Harlem when that famed venue opened in 1926.

CD-4 Route

• Continued from page 1

For the past few weeks, the JVC Cutting Center here has been cutting masters by such artists as Barry Manilow, Melissa Manchester and the Bay City Rollers.

According to sources, this is merely the first of at least three labels that will announce commitments to the CD-4 system within the next few months.

Davis is considered a coup for the CD-4 crowd, not only because of his former association in a business sense with the SQ system, but because he is a peer image figure throughout the record industry.

Wholesale Price

• Continued from page 3

payment discounts, together result in an estimated 18% cost discrepancy on products sold to large retailers as opposed to smaller ones.

The end result of this is that smaller retailers find they can save money and improve their profit margins by buying from large retailers than by going through the manufacturer.

A SECOND CHOICE

Ex-Judge Named Receiver In Stax Bankruptcy Case

By ELTON WHISENHUNT

MEMPHIS—W. Otis Higgs, attorney and former Criminal Court judge, was appointed receiver for Stax Records, after a two-day Bankruptcy Court hearing in which Stax contested the receiver first appointed by the judge.

The first receiver, Berton Leman, an Atlanta business consultant, was recommended to Judge William B. Leffler by Union Planters National Bank, which foreclosed on Stax because of default on more than \$10 million in loans.

Stax witnesses, including Stax president James Stewart, contested the appointment of Leman.

Stewart and other Stax witnesses complained Leman had arrived at Stax offices the previous Friday with security guards, took over and answered phone calls by telling callers: "Stax has been shut down and won't reopen."

Judge Leffler ruled that Stax must be allowed to continue operations.

Roger Shellebarger, president of Crisis Management, Inc., of Atlanta,

testified he came to Memphis at the request of William M. Matthews Jr., chairman of Union Planters National Bank.

Shellebarger said the bank expressed concern over Stax management as early as September 1974. He said he came to Memphis, studied the Stax operation and concluded "at that point in time that Stax was for all intents and purposes a bankrupt company."

He estimated the firm's assets could not exceed \$3 million, most of that in master tapes of Stax-produced songs. He said debts may total as much as \$24 million. Stax president Stewart later said the \$24 million estimate was "ridiculous."

Higgs takes over this week as receiver after an inventory of Stax assets is completed.

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Radio-TV Programming

Citizen Group Makes Headway In Pop-Classical Musical Dispute

By MILDRED HALL

WASHINGTON—In the dispute over a switch from classical to popular music on WEFM-FM, Chicago, the FCC Review Board has decided the transfer applicant, GCC Communications, must bear the burden of proof on most issues involved. This removes the load from a citizens group fighting to keep the classical format.

If the FCC upholds the Review Board decision, it will be an encouragement to citizen group challengers, and dismaying to applicants who want to change a music format when they take over—particularly if the change would involve one of the

comparatively few classical music outlets on the air.

The commission originally granted the WEFM-FM transfer from Zenith Radio Corp. to GCC Communications in 1972, but the citizen group took them to court. The U.S. Court of Appeals here remanded the case to the commission, and it was scheduled for hearing.

The FCC at first required the intervening citizens' committee to prove the charges that there was no truly comparable classical music service provided by other stations in the area, and that Zenith failed to prove the classical format was the

cause of losses of almost \$2 million since 1966.

But the Review Board has agreed with the citizens' group that FCC procedures, and the court's intent, require the applicant GCC to produce evidentiary proof.

The board says that on the issues of listening audience and competitive stations, applicant broadcasters would have more expertise.

The citizens' group does have to prove the alleged misrepresentation by Zenith and GCC, since the FCC traditionally requires any party charging misconduct to bring out the evidence.



George Duncan, President Metro-media Radio, New York: "I think radio business will be, if not as good, even better in 1976. A recent survey of advertising plans indicates that radio should do about 10% better than in 1975 . . . and 1975 was one of the best years for radio in a long time.

"Radio is also making vast acoustic improvements. The Optimod is cleaning up the FM signal; if a couple of years ago was the year of the Dolby, this will be the year of the Optimod. AM stereo is coming closer.

"Coupled with some very interesting programming developments, I foresee the listener reaping huge benefits from new programming competitive situations throughout radio."



WHBQ Photos

BARRY MANILOW DAY—Manilow, honored by WHBQ in Memphis and presented the key to the city by the mayor; signs autographs for the more than 2,000 fans who turned out in WHBQ Memphis Loves Manilow T-shirts. At left, Manilow chats with WHBQ program director Dave Williams. In the background on the air is 6-10 p.m. air personality Mason Dixon. At right, Manilow signs autographs with aid of 10 p.m.-2 a.m. air personality Sheila (blond in T-shirt). The following night, Manilow performed two concerts for 8,000 fans.

SPARKED BY TEX MEYER

Chattanooga WGOW Folk Not Above Attending Pep Rallies

LOS ANGELES—Communicating with the audience and being part of that audience are two of the main ingredients in the success of Top 40 station WGOW in Chattanooga, according to station manager Tex Meyer.

"Our people," he points out, "go to pep rallies, civic organizations and new store openings. We're out there. We are communicating. We try to keep up with topical things."

Another major factor behind the station's success, he adds, "is our 'togetherness' attitude. Sales help programs, and programs help sales. We all help each other. This is the most together place I've ever worked in. We all understand all the other guys' problems."

Meyer should know what he is talking about, having spent much of his adult life in radio. He put in 13 years with Milwaukee radio, most at WOKY. The "Tex" handle was

given him when he worked in Houston.

WGOW, continually a top station in the Top 40 Chattanooga area, caters mainly to the 18-34 age group, but was No. 1 in the 18-49 group as well, according to the latest ARB. Meyer is also looking forward to a good ARB the rest of the season.

Although there are 16 signals in the market, Meyer sees competition from only one or two other stations. "We are the trendsetters here. We will never become complacent."

He sees no effect from disco music. "We've had two new discos open in Chattanooga, but I don't know of any future for disco music. We're a little behind in that respect in this area." As a result, the station programs no special disco music.

WGOW has no specific albums in its playlist. "We will pick up any new cuts—no formula. We change our music every Monday. We run the top 25, and play 24-29 current records, along with gold. Our disk jockeys have a very mathematical playlist. Each man sounds different—but identifiable. We've even molded our new man (The Chucker from Florida) into our sound."

Meyer is heavily involved in programming and other aspects. "Jim Pirkle, our program director, picks the music, and I keep an eye on it, too. We have brainstorming sessions with all our staff, and some great ideas come out of them."

The big difference in radio today, Meyer notes, "is that audiences have matured. The 40-year-olds knew rock 'n' roll 20 years ago—with Elvis.

So we try to play music for everyone. Our people are having fun with the audience. We give them something besides music, otherwise the station sounds automated. This is where Top 40 is going."

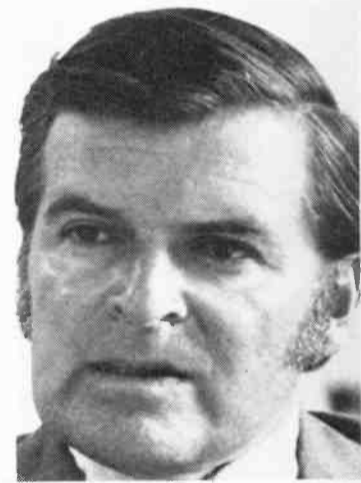
Meyer admits that "FM gives us a run for quality," hence he's always on his toes. The station receives research from record dealers and schools all around town. "This is part of communicating."

A man who started his radio career in Wisconsin, Meyer says his biggest influence was George Wilson now head of Bartell Media. "For three years I learned from him about people and taste, who to appeal to, audiences and ARBs. Bob Elliott, a vice president in our organization, taught me about sales and drive."

Meyer and his program director are also two of the station's six personalities. WGOW presents The Chucker from 6 to 10 a.m.; Meyer 10 a.m.-2 p.m.; Pirkle 2-6 p.m.; Ron Shy 6-midnight; Bob O'Day midnight-6 a.m.; and Jeff Scott on weekends. **FRANK BARRON**

Salinas Spot Bows

SALINAS, Calif.—This city's first discotheque opened New Year's eve with Jay Stevens spinning the records along with country singer B.J. Castle. Spot is known as Lord Luther's Capri Club and will publish a request list based on its most demanded disks.



Charles DeBare, ABC Radio president: "1976 should be even better than an already excellent 1975. Programming will be more specialized, better researched, more imaginative, than at any time in the past 10 years. Many new advertisers who entered the medium this year because of the economic climate will stay in radio. The increased availability of qualitative data such as the ARMS II, Source, and Markets In Focus, will encourage evaluation of audiences beyond age-sex definitions."

Vox Jox

By CLAUDE HALL

I know it'll be after Christmas by the time you read this, but I wanted to compliment KJR in Seattle on its single "Rock'n'Roll Christmas" featuring Ric Hansen and Julie Miller. The single was produced at Kaye-Smith Studio, Seattle, and Danny Kaye and Les Smith just happen to own KJR. The single was sort of a Merry Christmas from the station. All profits from sales of the record went the Boy Scouts. What a nice thing to do for Christmas!

★ ★ ★

Mike O'Shea, program director of WLW in Cincinnati, writes: "Please tell Coyote McCloud that the first 'coyote' was Coyote Lee Poole, going all night for us at KLIF in Dallas in 1968. What name was Coyote McCloud using in 1968?" The lineup at WLW in Cincinnati now features James Francis Patrick O'Neill 6-10 a.m., Joe Kelly 10 a.m.-

3 p.m., Jim LaBarbara 3-7 p.m., Bob Beasley 7-midnight, and Harry Smith midnight-6 a.m. Smith comes from KHOW, Denver. He can probably tell you stories about that big ruckus at KHOW. And, since he's doing a music and two-way talk show, you can call him at 513-241-1822. Once you get him on the phone, ask him to say hello to Charlie Murdock.

★ ★ ★

KRLC in Lewiston, Idaho, is now broadcasting around the clock, according to program director Warren West at the Top 40 station. "Danny Glad, whose comments appeared in Vox Jox several weeks ago about Billy Pearl, moved up to KDZA in Pueblo, Colo., and is working the 6-10 p.m. shift and rocking on. Our present lineup is me 6-10 a.m., Dennis Callahan 10 a.m.-3 p.m., Wayne Allan 3-8 p.m., Steve Morgan 8 p.m.-1 a.m., and Eric Knight 1-6 a.m." . . .

Bubbling Under The HOT 100

- 101—I DON'T WANT TO LEAVE YOU, Debbie Taylor, Arista 0144
- 102—THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdinck, Parrot 40085 (London)
- 103—DISCO SAX/FOR THE LOVE OF YOU, Houston Person, 20th Century/Westbound 5015
- 104—LOVE HURTS, Jim Capaldi, Island 045
- 105—GET OUTSIDE, Robert Palmer, Island 042
- 106—CALL MY NAME, Little Richard, Manticore 7007 (Motown)
- 107—TELL IT LIKE IT IS, Andy Williams, Columbia 3-10263
- 108—ONE FINE DAY, Julie, Tom Cat 10454 (RCA)
- 109—WALK RIGHT IN, Yvonne Elliman, RSO 517 (Atlantic)
- 110—I AM SOMEBODY, Jimmy James & The Vagabonds, Pye 71057

Bubbling Under The Top LPs

- 201—10cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 202—KEITH JARRETT, Backhand, ABC/Impulse ASH 9305
- 203—NORMAN CONNORS, Saturday Night Special, Buddah BDS 5643
- 204—THE RHINESTONES, 20th Century T 489
- 205—JON LUCIEN, Song For My Lady, Columbia PC 33544
- 206—CRACK THE SKY, Lifesong LS 6000
- 207—BETTY DAVIS, Nasty Girl, Island ILPS 9329
- 208—SOUTH SHORE COMMISSION, Wand WDS 6100 (Scepter)
- 209—COKE ESCOVEDO, Coke, Mercury SRM-1-1041 (Phonogram)
- 210—IRON BUTTERFLY, Sun & Steel, MCA 2164

Midnight Disco Program On KNBR

SAN FRANCISCO—KNBR has launched disco music midnight-5 a.m. seven nights a week. The show is hosted by Les Williams with Rosie Lee Allen sitting in on Saturday and Sunday nights. Listeners may phone in disco requests and on Saturday night the top requested 68 (the frequency of the station is 68) tunes are counted down.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/8/76)

TOP ADD ONS - NATIONAL

- EAGLES—Take It To The Limit (Asylum)
- ERIC CARMEN—All By Myself (Arista)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)

PRIME MOVERS - NATIONAL

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)

BREAKOUTS - NATIONAL

- EAGLES—Take It To The Limit (Asylum)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- ERIC CARMEN—All By Myself (Arista)

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

- ERIC CARMEN—All By Myself (Arista)
- WHD—Squeeze Box (MCA)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 17-10
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 11-6

KBBC—Phoenix

- NAZARETH—Love Hurts (A&M)
- ANDREW GOLD—That's Why I Love You (Asylum)
- ★ BEE GEES—Fanny (RSO) 29-25
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 17-14

KRIZ—Phoenix

- NONE
- NONE
- ★ NONE
- ★

KQEO—Albuquerque

- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ NAZARETH—Love Hurts (A&M) 22-17
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 23-18

KTKT—Tucson

- D• DAVID RUFFIN—Walk Away From Love (Motown)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 14-9
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 8-5

Pacific Northwest Region

• TOP ADD ONS:

- ERIC CARMEN—All By Myself (Arista)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- EAGLES—Take It To The Limit (Asylum)

★ PRIME MOVERS:

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- ERIC CARMEN—All By Myself (Arista)

BREAKOUTS:

- ERIC CARMEN—All By Myself (Arista)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- EAGLES—Take It To The Limit (Asylum)

KFRC—San Francisco

- NONE
- NONE
- ★ NONE
- ★

KYA—San Francisco

- BOB DYLAN—Hurricane (Part 1) (Columbia)
- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ C.W. McCALL—Convoy (MGM) 20-13
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 25-20

KLIV—San Jose

- NONE
- NONE
- ★ NONE
- ★

KJOY—Stockton, Calif.

- EAGLES—Take It To The Limit (Asylum)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ ERIC CARMEN—All By Myself (Arista) 30-13
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 29-18

KNDE—Sacramento

- D• WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
- HAROLD MELVIN & THE BLUE-NOTES—Wake Up Everybody (Phila. Int'l.)

- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 19-9
- ★ MIRACLES—Love Machine (Part 1) (Motown) 15-7

KROY—Sacramento

- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- HAROLD MELVIN & THE BLUE-NOTES—Wake Up Everybody (Phila. Int'l.)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 15-9

- D★ DAVID RUFFIN—Walk Away From Love (Motown) 8-5

KJR—Seattle

- NONE
- NONE
- ★ NONE
- ★

KING—Seattle

- NONE
- NONE
- ★ NONE
- ★

KJRB—Spokane

- OZARK MOUNTAIN DAREDEVILS—If I Only Knew (A&M)
- DR. HOOK—Only Sixteen (Capitol)
- ★ NONE
- ★

KTAC—Tacoma

- NONE
- NONE
- ★ NONE
- ★

KGW—Portland

- ERIC CARMEN—All By Myself (Arista)
- EAGLES—Take It To The Limit (Asylum)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 20-12
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 24-16

KISN—Portland

- NONE
- NONE
- ★ NONE
- ★

KTLK—Denver

- LEON RUSSELL—Back To The Island (Shelter)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 35-25
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 19-10

KKAM—Pueblo, Colo.

- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 26-20
- ★ EAGLES—Take It To The Limit (Asylum)

KCPX—Salt Lake City

- ERIC CARMEN—All By Myself (Arista)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 27-23
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 28-24

KRSP—Salt Lake City

- ART GARFUNKEL—Breakaway (Columbia)
- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- ★ NONE
- ★

KYND—Fresno

- D• WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ★ NONE
- ★

Southwest Region

• TOP ADD ONS:

- Top Add Ons:
- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- EAGLES—Take It To The Limit (Asylum)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)

★ PRIME MOVERS:

- NAZARETH—Love Hurts (A&M)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)

BREAKOUTS:

- EAGLES—Take It To The Limit (Asylum)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)

KILT—Houston

- NONE
- NONE
- ★ LEON RUSSELL—Back To The Island (Shelter) 32-23
- ★ EAGLES—Take It To The Limit (Asylum) 40-34

WRBE-FM—Houston

- NONE
- NONE
- ★ NONE
- ★

KLIF—Dallas

- D• DONNA SUMMER—Love To Love You Baby (Oasis)
- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 15-6
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 20-12

KNUS-FM—Dallas

- NONE
- NONE
- ★ NONE
- ★

KFJZ—Ft. Worth

- NONE
- NONE
- ★ NONE
- ★

KXOL—Ft. Worth

- ISLEY BROS.—For The Love Of You (T. Neck)
- EAGLES—Take It To The Limit (Asylum)
- D★ DAVID RUFFIN—Walk Away From Love (Motown) 23-19
- ★ HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy) 15-12

KONO—San Antonio

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 35-20
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 31-17

KELP—El Paso

- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ NAZARETH—Love Hurts (A&M) 11-2
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 12-4

XEROK—El Paso

- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 16-10
- ★ NAZARETH—Love Hurts (A&M) 6-1

KAKC—Tulsa

- MIRACLES—Love Machine (Part 1) (Motown)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- ★ KISS—Rock & Roll All Night (Casablanca) 22-15
- ★ LEON RUSSELL—Back To The Island (Shelter) 25-18

KELI—Tulsa

- NONE
- NONE
- ★ NONE
- ★

WKY—Oklahoma City

- ERIC CARMEN—All By Myself (Arista)
- EAGLES—Take It To The Limit (Asylum)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 18-8
- ★ JOHN DENVER—Fly Away (RCA) 22-16

KOMA—Oklahoma City

- WHO—Squeeze Box (MCA)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- ★ NAZARETH—Love Hurts (A&M) 24-16
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 27-19

WTIX—New Orleans

- NONE
- NONE
- ★ NONE
- ★

KEEL—Shreveport

- NONE
- NONE
- ★ NONE
- ★

Midwest Region

• TOP ADD ONS:

- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- KISS—Rock & Roll All Night (Casablanca)
- OHIO PLAYERS—Love Rollercoaster (Mercury)

★ PRIME MOVERS:

- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- C.W. McCALL—Convoy (MGM)

BREAKOUTS:

- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- JOHN DENVER—Fly Away (RCA)

WLS—Chicago

- KISS—Rock & Roll All Night (Casablanca)
- D• EARTH, WIND & FIRE—Sing A Song (Columbia)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 29-14
- D★ DAVID RUFFIN—Walk Away From Love (Motown) 16-11

WCFL—Chicago

- FLEETWOOD MAC—Over My Head (Reprise)
- EAGLES—Take It To The Limit (Asylum)
- ★ NONE
- ★
- WDKY—Milwaukee

- JOHN DENVER—Fly Away (RCA)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 22-15
- ★ HAGOOD HARDY—The Homecoming (Capitol) 23-17

WZUU-FM—Milwaukee

- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) HB-18
- ★ DAVID BOWIE—Golden Years (RCA) HB-20

WNDE—Indianapolis

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- PAUL ANKA—Times Of Your Life (U.A.)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 27-9
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 12-7
- WIRL—Peoria, Ill.

- ERIC CARMEN—All By Myself (Arista)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ WHO—Squeeze Box (MCA) 22-13
- ★ EAGLES—Take It To The Limit (Asylum) 23-17

WDGY—Minneapolis

- D• DONNA SUMMER—Love To Love You Baby (Oasis)
- D• DAVID RUFFIN—Walk Away From Love (Motown)
- ★ C.W. McCALL—Convoy (MGM) 14-6
- ★ GLEN CAMPBELL—Country Boy (Capitol) 20-14

KDWB—Minneapolis

- NONE
- NONE
- ★ NONE
- ★

KOIL—Omaha

- ROXY MUSIC—Love Is The Drug (Atco)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 30-21
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 16-8

KIOA—Des Moines

- D• O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- D• DONNA SUMMER—Love To Love You Baby (Oasis)
- ★ JIGSAW—Sky High (Chelsea) 10-3
- ★
- KKLS—Rapid City, S.D.

- OHIO PLAYERS—Love Rollercoaster (Mercury)
- D• DONNA SUMMER—Love To Love You Baby (Oasis)
- ★ C.W. McCALL—Convoy (MGM) 12-4
- ★ BARRY MANILOW—I Write The Songs (Arista) 6-1

KQWB—Fargo, N.D.

- D• O'JAYS—I Love Music (Part 1) (Phila. Int'l.)
- EAGLES—Take It To The Limit (Asylum)
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 19-13
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 11-6

(Continued on page 14)

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"ONLY SIXTEEN" (4171)

by

DR. HOOK

is

BUSTING!

from their album, **Bankrupt** (ST-11397)



Billboard Singles Radio Action

Based on station playlists through Thursday (1/8/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 12

KXOK—St. Louis

- DONNA SUMMER—Love To Love You Baby (Oasis)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ JOHN DENVER—Fly Away (RCA) 17-14
- D★ DAVID RUFFIN—Walk Away From Love (Motown) 21-18

KSLQ-FM—St. Louis

- NONE
- NONE
- ★ NONE

WHB—Kansas City

- JOHN DENVER—Fly Away (RCA)
- KISS—Rock & Roll All Night (Casablanca)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 15-11
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 20-16

KEWI—Topeka

- CECELIO & CAPONE—Good Night Good Morning (Columbia)
- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- ★ NONE

North Central Region

TOP ADD ONS:
Top Add Ons:
HAROLD MELVIN & THE BLUENOTES—Wake Up Everybody (Phila. Int'l.)
(D) DONNA SUMMER—Love To Love You Baby (Oasis)
ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)

PRIME MOVERS:
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
MIRACLES—Love Machine (Part 1) (Motown)
(D) EARTH, WIND & FIRE—Sing A Song (Columbia)

BREAKOUTS:
(D) DONNA SUMMER—Love To Love You Baby (Oasis)
ISLEY BROS.—For The Love Of You (T-Neck)
FOUR SEASONS—December 1963 (W.B./Curb)

CKLW—Detroit

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ★ LARRY GROCE—Junk Food Junkie (W.B.) 20-10

WGRD—Grand Rapids

- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 21-13
- ★ MFSB—The Zip (Phila. Int'l.) 16-7

Z-96 (WZZM-FM)—Grand Rapids

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- BACHMAN-TURNER OVERDRIVE—Stay Alive (Mercury)
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 15-6
- ★ NAZARETH—Love Hurts (A&M) 12-7
- WTAC—Flint, Mich.

● ROXY MUSIC—Love Is The Drug (Atco)

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 14-11
- ★ C.W. McCALL—Convoy (MGM) 9-7

WIXY—Cleveland

- LARRY GROCE—Junk Food Junkie (W.B.)
- HAROLD MELVIN & THE BLUENOTES—Wake Up Everybody (Phila. Int'l.)
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 10-7
- ★ JOHN DENVER—Fly Away (RCA) 16-13

WGCL—Cleveland

- HALL & OATES—Sarah Smile (RCA)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ★ MIRACLES—Love Machine (Part 1) (Motown) 25-12
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 22-10

13-Q (WKTQ)—Pittsburgh

- D● DONNA SUMMER—Love To Love You Baby (Oasis)
- AVERAGE WHITE BAND—School Boy Crush (Atlantic)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 20-11
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 22-18

WKBW—Buffalo

- NONE
- NONE
- ★ NONE

WSAI—Cincinnati

- NONE
- NONE
- ★ NONE

WCOL—Columbus

- FOUR SEASONS—December 1963 (W.B./Curb)
- ISLEY BROS.—For The Love Of You (T-Neck)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 24-13
- ★ MIRACLES—Love Machine (Part 1) (Motown) 32-23

WAKY—Louisville

- SOUTHSIDE—Get Off Your Seats
- AEROSMITH—Dream On (Columbia)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 29-10
- ★ EAGLES—Take It To The Limit (Asylum) 24-12

WBGW—Bowling Green, Ky.

- HAGOOD HARDY—The Homecoming (Capitol)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ ANDREW GOLD—That's Why I Love You (Asylum) 14-10
- D★ DAVID RUFFIN—Walk Away From Love (Motown) 26-22

WJET—Erie, Pa.

- NONE
- NONE
- ★ NONE

WRIE—Erie, Pa.

- HAROLD MELVIN & THE BLUENOTES—Wake Up Everybody (Phila. Int'l.)
- NONE
- ★ NONE

WCUE—Akron

- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- BRUCE SPRINGSTEEN—Tenth Ave. Freeze-Out (Columbia)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 17-12
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) HB-32

Mid-Atlantic Region

TOP ADD ONS:
ERIC CARMEN—All By Myself (Arista)
HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
GLEN CAMPBELL—Country Boy (Capitol)

PRIME MOVERS:
C.W. McCALL—Convoy (MGM)
(D) DONNA SUMMER—Love To Love You Baby (Oasis)
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

BREAKOUTS:
ERIC CARMEN—All By Myself (Arista)
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
LARRY GROCE—Junk Food Junkie (W.B.)

WFIL—Philadelphia

- GLEN CAMPBELL—Country Boy (Capitol)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ C.W. McCALL—Convoy (MGM) 11-4
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 16-10

WIBG—Philadelphia

- ERIC CARMEN—All By Myself (Arista)
- LARRY GROCE—Junk Food Junkie (W.B.)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 19-14
- ★ C.W. McCALL—Convoy (MGM) 5-2

WPGC—Washington

- NONE
- NONE
- ★ NONE

WCAO—Baltimore

- ERIC CARMEN—All By Myself (Arista)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 22-16
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 28-23

WGH—Newport News, Va.

- ERIC CARMEN—All By Myself (Arista)
- EAGLES—Take It To The Limit (Asylum)
- ★ C.W. McCALL—Convoy (MGM) 16-1
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 11-6

WYRE—Annapolis, Md.

- ROXY MUSIC—Love Is The Drug (Atco)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 30-19
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 17-9

WLEE—Richmond, Va.

- ERIC CARMEN—All By Myself (Arista)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 26-13
- ★ MIRACLES—Love Machine (Part 1) (Motown) 29-21

Northeast Region

TOP ADD ONS:
EAGLES—Take It To The Limit (Asylum)
(D) EARTH, WIND & FIRE—Sing A Song (Columbia)
NAZARETH—Love Hurts (A&M)

PRIME MOVERS:
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
HOT CHOCOLATE—You Sexy Thing (Atlantic)

BREAKOUTS:
EAGLES—Take It To The Limit (Asylum)
(D) EARTH, WIND & FIRE—Sing A Song (Columbia)
NAZARETH—Love Hurts (A&M)

WABC—New York City

- NONE
- NONE
- ★ NONE

WPIX-FM—New York City

- TRAMMPS—Hold Back The Night (Buddah)
- EAGLES—Take It To The Limit (Asylum)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 19-12
- ★ MIRACLES—Love Machine (Part 1) (Motown) 20-14

WBBF—Rochester, N.Y.

- NONE
- NONE
- ★ NONE

WRKO—Boston

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

WBZ-FM—Boston

- BOB DYLAN—Hurricane (Part 1) (Columbia)
- EAGLES—Take It To The Limit (Asylum)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 30-20
- ★ ROAD APPLES—Let's Live Together (Polydor) 10-5

WVBF-FM—Framingham, Mass.

- DAVID BOWIE—Golden Years (RCA)
- HAROLD MELVIN & THE BLUENOTES—Wake Up Everybody (Phila. Int'l.)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 23-19
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) HB-31

WPRO—Providence

- NAZARETH—Love Hurts (A&M)
- EAGLES—Take It To The Limit (Asylum)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 18-9
- ★ C.W. McCALL—Convoy (MGM) 10-2

WORC—Worcester, Mass.

- JONATHAN CAIN—Till It's Time To Say Goodbye (Claridge)
- BEE GEES—Fanny (RSO)
- ★ BARRY MANILOW—I Write The Songs (Arista) 5-2
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 10-7

WDRS—Hartford

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- D● EARTH, WIND & FIRE—Sing A Song (Columbia)
- ★ NONE

WTRY—Albany

- BARRY WHITE—Let The Music Play (20th Century)
- EAGLES—Take It To The Limit (Asylum)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) HB-12
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 27-11

WPTR—Albany

- ART GARFUNKEL—Breakaway (Columbia)
- ROAD APPLES—Let's Live Together (Polydor)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 34-24
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 21-13

Southeast Region

TOP ADD ONS:
EAGLES—Take It To The Limit (Asylum)
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
BEE GEES—Fanny (RSO)

PRIME MOVERS:
(D) DONNA SUMMER—Love To Love You Baby (Oasis)
(D) EARTH, WIND & FIRE—Sing A Song (Columbia)
BAY CITY ROLLERS—Saturday Night (Arista)

BREAKOUTS:
EAGLES—Take It To The Limit (Asylum)
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
BARRY WHITE—Let The Music Play (20th Century)

WQXI—Atlanta

- NONE
- NONE
- ★ NONE

WFOM—Atlanta

- NONE
- NONE
- ★ NONE

Z-93 (WZGC-FM)—Atlanta

- CLEDUS MAGGARD—The White Knight (Mercury)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 15-8
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 10-4

WBBQ—Augusta

- D● WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
- FOUR SEASONS—December 1963 (W.B./Curb)
- ★ K.C. & THE SUNSHINE BAND—That's The Way I Like It (TK) 26-18
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 30-23

WSGN—Birmingham, Ala.

- NONE
- NONE
- ★ NONE

WHHY—Montgomery, Ala.

- NONE
- NONE
- ★ NONE

WTOB—Winston/Salem, N.C.

- BARRY WHITE—Let The Music Play (20th Century)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 32-25
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 27-21

WSGA—Savannah, Ga.

- NONE
- NONE
- ★ NONE

WTMA—Charleston, S.C.

- BEE GEES—Fanny (RSO)
- MIRACLES—Love Machine (Part 1) (Motown)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 18-8
- ★ NAZARETH—Love Hurts (A&M) 17-12

WKIX—Raleigh, N.C.

- NONE
- NONE
- ★ NONE

WORD—Spartanburg, S.C.

- BARRY WHITE—Let The Music Play (20th Century)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ COMMODORES—Sweet Love (Motown) 14-7
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 23-18

WAYS—Charlotte, N.C.

- EAGLES—Take It To The Limit (Asylum)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 21-9
- ★ COMMODORES—Sweet Love (Motown) 30-20

WNOX—Knoxville

- NONE
- NONE
- ★ NONE

WGOW—Chattanooga, Tenn.

- JONATHAN CAIN—Till It's Time To Say Goodbye (Claridge)
- EAGLES—Take It To The Limit (Asylum)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 23-4
- ★ AMAZING RHYTHM ACES—Amazing Grace (ABC) HB-18

KAAY—Little Rock

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- MARSHALL TUCKER BAND—Fire On The Mountain (Capricorn)
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 15-12
- ★ C.W. McCALL—Convoy (MGM) 5-3

WHBQ—Memphis

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- BEE GEES—Fanny (RSO)
- ★ HAROLD MELVIN & THE BLUENOTES—Wake Up Everybody (Phila. Int'l.) 22-13
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 26-20

WMPS—Memphis

- CROWN HEIGHTS AFFAIR—Every Beat Of My Heart (De Lite)
- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- ★ OLIVIA NEWTON-JOHN—Let It Shine/He Ain't Heavy (MCA) HB-23
- ★ FOGHAT—Slow Ride (W.B.) HB-25

WMAK—Nashville

- NONE
- NONE
- ★ NONE

WLAC—Nashville

- ERIC CARMEN—All By Myself (Arista)
- EAGLES—Take It To The Limit (Asylum)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 9-5
- ★ GARY WRIGHT—Dreamweaver (W.B.) 13-9

WLKY—St. Petersburg, Fla.

- NONE
- NONE
- ★ NONE

WQAM—Miami

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- NONE
- ★ NONE

D★ DONNA SUMMER—Love To Love You Baby (Oasis) 20-13

D★ DAVID RUFFIN—Walk Away From Love (Motown) 11-7

WFUN—Miami

- NONE
- NONE
- ★ NONE

Y-100 (WHYI-FM)—Miami/St. Lauderdale

- NONE
- NONE
- ★ NONE

WQPD—Lakeland, Fla.

- BARRY WHITE—Let The Music Play (20th Century)
- EAGLES—Take It To The Limit (Asylum)
- ★ BAY CITY ROLLERS—Saturday Night (Arista) 26-10

D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 20-9

WMFJ—Daytona Beach, Fla.

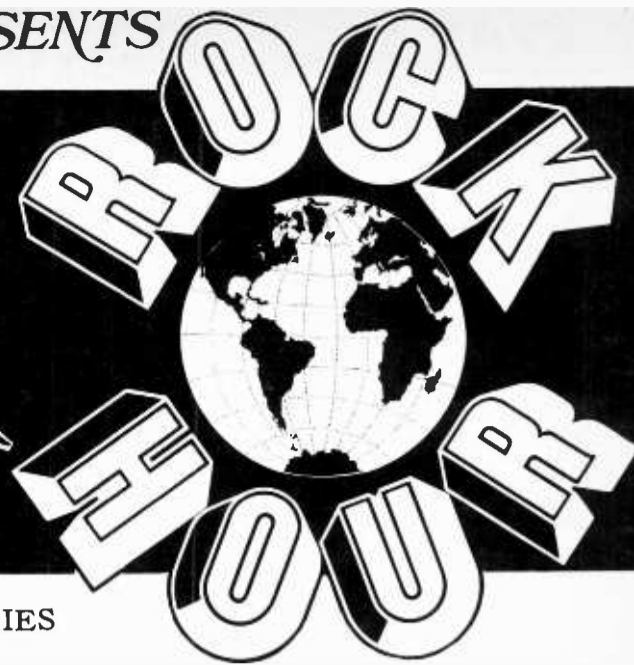
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JANUARY 10, 1976, BILLBOARD

LONDON WAVELENGTH PRESENTS

BBC



THE WORLD'S ONLY GLOBAL ROCK SERIES
HOSTED BY ALEXIS KORNER

JAN 4

THE ALLMAN BROTHERS BAND

JAN 18

GINGER BAKER'S BAKER GURVITZ ARMY

A Double Bill

ROBIN TROWER

The 1975-76 Series for the U.S.

With these two programmes, THE ALLMAN BROTHERS BAND and ROBIN TROWER/GINGER BAKER'S BAKER GURVITZ ARMY, London Wavelength continues its 26-part BBC ROCK HOUR series, hosted by Alexis Korner.

Artists scheduled to appear in the upcoming weeks include: Paul McCartney & Wings; Uriah Heep; Ian Anderson/Jethro Tull; Don McClean; Emerson, Lake & Palmer.

Worldwide, the BBC ROCK HOUR will be aired to a population of 763,000,000 in 38 countries, including Scandinavia, Japan, Australia, Canada, Germany, Mexico.

For further information: contact Mike Vaughan, Don Eberle or Anne Ferguson of London Wavelength at (212) 826-4240.

The London Wavelength U.S. Programming Network

WQBK/fm—Albany, NY Wed. at 9:00 p.m.
 KMYR/am—Albuquerque, NM Wed. at 9:00 p.m.
 WSAW/am—Allentown, PA Sun. at 9:00 p.m.
 WAAM/am—Ann Arbor, MI Sat. at midnight
 WAMX/fm—Ashland, KY Sun. at 11:00 p.m.
 WJSR/am—Athens, GA Sun. at 11:00 p.m.
 WKLS/fm—Atlanta, GA Sun. at 8:00 p.m.
 WFRI/fm—Auburn, AL Sat. at 11:00 p.m.
 KRMH/fm—Austin, TX
 WFMF/fm—Baton Rouge, LA Sun. at 8:00 p.m.
 WKTK/fm—Baltimore, MD Mon. at 9:30 p.m.
 KWIC/fm—Beaumont, TX Sun. at 8:00 p.m.
 WNRR/fm—Bellevue, OH Sat. at 9:00 p.m.
 KISM/fm—Bellingham, WA Sun. at 10:00 p.m.
 WIHN/am—Bloomington, IL Mon. at 10:00 p.m.
 WHLM/fm—Bloomington, PA Sat. at 11:05 p.m.
 WBCN/fm—Boston, MA Sun. at 8:00 p.m.
 KLIZ/fm—Brainerd, MN Sun. at 7:00 p.m.
 KLRB/fm—Carmel, CA Sat. at 8:00 p.m.
 KAWY/fm—Casper, WY Sat. at 10:00 p.m.
 WVAE/fm—Charleston, WV Sat. at 10:00 p.m.
 WWWZ/am—Charleston, SC Sun. at 10:30 p.m.
 WROQ/fm—Charlotte, NC Fri./Sat. at 11:30 p.m.
 WXRT/fm—Chicago, IL
 WMSM/fm—Cleveland, OH Sun. at 10:00 p.m.
 KFMZ/fm—Columbia, MO Sun. at 9:00 p.m.
 WWRH/fm—Columbus, GA Sun. at 9:00 p.m.
 KTTT/am & fm—Columbus, Neb.
 KQKQ/fm—Council Bluffs, IA Sun. at 11:00 p.m.
 KIIQ/fm—Colorado Springs, CO Fridays
 KZEW/fm—Dallas, TX Sat. at 10:00 p.m.
 WTUE/am—Dayton, OH
 WDAT/am—Daytona Beach, FL Fri. at 7:00 p.m.
 KLZ/fm—Denver, CO Sun. at 11:00 p.m.
 WABX/fm—Detroit, MI Mon. at 11:00 p.m.
 WTSN/am—Dover, NH Wed. at 11:00 p.m.
 WEBC/am—Duluth, MN Sun. at 10:00 p.m.

WXXY/fm—Elmira, NY Sun. at 10:00 p.m.
 XHEM/fm—El Paso, TX Fri. at 8:00 p.m.
 WIRB/fm—Enterprise, AL Sun. at 9:00 p.m.
 WMDI/fm—Erie, PA Thurs. at 9:00 p.m.
 WKDQ/fm—Evansville, IN Sun. at 9:00 p.m.
 KWIM/fm—Fargo, ND Sun. or Mon. 12 midnight
 KKEG/fm—Fayetteville, AR Sun. (2nd & 4th) 8 p.m.
 WWCK/fm—Flint, MI Sun. at 9:00 p.m.
 WQLT/fm—Florence, AL Sun. at 10:00 p.m.
 WSAC/fm—Fort Knox, KY Sun. at 9:00 p.m.
 WFON/am—Fond du Lac, WI Sat. at 10:00 p.m.
 WSHE/fm—Fort Lauderdale, FL
 KISR/am—Fort Smith, AR Sun. at 10:00 p.m.
 WMHI/fm—Frederick, MD Sun. at 11:00 p.m.
 KFYE/am—Fresno, CA Wed. at 9:00 p.m.
 WCVL/fm—Gainesville, FL Mon. at 11:00 p.m.
 WSEA/fm—Georgetown, DE Sat. at 6:00 p.m.
 WLAW/fm—Grand Rapids, MI Sun. at 9:00 p.m.
 KRFG/am—Greenfield, MO Sun. at 10:00 p.m.
 WRQK/fm—Greensboro, NC Sun. at 9 p.m.
 WRQR/fm—Greenville/Farmville, NC Sat. at 11 p.m.
 KIKI/am—Honolulu, HI Sun. at 8:00 p.m.
 KGHO/fm—Hoquiam, WA Sun. at 8:00 p.m.
 KLOL/fm—Houston, TX Sun. at 11:00 p.m.
 WAHR/fm—Huntsville, AL Sun. at 10:00 p.m.
 WNAP/fm—Indianapolis, IN Sun. at 8:00 p.m.
 WVBR/fm—Ithaca, NY Sat. at 9:00 p.m.
 WCJO/fm—Jackson, OH Wed. at 10:00 p.m.
 WAIV/fm—Jacksonville, FL Mon. at 10:00 p.m.
 WAAT/am—Johnstown, PA Tues. at 10:30 p.m.
 KBTM/fm—Jonesboro, AR Fri. at 11:00 p.m.
 KBEQ/fm—Kansas City, MO Sun. at 9:00 p.m.
 WAZY/am—Lafayette, IN Sat. at 10:00 p.m.
 KLOU/fm—Lake Charles, LA Sat. at midnight
 WRHY/fm—Lancaster, PA Mon. at 10:00 p.m.
 WVIC/fm—Lansing, MI Sun. at 9:00 p.m.
 KASK/fm—Las Cruces, NM Sun. at 9:00 p.m.

KLWN/fm—Lawrence, KS Sun. at 10:30 p.m.
 WBLM/fm—Lewiston, ME Wed. at 10:00 p.m.
 WKQK/am—Lexington, KY Sun. at 3:00 a.m.
 WVCC/am—Linesville, AR Sun. at 9:00 p.m.
 WGOL/fm—Lynchburg, VA Sun. at 11:00 p.m.
 KMET/fm—Los Angeles, CA
 WYXE/fm—Madison, WI Wed. at 12 midnight
 KMHT/am—Marshall, TX Sat. at 7:00 p.m.
 WFTM/fm—Maysville, KY Fri. at 10:00 p.m.
 WMC/fm—Memphis, TN Sat. at midnight
 WNUW/fm—Milwaukee, WI Sun. at 8:00 p.m.
 WYOO/fm—Minneapolis, MN Sun. at 10:00 p.m.
 KYLT/fm—Missoula, MT Sun. at 9:00 p.m.
 WABB/fm—Mobile, AL Sun. at 9:00 p.m.
 KNOE/fm—Monroe, LA Sun. at 8:00 p.m.
 WCLG/fm—Morgantown, WV Sun. at 9:00 p.m.
 WKDA/fm—Nashville, TN Wed. at 11:00 p.m.
 WPLR/fm—New Haven, CT Sun. at 9:00 p.m.
 WRNO/fm—New Orleans, LA Sun. at 10:00 p.m.
 WNEW/fm—New York, NY
 WNOR/fm—Norfolk, VA Sun. at 9:00 p.m.
 WOKI/fm—Oak Ridge/Knoxville, TN Sun. 10 p.m.
 WPFM/fm—Panama City, FL Sat. at 10:00 p.m.
 WIBZ/am—Parkersburg, WV Sun. at 7:00 p.m.
 WMMR/fm—Philadelphia, PA Sun. at 1:00 p.m.
 KDKB/fm—Phoenix, AZ Sun. at 10:00 p.m.
 WYDD/fm—Pittsburgh, PA Weekdays at 10:00 p.m.
 WPCR/fm—Plymouth, NH Sat. at 9:00 p.m.
 KSNN/fm—Pocatello, ID Sun. at 11:00 p.m.
 KINK/fm—Portland, OR Mon. at 7:00 p.m.
 WDHP/am—Preque Isle, ME Mon. at 10:00 p.m.
 WBRU/fm—Providence, RI Sun. at 9:00 p.m.
 KQQQ/am—Pullman, WA Sun. at 11:00 p.m.
 WQDR/fm—Raleigh, NC Sat. at 11:00 p.m.
 KADQ/fm—Rexburg, ID
 WRXL/fm—Richmond, VA Sat. at 9:00 p.m.
 WCMF/fm—Rochester, NY Sun. at 10:00 p.m.

WYFE/fm—Rockford, IL Sun. at 9:00 p.m.
 KXOA/fm—Sacramento, CA Thurs. at 9:00 p.m.
 KSHE/fm—Saint Louis, MO Sun. at 10:00 p.m.
 KEXL/fm—San Antonio, TX Sat. at midnight
 KOLA/fm—San Bernardino, CA Sun. at 8:30 p.m.
 KGB/fm—San Diego, CA Sun. at 11:00 p.m.
 KXFM/fm—Santa Maria, CA Fri. at 11:00 p.m.
 WQSR/fm—Sarasota, FL Tues. at midnight
 KISW/fm—Seattle, WA Sun. at 8:30 p.m.
 KROK/am—Shreveport, LA Sun. at 10:00 p.m.
 KHQ/fm—Spokane, WA Sun. at 9:00 p.m.
 WAQY/fm—Springfield, MA Sun. at 11:00 p.m.
 WAER/am—Syracuse/Utica, NY Sun. at 10:00 p.m.
 KXOR/fm—Thibodaux, LA Sun. at 9:00 p.m.
 WIOT/fm—Toledo, OH Sun. at 8:30 p.m.
 WQTC/fm—Two Rivers, WI Sun. at 6:00 p.m.
 KVRA/KVRF—Vermillion, SD Sun. at midnight
 WJFL/am—Vicksburg, MS Sat. at 8:00 p.m.
 KRZI/am—Waco, TX Wed. at 10:00 p.m.
 WIFC/fm—Wausau, WI Sun. at 9:00 p.m.
 WILK/fm—Wilkes-Barre, PA Mon. at 8:00 p.m.
 KAGE/fm—Winona, MN Mon. at 7:30 p.m.
 WAAF/fm—Worcester, MA Sun. at 8:00 p.m.
 KIT/fm—Yakima, WA Sun. at 8 or 9 p.m.



LONDON WAVELENGTH, 400 PARK AVENUE, NEW YORK, N.Y. (212) 826-4240

Billboard Album Radio Action

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

Billboard SPECIAL SURVEY for Week 1/10/76

Top Add Ons-National

BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
PETER LANG—Lycurgus (Flying Fish)
ROGER GLOVER & GUESTS—The Butterfly Ball (UK)

Top Requests/Airplay-National

JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
QUEEN—A Night At The Opera (Elektra)
LITTLE FEAT—The Last Record Album (Warner Brothers)

National Breakouts

PETER LANG—Lycurgus (Flying Fish)
SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
BOB MARLEY & THE WAILERS—Live (Island Import)
ROGER GLOVER & GUESTS—The Butterfly Ball (UK)

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.

