

# Billboard

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YEAR

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## Expansion For A&M Pub Wing

LOS ANGELES—A&M is expanding its six-month-old Almo Publications print music office into a full-line operation that will cover the entire market of catalog collections, instrumental arrangements and instruction methods, says veteran music executive Joe Carlton, newly named to head the print arm.

"During its first six months, under Eileen Michael who will continue to be based in New York, Almo Publications issued 15 personality folio books, 15 sheet music titles and established a tasteful, effective image in the market," says Carlton. "Now A&M Records and its Irving/Almo/ (Continued on page 10)

## STUDY DOMINICAN REPUBLIC Latin Labels Eye Pirates

By RUDY GARCIA

NEW YORK — Several Latin record companies here are meeting to prepare a petition to the U.S. State Dept. for help in getting the president of the Dominican Republic, Joaquin Lopez Balaguer, to crack down on unauthorized duplication and export sale of copyrighted recorded product.

The pirated 8-track tapes are appearing with greater frequency in Puerto Rico and the Northeastern U.S., two major markets for Latin recorded product.

"It's had enough that we can hardly sell any of our product in the Dominican Republic, despite the large amount of music activity there, because of the pirates. Now they're even taking away some of our other

markets," one record executive complains.

Eight-track sales represent almost 20% of the market of recorded Latin product here and the growth of the pirate operations has been severely hurting manufacturers and distributors alike.

Raul Marrero, a Puerto Rican pop singer who has a major hit here and in Puerto Rico, explains his predicament concerning piracy to his producer, Joe Cain, of Mericana Rec-

## Sansui Enters AM Stereo Race

By STEPHEN TRAIMAN

NEW YORK—Sansui Electronics has become the third entry in the AM stereo sweepstakes, and will submit its proposed system along with those of RCA and Communication Associates (Kahn) at the first formal meeting of the EIA National AM Stereo Radio Committee (NAMSRC), Feb. 3 in Washington.

This revived interest in AM stereo, first proposed—and turned down by the FCC—more than 15 years ago by

(Continued on page 42)

ords thusly: "I have a good friend who works in radio in Santo Domingo but I don't dare send him a copy of my record because I know that it'll be duplicated in three days. I know I'm not stopping them by not sending the record but maybe it will slow them down for a couple of weeks."

However, his hopes were short-lived because pirated 8-tracks of his album have begun to show up in Puerto Rico and here in New York.

Unauthorized duplication of Latin recorded product is also car-

(Continued on page 66)

## Players, NEC OK Key Pact

By JIM FISHEL

NEW YORK—After almost two years of constant negotiations (Billboard, July 12, 1975), the AFM and the National Entertainment Conference (NEC) have formally adapted a new contract—Form B-2B NEC—that will provide member schools with more flexibility.

Although the NEC had sought to modify several parts of the original B-2B contract (which still applies to (Continued on page 66)

## Russian Pianist Shakes Up U.S. Mart

By IS HOROWITZ

NEW YORK—The familiar rumbles that presage an explosion of musical excitement, bringing new crowds into record stores and to concert boxoffices, is once again shaking up the classical community.

And it's no wonder that again the

focus of interest is a Russian artist, following a well-travelled trail blazed in the past by such as Oistrakh, Richter and Gilels.

Until a couple of weeks ago pianist Lazar Berman had never been

(Continued on page 37)

## Forum: Disco Dandy

By JIM MELANSON

NEW YORK—Billboard's first disco forum opened here last week with labels being urged by the dance community for stepped up promotional disk servicing, and for greater a&r emphasis on orchestrated product.

Notably, the three-day get together at the Roosevelt Hotel Jan. 21-23 was attended by some 500 registrants, with representation coming

from practically every key facet of the music business.

The growing strength of the disco phenomenon was also spotlighted by the fact that those participating made up a virtual cross-section of music markets, both in this country and abroad.

While the topics covered varied from the disco-radio connection, (Continued on page 66)



LET THE MUSIC PLAY (T-502) This is the much awaited new Twentieth LP by Maestro Barry White, King of the Discos. The title track is already breaking as another monster single. Here, the maestro's latest collection of "dance & romance" songs now joins the other outstanding albums featured in Twentieth's "Annual White Sale." (Advertisement)

## Stores Reap Accessory \$\$

By JOHN SIPPEL

LOS ANGELES—Chain (more than one store) and independent (one store only) retail record/tape and audio retailers are hyper-active accessories sales sources.

In a survey sent to a universe of 200 indie dealers, 17 of 20 respondents or 85% handle some or all forms of accessories, while all 16 responding chains of 50 queried handle some

or all forms of accessories. Chains responding reported a total of 214 stores or an average of 13.4 stores per chain.