Western Region

TOP ADD ONS:

BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
ELVIN BISHOP—Struttin' My Stuff (Capricorn)
SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
PETER LANG—Lycurgus (Flying Fish)

TOP REQUEST / AIRPLAY:

JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
PAUL SIMON—Still Crazy After All These Years (Columbia)
BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
JEFFERSON STARSHIP—Red Octopus (Grunt)

BREAKOUTS:

BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
ELVIN BISHOP—Struttin' My Stuff (Capricorn)
SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)
PETER LANG—Lycurgus (Flying Fish)

KLOS-FM—Los Angeles

- **ELVIN BISHOP**—Struttin' My Stuff (Capricorn)
- **NAZARETH**—Hair Of The Dog (A&M)
- **CHICAGO IX**—Greatest Hits (Columbia)
- ★ **JOHN DENVER**—Windsong (RCA)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **AMERICA**—History-America's Greatest Hits (Warner Brothers)

KOME-FM—San Jose

- **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)
- **RANDY PIE**—Kitsch (Polydor)
- **PETER LANGE**—Lycurgus (Flying Fish)
- **RONNIE LAWS**—Pressure Sensitive (Blue Note)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **CAT STEVENS**—Numbers (A&M)
- ★ **KENNY RANKIN**—Inside (Little David)

KDKB-FM—Phoenix

- **SKYHOOKS**—Ego Is Not A Dirty Word (Warner Brothers)
- **ENO**—Another Green World (Island Import)
- **MURRAY McLAUGHLIN**—Only The Silence Remains (True North Import)
- **P.F.M.**—Chocolate Kings (Numero Uno)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **MICHAEL MURPHEY**—Swans Against The Sun (Epic)
- ★ **ROXY MUSIC**—Siren (Atco)

KPRI-FM—San Diego

- **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)
- **KINKS**—Schoolboys In Disgrace (RCA)
- **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **NEIL YOUNG**—Zuma (Reprise)

KZEL-FM—Eugene

- **HEART**—Dreamboat Annie (Mushroom Records)
- **GREYHOUND**—Leave The Reggae To Us (Mercury)
- **GUY CLARK**—Ole Number One (RCA)
- **VARIOUS ARTISTS**—Butterfly Ball & The Grasshoppers Feast (Argo)
- ★ **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **TIM CARNES**—(A&M)
- ★ **DANNY KIRWAN**—Second Chapter (DJM)

KBPI-FM—Denver

- **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)
- **EARTH, WIND & FIRE**—Gratitude (Columbia)
- **DAN HILL**—(20th Century)
- **QUEEN**—A Night At The Opera (Elektra)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **COUNTRY JOE McDONALD**—Paradise With An Ocean View (Fantasy)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **THE BAND**—Northern Lights-Southern Cross (Capitol)

Southwest Region

TOP ADD ONS:

QUEEN—A Night At The Opera (Elektra)
RUSTY WEIR—(20th Century)
BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
TERRY GARTHWAITE—Terry (Arista)

TOP REQUEST / AIRPLAY:

PINK FLOYD—Wish You Were Here (Columbia)
WHO—By Numbers (MCA)
JOHN KLEMMER—Touch (ABC)
LITTLE FEAT—The Last Record Album (Warner Brothers)

BREAKOUTS:

QUEEN—A Night At The Opera (Elektra)
RUSTY WEIR—(20th Century)
STEVE HACKETT—Voyage Of Acolyte (Famous/Charisma)
B.W. STEVENSON—We Be Sailing (Warner Brothers)

KSHE-FM—St. Louis

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- **QUEEN**—A Night At The Opera (Elektra)
- **STEVE HACKETT**—Voyage Of The Acolyte (Famous/Charisma Import)
- **RUSTY WEIR**—(20th Century)
- **B.W. STEVENSON**—We Be Sailing (Warner Brothers)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **WHO**—By Numbers (MCA)
- ★ **JOHN KLEMMER**—Touch (ABC)
- ★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)

KLOL-FM—Houston

- **QUEEN**—A Night At The Opera (Elektra)
- **STEVE HACKETT**—Voyage Of The Acolyte (Famous/Charisma Import)
- **RUSTY WEIR**—(20th Century)
- **B.W. STEVENSON**—We Be Sailing (Warner Brothers)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **WHO**—By Numbers (MCA)
- ★ **JOHN KLEMMER**—Touch (ABC)
- ★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)

KY102-FM—Kansas City

- **KRAFTWERK**—Radio Activity (Capitol)
- **NAZARETH**—Hair Of The Dog (A&M)
- ★ **GINO VANNELLI**—Storm At Sunup (A&M)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **FOGHAT**—Fool For The City (Bearsville)

WRNO-FM—New Orleans

- **RITA COOLIDGE**—It's Only Love (A&M)
- **QUEEN**—A Night At The Opera (Elektra)
- **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)
- **TERRY GARTHWAITE**—Terry (Arista)
- ★ **EARTH, WIND & FIRE**—Gratitude (Columbia)
- ★ **GROVER WASHINGTON JR.**—Feels So Good (Kudu)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

Midwest Region

TOP ADD ONS:

ACE—Time For Another (Anchor)
ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
PETER LANG—Lycurgus (Flying Fish)
SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)

TOP REQUEST / AIRPLAY:

LITTLE FEAT—The Last Record Album (Warner Brothers)
JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
ROXY MUSIC—Siren (Atco)
ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

BREAKOUTS:

ACE—Time For Another (Anchor)
ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
PETER LANG—Lycurgus (Flying Fish)
SKYHOOKS—Ego Is Not A Dirty Word (Warner Brothers)

WWW-FM—Detroit

- **DANNY KIRWAN**—Second Chapter (DJM)
- **ARTFUL DODGER**—(Columbia)
- **SKYHOOKS**—Ego Is Not A Dirty Word (Warner Brothers)
- **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- **ROXY MUSIC**—Siren (Atco)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- ★ **TED NUGENT**—(Epic)

WCOL-FM—Columbus

- **ROGER GLOVER & GUESTS**—The Butterfly Ball (UK)
- **ACE**—Time For Another (Anchor)
- **BARCLAY JAMES HARVEST**—Time Honored Ghosts (Polydor)
- **PETER LANG**—Lycurgus (Flying Fish)
- ★ **CAT STEVENS**—Numbers (A&M)
- ★ **ART GARFUNKEL**—Breakaway (Columbia)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)

WNAP-FM—Indianapolis

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- **NO REPORT**
- **ACE**—Time For Another (Anchor)
- **KAYAK**—Royal Bed Bouncer (Janus)
- **SUPERTRAMP**—Crisis? What Crisis? (A&M)
- **RONNIE LAWS**—Pressure Sensitive (Blue Thumb)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)
- ★ **WHO**—By Numbers (MCA)

WEBN-FM—Cincinnati

- **ACE**—Time For Another (Anchor)
- **KAYAK**—Royal Bed Bouncer (Janus)
- **SUPERTRAMP**—Crisis? What Crisis? (A&M)
- **RONNIE LAWS**—Pressure Sensitive (Blue Thumb)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **ELTON JOHN**—Rock Of The Westies (MCA)
- ★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)
- ★ **WHO**—By Numbers (MCA)

WYDD-FM—Pittsburgh

- **ROGER GLOVER & GUESTS**—The Butterfly Ball (VIC)
- **PETER LANG**—Lycurgus (Flying Fish)
- **DAN HILL**—(20th Century)
- **GEORGE DUKE**—I Love The Blues, She Heard My Cry (BASF/MPS)
- ★ **THE BAND**—Northern Lights-Southern Cross (Capitol)
- ★ **DAVID CROSBY/GRAHAM NASH**—Wind On The Water (ABC)
- ★ **RORY GALLAGHER**—Against The Grain (Chrysalis)
- ★ **LITTLE FEAT**—The Last Record Album (Warner Brothers)

Southeast Region

TOP ADD ONS:

ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
PATTI SMITH—Horses (Arista)
TOM SCOTT—New York Connection (Ode)

TOP REQUEST / AIRPLAY:

STEPHEN STILLS—Live (Atlantic)
STANLEY CLARKE—Journey To Love (Nemperor)
JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

BREAKOUTS:

ROGER GLOVER & GUESTS—The Butterfly Ball (UK)
BOB MARLEY & THE WAILERS—Live (Island Import)
PETER LANG—Lycurgus (Flying Fish)
CHRIS SQUIRE—Fish Out Of Water (Atlantic Import)

WSHE-FM—Ft. Lauderdale

- **KRAFTWERK**—Radio Activity (Capitol)
- **ROGER GLOVER & GUESTS**—The Butterfly Ball (VIC)
- **GROVER WASHINGTON JR.**—Feels So Good (Kudu)
- **TOM SCOTT**—New York Connection (Ode)
- ★ **STEPHEN STILLS**—Live (Atlantic)
- ★ **DAN FOGELBERG**—Captured Angel (Epic)
- ★ **STANLEY CLARKE**—Journey To Love (Nemperor)
- ★ **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)

WHFS-FM—Washington

- **BOB MARLEY & THE WAILERS**—Live (Island Import)
- **STEPHEN STILLS**—Live (Atlantic)
- ★ **THE BAND**—Northern Lights-Southern Cross (Capitol)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **NEIL YOUNG**—Zuma (Reprise)

WRAS-FM—Atlanta

- **BAREFOOT JERRY**—Barefoot Jerrys Grocery (Monument)
- **ROGER GLOVER & GUESTS**—The Butterfly Ball (VIC)
- **PETER LANG**—Lycurgus (Flying Fish)
- **CHRIS SQUIRE**—Fish Out Of Water (Atlantic Import)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **PATTI SMITH**—Horses (Arista)
- ★ **STANLEY CLARKE**—Journey To Love (Nemperor)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

WAIV-FM—Jacksonville

- **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)
- **PATTI SMITH**—Horses (Arista)
- **STEVE HOWE**—Beginnings (Atlantic)
- **MIKE OLDFIELD**—Omnadawn (Virgin)
- ★ **COUNTRY JOE McDONALD**—Paradise With An Ocean View (Fantasy)
- ★ **SKYHOOKS**—Ego Is Not A Dirty Word (Mercury)
- ★ **QUEEN**—A Night At The Opera (Elektra)
- ★ **STEPHEN STILLS**—Live (Atlantic)

Northeast Region

TOP ADD ONS:

CARMEN—The Gypsies (Mercury)
BLUES BUSTERS—Phillips & Lloyd (Scepter)
G.T. MOORE—(Mercury)
BOB MARLEY & THE WAILERS—Live (Island Import)

TOP REQUEST / AIRPLAY:

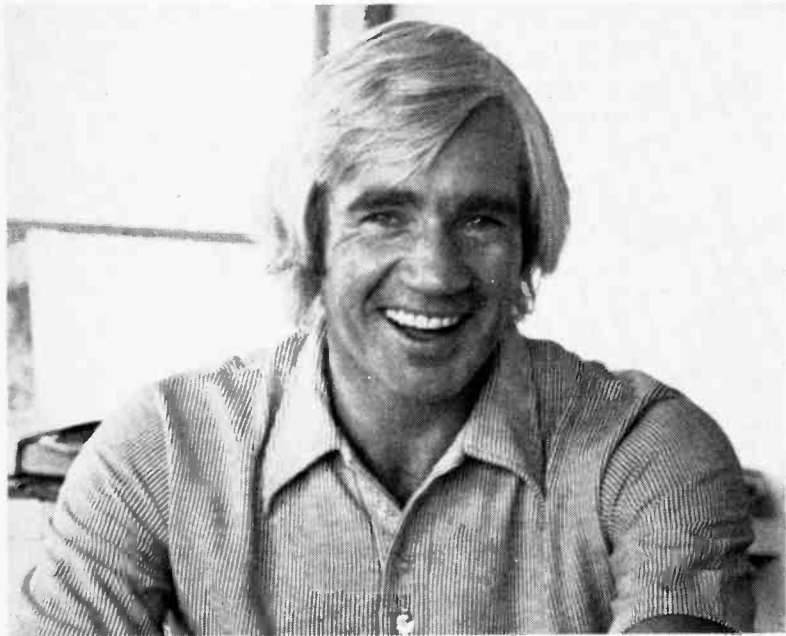
QUEEN—A Night At The Opera (Elektra)
PATTI SMITH—Horses (Arista)
JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
FLEETWOOD MAC—(Reprise)

BREAKOUTS:

CARMEN—The Gypsies (Mercury)
BLUES BUSTERS—Phillips & Lloyd (Scepter)
G.T. MOORE—(Mercury)
BOB MARLEY & THE WAILERS—Live (Island Import)

WBAB-FM—New York

- **CARMEN**—The Gypsies (Mercury)
- **ROGER GLOVER & GUESTS**—The Butterfly Ball (UK)
- **SKYHOOKS**—Ego Is Not A Dirty Word (Warner Brothers)
- **CHRIS SQUIRE**—Fish Out



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**Written, Arranged and Produced by Bill Martin & Phil
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
			★ Star Performer—LPs registering proportionate upward progress this week.
1	1	9	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
2	2	12	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot D0SD 2044
3	3	9	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
★	7	13	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
5	6	12	GREATEST HITS—Don Williams, ABC/Dot D0SD 2035
★	8	12	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
★	11	15	WINDSONG—John Denver, RCA APL1-1183
8	9	11	ROCKY—Dickey Lee, RCA APL1-1243
★	12	5	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
10	4	30	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
11	5	38	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot D0SD 2020
12	13	14	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
13	10	22	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
★	23	13	CLEARLY LOVE—Olivia Newton-John, MCA 2148
15	16	8	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
★	19	4	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
17	17	6	TOGETHER—Anne Murray, Capitol ST-11433
18	14	13	THE FIRST TIME—Freddie Hart, Capitol ST 11449
19	20	5	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
20	18	19	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
21	15	27	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
★	22	5	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
23	25	4	BARBI BENTON—Barbi Benton, Playboy PB 406
24	26	7	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612
25	27	16	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
★	26	6	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
27	28	4	WHO'S TO BLESS—Kris Kristofferson, Monument PZ 33739 (Columbia)
28	30	10	SINCE I MET YOU BABY—Freddie Fender, GRT 8005
29	21	23	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
30	22	8	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
31	29	5	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas, ABC ABCDP 912
32	31	7	HEART TO HEART—Roy Clark, ABC/Dot D0SD 2041
33	36	4	SAY I DO—Ray Price, ABC/Dot D0SD-2037
34	24	23	BEST OF—Dolly Parton, RCA APL1-1117
35	41	4	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222
36	37	13	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot D0SD 2036
37	35	8	HOLY BIBLE: Old Testament—Statler Brothers, Mercury SRM-1-1051 (Phonogram)
38	42	4	HARPIN' THE BLUES—Charlie McCoy, Monument KZ 33802 (Columbia)
39	33	14	DOLLY—Dolly Parton, RCA APL1-1221
40	44	3	JUST OUT OF REACH—Perry Como, RCA APL1-0863
41	46	3	THE TOMMY OVERSTREET SHOW, ABC/Dot D0SD 2038
42	48	2	MARGO SMITH, 20th Century T 490
43	45	3	FREDDY WELLER, ABC/Dot D0SD 2026
44	NEW ENTRY		LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury (Phonogram)
45	50	2	LOVE YOU'RE THE TEACHER—Linda Hargrove, Capitol ST 11463
46	40	10	BILLY, GET ME A WOMAN—Joe Stampley, Epic KC 33546 (Columbia)
47	38	14	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
48	NEW ENTRY		COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1-1240
49	NEW ENTRY		ODD MAN IN—Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
50	NEW ENTRY		20 GREAT COUNTRY HITS, RCA CPL2-1286

3 Country Acts At New Jersey Fest

POINT PLEASANT BEACH, N.J.—A trio of country acts will be featured at the second annual Aquarian Moon Festival at the Beacon Major Hotel here Jan. 25.

The first festival last year attracted more than 2,000 persons and the program will benefit the pro-

posed Albert Music Hall to be built in Ocean County here as an American music center.

Performing for the second annual will be Ola Belle, Campbell Reed and the Pineconers featuring Kurt Robert Kievel, who will also host the concert.

Country

Hall Of Fame, Museum Undergo Ambitious \$1.1 Mil Expansion

NASHVILLE—Expansion work costing more than \$1.1 million is now underway at the Country Music Hall of Fame and Museum.

The project will double the display area of the Hall of Fame and Museum and will also increase the space available to the Country Music Foundation library and media center.

The project's goal is to expand the popular Hall of Fame facility while preserving the basic identity of the original building.

"The need for expansion is great," comments Bill Ivey, Foundation executive director. "Attendance at the Hall of Fame has increased steadily over the past few years, and we're now serving more than 350,000 vis-

itors each year. Other educational activities of the Foundation have also grown, so we are faced with an equal need to expand the library and media center to accommodate a growing collection and larger staff."

First opened to the public in 1967, the attraction has lured more than 1,600,000 visitors. The structure also houses the administrative offices of the Foundation and the Foundation Press.

A year's planning has gone into the expansion project, and estimates call for completion in 18 months. Earl Swensson Architects was retained by the Foundation, along with the builder Joe M. Rodgers and Assoc.

Meanwhile, the board of trustees for the Foundation has encouraged production of a new multi-screen slide show for the museum's theater.

The Country Music Hall of Fame and Museum is one of the major attractions on the booming Nashville tourist circuit.

Biggest Year Ever For Chappell Wing

By COLLEEN CLARK

NASHVILLE—Chappell Music's country division here showed record growth over the past year in its publishing and print activity and had the chart action to back it up.

Billy "Crash" Craddock's "Easy As Pie" is currently No. 1 on the national country charts, has made a strong crossover to the pop charts and is climbing rapidly. This marked Chappell's third No. 1 with Craddock, the others being "Sweet Magnolia Blossom" and "Ruby Baby." "Easy As Pie" was written by Chappell writers Rory Bourke, Johnny Wilson and Gene Dobbins.

At the top of the charts simultaneously is the Ray Griff song "Where Love Begins" recorded by Gene Watson on Capitol. Print rights to the C. W. McCall hit of "Convoy" have been acquired by Chappell also.

Other hits represented by Chappell in recent weeks include "You Ring My Bell" written and recorded by Ray Griff. Freddie Fender's "Since I Met You Baby" and Billy "Crash" Craddock's "I Love The Blues And The Boogie Woogie."

Currently climbing up the charts are "The White Knight" by Cledus Maggard and the Citizen's Band, and Ronnie Prophet's "Shine On." Chappell is also represented in the album charts by Freddie Fender, Gene Watson, Olivia Newton-John, Tom T. Hall, the Statler Brothers, Asleep At The Wheel and Anne Murray.

Headed by vice president Henry

Hurt, the country music division feels it has had its most successful year ever. Three important factors are the additions of the Hill & Range songs to the Chappell catalog, the Ray Griff catalog, which Chappell administers, and the acquisition of 471 Tom T. Hall songs.

PARIS MATCH SPREAD

Now the French Succumb To Country Music Appeal

NASHVILLE—The surge of country music popularity on the national and international level continues unabated as indicated by three upcoming events.

A color photo-feature story will be carried soon in the mass circulation Paris Match magazine, probing all areas of the Nashville scene with major emphasis on country music. French photographer-reporter Jack Barofalo spent part of December in Nashville interviewing and photographing numerous artists, songwriters, producers, executives and mayor Richard Fulton.

Meanwhile, Capitol's Susan Raye becomes the latest country music entertainer to kick off an extensive European tour, heading overseas as featured vocalist with the Buck Owens Show. The tour begins Jan. 9 in Ireland and concludes Feb. 3 in Rome after stops in England, Scot-

land, Norway, Sweden, Denmark, Holland and Germany. Recent overseas shows by country artists have produced dramatic increases in record sales and airplay of their songs.

In New York the Nikon House Gallery plans to display, Jan. 6-30, photos of country music stars taken by Raeanne Rubenstein for her Harper & Row book, "Honky-Tonk Heroes, A Photo Album Of Country Music." Citing country music as "a national phenomenon," the gallery will show Rubenstein photos of such stars as Johnny Cash, Merle Haggard, Porter Wagoner, Dolly Parton, Loretta Lynn, Roy Clark, Kris Kristofferson, Tammy Wynette and Charlie Rich.

Nashville's Growth Pattern

• Continued from page 6

lovie "W.W. And The Dixie Dancekings" here and "Framed" was filmed in Nashville, using local songwriters for its music.

Nashville's great year as a music center—with an increasing amount of its records crossing over into pop hits—should continue its impetus. But the fastest gainer of all is national television.

1975 was a record year for network and syndicated TV show originations in Nashville. More than 300 shows came out of Nashville—the city's strongest national impact since the days of the weekly Johnny Cash variety show. All three networks originated shows out of Nashville, and "Hee-Haw" once again led the syndicated series, hitting more outlets than it did when it was on CBS.

The facilities of the new "Grand Ole Opry" House and the availability of the Nashville talent pool spurred the growth of the tv industry in Nashville.

While recording studio business fluctuates elsewhere, most studios in Nashville are busy and profitable.

This means that session musicians will enjoy another good year.

Several major national ad campaigns have been recorded in Nashville, and this business is also expected to grow.

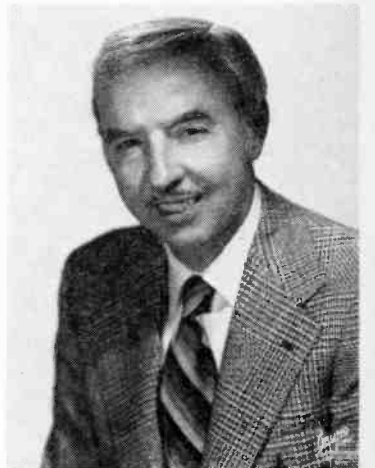
And the international acclaim for Nashville music continues to expand with Tammy Wynette hitting the top of the British chart and other Nashville songs being played and sung from Singapore to South America.

The future looks rosy as many music executives—in New York and Los Angeles, as well as Nashville—feel the pendulum has just begun to swing in Nashville's direction.

Cash Will Perform On TV Circus Show

NASHVILLE—A tv special called "Highlights Of The Ringling Brothers and Barnum & Bailey Circus" will be hosted by Johnny Cash. The show, presented by the Bell System Family Theatre, will be aired Feb. 18 on NBC from 8-9 p.m.

The show is being taped at winter headquarters in St. Petersburg, Fla.



Wesley Rose, Acuff-Rose Publications, Hickory Records president: "In 1974 our gross was up about 100% and in 1975 we gained another 30% in our gross. 1976 should be a bigger year than the previous two years. We've added six new people to our staff. Good songs have come back, and we want to be sure our entire staff gets these songs to the proper artists and recording companies. We've been concentrating on Hickory the last few years and have added such artists as Don Gibson and Carl Smith, and we'll continue to expand. The companies that believe in their product and handle it first class will all be going up."

DOES IT ALL L.A.'s Nimrod Expanding Into Unique One-Stopper

By JEAN WILLIAMS

LOS ANGELES—Nimrod Disco, a mobile disco organization here, is expanding, calling itself a disco one-stop.

Peter Frankland, co-owner with Phil Grieves, says Nimrod is now manufacturing disco equipment, including wall to wall light effects, light projectors, effect projectors, sound/light modulators, spot banks flasher units, speakers, disco amplifiers and other accessories.

He declares the organization is breaking into the international market with its manufactured goods.

He says he has received orders or inquiries from Surinam, Turkey, Europe, Australia, South America and Panama.

Nimrod has added a disco service department headed by Sherman Cohen.

"With our disco equipment and services, we offer consultations and carpenters for complete installations," says Frankland.

Disco Mag Debuts

NEW YORK—Discothekin, a new monthly magazine devoted to the disco field, has been launched here by Disco Times International Ltd. Available on newsstands and by subscription, the magazine is slated to become a weekly by next summer, according to Alex Kabbaz, publisher and editor.

While acting as consultants to newly opened discos, a "care package" is issued which includes records and a disco 30 list, listing all new disco releases.

Frankland points out that the discos—as opposed to the record labels, who he says usually sponsor this service—are paying their own way.

Another idea which Nimrod is in the process of developing is a catering service to be operated in conjunction with Casserole Catering Service for its mobile units.

Private parties are Nimrod's specialty. To save the party-giver the effort of catering his own party, Nimrod is there to supply food along with the disco.

The Nimrod Disco Dancers are soon to be featured with the mobile unit. "Not only will a person come to us for our disco, we will also have food and professional dancers for their enjoyment," says Frankland.

The operation has selected high schools as a promotional vehicle, taking its mobile units into schools free of charge to the students.

During lunch breaks, students may visit the disco which is set up in lunchroom areas.

At the same time, in order to promote the record labels that are picking up the tabs, promotional material such as book covers, stickers for books, T-shirts and other material are given to students.

N.Y. Deejays To New Jersey Club

BURLINGTON, N.J.—New York style disco comes to this Central New Jersey area for the first time with New York disk jockeys Dale DeLozier and Jerry Morgano, who take over the Merry Morsal Room in the Alpine Motor Inn here on Tuesday nights.

Offering a platter style different from other discos hereabouts, all the records played are brand new and not yet released to the general public.

The two deejays also utilize two turntables for the record spinning, with the double play helping to give a solid stereo effect to the sound system. The downstairs room offers live music by area groups on the other nights of the week.

Bicentennial Music Landmarks Chosen

NEW YORK—As many as 200 sites associated with significant music events or individuals over the past two centuries will be designated as permanent landmarks by the National Music Council this year. The program, administered by the Music Educators National Conference, is one of a number of bicentennial projects sponsored by the NMC.

Funding for is being provided by the Exxon Corp., which is also backing a series of 52 free concerts in Washington during 1976, saluting the musical contributions of each state. The Exxon grant for both projects totals \$200,000.

Disco Action

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Top New York Hits Of 1975

- 1 **BAD LUCK**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 2 **HIJACK**—Herbie Mann—Atlantic
- 3 **FLY, ROBIN FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
- 4 **FREEMAN**—South Shore Commission—Wann
- 5 **WHERE IS THE LOVE**—Betty Wright—Alston (LP)
- 6 **CASANOVA BROWN/DO IT YOURSELF/HOW HIGH THE MOON**—Gloria Gaynor—MGM (LP)
- 7 **EASE ON DOWN THE ROAD**—Consumer Rappart—Wing & A Prayer
- 8 **HONEY BEE/NEVER CAN SAY GOODBYE/REACH OUT**—Gloria Gaynor—MGM (LP)
- 9 **I LOVE MUSIC**—The O'Jays—Phila. Intl (LP)
- 10 **FOREVER CAME TODAY**—Jackson Five—Motown (LP)
- 11 **BRAZIL**—Richie Family—20th Century
- 12 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
- 13 **PEACEPIPE**—B.T. Express—Roadshow (LP)
- 14 **SHAME, SHAME, SHAME**—Shirley & Co.—Vibration
- 15 **E-MAN BOOGIE**—Jimmy Castor Bunch—Atlantic (LP)
- 16 **EL BIMBO**—Bimbo Jet—Scepter
- 17 **HELPLESSLY**—Moment Of Truth—Roulette
- 18 **DREAMING A DREAM**—Crown Heights Affair—De-Lite
- 19 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 20 **WHAT A DIFFERENCE A DAY MAKES**—Ester Phillips—Kudu (LP)
- 21 **I'LL BE HOLDING ON**—Al Downing—Chess
- 22 **CRYSTAL WORLD**—Crystal Grass—Phillips (French import)
- 23 **IT ONLY TAKES A MINUTE**—Tavares—Capitol (disco version)
- 24 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)
- 25 **EVERY BEAT OF MY HEART**—Crown Heights Affair—De-Lite
- 26 **THE HUSTLE**—Van McCoy—Avco
- 27 **CARAVAN/WATUSI STRUT**—Deodato—MCA (LP)
- 28 **DO IT ANY WAY YOU WANNA**—People's Choice—TSOP
- 29 **SWEARIN' TO GOD**—Frankie Valli—Private Stock (disco version)
- 30 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
- 31 **I JUST CAN'T SAY GOODBYE**—The Philly Devotions—Columbia
- 32 **THREE STEPS FROM TRUE LOVE**—The Reflections—Capitol
- 33 **TRAMPPS DISCO THEME/STOP & THINK**—The Trammps—Gold Fleece (LP)
- 34 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
- 35 **FIRE/YOU SET MY HEART ON FIRE**—Tina Charles—Columbia
- 36 **JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**—Biddu Orch.—Epic
- 37 **EXPRESS**—B. T. Express—Scepter (LP)
- 38 **HOOKEE FOR LIFE**—The Trammps—Atlantic (long version)
- 39 **GLASS HOUSE**—The Temptations—Gordy (LP)
- 40 **I AM SOMEBODY**—Jimmy James & the Vagabonds—Pye (LP)
- 41 **BLUE EYED SOUL**—Carl Douglas—20th Century (LP)
- 42 **LADY MARMALADE/WHAT CAN I DO FOR YOU**—Labelle—Epic (LP)
- 43 **MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
- 44 **UNDECIDED LOVE**—The Chequers—Scepter (disco-mix)
- 45 **SUMMER OF '42/EXODUS**—Biddu Orch.—Epic
- 46 **MESSIN' WITH MY MIND**—Labelle—Epic (LP)
- 47 **FOOT STOMPIN' MUSIC/DISCO STOMP**—Bohannon—Dakar (LP)
- 48 **SEXY/T.L.C.**—MFSB—Phila. Intl (LP)
- 49 **SUNNY**—Yambu—Montuno
- 50 **OVERTURE/LOVE MACHINE**—The Miracles—Tamla (LP)

Top Audience Response Records In N.Y. Discos

This Week

- 1 **MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
- 2 **I LOVE MUSIC**—The O'Jays—Phila. Intl
- 3 **JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**—Biddu Orch.—Epic
- 4 **THAT OLD BLACK MAGIC**—The Softones—Avco
- 5 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)
- 6 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 7 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
- 8 **LET'S GROOVE/DANCE YOUR TROUBLES AWAY**—Archie Bell & the Drells—TSOP (LP)
- 9 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer

Colony Records (New York) Retail Sales

This Week

- 1 **JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**—Biddu Orch.—Epic
- 2 **SIMLE**—Simon Said—Atco
- 3 **MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
- 4 **I LOVE MUSIC/UNITY**—The O'Jays—Phila. Intl (LP)
- 5 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
- 6 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)
- 7 **JOYCE**—Papa John Creach—Buddah (single version)
- 8 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 9 **THAT OLD BLACK MAGIC**—The Softones—Avco

Downstairs Records (New York) Retail Sales

This Week

- 1 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 2 **LET'S GROOVE**—Archie Bell & the Drells—TSOP (LP)
- 3 **MIGHTY HIGH/EVERYTHING IS LOVE**—The Mighty Clouds Of Joy—ABC (LP)
- 4 **THAT OLD BLACK MAGIC**—The Softones—Avco
- 5 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
- 6 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
- 7 **I LOVE MUSIC/UNITY**—The O'Jays—Phila. Intl (LP)
- 8 **JOYCE**—Papa John Creach—Buddah (single version)
- 9 **I FEEL A GROOVE COMING ON**—Bobby Womack—UA (LP)

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

This Week

- 1 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 2 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
- 3 **LET'S GROOVE**—Archie Bell & the Drells—TSOP (LP)
- 4 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
- 5 **MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
- 6 **THAT OLD BLACK MAGIC**—The Softones—Avco
- 7 **SMILE**—Simon Said—Atco
- 8 **I AM SOMEBODY**—Jimmy James & the Vagabonds—Pye
- 9 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)

Top Audience Response Records In Boston Discos

This Week

- 1 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
- 2 **MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
- 3 **THAT OLD BLACK MAGIC**—Avco
- 4 **I LOVE MUSIC**—The O'Jays—Phila. Intl
- 5 **LET'S GROOVE/DANCE YOUR TROUBLES AWAY**—Archie Bell & the Drells—TSOP (LP)
- 6 **TAJ MAHAL**—Crystal Grass—Phillips (import from Canada)
- 7 **JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**—Biddu Orch.—Epic
- 8 **LADY BUMP/THE LADY BUMPS ON**—Penny McLean—Atco
- 9 **ELUSIVE**—Babe Ruth—Capitol

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

This Week

- 1 **LADY BUMP**—Penny McLean—Atco
- 2 **DO WHAT YOU FEEL**—Atlanta Disco Band—Ariola America (LP)
- 3 **ON THE REAL SIDE/MIGHTY HIGH**—Mighty Clouds Of Joy—AVC (LP)
- 4 **I LOVE MUSIC**—O'Jays—Phila. Intl (LP)
- 5 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)
- 6 **SING A SONG**—Earth, Wind & Fire—Columbia (LP)
- 7 **LOVE TO LOVE YOU BABY**—Donna Summer—Oasis (LP)
- 8 **THAT OLD BLACK MAGIC**—The Softones—Avco
- 9 **BABY FACE**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer

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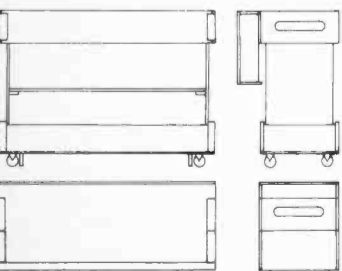
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Response To Music 5 Exec Like San Francisco Quake

By JACK McDONOUGH

SAN FRANCISCO—Ernie Lazar, buyer for Music 5, a local store he describes as "the largest singles outlet in the Bay Area," has received various responses to his letter in Billboard (Nov. 22) complaining about the lack of alert disco promotion from majors to retailers in the Bay Area.

One response was a reply letter from another local shop, Gramophone (Billboard, Dec. 6) plus "calls from various labels and distributors—Casablanca, UA, Shadybrook and others."

Acknowledging the heat which fell on various promo men in the area as a result of the letter, Lazar says: "I'd have stated the same ideas but if I were writing the letter again I'd have reworded two sentences. Some people thought what I wrote was a personal attack on them, which is not true, although I did mention names of people who did not respond to me, and I think that's fair."

In general, says Lazar, "My impression is still that the labels are up in the air about the consequence of discos in this area. I find the smaller labels like Pip, Scepter, Balja are doing the most. I sell very little disco product on those labels to deejays who come in here because they're already getting it. I sell more disco singles to them from the major labels because the deejays aren't getting it."

"One of the reasons I wrote the letter was on behalf of the deejays who come in here—and some club people are in here two or three times a week looking at records—expressing consternation at not being able

to get product listed or advertised in Billboard that is being obtained elsewhere.

"Sometimes a record has been spinning three weeks in New York before we have it here; sometimes they'll even have it in L.A. and we won't have it here. Gramophone probably has more of a reputation for being a disco store but I think I'm more aware of what's available or what should be available, and I hit my salesmen for things they aren't even aware of or things that may be available already in the East or Midwest but not here. It's the discrepancy between knowing what's available and what you're getting."

Music 5 is "a medium-size store that has always done 70% of our business in r&b, so we've had what would now be called disco since the store's inception 11 years ago." Lazar says 30% of his business is in singles, "about \$40,000-\$50,000 a year."

The shop puts out a newsletter "and there's not any club in the city that I'm aware of the doesn't get it," says Lazar. The newsletter contains two charts made up by Lazar and Mike Lee, one top 20 chart and a separate disco chart. "Doing two charts helps us to expose more product," says Lazar.

To get better service, says the buyer, he plans to "concentrate more on breaking records, since that's what the companies want. I think we'll start doing more things like going into the clubs directly, and maintaining a regular schedule of calling deejays with information."

British Experts At Forum

Continued from page 1

gramming, will add a Continental flair to the three days of seminars and entertainment features.

Walker also operates his own disco operation during his free hours.

Twenty-eight American record companies are participating in the event as registrants and sponsors of disco disk jockeys, reports Bill Wardlow, forum director.

David Glew of Atlantic Records delivers the keynote speech, "Disco Power Of The 70s," on Wednesday, Jan. 21. A president's panel following his speech includes Bob Reno of Midland International, Joe Cayre of Cayre Industries, Buck Reingold of

Casablanca Records, and Larry Utal of Private Stock Records.

Richard Nader, president of Disco Dance Attractions, will discuss disco's future in 76 during the luncheon following the panel.

Entertainment for the first night will showcase the Reflections from Capitol, Hidden Strength from UA and a hustle dance contest.

The second evening will present the Salsoul Orchestra, the Tramps on Atlantic and a bicentennial show presented by 2000 Clubs.

Thirty exhibitors will present their wares in 40 booths. Among the registrants are representatives from England, Hong Kong, Nigeria and Japan. The largest percentage of U.S. registrants are from record labels, clubs and accessory manufacturers.

Rock Singles Best Sellers

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As Of 12/29/75

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

- | | |
|---|---|
| 1 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 | 21 OVER MY HEAD—Fleetwood Mac—Reprise 1339 |
| 2 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015 | 22 ROCK AND ROLL ALL NIGHT—Kiss—Casablanca 850 |
| 3 CONVOY—C.W. McCall—MGM 14839 | 23 SOS—Abba—Atlantic 3265 |
| 4 I WRITE THE SONGS—Barry Manilow—Arista 0157 | 24 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270 |
| 5 FOX ON THE RUN—Sweet—Capitol 4157 | 25 ALL BY MYSELF—Eric Carmen—Arista 0165 |
| 6 THEME FROM "MAHOGANY"—Diana Ross—Motown 1377 | 26 THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers)—David Geddes—Big Tree 16052 |
| 7 LET'S DO IT AGAIN—Staple Singers—Curton 0109 | 27 FLY AWAY—John Denver—RCA 10517 |
| 8 FLY ROBIN FLY—Silver Convention—Midland International 10339 | 28 YOU SEXY THING—Hot Chocolate—Big Tree 16047 |
| 9 NIGHTS ON BROADWAY—Bee Gees—RSO 515 | 29 SING A SONG—Earth, Wind & Fire—Columbia 3-10251 |
| 10 SKYHIGH—Jigsaw—Chelsea 3022 | 30 LOVE HURTS—Nazareth—A&M 1671 |
| 11 ISLAND GIRL—Elton John—MCA 40461 | 31 BAD BLOOD—Neil Sedaka—Rocket 40460 |
| 12 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734 | 32 DON'T CRY JONI—Conway Twitty—MCA 40407 |
| 13 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M 1725 | 33 SQUEEZE BOX—The Who—MCA 10279 |
| 14 EVIL WOMAN—Electric Light Orchestra—United Artists 729 | 35 MIRACLES—Jefferson Starship—Grunt 10367 |
| 15 LOW RIDER—War—United Artists 706 | 36 WINNERS & LOSERS—Hamilton, Joe Frank & Reynolds—Playboy 6054 |
| 16 WALK AWAY FROM LOVE—David Ruffin—Motown 1376 | 37 I ONLY HAVE EYES FOR YOU—Art Garfunkel—Columbia 3-10190 |
| 17 TIMES OF YOUR LIFE—Paul Anka—United Artists 737 | 38 COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell—Capitol 4155 |
| 18 I LOVE MUSIC (Part 1)—O'Jays—Philadelphia International 3577 | 39 LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401 |
| 19 BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500 | 40 LOVE MACHINE (Part 1)—Miracles—Tamla 54262 |
| 20 MY LITTLE TOWN—Simon & Garfunkel—Columbia S-10230 | |

Rock LP Best Sellers

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As Of 12/30/75

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

- | | |
|--|--|
| 1 WINDSONG—John Denver—RCA Asylum 7E-1039 | 21 THE BAY CITY ROLLERS—Arista AL 4049 |
| 2 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 22 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 |
| 3 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 23 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 |
| 4 ROCK OF THE WESTIES—Elton John—MCA 2163 | 24 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453 |
| 5 GREATEST HITS—Elton John—MCA 2128 | 25 SEDAKA'S BACK—Neil Sedaka—Rocket 463 |
| 6 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | 26 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 7 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885 | 27 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 8 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 28 IV—Led Zeppelin—Atlantic SD 7208 |
| 9 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 | 29 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008 |
| 10 K.C. & THE SUNSHINE BAND—TK 603 | 30 THE BEST OF CARLY SIMON—Elektra 7E-1048 |
| 11 GREATEST HITS—John Denver—RCA CPL1-0374 | 31 CAT STEVENS' GREATEST HITS—A&M SP 4519 |
| 12 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 32 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 13 ALIVE!—Kiss—Casablanca NBLP 7020 | 33 BREAKAWAY—Art Garfunkel—Columbia PC 33700 |
| 14 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot DOSD 2020 | 34 THE HISSING OF SUMMER LAWN—Joni Mitchell—Asylum 7E-1051 |
| 15 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 35 FANDANGO—ZZ Top—London PS 656 |
| 16 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 36 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 |
| 17 CLEARLY LOVE—Olivia Newton-John—MCA 2148 | 37 NUMBERS—Cat Stevens—A&M SP 4555 |
| 18 ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA APL1-1201 | 38 FACE THE MUSIC—Electric Light Orchestra—United Artists UA-LA546-G |
| 19 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 39 FAMILY REUNION—O'Jays—Philadelphia International PZ 33807 |
| 20 TRYIN' TO GET THE FELLIN'—Barry Manilow—Arista AL 4060 | 40 HONEY—Ohio Players—Mercury SRM-1-1038 |

Rouvaun, Singer, Dies In Las Vegas

LAS VEGAS—Rouvaun, who once recorded for RCA and was a featured singer with the Dunes spectacular, died Monday (29) at a local hospital from a rare blood disease. Rouvaun, 43, was the lead singer

in the Casino De Paris show from 1967-68. Rouvaun, whose real name was James Haun, died from massive internal bleeding. He had recorded six LPs for RCA. He is survived by his widow Pat and three children.

Classical A Good Year Is Forecast

(The following is the second and concluding installment of how labels view classical for 1976.)

NEW YORK—M. Scott Mampe, vice president of Phonogram's classical division, is "very optimistic" about the new year. Coming off a very good October and November, Mampe sees a bright year ahead. She reasons that the population is stable, therefore the balance between the very young and the very old is changing. She says this means more classical sales, because adults buy more classical records. A conservative political stance also portends more classical sales, she claims.

Phonogram will continue to issue about the same number of releases in 1976 as it did in 1975. Of the 70 planned, however, about 10% will be opera. This represents an increase over 1975, when only three were released. The new opera releases include premiere recordings of Haydn, Verdi and Rossini's "Elizabeta."

Regarding the bicentennial, Mercury Golden Imports will feature special packages and repackaging of American music. At least eight will be in this grouping. Claudio Arrau will receive heavy promotional and release concentration, which will tie in with his U.S. tour. The push will center on all of his catalog.

DG/Archive says it had its best sales year ever. Top new releases have been the new Carlos Kleiber performance of the Beethoven Fifth; Karajan's first venture into the Mahler repertoire with the Fifth Symphony (and Kindertotenlieder sung by Christa Ludwig); Seiji Ozawa's two Ravel disks and a complete "Daphnis and Chloe," which will be in his set of complete Ravel orchestral music to be released in 1976; Archive's "Golden Dance Hits of 1600," one of the first Archive disks to hit the Billboard chart; Karajan's first Schoenberg recording, "Pelleas und Melisande"; and "Greensleeves"—to name only a few of the 94 catalog numbers totaling 126 disks released in 1975.

For 1976, at least two releases will be pegged to the bicentennial. Scott Joplin's "Treemonisha" in the original Broadway cast album, will be released probably in March. And Douglas Moore's quintessential American opera, "The Ballad of Baby Doe," once available on MGM, later on Heliodor, will be available again, this time on the DG label, with the original cast headed by Beverly Sills, Frances Bible and Walter Cassel of the New York City Opera.

Non-American works will include: the Brahms Violin Concerto played by Nathan Milstein; the "1812 Overture" and other popular classics played by Arthur Fiedler and the Boston Pops; the Saint-Saens "Organ Symphony," conducted by Daniel Barenboim—the second in a forthcoming series of Barenboim/Chicago Symphony records; and some opera performances, piano recordings, and symphonic and chamber music fare.

Nonesuch Records Tracey Sterne opines: "The classical record community is, of necessity, a practical one: we occupy a minority market, and thus our primary concern must be our usefulness to the community and to the serious art we serve. The bicentennial year, even though it represents only an inevitable turn of the calendar, provides a natural impetus for self-evaluation."

"Within the clearly demarcated realm of American music we can as-

(Continued on page 31)

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Jazz Nostalgia In Jazz On Wane In New Year

By ELIOT TIEGEL

LOS ANGELES—Jazz enters 1976 riding the strength of young established performers, a core of new names and a coterie of "oldtimers."

Missing from the best selling charts are the nostalgic type packages which were such an important part of the American music industry's romance with nostalgia two years ago.

Nostalgic jazz or repackages in the main are not moving in mass quantities across the country despite programs involving reissues from a number of labels.

Jazz's strength lies in the crossover of improvisation, amplification and rock rhythmic concentrations to create a hybrid form of music which is geared for the post-rock devotee or the youthful listener tiring of rock's simplicity.

The future for jazz remains extremely bright considering all the labels involved in the field, from such constant supporters as Columbia, Blue Note, Atlantic, Fantasy (with its Prestige and Milestone operations) CTI and Impulse to the newer entrants: A&M, Arista and Warner Bros.

RCA has found chart success with licensing deals with Flying Dutchman and Pablo, the latter starting out with repackages of Verve titles but recently going in for new recordings, but with an emphasis on old-timer artists like Count Basie, Ella Fitzgerald, Joe Pass and the dynamo of the piano, Oscar Peterson.

In categorizing chart artists as young established, one finds Grover Washington Jr., Lonnie Liston Smith, Chuck Mangione, Bobbi Humphrey, Blackbyrds, Keith Jarrett, Chick Corea, John Klemmer, Hubert Laws, Billy Cobham, Tom Scott and George Duke.

(Continued on page 31)

Jazz Beat

LOS ANGELES—The Las Vegas Jazz Society's next bash is Jan. 18 at the Hacienda with Louis Bellson and his 19 pieces plus local attraction Kelly Stephens and Carnival. Tickets are \$2.50 for members and \$4.50 for the public.

Superb, the concert wing at the Univ. of California at Berkeley, has set up a series of winter concerts as a prelude to the 10th annual Berkeley Jazz Festival next May. The January series showcases Ramsey Lewis and Esther Phillips Sunday (11) at the Berkeley Community Theatre; Carmen McRae Jan. 24 at the Zellerbach Auditorium; Bill Evans Trio, Feb. 6, Zellerbach and Larry Coryell and John Fahey, Feb. 8, Zellerbach.

Don Sebesky's book, "The Contemporary Arranger" comes with three seven-inch LPs featuring his charts for such performers as George Benson, Jackie & Roy Kral, Randy Weston, Freddie Hubbard and Hubert Laws. Alfred Publishing of Port Washington, N.Y., is the publisher.

Among the features at Jimmy Smith's new jazz club in North Hollywood is a "discount for meals to musicians who wish to dine at the club" ... the Jazzmania Society is going great guns in Manhattan. Organization is comprised of people who want to jam. Sessions are held Thursday, Friday and Saturday evenings in a loft at 14 E. 23rd St. with a \$2.75 door charge. On Sunday there is a \$1 charge and anyone who wants to play can get on the stand.

Bennington College will hold a six-week jazz lab next summer with around 50 pros in attendance. Chris White heads the lab which begins July 4. Pros who will teach and perform include Jaki Byard, Andrew Hill, Billy Taylor, Roland Hanna, Larry Ridley, Roy Brooks, Charlie Persip, Barry Galbraith and Ted Dunbar.

The Preservation Hall Jazz Band plays Wednesday (7) as part of Bermuda Festival '76.

Send items to **Jazz Beat, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.**

Billboard SPECIAL SURVEY For Week Ending 1/10/76
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
2	6	12	MAN-CHILD Herbie Hancock, Columbia PC 33812
3	2	8	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
4	7	18	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
5	3	12	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
6	5	10	JOURNEY TO LOVE Stanley Clarke, Nempcor NE 433 (Atlantic)
7	10	5	BELLAVIA Chuck Mangione, A&M SP 4557
8	8	12	VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA)
9	4	18	MELLOW MADNESS Quincy Jones, A&M SP 4526
10	9	12	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
11	11	18	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022
12	32	5	NEW YORK CONNECTION Tom Scott, Ode SP 770033 (A&M)
13	13	8	CITY LIFE Blackbyrds, Fantasy F 9490
14	12	8	FANCY DANCER Bobbi Humphrey, Blue Note BN-LA550-G (United Artists)
15	15	8	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044
16	16	12	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
17	17	12	RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor)
18	14	45	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
19	19	8	TOUCH John Klemmer, ABC ABCD 922
20	21	8	A FUNKY THIDE OF SINGS Billy Cobham, Atlantic SD 18149
21	27	5	ANYTHING GOES Ron Carter, Kudu 25 (Motown)
22	25	5	TRIDENT McCoy Tyner, Milestone 9063 (Fantasy)
23	22	10	HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
24	18	18	CONCIERTO Jim Hall, CTI 6060 S1 (Motown)
25	36	3	VENUSIAN SUMMER Lenny White, Nempcor NE 435 (Atlantic)
26	20	27	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
27	28	8	BACK HAND Keith Jarrett, ABC/Impulse ASH 9305
28	30	13	TAKING OFF David Sanborn, Warner Bros. BS 2873
29	NEW ENTRY		I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671
30	31	3	PHILADELPHIA FREEDOM MFSB, Phila. Int'l PZ 33845 (Epic/Columbia)
31	33	3	LIVE Jim Hall, Horizon SP 705 (A&M)
32	NEW ENTRY		1975: THE DUETS Dave Brubeck & Paul Desmond, Horizon SP 703 (A&M)
33	NEW ENTRY		SOLSTICE Ralph Towner, ECM 1060 (Polydor)
34	35	3	GATEWAY John Abercrombie, Dave Holland, Jack DeJohnette, ECM 1061 (Polydor)
35	23	25	PHENIX Cannonball Adderley, Fantasy F 79004
36	39	3	SUITE FOR POPS Thad Jones & Mel Lewis, Horizon SP 701 (A&M)
37	24	5	ENCORE Chuck Mangione, Mercury SRM-1-1050 (Phonogram)
38	40	12	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
39	29	8	MACHO Gabor Szabo, Salvation SAL 704 (Motown)
40	NEW ENTRY		SONG FOR MY LADY Jon Lucien, Columbia PC 33544

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Campus



Len Delessio phot

GUEST SPEAKER—Barry Manilow, foreground right, fields a question from a student during a guest lecture at New York's Hunter College, where he spoke on a variety of topics including writing and producing. Instructor Bob Spitz left, teaches the weekly class on the music business.

NEC Convention Feb. 25

• Continued from page 3

are anticipated representing firms in the programming areas of art and exhibits, contemporary, films, lecture, outdoor recreation, dance and music, research services, theater, travel and video.

Among the 33 showcase acts are the Waverly Consort, Ace, Richie Lecca, Pablo Cruise, Hickory Wind, Eric Weissberg and Deliverance, the Vassar Clements Band, Choice Four, Livingston Taylor, Chico Hamilton, the John Payne Band, Winter Consort, Heartsfield, Esther Phillips, Dirk Hamilton, Debbie Campbell and Band, James Lee Stanley, Bobbi Humphrey, Atlanta Rhythm Section and Tom Chapin.

In addition, there are five emcees for the showcases: Dick Shawn, Divided We Stand, Edmonds and Curley, Mauldeer, and the Untouchables. The success of last year's experiment with roving artist acts has led to a continuation with five additional acts this time around.

A new concept utilizing entertainment is the creative playhouse, which will involve artists in a combined lecture/demonstration format in order to give "valuable insight into the concept of that particular art form," according to Bill Deutsch, convention coordinator.

Acts participating in this innovation are Buffo, Fools Company, Synesthesia, Dwight Pelzer and the Barney Kessel Trio.

As an aid to buyers and sellers in efficient and money-saving booking procedures and to encourage business, Deutsch says that plans call for the Cooperative Booking Center, formerly called the Block Booking Center, to undergo many improvements this year.

The new process will have the U.S. and Canada broken into geographic regions with booking coordinators appointed for each area to insure effective communication and to provide a vital link between programmers and agents.

Educational sessions will be broken down into such areas as contemporary, minority, film, video, theater, travel, outdoor recreation, lecture and performing arts. One session will feature seminars on subjects like pornography, programming for the disadvantaged and gay student programming.

Among the scheduled topics of discussion in the contemporary area are: music and its effects on society, the college market and its place in the industry, exploration of the jazz medium, alternative music styles or the flip side of the contemporary music scene, careers in the music industry, developing quality

programs with local talent, rock goes back to the clubs and comedy.

Other areas of discussion include tackling the administrative political structure for minority programs, giving a performing artist a home; the residence in dance, video directions; defining the role of the student activities director, day-time and odd-hour programming, a look into the future—are promoters the only way?, low budget programming and many more.

Thirteen film companies will introduce new products to delegates during film screening sessions. New releases for the college market scheduled for previewing are "A Brief Vacation," Monty Python & The Holy Grail, "W.W. & The Dixie Dancekings," "Sextoons," "International Program Of Shorts," "Hearts And Minds," "Tommy," "Dual," "The Exorcist," "The Tooth Of Crime," "The 10th International Tourney Of Animation," "Butley," "Smile" and "Visions."

Companies scheduled to exhibit include Associated Booking Corp., Atlantic Records, Gulf Artists Productions, ABC Records, Jim Halsey Company, Hit Attractions, Ed Joyner Enterprises, A&M Records, Athena Enterprises, CBS Records, Don Law Agency, Gemini Artists Management, Capitol Records, Video Tape Network, Monterey Peninsula Artists, Magna Artists Corp., Paragon Agency, United Artists, Premier Talent and many others.

According to Deutsch, this year's NEC convention is planned as:

- a forum for educational and informative discussion of the procedures and responsibilities involved in the purchasing, promotion and presentation of programs on the college campus.
- a setting in which students and staff may meet to talk with representatives of firms whose services, talent or products are related to college programming.

- new innovative ideas and concepts in college programming and in the performing and visual arts field.

- idea exchanges and increased communication between colleges and the industry.

- an opportunity for school buyers to work with firms on cooperative and other bookings.

- a chance to view performing acts and visual arts new to the college market.

- an opportunity for students and staff to meet with professionals in all areas of the entertainment industry.

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Issue Date: February 21, 1976 — Ad Deadline: January 23, 1976

Soul Sauce

ABC Exec Lists ABCs For Gospel

By JEAN WILLIAMS

LOS ANGELES—"All major record companies now realize there is a lot of money to be made in gospel. And we are all in business to make money," says Al Lewis, director of special projects for ABC Records.

Lewis, while admitting gospel will never sell as many copies as pop, backs his statement with, "The difference in pop and gospel is that the gospel buying public will always buy gospel. And there are no returns on this merchandise. When a gospel record is sold, it's sold."

"This is a relatively untapped market," he continues, "and many people do not realize just how many gospel records are sold. This music is not just marketed through record shops, but it's often sold in arenas where these acts are performing. After all, gospel has its 'superstars' too."

He cites James Cleveland, Inez Andrews, Shirley Caesar and Andrae Crouch as falling into the gospel "superstar" category.

And in Detroit, Elma Hendrix, owner of Carl & Elma's House of Music complex dealing predominately in gospel music, points out that in the Midwest, traditional gospel still reigns.

"However," she adds, "there is a flow of contemporary artists filtering through in terms of record sales."

"I see contemporary artists gaining in popularity in 1976. And these will be the acts who will receive exposure on national television variety shows."

"This type of exposure will bring more people to gospel," says Hendrix.

In addition to more exposure on tv, she feels r&b radio will also be tapped by gospel.

"I find that many people want to hear gospel during the day. And disk jockeys are going to mix gospel into their r&b formats in 1976 because their audiences are going to be requesting it," she continues.

"This must happen because gospel is growing. But these r&b outlets will go with contemporary gospel acts because of their broad appeal."

She cites Henry Jackson, Andrae Crouch, Edwin Hawkins and Rance Allen as the type of broad gospel acts who will receive national tv attention.

Lewis explains that ABC will go with traditional gospel only. "We feel that traditional gospel is purer."

"With contemporary acts, the grassroots level is reluctant to accept them. This is one reason why we are going to stay with the purer type of gospel."

"Most gospel groups who are trying to move into contemporary music are not successful," Lewis says.

Lewis points out that although ABC's Mighty Clouds have been successful, they received adverse criticism when they combined a pop flavor to their traditional gospel style.

On the other hand, Lewis sees gospel packages such as "Hallelujah" which was recently staged in Los Angeles, happening in large metropolitan areas around the country.

"The r&b promoters should look into a 'Hallelujah' type of situation, because this can be a true money maker in 1976."

Lewis does not necessarily see gospel
(Continued on page 25)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 1/10/76

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JANUARY 10, 1976, BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	SING A SONG —Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagittaire, BMI)	34	42	5	HOLD BACK THE NIGHT —Trammps (Baker, Harris, Felder, Young), Buddah 507 (Golden Fleece/Mured, BMI)	69	74	5	IN LOVE FOREVER —Whispers (J. Hernandez), Soul Train 10430 (RCA) (Spectrum VII, ASCAP)
2	3	9	WAKE UP EVERYBODY (Part 1) —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	35	45	4	QUIET STORM —Smokey Robinson (W. Robinson, R.E. Jones), Tamla 54265 (Motown) (Bertam, ASCAP)	70	47	8	IT'S ALRIGHT (THIS FEELING) —Notations (C. Jackson, M. Yancy), Gemigo 0503 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
3	1	9	WALK AWAY FROM LOVE —David Ruffin (C. Kipps), Motown 1376 (Charles Kipps, BMI)	36	36	6	LET'S DO THE LATIN —Eddie Drennon & B.B.S. Unlimited (E. Drennon), Friends & Co. 124 (Darnit, BMI)	71	87	2	I NEED YOU, YOU NEED ME —Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)
4	4	9	LOVE ROLLERCOASTER —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73734 (Phonogram) (Ohio Players/Unichappell, BMI)	37	37	8	(ARE YOU READY) DO THE BUS STOP —The Fatback Band (B. Curtis, J. Flippin), Event 227 (Polydor) (Clita, BMI)	72	54	13	GIVE ME YOUR HEART —Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)
5	9	6	LOVE TO LOVE YOU —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Dasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	38	63	3	LET THE MUSIC PLAY —Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	73	83	3	THAT OLD BLACK MAGIC —Sotones (J. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)
6	6	11	FULL OF FIRE —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	39	22	9	SCHOOL BOY CRUSH —AWB (White, Stuart, Ferrone, Gorrie), Atlantic 3304 (Average, BMI)	74	84	2	HEART BE STILL —Carl Graves (L. Garrett, R. Taylor), A&M 1757 (UFO, BMI)
7	7	11	YOU SEXY THING —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	40	25	11	PART TIME LOVE —Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahula, ASCAP)	75	85	4	LE LO LI —Sly Stone (S. Stewart), Epic 8-50175 (Columbia) (Stoneflower, BMI)
8	11	7	FREE RIDE —Tavares (D. Hartman), Capitol 4184 (Silver Steed, BMI)	41	46	5	PUTTIN' IT DOWN TO YOU —Jackie Moore (K. Gold, M. Denne), Kayvette 5124 (TK) (Colgems, ASCAP)	76	57	11	COME LIVE WITH ME —Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incense, BMI)
9	12	9	ONCE YOU HIT THE ROAD —Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	42	52	5	NURSERY RHYMES (Part 1) —People's Choice (L. Huff, C. Gilbert), TSDP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	77	89	2	I HAD A LOVE —Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick-O-Val, ASCAP)
10	20	6	TURNING POINT —Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	43	26	14	SOUL TRAIN "75" —Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	78	64	15	HOLLYWOOD HOT —The Eleventh Hour (B. Crewe, C. Bullen), 20th Century 2215 (Heart's Delight, BMI)
11	15	6	INSEPARABLE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	44	33	12	THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	79	59	14	CHANGE WITH THE TIMES —Van McCoy (W. McCoy), Avco 1868 (Van McCoy/Warner-Tamerlane, BMI)
12	8	11	I LOVE MUSIC (Part 1) —O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	45	35	10	FOR THE LOVE OF YOU (Part 1 & 2) —Isley Bros. (E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 2259 (Epic/Columbia) (Bovina, ASCAP)	80	61	10	DRIVE MY CAR —Gary Tom's Empire (J. Lennon, P. McCartney), PIP 6509 (Maclen, BMI)
13	17	7	WHERE THERE'S A WILL, THERE'S A WAY —Bobby Womack (J. Ford), United Artists 735 (Chartwell, BMI)	46	50	7	BOOGIE FEVER —Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren/Vibes, ASCAP/Bull Pen, BMI)	81	88	3	I WANT TO DANCE WITH YOU (Dance With Me) —Ritchie Family (J. Morali, H. Belolo, B. Whitehead), 20th Century 2252 (Can't Stop, BMI)
14	18	6	MAKE LOVE TO YOUR MIND —Bill Withers (B. Withers), Columbia 3-10255 (Golden Withers, BMI)	47	53	5	BABY FACE —The Wing & A Prayer File & Drum Corps (B. Davis, H. Akst), Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)	82	92	3	THANK YOU BABY FOR LOVING ME —Quickest Way Out (W. King), Philly Groove 8163 (Warner Bros.) (Silk, BMI)
15	21	8	THEME FROM "S.W.A.T." —Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	48	58	8	DISCO SAX/FOR THE LOVE OF YOU —Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgeport/Jibaro, BMI)	83	70	13	COME TO MAMA —Ann Peebles (W. Mitchell, E. Randle), Hi 2294 (London) (Jec, BMI)
16	5	13	LOVE MACHINE Part 1 —Miracles (W. Moore, W. Griffin), Tamla 54262 (Motown) (Jobete/Grimora, ASCAP)	49	60	3	THE SOUL CITY —Archie Bell & The Drells (J. Whitehead), TSDP 8-4774 (Epic/Columbia) (Mighty Three, BMI)	84	79	10	IT'S TOO LATE —Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Jowat, BMI)
17	16	8	GOING DOWN SLOWLY —The Pointer Sisters (A. Toussaint), ABC/Blue Thumb 268 (Warner-Tamerlane/Marsaint, BMI)	50	51	7	WHAT'S THE NAME OF THIS FUNK (Spider Man) —Ramsey Lewis (C. Stephy, M. Stewart, O. Raheem), Columbia 3-10235 (Ebur/Panjoia, BMI)	85	NEW ENTRY	→	FROM US TO YOU —Stair Steps (K. Burke, C. Burke Jr.), Darkhorse 1005 (A&M) (Ganga, BMI)
18	10	10	VALENTINE LOVE —Norman Connors (M. Handerson), Buddah 499 (Electrocord, ASCAP)	51	38	15	FLY, ROBIN, FLY —Silver Convention (S. Leavy, S. Prager), Midland Int'l 10339 (RCA) (Midson, ASCAP)	86	76	7	BABY IT'S YOU —Masqueraders (B. Bacharach, H. David, Williams), Hot Buttered Soul 12141 (ABC) (Dolfi/United Artists, ASCAP)
19	13	11	WHAT'S COME OVER ME —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	52	62	4	I'M NEEDING YOU, WANTING YOU —Chuck Jackson (A. Goodman, H. Ray, W. Morris), All Platinum 2360 (Gambi, BMI)	87	NEW ENTRY	→	BAD LUCK —Atlanta Disco Band (Carstarphen, McFadden, Whitehead), Ariola America 7611 (Capitol) (Blackweed, BMI)
20	14	11	"THEME FROM MAHOGANY" (Do You Know Where You're Going To) —Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)	53	31	7	HOT (I Need To Be Loved, Loved, Loved, Loved) —James Brown (J. Brown), Polydor 14301 (Dynatone/Belinda/Unichappell, BMI)	88	NEW ENTRY	→	LADY, LADY, LADY —Boogie Man Orchestra (D. Marier, K. Marier), Boogie Man 226 (Denture Whistle, BMI)
21	27	6	SLIP AND DO IT —Betty Wright (J. Thompson, E. Dixon), Alston 3718 (T.K.) (Cachand, BMI)	54	44	12	WE'RE ON THE RIGHT TRACK —South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)	89	95	2	JUST YOUR FOOL —Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)
22	29	4	LOVE OR LEAVE —Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	55	65	4	LOVE STEALING —Bobby Sheen (F. Johnson, T. Woodford), Chelsea 3034 (Stone Diamond, BMI)	90	90	3	SAGGITARIAN AFFAIR —Ronnie McNeir (R. McNeir), Prodigal 0620 (Grishell/Mac West, BMI)
23	28	7	EVERY BEAT OF MY HEART —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1575 (PIP) (Deightful, BMI)	56	66	3	YOU'RE FOOLING YOU —Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	91	67	9	HEY THERE LITTLE FIREFLY —Firefly (K. Nolan), A&M 1736 (Sound Of Nolan/Chelsea, BMI)
24	30	7	SHAME ON THE WORLD —Main Ingredient (G. Dozier, K. Lewis), RCA 10431 (Incredible/Produd Tunes, BMI)	57	68	6	ALWAYS THERE —Ronnie Laws And Pressure (R. Laws, W. Jeffrey), Blue Note 738 (U.A.) (Fizz/At Home, ASCAP)	92	96	2	LADY BUMP —Penny McLean (F. Leavy, S. Prager), Atlantic 7038 (Al Gallico, BMI)
25	23	8	FUNKY WEEKEND —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4661 (Avco Embassy, ASCAP)	58	72	4	HONEY I —George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)	93	100	2	MUSIC MATIC —Brick (R. Ransom), Main Street 119 (Trolley, ASCAP)
26	24	10	WE GOT TO GET OUR THING TOGETHER —Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)	59	41	10	IT'S ALRIGHT —Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty Four, BMI)	94	98	2	SILLY PUTTY —Stanley Clarke (S. Clarke), Nemperor 002 (Atlantic) (Clarke, BMI)
27	19	14	LET'S DO IT AGAIN —Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	60	48	9	CHANGE (Makes You Want To Hustle) —Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Aruby, ASCAP)	95	99	2	DO WHAT YOU FEEL —Rimshots (W. Morris, A. Goodman), Ram 5065 (All Platinum) (Gambi, BMI)
28	32	7	THE BEST PART OF A MAN —Wilson Pickett (C. Reid), Wicked 8101 (TK) (Sherlyn, BMI)	61	71	3	DO IT WHILE YOU CAN —Billy Preston (B. Preston, B. Fisher), A&M 1768 (Irving/WEF, BMI/Almo/Preston, ASCAP)	96	77	13	TONIGHT'S THE NIGHT —S.S.O. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)
29	55	4	SWEET THING —Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	62	82	2	YOU —Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	97	80	10	I'M IN HEAVEN (Part 1) —Touch Of Class (M. Steals, M. Steals), Midland International 10393 (RCA) (Diagonal/Steals Bros., BMI)
30	43	4	SWEET LOVE —Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	63	49	13	CARIBBEAN FESTIVAL —Kool & The Gang (R. Bell, Kool & The Gang), Oe-Lite 1573 (PIP) (Deightful/Gang, BMI)	98	NEW ENTRY	→	FIND YOURSELF SOMEBODY TO LOVE —Rhythm (J. Pritchette), Polydor 14288 (Double Trouble/Blackwood, BMI)
31	39	5	LOVING POWER —Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	64	56	14	HAPPY —Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	99	NEW ENTRY	→	EXTRA, EXTRA (Read All About It) —Ralph Carter (R. Whitelaw, N. Bergen), Mercury 73746 (Phonogram) (Brookside/Ceberg, ASCAP)
32	40	6	I GOT OVER LOVE —Major Harris (C.B. Simmons, J.B. Jefferson), Atlantic 45-3303 (WIMOT/Sacred Pen, BMI)	65	75	5	DON'T LET ME BE LONELY —Nancy Wilson (J. Taylor), Capitol 4189 (Country Road/Blackwood, BMI)	100	NEW ENTRY	→	SUNNY —Bobby Hebb (B. Hebb), Laurie 3638 (Portable, BMI)
33	34	7	I DON'T WANT TO LEAVE YOU —Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversified, ASCAP)	66	69	5	SUNNY —Yambu (B. Hebb), Montuno Gringo 8003 (PIP) (Portable/MRC, BMI)				
			I GOT OVER LOVE —Major Harris (C.B. Simmons, J.B. Jefferson), Atlantic 45-3303 (WIMOT/Sacred Pen, BMI)	67	78	3	ABYSSINIA JONES —Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)				
			I DON'T WANT TO LEAVE YOU —Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversified, ASCAP)	68	73	13	I DESTROYED YOUR LOVE —Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)				

CHRISTMAS PRODUCT SELLS

3 Labels Boost Distrib's Gross

COSTA MESA, Calif.—Living Water Productions, a leading Christian products' distributor, has more than doubled the number of music and music-related items it distributes to Christian book stores through the world recently. This is due largely to the addition of 12 new records on the Maranathal Music, pure Joy and Edify labels.

The Children of the Day, who have three albums on the Maranathal Music label, completed their Christmas album with new verses to a couple of traditional titles, plus a new song, making this perhaps one of the few purely religious contemporary Christmas albums on the market.

Other new album product includes "Joy In The Morning," by Debby Kerner and Ernie Rettino,

debuting solo for the first time; Mustard Seed Faith has "Sail On Sailor"; Bob Cull, in his second release with "Welcome To The Family"; "More Than Words," by Parable; "Loving Him," by Jimmy Hiller and seven albums on the Edify label.

Pennsylvania Supermarket To Emerge As College Club

EASTON, Pa.—The disco scene will come to this Eastern Pennsylvania college town with the planning of William Foggy, president of the Palladium Corp. in Fort Lauderdale, Fla., to convert the Best Market, a local supermarket, into a Palladium discotheque-night club.

Foggy reveals he has reached informal rental agreements with the owner of the building, and Food Fair Corp., present lease holder.

Plan is to rent the building from the Food Fair, a large food supermarket chain, until its lease expires in August 1977, with the first option to continue renting the property

In addition to the new records, which retail for \$6.98 each, a new songbook, coordinated with the popular Maranathal Four album is now available. Four-part arrangements, including piano and guitar, are provided in the book which retails for \$2.95.

from its owner. Foggy says he plans to create a combination discotheque and concert-oriented night club with a seating capacity of 1,200 for shows.

"We'd like to make it an entertainment center for the area," he says. Other plans include a Sunday night jazz music show, with nationally known groups presented from Wednesday through Saturday nights. After the music show, there would be dancing to music from a special sound system.

Foggy is negotiating the purchase of a liquor license. He says the Palladium will be opened within 30 days after the purchase of the license.

Royalty Claims Stymie Auction

LOS ANGELES—Sale of the assets of Daybreak Records and Music, begun four years ago by Sonny Burke, in a bankruptcy action here is temporarily thwarted by alleged royalty claims.

The master tapes, auctioned off in the court of bankruptcy Judge William J. Lasarow last week, brought a top bid of \$2,500. It was explained that the sale is subject to possible claims.

These claims halted auctioning of approximately 36,500 LPs and 900 8-track tapes until a later date. Master tapes included artists like Bing Crosby, Count Basie, Larry Croce, Frank Sinatra Jr., Les Brown and Dick Haymes.

Daybreak has unsecured debts amounting to \$153,168.09, while it listed property assets of \$39,812.77. Principal creditors include: Burke, \$33,850; Monarch Record Pressing, \$8,363; Les Brown, \$10,000; the AFM, \$6,000; various publishers, \$6,000, and attorney Averill Pasarrow, \$9,569.

Gunmen Strike N.Y. One-Stop

NEW YORK—R&J, one-stop and distributor here, was held up by gunmen Dec. 20.

According to Joe Banner, owner, the store had just closed for a Saturday half-day when one of the thieves, disguised as a postman delivering registered mail, gained entrance.

He pulled a gun on Banner's brother Ralph and a clerk, the only two workers on the premises at the time, handcuffed them and pushed them to the floor.

Neither of the two staffers had the combination to the safe, and the gunmen and an undetermined number of accomplices ended up carting the 1,000 pound-plus vault away.

Banner says that tabulations are still going on to determine the exact amount of money and checks stolen. There were no injuries reported.

Superscope Sues

LOS ANGELES—Superscope here is seeking payment of \$13,043.06, allegedly due from Independent Record Sales, Alshire International and Budget Sound, Burbank. The Superior Court pleading alleges the plaintiff duplicated specific tapes which are still not paid for by the defendant.

Bicentennial Gospel Aid

Continued from page 1
the Dorothy Chandler Pavilion in Los Angeles and the Shrine in Detroit.

"When gospel moves into these auditoriums, its audience will broaden to include young and white persons," he declares.

Louise Williams, gospel concert promoter and deejay on WDAS in Philadelphia, agrees with Koontz, saying: "'Tokenism' will play a large part in the gospel boom this year."

But on the other hand she says, "I feel that private promoters will suffer because the city will take charge and put the shows in city auditoriums."

"Private promoters may reap fringe benefits," she claims.

Koontz feels that during 1976, traditional gospel artists will reap the benefits of the nation's celebration.

"The bicentennial by its very nature will embrace traditional gospel acts. Contemporary gospel artists are contrary to the bicentennial thrust."

"The older gospel acts will receive exposure they were never able to get. And the kids in the market will hear the kind of gospel that will be totally new to them."

"In addition to the young people going out to see these acts out of curiosity," he continues, "whites will attend because of the new areas where these concerts will be staged."

"I had several whites tell me that they would not attend 'Hallelujah,' which was held in a black area because they were afraid."

Williams agrees that the bicentennial will put concerts in locations where whites will be comfortable, but she contends contemporary gospel acts will be included in the packaging.

"The promoters will aim at a cross-section of people. And to achieve this, contemporary acts such as Andrae Crouch or Rance Allen cannot be eliminated," she says.

Koontz claims that the East Coast not the West will support the traditional gospel acts.

"The black community in the East seems to have deeper roots. On the other hand, the black community in Los Angeles is a relatively new com-

munity which tends to be very urban in its thinking about gospel."

Williams and Koontz agree that although the bicentennial year will deal with gospel, it will take only a cursory look.

"After the bicentennial celebration is over, I see gospel falling on its nose as a vast kind of thing. The doors will open this year and close next year," Koontz says.

Williams disagrees. "This move will enlighten audiences to a level where they will want more after the bicentennial," she says.

"Cities like Detroit, New York, Chicago, Philadelphia and Washington, will see gospel performances like never before," asserts Koontz.

Soul Sauce

Continued from page 24
pel reaching the tv variety shows just yet. And he adds that it's the fault of the record labels in not promoting gospel correctly that has let this situation exist.

He also explains that since ABC's acquisition of several gospel labels, it intends to promote gospel as it does other product.

★ ★ ★

Lady Fay Fields, formerly of the recently closed KAGB-FM in Los Angeles, has moved over to KDAY also in Los Angeles.

Fields is currently hosting weekend shows and filling in for vacationers.

★ ★ ★

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

4 Dimples Open

NEW YORK—The four Dimples discotheques reported closed last week are, in fact, open and operating, a spokesman for Emersons Ltd., parent company of the disco chain, states. The discos in question, located in Frederick, Md.; Hamden, Conn.; Parsippany, N.J.; and Tyson's Corner, Va., are merely being redecorated, he adds.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	6	GRATITUDE Earth, Wind & Fire. Columbia PG 33694	32	25	9	LUCILLE TALKS BACK B.B. King, ABC ABCD 898
★	3	6	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	33	34	4	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG Soul Train BVL1-1278 (RCA)
3	2	7	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	34	39	4	KICKIN' Mighty Clouds Of Joy, ABC/Peacock ABCD 899
4	4	14	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curton CU 5005 (Warner Bros.)	35	40	3	ARCHIE BELL & THE DRELLS Tspoz PZ 33844 (Epic/Columbia)
5	5	9	WHO I AM David Ruffin, Motown M6-849 S1	36	27	6	SHAME ON THE WORLD The Main Ingredient, RCA APL1-1003
6	8	8	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	★	47	3	THREE DEGREES LIVE Philadelphia International PZ 33840 (Epic/Columbia)
★	12	7	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	38	42	6	SOUTH SHORE COMMISSION Wand WDS 6100 (Scepter)
8	9	8	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	39	30	9	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916
9	11	10	MAKING MUSIC Bill Withers, Columbia PC33704	40	41	7	SAFETY ZONE Bobby Womack, United Artists UALA544-G
★	16	4	SPINNERS LIVE! Atlantic SD 2-910	41	46	14	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)
11	13	6	HOUSE PARTY Temptations, Gordy G6 97381 (Motown)	★	53	2	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157
12	6	13	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	43	48	4	TELLIN' IT Ann Peebles, Hi HSL 32091 (London)
13	18	22	KC AND THE SUNSHINE BAND TK 603	44	38	10	YOU ARE BEAUTIFUL Stylists, Avco AV 69010
14	7	17	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	45	36	7	HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
15	17	21	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	46	31	7	WE GOTTA GET OUR THING TOGETHER Dells, Mercury SRM-1-1059 (Phonogram)
16	10	8	YOU Aretha Franklin, Atlantic SD 18151	47	49	23	PICK OF THE LITTER Spinners, Atlantic SD 18141
17	14	7	PHILADELPHIA FREEDOM MFSB, Philadelphia International PZ 33845 (Epic/Columbia)	48	51	2	TOGETHER George & Gwen McCrae, Cat 2606 (TK)
18	19	7	CITY LIFE Blackbyrds, Fantasy F 9490	49	45	7	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
19	15	9	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1	★	50	NEW ENTRY	MUSIC MAESTRO PLEASE Love Unlimited Orchestra, 20th Century T 480
20	23	5	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)	51	50	6	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy PB 407
21	20	23	INSEPARABLE Natalie Cole, Capitol ST 11429	52	57	2	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671
22	22	9	MOVIN' ON Commodores, Motown M6-848 S1	53	55	3	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
★	29	6	TRACK OF THE CAT Dionne Warwick, Warner Bros. BS 2893	54	44	8	SUPERSOUND Jimmy Castor Bunch, Atlantic SD 18150
★	32	5	THE SALSOUL ORCHESTRA Salsoul SZS 5501	55	56	2	LOVE ON DELIVERY Reflections, Capitol ST 11460
25	24	8	FANCY DANCER Bobbi Humphrey, Blue Note BN- LA550-G (United Artists)	56	60	2	NEXUS Gene Harris, Blue Note BN-LA519-G (United Artists)
26	26	8	GREATEST HITS Barry White, 20th Century T 493	57	59	2	STRATOSONIC NUANCES Blue Mitchell, RCA APL1-1109
27	28	10	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)	58	58	2	FUNKADELIC 20th Century/Westbound W 216
★	35	7	THAT NIGGER'S CRAZY Richard Pryor, Reprise MS 2241 (Warner Bros.)	59	NEW ENTRY	SHOWCASE Sylvers, Capitol ST 11465	
29	33	4	RATTLESNAKE Ohio Players, 20th Century/ Westbound W 211	60	54	3	NASTY GIRL Betty Davis, Island ILPS 9329
★	37	3	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)				
31	21	11	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639				

THE LONGBRANCH Berkeley Club Moves Up As A Favorite In the Bay Area

By JACK McDONOUGH

Another factor in the Longbranch's rising fortunes is its long history. One local writer traced the history of the building as a nightclub back to 1954.

In its five years of life the 'Branch has presented the cream of local talent. Tower of Power, the Doobies, Van Morrison, Commander Cody, Elvin Bishop, Dan Hicks, Mike Bloomfield, the Tubes and Asleep at the Wheel have all played there. Clive Davis scouted both Copperhead and the Hoodoo Rhythm Devils there.

The acts who play here dig the fact that people can get right up next to them and yell and scream and dance. Dancing is one of the main reasons people come in. In this club you're going to get as close to a singer as you're ever going to get."

Rocci adds that the club is the focus of "an East Bay scene" and draws the majority of its regular crowds from suburban East Bay communities like El Sobrante, Richmond, San Leandro and Hayward, towns that don't offer places for the



Barry Hay photo

Bill Graham, FM Productions president: "The coming summer season will be by far the largest exposure by major attractions on a cross-country basis ever seen. I don't know whether or not they are aware of each of the other's respective plans, but 90% of all the super attractions in the industry are planning to tour the U.S. during the middle six months of 1976.

"Most of these groups will perform in outdoor facilities, making the exposure the largest ever since the mass appeal of rock began some 10 years ago.

"The superstars will draw on their names alone, and will do so despite whatever the country's situation might be monetarily at that time."

BERKELEY—The Longbranch club here, located on a well-traveled strip of the San Pablo Avenue industrial flat, has emerged over the past year as one of the most successful Bay Area nightspots in terms of concentration on good, upcoming local talent and also in collaring influential acts that have made breakthroughs on the national scene.

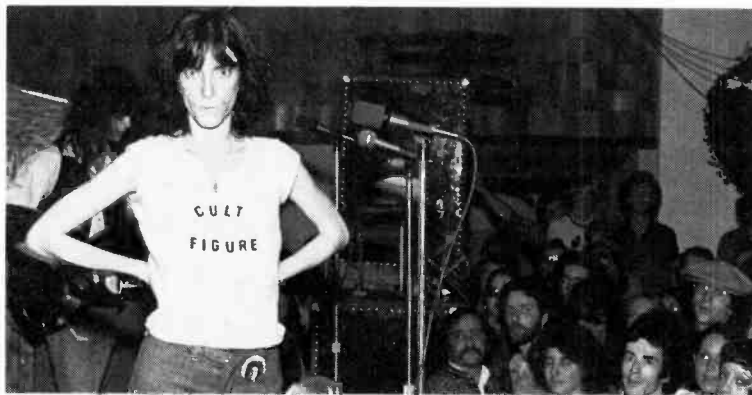
The most recent examples came during November when the 600-capacity club presented the Meters, Patti Smith and Toots & the Maytals.

Longbranch owner Malcolm Williams, who has operated the club since January 1971, says his door take has tripled over the past year with the monthly gross now averaging \$20,000 after "just barely holding its own" the first few years.

This came at a time when outlying clubs like Uncle Sam's in Sebastopol, Town and Country in Ben Lomond and Lion's Share in San Anselmo were closing down and when Berkeley clubs like Big Art's, Mandrake and New Orleans House were either closing or changing ownership.

A principal reason for the change in fortunes, says Victor Rocci, a well-entrenched Berkeley music scene figure who books the club, is that the club has developed a built-in house draw which virtually guarantees a decent door regardless of the act and which has enabled the club to start offering guarantees. Previously, the club operated solely by paying the band a percentage of the door.

A second plus has been the step-up in PR activity of the club, undertaken by Jim Blodgett's publicity firm, East Bay Music.



David Staugas photo

Intimacy: Patti Smith and some of the Longbranch audience demonstrate the Berkeley club's unique close-up interaction.

The club has been the spawning ground for local rockers Earth Quake—who are beginning to break nationally—and other Berkeley Records artists like Greg Kihn, the Rubinoos and Jonathan Richman, all of whom will soon have product distributed by Playboy.

The Shakers, now recording their first LP for Asylum, played here every Sunday night for months, and Tommy James, who has recently been signed to Fantasy and who has been checking out the local scene, has his eye on the LB stage.

The club offers artists energy rather than decor—which is about as low-rent as you can get. "This club has a reputation," says Rocci, "as a place where the patrons and per-

kids to blow off as much steam as they can at the 'Branch.

The club serves only beer, but unlike other Berkeley clubs that pump only cheap draft, the Longbranch stocks Heineken, San Miguel and Michelob and sells it at reasonable prices. Door charge is generally \$2 during the week, \$2.50 or \$3 on weekends and has never been more than \$4.

Tickets are now available through the new BASS system. The patrons like this, says Rocci, "because if you're holding a BASS ticket you get in regardless of how crowded we are."

The club knocked out a wall recently to add another room, thereby expanding up to 4,200 feet.

Rock Concerts Welcome At Two Big Philly Stadiums

PHILADELPHIA—In addition to the production of the "1776" Broadway musical and a host of bicentennial-oriented musical shows and patriotic spectacles, Philadelphia '76 Corp., the city's official planning agency for next year's bicentennial celebration, will act as rental agent for rock concert promoters.

The agency has worked out a deal to take over the city-owned Veterans Stadium, which seats some 78,000, and its older J.F.K. Stadium with 100,000 seats, for a maximum of 15 rock concerts, starting April 1.

However, instead of doing the promoting, Philadelphia '76 will rent out the facilities to all comers at a flat rental fee of \$100,000. Out of that fee, the city will be reimbursed for the necessary police patrol costs before and after the concerts with such payments on a sliding scale based on attendance.

Already, Electric Factory Concerts, which has the major hold on rock concerts here and promote at the Spectrum, Academy of Music and Tower Theatre, has expressed an interest in taking four or five dates. Elton John, the Beach Boys, John Denver and Elvis Presley are mentioned as possible bicentennial offerings in concert. The bicentennial agency is keeping the July 2-3-4

holiday evenings for its own special bicentennial show benefit.

Veterans Stadium houses the Phillies baseball and Eagles football games, while the J.F.K. facility, excepting the Army-Navy football game, stays empty the year round. Only one stadium will be able to have a show on any given day.

Signings

Dobie Gray to Paragon Agency. His first album since signing to Capricorn has just shipped and the "Drift Away" singer starts a national tour this month. . . . Bobby Hart to a Wes Farrell Organization production deal.

Guitarist Jimmy Raney to Xanadu Records, with his first LP scheduled for an April release. . . . Jazz trumpeter Jimmy Owens to A&M/Horizon. Also signed to the label is the Revolutionary Art Ensemble, featuring Leroy Jenkins, Sirone and Jerome Cooper.

'Showcase' Back

LOS ANGELES—The BMI-sponsored "Songwriters Showcase" resumes its weekly series of sessions Wednesday (7). The "Showcase" meets Wednesday evenings 7:30 p.m. at The Improvisation, 8162 Melrose Ave.



Irv Azoff, Frontline Management, president: "I expect that 1976 will see about five new or medium-level artists explode into superstars. But I'm afraid business will be down in both records and concerts for the new and medium-rank artists who don't explode.

"Nightclub business should go up as clubs replace concert bills as the main factor in building up artists to the mid-range status.

"As for my own artists, I expect that 1976 will be when the Eagles prove themselves to be the first American act to draw on the level of a Led Zeppelin or Rolling Stones."

New Austin Club Opens: Seats 1,250

By PAUL ZAKARAS

AUSTIN—A deluxe new 1,250-capacity nightclub, the Silver Dollar Saloon, opened here New Year's Eve. The 19,200-square-foot club, a part of Weems Enterprises, will feature traditional country music, booking Texas as well as Nashville-based talent.

Playing at the Silver Dollar's grand opening party was the Country Music Review, a popular Texas group. Scheduled to appear in the near future as such performers as Gene Watson, Narvel Felts and Mel Tillis. "We'll have strong Texas acts here Tuesdays through Fridays," says club manager Mike "Gamble" Sablatura, "and we'll be bringing in nationally famous groups on Saturdays and Sundays."

Fashioned in traditional western decor, the club has a 4,500-square-foot dance floor and a two-level stage which is 35 feet wide and 15 feet deep. The stage is moveable, allowing the seating area and dance floor to be reduced to three fourths of normal size on week nights.

"If we have a smaller crowd we can move the stage and create a more intimate atmosphere in the club," Sablatura explains. He says that most of the decor and design features of the Silver Dollar were inspired by the best of what he has seen while visiting clubs in various parts of the country.

Emerging as a key figure on the local country music scene, Sablatura, a former deejay for KVET, is also manager of Austin's Title Records which has turned out three LPs in the past year. Coinciding with the Silver Dollar's New Year's Eve opening was the label's release of the Statesiders' album, "Mel Tillis Productions Presents The Statesiders."

Like the club, Title Records and the Title and Subtitle publishing firms are subsidiaries of Weems Enterprises, owned by Austin's George Weems.



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Sound Business

Studio Track

By BOB KIRSCH

LOS ANGELES—At Woodland Sound Studios in Nashville, producer Don Marsh has been finishing an LP with artist Lee Turner and engineer David McKinley. Also in were the 21st Century Singers, busy with producer Shannon Williams.

Producer Dick Heard and engineer Rex Collier have been sprucing up some more old Freddy Fender product for GRT, and have also been working with artist Price Mitchell. Producer Ron Chancey and engineer Les Ladd were in for Creative Productions doing Schlitz beer commercials with such top country names as La Costa, Billy "Crash" Craddock and Bob Luman. Eddie Crook Productions cut albums on the Masters Quartet, the Bibletones and Wayne, with Larry Maglinger working the boards.

The mastering rooms have also been busy, with clients using the new Westlake room on a daily basis. Marvin Norcross was in working on a Goodman Family LP, GRT did singles with Bobby G. Rice, Price Mitchell, John Bateman and Earl Conley with Nelson Larkin and Dick Heard overseeing and engineers Lynn Peterzell and Danny Purcell handling the Neuman lathe systems. Bobby Hudson was in for Olympic Sound working on a new Ramona Hutton album.

At the Burbank Studios in Burbank, 36 members of the Robert Wagner Chorale cut the Salvation Army's "Army Of Stars" LP and radio show for 1976, with help from the Sinfonia Orchestra. John Neal of TBS acted as master mixer for the LP, and William Conrad is set to do the narration during the first part of this year. Harry Nilsson was in recently, as was Maria Muldaur with Lenny Waronker and Joe Boyd producing. Carly Simon also stopped in to do some sweetening on her upcoming LP.

At Criteria Studios in Miami, Joe Cocker has been cutting his next LP with Rob Fraboni handling production and Jack Adams doing the engineering. Paul Rothchild is in with the Outlaws working on an album, with Steve Klein working the boards. Firefall, a new Atlantic group, are in for a month with producer Jim Mason and engineer Karl Richardson. Bill Szymczyk is in producing an LP with Jay Ferguson and then goes right to work on a Michael Stanley album. Ed Mashal will be the man behind the boards for both projects. PH Factor, a local group, is in doing a set with Sandy Torano. The Impact Of Brass is due in soon for two weeks of LP work and the Rhodes Brothers, another local act, are also due in. Richardson will be the engineer for that project.

At Talun Midwest Recording Center in Indianapolis, in the Music Mother Studios, Mike Murphy, one-time member of REO Speedwagon, is in working on a solo set. Also in is Steve Marra, formerly of Ethos. Both artists are handling their own production. Senior engineer Garry Smith is also involved in both projects. Also at TRC, producer Tom Washington has wrapped up overdubs and mixing on the latest Ebony Rhythm Funk Campaign LP for Brunswick. Dane Donahue has finished an album with Craig Fuller. Craig, by the way, is a former member of Pure Prairie League. In-house TRC Production Group has been busy with an LP by Faith, as well as a new tourism jingle for the state of

Indiana as well as multiple original score tv music tracks for Kenner Toys, Lionel and others.

Down in Macon, Ga., Lynard Skynard was in the Capricorn Sound Studio busy on its fourth album.

At Long View Farm in North Brookfield, Mass., Baird Hursey has done an album with Richard Mendelson behind the boards. Carmen has been in, with Steve Elson producing and Jesse Henderson and Gil Markle engineering. David-Allen Ryan and friends from Sha Na Na were in the facility for a week or so. Larry Coryell was in, working on a project for the Eleventh House as well as a solo set. Annie McLoone has also been in the studio, working on an RCA project. Finally, Gary Wright stopped by for a few days, putting together some FM spots and making good use of the studio's synthesizers. Owner Gil Markle says the "residential studio" concept is working out well, and he expects to continue things in this vein.

At Kendun Recording in Burbank, Harley Hatcher, Artists Of America president and a&r chief, is producing some cuts for artist Sean Morton Downey. At the Total Experience Recording Studios in Los Angeles, Bobby Wilson has been in with producer Vernon Bullock and engineer F. Byron Clark.

Producer Bucky Meadows is busy commuting between Austin and Nashville these days with his work for Willie Nelson's Lone Star Recording Company. He's just finished a set in Nashville for Billy (Billy C) Callery and after a quick return to Austin was back in Nashville working on his own set, producing himself.

Working with Bucky at Pete's Place were such top names as Tommy Jones, Buddy Emmons, Ron Oates, Link Davis, Jr., Karl Himmel, Joe Osmond, Clyde Watson, John Propst and Dalton I. Dillingham III. Engineer for all of this talent was none other than Ben Talent.

Jimmy Smith Unshutters A Soul Club

LOS ANGELES—Jimmy Smith, perennial poll-winning jazz organist, opens an 80-seat soul food supper club New Year's Day in North Hollywood at Victory Blvd. and Coldwater Canyon Blvd.

Jimmy Smith's Supper Club, housed in a cozy former cocktail lounge, will feature an entertainment policy of ball games on a large tv screen and Smith on organ when he is not on the road. There are special discount prices for musicians.

Smith is in the process of setting up a recording booth to use the club as a studio for future albums on his own Mojo label. The facility will also be available to other musicians for live recording session rentals.

Musician/businessman Smith also operates a boutique shop in the San Fernando Valley, where he is a long-time resident.

JACK ALBERTSON DOC SEVERINSEN

Frontier Hotel, Las Vegas

The Dec. 20 opening for "Chico And The Man" song and dance artist Albertson, teamed with "Tonight Show" band leader Severinsen proved an entertainment bonanza for the near sellout Music Hall audience. It was a tribute to the two talents to pull a near-capacity crowd during a traditional slow holiday period in this showroom capital.

Severinsen, in his second booking at the Frontier, scored an impressive musical 50-minute, seven-song set accompanied by the Now Generation Brass featuring backup singing group Today's Children. Doc, who performed with a recently broken leg, opened the jazz-rock sequence with a rousing "Celebration" which spotlighted an impressive brass section and followed with a melodious trumpet interpretation of "What I Did For Love," the love song from Marvin Hamlisch's smash Broadway musical, "A Chorus Line." Today's Children, which included Severinsen's energetic, bouncy daughter Nancy Texidor, sang a Sedaka salute, "That's Where The Music Takes Me" with the Kiki Dee hit, "I Got The Music In Me."

Decked out in his spangly, colorful wardrobe, Doc next performed a Roger Miller song, "I Believe In The Sunshine" and blew a fast-paced country medley which offered a dueling trumpet interplay between Doc and the Now Generation Brass. The troupe finished with its best effort, "Ease On Down The Road" from Broadway's "The Wiz" in a rhythmic soul execution.

The trumpet mastery of Severinsen is a marvel to see and hear in his arrangements, which provide glimpses into where big band sounds have progressed, successfully mixing jazz, rock and pop in playing today's music.

Albertson, meanwhile, danced, joked and sang through a multi-numbered 50-minute variety show with four charming female dance partners in heartwarming as well as funny sketches. Albertson, an Academy Award winner, provided insights into the days of vaudeville when toe-tapping and singing "Old New York," "How Am I Doing So Far?" "Old Man Time" and "I Love To Dance" backed by the competent Al Alvarez house orchestra.

PETER FRAMPTON ERIC CARMEN BAND

Avery Fisher Hall, New York

The name Peter Frampton has almost become synonymous with tasteful, wholesome rock, and his headlining set for WNEW's children's benefit concert amply showed why.

Whether playing simple, unadorned acoustic ballads or hardedged rock, Frampton on vinyl threads warmth and charisma into his music, and the same gratifying effect is amplified by his stage presentation.

As a guitarist, Frampton leaves little to be desired. Steering clear from overdrawn rock/blues cliché riffs, Frampton designs his concise solos with the same melodic flair that he gives to his vocals. His sparse solos on "Show Me The Way" (where he uses a Heil voice box) and his "Something's Happening" accomplished more than other guitarists playing twice as long and 10 times as fast.

Opener Eric Carmen delivered a substantial set for his New York debut despite a slew of technical snafus and an obvious case of nerves.

The one-time front-man for the Raspberries was backed by an exceptionally large group that effectively re-created producer Jimmy Ienner's lush studio sound without using tapes or other gimmicks.

Accompanying himself on piano, Carmen gave stunning interpretations of his newer material, with "On Broadway" and "Sunrise" working the best. Eric also dipped into his Raspberries repertoire for "Go All The Way" and "Overnight Sensation" but the band's intricate sound robbed the songs of the raw urgency that the Raspberries brought to them.

Eric played guitar for "The Handerer," ending the show with a dose of seminal rock'n'roll. His sound may be dense, but the boy knows where his roots are.

JOHN PRINE THOM BISHOP

Other End, New York

From his Dec. 15 set it is obvious that Prine is not the most talented guitarist in the world,

Talent

Talent In Action

nor does he possess the world's best singing voice. As such, it is difficult to figure out why he is so engrossing.

Prine's charm seems to come from a combination of off-the-cuff wit and an engaging "foh-ell-with-it attitude" that transcends both the deadpan serious and the abjectly cynical schools of singer/songwriting. That attitude, along with a droopy moustache and a comical stage presence, completes Prine's thoroughly disarming and totally effective persona.

Even the most casual listener soon realizes how affecting Prine's laid-back dynamics can be. "Come Back To Us Barbara Lewis Hare Krishna Bouregard," a song Prine played midway through his set, is a perfect example. Without the drunken steel guitar and the portamento harmonies of the record to create the desired effect, Prine relies on vocal nuance to get the same sound and succeeds. His bittersweet description of the spaced-out Jesus freak has you laughing and crying at once.

Opening act Thom Bishop has not only cleverly crafted songs to fill out his repertoire, but also a quick-witted rap that frames them to their best advantage. Lacking Prine's insight into the inherent absurdity of his subject, Bishop's songs seem somewhat heavy-handed by comparison although a genuine flair for writing catchy verses more than makes up for his overly involved approach.

A tune like "Trite Song," a collection of singer/songwriter clichés is priceless.

JOE BIVONA

BARBI BENTON

Palomino, Los Angeles

It was evident enough, if only from the number of flash-cubed Instamatics in the audience, that those coming to see Benton perform at the Palomino Dec. 12 were coming for the spectacle at least as much as for the substance—in much the same way that someone attending a performance by Telly Savalas, for instance, comes not so much to hear music sung well as to be on relatively intimate terms with a larger-than-life celebrity.

In the two years since Benton first played the Palomino, her showmanship and self-confidence have improved tremendously. There's no doubt as to her ability to give her audience what they came for.

Though she tries hard (her singing teacher of five years' standing was in the audience), Benton's chief appeal remains in her physical appearance and personality—a clear case of the sizzle being more of a selling point than the steak. She's cute as a bunny and exhibits a good deal of aplomb delivering generally well-conceived patter. A high point of the show finds her in the audience, hobnobbing with blushing male spectators during her version of "Help Me Make It Through The Night."

Most of the material delivered was pretty routine, a carbon of Linda Ronstadt's version of "Heat Wave"; "Roll In My Sweet Baby's Arms" and a nicely constructed Hank Williams medley (with "Your Cheatin' Heart" aimed for her beaming mentor, ringsiding Hugh Hefner). Both her hit "Brass Buckles" and current "Reverend Bob" came off a bit perfunctory.

Stronger by far was her version of the ballad "Ain't That Just The Way," originally sung by her in a recent "McCloud" segment and composed by that program's executive producer (and

founding member of the Four Preps), Glen Larson.

Benton's band, the five-piece Sundance, perform admirably in its backing capacity, with the guitarist and pianist especially noteworthy for their efforts.

TODD EVERETT

RUFUS BT EXPRESS FRANKLYN AJAYE WILLIE HUTCH 300 YEARS

Nassau Cotiseum, Uniondale, N. Y.

Rufus, currently one of the hottest soul acts chartwise, headlined a big Dec. 5 show that was a disappointment in both attendance and performance.

Despite their success on records, Rufus could not seem to generate any excitement in the half-filled hall. Part of the problem was a poor sound mix which buried the snare drum and the bass, a cardinal sin at a soul concert. The fact that the set was preceded by a 45-minute stage wait didn't help matters either but the real problem was with the group's biggest asset, vocalist Chaka Khan. Khan's voice was as strong as ever but her movements seemed forced and mechanical, with her face and body showing none of the emotion that her voice projects. All this combined to get the crowd up and heading for the exits before the set was half over.

With the help of dry ice smoke, flash boxes, a short movie, black lights, a snake dancer, and some solid musicianship BT Express easily stole the show. This band has progressed steadily since it burst onto the music scene over a year ago and now it is a most professional and entertaining outfit.

Franklyn Ajaye, who performed unbilled, got good response to his creative comedy from a crowd that had been, up to that point, quite docile.

In his portion of the show Willie Hutch had trouble re-creating his recorded sound in the huge hall.

Opening the show was 300 Years, a local 10-piece band that displayed fledgling creativity, an exciting stage manner and a tight horn section to a largely unimpressed audience.

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More Market News
 See Page 31

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ITALY IN FOCUS



Teatro Alla Scala



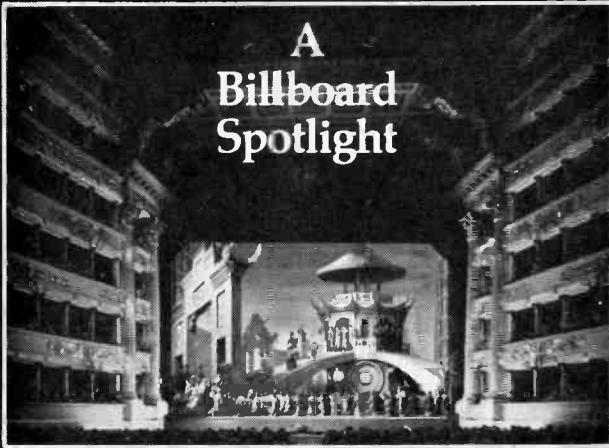
Durium photo



Teatro Alla Scala



CBS Sugar photo



Teatro Alla Scala



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Teatro Alla Scala

YESTERDAY, TODAY, TOMORROW—MUSIC, MADE IN ITALY. From the days of Giuseppe Verdi, Giacomo Puccini, Gioacchino Antonio Rossini, Antonio Vivaldi, Puggerio Leoncavallo, Arturo Toscanini, Enrico Caruso, Tito Schipa, Raina Kabaivanska, Magda Olivero, Ferruccio Tagliavini, Beniamino Gigli, Victor De Sabata and Bernardino Molinari through the epoch-making days of the San Remo Festival, with Cinico Angelini, Alberto Rabagliati, Cesare Gallino, Tito Petralia, Natalino Otto, Achille Togliani, Carlo Bori, Gino Latilla, Tonina Torrielli and on to Domenico Modugno, Gorni Kramer, Lucio Battista, Mina and Milva, Gigliola Cinquetti, Adriano Ce-

lento, Iva Zanicchi and others—all mixed into the classicists of today such as Claudio Abbado, Silvano Bussoiti, choral maestro Romano Gandolfi and Tony Del Monaco, there have been countless creative spirits which, down through the decades, have made signal contributions to the wide-ranging and unendingly melodic Italian musical repertoire. It is to these creative artists, their contemporary successors, and the record and publishing companies and impresarios who have brought this rich musical heritage to the ears of the world, that this supplement is dedicated.—S.M.

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ALTHOUGH ITALY IS SUFFERING from the general disease of the West—inflation—and some industry leaders refer to the record market as “dull,” the industry is in better shape than one would expect in view of the general state of the economy.

One of the effects of rising costs and prices is an increase in singles sales. Italy, unfortunately, cannot provide accurate production statistics, but in averaging out information provided by individual companies, the following picture emerges:

Total turnover at retail value is running at around \$80 to \$100 million annually. In unit sales, the annual figure for sin-

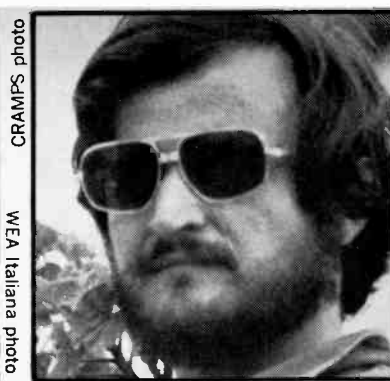
Trossat feels that the Italian music-record industry has lost contact with the public, through the demise of the once traditional methods of exposure—song festivals, for example. This deterioration, he feels, is reflected in the decline of singles sales. “Five years ago, Italy’s annual unit turnover of singles was 30 million. Last year unit singles sales were down to 18 million.”

The singles market has recovered somewhat to about 20 million units this year, but the future of the business is largely linked to the general economic situation. The value of the lire has dropped 30% against the Deutschmark, for example.

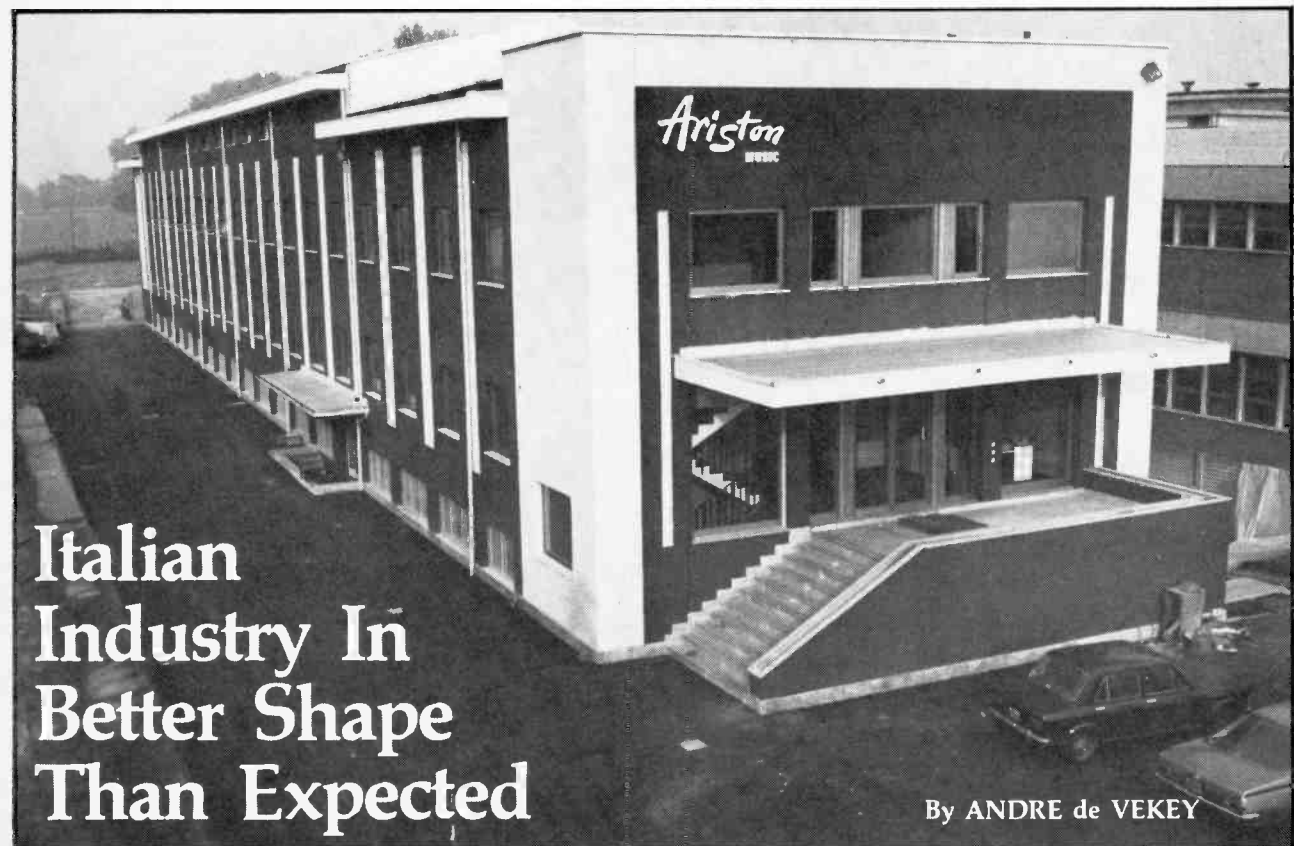
LP sales have grown encouragingly, with a doubling of production over the past five years. However, with rising costs,



Giuseppe Velona, head of WEA Italiana: “I like the smell of gunpowder.”



Gianni Sassi, president of Cramps Records: “The Italian audience is changing.”



Italian Industry In Better Shape Than Expected

By ANDRE de VEKEY

The Ariston Headquarters in San Giuliano is an example of the trend among Italian record companies to house all departments under one roof.

gles is 21 million, for LPs 10 million and for tapes 9 million, of which 80% are cassettes.

Whereas a year ago the balance of Italian to foreign product was 50-50, today Italian repertoire is predominant at 70%. In the case of companies which have strong foreign catalogs, the proportion is, of course, less heavily weighted in favor of national product—something like 55% Italian and 45% foreign. This applies, for example, to CBS-Sugar.

The biggest single problem facing the Italian industry at present is piracy. Some estimates put the level of pirated pre-recorded tape sold in Italy as high as 60% of total tape sales. But in a country where reliable statistics of legitimate sales are far from easy to come by, precise information on illicit sales is just not to be had. Estimates of business lost as a result of the activities of the tape pirates range from a cautious \$10 million to a daunting \$20 million.

A further general problem is a union pay claim which is pending and which could raise wages by 24 to 25%.

SAAR

Walter Guertler, head of SAAR, says that if this goes through, record prices might have to be increased by 15%.

Giampiero Scussel, Guertler's international manager, would like to see a change in the attitude of the Italian state radio disk jockeys who, he says, still seem to be biased in favor of top foreign artists and don't give sufficient exposure to national product.

“Our problem is similar to that in Germany,” he says. “Back in the 1959 to 1962 period, the top ten regularly featured seven or eight Italian artists—but today the disk jockeys don't appear to have the same confidence in national product; yet Italian records were no better 15 years ago than they are now.”

“Perhaps in July, when color television starts in Italy, there will be better promotion possibilities for Italian songs and artists.”

DUCALE

Davide Matalon, who runs the Ducale pressing and tape duplicating plant near Varese, has reduced his labor force by almost 50%—in an effort to combat rising production costs—by installing a bank of American Lened reductions when he brings into operation a fully automatic machine for the simultaneous assembly and winding of tape cassettes.

PHONOGRAM

Alain C. Trossat, head of Phonogram in Milan, considers that several problems have developed together in Italy. Little airplay for product, no interest in new talent and only one small rack-jobbing operation to help develop and widen the marketing of product.

“With only 1,500 dealers in Italy, we are suffering from a lack of product-exposure,” he says. Further limitations are imposed, according to Trossat, by the Italian State radio system which virtually operates a form of censorship of pop product. “Because of the selection committees, it can take one or two months to get a new record played on the air—and even then plays are limited to a maximum of four in a week.”

companies are cautious about investing in new talents, says Trossat.

Dealing with the problem of trans-shipment, Trossat says he managed to thwart the direct importers where Barry White was concerned by flying a man to the U.S. to collect the master tapes and then releasing the product in Italy before any importer could bring in American pressings. Trossat admits, however, that this system is costly and can only be contemplated when items of maximum sales potential are involved.

Trossat feels that distribution is under-developed in Italy and that a good rack-jobbing operation would be of great value to the industry.

On festivals he says that whereas six or seven years ago the Italian industry could expect eight million record sales as a direct result of the San Remo Festival, last year's event sold less than 100,000. “The television coverage used to be spread over three nights, but last year it was reduced to the final night only.”

Tackled on the question of market shares, Trossat said his estimate was that the major companies—RCA, EMI, Phonogram, CBS-Sugar and Ricordi—accounted for 75% of total sales.

RICORDI

Lucio Salvini, of Ricordi, agrees with many industry executives that the music industry in Italy has been less affected by the depressed condition of the economy than had been feared.

“Domenico Modugno's single, ‘The Telephone Cries,’ sold nearly a million copies, which seems to be a good omen. And the new phenomenon of free radio which has recently developed in Italy will certainly help sales if it is allowed to continue—particularly stations like Radio Milano International,” he says.

Salvini says that once the principal of competition for the State radio system has been officially accepted, the Italian performing right society, the SIAE (Societa Italiana Autori Editori), would be asking the independent stations to pay royalties on the music they played. “We expect a judgement in the High Court soon,” he says.

On the publishing side, Salvini feels that sub-publishers' margins tend nowadays to be too small, reducing the sub-publisher to a mere collection agency. “This leads companies to concentrate more and more on original copyrights.”

Salvini shares a widely-held view that the days of the song festival as a major stimulus to record sales are over. “Top artists no longer want to participate,” he says.

CRAMPS

There are one or two new companies which are part of the new wave of young people making an effort to find and promote Italian talent. With their infectious optimism they are becoming increasingly influential. Gianni Sassi, who runs CRAMPS (Club, Record Agency, Management, Publicity, Show) take the view that the established record industry has not changed, but the audience is changing. Sassi started CRAMPS in 1973 with the aim of documenting on record the

avant garde music of Italy. He says that the industry needs to break out of the limited area of the *canzonetta Italiana* and respond more to the emerging currents and tastes among the youth of today.

His product, averaging five singles and 15 LPs a year, is distributed by Baby Records, another new company. Sassi's deals with his artists are based on a 50-50 split, which encourages artists' participation in all the decisions which concern them.

BABY

Freddy Naggiar, who has been operating for five years as a record wholesaler, created Baby Records ten months ago and had a best-seller with his first release “Tornero” by I Santo California. This topped the 700,000 sales mark, selling 200,000 in France and 300,000 in Germany. Naggiar's licensing deals stipulate that no cover versions are to be made until the original has been out for six months.

Baby has signed a young American writer, Steven Schlaks, and he is working on instrumentals. One currently being promoted is “Blue Dolphin.”

RIFI

Further confirmation of the fact that the traditional marketing and promotional patterns have changed comes from Gianfranco Finamore, the international manager of Rifi Records.

“In the past,” says Finamore, “the public ear was attuned more to the single hit song. The new generation is more discerning, needing a wider range in the musical spectrum, and



Gianpiero Scussel, international manager of SAAR, says RAI disk jockeys are biased in favor of foreign artists.



Krikor Mintangian, president of Durium Records reports good business with the Cicala budget line.

so our marketing techniques have to change. We cannot rely on festivals, the State radio is choked with too much product and racking is in its infancy. So we now look to independent radio and discotheques, and a wider price range of LPs to include a mid-price line.

“Until today there were two major product categories—full-price and budget—but the market needed a mid-price range selling at about \$4. This is a price level which has not been fully exploited.”

Finamore is convinced that there is a firm trend back to melody as a reaction against what he terms “mechanical music.” Mid-price product releases include artists like the Beach Boys and Ike & Tina Turner. The sleeves carry the price tag of 3,000 lire (\$4) printed large on the front.

CBS-SUGAR

The Italian record industry, which was once concentrated in downtown Milan, has been rationalizing its operations to a great extent by bringing administrative offices and plant under one roof. Ariston and CBS-Sugar have done this, for example. CBS-Sugar began its move into a fine, new \$11 million complex near Linate airport in 1972. The move has just been completed and the new headquarters covers 20,000 square meters, employs 550 people and houses two studios, pressing and duplicating plants, and the head office of the CBS-Sugar retail organization, Messagerie Musicali.

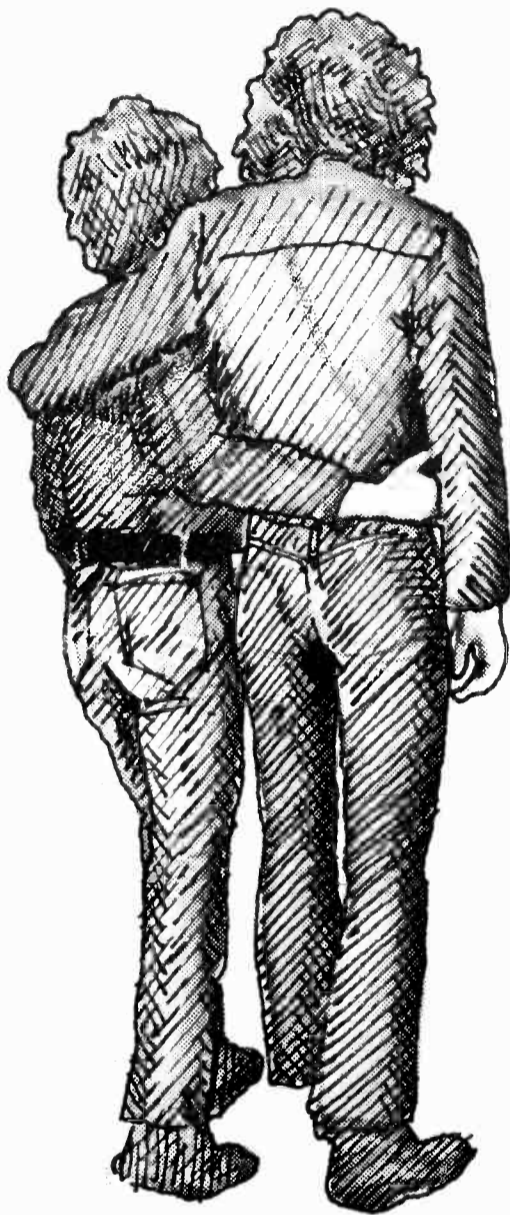
ARISTON

Ariston moved its administration division into its factory premises at San Giuliano in the Milan area in 1973, thus bringing all departments under one roof. The complex includes studios and tape duplicating and pressing plant, the latter having a daily capacity of 10,000 LPs and 50,000 singles. The studios have 16-track Studer and Ampex equipment.

Ariston's international manager Graham Johnson reports

(Continued on page I-21)

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Teatro Alla Scala

—But Grassi Might Have To Go!

AFTER AN OVERWHELMING OPENING-NIGHT success with the Verdi opera "Macbeth," directed by Giorgio Strehler, conducted by Claudio Abbado, and starring American soprano Shirley Verret, Piero Cappuccilli, Nicolai Ghiaurov, Stania Malagu and Franco Tagliavini, La Scala's superintendent Paolo Grassi's words that the Scala is here to stay were vindicated over and over again.

Criticized by political adversaries for pouring too much money into La Scala productions, Paolo Grassi has pointed out that the theater is a national monument, belonging not just to Italy but to the world.

The argument is that there should be a more equal distribution of talent into the other Italian cities and one of the biggest complaints is that the record companies tend to seek contracts with La Scala artists for classical productions rather than look to the opera companies of other cities, such as the San Carlo in Naples.

Grassi agrees that theatrical and musical productions should be spread among all Italian companies but he argues that it is ridiculous to try to achieve this equality by reducing the standard of La Scala productions.

"When the bi-centennial program in the United States was planned," says Grassi, "they came to La Scala. The Bolshoi asks to come to the Scala and makes us a reciprocal invitation. The same is true of Covent Garden. It is because we see music on a global plane."

Italian music is known all over the world, Grassi points out. "Whether it is popular or classical, its level must be kept extremely high."

This is clearly what Grassi set out to do in the season's program, with a range from "Macbeth" to "Cinderella," including such old favorites as "Cosi Fan Tutti," and a spectacular "Aida."

In the famous "Tent Opera"—in the Quartiera Theater—Carla Fracci is keeping audiences on their toes with a superb ballet concert performance that features Americans Sallie Wilson, Bruce Marks, Burton Taylor and Dennis Wayne. This tented theater is several years old and brings special Scala performances to the hinterlands, thanks to Paolo Grassi's fine business planning.

Unfortunately, whereas La Scala is here to stay, Paolo Grassi might have to go. He has been offered the vice-presidency of the RAI Television section.

Ornato Confident About Future

GIUSEPPE ORNATO, HEAD OF RCA ITALIANA and of the Italian record industry association (Associazione dei Fonografici Italiani), is predicting an international revival of Italian music.

"There has been something of a slump in Italian product in recent years," he says "but now there are signs that it is making its presence felt again on an international level."

Ornato sees this as typical of the cyclical nature of the record business. He points out that years ago French products enjoyed substantial popularity in Italy, with French singers recording their hits in Italian. "But this is not happening now. The signs are that Italian music is enjoying a renaissance. For a period our repertoire seemed to lose its international potential, but now it is coming back. There is always, of course, the language problem—80 million people speak Italian but there are 800 million English speakers. Nevertheless I think the current improvement in the quality of Italian product will be reflected in an improved international penetration. There is a new generation of singer-songwriters now in Italy."

Ornato says that Italian musical tastes are broadening con-

siderably. "This is a good thing culturally, but it creates the problem that both the record manufacturer and the dealer have to carry a heavy inventory of product. We shall have to watch costs very closely in 1976 and try to contain our expenditure. Despite all the difficulties, I am confident about the future of our business. However, we must work hard to eliminate piracy which is the major threat to the industry."

Ornato would like to see an intensification of the recording industry's fight to combat piracy and he cites the successful battle against an increase in value added tax on records as an example of a fruitful concerted action by the AFI. "Valued added tax was introduced in 1972 at 12%. In 1974 the Government increased it to 30%, but in the face of strenuous industry objections, the 12% rate was restored."

Ornato says that the industry is trying hard to bring back some of its former glory to the San Remo Festival. "The last festival was a complete failure—but we hope that the 1976 event, to be held in March, will be the start of a major revival of the festival. We also hope to see more stability in the live entertainment scene in general which, as you know, was plagued by riots a year ago."

I Look Forward To The Time When There Will Be An Italian Sound'

An Interview With CBS-Sugar Central General Manager, Giuseppe Giannini

BILLBOARD: The entire industry in Italy agrees that piracy is the No. 1 problem. What do you think can be done to combat the pirates?

GIUSEPPE GIANNINI: Without doubt this is our biggest problem, when you consider that the share of market accounted for by prerecorded tape in money terms is 42%. But if you take the total prerecorded tape market—legal and illegal—then we estimate that 60% of it is accounted for by pirated product. The AFI (the Italian National group of the International Federation of the Phonographic Industry) knows it is a big problem and, although I may seem pessimistic, I have to say that the problem will not be solved until the Italian Government takes some action.

The SIAE, the Italian authors' and composers' society, has initiated police action against a number of tape pirates. Their premises are raided and the tapes confiscated, but offenders are only fined a small sum. The penalties are not severe enough and the law needs to be changed. And when you are talking about changing a law in Italy, you might as well forget it! After paying the small fine, the pirates go off and start up operations again.

B: If the pirates are difficult to track down, on what does the industry base its estimate that they account for 60% of tape sales?

G.G.: This is an estimate—our belief is that without the pirates our tape business would more than double.

B: Could you say something about the emergence of the so-called "free" radio stations in Italy?

G.G.: The industry here has been happily surprised by this development. I have the feeling that finally the record industry is going through an important evolution—having realized that it has to find promotion media other than the traditional ones. Inside our company, we are looking with great interest at all the radio stations which are emerging throughout Italy. Even if they reach only a limited audience, they are important because their audience is a prime buying segment of the population.

As an example, Radio Milano International has an audience of 400,000 and it programs non-stop music for 18 hours a day. A further advantage is that the records are played at the moment of release. It appears that the authorities cannot stop these stations operating except on political grounds. They were started by amateurs, then, when their importance was increasingly recognized, they developed remarkably. They have influenced record sales—as we can tell from a survey of sales through our own shops in the Lombardy region, of which Milan is the center. Radio Milano International is important because the area it serves represents about 23% of the total market in Italy.

B: The era of the festival seems to have ended in Italy. Why is this, and what will take its place as a promotional medium?

G.G.: Yes, the festival is completely finished—and I regret this because I do remember the time when the San Remo Festival stimulated such impressive record sales, not only in Italy but all over the world. As to the reason, most of all because of an evolution. Young people no longer like to see artists competing. Secondly, the artistic level of San Remo declined. The most important Italian and foreign artists did not want to participate. So the industry is now forced to find other promo-

(Continued on page I-15)



Giuseppe Giannini.

CBS-Sugar photo

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Pirates Are Winning The Tape Battle

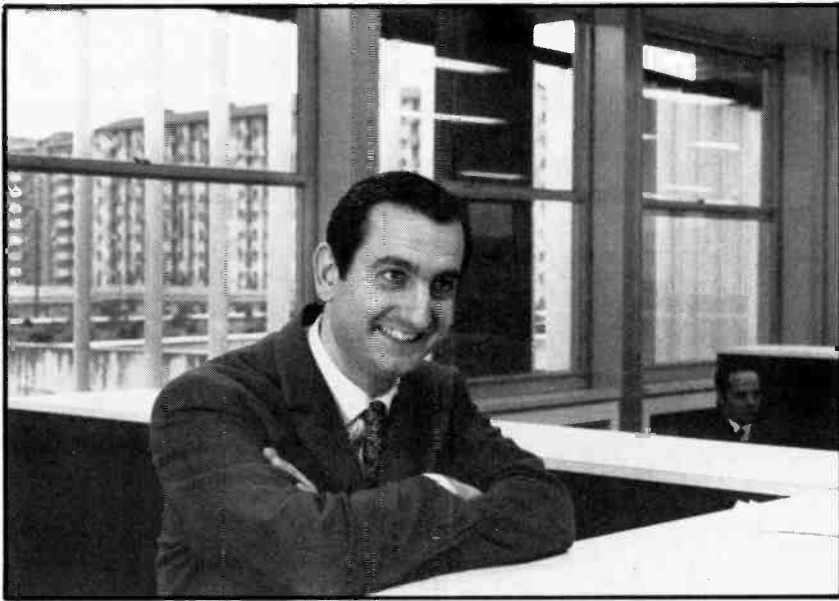
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TWO HIGHLY DISTINCTIVE CHARACTERISTICS make the Italian tape market quite unlike any other in Europe. The first is that the 8-track cartridge market is still substantial, despite the depressed state of the automobile industry; the second, of course, is that tape piracy is rampant to the extent that most pre-recorded cassettes bought in Italy have been illegally produced.

Some estimates put the value of the pirate tape market at retail as high as \$20 million annually. In units it could be anything up to 10 million.

Of the nine million legitimate pre-recorded tapes sold in Italy last year, something near two million were in the cartridge configuration—a much higher proportion than in most other European countries. This is explained by the fact that in 1967/8, when RCA started an aggressive marketing campaign for 8-track tapes in conjunction with the Voxson hardware company and the Agip gas station chain, cartridges had the field to themselves. Italy was the only European market to adopt the cartridge before the cassette.

Says Giuseppe Ornato: "Over the last seven years the cassette has achieved a dominant position in the market—but the cartridge has survived better in Italy than elsewhere in Europe because of the strong implantation that resulted from our heavy initial promotion. Today RCA sells six cassettes to every four cartridges, but the national average is much more in favor of the cassette."

Needless to say the blank tape market is in magnificent health. The reel-to-reel market is worth about \$1 million annually and the blank cassette market turnover is pushing \$6 million. In units, blank cassette consumption breaks down to 6.3 million custom cassettes, 3.35 million regular low-noise cassettes and something over half a million chromium dioxide cassettes.

According to Agfa statistics, Agfa has a 20% share of the blank tape market, BASF 25% and 3M 10%. The rest of the market is made up of brand-name cassettes custom manufactured by the tape companies.

The market in tape supplied by the companies for duplication is worth about \$2.5 million for cassettes and \$694,000 for cartridges.

Among the most important duplicators in Italy is Ecofina, the company which was founded in 1964, long before the European record industry had even heard about—let alone considered—making recordings on tape for mass distribution.

Unit Sales Of Records, Tapes Top 30 Million

UNIT SALES of records were 30,685,121 and of pre-recorded tapes 7,026,000 in 1974 according to figures just released by the Societa Italiana degli Autori ed Editori (SIAE)—the Italian authors' and composers' society which administers mechanical and performing rights.

Singles sales totaled 18,211,557 and of album sales of 12,182,515, 10,982,515 were popular and 1,200,000 classical. Sales of EPs amounted to 291,049.

Of the total tapes sold (excluding, of course, pirated product) 6,186,000 were cassettes and 2,840,000 were 8-track cartridges.

The company, under general manager Mourad Sabet, began by importing stereo tape decks from Japan and 4-track cartridges from the U.S.A. In 1965 Ecofina began producing 4-track cartridges, using the Muntz system, at an initial rate of 20 units a day. By 1967, when the company had equipped itself with high-speed duplicating plant, it was producing 1,000 cartridges a day.

Today, using Gauss and Telefunken equipment, Ecofina is one of the leading duplicating companies in Europe with a capacity of 20,000 cassettes and cartridges a day.

Supplying the bi-metal parts for 45 million of the 54 million cassettes and cartridges produced in Italy is ATB, a company which offers an extremely diversified and high-speed production of miniaturized metal parts. ATB exports to Europe, Africa, Hong Kong and the Middle East—overseas buyers taking 60 percent of its production. The plant can turn out 500 cartridge pads a minute and 250 cassette shield form pads a minute. Managing director Abramo Bordignon says that for every cartridge part he ships to Italian clients, he sells ten cassette parts. The figures for his export business are 20 cassette parts to one cartridge part.

Two major cartridge and cassette case manufacturers supplied by ATB are Nuova SIAT in Saronno, Varese, and START, which is also located in the Varese district.

SIAT sells cases to all the major record companies. The company has a current production of 1.5 million cases a month, of which half are exported. Major clients include CBS in Holland and Teldec in Germany. An associated company, Avelca, is engaged in assembling cassettes and is currently producing 200,000 a month.

Nuova SIAT's production is 75% cassette cases and 25% cartridge cases and the company is currently intensifying its quality control and building up stocks as a kind of replacement bank.

START is installing a new machine with a capacity of 300,000 cassette cases a month. The company is using German Anker machines for the molding of the cases and is the first European company to produce digital cassettes for IBM and Olivetti.

Currently START is producing 600,000 cartridge cases monthly, mostly sold to Italian clients; cassette production is 1.5 million and can be increased to two million a month. Of the cassette production 40% is exported.

START, which is the exclusive Lear Jet licensee for Europe, makes cases for most Italian record companies and for

BASF in Germany. It has recently developed a high quality and extremely durable cassette which is secured with five steel screws.

The manufacturers of components for cassettes and cartridges in Italy have come in for some criticism for being less than vigilant about keeping their merchandise from reaching the tape pirates—but the fact is that the traffic is almost impossible to control. Benito Chiucchini, general manager of Agfa-Gevaert, says he has always been ready to supply the record industry with a list of his clients. "But it is my opinion that most of the pirates buy from one Italian supplier who imports the raw tape from France."

Chiucchini feels that the record companies are not entirely unequivocal in their condemnation of the pirates. He believes that some record companies, in fact, are pirating their own cassettes and he claims that others have allowed custom duplicators to pirate their product in consideration of substantial discounts on bills for legitimate duplication.

This criticism is echoed by an executive of one of the case-manufacturing companies who claims that some record companies with their own duplication facilities are putting out multi-artist hit compilations, taken from various labels, when business is a little slow. Certainly the excellent quality on some pirate tapes would seem to lend support to this view.

However most record companies are genuinely anxious to eliminate piracy and most are agreed that the existing penalties tend to be inadequate.

Giuseppe Ornato, head of RCA, says that pirated cassettes occur in three varieties—exact copies of the original complete with trademark and SIAE stamp; a cheap imitation not using the company trademark or SIAE stamp but the same general art work; thirdly a cheap imitation with a totally different cover.

Mario Rapallo of Carosello says that in the open markets of Milan there are anything up to ten stalls selling pirate cas-

Top left: Alfredo Rossi, president of Ariston: "The law should provide harsher penalties."

Top right: Davide Matalon, head of Ducale: "The pirates simply pay the fine and start operating again."

Below: Benito Chiucchini, general manager of Agfa-Gevaert: "I believe some record companies are pirating their own cassettes."

ettes every day. He claims the police are hesitant to bring charges because of the resultant hostility from the local people running the markets.

And Giuseppe Ornato points out that it is hardly to be expected that the Italian police would get terribly worked up about copyright infringements when they are trying vainly to cope with those two major Italian growth industries, grand larceny and kidnaping.

The Italian group of the International Federation of the Phonographic Industry has had meetings to discuss ways of combating piracy and has warned dealers in a circular letter that if they are discovered to be handling pirate tapes, the record companies will no longer supply them with any kind of product.

However most dealers don't handle pirate tape and are as anxious as the record companies to see piracy stamped out.

Another move by the Italian Industry Federation (AFI) has been to recruit an investigative force of retired custom and excise officers to try to determine how the pirates get their supplies.

Both Walter Guertler of SAAR and Alfredo Rossi of Ariston are emphatic that the law should provide harsher penalties. Certainly for a trade mark infringement, a pirate can get up to two years in jail; but for pirating a record without forging the trade mark, the fine is less than \$100.

"The pirates simply pay the fine and start operating again," says Ducale chief Davide Matalon.

A great many of the pirated cassettes, selling for \$2 or less, are of poor quality and they are often produced primitively by recording from cassette to cassette. The small-time pirates buy blank cassettes and copy from pre-recorded tapes; other pirates assemble their own cassettes then duplicate. And some former pirates have gone into the legitimate blank cassette business, having organized groups of illicit duplicators, equipped them with duplicating machines and arranged to supply their blank cassette needs.

Agfa's Benito Chiucchini rays that some years back he suggested that the industry impose a levy on blank cassette sales in Italy but no one seemed anxious to adopt the idea. Now he feels that the record industry could reduce the competition from pirates if they brought down the retail price of cassettes from \$8 (full-price) and \$5 (mid-price). "In Germany," he points out, "you can buy a pre-recorded cassette for \$2."

Alain Trossat, head of Phonogram, claims that legitimate pre-recorded tape sales declined by one third in 1975 because of the activity of the pirates and he quotes the case of a recent Barry White cassette whose total sales were 200,000—although Phonogram only produced half that number.

Officials at the S.I.A.E., the Italian authors' and composers' society, blame the Italian government for not enforcing the existing laws and for the lenient penalties that await pirates who are apprehended.

"The trade in counterfeit tapes can never be halted if the police treat it like cigarette smuggling and look the other way," said Giovanni Proia, assistant manager of the S.I.A.E. music division.

"We do what we can and we have just about totally eradicated the trade in illegal records. But because of the simple technology, it is much more difficult to control tapes.

(Continued on page I-21)

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DO YOU BELIEVE US?

Running a Record Shop In Rome Can Be Hazardous "Free Music" Gang Helps Themselves To 2,000 Albums

By ROMAN KOZAK

THE MANAGER OF ROME'S LARGEST RECORD STORE doesn't believe in the record charts and says that the Italian-made product is often inferior technically to imported records. Angelo La Cava, 36, manages Consorti Records which has an estimated stock of more than 40,000 titles, turning them over five times a year.

"We import about 5% of our total inventory," says La Cava. "We even import titles that are also available in Italian pressings because our best customers insist on the imported article—they say that the quality of the pressings and of the plastic itself is superior. This is particularly true of American repertoire."

"The difference is most notable in classical records where variations in quality are much more apparent because of quiet passages or solo performances," says La Cava.

He adds that some Italian record companies beat the problem by bringing in finished product from abroad. "Phonogram, for example, imports all the Deutsche Grammophon repertoire from Germany."

Most of Consorti Records' imports come from the U.K. and the U.S. Some come from France, Germany and Japan.

La Cava says that a No. 1 album in Italy can be expected to sell about 30,000 to 50,000 copies and he believes these to be very low figures.

Pointing to the charts in an Italian magazine La Cava says: "They cannot be used as a guide to sales. They call us to ask us what we sell, but what we tell them and what we subsequently see in the charts has absolutely no relation. We know that the different areas of Italy have different tastes in music, but I am convinced that what gets into some of these charts is dependent on friends and favors."

La Cava says the most popular foreign artists in Italy are Pink Floyd, the Beatles—even though they no longer exist as a group—and Santana. Among the biggest Italian artists are Lucio Battisti and Claudio Baglioni.

"The biggest-selling LP I can remember was Battisti's 'Nosro Caro Angelo'—we sold about 3,000 copies of that album. The biggest single was one which was released about nine years ago—'Una Lacrima Sul Viso.' We were supplying other stores at that time and I think we sold 20,000. Today our sales are only through this store and another smaller one in Rome which we own."

La Cava says about 45% of his inventory is international rock and pop and this product accounts for just about half the

store's turnover, with roughly equal income from LPs and singles. "Tapes only account for about 15% of our LP sales—this is because we only sell legitimate tapes and an awful lot of cassettes are pirated."

The biggest sales growth in the last few years, according to La Cava, has been in the jazz repertoire, which now accounts for 20% of Consorti's sales. Five years ago the figure was only 5%, with Italian pop music responsible for 20%. "Today," says La Cava, "it is the other way around."

Classical music accounts for 25% of sales and the store also moves a large number of soundtrack albums. This is Consorti's speciality and La Cava reckons he has the most complete selection of Italian soundtrack albums.

An unenviable hazard about running a record store in Italy is the possibility of an invasion by young people impelled by the philosophy that music—including gramophone records—should be available to the people free. A week before our interview, Consorti Records, which is located in a middle-class neighborhood, was invaded by about 30 members of the "Young Proletariat" who injured one person while relieving the store of 2,000 albums and a stereo set valued together at \$16,000. "They posture as a political group, but they are just criminals," says La Cava.

New Record Outlets Badly Needed

By MARIO de LUIGI JR

Publisher of Italian trade magazine Musica E Dischi

AS IS TRUE of many other countries, one of the main problems in the Italian record industry is that of distribution.

According to a recent survey, 76% of sales turnover by the main record companies goes through the retail sales outlets, while department stores cover 9.8% of the total, and other channels accounting for the remaining 14.2%

The percentage through traditional channels was even higher in recent years and only recently have researchers come up with new outlets for disks.

There are roughly a dozen distribution companies in Italy, all of them connected with record companies. Some have

their own labels, such as Decca, Durium, Phonogram, Ri-Fi, Saar and Vedette, while others stay involved in distribution outlets for the other companies.

The Messagerie Musicali, connected with CBS-Sugar, distributes for companies like WEA Italiana, Polaris, Agnamandra and Smash. RCA distributes CAM, Numero, Uno, It and Civ. Dischi Ricordi distributes Carosello, Ducale, Produttori, Associati, and recently took over distribution of Ariston, which set up its own chain last August. EMI Italiana distributes PDU and the Fonit Cetra organization distributes BEAT, Cinevox, Pull and Vanilla.

And last, but not least, is the new Baby record company which distributes CRAMPS as well as its own label.

The entire national area is covered by the big companies, through a number of sales agents.

Some small companies have tried new distribution methods going through wholesalers and local distributors, as is the case with SE-DI of Naples, creating a chain of district representatives based on an American system.

But this new type of distribution seems too unwieldy for the big companies who have vast quantities of product—it is surely better for companies with only small distribution needs. It is essentially a slow-moving process.

Another problem is that of reaching the smallest retailers in town and suburb. The licensed sales outlets number some 20,000, but only 3,000 of them are really responsible for main sales, and only 500 are exclusively for records and tapes.

The others fill out the record departments with profitable products such as hi-fi apparatus, musical instruments and electrical goods for the household.

Now the center of concentration of sales is North Italy, which absorbs 51% of the major companies' turnover. The central region takes 28.5% and the southern area only 20.5%.

In fact, the record market in Italy is going through a delicately-balanced phase. The traditional record shops do not accept the major companies' strategy either in price control, or in increases, or over the new "openings" made by the companies for new outlets for sales.

The lack of a retailer's organization—Italy is one of the few countries where there isn't one, the reason here being the essentially individualistic attitudes of the people involved in the market—means a problem of diffused dissatisfaction. There is no direct talking and no offering of concrete suggestions to improve the situation.

But on the other hand, the record companies see their sales cut down by the high turnover of pirate recordings which compete with normal selling prices. Statistics show that pirate recordings represent about 50% of production, infiltrating into the speciality shops, as well as being sold by street vendors. It is this which causes an unstable sales balance, and it is more and more difficult solving the problem.

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Italy's Free Radio Revolution

By ROMAN KOZAK

RAI, THE ITALIAN STATE broadcasting monopoly, crippled by strikes and political dissension, has an added aggravation today. Taking advantage of uncertainty over the Italian law on broadcasting, a host of private radio stations have sprung up to compete with the State corporation.

Offering programs on everything from Jesus through Mao to the Rolling Stones, the new stations number something approaching 100 and are run by private companies, political groups and church organizations.

New stations are opening at the rate of two a week, estimates Eugenio Porta, president of the National Association of Italian Teleradiodiffusion (whose Italian name provides it with the somewhat negative initials twist of ANTI). However, if the Association is anti anything, it is anti the State broadcasting monopoly and is trying to keep private radio going and to maintain some semblance of order and organization among the broadcasting newcomers. ANTI estimates that there will soon be 250 private radio stations operating in Italy.

In the best Italian traditions, the new stations are both prohibited and permitted by law—a fact which has caused no little embarrassment to the Government.

"All (private) radio stations are now illegal," said Telecommunications Minister Giulio Orlando recently in a statement quoted by Associated Press. He went on to say: "I am neither in favor of the (RAI) monopoly nor of allowing private stations to operate. We must await specific legislation."

Subsequent calls to the Telecommunications Ministry produced a press office statement saying: "We are expecting a decision within 15 to 20 days and we can make no comment on any questions concerning private radio stations."

A parliamentary commission is studying the problem.

At the heart of the matter lies the freedom of expression clause in the Italian constitution, which prohibits any group from having a monopoly in communications. Until recently, the Constitutional Court allowed the RAI a monopoly on the theory that a free State broadcasting system could offer all segments of the community a voice over the airways more cheaply than a myriad private media.

But that was before the advent of cable television and ubiquitous FM radios in Italy. When in October 1974 the Constitutional Court permitted the existence of private relay stations for cable tv, the monolithic structure of Italian broadcasting was eroded and the way opened for an eruption of private radio stations.

When parliament renewed and "reformed" the RAI charter in April 1975, it again granted the State radio a monopoly in omnidirectional AM radio, but, through a loophole, allowed it

only the area from 88 to 100 Mhz on the FM band. The new FM stations are battling among themselves and with the RAI for space on the remaining segment of the band.

The new law, which has not yet been fully implemented and which threatens a new government crisis, has hit a snag over a provision for the political reorganization of RAI.

In the past few weeks the 814 journalists of RAI TV have been on strike—and this has meant no news film, no interviews, much-reduced newscasts and no voice-over commentary during the hugely popular weekly Sunday afternoon soccer game.

The law intends to break up RAI's two tv channels into competitive catholic and lay networks. Italy's political parties and the strikers themselves have been bickering over the criteria for appointing 200 new news directors, anchormen and candidates for other top posts.

The law also allows cable tv and relay stations of foreign television networks to operate in Italy as long as these stations receive no funding from Italy, beam no programs especially for Italian audiences and blank out all commercial advertising. It is estimated that already six million Italians watch Swiss, Monte Carlo and Yugoslav tv programs.

Meanwhile the RAI, never celebrated for its remarkable program quality, is losing its audiences. People are paying as much as a thousand dollars to be able to watch Swiss or French tv in color, while RAI, embroiled for years in a three-cornered dispute with France and Germany over their respective SECAM and PAL systems, is still transmitting only in monochrome.

The RAI is also losing its radio listeners. Enzo Buschemi, owner of Radio 103, one of Rome's independent stations, is estimating that 30% of the radio audience is now listening to private stations.

However, the RAI is fighting back with extensive lobbying in government circles to have the private stations outlawed. Escopost, the Italian regulatory agency, has managed to get court orders to close some of the stations, mostly those run by fringe maoist groups. But when Escopost shut down Radio Roma, a non-political rock station, the owners swiftly appealed and were soon back on the air.

"How will we get authorization to broadcast?" asks Marino Marini, artistic director of the new Rome Radio which has yet to go on the air and plans to broadcast in English. "Simple. We will get shut down by the police—and after we appeal, the court will give us the authority to go on the air again."

It is remarkably simple to start a radio station in Italy. All an accredited journalist needs to do is to file his new radio journal with the local journalism association and with the local authority. It is also a good idea for him to notify SIAE, the Italian per-

forming right organization, to discuss the question of royalty payments. As of now, none of the private stations has paid performing rights, says Giovanni Proia, assistant manager of SIAE's music division. A number have promised to start paying once the whole position of the new stations is finally clarified.

As it is anyone with something between \$5,000 and \$80,000 for the necessary equipment can find a (relatively) free FM frequency and go on the air. The private radio stations say they are breaking no international broadcasting conventions since theirs is directional short-range radio which does not impinge on international frequencies.

Most of Italy's new radio stations operate from living-room or basement studios with shoestring budgets and not much expertise. While some of the broadcasters offer religion or revolutionary politics, most of them are simply broadcasting rock and jazz, drawing their inspiration from U.S. "underground" radio of the late sixties.

Since most of the stations operating are around 100 watts, reception is decidedly unspectacular; yet in parts of Milan, Radio Milano International comes across more clearly than RAI. And in Rome the English language Rome Radio will begin broadcasting from the center of the city with an output of 1,000 watts.

Many of the stations have accused the RAI of jamming their transmissions but this has been strongly denied by the State corporation.

The new stations currently attract very little advertising says Radio 103's Buschemi: "The advertising agencies are all political. You get advertising if you belong to the political party which the agency supports. But we are independent and we shall stay on the air and build up an audience—then we will get our own advertising."

The record companies in Italy have an understandably ambivalent attitude to the new flock of radio stations. The companies badly need the additional exposure for their product but it is extremely difficult to determine what kind of audiences they reach when they supply the various radio stations with free records.

"We are not dealing with the new stations at this time," says Freddy Cannon, international product manager for EMI Italiana. "These are our instructions from London."

But Alberto Marozzi, radio press officer for Messagerie Musicale, which distributes CBS and WEA product in Italy, says: "Although we don't give the stations everything we produce, we are sending them our major releases."

One of the more enthusiastic of the private radio movement's supporters is RCA, whose press officer Carlo Basile says: "If any group comes to us and says it has a radio station, we consider it good policy for us to make our records available. I think the free radio stations in Italy are good because they are new and fresh—and, what's more they give us more op-

(Continued on page I-21)

Italian Creativity Will Burst Forth Again

By JOHN BUSH
Managing Director, EMI Italiana

THE FACTS of the Italian economic situation are surely too well-known to call for much comment here. Unemployment is at record levels, industrial production is down and, though the rate of inflation has been reduced, the problem is by no means solved.



EMI Italiana photo
John Bush

However the effects on the record industry have been less severe, the market showing a small increase in 1974/75. This increase came more in the direction of the lower-priced product, though the outstanding stars of the business sell substantially well.

Excess of production capacity at certain times resulted in many incentive promotions, discounts and other factors tending to weaken the market.

As a newcomer to EMI Italiana, I'm much impressed by its youth, spirit and enthusiasm. The company owes much to my predecessor Ramon Lopez, during whose period of office great progress was made. A substantial new distribution center is now open and working. Automatic injection moulding presses for albums are operating in the factory at Caronno Pertusella.

The artistic resources of the company are becoming of growing importance. "Soleado," by the Daniel Sentacruz Ensemble, was a worldwide hit. I Nomadi, Alan Sorrenti, Francesco Guccini are talents of striking originality. Mandrake Som, from Brazil, and Don Cherry are both making an impact on the market.

Internationally, 1975 has been the year of Pink Floyd. Suzi Quatro made a highly successful tour in Italy.

And the classics are making encouraging progress through the "Linea Rossa" and Seraphim Series. The appearance of new records by Arturo Benedetti Michelangeli is an event of great importance in the industry, as is any of the few recordings by this unique genius.

But the piracy problem must be vigorously attacked.

The 45 single has not returned to the sales levels of a few years back. The radio situation here does not allow adequate exposure to records, especially to new talents and is, therefore, a bottleneck for the development of talent from whatever source.

And the situation over festivals and other live events is by no means clear, though hopefully is improving.

Nonetheless I am mildly optimistic for the future. The natural creative genius of the Italian people will surely burst out again to add excitement and life to the entertainment business.

Some problems are serious but are not insoluble. Acceleration of economic recovery in the U.S. and Europe generally will surely relieve the misery caused by unemployment, factory closures and so on.

But even the grim realities of the present situation have not curbed the spirited ebullience of the Italian people.

Industry Must Combine To End Stagnation

By ALAIN TROSSAT
Managing Director, Phonogram

THE PRESENT STATE of the music industry market in Italy naturally relates closely to the economic difficulties which are general through the Western hemisphere. But it even more depends on the specific economic and social development of Italy itself through the last three decades.

It is a matter of fact that, whereas the main industrialized countries of Europe—notably Germany, the U.K. and France—have a very extensive music market, Italy remains at a much lower stage of development than one would expect from its large population.

The past five years have seen the whole of Western Europe gradually achieve the same music market sales situation as



Phonogram photo
Alain Trossat

the U.S. Western Europe has been experiencing a tremendous growth rate—and yet Italy remains a backward area.

With a population of approximately 56 million, Italy was, in 1974, responsible for only 6.5% of the retail value of the West European market, while France (53 million people) had 17.7%, Germany (62 million) 23%, and the U.K. (56 million) had 24%.

Those statistics alone show our music market to be underdeveloped and the point is stressed if we bear in mind that Holland, with only 13.5 million inhabitants, reached the same market turnover as Italy.

If we delve deeper into the structure of the Italian market, we are immediately faced with the poor achievement of LPs, which in five years has improved only from four million units in 1969 to ten million in 1974—a very bad performance, particularly in view of the fact that the French sold 45 million units, the Germans 65 million and the U.K. total reached 73 million, all in 1974.

As for the singles market in Italy, the situation was better five years ago than it is now, because the market has been cut by some 30-35%, whereas it has maintained the same level, or even improved, in other European countries over the five year span.

It is true there has been good developments in the tape market in Italy, notably for cassettes, but an awful problem is completely destroying this part of our business—for the tape side has gradually fallen into the hands of the so-called pirates.

As with a few other countries in the world, the music market in Italy has long suffered from this unwelcome phenomenon of piracy and black-market sales, concentrated mainly in the past on singles. If the pirates have now switched to tapes, it is obviously because it is much easier to counterfeit a tape than a record, because of manufacturing techniques.

A very efficient "Mafia-style" operation is in action in Italy by the counterfeiters who put on the market, at a quarter or a third of the normal price, any product on tape which might be demanded by the consumer. They therefore supply two-thirds of the total demand, and in so doing cause tremendous harm to our industry.

Undoubtedly tape-piracy has not only robbed the industry of a big share of its specific income, but has also damaged the singles market, which was most likely to be in competition, money-wise, with the fake tape business. The latter, which sometimes contains up to 20 titles, is sold at a price slightly superior to that of a single offered through the legitimate trade—so reducing any kind of incentive for the consumer.

Unfortunately the record industry paid little attention to this basic "sickness" on the market, with the result that for the time being a very big share of the tape business has been lost—perhaps forever.

(Continued on page I-21)

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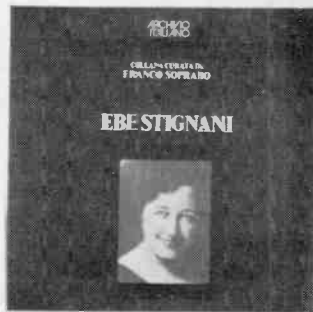
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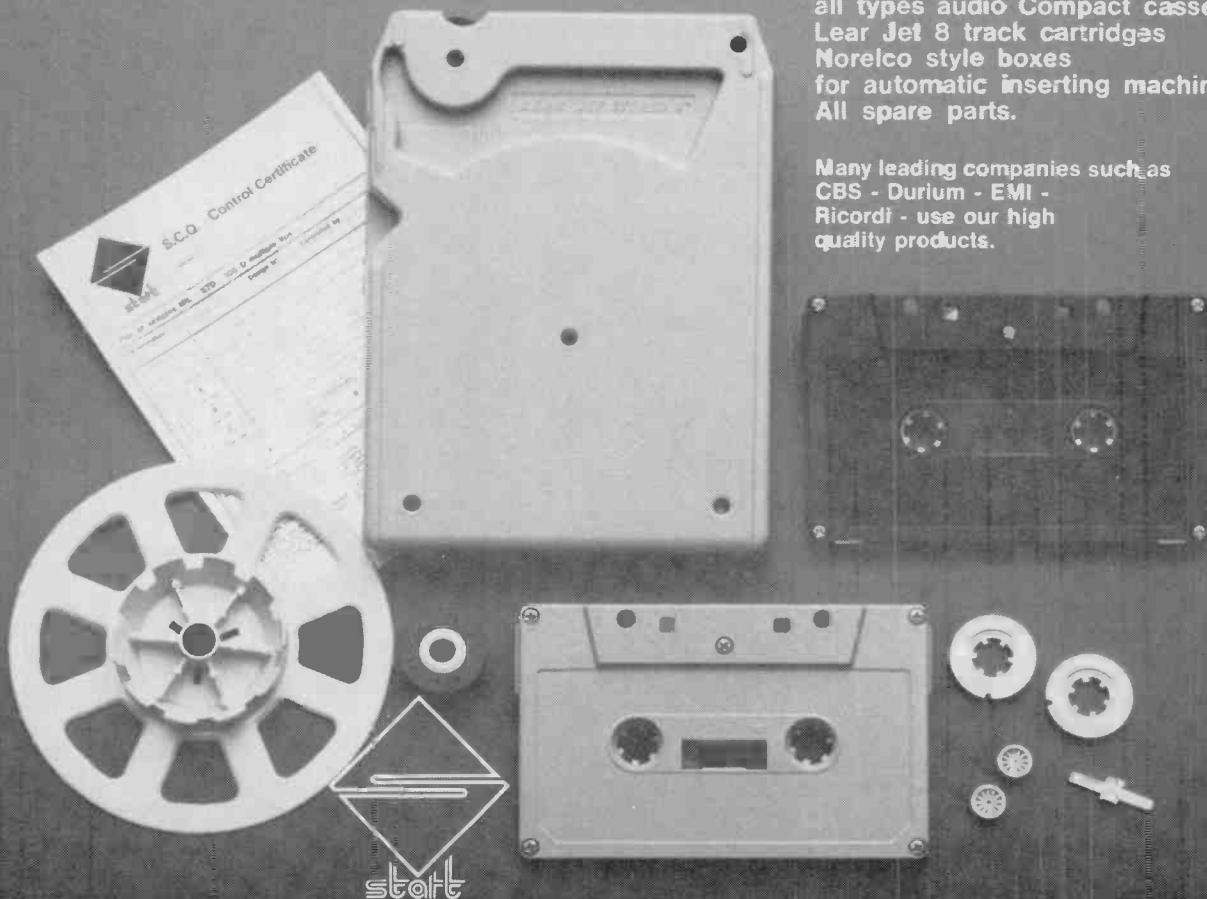
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IT IS SAID that the wind of change has swept across Italy in 1975. Certainly the music business has felt its power, what with the disco-boom, the unexpected interest in revivals and nostalgia, and the rebirth of the singles market.

Something has happened to create quite a stir in almost all the areas of the music business. And jazz has come back, to a position where it reaches wide masses of mainly young people, through a series of successful events mainly promoted by local administrations or left-wing political parties.

Umbria Jazz, a huge free festival organized by the regional government there, attracted scores of thousands of people who were remarkably receptive to the performances of uncompromising musicians like Archie Shepp and Charlie Mingus.

And it is not just a matter of free concerts either. Regular concerts have been staged in numerous big towns, particularly in northern and central Italy, most reporting encouraging attendances and several visiting artists—like Don Cherry, Cecil Taylor, Mingus and Shepp—have been able to tour the country over and over again.

Explains Luigi Mantovani, Dischi Ricordi's international manager: "Young people are interested because it is not remote jazz any longer. I mean, they are introduced to it in the same way as they were to British and U.S. rock in the 1960s, through the live shows and the pop music press."

"Up to a couple of years ago, jazz was essentially a field restricted to just a few. There was the collector looking for rarities on record, or the adult fan who had followed the trends up to the point where Miles Davis went 'rock.' Now we deal with the teenager who started out with Davis and is starting to wonder who was doing it before Albert Ayler or Archie Shepp."

This is why Ricordi has released a 25-album series called "Jazz Idea." The mid-price albums have covers with light blue frames for classic jazz (Tatum, Gillespie, Roach, Monk) and pink ones for the contemporary musicians (Charlie Mariano, the Art Ensemble of Chicago, Sun Ra, Dollar Brand and so on).

The series is based on the U.K. catalogs Black Lion and Freedom and on the Mainstream product from the U.S., plus two Vanguard albums. Vittorio Castelli, Ricordi's jazz labels manager, has selected these first titles with the intention of providing the young buyer with a wide choice of product from the most famous and most meaningful artists of the past three decades.

Castelli says: "We shall continue with at least two large releases—about 30 albums in all—each year, and we'll add special issues like the second Cecil Taylor album in the series which we published on its own this month."

"At present, we are watching reactions, but both salesmen and retailers seem highly hopeful."

Ricordi is now acquiring the Enja catalog and this label, based in Munich, has recorded many American artists, including Mal Waldron and Elvin Jones.

Many rock fans in Italy, disappointed by the general trends of the 1970s, have turned to jazz in their search for creative and original music. One top company, EMI, sensed the change some months in advance and began releasing the most distinguished product available.

Albert Pasquini, international manager for EMI Italiana, says: "Gato Barbieri's success gave us a chance to issue a large number of contemporary masterpieces from the Impulse catalog—which has now gone to CBS-Sugar. At the same time, with our 'Really The Jazz' series, we filled a gap providing the market with well-presented historical recordings which had previously been collectors' items."

"Sales, even with the Impulse releases, have not been tre-

mendous, so we still feel we are working essentially on an experimental level, but we want to go on and at present are arranging a massive promotion devoted to the Arista product, including names like Gil Scott-Heron, Anthony Braxton and Larry Young, names not yet widely known in Italy."

At CBS, where there is a great deal of planning going on concerning the ABC-Impulse catalog, Gian Borasi, manager of the CTI label among others, looks forward to using different promotional ideas.

He says: "We should not insist on defining the music as jazz, except for the classic material up to Coltrane, if we really want to reach the general public. With many contemporary artists we can take advantage of the disco-boom, for instance, by choosing the right tracks for singles which, promoted like

Jazz Makes a Comeback In Italy

By DANIELE CAROLI

orthodox pop product, will attract a wide interest in albums otherwise destined to be for the usual elitist."

But BASF's S. Navotti disagrees: "The only kind of promotion we believe in is the backing of well-organized tours or television appearances by our artists. After producing three albums in Italy—one, by Enrico Rava, has been released in Germany as well—we are now concentrating on distribution of the MPS jazz catalog."

Other major companies seem somewhat less enthusiastic. Phonogram sticks to its Pablo classic jazz production; RCA has launched the Vista label which up to now has mainly dealt with young Italian musicians.

However the time must be right for the creation of independent labels, among which the Rome-based Horo, managed by Aldo Sinesio, has produced a long list of albums recorded by either Italian artists or foreign jazzmen on tour in Italy. Many have been performing at Rome's Music Inn, at present the most renowned jazz club in Italy. But Horo has not arranged a nationwide distribution deal as yet.

Horo was started some three years ago and among its best sellers are albums by Charlie Mingus sidemen Don Pullen and George Adams, an album by saxophonist Steve Grossman and an album by Brazilian trio Balanco. The records are pressed in Naples by Phonotype and initial orders are usually around 1,000.

Sinesio says that little jazz is programmed by Italian radio but there are a number of jazz festivals which attract big crowds. The Umbria Jazz event, already mentioned, brings in around 10,000 a concert, running five days. There are also festivals in Bologna, Pescara and Bergamo. And there is also a plan for a traveling festival in Sicily this year.

Sinesio's Music Inn has presented Slide Hampton and Sal Nistico, Roy Haynes, Gato Barbieri, Charlie Mingus and Charles Tolliver and his catalog of 24 albums includes recordings by Frank Rosolino, Johnny Griffin, Kenny Clarke, Charlie Ma-

riano, Teddy Wilson and Mal Waldron. This year he will release albums by Roy Haynes, Archie Shepp and Dannie Richmond.

And Sciascia has been achieving a steady sale with jazz albums by Louis Armstrong, Erroll Garner, Woody Herman, Benny Goodman, Glenn Miller, Duke Ellington, and Tommy Dorsey, many of which are licensed from Everest. Armando Sciascia, head of the company, plans to release a series of modern jazz recordings this year.

According to Giacomo Pellicciotti, jazz expert and regular contributor to "Gong" in Italy and "Jazz Magazine" in France, also a&r manager and producer for the Black Saint label, there is plenty of room for activity by the independents.

He says: "The major companies once kept jazz catalogs as prestige symbols. Now they do not care about this. They are looking for the names who sell, not for actual quality. Germany's ECM has shown, though, that you can have both quality and good sales when you're working seriously and with the right people. Much better, in fact, when you're not conditioned by any bureaucratic behaviorism by a big company."

"Black Saint does not believe in homemade records by casually assembled musicians, nor in bad pressings or cheap covers poorly justified because of the 'underground' status. We look for the really creative artists, assuring them good money and accurate production. As we have to invest so much in our recordings, we cannot afford to work for the Italian market only. So we have already arranged deals with local distributors in the U.S. and we have important contacts with Japan."

"We started out with albums by Archie Shepp and Billy Harper but we intend most of all to provide underrated or unknown musicians with a break. Next releases include albums by Muhal Richard Abrams, with Malachi Favors, by Frank Lowe and by Don Pullen, with Sam Rivers. And we plan to record the Revolutionary Ensemble. Sessions usually take place in the States or wherever the artists like, with the sidemen they choose."

At Buscemi's, one of the most selective record shops in Milan, jazz amounts to nearly 50% of the whole stock of records, but mostly imports. A spokesman says: "The imports cost more, but the quality is better and we can have them in just a few days after the original release date."

"All right, we have people like Coltrane, Jarrett, Davis selling well, not to mention Weather Report, Hancock or Corea, though that is no longer jazz, and the series by the major companies usually help a lot, but there does not seem to be a near solution to the real problem—a complete lack of promotion by radio and television."

"It means we are dealing only with a very small percentage of the potential public and even this percentage is often terribly naive and unknowledgeable, simply because nobody has ever told them anything of the history of jazz, its cultural significance, or its distinctive features as compared with those, often completely different, of rock and pop music."

Giovanni Bonandrini, one of Milan's top jazz importers, with exclusive deals with labels from all over the world, seems highly confident: "The jazz market in Italy is rapidly expanding. At present, sales are concentrating upon a few big names, mostly those artists who have been touring the country during the past few months."

"In comparison with either France or the U.K., we appreciate there is still little interest in Italy for the less-publicized musicians, or the up-and-coming new ones, who often are somewhat innovative."

"But we feel it is only a matter of time for interest in these areas to grow. Many jazz records already sell very well. As an importer, I reckon more than 50% of copies actually sold in Italy of the average jazz album are imports. This is simply because the Italian record companies are so slow in releasing their jazz product."

Giuseppe Giannini

• Continued from page I-5

tional mechanisms. That is why we are looking with such interest to the new radio stations and at discotheques. CBS-Sugar is creating a group of young people familiar with music to whom we will play our most significant releases. We send sample records to these groups, which have been created as a result of research carried out through our sales force and our retail shops. We use them as a kind of test marketing group.

B.: Will rack jobbing develop in Italy?

G.G.: Yes I think so.

B.: Are sub-publishing deals still worthwhile today?

G.G.: Yes, of course—when you are speaking of important catalogs. But whereas once upon a time it was relatively easy to secure cover versions with Italian artists, today it is more difficult. One has to work on the original version, unless it is a really great song—and then Italian artists will compete to cover it. At one time, a reasonable sub-publishing split was 50-50, but step by step, the share for the sub-publishers of major catalogs has been declining and often today it is only 10%—which just covers the cost of administration. In these cases the sub-publishers becomes a collection agency. It is this tendency which has undoubtedly resulted in an increasing preference for publishers to work on original repertoire rather than foreign copyrights.

B.: International markets are continually looking for new artists and material. Is Italy making any special effort to find artists and composers who can once again make an impact on the international charts, as they did some years ago?

G.G.: Without wishing to sound immodest, I must say that our company is getting better results abroad with our Italian artists. We always urge our producers to try to create product which will have universal appeal—although, as I'm sure you know, this is not easy. It took at least ten years for the British

sound to become established around the world. We very much hope that there will come a time when we can talk about the Italian sound.

B.: Do you think that the larger companies are tending to become service organizations, leaving the creative impulse to the smaller companies and independent producers?

G.G.: The answer to the first part of your question is yes. I cannot agree with the second part because I feel that the main activity of a record company, whether large or small, is creative.

B.: When a small independent company sets up a distribution deal with a major, what is the percentage normally given by the major?

G.G.: Generally speaking 50% of the suggested retail price goes to the producing company.

B.: What has happened to the pop concert scene in Italy? It seems that few international artists make appearances here.

G.G.: I can well understand international artists if they have no inclination to appear in Italy. If I were an American or British artist, I would never come again to a country where there were riots such as those which erupted during appearances by Santana and Chicago. However, I have the feeling that the situation now has improved. Firstly, there does not seem to be such intense political motivation. Riots in the past have been largely politically inspired. Secondly, it seems now to have dawned on the young generation that if the riots persist, they will not get the chance to see the acts which they revere. It is also to be hoped that now that Milan has a new sports arena with a capacity of 18,000, it will be possible to present international artists without making ticket prices prohibitive. I think promoters have now understood that ticket prices must come down.

B.: What is the average royalty percentage the Italian record companies pay for foreign licensing deals?

G.G.: This is a difficult question—but the short answer would be that percentages demanded by foreign licensors are generally too high. I can tell you that when I first started in the

business the royalty, as a general rule, was 8%. But since then it has increased year by year.

B.: How would you see the future of the Italian industry over the next five years?

G.G.: Forecasting is always difficult. But where some commodities, such as the gramophone record, are concerned, you can profitably look at figures pertaining to other countries. For example, if France, Germany and the United Kingdom have had increases in record sales, I see no reason why the market in Italy should not expand, despite the present economic situation. I have read that for the Italian market as a whole, the sales are divided in the proportion of 70% Italian and 30% foreign. In our company we have rather a different situation, with international rather stronger than the national average. I think that in the not far distant future the industry as a whole will have a better balance between the two repertoires. As tours by foreign artists develop, and with improved marketing systems and the increasing activity of discotheques—which currently number around 500—we will be selling more and more foreign product.

There are two other important points concerning Italy. Firstly transshipping: I believe that royalties on records should be paid in the country of sale and not in the country of manufacture. I feel that otherwise the whole sub-publishing structure will just disappear—especially as there are now so many manufacturing centers in various parts of Europe. I certainly hope a decision will soon be reached which results in royalties being paid in the country of sale.

My second point concerns radio—and is peculiar to Italy. We have a situation where Radio Monte Carlo, Radio Svizzera Italiana in Lugano and Radio Capodistria in Yugoslavia are playing Italian music all day to about 70% of the population of Northern and Central Italy. Yet these stations are paying no royalties to Italian companies. We are consequently losing millions of dollars in income. Both the AFI and the SIAE should fight to see that the Italian companies are properly reimbursed.

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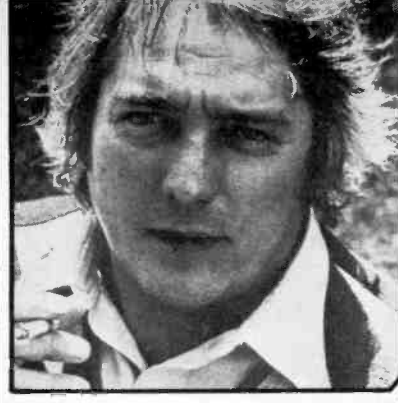
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No Shortage Of Creative Vitality

By SYLVIA MANASSE

Right: Special acclaim for RiFi artists Enrico Intra.

Below: CRAMPS Eugenio Finardi—two big hits for him.



Above: Special acclaim for RiFi artists Homo Sapiens.

Circle, inset: Dik-Dik takes its name from a type of African gazelle.

Above, inset: One of CRAMPS promising new talents—New York-born Steven Schlaks.

ELSEWHERE in this supplement, EMI Italiana's managing director John Bush talks about the creative genius of the Italian people—and it is an element that is powerfully apparent in all segments of the music industry. There is a warming enthusiasm that takes some of the chill from the icy wind of economic recession and in any case music is so endemic to the Italian nation that even if the record industry went bust, someone would compose a best-selling song about it.

In fact, the Italian music industry is in good heart. Resilience is a deeply etched characteristic of the music business—and particularly so in Italy where a good, lusty song is an efficacious remedy for a whole range of economic ills.

In a rapid roundup of several Italian companies we discovered a total absence of melancholy and a characteristic—but by no means fanciful—optimism about the future.

RiFi is an active, independent record company, claiming to work on a basic format of: experience, good taste and originality.

It is certainly important in the distribution scene, handling Tamla, Motown, GRC, Sussex, and Springboard from the U.S., Contempo from the U.K. and Supraphon from Czechoslovakia. The company has had substantial success in exploitation of foreign labels and artists in the Italian market.

At the same time, the Italian catalog is among the biggest, and covers all fields, from pop, through easy-listening, to the classics.

The company is particularly aggressive on the publishing front, with strong foreign markets including Germany, Spain, Great Britain, Canada, the U.S. and South America.

Among the main artists are internationally recognized Iva Zanicchi, groups like Dik-Dik and Homo Sapiens, the orchestras of Enrico Intra and Pino Calvi, and songwriters Franco Simone, Francesco Calabrese and Giulio Di Dio.

RiFi, encouraged by the success of the budget-price Penny series, is launching a medium-price line, the College series, including product from Nina Simone, Ike and Tina Turner, Jimi Hendrix, Patti Labelle, Chick Corea and King Curtis.

The company is also engaged in trying special campaigns to push more modernistic pop music in some of Italy's more tradition-bound areas.

Among the acts for which RiFi has special expectations are Dik-Dik, a five-man team taking its name from a type of African gazelle. This group has had a series of hits since its first chart breakthrough, "California Dream."

The group's new single on RiFi is the Italian version of the Rod Stewart world hit "Sailing," now called "Volando."

Iva Zanicchi has been with RiFi for about ten years. She took part in the San Remo Song Festival for the first time in 1965. In 1967 she won the contest with "Non Pensare A Me." She won again in 1969 with "Zingara," and in 1974 with "Ciao Cara, Come Stai."

The three wins helped gain her international fame, notably in South America, Japan, Greece and the Middle East. In 1975 she toured Spain, the U.S. and Canada.

One other RiFi artist winning special acclaim is Enrico Intra, a jazz artist who has tried in recent years to develop a contemporary European element in his music, rather than perpetuate the usual American approach to jazz.

He has been recording since 1952, starting with a quintet, moving on to a trio, and through the years has been involved in many different international festivals. His first album "Archmetipo," in 1969, was his first excursion into European free jazz.

His new album "To The Victims Of Vietnam" has a political dimension but also a new way of using classical-style strings in a mixture of the symphonic and the avant-garde.

Gianpiero Scussel, director of Saar, reports the start of a new label, Holiday, for distribution at normal prices and featuring the new records of Andre-Carr, with arrangements by Vince Tempera.

Andre-Carr is the noted computer arranger and, with Tempera, has produced an album with special effects of an adaptation of the Toccata and Fugue by Johannes Sebastian Bach.

The new record company Cramps is demonstrating a very positive approach to the record industry. It is distributed through Baby Records, but maintains its own stable of artists.

One, Eugenio Finardi, has come up with two big hits, "Don't Throw Anything Out Of The Window," ("Non Gettate Alcun Oggetto Dai Finestrini," and "I Need Money," "Voglio Soldi.") He is currently touring Italy with his own small group.

Another Cramps speciality is the series "New Music," featuring Martin Davorin Jagodic with "Tempo Furioso"; Costin Miereanu, "Chinese Moon"; Cornelius Cardew, "Four Principles Of Ireland"; Walter Marchetti, "La Caccia"; Robert Ashley, "In Sara Mancke, Christ and Beethoven There Were Men And Women"; and Juan Hidalgo, "Tamarin."

Arti E Mestieri is another big Cramps name whose hits including "Tilt," "Giro Di Valzer Per Doman," and "Valzer Per Domani, Saper Sentire."

Another Cramps series features Arza Anaiak and Derek Bailey.

CPF Barclay has signed a distribution contract for the Cramps catalog in France, Belgium, Luxembourg and Holland.

Cramps already has several items on the French market, including material by the Area, Arti E Mestiere, the Collectivo Femminista di Bologna and, for the contemporary series "Nova Musicha," John Cage, Walter Marchetti, Costin Miereanu, Martin-Davorin Jagodic.

Jean Fernandez, vice president of Bardan, France, claims that Cramps starts "where Virgin leaves off" and has firm plans for exploiting the Italian label in the French market.

One of the most promising new talents on the Italian scene is Steven Schlaks, who is also artistic consultant and product manager for Baby Records.

New York composer and pianist Schlaks has created his own neo-classical mood of music which ties up pop and soul into a distinctive package and delivers it with strings, rhythm and reeds. He produces a kind of "mystic-mood" music.

Schlaks was presented to the world's press at a conference held at the U.S. Information Center in Italy. He is well-known in the States for producing the title song of the Elvis Presley movie "Speedway," and for "I Got Lovin' On My Mind" for the Osmonds. Gus Dudgeon, Elton John's producer, jumped quickly on the Schlaks bandwagon and produced several of his songs in London.

But it was Freddy Naggiar who, as president of Baby Records, signed a permanent contract with Schlaks.

There has been international success for Durium whose Nino Rossi has had a successful tour of Japan. From the same stable, Wess and Dori Ghezzi have done well in Spain on television and are to record for Bradley's in London. And saxophonist Fausto Papelti has earned a second gold disk.

Elisabel Mintangian, wife of the Durium president and the company's artistic director, says the foreign hits handled by Durium have been very successful—notably "Fly Robin Fly" by Silver Convention; Carl Douglas' "Love Peace And Happiness"; "Charlie Brown" by Two Man Sound; Black Blood's "A.I.E.S."; "Love To Love You Baby" by Donna Summer, and "Kiss Me, Kiss Your Baby" by Brotherhood of Man.

Aris Records was started three years ago. Now it specializes in folk and jazz, and the new Afro-Cuban Brazilian Sound. Artists include: Andrea Zarrillo, an 18-year-old singer-composer, and Daniela Davoli, whose record of "I Ragazzi Giu Nel Campo" was the background music of the film "Sweet Movie," by the late Pier PAOLO Pasolini, with music by Manos Hadjidakis.

Daniela Davoli sang "Ragazzi" in honor of Pasolini at a memorial service for him in Rome, and she also introduced her latest Aris single, "Two Lovers Ago."

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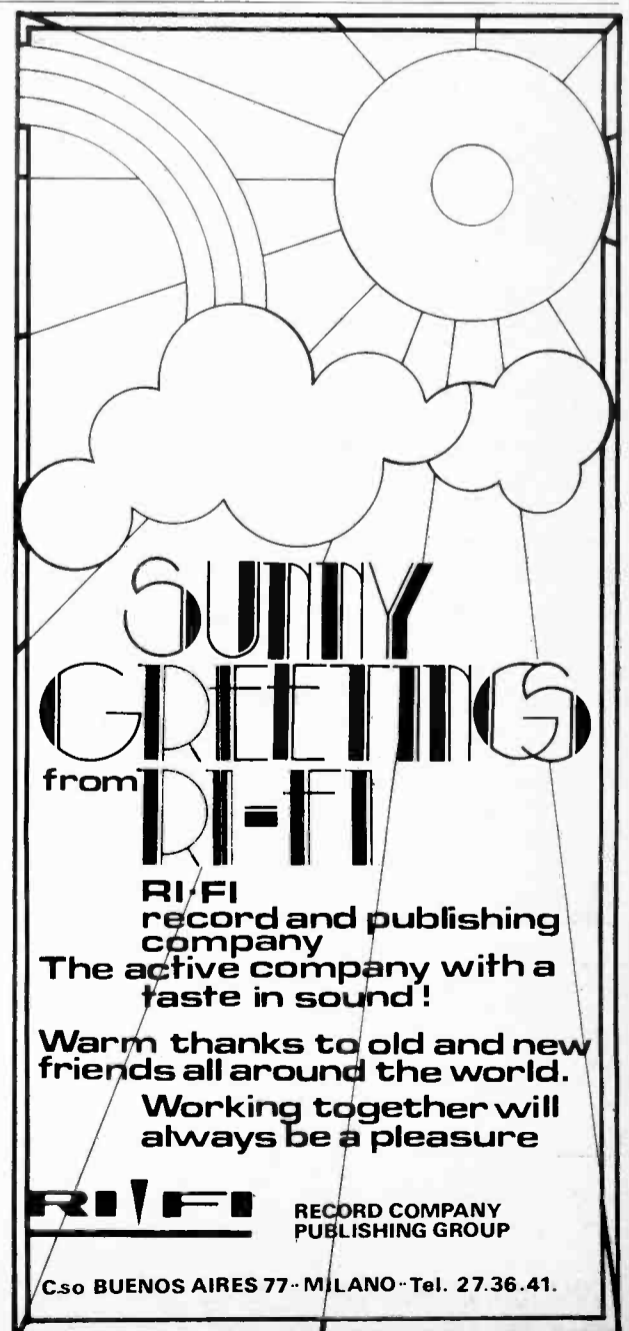
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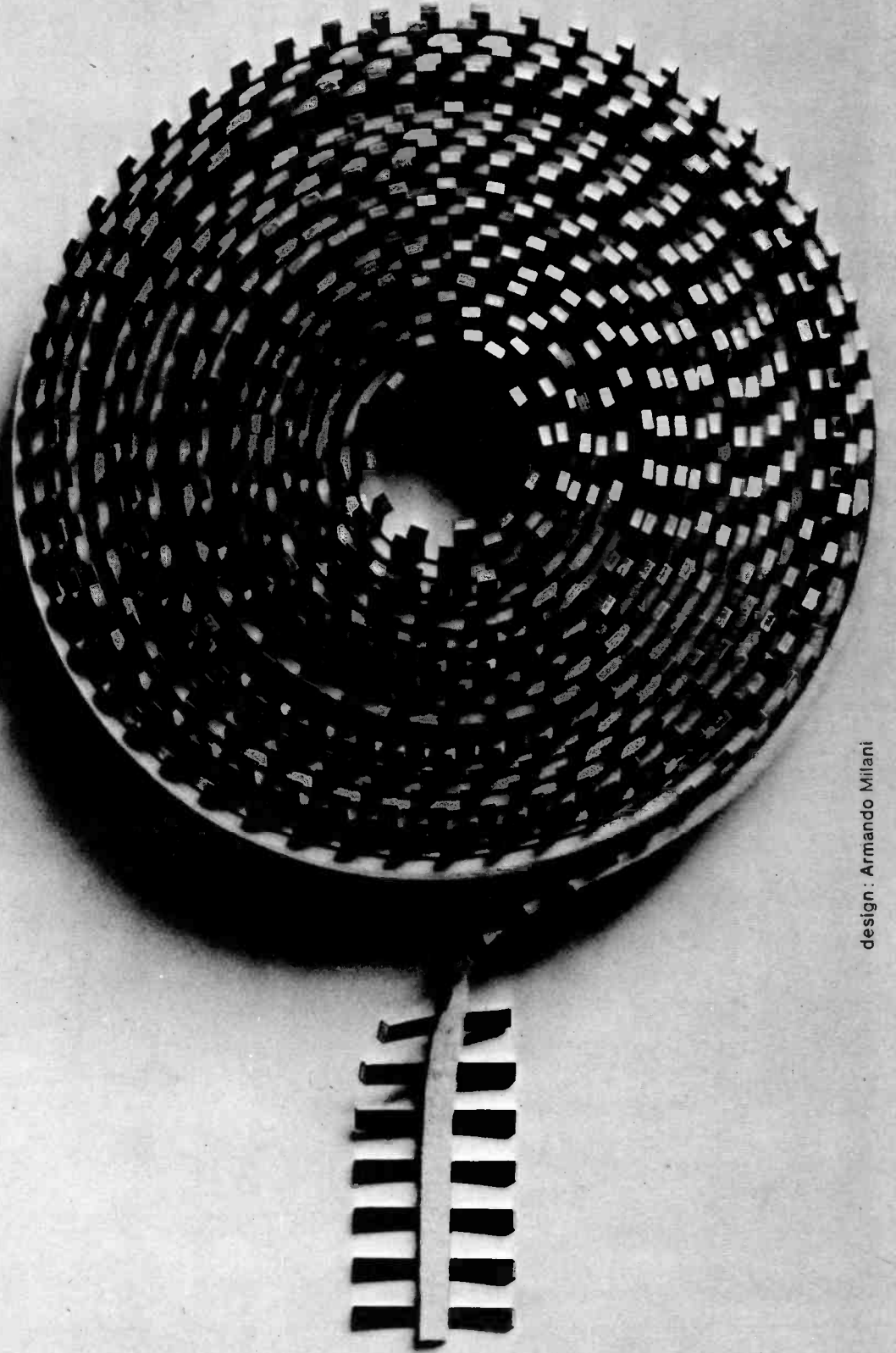
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• Continued from page I-3

that the company's mid-price line is selling better than budget product. The budget line retails at \$2.10 (\$2.80 for a budget cassette) and \$2.80 buys a mid-price LP (\$4.20 for cassette). Full-price product sells at \$6.30.

"With 330 records released in a month, what chance do we have to promote them?" asks Johnson. "We are looking hopefully at the new independent radio stations and, of course, the discotheques and jukeboxes."

Johnson, a one-time member of the Renegades group which appeared at San Remo in 1966, thinks that the Italian artists will come back internationally, but considers them wrong to imitate the U.S. and U.K. groups. "They should stick to their own style," he says.

CAROSSELLO

Mario Rapallo, general manager of Carosello (Curci), is taking maximum advantage of the emergence of the new network of independent radio stations in Italy by providing 32 of them with a free one-hour program on tape. His view is that any fee for broadcasting copyright musical material which is negotiated by SIAE should be small at the outset so as to encourage the new stations.

"I am an optimist," he says, "and I think melody is coming back."

Trends in the publishing field he feels are following the pattern of the U.S. and the U.K. with many artists wanting to run their own publishing companies. "Where this happens," he says, "we set a 50-50 co-publishing deal with the artist's new company and the old publisher."

Sub-publishing deals are becoming more difficult because of the lower percentages being offered. "Some years ago it was 50-50; now it's 80-20 and in some cases as low as five% for the sub-publisher. When you reach that point you are just a collecting house," says Rapallo.

His technique now when he wants to promote one of his company's copyrights in another country is to go with the composer and sit down and play the song to the artist who is going to cover it.

Rapallo reports that Domenico Modugno, formerly with RCA, has been signed to a five-year contract following his big success with "The Telephone Cries."

WEA

WEA set up its own operating company in Italy on July 1 last year and managing director Giuseppe Velona, who left Rifi to take the post, is clearly enjoying his new role. He says:

"Big problems go with big catalogs, but I like the smell of gunpowder."

He has just signed Fred Bongusto and says that WEA will be devoting a lot of effort toward developing Italian product.

"If you're strong in Italian product, it helps you in foreign product," he says.

Velona thinks that the recent increase in singles sales will be a stimulus to the business. The effect that Radio Milano International is having on the business can be seen, he says, from the fact that when the station played a track from a James Taylor LP recently, the public demand was such that he had to release it as a single. Taylor had not previously had a single released in Italy.

From the beginning of its independent operation, WEA Italiana has been achieving success in the singles field with the George Baker Selection, the Eagles, Rod Stewart and Tai Phong.

As for local talent, in addition to Fred Bongusto, WEA also has hit composer Umberto Napolitano signed to a recording contract, plus Pino Presti, Jose Mascolo, Agora—a group which appeared at last year's Montreux Festival—Jackie Basehart, Jumbo, Edivo, Bonatella Bardi and Alain Corot.

This month WEA is releasing a mid-price line called Charter featuring many of the group's most celebrated acts. The company has now established an office in Rome—to concentrate on radio and TV promotion—and has its own publishing company, Blue Team Music.

DURIUM

The old-established firm of Durium, taken over by Krikor Mintangian in 1947 and originally a company making children's cardboard records, reports good business with its budget line, Cicala. Although Durium's sales have held up well, the company notes that there is a certain stagnation in the Italian charts.

Durium is the Italian member of the recently formed United European Publishing group—the brainchild of Hansa in Berlin—which is now beginning to work on catalog negotiations.

Elisabel Mintangian, who has been with Durium since 1951 and is very experienced in international affairs, considers the Italian record industry somewhat immature.

"Our artists, apart from the very top ones, need to be more professional," she claims.

CREDITS

Special issues editor **Earl Paige**. Editorial direction **Andre de Vekey** and **Mike Hennessey**, London regional publishing director and European editorial director respectively. Other writers: **Sylvia Manasse**, Italian correspondent; independent writers: **Daniele Caroli**, Roman Kozak. Production manager: **John Halloran**. Art: **Bernie Rollins**.

Durium has a thriving export business in finished product to the U.S., supplying the needs of the Italian community both in America and Canada. Interestingly enough, Durium was the first Italian company to have an instrumental star on LP—Fausto Papetti—a saxophonist who recorded his first LP four years ago and is now up to Volume 20. His LPs sell as many as 70,000 per album and occasionally make the charts. Records of instrumental music featured strongly in the Italian charts last summer.

FONIT-CETRA

Fonit Cetra, Italy's State-owned record company, situated in Turin, reports having received requests from 120 independent radio stations all over the country for free records. But the company declines to make records available free to these stations—with two exceptions: Radio Milano International and Radio Pinerolo, because Fonit Cetra has noted a sales response to airplay by these two stations.

The company sees the improvement in singles sales as an indication that the record-buying public has less disposable income available and is tending to buy singles instead of albums.

Cetra has three main studios—in Turin, Milan and Rome—and pressing and tape duplicating facilities in Milan. Capacity is 25,000 singles and 8,000 LPs daily, plus an annual cassette production of 500,000.

Mario Zanoletti, the Cetra a&r chief, reckons it is too soon to express an opinion on the future of "free" radio in Italy, but says there is no doubt it has a strong appeal to young audiences.

Fonit Cetra dates back to 1926 when the company first began operating in music publishing and theater ownership. Later Union Radio Italiana became a part of the group, and subsequently RAI, the broadcasting operation, which was based in Rome, was absorbed into the corporation.

Today Fonit-Cetra has an estimated ten to 15% share of the record market. The company is currently strengthening its classical line and has sent a pop group, the Osana, to London to get experience and assimilate the business by playing concert dates around the country.

Among the international labels Fonit Cetra handles in Italy are Vogue, Prestige, Milestone, Fantasy and Vox.

SCIASCIA

The Sciascia company, formerly known as Vedette, has moved into a new one million dollar complex in Rozzano outside Milan and is planning considerable expansion of activities in 1976.

The company has around 1,000 titles in its catalog and concentrates on LP production. The range of music includes children's repertoire, folk music, socio-political material, jazz, background music and instrumental versions of pop hits.

Much of the material is produced and written by the company president, Armando Sciascia—a conservatory graduate in classical violin and composition who founded the firm in 1961.

"Ours is a very different market," says Sciascia "from that which gets all the publicity. Our dedication is to the wider diffusion of good music and not the promotion of particular artists. I would rather spend \$50,000 on 50 productions than lavish it all on one artist in the hope that he produces a major hit."

Some of the Sciascia albums sell up to 40,000 and items from its folk catalog are in demand by many U.S. universities.

Although the company does not go out of its way to seek hits, it has nevertheless had a major chart success recently with a record by the Chilean group Inti Illimani.

The company produces 4-channel recordings, using the compatible SQ system, and also has three music publishing companies which are very much involved in educational music.

The Sciascia group has an annual turnover of \$2 million, 15% of which comes from abroad.

CAM

One of the most active companies in the film music business in Italy is CAM which, according to sales manager Bruno Bianchi publishes about 60% of Italy's film music, including all the scores from the Fellini films and repertoire by Ennio Morricone, Riz Ortolani and Nino Rota.

CAM product is distributed and pressed by RCA and the current catalog numbers around 400 titles, including soundtracks, classics and jazz. With branches in Paris, London, Munich, Madrid, Stockholm, Tokyo, New York, Montreal and Sydney, CAM is a world-wide company which has done a great deal to promote Italian film music internationally, particularly in Japan.

PRODUTTORI ASSOCIATI

Although Produttori Associati produces only about a dozen albums a year, it boasts an annual turnover of \$4 million, according to general manager Antonio Cassetta.

Working from a modest office in Milan with a staff of only five people, Cassetta is planning major international expansion in 1976 and has signed a deal through which Metronome in Switzerland will handle Produttori Associati produce for the whole of East and Western Europe, with the exception of the U.K. The company is also establishing an office in Los Angeles to service the U.S.A., Canada, South America, Australia and South Africa.

"We have been doing good business here for the last five years," says Cassetta, "and now we are going international."

Produttori Associati has a catalog of about 50 albums, each clocking up an average sale of 30,000. Product is pressed and distributed by Ricordi, which also administers the publishing.

Says Cassetta: "We don't depend on hits but on product of lasting good quality. Some of the Santo & Johnny records I made 15 years ago are still selling today."

Tape sales account for 50% of Cassetta's business and the company sells four cassettes to every one cartridge.

• Continued from page I-13

This gloomy situation has been further accented by the overall crisis in Italy, where a big inflation rate has been diminishing the expenditure capacity of the consumer over recent years—so that the consumer is more and more attracted by the cheapness of the illicit tapes.

Strangely enough, the few big companies who dominate the market—five or six in total—and responsible for 85% or more of the sales, have never been able to take action to find a solution for this dreadful loss of revenue for the industry.

Perhaps one main feature of this Italian idiosyncrasy is to be found in the hyper-individualistic drive of the people as a nationality, but one would have thought that, faced with such danger, the Italian music industry would have abandoned its cut-throat attitude for the benefit of all its members.

The same state of mind is responsible for a disorganized and anemic retail market, which produces very few genuinely expert dealers. Whereas in the rest of Europe the most modern methods have been used as far as distribution is concerned, Italy has made little progress in this respect over the past 20 years.

For instance, industry rack-jobbing set-ups, which are responsible elsewhere for a large share of the distribution, are practically non-existent in Italy, so that apart from main centers, it is difficult for the average consumer to become acquainted with the product available.

This basic lack of modernization has maintained a virtually stagnant situation in the industry, an industry which has failed to present a good image to the consumer in terms of its product.

In a country where the costs of production and distribution are very high, it therefore becomes a temptation to cut down the investment in the creative sectors of the industry. This explains why Italy, a country which supplied a lot of international product 10 to 15 years ago, has completely disappeared from the international music scene.

And one of the most negative factors of this development is due to the attitude of the State-owned RAI, which has a monopoly on broadcasting and television.

Its famous offices in Rome are known to be a battleground for political and personal ambitions, so giving room for a great deal of favoritism which has nothing to do with professional ethics. This leaves the door open for any abuses, allowing one or two record companies to have the lion's share of on-air exposure, and keeping the rest of the industry on what is a starvation diet.

Such practices, which eliminate the whole element of fair competition between companies, have also contributed to the loss of interest from viewers and listeners who just don't find enough variety or versatility in the product which is heavily air-played.

And, of course, the few acts promoted on radio or tv are artificially maintained by this promotional system.

In my opinion, there is in Italy a general lack of professional industrial patterns and a great many of the shortcomings of our music industry derive from this.

But the influence of more modern techniques of marketing have already penetrated other sectors of the Italian industry, and we hope the record business will turn out to be more sensitive to this more modern approach to its product.

It is likely that the whole record industry will prosper and thrive only when it is able to organize itself better and introduce more dynamism and professionalism.

Pirates Winning

• Continued from page I-7

"They are so easy to make clandestinely and the profit margin is so good that as soon as we shut down one distributor, another pops up.

"We put our stamp on all legitimate tapes, and we send inspectors to stores and street stalls. If we find illegal tapes, we notify the police to seize them and sometimes get warrants to search private homes.

"In the past year, in 180 operations, we seized more than 200,000 illegal tapes. But as soon as we raid and seize one batch, they are immediately replaced. If we could get some of the retailers to tell us their source of supply, we could close some of the distributors. But that almost never happens.

"And the fines are inadequate. The offenders should be sent to prison. We are pushing for new laws—but I don't need to tell you how slow a process that can be. And until we get new laws, there is a very distinct limit to what we can do."

Radio Revolution

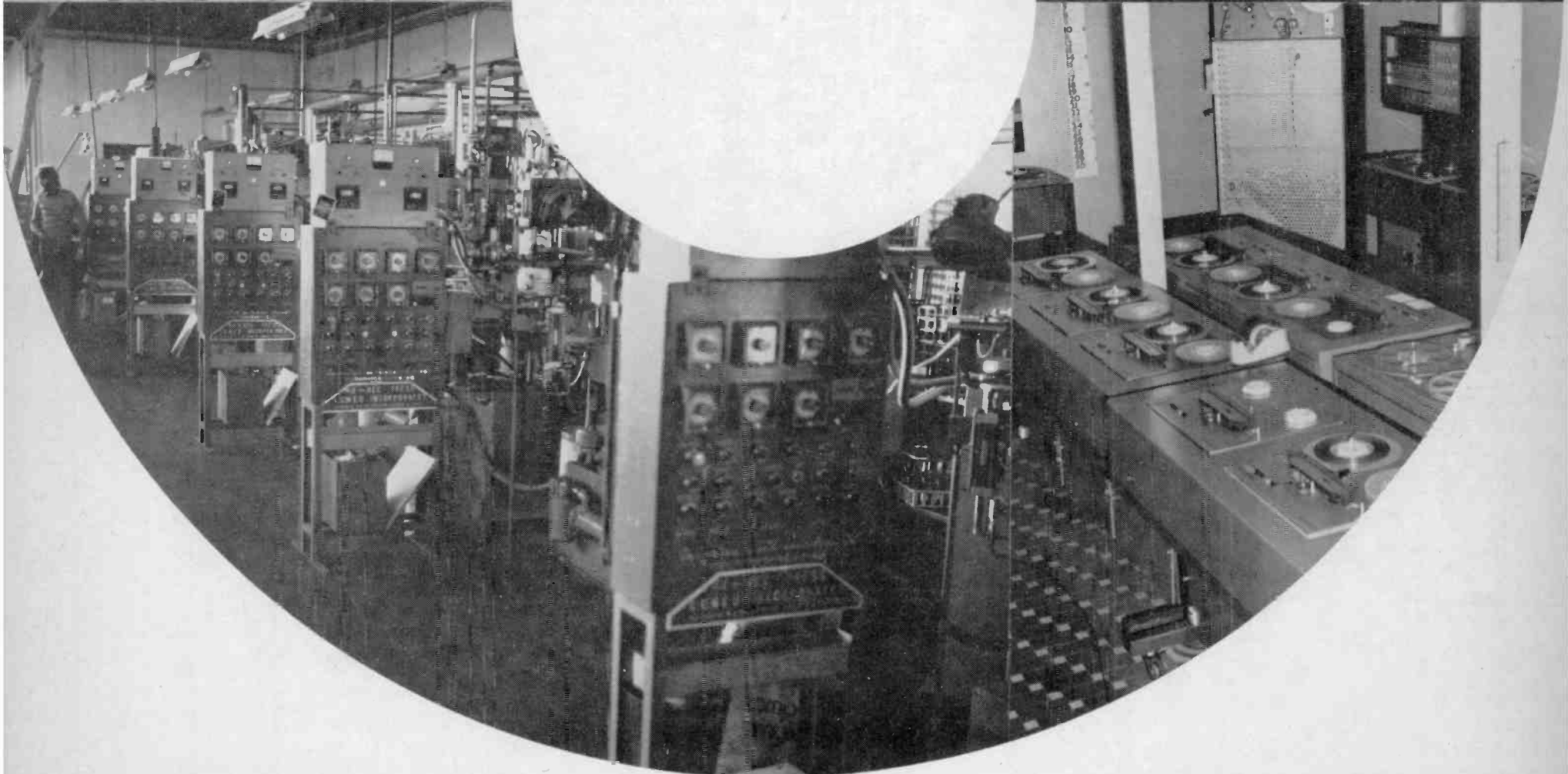
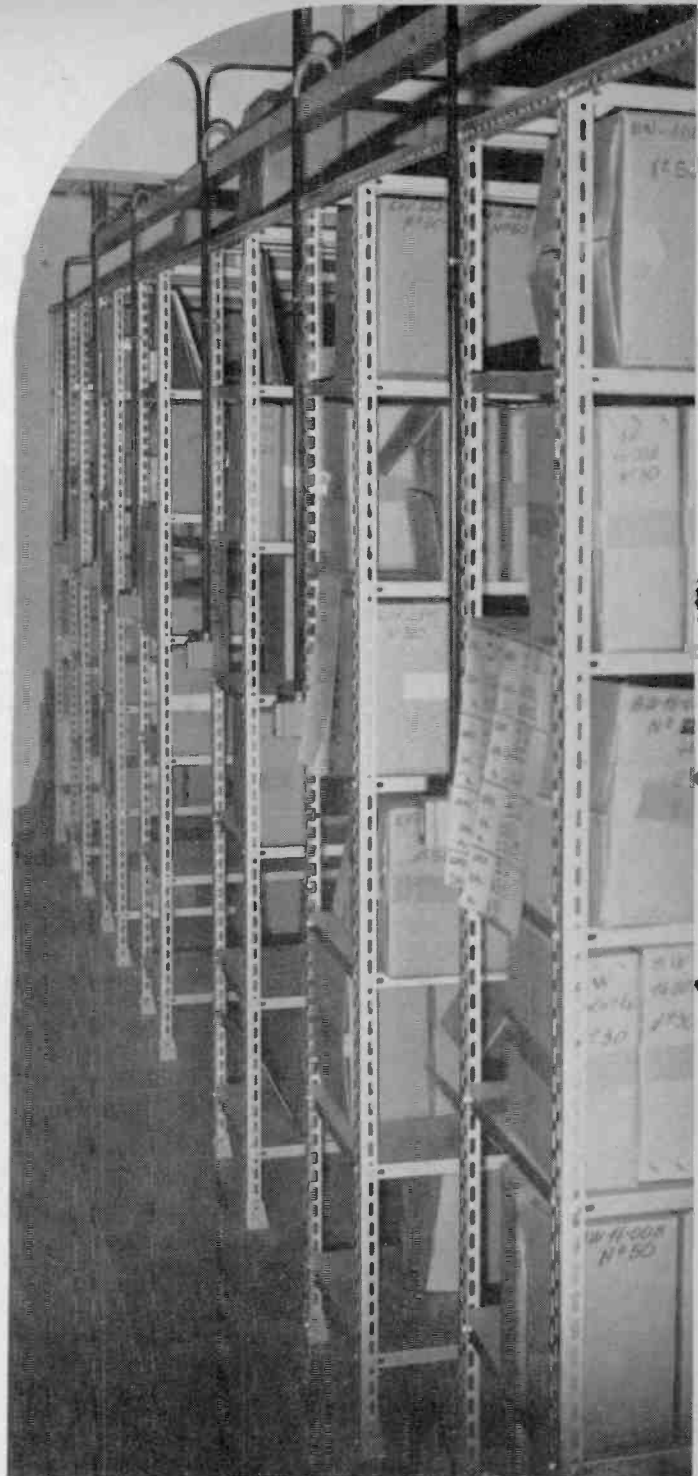
• Continued from page I-13

portunities to bring our product to the notice of the public."

RCA's managing director Giuseppe Ornato says it is certainly the intention of the industry to have the new stations pay both performing rights and neighboring rights "but we are not leaning on them too heavily as yet because they are providing important additional airplay."

The RAI pays neighboring rights to the record companies under the law of 1941 and the industry is currently seeking an increase in the rates. Currently the RAI is using about 12,000 hours of needletime a year—although it has an allocation of 14,000 hours.

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Nostalgia In Jazz On Wane

• Continued from page 22

New to the jazz field are such performers with chart LPs like: Stanley Clarke, Ronnie Laws, Gil Scott-Heron and Brian Jackson, David Sanborn, John Abercrombie—Dave Holland, Lenny White, Norman Connors, Ralph Towner and Jon Lucien.

Oldtimers, meaning musicians who have weathered the storms of

years of playing and hustling and working whatever gig opportunities have been available, and now have chart recognition include: Donald Byrd, Ramsey Lewis, Stanley Turrentine, Jim Hall, Quincy Jones, Les McCann, the late Cannonball Adderley, McCoy Tyner, Ron Carter, Gabor Szabo, Mel Lewis-Thad Jones, Dave Brubeck-Paul Desmond and the Crusaders, nee Jazz Crusaders.

For many of these players, listening to their producers or deciding themselves to aim their music at the pop audience rather than remaining within the confines of what has been an elite jazz fraternity, has turned their art into commercial art and has given them a broader canvas on which to create their fascinating images.

The beauty of jazz is its constantly changing nature, its passion for blending new elements and its people who are never content to stay put at any one artistic level.

Retailers may never listen to any of the jazz they sell, but the public motivated to buy jazz certainly does, all a&r men agree. And that means something fresh and new being created this week which will add new dimensions to the music when it's ready for the market next week or two months hence.

'76 Outlook Good

• Continued from page 21

sess our role as record makers and our contribution to the dissemination of the best our nation has produced.

"Although we're bound to see a good measure of commercial bandwagoning in this area, I feel that the artistic spotlight that is being focused on our heritage (some of it coming, interestingly, from abroad) will bring long range benefits, quite apart from the flurry of local activities.

"Noneusch's plans for 1976 reflect some of this thinking, as we continue our efforts to present fresh repertory and to maintain the highest quality standards, artistically and technically."

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Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 1/10/76

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
2	3	7	SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
3	5	6	LET IT SHINE/HE AIN'T HEAVY... HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
4	7	7	STAROUST Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
5	8	5	BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
6	1	8	TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP)
7	11	7	BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
8	15	5	STAR TREK Charles Randolph Green Sounde, Ranwood 1044 (Bruin, ASCAP)
9	9	9	I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
10	4	10	COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
11	6	10	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
12	17	5	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros., ASCAP)
13	12	8	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI)
14	14	11	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
15	13	10	FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
16	16	7	NOW THAT WE'RE IN LOVE Steve Lawrence, 20th Century 2246 (Brut, ASCAP)
17	22	8	PART TIME LOVE Gladys Knight & The Pips, Buddah 513 (Kipahulu, ASCAP)
18	19	7	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
19	25	4	CONVOY C.W. McCall, MGM 14839 (American Gramophone, SESAC)
20	10	12	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
21	24	5	I CAN SING, I CAN DANCE Cotton, Lloyd & Christian, 20th Century 2253 (Michael, ASCAP)
22	26	6	ONCE YOU HIT THE ROAD Dionne Warwick, Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
23	23	8	THE BIG PARADE Michael Allen, Slipped Disc 45288 (Elektra) (Don Kirshner, BMI)
24	31	4	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
25	28	3	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270. (Paul Simon, BMI)
26	32	5	EBB TIDE Love Sounds, Pye 71039 (Robbins, ASCAP)
27	33	3	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
28	36	4	TELL IT LIKE IT IS Andy Williams, Columbia 3-10263 (Conrad/Oltrap, BMI)
29	21	11	SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
30	20	11	OUR DAY WILL COME Frankie Valli, Private Stock 45043 (Almo/Shamler, ASCAP)
31	41	3	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
32	29	7	SOMEWHERE IN THE NIGHT Batdorf & Rodney, Arista 0159 (Irving/Rondor, BMI)
33	27	9	NIGHTS ON BROADWAY Bee Gees, RSO 515 (Atlantic) (Casserole, BMI)
34	37	3	CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
35	18	13	SKY HIGH Jigsaw, Chelsea 3022 (Duchess, BMI)
36	NEW ENTRY		DURHAM TOWN (The Leavin') Roger Whittaker, RCA 10447 (Arcola, BMI)
37	44	2	INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
38	43	5	YESTERDAY CAN'T HURT ME Evie Sands, Haven 7020 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
39	39	9	THOSE WERE THE DAYS Paul Delicato, Artists Of America 105 (Essex, BMI)
40	35	9	IN THE WINTER Janis Ian, Columbia 3-10228 (Mine/April, ASCAP)
41	49	2	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
42	42	4	THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers) David Geddes, Big Tree 16052 (Atlantic) (Tree, BMI)
43	48	2	ONE FINE DAY Julie, Tom Cat 10454 (RCA) (Screen Gems-Columbia, BMI)
44	50	2	OVER MY HEAD Fleetwood Mac, Reprise 1339 (Warner Bros.) (McFleet, BMI)
45	38	10	SUMMER PLACE '76 (The Theme From a "Summer Place") Percy Faith, Columbia 3-10233 (Warner Bros., ASCAP)
46	47	5	WOMAN TONIGHT America, Warner Bros. 8157 (Warner Bros., ASCAP)
47	NEW ENTRY		FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
48	NEW ENTRY		SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
49	NEW ENTRY		BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
50	NEW ENTRY		TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)

Jukebox Programming

Architect Sees Boxes On Way Out

By ANNE DUSTON

CHICAGO—The neighborhood bar will change radically over the next few years to become a community center offering entertainment options, and will eliminate the jukebox as a music source while moving into videocassettes, says Peter Florio, well-known area architect who specializes in tavern and restaurant design.

The movement to a club atmosphere, which Florio says is already happening, will provide the customer with a variety of entertainment features such as a lending library, game room, dance area, bar service, atrium area, all constructed in rehabilitated brownstones or townhouses in in-city locations.

Videocassettes of orchestras or groups will be projected around the dancing area, with the location owner responsible for upgrading his cassette selection.

Florio notes that almost 100% of the taverns he designs prefer cassette music now, either specifically to tie in with the decor, such as banjo music for an old-time theme, or 60-minute prerecorded pop music for dancing for the young crowd.

The bars of the future will be geared to appeal to special interest groups, with videocassettes of sporting events for sports fans, for example.

Florio is eyeing old deserted gas stations as locations for bars that would appeal to videocassette buffs, with booths equipped with playback equipment to show your own videocassettes.

"The jukebox doesn't offer enough entertainment, and the concept is changing to a sound plus sight idea, offering an evening out for as low as \$15."

Legalized gambling will become part of the new concept, Florio predicts, as fair trade laws on liquor disappear, and the liquor industry pushes in the next year for government supervised gambling in taverns across the country.

40 Years For Canadian Firm

ST. LAURENT, Quebec—From modest beginnings in 1935, Laniel, Canada, is celebrating its 40th year as one of the largest Canadian distributors of coin operated machinery.

Under the guidance of co-founders Edouardo Laniel, now chairman of the board, and Romeo Laniel, the firm has added subsidiaries Trans Canada Music Service, Inc. (1958), record music distributor; Wico Canada, Inc., (1965) for distribution of parts and accessories for coin operated phonographs, recreational devices and vending equipment; Laniel Cantines (1968) to provide cafeteria service and automatic food vending machines; and in 1974 it branched into distribution of Solex motor bikes and bicycles through Laniel & Chabot Sports Inc.

Recently expanded headquarters covering 45,000 square feet provide service area for 10 technicians and 35 service vehicles equipped with two-way radio systems. A showroom includes all models of equipment offered, including stereo and quad Rowe-Ami jukeboxes.

A new concentric logo has been designed to identify the parent firm.

Audio Magnetics: Bullish Year Seen

NEW YORK—In a move aimed at scotching rumors of trouble in the Audio Magnetics camp, Peter Hughes, the firm's chief operating officer, predicts bullish 1976 sales in both domestic and international markets.

Despite widespread reports of deep financial problems in the firm's retail blank tape operations, and the recent massive corporate shake-up that resulted in the elimination of key executives, Hughes insists that 1975 was one of the strongest sales years in the firm's history and that the prospects for this year are "exceptionally bright."

As part of the firm's heavy domestic promotional commitments, Audio will maintain a hospitality suite at Chicago's Conrad Hilton hotel during the upcoming CES. It will also exhibit at NAVA later this month, and is currently scheduling

exhibitions for other trade shows.

According to Hughes, the firm has also completed an extensive consumer research project—done for it by Market Facts—which will be applied to its market strategies during fiscal 1976.

Looking at the international market, Hughes states concerning Canada, "an anticipated steady growth of between 10 and 12%."

"In Europe, our organization is establishing and maintaining sales at record-breaking levels. Despite the unrest in Portugal, our plant near Lisbon has not lost a single day of production activity."

The Audio Magnetics executive says the situation in the Far East has been so encouraging "we have decided to establish a joint-venture operation in that area." The joint-venture facility is located in Hong Kong.

Tape Duplicator

Newest member of the growing Videotape Production Assn. is National Video Center, New York, whose key executives include president Bob Weisgerber, marketing vice president Alan Rogers and engineering vice president Phil Mancino.

A "One-To-One Video Instruction & Training Design Conference" is set for Feb. 23 at Temple Univ. Center City Campus, Philadelphia, coordinated by Bill Seibel, director of the school's Office of Television Services.

Participants include Siebel; Bob Craig, communications director, American Society for

Training & Development; Ken Winslow, associate director, Public Television Library; John Barwick, president of Berwick-Kranz and co-author of "The Complete Videocassette Users Guide"; and Dick Christian, Network for Continuing Medical Education.

Program will cover a peer examination of currently available self-paced videocassette materials, a series of topical presentations, video materials, distribution and marketing techniques, budgeting and design strategies.

Accommodations are limited, with a \$25 fee to cover costs. Inquiries can be directed to Bill Seibel or Kathie Barribeau at Annenberg Hall Suite 18, Temple Univ., Philadelphia 19122.

New Products



LOW MASS phono cartridges in a new top-of-the-line series by Audio Dynamics covers CD-4/stereo use with the Shibata stylus Super XLM MK-11, and stereo use with the XLM MK-11 (shown), and the VLM MK-11, both with elliptical styli. List: \$100.



MARKETING INNOVATION from TDK offer an "Add-n-Stack" decorative storage module free with the purchase of two SA C-90 cassettes. Cassettes and module are skin-wrapped with descriptive material on both products enclosed. List: \$9.58.



TAPE END warning light with audible beep tone is unique on Boman's BM 1332 slim in-dash stereo cassette player with AM/FM-stereo radio, for domestic and imported cars. List: \$119.95.

Rep Rap

Almo Electronics Corp., one of the largest East Coast distributors for consumer audio products and industrial electronics, and George Rosen Co., Inc., a major Baltimore-based distributor in the same fields, have agreed in principle for Almo to acquire all the issued and outstanding stock of the Rosen firm. Under the proposed plan, the Rosen Co. will operate as a wholly owned subsidiary of Almo.

Gordon Salganik will continue as president of Rosen, and will become a member of the Almo executive committee. In making the announcement, Almo president Eugene Chaiken notes that "this acquisition gives us immediate access to the very viable Baltimore-Washington market."

"Gordon and I plan to immediately add new products to the Rosen line which can be sold to the dealer service trade. In addition, we plan to expand our industrial sales division into the Baltimore-Washington area through the Rosen facility."

Devon Design Co., U.S. subsidiary of U.K.-based Fittall Products Ltd., tape accessory/display manufacturer, is building its national rep network, with 10 firms announced by Leonard Marshall, marketing development head:

Cali-West Inc., 11670 E. Washington Blvd., Sante Fe Springs, Calif. 90670, phone (213) 723-7340, 698-7629 local, for So. California;

Wall Cantor Co., 502 Trident Dr., Redwood City, Calif. 94065, phone (415) 592-60690, for No. California;

Salmon Sales, 1752 S.E. Hawthorne, Portland, Ore. 97214, phone (503) 232-2160, for Washington, Oregon;

Southwest Marketing, 2206 N. 23 St., Phoe-

(Continued on page 47)

Sansui Deck Is A Front-Loader

NEW YORK—Sansui Electronics has developed a front loading stereo cassette deck that allows cassettes to be inserted and locked into place with their slotted edges up.

The unit, with a price tag of \$360, is also said to incorporate a special device designed for holding the cassette in its vertical position, and preventing it from being incorrectly inserted in the machine.

The deck, model SC3000, has a high torque DC motor with electronically controlled tape speed. It is also equipped with resettable three-digit tape counter that is operable with or without memory rewind, and direct-change mode levers that facilitate the switching of modes without going to the stop control.

The unit is also equipped with a fully automatic stop and shutoff, and an equalizer amplifier. There is also a switching mechanism for chromium or regular tape.

Other features of the model SC3000 are VU level meters driven by a two-transistor amplifier, and a record/play tape head made of extra-hard permalloy.

Robins Head Cleaner/Demagnetizer Combo

NEW YORK—Robins Industries Corp. is bowing a new cordless cassette tape-head demagnetizer and cleaner at suggested \$6.50 list, according to Frank Glassman, distributor sales manager, consumer products division.

While a non-abrasive head-cleaning tape polishes and cleanses the head, a rotating permanent circular magnet, driven by the cleaning tape produces a magnetic field that demagnetizes the tape head. Special feature is a keeper-shield (patent pending) that gradually moves between the magnet and head, insuring that the magnetic field decays slowly and completely to zero.

Dealer Demo 'Q' Disks

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

QS Matrix Quadraphonic

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

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

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

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

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

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

SD Matrix 4-Channel

Classical—Opening of "America" from "D.W. Griffith's Film Music/Lee Erwin," theater organ, Angel, S-36092.

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

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

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

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

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

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

CD-4 Discrete 4-Channel

Pop—"Only Yesterday" from "Horizon," The Carpenters, A&M, QU-54530.

Jazz—"Thoroughbred" from "Svengali," Gil Evans, Atlantic, QD-1643.

Rock—"In Memory Of Elizabeth Road" from "At Fillmore East," The Allman Brothers, Capricorn, CX4-1031.

Folk—"Children And All That Jazz" from "Diamonds & Rust," Joan Baez, A&M, QU-54527.

MOR—Title cut from "Killing Me Softly," Roberta Flack, Atlantic, QD-7271.

Classical—Opening from "Bach: Brandenburg Concerto No. 5," Deutsche Bachsolisten Chamber Orchestra, JVC, CD4K-7503E.

Earlier Dealer Demo "Q" Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20, Oct. 18, Nov. 29, Dec. 20, 1975.

Scott Develops Its First Floor Speaker In 7 Years

NEW YORK—H.H. Scott has developed its first floor-model speaker system in seven years, thereby radically moving away from its recent trend to bookshelf-type models.

According to Scott officials, the unit, the PRO 100, is the first in a family of units in the PRO Series, with emphasis on frequency response, sensitivity and impedance.

The PRO 100 features a 15-inch high compliance acoustic suspension woofer with aluminum voice coil and crossover at 700 Hz. There are also two 4½-inch cone midranges, and two 1-inch dome tweeters.

One midrange/tweeter pair faces downward and the other upward to provide what Scott engineers call constant power response throughout the listening area.

Power handling capability of the PRO 100 is 125 watts of program material, with minimum amplifier power recommended at 25 watts per channel. A special fuse protects the woofer in the event of overdrive.

For user convenience, the unit is equipped with three position level controls for both midranges and tweeters, as well as a three-position

control to set the balance between the forward facing and upward facing drivers.

The new PRO Series will be sold through existing Scott dealers and will be previewed at the upcoming Winter C.E. Show.

Uher Distributing 4-Page Newsletter

NEW YORK—Uher of America has begun distributing a four-page bimonthly newsletter, designated UAI Today to its dealers across the country in an effort to give them "a uniform picture of what's happening in the hi fi industry," according to Uher president George Rose.

Uher is also making a six-page booklet on record care available to users of Lenco turntables and Lencoclean record cleaning systems, which the firm also distributes.

The first issue of UAI Today reports on reactions to the recent German hi fi show, offers background information on new products, and profiles Saul Mineroff, a New York tape specialist and long-time Uher dealer.



TAPE

By BOB KIRSCH

Two of the more significant trends to hit the blank tape business in the past year—and two trends that seem likely to continue strongly during this year—are the moves of several leading manufacturers into a strong position in the accessory field and the mass media-style advertising blitzes used by at least three companies.

There is a bit of irony in the entire situation, particularly when one realizes that it was only several years ago that blank tape itself was considered an accessory and only five years ago when a blank tape ad was not to be seen on television or heard on radio.

With major manufacturers moving their product lines into mass merchandising outlets, discount houses, drug stores and virtually every type of retail outlet with any relation to tape or with heavy traffic, the '70s have become an age of tape. Prices have dropped, quality has improved and the battle to attract consumers to a given line has become as hard fought as any other Madison Ave.-styled campaign.

True, the hi fi specialty shop and the independent retailer are still important strongholds for tape. Yet with tape, both cassette and 8-track, becoming a major mass item, the logical step for the manufacturer is to attempt to reach the mass consumer.

Another fact of life that is at least being brought into the open now is that consumers do indeed buy blank tape to record music. Certainly there are those who use tape to record lectures, send "letters," conduct interviews and so on. But the fact remains that young people record music off the radio or from a friend's album or from any other available source.

While the industry seemed intent on denying the use that so many people put their tape to several years ago, there is today an open recognition of that market and a strong push to capture it. While recording may not be endorsed, it is certainly not denied.

Manufacturers gear their spots for the 18 to 35 age group, and find sports events, specials and contemporary music shows. Even the names, such as "The Music Tape From Capitol," seem to indicate the manufacturer knows exactly what

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AUDIO

By RADCLIFFE JOE

Consumers around the country have been unanimous in their acclaim of the demise of fair trade laws. To a man they see it as one of the best things that has happened in a year that saw continuing inflation and recession, New York teeters on the brink of fiscal collapse, and a general economic malaise that even now continues to lurk everywhere.

Particularly exuberant over the final collapse of the price maintenance structures, have been hi fi buffs who have long seen themselves as victims of a manufacturer/distributor/dealer conspiracy to maintain artificial prices which were, more often than not, well beyond the means of the man with a modest income.

For the consumer, there is good reason for the jubilation. The demise of fair trade has seen prices on fair traded items topple from 10 to 40% below original manufacturer suggested retail. It has also seen a staggering upsurge in transshipping and trans-receiving, and the near total erosion of so-called selective distribution, which was in itself a subtle form of price maintenance.

To add more worms to the already teeming can, the Federal Trade Commission (FTC) has told manufacturers, distributors and retailers, that they must compete, stressing that trans-

(Continued on page 34)

VIDEO

By EARL PAIGE & STEPHEN TRAIMAN

Projection tv is becoming more and more a music industry-related medium in two ways, says Earl "Madman" Muntz here, and one of his distributors in Vancouver, Total Entertainment, Ltd. There's a home market and a professional disco-concert market.

How it will eventually inter-weave has been projected from those who see the home market evolving to lower-priced projection systems, very likely tying in with video recordings, both tape and disk.

In other words, the home viewer, not being satisfied with broadcast fare, will hunger for tv programming he or she has been exposed to at concerts and in discos.

Programming is the key, and this is echoed over and over by people such as John Findlater of MCA Disco-Vision, partnered with Philips in an optical vidisk entry.

Already Muntz Home Theater Television in suburban Van Nuys is offering a total package that puts the consumer into doing his or her own programming. The package for \$4,995 includes the Muntz projection tv, a JVC 6100 ¾-inch U-Matic videocassette recorder/player with twin tv tuner (watch one channel/record another) and a Muntz brand color video camera that separately sells for \$1,495 without zoom and electronic view finder.

Turning to the professional applications, Ralph Martin, sales manager, Total Entertainment, sees this market emerging in a screen size quite larger than what now leading projection systems offer, that is, Advent, Sony or Muntz. He likes to talk of 8 by 10-foot and even 15 by 20-foot sizes, utilizing the Image Magnification color projector.

The Image Magnification system will feed from a tv set, the tv tuner or something like the JVC 6100, and a live color camera. For discos and any other professional application, the audio comes right out of the JVC unit as well and can plug into the amplifier and go through the amplifier chain.

What Total Entertainment wants to do is provide disco packages of audio/vision, taping 12-18 act hour-long programs of various disco shows, 50% current chart disco prod-

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OUTLOOK '76

CB Or Not CB?

CB or not to CB? That's the question car stereo suppliers have been wriggling with between this CES and last.

In the previous year, autosound manufacturers literally had a windfall placed right into their marketing laps—the incredible juggernaut of Citizen's Band radio.

In addition to many firms adding CB units to their line, autosound executives were faced with an added consideration—whether or not to marry CB to tape and/or radio—or else keep the configurations separate.

The CB/tape units have a limited market, are too cumbersome and too high-priced say one camp. In addition, if one mode is in need of repair, the consumer is left without the other.

On the other hand, in the words of Metro Sound's Syd Jurin, "the CB/tape units are the ultimate."

The controversy is further compounded by the necessity of opening up new networks of distribution.

While a number of firms, including Panasonic, Craig,

(Continued on page 36)

More D.C. 'Heat'

By MILDRED HALL

When the President signed the bill to outlaw state fair trade laws on Dec. 13, he sounded a government theme that had gathered momentum throughout the year: End all forms of price maintenance, and benefit consumers by restoring competition in the marketplace.

He said: "When this new legislation takes effect 90 days from now, retailers will again be able to set prices on a more competitive basis thereby enabling consumers in all 50 states to shop for the best products at the lowest possible prices." Stereo components and television sets headed the list of products fair traded, in the White House fact sheet.

With one third of the Senate and all of the House facing election campaigns this year, this theme will be sung loud to consumer-voter constituents. Government action to hold down any forms of price dictatorship will continue in 1976.

Agencies and their spokesmen have already sounded

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Multi-Market Dealer Survey Sees Bullish '76

Key Retailers Look For Better Year

Philadelphia

If the economy continues to make dents in the recession, as has been indicated since early November, 1976 should do more than make up for the lulls during early 1975 for the audio and record retailers. This was the optimism expressed by both Jay Goldman, head of Jay's Audio Radio, and by James Cephas, who heads up the two-store operation of King James Sound Centers.

The biggest boom in the car radio field came the last quarter of '75 with a marked pick-up in automobile sales. And if the pace continues, as the audio industry expects, Goldman feels that sales for his own firm will soar even higher this year. A pioneer in the field, Jay's is probably the largest area dealer in car radio and stereo units, speakers and components, handling both sales and service.

"What is highly significant," says Goldman, "is the fact that the customers seem to know as much about the sound equipment as the manufacturers. Most of the people coming in know exactly what kind of sound they want. And since we carry vir-

(Continued on page 36)

Bay Area

Retailers contacted in the San Francisco Bay Area reported with one exception that business in 1975 was up over 1974, generally in the neighborhood of 20%, and they are optimistic in their outlook for the coming year.

These retailers either do not carry quad or indicate that customers are not interested and that sales are slack. Also, despite acknowledging the boom in citizen's band, these retailers either do not carry CB or are going to get into it at a moderate pace.

Bert Levine at Cal Hi-Fi, which has six stores located throughout the Bay Area, says Cal's business was up 25-30% over last year and that "Kenwood was a very strong line and McIntosh also developed very well for us. Quad sales were very modest and though we do not have citizen's band yet we're considering it. Mainly for next year we expect to be strengthening our position in the higher end."

Levine anticipates "a flurry of consumer activity because of the end of fair trade, particularly from audiophiles who might be buying

now but who are waiting until January to see what the end of FT brings."

Cal's foreseeable commitment to the higher end of product lines bears out a prediction made by Drew Wallen of Sound Systems in San Francisco, a shop that sells quality gear for "the gourmet ear," as their ads have it.

"I see customers willing to invest more money in stereo," says Wallen, "and becoming more sophisticated in their quality demands. People are

(Continued on page 36)

Minneapolis/St. Paul

Volume was up at least 15% for Twin Cities dealers in 1975 and those into their 1976 fiscal year report volume up 35% already and earnings doing even better.

"Traffic is better than it's ever been these last three months," reports Al Kempf of Audio King, where 1975 volume went up 20%. "They're not shopping price, they're looking at quality: the decision is 'to buy or not to buy.' I think that, increasingly, in 1976, the decision will be: buy."

Dick Schulze, whose Sound of Music stores had a 26% increase in 1975 over 1974, pointed out that earnings were "suppressed somewhat by the additional expense of stimulating the market in 1975's economy." He thinks 1976 will reflect a much stronger earnings achievement—the first month of Sound of Music's fiscal year tallied a whopping 150% earnings increase over last year. "We're forecasting a 30% volume increase, over-all for 1976," he says.

Dayton's stores were ahead 15% for the year. "This month (Decem-

ber) especially indicates a tremendous upturn for 1976," said Dieter Pape.

Strong trends in 1975? "Cassette is getting stronger," says Kempf. "Especially in auto units. Two-channel in every price configuration is strong," says Schulze. "Most action is in the \$400 to \$1,000 system. We sold a lot of high-end individual items—people going from moderate to good speaker systems. Tape recorders were excellent in the \$200 to \$400 bracket. But our most surprising trend was the activity in manual play turntables in the \$100 to \$180 range. They outsold the high-priced automatic 3 to 1. Pioneer, Philips and Sony have stimulated the marketplace; the effect has been the most surprising statistic of the year."

Dayton's saw hi fi as a very strong category in 1975. "We've added CB, which should be very good for us in 1976," says Pape. "Car stereo expanded greatly during 1975. We have new fixturing and expect to triple or quadruple our car stereo volume."

Weak spots during the year?

(Continued on page 39)

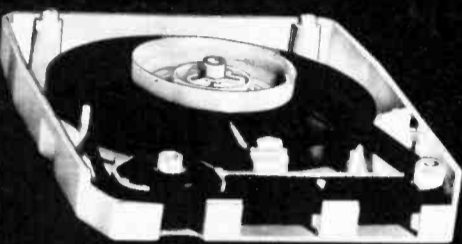
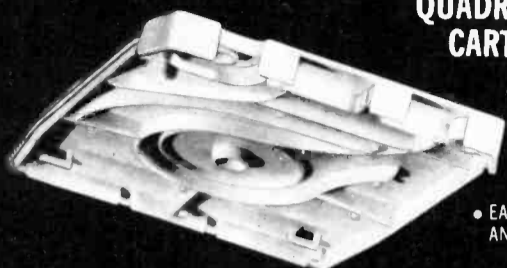
CREDITS

This special survey was coordinated by Stephen Traiman, Tape/Audio/Video Editor, with reports from Maurie Orodener, Philadelphia; Irene Clepper, Minneapolis/St. Paul; Martin Hintz, Milwaukee, Wis.; Ken Fitzgerald, Portland, Ore./Seattle; Joanne Oliver, Cincinnati/Columbus, Ohio; Sara Lane, South Florida; Jack McDonough, Bay Area.

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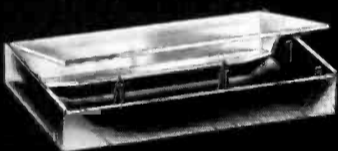
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Winter CES

Fair Trade Repeal Shakes Market

• Continued from page 33

shippers—the bane of an industry fighting for price stability—were legitimate business people who have the right to sell what they bought.

Long before the demise of fair trade, and its present chaotic aftermath, fair trade advocates were predicting that its passing would open up a Pandora's Box that would have far-reaching adverse repercussions on the entire hi fi industry.

Earlier this year, in a desperate bid to stem the tide of events, Bernie Mitchell, president of U.S. Pioneer Electronics, and one of the staunchest fair trade supporters in the country, was warning all who would listen that if fair trade was ended, price-cutting by large chains and discount houses would bankrupt exclusive dealers who must personally promote their products, and educate and advise customers.

At the time Mitchell also warned of possible foreclosure of small dealers, and "an exploitation by mass discounters of the quality service of the exclusive dealer."

The Pioneer executive was prophetic when he said, "A healthy and orderly marketing and distribution system, backed by a competitive but stable price structure, is the least costly way to move goods to the market."

Although the anticipated avalanche of bankruptcies by small, independent dealers has not yet materialized, it is a fact that many are already teetering on the brink of financial collapse.

Within recent months, the chaotic backlash of outlawed price stabilization practices has affected every established marketing procedure, weakening the once-unassailable franchising system, making a mockery of exclusivity, and generally befuddling and exasperating all those involved in the establishment of a so-called orderly marketing and distributed system.

The uncontrolled growth of the "new" marketing strategies recently forced Jerry Joseph, president of the Society of Audio Consultants (SAC), to caution dealers that trying to sell the industry on price alone could do irreparable damage.

In a desperate bid to stem the tide, the SAC executive urged his members to stop competing with the discounters, and return to selling quality, service and warranty advantages.

Joseph reminded his members that they were more than just discounters or mail order houses, and urged them to sell a package that included not only equipment, but warranty protection, reliability and service.

"Education," says Joseph, "is an important weapon against price cutting, and if the dealer and his staff are enlightened, they could easily win the confidence of the customer, and eradicate the threat of the discounter."

Everyone involved admits that, to some extent, Joseph's words make sense, and under normal circumstances would be well worth pursuing. But in the present climate of a discounting and transshipping epidemic, the values go out the door, and it becomes a case of survival of the fittest.

Troubled manufacturers confess that they are stymied for a solution to the problem. They had anticipated some price-cutting following the end of fair trade, but most had theorized that the practice would be short-lived, and some measure of stability would soon re-

turn to the market. So far they have been proved wrong.

They had also argued that transshipping, and transreceiving, lucrative, though illegal, business practices during the era of fair-trade, would fade into oblivion with the end of price fixing. Here, again, the theory has been disproved.

While there is no longer any need to, or profit in, the transshipment of such once-sacrosanct fair-traded lines as TEAC, Pioneer, Panasonic, Fisher, Marantz and others, the spotlight of attention has now been turned to the so-called limited distribution products. Into this category comes lines like Sansui, Yamaha, Advent, Nakamichi and JBL, among others.

That limited distribution products provide a fertile soil on which transshippers and transreceivers alike flourish, is due, in no small measure, to the fact that it is a subtle form of price fixing.

Advocates defend the practice by claiming that (a) the line is either in limited manufacture, and production is not geared to mass distribution, or (b) they are desirous of protecting their distributors and retailers, and are trying to avoid having the line footballed from pillar to post.

Although no open warfare has yet been waged by the FTC against manufacturers advocating limited distribution, the Commission is known to frown on the practice. Consequently there is a kind of benign indulgence on their part toward transshippers and dealers who get around the limited distribution policy by transshipping and transreceiving.

In the complex world of audio marketing and merchandising, transshipping is said to undercut manufacturer profits by up to \$50 million a year.

On the grand scale, transshipping flourishes in areas where distributors and/or dealers, for one reason or another, are deprived of access to certain "hot" lines.

Not to be left out of the business, they would have the professional

transshipper supply them with the "forbidden" lines, and thereby establish themselves as viable competitors in all areas of the lucrative hi fi market.

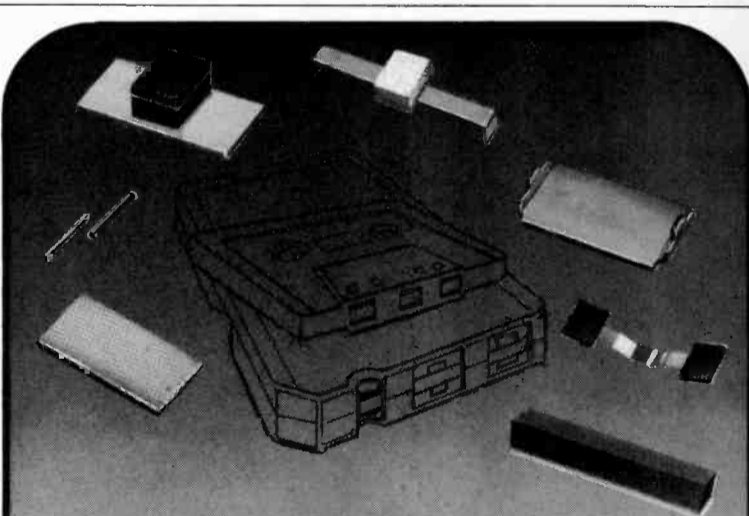
On a more subtle level, the small dealer, having a customer in his shop looking for a specific piece of equipment and not wanting to lose the sale, would guarantee delivery of the "unavailable at this time" product. He would then buy it from a "legitimate" dealer, and re-sell it to the customer at little or no profit. In doing this, the non-franchised dealer makes little or no money, but maintains a semblance of customer credibility in a market that is becoming increasingly competitive.

In the middle of this peculiar version of the hi fi industry's game of musical chairs, are the price cutters. These giant chains of discounters, mass merchandisers and catalog houses have the outlets and the financing to buy in bulk for the best possible prices, and pass part of the savings on to the customer.

To the hi fi buff with a modest budget, looking for a reasonably decent system that does not cost him an arm and a leg, the price-cutters are a godsend in this post fair trade era. To the small dealer, struggling to stay afloat in the midst of a skyrocketing economy, the price-cutter is his Achilles heel.

So far no credible answers to the incredible questions of post fair trade problems have been forthcoming. The frustrated dealers are looking to the manufacturers for answers. The hard-pressed manufacturers are looking to the FTC and other legislative bodies, and so far the FTC has either been adopting a hands-off policy, or complaining that in the wake of fiscal budget cuts they're unable to satisfactorily investigate the various ramifications of the problems.

Hopefully 1976 will see the stabilizing of the market predicted by Mitchell and other manufacturers. If not, some manufacturers are already predicting that the hi fi industry could go into a tailspin from which it would take years to recover.



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Sony Betamax, Projection TV In Home Mart

• Continued from page 33

uct, 30% new acts and 20% recent oldie disco product.

"Eventually the labels will see this as one of the most dynamic and new areas of talent exposure," says Martin, adding that in preparing a demo tape of an act a video portion is not that much more to talk about doing. Total Entertainment can come from 16mm, 3/4 U-Matic tape or any video-film medium.

Concert applications can be essentially the use of live cameras to provide "two" or more stages in a huge concert setting, i.e., people further to the rear will see the stage show blown up.

The firm is providing a total disco rental package that includes programming, installation and service from crews situated in key markets in North America and that can travel anywhere "in a day," says Martin.

Meanwhile, Muntz says he has added 36,000 more square feet of manufacturing space and can go from a 960-set-a-month rate to 4,000 a month, and can now add more dealers.

The home projection tv market, therefore, continues to grow at perhaps the befuddlement of many who are watching as more and more companies jump into manufacturing units, and those in it now plan further new products and expansion.

For Sony, the chips are on both the Betamax 1/2-inch home videotape system and its own KP-4000 large-screen color tv projection system. Mort Fink, in charge of U.S. marketing for the new effort, emphasizes that the home vidtape is not competing with the eventual vidisk systems, but rather is complementary.

The \$2,295 console unit that went on sale last fall complete with 19-inch color tv and tuner/timer for off/air recording while watching another channel, "is just the starting gun for a more complete line," Fink notes.

Admitting that in Japan the stand-alone Betamax deck which went on sale there at about \$780 (U.S.) is doing as well or better than the console unit, he anticipates an improved deck for the U.S. market by mid-1976. It would likely incorporate a tuner/timer for similar off/air taping advantages, connectable to any tv receiver, and probably would be in \$1,900 range.

After initial introductions in New York, Chicago, Los Angeles and San Francisco "where we are over budget in unit sales," he notes, the Betamax LV-1900 will move over the next four to six weeks into Cleveland, Detroit, Dallas, Miami, Atlanta, Philadelphia, Washington, Seattle and San Diego.

"We're very encouraged by feedback from both our retailers and initial buyers," Fink reports, "and it seems to be moving relatively better on the West Coast than in the New York area. The theme 'see what you want when you want' is catching on, and we expect some added prerecorded programs available as well."

At present only Time-Life Multimedia has made available some of its top 3/4-inch U-Matic programs in 1/2-inch Betamax, including the Dick Cavett speed-reading series, with four programs now and 15 soon to be added. A major feature film supplier will soon announce Betamax availability, Fink says, with other major producers of vidtape programming taking a close look at the growing market.

Sony also is supplying Betamax blank cassettes at suggested \$15.95 for a 60-minute-plus or \$11.95 for a 30-minute-plus, about half the cost

of comparable 3/4 U-Matic blanks. To pack enough tape time on such a cassette at that price, Sony had to sacrifice something—in this case a limitation to mono playback. But Fink confirms the technology exists

for stereo or quad Betamax cassettes in the future, once the market is ready.

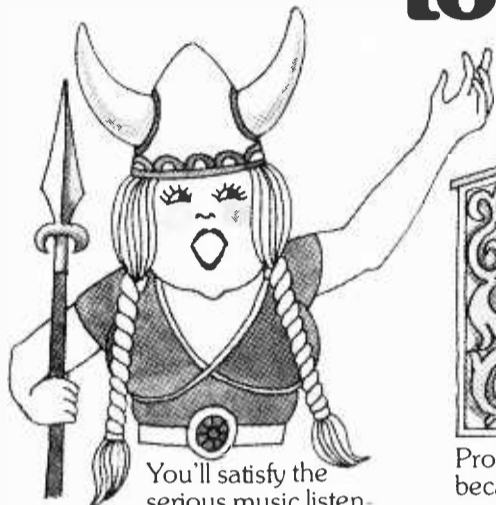
By comparison, he admits the Sony KP-4000 projection unit at \$2,500 isn't doing quite as well as

Betamax. Sony is satisfied, he says, as the company can't quite supply the demand due to the fine furniture cabinet, "but there is more competition, particularly the Muntz unit, for all practical purposes, until Advent

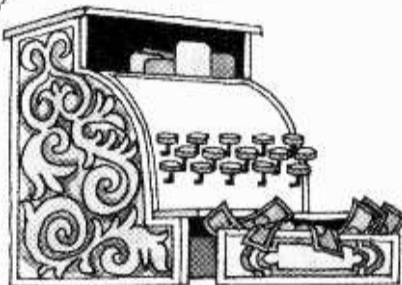
comes out with its lower price model."

At Advent, the VideoBeam large-screen projection tv system that launched the "home" market, has
(Continued on page 44)

A dozen sound reasons to carry Maxell.

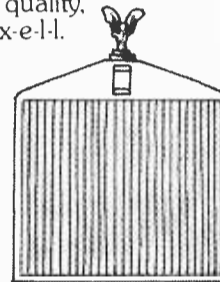


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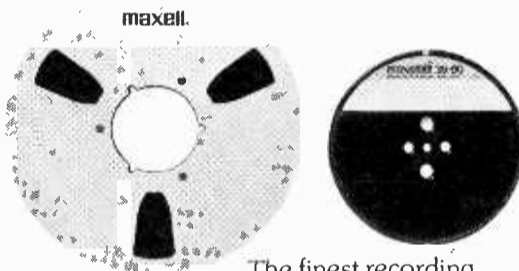


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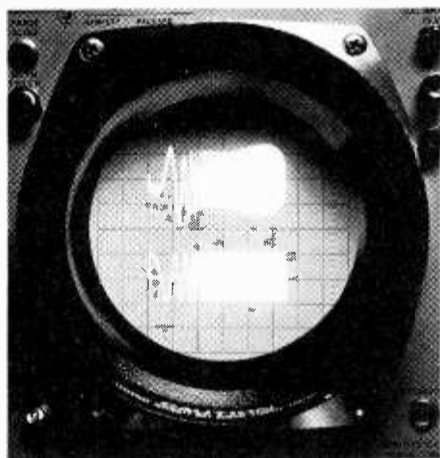


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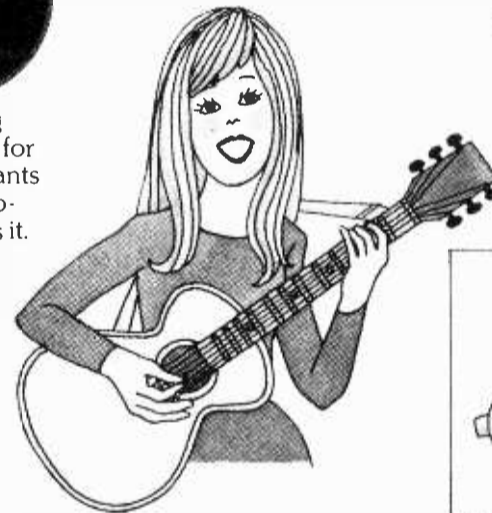


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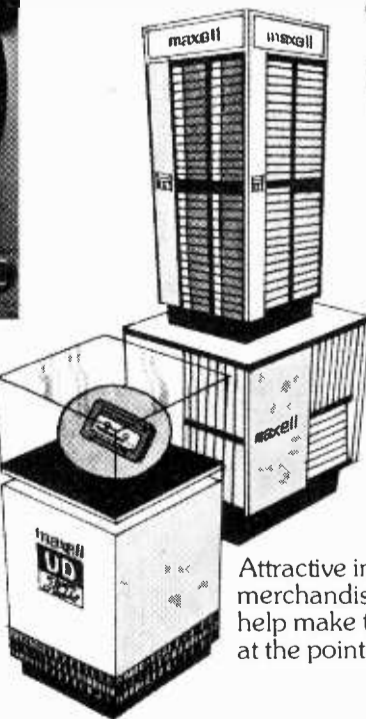
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Car Stereo: CB Or Not To CB

• Continued from page 33

Boman, J.I.L., Xtal, Clarion, Audiovox, Kraco and Automatic Radio have added or will soon market CB units, CB/tape and/or radio units as well as CB converters and accessories, not everyone is sure which is the right way to go. To date, J.I.L. and Xtal are the only firms actively marketing CB/tape units with any degree of success.

What should emerge at the booths and suites of the Hilton and other hotels is a clear definition of what stage manufacturer and retail thinking is at. More separate CB units as

well as CB/radio and/or tape units should be forthcoming as firms move to cover each market.

Meanwhile, apart from the CB hooplah, autosound may well indeed be on the threshold of its most successful year.

The outlook from Detroit is much brighter of late and from all recent indications the industry can look to some definite trends. CB has also created much "car excitement."

In-dash configurations appear making the greatest leaps and there should be an added emphasis here in 1976, and 1975 saw in-dash product account for roughly 35 to 40% of

sales. That figure is expected to jump as high as 50% by the end of the bicentennial year, according to some industry estimates/projections.

Cassettes, which gained a great deal of strength last year with as much as 25% of the action, expected to net another 10 percentage points. Next year, according to industry seers, 8-track will slip slightly, down to about 70% of the action from this year's projected 80%. That doesn't mean that mode is becoming less popular. The pie is expanding at both ends but cassettes are just becoming that much more popular. The cassette vogue can be linked directly to the increased sales of home cassette decks.

The new year is also calling for about 6.5 million unit sales overall, accounting for as much as \$650 million in dollar volume.

For 1975, totals are estimated at about 6 million units representing \$550 million.

The additionally important car stereo speaker market may also account for \$130 million in sales for 1975, with unit sales close to five million. In 1976, close to 5.5 million unit sales may account for \$140 to \$150 million in dollar volume.

Another trend that should emerge at CES is the added emphasis on high end product. Manufacturers are continually looking to improving electronics and adding more features for price. It's generally acknowledged that autosound has become more hi fi oriented and manufacturers are consciously marketing it that way. Last CES a number of suppliers introduced car stereo amplifiers and power boosters for increased wattage and have been pushing wattage in their spec sheets and ads.

Another trend, seemingly, is towards a greater proliferation of the mini-cassette player for compact and foreign automobiles—a booming market within a market.

Both the after market and the custom market are growing and manufacturers are taking direct aim at both to increase total sales.

About the only negative aspect suppliers have to deal with are shortages. CB crystals are in short supply and many units are on allocation. There's some dearth of in-dash product and speaker magnets. To the extent that those hurdles are jumped will determine now successful a year the industry will have.

Manufacturer highlights and introductions will include:

- Panasonic will be showcasing a new under-dash 8-track FM stereo player, hi fi (15 watts) model CQ-1851, as well as model CR-BC1717, an in-dash 23-channel transceiver with push button AM stereo radio.

In addition, there will be four new radios with adjustable shafts aimed at the custom market. There will also be four new models of speakers, both high-efficiency and wedge type as well as the CJ155 Sound Charger booster for audio output. Other CB and/or tape units are still a CES or two away.

Pioneer is scheduling a press conference the week of the Show with a probable announcement/introduction of a new home stereo compact line. While the firm may have a prototype of a new car stereo unit, officials for the company say they will emphasize the current line, including the "tilt-up" series. Pioneer is an advocate of autosound power amplification and has recently introduced model AD304, a 20 watt RMS per channel amplifier that can be used with conventional 2-channel or discrete four channel car stereo. If the

(Continued on page 46)

Survey Sees Bullish '76

Philadelphia

• Continued from page 33

tually all the lines and do our own installations, we can give the customer the kind of sound he is looking for. They want to duplicate in the car the kind of sound they get in their homes, and with the sophisticated equipment and speakers and components available today, the customer can generally get what he wants in stereo and tape sounds."

Also making the new year look bright is the fact that the unit prices are higher. Considering that they are paying a top dollar for their cars, "they want the top of the line where sound is concerned." Goldman also points out that more and more, the installations are customized jobs.

For his King James Sound Centers, Cephas credits the rash of hit record albums since early November for the marked upswing in store sales. "And if the manufacturers will continue to provide a steady stream of new product by the hit-makers, sales can only climb higher and higher in 1976," Cephas says.

Sales were sluggish for most of last year until November "when things started to happen." With the racks at his stores stacked with so many new issues by the favorites, a sort of contagious buying spree was created. The albums became hit sellers at a faster rate and the customers bought more. "Give them the product they want by the artists they want and things can only get better."

Cephas also notes that the tape business is also blossoming forward. Sales of 8-tracks have picked up considerably, with blank tapes becoming a major sales factor. He also observes that during the holiday season, cassettes have become a popular gift item and should carry on that way for plus sales.

Product is the key for the new year's prosperity, especially since that has been a marked improvement in the economy. While more of the same will mean more sales for the King James Sound Centers, Cephas is still looking for a plus to come from quad. Cephas is one of

the few retailers here who still holds out high hopes for quad and awaits the day when product will meet the demand.

Cephas says he gets calls for quad and is able to sell everything he has in the racks. "The real problem is that the record manufacturers do not put out enough product in quad to give the market a chance to take hold and develop," Cephas said. "If they put out more quad in 1976, we will sell more. It's difficult to create a demand for anything if you don't have the merchandise to satisfy the demand. That's the state we find quad music in today, and we only hope that this year the manufacturers will recognize the fact that there is a profit margin here that can be cultivated."

Bay Area

• Continued from page 33

stepping away from mass merchandising and putting more money into home entertainment. I think that trend is all over the industry. Cal Hi-Fi's ads now are pushing systems in the \$1000-\$1200 range. Pacific Stereo is putting high-end display rooms into some of its stores."

Sound Systems, which concentrates on quality equipment (although, says Wallen, "we're beginning to change from the extremely high end to upper-middle range equipment"), with most systems sold in the \$600-\$3000 range, had an extremely good 1975, up 50% over 1974. Wallen says he cannot compute accurately how much of the rise was due to purely economic conditions because the store moved at the end of 1974 from Mill Valley to a very favorable location in populous San Francisco.

Sound Systems is doing "very well" with Accuphase and also Bang-Olafsen. "Bang-Olafsen," says Wallen, "is going to take off in 1975. It's got the right sound in the right price range."

Wallen says the end of fair trade will cause no problems for him "but will be the kiss of death for a lot of" (Continued on page 39)

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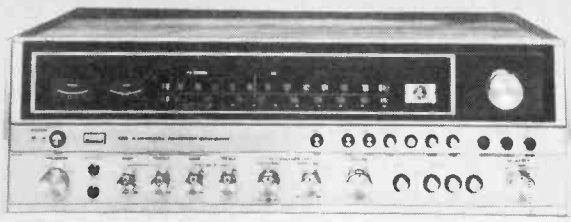
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Among "best buys" in 4-channel receivers have been, from left, the Sansui QRX-6001, Technics by Panasonic SA-7300X and Pioneer QX-646, either solo or in systems.

4-Channel Discounts Real Boost For Industry

By STEPHEN TRAIMAN

For the typical audio buff who's been looking to get into 4-channel but has been scared off by the high prices of even a midrange system, the closeouts that began last summer and still continue in many areas of the country have been a real blessing in disguise—both the consumer and the quad industry benefit.

The availability of top quadraphonic systems from such major industry suppliers, as Pioneer, Sansui, Technics and Panasonic, Harman-Kardon, JVC, Fisher and others has actually been a major boost for 4-channel, getting far more hardware into the hands of consumers, at lower (and far more realistic) prices.

But even if prospects are not convinced about the viability of quad, and the added investment of two more speakers, the enhancement value of a quad receiver for their stereo library should be an equally compelling reason to "take the plunge."

Alert dealers sell the premise: With the cost of a "good" quad receiver now equivalent to a similar quality stereo unit, it makes sense to

invest now and add another pair of speakers when convinced 4-channel is "here to stay."

The growth of 4-channel FM broadcasting—or "quadcasting"—is another reason, retailers emphasize to seriously consider a bargain investment. By year-end more than 70 QS and 55 SQ matrix encoder-equipped stations were quadcasting up to 24 hours a day of enhanced stereo and the growing quad software library.

The future is even brighter, with the promise of discrete FM quad on the horizon, if and when the Federal Communications Commission digests the voluminous report on five competing systems compiled by the National Quadraphonic Radio Committee.

Kenwood already has demonstrated a prototype discrete quad FM tuner capable of receiving and decoding four of the five proposed systems—General Electric, RCA, Zenith and Quadracast Systems, Inc. (QSI)—with only Nippon/Columbia beyond its universal decoder circuit. And Motorola, one of the leading

suppliers of original equipment car stereo to Detroit, already has a discrete FM radio "ready to go" if and when FCC clearance comes.

In addition to the stereo enhancement circuitry that is particularly good in the QS mode, although all quad software is technically "stereo-compatible" and playable on any system, the easy copout of "not enough 4-channel titles" doesn't ring nearly as true any more.

With more than 1,000 quad LP titles available in the U.S. in all three configurations, and even more Q-8 cartridge selections, there is a growing amount of top product in all varieties of music. As more of the major labels are moving closer to simultaneous release of quad and stereo product, the chance of consumer ripoffs lessens. Dealers are alerted to upcoming 4-channel/stereo releases and can pass the information on to their regular quad customers.

In the pop area, commitment of top chart artists like Chicago on Columbia and Tony Orlando & Dawn on Elektra to quad, and the first RCA Quadradisks expected from John Denver and David Bowie, are breakthroughs of real import.

And what a difference a year makes in 4-channel availability of top chart albums, despite the fact that many top artists are still hold-outs. In recent weeks more than 25 percent of the 200 albums listed on Billboard's Top LPs & Tapes chart are also released in quad disks and/or Q-8 tape—double the total of a year ago.

On the classical scene, both Columbia Masterworks in SQ and RCA Red Seal in CD-4 are committed to solid growth in 4-channel releases, already evidenced by works of virtually every major composer and orchestra. Import EMI product, with all orchestral works released in single inventory SQ by Angel (Capitol) here since last September, also is greatly expanding the classical quad library.

The hardware copout of "why buy quad now before one system is chosen as the standard" doesn't really hold water either. Not when the savings are measured in hundreds of dollars and especially when the deals available bring the take-home price down to less than half the original "suggested list" tag on either a receiver or an entire system.

The industry shakeout has seen the total number of available quad units decrease considerably—from 302 to 242 by one industry count at the time of the last Summer CES in Chicago. But the total of three-way systems offering SQ and QS matrix and CD-4 discrete playback is up from 30 to at least 40, and many of these are available at solid discounts.

Included in the list of three-way receivers are at least seven of the top 11 quad buys rated in last June's Consumer Reports—the Sansui QRX6001, Kenwood KR8840, JVC 4VR5446X and 5456X, Technics SA8500X and 8100X, and the Harman-Kardon 900+. And both the Lafayette LR5000 and 3000 have

plug-in CD-4 demodulators available.

Both the men who sell them and the men who make them—including such prime quad proponents as Barry Goody of Sam Goody, Mort Gieberman of Lafayette, Jeff Berkowitz of Panasonic (Technics) and Jack Muroi of Sansui—agree that the closeouts have been keeping quad alive much of the last year.

Couple this with the downward pressure on pricing that has accompanied the virtual abandonment of fair trade resale price maintenance in most areas of the country by major hi fi manufacturers, and in turn the retailers, and you have another reason for the growth of quad bargains.

Among the "best buys" was a "Quadraphonic Rally" by U.S. Pioneer, featuring its QX-646 2/4-channel AM/FM/FM stereo receiver with built-in CD-4 demodulator, half-logic SQ and QS circuitry; four Project 60 speakers and a PL-10 manual turntable with a PCQ-1 CD-4 cartridge. The receiver was advertised with a continuous power out-

put of 9 watts per channel minimum RMS at 8 ohms load from 40 Hz to 20 kHz, and the package was discounted as much as one-third off the "original separate purchase" total of nearly \$1,000. Sam Goody's even tossed in a bonus of any 3 quad records at suggested \$24 list.

More recently, New York's Stereo Warehouse chain offered the same package, substituting a Garrard 42M automatic changer and Shure cartridge, for \$499. The QX-646 alone was available at half its original \$499.95 list, and the step-up QX-747, formerly \$649.95, was a bargain \$379.

Harman-Kardon has had two big sellers among the solid buys in many market areas. The 900+ receiver with power output of 33 watts per channel minimum RMS has been advertised as much as \$350 off its original \$750 suggested list. And the 800+ with power output of 22 watts RMS has been 50 percent of its former \$600 original fair trade tag.

As part of several system offers, the HK 800+ with built-in CD-4

(Continued on page 44)

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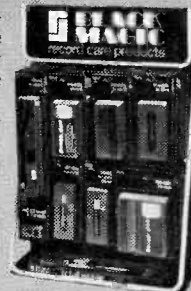


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Multi-Market Dealer Survey Sees Bullish '76

• Continued from page 36

independent dealers. In San Francisco 10 hi-fi dealers have gone under in the last eight years, because they tried to sell the same products as the big boys like Pacific Stereo and couldn't compete. The ending of fair trade will probably aggravate that."

Wallen made a closing comment about his store's avoidance of mass media ads which have not worked for them. "Yellow page ads work much better for us. Our approach is to get the people in the store and then work on them, because they're so filled with misinformation."

Dick Schram, marketing manager at one of the "big boys" Pacific Stereo (45 stores in California, 20 more in the Midwest), says that PS business was "substantially better than 1974. It was an especially good performance in light of a difficult year." Schram declined to specify which manufacturers did best: "That's a delicate area for us, but the companies that did their homework and prepared their market did best." As a result of inactivity in quad some areas of PS stores formerly used for quad display are being converted to other merchandise. Schram expects 1976 to be a very strong year and says "Our product mix is not going to change that much. We're not specifically seeking fast entry into CB or videodiscs."

Schram says the end of fair trade and the new warranty act will not affect his business and "the new warranty act won't affect us because of our immense investment in providing service over and above usual warranties anyway."

Dolores Ward at Columbia Music in downtown San Francisco says that sales there are down "considerably, about 20%" with neither quad nor CB doing well. "Of course we hope to do better the coming year," she says, and expects that the ending of fair trade "will help us considerably."

Minneapolis/St. Paul

• Continued from page 33

Quad, it was agreed, was virtually dead. For most, this was no surprise. Reel to reel is also on the decline. Schulze says his stores sold fewer music systems in the under-\$400 range in 1975: "The first-time buyers, who typically spend between \$100 and \$200, stayed out of the market to a great extent."

Predictions for 1976: Cassette will become stronger; so will CB. More action in both the low-end and high-end categories. (More first-time buyers will enter the market and, with more discretionary income, people will, as they always have, buy more esoteric components.)

Some supply problems have been reported. But the effect of fair trade elimination and the new warranty law were shrugged off. All the dealers agreed that they did not feel any price pressure, even though several major suppliers had gone off fair trade several months ago. As for warranties, their customers tended to rely on them for warranty assurance anyway.

As Pape sums up, "We back our products 100%, whether the manufacturer does or not. Customers buy, relying on the Dayton name." The other dealers say much the same thing, noting that the store name and reputation are what the customer depends upon.

Milwaukee

Audio retailers here aren't turning a lot of handsprings over their 1975

business ledgers but most admit that it has been a pretty good year—at least equal to that of 1974 or with perhaps a slight increase. An autumn softening in sales was noted by several dealers who predicted, how-

ever, that the year would end on a strong note, equalizing the balance sheets.

While unit sales were fairly stable, dollar volume was slightly higher for many, due primarily to increased

sale of high end specialty equipment and systems. "People are receptive to the difference between good and great sound. Even if there is a dramatic price hike between them, many persons are willing to buy the

better system," says Ken Joy, of TEAM Electronics' Northwest store, a franchised outlet of the Minnesota-based firm.

"The consumer gets more knowl- (Continued on page 41)

It's all in your hands now.

These essential music-making tools let you get in, around, and behind your music. One part, one track at a time. Then when all the elements are the best they can be, you blend them together and generate the finished product. A process that involves your innermost sensitivities and perceptions. A personal statement.

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Blank Tape a 'Star' On TV, Expands Accessories

• Continued from page 33

the tape is being purchased for. And remember that Capitol Magnetics is a subsidiary of Capitol Records.

What is ahead in 1976 as far as advertising campaigns are concerned?

Jack Ricci at Capitol Tapes points out that the empty man color animation spot launched by the firm over a year ago, showing a man becoming full as his life is filled with music, will continue.

"This is most definitely a continuing program," Ricci explains. "and we will be running heavy national spots as well as local television. In the middle of this month we move into cities such as New York, Los Angeles, Chicago, Philadelphia, San Francisco, Washington, Dallas, St. Louis and Atlanta. These nine markets will receive a four-week saturation, the third such saturation we have handled during our fiscal year.

"We will be sticking primarily with tv because we feel we have an unusual story to tell. Our theme, 'Music Is The Color In Your Life,' will remain the same. We also have some new things planned in the merchandising area, such as a premium offer to the consumer involving a Kodak camera."

Memorex, the pioneer in high powered tv advertising, will most

certainly continue its programs, according to the firm's Ted Cutler.

"We are getting set to run what we feel is the best and strongest tv campaign we've come up with yet," Cutler says. "Ella Fitzgerald will again play a central role, though there will be some new angles. The strategy, however, remains the same."

Ads will run on major sporting events as well as other selected shows, and Cutler reiterates that the concept will remain the same. "We don't like to change our strategy every six months," he says, "and we really haven't changed the concept of quality since we started our commercials. We want to appeal to the 18 to 35 age group, and we want to let that group know that they can rely on us. We also like to feel that we appeal to the dealer as well as the consumer."

At BASF, Gerry Berberian points out that the firm will continue the tv blitz it launched in the last quarter of 1975.

"We will probably have an even higher frequency of ads," he says, "and we have an ongoing commitment for this type of program for the entire year. We're busy working on a network package now, and we will be on the 'Rock Concert' shows as well as on prime sports events and various specials. All the ads will be

supported by large print campaigns, in hi fi magazines, sports magazines and other publications.

"Our target market," he continues, "is the 18 to 35 age group, and the reaction from the trade to date has been extremely positive. I also feel the program has been a success, if you judge success by product moving off the shelf. There is movement, but we can't totally evaluate the program yet since it's been going steadily only three months. Still, we've opened up many new storefronts and we feel it's a solid program for the tape category. We think that when the trade buys BASF, we are spending more on a per dollar basis to back up our product with advertising than anyone else."

At Ampex, Shad Helmstetter says the firm is considering, based on key market testing done on the East Coast last fall, an expansion of tv, radio and print media around the country. The initial program focused on Baltimore, New York and Boston.

"The program did well for us," Helmstetter says, "and within the first part of the year we will be in Los Angeles and other major markets."

And at the 3M Co., Bill Madden points out that the firm is going into tv during the coming year.

"We will not aim our campaign at a market quite as broad as those who tune in the football games," he explains. "Rather, we hope to concentrate on the demographics of the people who are truly buying the product. I'm speaking of going on shows such as 'Saturday Night' on tv or the 'King Biscuit Flower Hour' on syndicated radio. We want to zero in on the proper demographics. We feel the dealers already know us, but the ultimate consumer may not be as well acquainted with us as we would like. We want that group. We think we've done our homework in media research and we think we are set to zero in on that consumer."

The accessory market also seems to be a booming one, thanks in part to the success showed by the 3M Co. during the past year.

Accessories have always been a part of the tape business, but as mentioned earlier it was only until fairly recently that tape itself was treated as an accessory, and accessories for the accessory, so to speak, were handled primarily by specialist companies.

The turning point was probably the Consumer Electronics Show in June 1972, when blank tape manufacturers dominated the show with lavish booths and the only real excitement in product lines. Since that time, most major manufacturers have brought new lines and ideas to the shows, and have become focal points.

While most leading firms have been involved in the accessory market to an extent, it has been until recently almost an afterthought kind of market, with firms turning out head cleaners and the like simply to have an accessory line. Certain manufacturers, of course, such as Audio Magnetics, have always been in accessories. Now, however, it seems to be the way to go in tape.

At 3M, Bill Madden points out that it is necessary to have quality accessories as well as tape, adding that his line goes to mass merchants, hi fi dealers, camera store and record shops.

"We've really always been in the market," Madden says, "but initially it was just with the obvious items. Now we've expanded to head cleaners for cassette and 8-track and our distributors are handling the product. There is also what we call an access group within our division,

which involves itself not only in retail sales but in professional and commercial audio accessories, as well as specialized accessories for duplicators and other tape manufacturers.

"The entire retail market is broader than it used to be," Madden continues, "so there is greater need for accessories. Approximately 44% of the homes in this country now have a tape recorder of some kind. We are currently field testing several new accessory products, and these will be shown later in the year. The market, however, has proved an excellent one."

At Ampex, Helmstetter explains that the firm is exploring the accessory market a bit more, and is looking to develop and manufacture its own accessories rather than simply purchasing them and adding the brand name.

"I'm talking about items such as head cleaners, demagnetizers and stackettes," he continues, "and we are planning to get only into tape accessories, not records."

Capitol Tapes is considering an expansion program of its accessory line, but nothing is really expected for at least the next six months.

At Memorex, Cutler points out the company bowed five accessories in September and he feels the firm now

has a full complement. "There may be a few more coming in the future," he adds, "but we think we are safely into the volume accessory market now. Compared to our initial expectations in the market, it's been a bonanza. It's again a quality strategy. If we can get the Memorex name as meaning quality over to consumers, then we will do as well in accessories as in tape."

BASF will continue to offer accessories, feeling the brand name helps in the mass market, and will also add some new packaging and increase its lines as the market grows.

Maxell is another of the major blank tape manufacturers looking to the accessory field, and already is committed to an accessory line, probably to be bowed for the Summer CES in June, according to Paul Miller, assistant marketing manager.

The company is looking at a number of items in the tape accessory field, both as a result of dealer demand and for the profit potential. It definitely will be a Maxell-branded line, Miller says, and will be available to all dealers.

A big Maxell UDXI consumer promotion kicks off for two months Feb. 1, to give the first quarter of 1976 a boost. Not only will customers save about 20% on the normal

(Continued on page 47)

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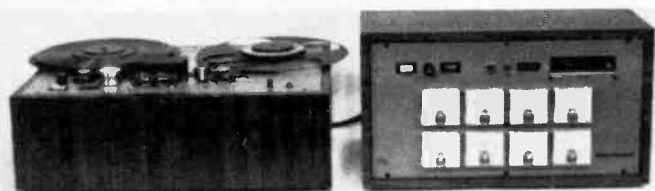
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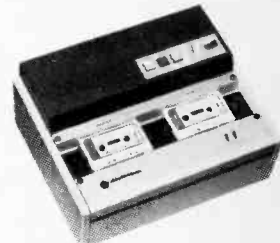
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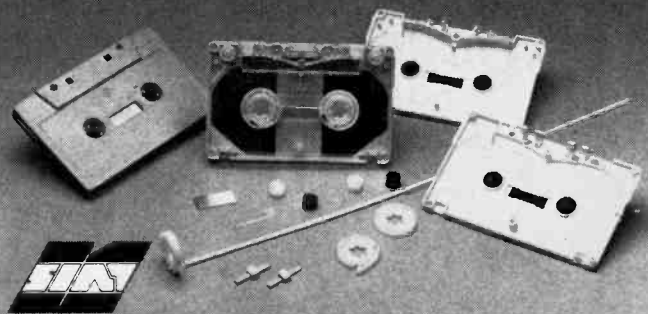
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Multi-Market Dealer Survey Sees Bullish '76

• Continued from page 39

edgeable every day, he is becoming aware of top sound and wants it," says Bob Wack of **Wacks Custom Stereo Systems**. He cites sales in such items as Audio Reserch pre-amplifier SP3A-1, the Sound Craftsman equalizer and pre-amp and the Phase Linear pre-amp.

"People are buying with their ears instead of their eyes like a few years ago," says Mark Pillat, manager of the **Sound Stage** outlet in the Bay Shore Shopping Center. "Where before they wanted 'supername' brand equipment, they are now looking closer at specifications, trying to get the absolute most for their money."

While high end equipment seems to be catching on, quad appears to be continuing its downhill slide. Only Milwaukee's two **Sound Stage** stores indicated they would be pushing those systems much. "It's mostly getting people to experience quad in the proper demonstration," says Norm Jones of **Sound Stage** in West Allis, a city suburb. "They say, 'I've heard it before and it didn't sound like this.'" Jones reports. "We have the software available and advertise that," says Pillat. "There are few places in this city that are taking 4-channel seriously, but you can't ignore it," he says.

Interest in CB and auto systems is varied from retailer to retailer. "We're not into those things, we want to maintain our image of home audio specialists. Kind of 110 volt electronics," says Wack. But CB has been consistently good for **Joy of TEAM**, who has been handling the units for about 14 years.

The same is true of record departments attached to the stores. Those who carry software report a boom. "We're going after the discount houses," asserts Pillat, stating that his record sales were up 50% over last year.

Joseph Flanner Sr. of **Flanner & Hafsoos Music House** would like to see the end of the fair trade problem. "It's like a Damocles sword. The sooner it comes to an end the better," he says.

Wack would like to see the end of government controls on freight charges. "Let that be an open commodity," he says.

The dealers chanced a gaze into their 1976 crystal balls, predicting a continued suffering of the better reel to reel recording systems because of increased cassette sales (Flanner); more buying of the "monstrous" amplifiers and better speakers (Pillat); strong in-dash cassette sales for auto systems (Jones); a move to higher end equipment (Wack), and a continued "bust" with quad (Joy).

Holiday sales are about the same as last year. Dealers say there is no longer the extreme year-end peak as seen in past years, which was due mostly to sales of lower priced equipment.

Seattle

Stereo retailers in the area are greeting the new year with greater confidence than most of them would have thought possible as recently as six months ago. Much of this optimism stems from a healthy spurt in sales activity that built up steam in early fall and gained momentum as the holiday merchandising season approached.

The year just past started off well, but sales activity began to slow down in the spring and continued to sputter along haphazardly through the summer months, reports Doug Armstrong, president and general manager of **Stereo Northwest** which maintains two retail outlets in the

area—one at Northgate, the other in the University district.

"Things began to hum in October and by November the merchandising picture was great," Armstrong says. Despite the spring and summer

slow-down, **Stereo Northwest** nevertheless did well in 1975, racking up a 32% increase over the previous year. Armstrong expects the acceleration to continue well into, if not for all of 1976.

Holiday sales were gratifying, too, at **Camera & Sound Hut**, also with two outlets—one downtown, the other out University way. Sten Stokes, one of the owners of the firm, admits to unrestrained optimism

concerning prospects for the coming year. Sansui has been one of the best merchandising performers at the Hut and cassette sales have been taking over the volume parade. Me-

(Continued on page 42)

If people can't buy Memorex from you, they'll buy it from someone else.

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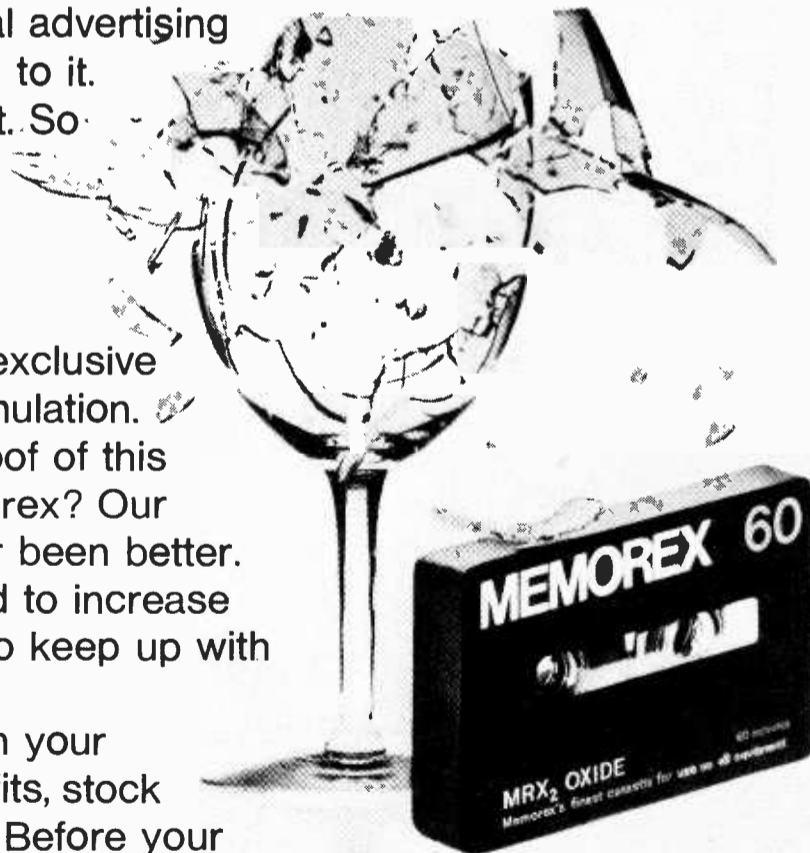
They've tried it. So they know

Memorex offers excellent sound reproduction ...

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What's the proof of this interest in Memorex? Our sales have never been better. In fact, we've had to increase production just to keep up with the demand.

So to get in on your share of the profits, stock up on Memorex. Before your customers stock up on Memorex somewhere else.



MEMOREX Recording Tape.
Is it live, or is it Memorex?

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Multi-Market Dealer Survey Sees Bullish '76

• Continued from page 41

dium priced systems (those in the \$500 to \$700 range), Stokes says, are doing exceptionally well sales-wise and help account for the store's 27% increase over the past year.

One of Seattle's major mass merchandisers, **Doces Home Furnishing Stores** (with four retail outlets in the metro trading area), has sold a hefty volume of hi fi equipment and software over the past decade and has seen its stereo sales jump some 25% in the past 12 months. Jeff Stone, buyer for the chain, says that prospects for 1976 look good with customers evincing greater sophistication in selection and showing a tendency to upgrade their standards on both hardware and software.

Not many Seattle dealers are very far into Citizens Band, as yet. But most are intrigued and intend to get their feet wet. There's widespread consumer awareness of CB and his

stores are feeling the demand, Armstrong reports. "We aren't selling it currently but we're considering it very strongly," he says. Camera & Sound Hut has just gotten into CB and finds demand heavy, especially from mail order customers. The Hut is heavy in mail order, approximately 25% of its business coming from this source. Doces, however, don't expect to get into CB. "It just doesn't seem to fit our type of merchandising," Stone says. The 8-track record feature in compacts sparks enthusiasm in some outlets, a hohum in others.

All dealers are agreed that quad has proved to be the biggest dud of 1975. The Hut is moving some Sansui quad but that, Stokes says, is because of the promotion given it by the manufacturer. If others were to do likewise, he states, quad might become a viable item. Best selling lines at the Hut are Sansui, Hitachi,

Panasonic and Craig; Pioneer, Yamaha and Electrophonic are the leaders at Stereo Northwest; while Zenith and Magnavox dominate at the Doces outlets.

Congress has probably done a disservice to the consumer over the long haul by passage of the new warranty act, Armstrong at Stereo Northwest believes. He sees that same thing happening as in autos and television, a cutting back of guarantees by the manufacturer.

Most dealers agree that the end of fair trade will mean a narrowing of the margins and more "leading" in merchandising. "We're going to have to live with it," Stokes says, "and that means we'll have to sharpen our pencils and become a little smarter." He sees the new warranty act as making it a little harder for the old dealer practice of exchanging across the counter to make the customer happy. Jeff Stone at Doces, however, sees little change in prospect.

Cincinnati

Harry Biddle, co-owner of **Sight in Sound**, is emphatic when he says that "... 1975 is considerably better in both unit sales and dollar volume."

On a more cautious note, Biddle reports, "There was no major increase in profit margins. In other words, we realized leaner profits."

The Sight in Sound exec is frank in noting that, while high-end products were good, low-end merchandise bombed. Biddle reports middle-priced speakers and stereo systems

moved well, while car stereos "exploded!"

Looking ahead, Biddle says, "1976 should show some increases. We should attack '76 a little bit harder than last year," adding that his "crystal ball" reveals reel-to-reel, cassettes, CB's and car stereos will be popular consumer items in the new year.

"Also, the upgrading of systems should, in my opinion, stimulate next year's business," he feels.

Referring to repeal of fair trade, he claims the aggressive dealer now will be able to go after the business—if he wants it. "Before, the act was stifling to business, but now, things are very competitive," Biddle finds. "Absence of fair trade laws will help the independent shops a lot in 1976."

South Florida

It's been a good year in South Florida for home electronic merchants. All report sales are up over last year's figures and all are optimistic about the forthcoming year.

Paul Luskin, owner of three Luskin stores in Dade and Broward counties, believes 1976 will be a banner year. "Election years are always good; the entire economy goes up," he explains. Luskin's handles top quality units, and contrary to many quad dealers, claims that quad is doing very well. Overall sales, in general, have been so good in his two-month-old Fort Lauderdale store that he is planning an expansion right after the new year.

Depending on who you talk to

quad is either "doing well" (like Luskin), "not bad" or "dead."

At **J. Byrons**, a mini-department store with 26 Florida outlets, quad is literally doing nothing. Explains electronics buyer Marty Goodman, "Most quad buyers don't come to a department store to purchase quad. Our average customer is not concerned with four speakers; he's happy to get good sound from stereo. Our stereo sales and volume are up dollar-wise, even with a slightly higher price tag."

Gil Speilberg, owner of two **Tapesville** locations, says quad isn't doing badly in his stores. "It's kind of flattened out. But it's the same old story with the software people saying they'll put more product out when hard goods grow and vice versa. It's like which came first the chicken or the egg. This year, several firms took all quad out of the cars and homes, and this could be an indication of something going sour in the industry."

Despite the questionable quad, sales have been brisk in other areas—stereos, 8-track tape decks: Components in general have been very good in this area, with 8-track out-selling cassettes with a ratio sometimes as high as four to one.

"We do very well with component stereos and Panasonic and Juliette AM/FM radios and clock radios, which constitute the bulk of our sales," says Goodman. Pre-holiday sales were much better than expected.

In fact, Goodman claims J. Byrons could have done more business if a shortage in budget-priced ster-

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Winter CES

eos hadn't existed. "I think manufacturers, distributors and importers better take a look at next year because we expect more sales—especially around Christmas—and we didn't have enough merchandise this year."

Speilberg echoes Goodman's sentiments. "All consumer electronics are hard to get," he claims. "Usually we order on a month-to-month basis; we're already projected into March."

The CB radio craze which has swept the country has come into its own in Florida. Boaters in this waterway area have always used them, now car owners are buying them faster than merchants can stock them. Even those formerly hesitant to stock them, fearing CB's a gimmicky item, have jumped on the CB bandwagon and the supply can't meet the demand.

To all consumer electronic dealers, 1976 looks good. "The entire sound business is good," says Speilberg "from hard goods, auto equipment, soft goods... it looks like a very promising year ahead."

Speilberg takes an ambivalent look at the fair trade act. As a small businessman he hopes the big chains don't put pressure on him. He somewhat hesitantly says that it could save buyers a few dollars. "But people haven't been adhering to the Act for several years now. I just hope it doesn't have a devastating effect on both the purchaser and the merchant."

Portland, Ore.

Despite the fact that a depressed regional economy still hovers above the 10% unemployment mark, stereo deals in the greater Portland marketing area fared well generally in 1975 and are looking for continued growth in 1976.

Phil Blank's **Sound Cellars** (two stores in Portland and one in Yakima, Wash.) enjoyed probably the healthiest hi fi growth in the area, about 50% in all stores. Fred Blank, general manager, attributes the business incline to the fact that the firm, though an old name in the region, is "semi-new" in hi fi equipment and has saturated its marketing area with hard-sell newspaper promotions on a regular weekly basis. Holiday business wasn't too bad, but "nothing to shout about," Blank reports. He predicts a continuation of the 1975 growth pattern over the coming year.

Stereo Unlimited has registered a 22% increase in unit sales and a hike of about 18% in dollar volume over 1974. A big factor in the growth pattern was a hefty spurt—almost 300%—in both cassette and 8-track in-dash care stereo sales, reports Jack Hart, president and general manager.

McLain's (formerly Mac's Hi-Fi), a regional chain with four stores in Oregon, has maintained an even tempo throughout the year, showing neither gain nor loss. "The past year was our year for planning and reorganization; 1976 is our year of growth," says Ron McLain, owner of the firm. McLain says there will be at least six new outlets opened in 1976, two of them projected for their debut within the next sixty days. Invasion of the Seattle area is still high on McLain's battle plan priorities, but he isn't saying, yet, whether or not opening of the new northern front is part of his 1976 timetable.

Cohn Bros. Furniture Co., a mass merchandiser doing a hefty share of the region's stereo business, reports a "slight" increase in sales over the previous year. Richard Cohn, vice-president and manager of the stereo department, is optimistic about the prospects for 1976. "We're expanding lines, not cutting back," he says.

Enthusiasm is the word for it when Portland dealers discuss the potentials of Citizens Band. Most, however, are wary of what they consider current instabilities. Fred Blank says his firm is staying out of CB for the time being, hoping that mot of the boat-rockers will be weeded out over the next six to twelve months and that, as a consequence, the market will steady itself. McLain, too, isn't now in CB, but is getting ready to make the dive. He agrees with Richard Cohn that consumer demand is growing rapidly and that the market is promising. Cohn expects to see prices come down as production is stepped up. At the present time, he says, it's very hard to keep CB in stock.

A big plus factor in one phase of current stereo sales, says Hart at **Stereo Unlimited**, is a greater discrimination being exercised by new car buyers. They now order their autos stripped and shop around for in-dash installations, he notes. Hart's major lines are Craig, Pioneer, Jet Electronics, and Bowman.

Fred Blank is pleased with the popularity of his Sherwood hi fi line and points out that consumer emphasis over the past year has been on manual turntables. McLain lists his most popular lines as McIntosh, ESS, Bank, Garrard, Dual, Sandberg, Sony, Superscope, and Sansui.

Cohn notes a trend over the past year toward the Juliette lower-end line, with expansion also in medium-priced merchandise preference. The store doesn't stock the top high-end lines. Popular sellers at the Cohn Bros. store are Sylvania, Toshiba, Superscope, Juliette, Electro-phonics and Zenith.

Most Portland dealers are getting good response from the 8-track record feature in compacts, but quad is still a merchandising negative. **Stereo Unlimited** carries the Craig high-end quad, but had had only one request for quad equipment in several weeks. The firm stocks about 400 albums in quad software, or roughly 12% of its total tape inventory. Sales over the past six months have added up to only 5% of the total.

Portland dealers aren't too concerned about either the ending of fair trade or the new warranty law. McLain hails the new warranty law as "the best thing that ever happened to the industry," adding "now we'll be able to get parts from the manufacturer." Outside this tongue-in-cheek observation, dealers generally feel that there will be little change one way or the other.

Columbus, Ohio

Central Ohio dealers feel public confidence is returning—BUT, in general, they remain cautious.

Jimmy Rea, of **Jimmy Rea Electronics, Inc.**, says his dollar volume is up about 12% over last year. Units, he's not sure about yet. "The higher ticket item is what we're selling—low-end merchandise has not been too successful," he finds.

Marantz stereo has been Rea's best seller in '75, along with Sony and Panasonic video equipment "We're really big in 3M blank tape—our tape business is up 25% in '75," Rea enthuses.

Explaining the reason for increased sales of high-ticket items, the dynamic owner says, "People say they have the money now and maybe a little later they won't have it, so they buy when they're able. Purchasers seem uncertain about the future."

Despite customers' present uncertainty about the current economic situation, Rea is optimistic about 1976. "We're not going to let anything affect our business, due to the fact that we're going to try harder,"

he vows. "We won't permit business to go down!"

One business booster, according to Rea, is his current TV campaign sponsoring a newscast three times daily on three channels. Finding it successful, he expects to continue TV advertising in '76. Cassettes will be big in the new year, Rea says. "We haven't done anything so far in CB radios, but after the holidays, we may. To insure our holiday sales, we stayed with what we know are movers."

"Although the fair trade demise is not affecting me," he reports, "it's putting a lot of small dealers out of business."

Joe Mongolier, electronics buyer for **Gold Circle Discount Department Stores** with 27 outlets in Columbus, Cleveland, Cincinnati, Akron, Canton, Dayton and Rochester, N.Y., needed December's sales tab to give an accurate 1974-75 unit sales comparison. "CB units and components under \$199 moved very well during 1975," he observes.

Regarding 1976 predictions, Mongolier feels that if current

trends continue, "We should do better than last year. We started coming along this past spring, and I think the trend will continue on a conservative basis," he adds.

The electronics buyer forecasts an expansion of CB into all of Gold Circle's outlets in 1976. "Right now, only our southern stores in Columbus, Dayton, Springfield and Cincinnati handle CB," Mongolier says.

"This year has run considerably ahead of 1974 in dollar sales," says Ed Hirsch, general manager of **Sun TV & Appliances**' seven outlets.

"Due to inflation, many big items are behind," he reports, "even though dollars will be ahead. Public confidence is returning. We're going to see better times, unless a cold winter causes gas problems. I think the economy in 1976 will be in excellent condition. And CB's will be there, too," Hirsch adds.

The Sun TV exec finds no repercussions from fair trade demise.

Software sales are up over last year in units, but dollar volume is down, according to Wally Buzz,

president of **Buzzard's Nest Records** outlets.

"We're selling more pieces than last year, especially cassettes. People like cassettes and they usually buy them in bulk."

Other "strong movers" in 1975
(Continued on page 45)



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Winter CES

4-Channel Discounts Real Boost For Industry

• Continued from page 38

demodulator, SQ and QS decoders, and built-in joystick balance control, has been aimed at the stereo buyer with future 4-channel use in mind. Offered with the Rotel RP-1000Q automatic turntable and Pickering cartridge, it was available with a pair of BIC Venturi Formula 2 speakers at \$590 and with two HK Model 40 speakers at \$530.

The entire Technics line has been discounted, but probably the most popular receiver offered either as a single buy or in a package is the SA7300X. With built-in CD-4 demodulator, SQ and QS circuitry, the unit is rated at 8 watts per channel, minimum RMS at 8 ohms in 4-channel operation from 20 Hz to 20 kHz with no more than 0.5 percent total harmonic distortion. It has been available at less than half its original suggested list price of \$530.

Although discounts aren't as big on the step-up SA8100X with 16 watts per channel minimum RMS, at suggested \$650 list, or the top line SA8500X at \$740 list, both are

among the solid values now available. Additionally, the 8500X is among the top rated quad receivers, offering 26 watts per channel minimum RMS in quad.

The same Technics SA7300X offered in quad packages is doing double-duty as a closeout "component stereo" package from retailers such as Stern's in metro New York. With a pair of Panasonic two-way air suspension speakers, BSR turntable and Shure magnetic cartridge, it was offered at 45 percent off original list of \$720.

The top-rated three-way receiver in the Consumer Reports test, the Sansui QRX6001, carries a \$760 suggested list tag and a host of features that make it another key package item for many retailers. Offering state-of-the-art QS type-A vario-matrix decoder plus an SQ decoder and built-in CD-4 demodulator, the unit is one of the best synthesizers for stereo as well. Power output is 25 watts per channel, minimum RMS, all channels driven into 8 ohms from 20 Hz to 20 kHz.

Also available as good buys are the QRX5001, with 17 watts per channel RMS, with original price of \$600 and the high-end QRX7001, with 35 watts per channel RMS, at suggested list of \$880. All three have been available at effectively substantial discounts.

Although JVC is not known for its discount practices to dealers, many of them have been overstocked with both its two rated three-way receivers and the highly promoted 4VR-5426X. The result is that all three have been key items in quad systems on which the retailer is making up curtailed profits on the receiver by coupling it with higher mark-up speakers and turntable.

The 5426X has been offered at an effective 25% off its \$399 suggested list, with built-in CD-4 demodulator, SQ and QS decoders, and continuous power output of 17 watts per channel RMS. The 4VR-5446X, with 26 watts per channel RMS at 8 ohms, has been available at up to \$150 off its \$649 suggested list, and the top-of-the-line 5456X, with 48 watts per channel RMS, at \$250 off its original \$799 price tag.

Another of the rated three-way receivers among the top values to look for is the Kenwood KR-8840, available last fall at \$150 or more off its suggested \$850 list. Including a built-in CD-4 demodulator, SQ decoder with full (wave-matching and variable blend) logic, and regular matrix QS decoder, the unit has continuous power output of 40 watts per channel RMS. Also available in high-end package deals, though not discounted as much, is the top-line KR-9940, with 50 watts per channel RMS, and original list tag of \$975.

Some equally good buys or promotional offers have been available from other manufacturers, although the receivers do not offer three-way capability.

Sherwood has been clearing out its lone 2/4-channel receiver, model S7244, one of the few to offer full SQ logic decoder capability, at dealer prices that allow up to a \$200 savings at retail for a "nationally advertised" \$500 value. Continuous power output is 20 watts per channel RMS in quad mode, 50 watts per channel in stereo.

Fisher Radio, although rarely discounting its model 634, which earned the top Consumer Reports rating, or its model 434, did hook up with Winston cigarettes in a package offer widely advertised. Its model 4030 2/4-channel AM/FM receiver with built-in SQ decoder, model 220 automatic turntable and four XP-56S two-way bookshelf speakers was offered at \$449, close to 50 percent below the "established list price."

Anytime either the top-line 634, or the 434, has been offered in a package, it has brought action. Neither has a QS matrix encoder, but the 634 (at suggested \$800 list) has separate level controls for each channel and checks out at continuous power rating of 41 watts per channel RMS at 8 ohms. Model 434 (at original \$550 price tag) has a joystick balance control with more limited range, and power rating of 16 watts per channel RMS at 8 ohms.

The Radio Shack chain has offered its top-line Realistic QTA-770 receiver both in a package and solo at solid savings. Offering a synthesized Quatravox mode, built-in SQ matrix and CD-4 demodulator, and approximately 25 watts RMS per channel in quad mode, 60 watts RMS in "Stereomax," the receiver alone was discounted more than 40 percent off its suggested \$599.95 selling price. It was offered with four Nova-7B acoustic suspension system speakers and Realistic/Miracord-4

automatic turntable and elliptical cartridge at \$730, compared with regular \$1,228 price of separate items.

Four-channel "accessories" have likewise been offered at substantial discounts. The big add-ons—encoders, decoders, demodulators—have been available from almost every source as solid buys to help convert a basic stereo system into quad with two additional speakers. Included are top-line units from Sony (SQ full logic), Sansui (QS vario-matrix), Panasonic and JVC (CD-4). Sam Goody has offered the Harman-Kardon 44+ CD-4 demodulator at a low \$39.95, nearly 60 percent off original list.

Manufacturers of CD-4 cartridges are now promoting them as much for superior stereo capability as for quad, and virtually all the top rated discrete units are available at substantial discounts. Much of the quad technology has helped improve stereo playback.

Included is the relatively new Pickering Quadrangle XUV/4500Q, introduced last summer with the claim of tracking force of less than 1 gram and 35 dB channel separation, with 10 Hz to 50 kHz, at \$149.95 suggested list, selling as low as \$79.95. It joined two other superior Pickering cartridges, the UV-15/2400Q with similar separation and frequency response, but 2-gram tracking force, and the UV-15/2000Q with 30 dB separation and from 20 Hz to 45 kHz frequency response.

Other good cartridge values to check out include the Panasonic EBC-450C II, for use with Panasonic and Technics demodulators; the JVC MD-20X, among the best units for Quadradisc playback, manufactured by Audio Technica and essentially identical to its own model AT-14S; the Audio Technica 15S and 12S, employing the same twin magnet signal generating system as the 14S, with the 12S more suited to automatic changer use; the Stanton 780/4DQ, the first pickup made by a U.S. manufacturer for CD-4 use; the Bang & Olufsen MMC-6000, from one of the few European manufacturers actively marketing a CD-4 product here; and the Empire 4000D/III, also with extremely low tracking force and 35 dB channel separation, and originally sold at a suggested \$149.95 list.

The Audio Technica AT-12S CD-4 cartridge has been available at Sam Goody and other chains for as much as 40 percent off its original \$69.95 suggested list. A recent Goody special offered both the AT-12S cartridge and H-K 44+ demodulator for \$69.95 versus the former combined selling price of nearly \$195.

In the 4-channel headphones area, among the really best buys have been the Pioneer SEQ-404, featuring four matched driver elements with polyester film, two in each sealed type earcup with individual volume controls, and a 2/4 channel selector. Originally \$69.95 suggested list, the phones have been selling for as low as \$19.95.

Another solid value, where available, is the Telephonics TEL-101F which feature the "Fixler effect" by the co-inventor of one of the first 4-channel matrix systems. A special Quadblend control provides what independent labs have rated among the best quad effects, and the model is discounted well below its original \$89.95 list.

The entire group of Scintrex 4-channel headphones is being closed out subsequent to the firm's stereophone assets being taken over by Jensen Sound Laboratories last

summer. Where still available they are all good values, as the quad units were also highly rated.

Even the high-end Koss Phase/2+2 Quadrafone, at suggested \$145 list and supplied with a special QS sampler from ABC, is available in packages.

Turntable values also are available from almost every major supplier of a CD-4 discrete model, usually offered in combination with a well-rated cartridge, either with or without a built-in demodulator.

Among the good buys available, in addition to those mentioned with packages above, are the JVC 4VC-5244 automatic changer with demodulator and a signal/noise ratio of better than 45 dB; and the Glenburn 2155Q automatic model for use with a demodulator, offered with either an Empire 440D or Audio Technica AT-12S quad cartridge, well off the original \$147 suggested list.

When dealers have put all the "bargain" opportunities together—the three-way receivers, package offers, cartridges, decoders/demodulators, headphones, turntables—they have shown consumers this is a great time to "make the quad scene" at an investment substantially below that necessary just a year ago.

And even if prospects "aren't ready for quad," they should be urged to take a good look at what's offered to upgrade their stereo playback, with an easy conversion to 4-channel in the future.

Home TV Mart

• Continued from page 35

"outriced" itself at a now \$3,695 and gone into the disco-bar-club lounge entertainment areas, as well as the corporate boardroom. However, a scaled down unit aimed for a \$2,000 price level, is promised soon by president Henry Kloss and chairman Peter Sprague, whose infusion of capital pulled the firm through a rough period last year.

Production of the VideoBeam has moved into the 100 per week range, with more capacity promised by the spring, and the dealer network continues to grow, with availability in most major markets.

In the first six months of 1975, through Sept. 30 Advent reports that video equipment sales, mostly VideoBeam units, more than quadrupled to \$3.5 million from \$803,000 a year ago. For the July-September period, video sales tripled to \$1.9 million from \$657,000 in 1974.

One new venture involves Advent, the Projectivision marketing company in New York and the Bottom Line, one of the country's premiere talent showcases. As noted in November, Projectivision is now marketing a programming/equipment package for discos, bars and clubs built around videocassettes of Bottom Line acts backed by its top sound system. If all goes well, and the network of outlets hits a minimum 30, the program would kick off early this spring.

Nipping on the heels of the major marketing efforts of Sony, Muntz and Advent are a growing number of smaller companies, either starting on a limited custom basis or seeking financial backing from either other consumer electronics firms or outside "angels."

Among these are Shannon Communications in New York, which showed its low-cost prototype nearly two years ago; Melody Music's "Cine Vision" of Fort Myers, Fla., which utilizes a low cost lens-and-mirror

(Continued on page 46)

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Disco Hardware Boom—A New Mini-Industry

By ANNE DUSTON

An awakening industry is developing around the booming disco scene, creating new products, new jobs, and a mini-industry of its own to service the technical hardware demands required.

The disco movement has spawned and supported the growth in the last year of disco packagers, and custom manufacturers, and has drawn the eye of companies previously concentrating on consumer and professional sound products towards developing product specifically for this market.

Typical of the packagers is the Disco-Chicago Enterprise which has moved from strictly supplying product and service through its showroom, to manufacturing its own light equipment.

Packagers are invaluable to large corporations or chains who don't want the trouble of putting the pieces together, but expect one-stop shopping for product, price, installation and service. Independent disco club owners are more apt to depend on shopping around, and frequently lose money by buying consumer type product that doesn't persevere under the grueling productivity required for discos.

With very few legitimate full line supply houses, the packager becomes responsible for knowing what products are being manufactured for disco use. Lighting companies are teaming up with professional sound companies and vice versa, in

an honest effort to offer full line goods and services.

The competition in packaging is fast becoming extreme, and a shake-out is in progress that will eliminate the mediocre, unimaginative packagers from those who can offer complete blueprints and contracts to the finished room, according to Wayne Tignor, Disco-Chicago. The packagers responsibility to the client in providing quality, price and availability on product is helping to shape the standards in equipment being developed by the audio and light companies.

With an eye to future changes in the disco scene, Tignor says that more and more discos are being packaged to accommodate live entertainment and the inclusion of video. "The disco has definitely pulled people out of their seats to a more active participation and involvement, and I don't believe that we will ever revert back. But the present setup will evolve after about two years to include additional forms of entertainment than dancing."

Some of the hardware changes already happening, Tignor reports, include the move from neon lighting to incandescent, except for the 18-22 age locations, more reliance on domestically built equipment rather than imported product that doesn't conform to wiring standards here, sound systems that offer a sensual experience, modular speakers that

can be easily removed and replaced by unfastening the front grille, without dismantling the speaker cabinet from its location, and equalizers with sophisticated features such as half octave adjustment. Improvements in controllers, computers, lights and mixers are constantly being included, but Tignor notes a lack of projection material of all kinds.

The growth of the packager has been one of the most important elements in the exposure of the customizer who until this time has been working quietly in the background experimenting with esoteric ideas with little hope for large scale exposure of his products. BGW is an example of a firm whose product has found a matching need, and the BGW amplifier is suddenly a status name. Many of these customizers were on the verge of going under from the stress of the economy, and have found a new outlet that may bring them to the prominence of the large audio companies who have been complacently enjoying the consumer professional sound market.

One of the first of these companies to grab onto the disco popularity is Cerwin-Vega, which swooped into the field mainly through its "Earthquake" speakers as its grand introduction to discos.

"It's been a real (our) break for us," Rob Lewis, director of communications, admits. While hi fi equip-

ment constitutes 75% of sales, disco equipment represents fully one-third of the remaining professional products category, and is expected to grow with introduction in January at the CES of still further products developed specifically for this market.

Being added to a full line of disco equipment excluding turntables, will be a new mixer, two amplifiers, an equalizer, and additional speakers systems.

Disco products are being grouped for franchise dealers, primarily professional audio dealers who have sprung up to capitalize on the disco market. Lewis says, "We don't plan to market the products as packages because of the variability in rooms that necessitates a custom approach," he adds. The hi fi dealer is not as successful at marketing disco product, Lewis believes, since it represents a whole new area of competence and holds too many pitfalls for expensive mistakes.

The new graphic equalizer will have separate controls for each half octave below middle C, and the two-channel unit will retail for about \$470.

The mixer features controls for four program sources, automatic cross-fade between turntables, an adjustable fade rate, and one circuit board for reliability.

One of the two amplifiers to be shown will be rugged enough with 1,200 watts of power, to drive a large number of speakers.

Cerwin-Vega also has available a free booklet on designing, installing, maintaining and operating disco sound equipment.

All strata of companies involved in disco agree that the coming year will continue to boom, as the movement permeates from the large population centers into smaller towns across the U.S., where it has a long way to go before reaching a saturation point.

More Heat Due From Washington

• Continued from page 33

warnings to producers and dealers in hi fi, stereo and all forms of audio components to compete. "Competition is good for you," as well as for the consumer, Institute of High Fidelity members were told by FTC's New York regional office director Richard Givens (Billboard, Dec. 6, 1975).

The FTC's message to retailers is clear: don't complain about the discounter next door—compete. Meet his prices by cutting your own, if necessary. Or emphasize quality service (but warn the customer if there's a fee for it).

Pleas from manufacturers and retailers that electronic components have a big quality factor, requiring expertise, and raising selling costs,

Bullish '76

• Continued from page 43

were 8-tracks. The software chain owner says cut-outs bombed this year. "People suddenly stopped buying them—even after we lowered the price," Buzz says.

"I picture '76 as being worse in sales than this year—definitely not on the upswing," he forecasts.

"1975 should have been our biggest year ever but apparently people didn't have the money. Actually, our business was better in July and August than in November and the first week of December," he reports.

Buzz expects good sales results from imported English albums during the new year. "These quality English imports provide an extra profit margin for us and they're really quality records—better pressings," he explains.

His short-term pessimism for '76 is offset by long-term optimism. He plans to add more units to the present three-store chain, with the first one scheduled for spring construction.

have fallen on deaf ears. During congressional hearings on the Fair Trade bill, legislators made no allowances. Neither did the FTC in its ongoing probe of hi fi industry practices.

The FTC nationwide survey of the audio component field was begun in 1974, and consents with tough requirements were signed with four electronics manufacturers a year later, almost to the day. More are promised, to strike down any and all price fixing contracts, discrimination or pressure, or "refuse-to-sell" tactics by manufacturers or distributors vis-a-vis dealers.

Zeroing in on price maintenance in imported audio product is the U.S. Trade Commission. The commission is on the trail of Section 337 violations (unfair practices) in the sale of Japanese imports in the U.S. market. The price maintenance factor has entered in, for the first time, in two cases coming up for hearing this year.

One is the 1973 complaint of District Sound, a retailer here, that JVC set resale price levels on its imported equipment in both fair trade and non-fair trade states. Similar charges were made by three other dealers in this area in 1974, in complaints against U.S. Pioneer Electronics and its parent Japanese firm, Pioneer Electronics Corp.

Dumping cases can involve a broad range of unfair pricing tactics on imports, which can injure the U.S. market. The fairly recent trade law amendments let U.S.I.T.C. bring cease and desist orders, or exclude the product from import for a designated period.

Worries for the audio industry in other areas include the FTC's proposed rules on manufacturer and retailer compliance with the new warranty law. In particular, a requirement for retailers to keep sample copies of warranties on each item carried (costing \$5 or more)

brought screams of protest from retailers, and a scathing dissent from one of the FTC's own commissioners.

The commission has set out new, shorter time limits (30 days, if no time is stated) for getting catalog mail-order items to consumers, effective this Feb. 2. But three months earlier, a Maryland mail-order seller of stereo equipment and components agreed to a consent order embodying the upcoming rules, which also require reasonable amounts of stock on hand. (The rules do not apply to record and book clubs of the subscriber type.)

For the good news: discrete quadraphonic broadcasting is making strides—however slowly—in the bureaucratic jungle of authorization. The FCC has received a cheerful and reassuring report from the NQR committee of EIA, on five discrete 4-channel systems for FM broadcast. The report sees no problems at either the transmission or the receiving end, and finds 4-channel "Q" compatible with all existing broadcast systems.

The FCC is expected to take a year or more in rulemaking proceedings, as it did with the advent of stereo broadcasting, (a gleam in the engineering eye in the fifties—finally reaching reality in 1961).

Agency tables could be turned: FCC, FTC and other executive agencies are getting heat from Congress to speed up action, settle cases and decisions—or go out of business. Bills were entered this past year to make congressional oversight tougher, and to put a terminal date on the existence of all executive agencies. If the President does not declare himself satisfied with its performance, within a review period starting in Fiscal 1976, the agency would be dropped. If satisfactory, it would have a 7-year period before the next review, under bills in both Senate and House.

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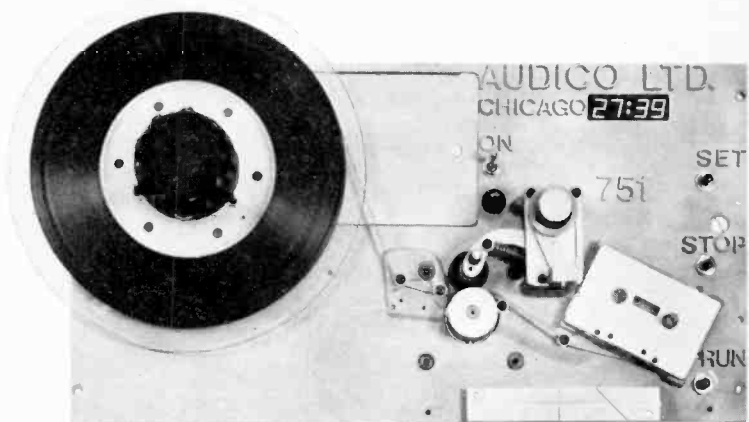
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Car Stereo: CB Or Not To CB

• Continued from page 36

firm is planning a CB entry, they are keeping the news in abeyance until CES.

The past year, Pioneer added "radio only" equipment to their traditional line of tape oriented sound products, two in-dash models, the GX 2020 AM/FM stereo radio at \$119.95 suggested list and the GX 1500 AM/FM version at \$94.95 suggested list.

Craig is intrndcting a new in-dash 8-track car stereo unit, model 3516A, with a suggested minimum retail of \$169.95, which will sport a custom factory look, five pre-set radio push-buttons, continuous U.S. Weather Bureau channel, AM/FM stereo radio and tape indicator lights, trim plate and gasket for most cars, adjustable control, mounting centers, locking fast forward and power eject, automatic end-of-tape eject, adapter socket for use with optional Powerplay booster, weather fine tuning, balnce, and antenna trimmer adjustments accessible from the front. Craig will highlight its entire Powerplay line.

The Compton, Calif.-based firm added a line of CB-only equipment this previous year, both mobile and base station 23-channel models. To date, the company has not announced intentions of marketing a CB/tape unit.

J.I.L. will be offering a new 23-channel mobile transceiver AM/FM/MPX radio/cassette player combination which was first unveiled at the recent Automotive Parts & Accessories Assn. (APAA) show. According to Glen Nickell, president, the unit offers similar sophistication as the highly acclaimed 8-track version which is a year old. The new unit, model 606CB, has been engineered to fit into the dash of virtually all autos, and RV vehicles without cutting. Each unit is equipped with a 105mm nose-piece, universal faceplate, adjustable shafts and a detailed instruction pamphlet. CB front panel controls include variable squelch control, stand-by button and a transmit/receive red and green indicator light. The cassette player offers such features as a running light that changes from red to green to white indicating tape play; when the tape ends, the light remains constant; and a fast forward/eject button. There is also an AM/FM-MPX radio with stereo/mono and AM/FM switch, as well as volume, balance and tone control.

J.I.L. will continue to highlight big brother 852CB/8-track. In addition,

the Lawndale, Calif.-based company will highlight model 848, an in-dash 8-track stereo tape player with AM/FM stereo radio combo with signal seeking, and model 607 underdash mini-cassette player in military design and can fit into glove compartments and under the dash of most foreign cars. Features include play lamp indicator, fast forward, rewind, and eject buttons. Also showcased will be model 605 in-dash AM/FM/MPX cassette tape combo featuring automatic tuning and fast forward control.

Kraco has joined the CB/tape combo camp with a model recently introduced at APAA, the KCB-2390 CB transceiver with AM/FM/MPX radio and 8-track stereo tape player at a \$329 suggested list, and expects to move it initially through automotive outlets in chains. The firm feels the in-dash market for CB and CB/tape units with AM/FM multiplex radios is on the threshold of a boom.

In addition, Kraco has a new BB base station and an expanded line of CB antennas as well as a new dealer display package for CB hardware to emphasize along with their entire product line.

• Audiovox also showed a prototype of its new CB with AM/FM multiplex and 8-track player at APAA and will officially introduce it at CES. The in-dash configuration, with a \$300 suggested list, has a digital readout mike for the CB transceiver and balance, tone, eject and channel indicator lights on the 8-track.

• A spokesman for Clarion Corp. says the firm will have "brand new auto stereo products at CES that will surprise the industry very much." The company has just appointed Norm Skolnick as western regional sales manager who boasts an extensive CB background as well as car stereo expertise. The firm confirmed reports that it would become active in CB, and will make product announcements at CES.

• Tenna Corp. hopes to raise as many eyebrows at CES as it did at APAA with its new "Double Play" model RR-88T/C that plays both 8-track and cassette in a single slot via a patented tandem transport. It has 3½ watts RMS per channel and the unit comes equipped with fast forward, auto eject and illuminated program. The RR-89T/CMX, a sister unit, includes MPX stereo indicator light, a local/distant selector and an illuminated slide rule dial. The firm may have an in-dash Tenn Double Play unit with AM/FM stereo in time for winter CES.

• CB is a continuing important

aspect of the Far Eastern Research Xtal line, according to sales executive Lou Perlin and the company will emphasize it heavily at CES. Xtal was the first to marry CB to tape with a cassette unit last year, and currently offers 14 different CB models, eight 8-track car stereos, and ten cassette units.

New for CES from Xtal will be model XA-905, with a suggested list of \$119.95, AM/FM/MPX in-dash cassette configuration which will have a 5½-inch body and is geared toward compacts. Also new will be model XA-805, an AM/FM 8-track unit with a \$139.95 suggested list.

• Boman will show basically the same repertoire of car stereo and CB models that it had at APAA, but will showcase new in-dash 23-channel CB transceiver with AM/FM/MPX pushbutton radio. A spokesman confirms that CB/tape units are in the wings for future introduction.

• Syd Jurin of Metro Sound says the firm will unwrap model MS-7250, "the world's smallest in-dash cassette unit," with AM/FM-MPX radio at a \$129.95 suggested list. The unit, which will be shown for the first time at CES, measures 4½-inches deep and 1½-inches high. The unit is now in full production.

The firm currently has a 23-channel mobile CB unit, model MS-23, with a suggested list of \$169.95 and plans are in the works for combination CB/tape units, both cassette and 8-track configurations, which will be introduced at Summer CES.

• Sanyo will debut model ST-406 mini-cassette for \$89.95 suggested list. It's an under-dash model with mounting brackets and features auto reverse, locking fast forward and reverse. Another new model from Sanyo will be ST-407, an under-dash unit with FM stereo radio with a \$99.95 suggested list and will featurd atto eject and 4-channel speaker matrix.

Home TV Mart

• Continued from page 44

system (Billboard, Dec. 20), and Tele-Pro Systems division of the Tape-head Co. of Utah, offering a variety of custom module kits in packages ranging from \$395 up.

Everyone agrees with the premise that the large-screen tv projection system will become increasingly the focus of family living, offering bigger than life playback of a growing number of components that could well include both a videodisk playback and videotape recorder in full quadraphonic sound.

Winter CES Could Be Best; More Optimism For 1976

• Continued from page 1

representatives of the FTC on the new federal warranty act (and the increasing emphasis on "competition") and the FCC on the mushrooming citizens band market.

They also will be able to see many more traditional hi fi, blank tape and accessory firms "officially" associated with the Winter CES, at least in hospitality suites, instead of having to search them out in a variety of spread-out locations.

This "togetherness" is symptomatic perhaps of the volatile changes the entire consumer electronics marketing structure is undergoing, due mainly to the phaseout of fair trade statutes that enabled many dealers to literally live off price-maintained lines of a solid core of major companies.

Now the manufacturers are squeezed between the high end dealer who sees the discount and mass merchandiser pricing him down to limited margins, and the FTC which makes it plain that the word is "compete."

This new era of competition means that the typical dealer should move more product at less profit per item, as noted by the report from key retailers around the country elsewhere in this special CES section.

It also gives more emphasis to the role of the distributor and/or manufacturer's rep who will play an even more vital part in the relatively more "limited distribution" plans of a number of major suppliers.

The number of companies on hand in suites—looking for new reps and business—has grown appreciably for this last Winter CES as the recent poll of major space occupants brought a return to a single CES in the spring of 1977, following the last summer run this June.

What they will see at the Conrad Hilton in the slightly curtailed (four days to three) run (7-9), runs the gamut from disco to quad, budget to audiophile.

• The booming disco hardware market has literally drawn a host of new and old companies onto the scene. Cerwin-Vega (speakers), Sansui (power amps) and Panasonic/Technics (turntables) are representative of the hi fi companies in the disco mart. Decora Industries and Maytronics, both custom lighting firms, are typical of the new breed of disco hardware supplier.

• While only a relatively few new audio products are anticipated, General Electric for one is bowing two new step-up tape players—the "Showoff" 8-track unit with AM/FM radio, sing-along mike and beefed up sound, and a cassette recorder with AM/FM radio and tv band, a first for the GE portable tape market.

• The "Happy Birthday America" theme of General Electric's concerted corporate effort in consumer electronics/housewares/major appliances is symbolic of bicentennial themes for many tape/audio/video companies, all bearing out the "Join The Home Electronics Revolution" theme of the CES sponsor, the Electronic Industries Assn./Consumer Electronics Group.

• Car stereo and CB actually have more extensive representation at the Winter CES than the recent Automotive Parts & Accessories Assn. (APAA) show at McCormick Place in November. At least 13 major autosound companies are making the scene, including Clarion, Craig, Dyn, Far Eastern Research Lab (Xtal), IDI, J.I.L., Kraco, Medallion,

Metro Sound, Panasonic, Pioneer Electronics, Sanyo and Tenna.

In addition to CB units from many of the above firms, as well as the first products from several major hi fi companies such as Panasonic and Hitachi, such major suppliers as Hy-Gain, Midland International, Pace and Surveyor will be on hand. And auto speakers will be shown by Jensen Sound, Comm Industries, Magnadyne and Acoustic Fiber Sound Systems.

• Not only is Pioneer Electronics of America showing its full car stereo line, but also is expected to debut a compact stereo lineup manufactured by its parent company in Japan.

• A microcosm of the blank tape battle for a growing market share will be at the Hilton, with only Columbia Magnetics and Ampex choosing to omit the CES from its marketing campaign. On the exhibit floor are BASF, Certron, Fuji Photo Film, Memorex, Superex, Super-scope and 3M, while Audio Magnetics, Maxell and TDK will have official hospitality suites. Competition will be keen from the high end cassette to the budget 8-track lines, as well as in a revitalized open reel mart that is getting more attention.

• In addition to the growing number of blank tape firms moving into the profitable tape accessory field (Memorex and TDK the newest, with Maxell soon to follow), a growing number of companies manufacturing/importing both record and tape add-ons will be at CES.

With virtually all firms having at least one or two new items to tempt a growing number of retailers to the high-profit, impulse-item field, the exhibit floor will have Casemakers, Custom Case, Fidelitone, Le-Bo, Peerless Vid-tronic, Recoton, Service Manufacturing, Soma Manufacturing, Vanco-Chicago and Devon Design, among others. The latter also will be showing new in-store displays, along with Creative Store Equipment.

(Le-Bo Products is typical of those accessory firms expanding product lines to meet increasing competition. As Leslie Dame observes, "Everyone has come into the market and you have to keep coming up with new items to stay ahead." Firm will have a new professional line of "deluxe" record cleaners, and several new "rolltop" home storage units for both records and tapes, ready for CES.

• Quad will definitely be seen and heard at CES, though many elements in the industry continue to do their best to bury 4-channel. Sansui will bring along the first QS imports it plans to make available to dealers in packages similar to those offered with growing success by the CD-4 group through the JVC Cutting Center.

From the CBS Technology Center (formerly CBS Labs) are due the latest SQ modules and the prototype of its SQL 200 stereo enhancer, first heard a year ago that now is being shown to its more than 120 licensees as a potential consumer item or a built-in circuit for an existing receiver at extremely low cost. Also expected are looks at updated versions of "super logic" systems—the Tate DES and the Audionics Shadow Vector, with the former readying its ICs for a hoped for 1976 debut.

Certainly the quad software scene is more exciting than a year ago, with far more releases from all three camps, as the realization grows that the industry will develop only in re-

(Continued on page 47)

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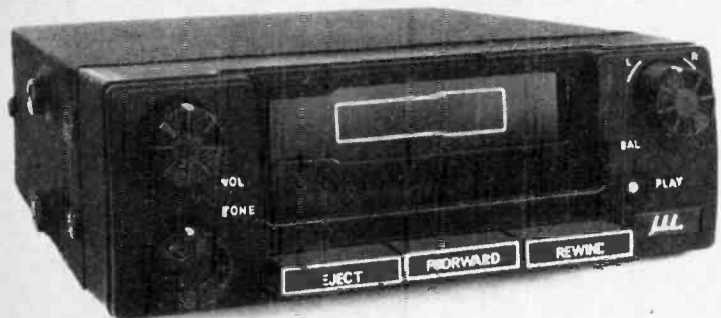
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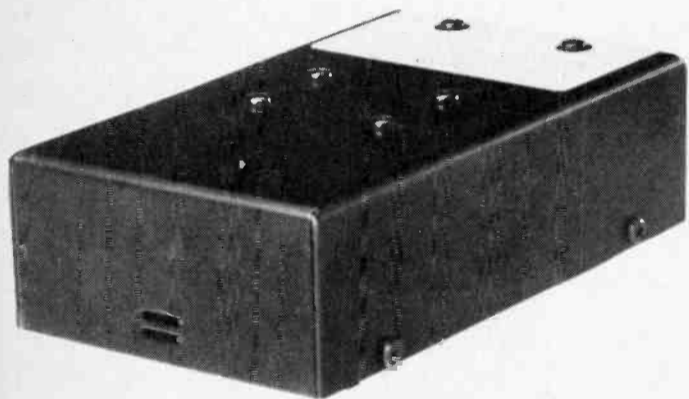
New Products



UNDERDASH MINI cassette by J.I.L. with military look, model 607, fits easily into glove compartment and offers fast forward, rewind and eject.



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SOUND CHARGER by Panasonic boosts power on tape players, radios and high powered car stereo speakers, with an output up to 15 watts per channel. Solid state circuitry for heat-free dependability. List: \$29.95.



ELECTRET HEADPHONES with built-in protection circuitry to prevent damage from Sony has uni-electret diaphragm that eliminates external DC bias. The ECR-500 has separate electronic control system. List: \$150.



PUSH-PULL V-FET output distinguishes Sony's TA5650 integrated amplifier with 50 watts per channel. A new low-noise device is coupled with a small signal V-FET in the phono pre-amp section for low noise and a wide dynamic range of 300 mv. List: \$500.

Blank Tape Expands Accessories

• Continued from page 40

suggested list of \$3.70 for a C-60 or \$5.20 for a C-90, but also will get a free T-shirt with the purchase of any 12 of either or both lengths. Special dealer program will include local ad promo allowances, Miller notes, with distributors and reps getting the word at a Winter CES hospitality suite which Maxell is taking for the first time.

TDK Electronics is one of the most recent entrées in the tape accessory mart, with a cassette head cleaner bowed this fall in a blister pack, at the same time its lower-priced lines were offered in this mass merchandiser format.

New addition to the accessory line is a 36-cassette home storage unit, with wood cabinet and molded plastic pullout drawers, to be shown at CES at suggested \$29.95, according to Norm Sato, assistant marketing manager. More TDK accessories are planned for 1976.

The company is also into tv but on a local rather than national level, with a new co-op ad program for dealers and reps involving a series of special 30-second spots. "We recognize the great influence of tv," says Sato, "but believe it is most effective at this level."

Big push at the Winter CES, where TDK also will take a hospitality suite, for both the Audia cassette—new top-of-the-line formulation at suggested \$3.29 for a C-60 and \$4.29 for a C-90—and the new Audia back-coated open-reel line, at suggested \$8.69 for LB-1800 and \$22.95 for LB-3600 (metal reel).

The series of special tape clinics that kicked off in October along the Eastern Seaboard have gone extremely well, Sato reports, utilizing Hewlett-Packard test equipment including an oscilloscope to show better frequency response, dynamic range and noise level of the SA formulation.

From October through December, clinics were held at major dealer outlets in Albany, Buffalo, Syracuse and Rochester, N.Y., plus Manhattan at Sam Goody; Portland, Me.; New Haven, Hartford, Philadelphia, Washington, Baltimore and Atlanta. Scene shifts to Chicago and other Midwest cities this month (January), and then to the West Coast in February.

Big Winter CES

• Continued from page 46

lation to an availability of top prerecorded material.

As the manufacturers—even the prime backers of competitive systems—either cut back or stand pat with their quad lines, all acknowledge they will be ready for 4-channel when it "really matures."

Whatever that means is a question for the future, as the current economic pickup hopefully will continue. Certainly the key indicators are helping with the bullish outlook from manufacturer, distributor, rep and retailer, but all recognize that the list of imponderables—including Uncle Sam—is as unpredictable as ever. They are hoping for the best, and can at least go into 1976 with far more confidence than a year ago.

www.americanradiohistory.com

Rep Rap

• Continued from page 32

nix 85009, phone (602) 258-6868, for Arizona, New Mexico, Las Vegas.

Orson White, 1408 N. 1450 W., Provo, Utah, 84601, phone (801) 375-2779, for Utah;

Morrison Marketing Assoc., P.O. Box 459, Hudson, Ohio 44236, phone (216) 656-2520, for Ohio;

Ross-Clayton, 300 W. Wieuca Rd., Suite 100, Atlanta 30342, phone (404) 252-4308, for Georgia, Alabama, Tennessee, North & South Carolina.

Forti-Austin Assoc., 3519 Raymmor Rd., Kensington, Md 20795, phone (301) 949-1706, for D.C., Maryland, Delaware, Virginia;

T.M.C. Sales Corp., 2460 Lamoine Ave., Fort Lee, N.J. 07024, phone (212) 565-5185, for metro New York area;

V & L Audio Assoc., 2541 Monroe, P.O. Box 8469, Rochester, N.Y. 14618, phone (716) 244-7772, for upstate New York.

* * *

Jack Shore, formerly with Raymond Rosen Co. and Empire Electronics, has joined the expanding sales organization of **Associated Reps Ltd.**, 451 Penn St., Yeadon, Pa. 19050, phone (215) 474-3300.

Frank Rush shifts to senior field sales engineer, broadcast video sales, in Ampex audio-video systems, from senior sales engineer, distributor products, now responsible for sales in Pennsylvania, Maryland, D.C., Virginia and West Virginia.

Headquartered in Bethesda, Md., he succeeds **Lou Siracusano**, who left the firm. Taking Rush's post in Hackensack, N.J., is **Rollin Stanford**, promoted from senior service engineer.

J.I.L. Expanding HQ

LOS ANGELES—J.I.L. Corp. of America, major car stereo manufacturer, will move late this month to new 71,800-square-foot headquarters at 737 W. Artesia Blvd. in suburban Compton, necessitated by the firm's rapid growth and expansion, says president Glenn Nickell.

Expanded facilities, 12 miles from L.A. International Airport, will include sales and service departments, increased warehouse and office space, and an enlarged quality-control area.



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Europe's Execs Face Variety Of Problems, Challenges

LONDON—Here are some business predictions from a number of leading European executives:

Anders Holmstedt, regional director of EMI Scandinavia and managing director EMI Sweden, talks of an increase of some 25-30% in retail record and tape turnover in 1975 and says: "The increases came in Sweden, Finland and Norway, while the Danish industry stagnated."

"In 1976 Denmark is expected to be out of its crisis. The Swedish increase is expected to go on through next year, though not at the same rate, and politicians here predict a very tough 1976."

"But previous crises have not affected the record industry to the same extent as other business areas. One main problem for Scandinavian countries is that of parallel imports, which mostly hit Norway. Swedish prices for records are fairly low, internationally, so direct importing is not so profitable here. We had a strong increase in cassettes—some 85% up on the previous year."

"For 1976 we hope that the flow of international artists will continue to Scandinavian areas. The Swedish industry recently released its own chart and it will be exciting to see how this works out in 1976. And we have the new EMI pressing plant starting this month in Amal, mid-west Sweden, to serve all Scandinavian countries. First production year should see the pressing of five million albums."

Lucien Ades, chairman of the Syndicat National in France, says: "All augurs well because we have now reached agreement with the three television programs on the question of performing rights."

"We shall receive a forfeit for one year, during which time a definite arrangement will be worked out. Since French television has come to terms, we expect in 1976 similar action for French radio. As for the other stations, such as Luxembourg

and Europe, talks have already started.

"To this, the French can add a remarkable 1975 which showed an impressive 30% increase in disks, cassettes and cartridges. The first category averaged over 20% monthly, the second 44% and the third an unexpected 13%."

"We're satisfied now that disks are a must for most families. So we shall continue, through 1976, to defend our policy of limiting profit margins in order to keep our product competitive. Much depends on inflationary trends, but we have every reason for optimism."

Viktor Kasak, president of Supraphon, Czechoslovakia, says his company has always been aware of the paramount importance of international cooperation in the industry.

"We are glad that after the Helsinki Conference, there are new ways of broadening international exchange of cultural goods and musical works, both of the past and of the present. We believe that in addition to traditional records, the videodisk will play an important part."

"Therefore, we should welcome it very much if 1976 brought a unification of the videodisk system, at least in Europe if not in the entire world. Supraphon's main contribution in the international record market has always consisted of building up its specific and characteristic repertoire, and we are fully prepared to repeat the same contribution in the videodisk sphere."

Giuseppe Giannini, managing director of CBS Sugar, Italy, says a main problem about making predictions is that one has to make due allowance for public taste. "But I keep my observations to phenomena happening in other countries and which normally have a big effect on the Italian scene."

"With that in mind, I believe 1976 will bring an affirmation of the pop-

ularity of Brazilian music. And I see a return to nostalgic music, to ever-green songs, and because of this I see a boost for Italian music at international levels."

"In the promotional and marketing fields, I would say that free radio and the ever-increasing popularity of the discotheque will be far more important in record promotion. Taking both areas as promotional means to move records, particularly foreign product, organizations such as ours, with vast representation of U.S. catalogs, have a great advantage."

"So our own promotion department has been restructured, supervised now by Johnny Porter who has had 15 years' experience in this field with CBS Sugar. The new setup means greatly increased responsibilities for individual label managers."

Wolfgang Arming, deputy and marketing manager of Deutsche Grammophon, Hamburg, sees 1976 as a year of continuing belt-tightening.

"There is no doubt that we shall have to tighten our belts in 1976. Parallel imports, especially from the U.S. and U.K., the resultant price-cutting and an increase in royalties will all contribute to diminish the margin," he says. "However, despite these problems, I expect to see a steady growth in the music market in 1976."

Arming feels it to be unlikely that any major new music trend will emerge in 1976. "That superstar we are all waiting to discover is, I think, unlikely to make an appearance this year. I think that record companies and music publishers will therefore seek more intensive exploitation of back catalog. I also think that there will be a greater emphasis on quality in new productions."

As far as the German market is concerned, Arming sees international repertoire increasing its

market share. He also thinks that singles will maintain their sales volume and will continue to demonstrate their value as a promotion tool for building up acts and enhancing LP sales.

"The most significant growth in

1976 will be in these two areas—cassettes and TV merchandized albums. DGG is well-prepared for this development and we shall be keeping our ears open—one for the sound of today and the other for the sound of tomorrow."

From The Music Capitals Of The World

LONDON

Former **Uriah Heep** bassist, and an original member of the **Keef Hartley** band, **Gary Thain**, died suddenly here at the age of 27. . . . Visit by the **Isley Brothers** for the spring now confirmed, a tour which replaces one originally planned for early 1976.

Nazareth off Jan. 14 for a lengthy tour of the U.S., taking them through to the end of next month. . . . Big comeback tour by **Marc Bolan** and **T. Rex** starts next month, Bolan touring with a band comprising of guitarist **Steve Curry**, drummer **Dave Lutton**, keyboard player and singer **Gloria Jones**, pianist **Tyrone Scott** and organist **Dino Dines**.

Rod Stewart, saying his split with the **Faces** is final, now planning his own band, with an open-air concert at the 100,000 capacity Wembley Stadium pencilled in for June. . . . **Emmy Lou Harris** following up her remarkable sellout concert success in London last year booked to return for a 10-gig tour starting mid-February.

New bassist with **Jethro Tull** is U.S. musician **John Glascock**. . . . **Miracles** due for March visit, first since **Smokey Robinson** left the team, and they are in support of **Johnny Mathis**, now a regular visitor to the U.K.

CBS artist **Richard Kerr** back

from Los Angeles, having completed his new album due out mid-February. . . . Long-time producer and television personality **Alan A. Freeman** leaving **Spark Records** here, in "mutually amicable" move, to set up his own organization. . . . Top selling albums for 1975, according to Music Week chart breakdown: 1. "Best of the **Stylistics**"; 2. "Once Upon A Star," **Bay City Rollers**; 3. "Atlantic Crossing," **Rod Stewart**; 4. "Horizon," the **Carpenters**; 5. "40 Golden Greats," **Jim Reeves**.

And the top singles for the year: 1. "Bye Bye Baby," **Bay City Rollers**; 2. "Sailing," **Rod Stewart**; 3. "Can't Give You Anything But My Love," the **Stylistics**; 4. "Whispering Grass," **Windsor Davies** and **Don Estelle**; 5. "Stand By Your Man," **Tammy Wynette**.

Former **Chicken Shack** leader and guitarist **Stan Webb** has formed a new band, **Broken Glass**. . . . Great praise for stage act of **Queen** during the band's record-breaking U.K. tour.

PETER JONES

DMI To New Office

MONTREAL—DMI Canada Ltd. has relocated its Montreal office to larger and more convenient quarters at Suite 1140, 2001 rue University, Montreal, P.Q. H3A 2A6. Phone number is (514) 849-3294.



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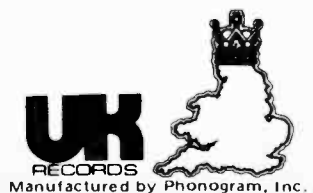
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VENEZUELAN SCORE

Mexicans Acclaim Terrícolas

MEXICO CITY—Many Spanish-singing artists and groups from Latin America regard Mexico as the "clave" ("key") to success in their multi-country market. And their confidence definitely builds once they've garnered the total acceptance of the Mexican public.

It happened just recently to a group from Venezuela, Los Terrícolas, who made a solid penetration of this territory following six years of disk exposure. At first the product, released by Gamma here and Discos Moda in Venezuela, only had impact in the provinces of Mexico. That was four years ago. But lately it "broke out" substantially in the Federal District.

"We didn't believe we would hit the way we did in this country," says Johnny Hoyer, leader of the family quintet. It is the first time Los Terrícolas ever played outside their own territory, even though they have had

solid sales throughout most parts of Latin America. "It is difficult to recall such tremendous sales over a short span of time," says Carlos Camacho, general director of the Gamma label. "We always knew they wielded power outside the capital," he notes, "but never did we dream the penetration would come in the big city because of its sophistication and competition with all sorts of varied sounds." What did it for Los Terrícolas was a platter called "Te Juro Que Te Amo" ("I Swear That I Love You"). It went far above the projected 100,000 sales mark.

Nestled in their native Moron, state of Caraboba, about two hours drive from Caracas, Los Terrícolas perfected their simple style for two years. Then came a recording opportunity with Moda, and they grabbed it. "We had the faith and the yearning to learn," says Hoyer. "Perhaps

that is why we are here today on the threshold of true success."

They started out with a song, "Viviras" ("To Live"), and recently cut in this country "La Carta" ("The Letter"). They have plenty to write about, considering their personal manager here, Augusto Monsalve, has had them jumping in Mexico without a night off for the past three months.

Crossover For Latin Music?

• Continued from page 3

cuts have been released as singles, one of which, "Tangerine," is moving up rapidly on the national charts.

"After this, we shouldn't find as much resistance to our product just because we are a Latin label," says Joe Cayre, Caytronics president. "We're starting work on a followup album. Actually, when you get right down to it, there is no reason why there should be any built-in bias against us. Music is music and good musicians can produce good music no matter what language they speak."

Another of the Latin majors, Fania, is ready to release a disco album this month produced by Luis Ramirez who heads its Tico and Allegre labels. One cut, "Laura," the old standard, will be released as a single.

"Maybe if the DJs and program directors get used to seeing our labels on some of the product they play they might listen more carefully to our other sounds and not reject them out of hand," says Alex Masucci, Fania, promotion director. "For instance, most of the Mongo Santamaria product can be properly classified as jazz yet we have a hard time getting it played on jazz stations or reviewed in jazz record columns because of the name."

Although the use of standards with new disco arrangements seems to be the quickest way to achieve favorable response on non-Latin stations for Latin disco product, some original compositions are also being used with varying degrees of success.

"Let's Do The Latin Hustle," an original composition by Eddie Drennon, former violinist with the Tipica Novel Orchestra, became a national hit on the Friends & Co. label, a division of R&J Records, a major distributor of Latin product. The followup LP is about to be released and it has stirred advance interest.

Rico Records, another of the Latin majors, is preparing a disco LP comprised entirely of originals, produced by Tony Pabon of the La Selecta orchestra. A February release is scheduled and Pabon is already planning a major promotional campaign.

3 Local 47 Reps In a Mexican Meet

LOS ANGELES—Back from sessions with officials of both musicians' unions in Mexico, AFM Local 47 members Chico Guerrero, Rene Bloch and Hector Rivera report success in achieving a "much better understanding" in relations with musicians in Mexico.

No longer will musicians of both nations be allowed to go and come without filing contracts indicating the jobs they are playing. Next goal: a similar arrangement with unions in Central America.

Canadian Dealer Seeks

• Continued from page 4

many of the people that have recently gone into record retailing because they thought there was an easy buck to be made will go out of business this year. "The market is there in Canada but most people fail to realize that building a successful record retail chain is like tending a fine English lawn. It is a highly specialized field and it has to be built up in a certain way."

On a more optimistic note, Sniderman feels that this will be a boom year for Canadian product. "I have often talked about being able to set a retail store that handled just Canadian product," says Sniderman. "I still believe we could do that and successfully. Canadian product sold well this year and I think that next year it will do even better."

George Struth, the president of the Canadian Recording Industry Assn. as well as managing director of Quality Records Ltd., feels that the business in Canada will hold its own in the coming year but there will be very little advancement. "I think the market will level off a bit in 1976 mainly because of some of the Canadian government's actions in trying to curb inflation," says Struth. "I don't expect much more than a 3% growth in the market next year."

In answer to Sniderman's criticism about the bad fill rate from Canadian record companies, Struth states, "I can't speak for the other companies but our fill rate has been pretty damn good. There was quite a recession in the fall of 1974 and I think when the business opened up a bit this year some of the companies were caught a little short and they leaned a little on their key product."

The CRIA has a number of things planned for the new year. "We are working on a presentation now to the government to try to get the 7% provincial sales tax dropped from all master tapes produced in Canada," indicates Struth. "We are also going to be talking to the government about their planned stronger enforcement of the Lord's Day Act and regulated retail hours."

"That would affect the amount of time that record retail stores could stay open and would significantly affect our business. We feel that records and tapes are a leisure time activity so the stores that sell them should be exempted from any planned legislation."

Greg Hambleton, the president of Axe Records as well as the president of the Canadian Independent Record Producers Assn., has a theory that in the new year a major star will emerge from Canada.

"People have had a feeling for a long time that something big was going to come from Canada," says Hambleton. "In the past nobody really had their stuff together enough to make that prediction come true. The managers weren't there and the attitude of the people in the business was completely wrong. Today, people are working together more in this country. Radio stations are more in tune with what record companies are doing and vice versa. People are pulling together so I think in the future there will be stars coming out of the Canadian market on a more consistent basis."

Hambleton also says that the government will tighten up on the money they normally give out as grants. "The whole government grant business may be knocked for a loop in the new year because of a tightening on government spending," contends Hambleton.

"CIRPA will in the future emphasize its representation of independent record companies rather than in-

dependent producers and to this end this year we will attempt to have the government drop the 7% provincial sales tax currently levied on all master tapes produced in Canada.

"All in all I think it will be a good year. I can't help but see the business grow. I hope to do 50% more business overall than last year. I just think people are buying more records. Some of the major stations are predicting an era of MOR-pop coming. That's good for this country because Canadian music has always seemed to fill that category to a 't' of the most part. No disco records were made in Canada and that's why we lost out last year. It was just not the right sound for this country's musicians. If this new MOR-pop boom does happen it will draw in a relatively new audience—the adults. That can't be bad for the business."

Mel Shaw, the president of the Canadian Academy of Recordings Arts and Sciences and president of Music World Creations, feels that in the coming year more Canadian acts will have a chance to make it in their own country.

"Singles and albums are making profit in Canada more and more Canadian artists are beginning to make a dent into the U.S. market," says Shaw. "A lot of Canadian artists had a great deal of success in this country this year. A number of acts had multiple hits in Canada. Overall, I think it will be a good year for independent producers. Certainly more will make money this year. A good indication now is that all the studios are booked solidly."

"CARAS is really developing. There are memberships coming in from all across Canada and the broadcasters are getting involved as well which is very encouraging. More broadcasters want to be involved in the Juno Awards presentations. The show this year will be a little different with an emphasis on some of the new talent in Canada rather than some of the older more established acts."

Tom Wilson, the head of Concept 376, the Toronto-based talent agency, feels that 1976 will be one of the better years for the Canadian industry.

"New, fresh and different talent will break out of this country," suggests Wilson. "There will be no big explosion but it will be an exceptionally good year. The Olympics which will be held in Montreal this year will be very good for the music industry here. More Canadian acts are being booked into the major fairs in Canada and judging from some of the talk at the Canadian Fair Assn. Convention in Calgary recently, that trend should continue in 1976."

"This year we'll probably see the demise of a number of the big groups in this country and the emergence of some of those acts that have been working in this country for close to a decade."

Les Sole, the music director and station manager for CHOM-FM in Montreal, expects that even with the new FM regulations from the Canadian Radio Television Commission coming into effect this year, there will be very little initial change in FM radio for the first year.

"The stations will be looking for new ideas initially," says Sole. "There will then be a gradual change to more foreground programming."

"I'm very optimistic about Canadian music. There's a lot of good things coming out of Vancouver and Montreal and I think in the coming year they will become a significant force on the music scene in North America."

Billboard SPECIAL SURVEY For Week Ending 1/10/76

Billboard Special Survey Hot Latin LPs

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	8	CELIA & JOHNNY Tremendo Cache, vaya XVS 37
2	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	9	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
3	JUAN GABRIEL Con El Mariachi Arcano 3283	10	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
4	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441	11	HECTOR LAVOE La Voz Fania XSLP-00461
5	JULIO IGLESIAS A Mexico, Alhambra 21	12	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
6	YOLANDA DEL RIO Se Me Olvidó Otra Vez, Arcano 3283	13	LOS FREDDYS Epoca De Oro, Peerless 1041
7	NELSON NED Nelson Ned, United Artists 1550	14	LOS BABYS Como Sufro, Peerless 1769
		15	LUCHA VILLA Los Discos De Oro, Musart 1636

IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMILIO JOSE Mi Barca, Alhambra 6002	8	JOSE ANTONIO Para Ganar Tu Corazon, Oro Sound 1980
2	JULIO IGLESIAS El Amor, Alhambra 23	9	SOPHY Sentimientos, Velvet 1494
3	PUPI LEGARRETA Pupi Y Su Charanga, Vaya 598	10	JUNTO BETANCOURT Lo Sabemos, Fania 483
4	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	11	RUMBA TRES Rumba Tres, Alhambra 6001
5	LISETTE Lisette, Borinquen 1282	12	DANNY DANIEL Danny Daniel, Miami 6116
6	MORRIS ALBERT Dime, Audio Latino 4085	13	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
7	ALICIA BRUNI Un Canto El Amor, Mate 050	14	YOLANDITA MONGE Yolandita Monge, Coco 123
		15	HECTOR LAVOE La Voz, Fania 598

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
★	1	7	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	●	6.98	7.98	7.98	7.98	7.98	38	8	GORDON LIGHTFOOT Gord's Gold Reprise ZRS 2237 (Warner Bros.)	●	9.98	10.97	10.97	86	7	THE SALSOU ORCHESTRA Salsoul S2S 5501	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98
★	2	6	EARTH, WIND & FIRE Gratitude Columbia PG 33694	●	7.98	8.98	8.98	8.98	46	30	BEE GEES Main Course RSO SO 4807 (Atlantic)	●	6.98	7.97	7.97	83	5	PATTI SMITH Horses Arista AL 4066	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	3	8	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	●	6.98	7.97	7.97	7.97	43	24	FLEETWOOD MAC Warner Bros. BS 2225	●	6.98	7.97	7.97	73	10	JOHN LENNON Shaved Fish Apple SW 3421 (Capitol)	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	4	6	JONI MITCHELL The Hissing Of Summer Lawns Asylum 7E-1051	●	6.98	7.98	7.97	8.97	7.97	39	12	MIRACLES City Of Angels Tamlia T6 339 S1 (Motown)	●	6.98	7.98	7.98	74	31	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98
5	6	15	JOHN DENVER Windsong RCA APL1-1183	●	6.98	7.95	7.95	7.95	42	6	MFSB Philadelphia Freedom Phila. Intl. PZ 33845 (Epic/Columbia)	●	6.98	7.98	7.98	75	35	ZZ TOP Fandango London PS 656	●	6.98	7.95	7.98	7.95	7.95	7.95	7.95	7.95	
6	7	24	KC & THE SUNSHINE BAND TK 603	●	6.98	7.98	7.98	7.98	44	9	DAVID RUFFIN Who I Am Motown M6-849 S1	●	6.98	7.98	7.98	76	7	JIMI HENDRIX Midnight Lightning Reprise MS 2229 (Warner Bros.)	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	
7	8	6	HELEN REDDY'S GREATEST HITS Capitol ST 11467	●	6.98	7.98	7.98	7.98	42	33	COMMODORES Movin' On Motown M6 848 S1	●	6.98	7.98	7.98	88	4	STEVE HOWE Beginnings Atlantic SD 18154	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	
8	9	21	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	●	6.98	7.98	7.98	7.98	47	6	DEEP PURPLE Come Taste The Band Deep Purple PR 2895 (Warner Bros.)	●	6.98	7.97	7.97	78	19	ROD STEWART Atlantic Crossing Warner Bros. BS 2875	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	
9	10	7	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	●	6.98	7.98	7.98	7.98	48	5	SPINNERS LIVE! Atlantic SD 2-910	●	6.98	7.97	7.97	89	5	JIGSAW Sky High Chelsea CHR 509	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
10	5	12	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	●	6.98	7.98	7.98	7.98	45	29	ELTON JOHN Rock Of The Westies MCA 2163	●	6.98	7.98	7.98	80	9	LITTLE FEAT The Last Record Album Warner Bros. BS 2884	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	
11	11	9	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	●	6.98	7.97	7.97	7.97	46	30	PINK FLOYD Wish You Were Here Columbia PC 33453	●	6.98	7.98	7.98	81	13	FREDDY FENDER Are You Ready For Freddy ABC/Dot D05D 2044	●	6.98	7.95	7.95	7.95	7.95	7.95	7.95	7.95	
★	12	12	ART GARFUNKEL Breakaway Columbia PC 33700	●	6.98	7.98	7.98	7.98	51	6	MICHAEL MURPHEY Swans Against The Sun Epic PE 33851 (Columbia)	●	6.98	7.98	7.98	82	133	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	13	14	KISS Alive! Casablanca NBLP 7020	●	7.98	7.98	7.98	7.98	58	5	ALLMAN BROTHERS BAND The Road Goes On Forever, A Collection Of Their Greatest Recordings Capricorn ZCP 0164 (Warner Bros.)	●	6.98	7.98	7.98	93	19	MORRIS ALBERT Feelings RCA APL1-1018	●	6.98	7.95	7.95	7.95	7.95	7.95	7.95	7.95	
14	12	26	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	●	6.98	7.98	7.95	7.95	49	37	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	●	6.98	7.98	7.98	84	7	CHUCK MANGIONE Bellavia A&M SP 4557	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
15	19	10	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	●	6.98	7.98	7.98	7.98	54	7	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	●	6.98	7.97	7.97	85	6	RITA COOLIDGE It's Only Love A&M SP 4531	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	16	5	CAT STEVENS Numbers A&M SP 4555	●	6.98	7.98	7.98	7.98	56	38	AEROSMITH Toys In The Attic Columbia PC 33479	●	6.98	7.98	7.98	79	11	STANLEY CLARKE Journey To Love Nemperor NE 433 (Atlantic)	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	
17	17	12	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	●	6.98	7.98	7.98	7.98	64	5	PAUL ANKA Times Of Your Life United Artists UA-LA569-G	●	6.98	7.98	7.98	87	8	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	
★	22	6	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	●	6.98	7.95	7.95	7.95	53	55	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	●	6.98	7.98	7.98	88	20	NATALIE COLE Inseparable Capitol ST 11429	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	21	6	THE BEST OF CARLY SIMON Elektra 7E-1048	●	6.98	7.98	7.97	8.97	7.97	54	15	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	●	6.98	7.97	7.97	89	21	RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97
20	20	11	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Curton CU 5005 (Warner Bros.)	●	6.98	7.97	7.97	7.97	63	5	THE FOUR SEASONS STORY Private Stock PS 7000	●	6.98	7.98	7.98	90	31	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	23	11	DONNA SUMMER Love To Love You Baby Oasis OCLP 5003 (Casablanca)	●	6.98	7.98	7.98	7.98	56	45	TEMPTATIONS House Party Gordy G6 973 S1 (Motown)	●	6.98	7.98	7.98	91	27	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	24	10	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6 858 S1	●	6.98	7.98	7.98	7.98	67	3	QUEEN A Night At The Opera Elektra 7E-1053	●	6.98	7.97	7.97	103	11	JIM CROCE The Faces I've Been Lifesong LS 900	●	9.98	10.98	10.98	10.98	10.98	10.98	10.98	10.98	
★	27	29	THE EAGLES One Of These Nights Asylum 7E-1039	●	6.98	7.98	7.97	8.97	7.97	58	31	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	●	5.98	6.98	6.98	93	13	HERBIE HANCOCK Man-Child Columbia PC 33812	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98
★	26	16	BAY CITY ROLLERS Arista AL 4049	●	6.98	7.98	7.98	7.98	97	2	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	●	6.98	7.95	7.95	94	7	RICHARD PRYOR That Nigger's Crazy Reprise MS 2241 (Warner Bros.)	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	
★	28	7	NEIL YOUNG With CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	●	6.98	7.97	7.97	7.97	60	49	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	●	6.98	7.98	7.98	95	110	JOHN DENVER Greatest Hits RCA CPL1-0374	●	6.98	7.95	7.95	7.95	7.95	7.95	7.95	7.95	
★	32	5	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	●	6.98	7.98	7.98	7.98	61	50	BARRY WHITE Greatest Hits 20th Century T 493	●	6.98	7.98	7.98	96	4	STYX Equinox A&M SP 4559	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
27	14	10	JOHN DENVER Rocky Mountain Christmas RCA APL1-1201	●	6.98	7.95	7.95	7.95	72	6	KINKS PRESENT SCHOOLBOYS IN DISGRACE RCA LPL1-5102	●	6.98	7.95	7.95	108	25	SWEET Desolation Boulevard Capitol ST 11395	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	31	12	THE WHO BY NUMBERS MCA 2161	●	6.98	7.98	7.98	7.98	63	66	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	●	6.98	7.98	7.98	98	27	CAT STEVENS GREATEST HITS A&M SP 4519	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
29	16	14	NEIL SEDAKA The Hungry Years Rocket PIG 2157 (MCA)	●	6.98	7.98	7.98	7.98	74	23	GLEN CAMPBELL Rhinestone Cowboy Capitol SW 11430	●	6.98	7.98	7.98	99	10	BILL WITHERS Making Music Columbia PC 33704	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	41	7	C.W. McCALL Black Bear Road MGM M3G 5008	●	6.98	7.98	7.98	7.98	65	35	JOAN BAEZ Diamonds & Rust A&M SP 4527	●	6.98	6.98	7.98	7.98	111	3	STEPHEN STILLS Live Atlantic SD 18156	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97
31	25	11	BARBRA STREISAND Lazy Afternoon Columbia PC 33815	●	6.98	7.98	7.98	7.98	66	70	ROXY MUSIC Siren Atco 36-127	●	6.98	7.97	7.97	102	9	ERIC CARMEN Arista AL 4057	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	35	6	RINGO STARR Blast From Your Past Apple SW 3422 (Capitol)	●	6.98	7.98	7.98	7.98	67	59	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	●	6.98	7.98	7.98	102	21	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	●	6.98	7.97	7.97	7.97	7.97	7.97	7.97	7.97	
★	36	14	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	●	6.98	7.95	7.95	7.95	68	54	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	●	6.98	7.98	7.98	103	81	JOHN DENVER Back Home Again RCA CPL1-0548	●	6.98	7.95	7.95	7.95	7.95	7.95	7.95	7.95	
34	34	10	GEORGE CARLIN An Evening With Wally Londo Featuring Bill Siaszo Little David LD 1008 (Atlantic)	●	6.98	7.97	7.97	7.97	69	25	WILLIE NELSON Red Headed Stranger Columbia KC 33482	●	5.98	6.98	6.98	104	8	BLACKBYRDS City Life Fantasy F 9490	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	
★	40	5	THE BAND Northern Lights-Southern Cross Capitol ST 11440	●	6.98	7.98	7.98	7.98	70	52	SILVER CONVENTION Save Me Midland International BKL1-1129 (RCA)	●	6.98	7.95	7.95	105	14	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	●	6.98	7.98	7.98	7.98	7.98	7.98	7.98	7.98	

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

Heider's S.F. Expansion

• Continued from page 6

media studio some five months ago," he says, "which is primarily for ad agencies, educational markets and so on. Larry Oldham, one of our main engineers, has a strong background in media work and that will help.

"We're also going to launch a promotional campaign on the media studio with the goal being to introduce it to advertising people. We think San Francisco is a very viable market for this type of operation."

The exterior and interior of the building are set for remodeling with an eye toward making it more attractive to all clients, and presentations are set for the advertising community. "There are firms up here that have been taking their business to other cities," Blohm adds, "and we'd like to keep these companies here. We would also like to attract some Los Angeles business."

In the musical area, Blohm feels he would like to "encourage the music business up here as well. I think there is a lot of talent in San Francisco that has not been channelled to its fullest extent in the past. Ideally, I'd like to turn the studio into a meeting place for creative people in music, people who are into tv scoring, soundtracks and so on as well as making records.

"We expect to be inviting people in to meet producers and engineers," he continues and "we hope to develop some local talent in all types of music." Eventually, Blohm feels Heider might be able to play a part in providing new groups of sidemen as well as rhythm and string sections for major recording artists.

"Business has been good up here," Blohm says, "but we feel it can be better. I think there might have been something of a tendency to let some of the business pass by."

Heider's has had a number of major acts in its three studios over the past several months, including Jefferson Starship, Herbie Hancock, the Pointer Sisters, Average White Band, Doobie Brothers, Santana and Graham Central Station.

"We'd like to balance some of the major names with new talent," Blohm says, "and local people will probably be invited into the studio in the future. We also feel that the excitement that centered around the Bay Area in the early days of the Airplane, Quicksilver, Grateful Dead, Creedence and Janis Joplin can certainly be stimulated."

A staff expansion, primarily focusing on engineers is also planned for the near future.

Inside Track

Expect an official announcement in the next two weeks that the Who will play the Los Angeles date on their tour at the Rose Bowl in March, for the Mike Belkin's Cleveland-based consortium which holds the exclusive on rock dates at the 100,000-capacity Pasadena stadium. P.S. The Who had stressed that they wanted to play smaller halls on this tour.

Kenny Rogers, having disbanded the **First Edition** after nine years and signed with UA as a country-crossover artist, makes his stage debut as a solo at Harrah's Reno in March.

Sinatra and **John Denver** team up for the third time Feb. 3 to play a Beverly Hilton fund-raiser for Israel, with Prime Minister Yitzhak Rabin as guest of honor. **Jerry Weintraub** (who else?) is producing the "World Of Entertainment Salute" and more stars are to be announced.

FLASHBACK TO A YEAR AGO: Pattie Smith to play New York's Bottom Line club? The official word is that she won't be booked there, and probably never will be. **BACK TO THE PRESENT:** Patti Smith, following release of her Arista album, plays seven SRO shows at the club with one show being a 2 a.m. add-on to accommodate the overflow on reservations.

★ ★ ★

Talk is persisting that a major indie label is sweating over financial difficulties. Latest rumors have company selling off sizable quantities of catalog inventory to cut-out dealers and one of its top acts quietly shopping the market for a new deal.

★ ★ ★

Nick Naff, public relations director for the Las Vegas Hilton, recuperating from a heart attack at Sunrise Hospital. . . . **Bobby Vinton** is planning to film a tv spe-

cial in Poland next spring. CBS is reported pleased with the ratings of his syndicate series which CBS carries on its five owned-and-operated outlets and is discussing the hour-long special for the entire network.

The original rock 'n' roll revival disco baby was born to **Ricahrd Nader** and his wife **Barbara**, a son named **Michael Craig**. . . . The upcoming **Mary Tyler Moore** special Jan. 22 will feature 30 production numbers by a guest cast that includes **Ben Vereen**, **Doug Kershaw**, the **Manhattan Transfer** and **Arthur Fiedler**. . . . **Barry Manilow** showed his humanitarian side once again when he gave a free concert for the disadvantaged at New York's Beacon Theater prior to his New Year's Eve concert. Co-sponsoring this free show was Hospital Audiences Inc., which arranged for more than 2,000 from orphanages, drug programs, schools for the retarded and senior citizen centers to attend. . . . The old jazz groups and artists are coming out of the woodwork to reappear for concerts at New York's Eddie Condon's. Latest entry is the **Richie Kamuca-Mel Lewis Quintet** on Sunday (11) and singer **Carrie Smith** on Tuesday (13). . . . **Ray Barretto** disbanded his orchestra following his New Year's Eve concert in New York. . . . Scheduled for the Beacon Theater on Friday (16) is "A Night In Latin Jazzland" which will reunite **Mongo Santamaria**, **Cal Tjader** and **Willie Bobo** and introduce **Bobby Rodriguez and Company**.

★ ★ ★

Stephanie Mills, 17, star of Broadway's musical "The Wiz," is the youngest person ever to get an award from the arts committee of the National Council of Churches. . . . **ZZ Top** Day was held in the trio's hometown of Houston. . . . The NARAS Institute presented an award to BMI to honor its support of the institute's music education programs.

Parnell Sparks Surprise British Big Band Enthusiasm

• Continued from page 1

group called the Polka Dots, who pioneered modernistic harmonies in those old days.

Parnell explains: "The idea came to me after I'd done a London Palladium show with Caterina Valente. The band did the first half on its own, and we used the chance to play the music I love—the old Dorsey, Goodman, Miller material."

The audience loved it. And that oneshot show on television is expected to lead to a series.

Now there is further action. Promoter Tito Burns, one-time accordionist in the bop school and leader of a successful sextet, is another big band buff. He noted that a Syd Lawrence concert for the Royal Festival Hall in early December was sold out weeks before the event—Lawrence's big band has specialized in repro-

ducing the old Glenn Miller arrangements and sound.

So he laid on a Big Band Jamboree at the London Palladium, also in December, featuring the Lawrence band, the Humphrey Lyttleton Band, Kenny Ball's Jazzmen—and a newly formed Geraldo big band. Geraldo was, for years, an elder statesman of the British orchestral industry.

Then came news that ex-chart singer Ronnie Harris was to organize a first big band convention at Caesar's Palace, Luton, for an entire weekend in February. Names already dropped into the programming: Woody Herman, the Million Airs big band, and others. Harris says: "I feel that there is about to be a tremendous rebirth of the big band sound. Not just an effort to get back to the 1930s and 1940s but the big band approach to top contemporary composers."

Another of the top U.K. big band men is Joe Loss, just celebrating his 40th anniversary as an EMI recording artist, and re-signed for another long contract.

Another step in the revival came when a band called The Greatest Swing Band In The World went out on the road. Based on musicians who were originally in the Ted Heath band, this aggregation has 17 instrumentalists, plus singers Monty Babson, Dennis Lotis and Lita Roza, plus a vocal quartet.

Babson, one-time singer and drummer, now director of the Morgan Recording Studios in London, says: "Even if we pack every hall on the tour, we won't make a lot of money. But if touring bands are ever going to be a viable business proposition, then somebody has to pave the way.

"For the moment, that is our aim. Just to open up the way. To give other bands some confidence."

Economics is the big hang-up. The slump in touring big band business came not so much because of a lack of interest but because of the ever-escalating costs of transportation, hotel accommodation and other balance sheet items.

Stan Reynolds, trumpet man with the much-revered Ted Heath band—

Heath died some years ago—fronts the Greatest Swing Band. He says: "Rock music went so far into free-form playing that I believe people are starting to want to recognize a tune again."

Reynolds had led the band for Tony Bennett's tour a couple of years back, had carried the first half and was astonished at the strong public reaction the old-style sound.

Monty Babson, involved in the financial aspects of the Greatest Swing Band tour, admits: "There is a shortage of good young musicians in this field. But another purpose of our pioneering and touring is to attract young people to our kind of music.

"Already there are three touring swing bands in the U.K.—at least. The others are the Syd Lawrence band and the Million Airs. We gained more confidence when we did an album called 'The Ted Heath Legend' with a big band led by Stan Butcher."

So the Greatest Swing Band moves on, pulling in crowds of across-the-board age groups. They play oldies like "Must Be Jelly 'Cos Jam Don't Shake Like That," or "Bugle Call Rag," but the arrangements are often new. So is the presentation.

Babson laid out around \$60,000 to launch the venture. He's recouped most of it. But in any case he is happy to be involved in a steadily growing area of nostalgia.

The Pasadena Roof Orchestra goes even farther back—to the 1920s. The band was formed by John Arthey and comprises mostly semi-professional musicians. But the first two albums have sold well, without actually getting into the charts, and the band has received near-hysterical receptions from audiences throughout Europe. The band is particularly strong in Germany.

The Greatest Swing Band itself has started selling via a debut album on Pye, including tracks like "Artistry In Rhythm," "Sing Sing Sing" and "Air Mail Special."

Some of the big band musicians say, gratefully, that much of the rebirth of interest can be laid squarely at the feet of teenybop bands like

the Bay City Rollers. Says one: "They make everyone, except the very young, yearn for good music. They have turned the clock back to the pre-rock era of the 1940s."

When saxophone player Harry Bence, a veteran of the big band scene in Britain, decided to re-form the Geraldo band, he said: "Whenever things get tough in times of depression, many people fall back on entertainment that reminds them of a time when there was hope and excitement in their lives."

And the vastly experienced Joe Loss holds the view that if big bands had as much exposure on television as the pop groups then the bulk of the public would go along with the big bands.

Then trombonist, arranger and musical director Peter Herbolzheimer, leader of the Rhythm Combination And Brass, a multi-national big band which has built a solid reputation in Europe for imaginative jazz-rock sounds, says: "Big bands are getting more popular all the time. In October we had great success at the Warsaw Jazz Jamboree and we've had good reaction all through Germany, Scandinavia and the U.K."

In response to the interest in big band music, the Hamburg concert agency Karsten Jahnke is presenting a big band spectacular at the Congress Center in Hamburg on Jan. 17, featuring an augmented Rhythm Combination And Brass outfit, with guests.

At the Royal Albert Hall in London just before Christmas, a sell-out concert featured the music of Major Glenn Miller's American Band of the Allied Expeditionary Forces.

The idea simply was that while tributes to Miller in previous years had featured the sound of the ever-popular Miller civilian orchestra, the Glenn Miller Society here felt it was time to delve even deeper. So the Million Airs Concert Orchestra was chosen to play this nostalgic concert.

The band included string players from some of the leading symphony orchestras including the Halle, Northern Symphony and the Royal Liverpool Philharmonic. For the first time since the U.S. AEF Orches-

tra was disbanded in 1945, it was "re-created" with a 20-piece string section, French horns and a full 42-piece lineup.

Air Crusade

• Continued from page 4

sight of a few things and getting into a situation where some stations won't play their music."

Specific songs shelved thus far by the policy include "A Damn Good Country Song" by Jerry Lee Lewis, Faron Young's "Here I Am In Dallas," the two latest Gene Watson records, "I Just Don't Give A Damn" by George Jones, and even Tanya Tucker's "Don't Believe My Heart Can Stand Another You."

The growing liberalization of country music lyrics and topics follows a trend established in the pop and soul markets, and there have been few records censored by country stations in recent years. Only a few years ago, however, a simple "hell" or "damn" in a song was enough to cause record promoters major headaches with radio programmers.

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THIS IS
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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 1/10/76

Number of LPs reviewed this week **20** Last week **11**

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Spotlight

Pop

ELVIN BISHOP—Struttin' My Stuff, Capricorn CP 0165 (Warner Bros.). Most energetic LP from Bishop in years, combining a feel for Southern rock with some of the blues that have always played an important role in his music since his early days with Paul Butterfield. Nothing overly new here, but there is exceptionally strong guitar and slide guitar work from Bishop as well as good lead vocals from Bishop and Mickey Thomas. Combination of guitars and keyboards also works well. No imitation Southern rock here, but a good time set of raucous vocals and Bishop's own feel for the blues. Most commercial set for him to date.

Best cuts: "Hey, Hey, Hey, Hey," "My Girl," "I Love The Life I Lead," "Fooled Around And Fell In Love," "Grab All The Love."

Dealers: Bishop's chart record continues to improve and he has loyal following.

Country

RAY STEVENS—The Very Best Of Ray Stevens, Barnaby BR-6018. On the basis of this album, Ray Stevens proves himself King of Creativity in a town that has more than its share of creative giants. This appropriately named LP demonstrates why Stevens has gained so much success as a writer-producer-singer-businessman. The variety of his songs—ranging from his madman "Guitarzan" and "Moonlight Special"—is exceeded only by his depth of talent. Just as you typecast Stevens as a joker, he turns up a king with regal efforts such as "Everything Is Beautiful." Back in 1967 he wrote "Mr. Businessman"—still the best putdown of the martini & ulcer circuit. This also includes his latest idea of turning old classics like "Misty" and "Indian Love Call" into his own up-tempo original versions. One of America's great talents offers his best album yet.

Best cuts: You name them: everything on this album has been a hit, from "Ahab The Arab" to "The Streak."

Dealers: Stevens is as much a pop and easy listening star as country, so don't be afraid to display him under multiple listings.

CONWAY TWITTY—This Time I've Hurt Her More Than She Loves Me, MCA 2176. The self-proclaimed high priest of country music returns with an album destined to follow the title tune up the charts. Owen Bradley's rock steady production, fine picking from the cream of Nashville studio musicians, and Conway's long-established country style make this another joyful event for Twitty fans. Quality of the material varies greatly, but, all in all, another success for Father Twitty.

Best cuts: "Jason's Farm," "She Sure Makes It Hard To Go."

Dealers: Conway has a legion of fans who will buy his latest effort which includes his present top ten song.



BOB DYLAN—Desire, Columbia PC 33893. One of the world's finest songwriters has surfaced for the New Year with perhaps his greatest album to date. Not only is he writing better than ever, but his songs seem to reflect a new Dylan. Whether he's writing about a sensitive Joey Gallo or a falsely-imprisoned Rubin "Hurricane" Carter or a lamenting love ballad to his wife Sarah, Dylan is at his best. Underscoring the success of each narrative song is the amazingly tight instrumental work of the Rolling Thunder featuring Scarlett Rivera on violin, Rob Stoner on bass, Howie Wyeth on drums and Emmylou Harris on background vocals. On "Hurricane," this quartet is joined by Ronee Blakley and Steve Soles on background vocals and Luther Rix on congas. Each of these musicians is an asset to the new sound of Dylan. Ms. Rivera's musicianship is a fine discovery since she can underscore a Dylan phrase with unmatched intensity or romance, while Stoner and Wyeth offer one of the strongest rhythm sections in music. As for Dylan, his harmonica, acoustic guitar, piano and especially his vocals sound better than ever. Another plus factor is packaging, with its striking cover shot and liner photos. Also the inside liner notes are by Allen Ginsberg and they reflect the mood of the recent Rolling Thunder Revue tour of the Northeast.

Best cuts: "Hurricane," "Isis," "One More Cup Of Coffee," "Oh, Sister," "Joey," "Romance In Durango," "Sara."

Dealers: Expect a surge of buyers

KENNY STARR—The Blind Man In The Bleachers, MCA 2177. Starr's super single—the namesake of the album—should stimulate high sales and play on this LP. Ironically, the two best songs are by Sterling Whipple, author of the football sob-song that helped Starr conquer the singles chart. The other Whipple song, "The Calico Cat," receives a good rendering. Snuffy Miller produced, and he keeps it country. Not a great album, but a solid and good one for the young and rising Starr.

Best cuts: "You, Me And Her," "Put Another Notch In Your Belt," "The Calico Cat."

Dealers: Starr has one of the hottest crossover hits in the country, "The Blind Man In The Bleachers," and this should help overcome the slow movement normally expected from a new artist.



First Time Around

TROPEA—Marlin 2200. (T.K.). Good disco instrumental set

headed by guitarist John Tropea. Mix of guitars, keyboards and horns is one of the most basic in rock, but one that is put to good use here. The disco format is often over-produced, and the simplicity of Tropea and his group makes for a welcome change. Guests include David Sanborn, Eumir Deodato, Rick Marotta and Will Lee. Fine mix of jazz and disco as well, with Tropea, who is a well known name in jazz, serving up the blend of easy rockers perfectly. Melodic for the most part.

Best cuts: "The Jingle," "Muff," "Cisco Disco," "Dreams."

Dealers: Place in jazz and disco.

DANNY & THE FAT BOYS—American Music, Aladdin ALPS 102. A superlative effort from this Washington-based band. Leader Danny Gatton is a fine and proficient guitarist with a musical background that covers every musical direction. The music is an amazingly good blend of fifties rock and roll, country, swing jazz, blues, soul and even reggae. Gatton is backed by very competent musicians and the soulful vocals of Bill Hancock. Some of the tunes are originals, but others are instrumental accomplishments that were penned by Benny Goodman, Avery Parrish and Fats Waller.

Best cuts: "American Music" (a rocking fifties-type single with vocal accompaniment by the Clovers), "Good Enough To Keep" (a Benny Goodman classic), "Ubangi Stomp," "Memphis Disco Funk."

Dealers: Seek this LP out.

Billboard's Recommended LPs

pop

DOBBIE GRAY—New Ray Of Sunshine, Capricorn CP 0163 (Warner Bros.). Good solid effort from Gray with his first recording for Capricorn. Lots of soul and rock oriented rockers and a few good ballads as he steers clear of the country flavored material that characterized his last few albums. Artist co-produced set with Troy Seals in Nashville. Better variety than Gray has shown in several years. **Best cuts:** "If Love Must Go," "Easy Loving Lady," "Easy Come, Easy Go."

CONWAY TWITTY—Twitty, MCA 2176. With his last few singles all hitting the pop charts, expect the same kind of action here. Twitty remains one of the finest singers in country, with his voice seeming to get stronger each time out. Several good cuts most commonly associated with George Jones included here, and, as always, Twitty makes every song he covers his own. **Best cuts:** "This Time I've Hurt Her More Than She Loves Me," "She Thinks I Still Care," "She Sure Does Make It Hard To Go," "She Takes Care Of Me."

KENNY STARR—The Blind Man In The Bleachers, MCA 2177. Man who had the original version of the title cut is an established country star who mixes country and pop (with emphasis on sentimental material on the pop cuts). Several possible singles, most carrying the same general mood as the title cut. Well done all the way around. **Best cuts:** "The Blind Man In The Bleachers," "Tonight I'll Face The Man Who Made It Happen," "Victims," "The Calico Cat."

jazz

ESTHER PHILLIPS—Confessin' The Blues, Atlantic SD 1680. The queen of the blues, Esther Phillips, has a real mood-grabber here with a set of classic blues standards by Cecil Gant, Jay McShann, Walter Brown, Leroy Carr, Lil Green, Chick Willis and others. One side is a studio set with some top-notch big-band charts by Onzy Matthews, and excellent playing by people like Sonny Criss, Herb Ellis and Teddy Edwards. The second side is a series of tunes that were never released from her classic "Live At Freddie Jett's" LP. LP was cut several years ago. **Best cuts:** Check out each track.

Spotlight—the most outstanding of the week's releases; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions or other albums of superior quality; **review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Claude Hall, Colleen Clark, Gerry Wood, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/10/76

Number of singles reviewed this week **48** Last week **66**

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Pop

GRAND FUNK RAILROAD—Take Me (3:53); producer: Jimmy Ienner; writers: D. Brewer-C. Frost; publisher: Brew, BMI. Capitol 4199. First single from Grand Funk in several months is a chanting type number that starts slowly and softly and builds to a powerful, repetitive sound. Good rocker in the Grand Funk tradition.

recommended

MICHAEL MURPHEY—Renegade (3:15); producer: Bob Johnston; writer: Michael Murphey; publisher: Mystery, BMI. Epic 8-50184 (CBS).

TOM SCOTT—Uptown & Country (3:40); producers: Tom Scott & Hank Cicalo; writer: Tom Scott; publisher: Hollenbeck, BMI. Ode 66118 (A&M).

BOBBY BLAND—Today I Started Loving You Again (3:05); producers: Don Gant & Ron Chancey; writers: M. Haggard-B. Owens; publisher: Blue Book, BMI. ABC 12156.

GABRIEL—Be My Woman (2:59); producer: Don McKinney; writer: Butorac; publisher: American Broadcasting, ASCAP. ABC 12151.

KING HERVEST—Hickory (3:09); producer: Kenny Nolan; writers: Kenny Nolan-Bob Crewe; publishers: Kenny Nolan, ASCAP/Stone Diamond, BMI/Tanny Boy, BMI. A&M 1761.

First Time Around

BROWN SUGAR—The Game Is Over (What's The Matter With You) (3:25); producer: Vince Montana; writers: V. Montana Jr.-R.B. Walker; publishers: Bout Time/Missile, BMI. Capitol 4198. Group from Philadelphia comes up with easy rocker and lead singer that sounds strongly like early Diana Ross.

Country

ROY CLARK—If I Had It To Do All Over Again (2:33); producer: Jim Foglesong; writer: B. Springfield; publisher: House of Gold, BMI. ABC/Dot DOA-17605. A catchy Clark ballad off his newest LP, this will gain him another chart notching. ABC/Dot's splendid promotion team, Clark's continual exposure on national tv, and his legion of deejay-fans will give this Foglesong a strong boost. Flip: It Sure Looks Good On You (2:20); producer: Jim Foglesong; writer: Bobby Fischer; publisher: Ricci Mareno, SESAC.

JESSI COLTER—It's Morning (2:20); producers: Ken Mansfield & Waylon Jennings; writer: Jessi Colter; publisher: Baron, BMI. Capitol P-4200. Jessi's third Capitol release will follow the path blazed by her previous two hits. Beautiful instrumental work complements her beautiful voice. Co-produced by her husband Waylon, this is one fine song.

MERLE HAGGARD—The Roots Of My Raising (2:44); producers: Ken Nelson & Fuzzy Owen; writer: Tommy Collins; publisher: Blue Book, BMI. Capitol P-4204. The roots run deep and Merle has returned for the strength he needs, according to Merle's latest contribution to country music. Though he seldom records other writer's songs, Merle takes this effective piece by Tommy Collins and sings it winningly. Flip: The Way It Was In '51 (3:20); producers: Ken Nelson & Fuzzy Owen; writer: Merle Haggard; publisher: Shade Tree, BMI.

PRICE MITCHELL—Seems Like I Can't Live With You, But I Can't Live Without You (3:35); producers: Nelson Larkin & Dick Heard; writers: Cummings & Troiano; publishers: Cirrus/Septima, BMI. GRT 037. First-rate performance by Price, it's aided by crisp, original production from Larkin and Heard. Fresh sounds come from the twinning of guitar and harpsichord. This is Price's strongest chart contender since "Mr. and Mrs. Untrue."

BILL BLACK COMBO—Fire On The Bayou (2:03); producers: Bob Tucker & Larry Rogers; writer: G. Michael; publisher: Fi/Bill Black, ASCAP, Hi 5N-2301. The Bill Black boys roar down the tracks with a highballing fiddle and drum number

that thousands of deejays will ride to "take you up to news-time" while others will give it top 40 listings. Larry Rogers shows he's a force to be reckoned with as mentor-producer of the still-lively-at-20 Bill Black Combo.

recommended

TOMPALL—Wild Side Of Life (2:54); producer: Tompall Glasser; writers: W. Warren & A.A. Carter; publisher: Travis, BMI. MGM M-14843.

VERN GODSIN—The Chains Of Yesterday (3:03); producer: Gary S. Paxton; writer: Gary S. Paxton; publisher: Pax House, BMI. Prodigy PDY-4501.

CARL FARRIS—Love Turns Me On (2:47); producer: Terry Bookout; writer: Carl Farris; publisher: Printers Alley, BMI. Printers Alley PAR-003A.

JOHNNY CHENNAULT—How Long Has It Been (2:59); producer: Bill Walker; writers: D. Burgess & D. Pfrimmer; publisher: Singletree, BMI. Fretone FR-038.

JOHN CHRISTIAN DEE—Come Johnnie (Let's Go Johnnie) (3:42); producers: John Christian Dee & Rainer H. Ehrhardt; writer: John Christian Dee; publisher: Heavy, BMI. Janus J257.

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.

TAKE ME

(4199)

THE NEW SINGLE FROM GRAND FUNK RAILROAD

from their new album "Born To Die"

ST-11482



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