The average indie retailer had 11.2% of his total dollar inventory invested in accessories, while the chains averaged out 12.8% in accessories. Reporting single store oper-

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## Dylan & Friends In Benefit

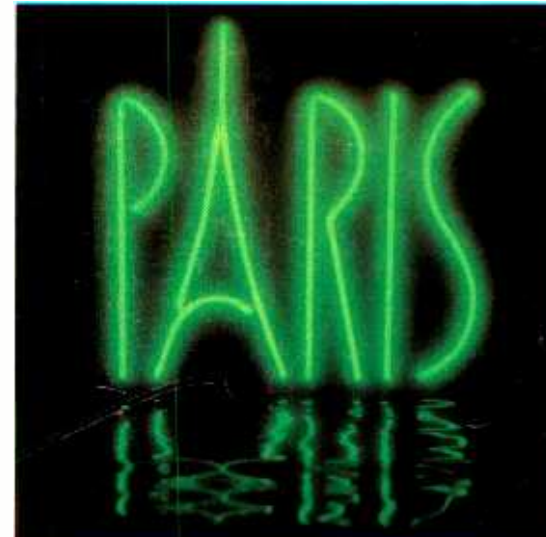
By NAT FREEDLAND

LOS ANGELES—A remarkable all-star benefit show with Bob Dylan & the Rolling Thunder Revue, Stevie Wonder, Isaac Hayes, Sean Phillips and rumored galaxy of other possible headliners including Ringo Starr, Neil Young, Muhammad Ali, Carly Simon, James Taylor and Redd Foxx pops up Sunday (1)

at the 70,000-capacity Houston Astrodome.

Tickets are being sold throughout South Texas and Louisiana at \$12.50 apiece for the non-reserved-seating show that begins at 2 p.m. and will run at least five hours. All proceeds go to the Rubin "Hurri-

(Continued on page 66)



Former Fleetwood Mac guitarist, ROBERT WELCH, has put together, with producer Jimmy Robinson, PARIS, a new group that combines the musical sophistication its members have picked up in previous groups. GLENN CORNICK was with Jethro Tull, and THOM MOONEY played with Naz. "Ze Rock'n Roll Music Is Hot from PARIS!" (ST-11464), on Capitol Records and Tapes. (Advertisement)

## BTO "Head On"

Bachman-Turner Overdrive sing and play their head off on their new album, "Head On."

Mercury SRM-1-1067  
8-Track MC8-1-1067  
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Los Angeles, CA 90069

London: BKM (Personal Management, Ltd.)  
27 Curzon Street  
London, W. 1 Y-7AE  
England





# Copyright Revision Action Due In February

By MILDRED HALL

WASHINGTON — Copyright revision action in both Senate and House is expected to get underway in February. The Senate will probably not vote on the McClellan revision bill S.22 until after the Lincoln's birthday recess so sacred to GOP speech making.

On the House side, Rep. Robert W. Kastenmeier's subcommittee on Courts, Civil Liberties and the Administration of Justice hopes to get into markup sessions on duplicate

revision bill H.R. 2223, early in the month. Senator McClellan, chairman of the Copyright Subcommittee, tried for earlier action on S.22, but Senate leadership is dubious about chances for any vote on copyright legislation before the Lincoln's birthday recess. Subcommittee counsel Tom Brennan says the senator will probably continue to press for a vote early in the session to avoid causing any delay in House action.

Only two major floor amendments to S.22 are in sight at present, although others will undoubtedly arrive as pressure mounts on controversial rate and use issues. One by Sen. Charles Mathias (R-Md.) would make technical changes in the bill's new Sec. 118, which allows compulsory licensing for Public Broadcasting Service use of non-

(Continued on page 65)

# Brunswick's Hurley Confesses Theft In Newark Cross-Exam

By RUDY GARCIA

NEWARK—The trial of Brunswick Record Corp. executives charged with making illegal payoffs to radio station personnel from the proceeds of unreported cash sales and merchandise exchange of recorded product ended its second week with the government's chief witness admitting he stole \$22,000 from the company and later lied to law enforcement officials investigating the matter.

Edward Hurley, a former sales executive with Brunswick, spent five days on the stand, most of it identifying documents relating to merchandise exchange transactions.

While under cross examination by Peter Parcher, attorney for Nat Tarnopol, Brunswick's president and the chief defendant in the trial, Hurley admitted that in collusion

with Lee Shep, Brunswick production manager and also a defendant in the case, he arranged for cash sales of recorded Brunswick product to Cardinal Export Corp. of New York, through its president, Arthur Lerner. (Continued on page 65)

## COMMERCE DEPT. FORECAST

# C'sumer Electronics Sales Will Recover

WASHINGTON — Commerce Dept. expects consumer electronic entertainment products to recover from the 1974-75 slump, and make a 10 to 12% rebound in 1976, with shipments reaching a value of \$4.3 billion.

By 1985, if Americans continue to spend current proportion of their income on these items, the figure could reach 8.7%.

However, there are some deterrent elements in the hard-to-predict consumer spending swings and in the home entertainment field itself, that bring warnings from Commerce forecasters in their 1976 Industrial Outlook analysis of some 200 industries.

Future growth in consumer electronics will depend more on product innovation, and consumer acceptance, than on economic prosperity, Commerce believes. "Videodisks and tape equipment or products not currently in existence could be an important factor in future growth of this industry," according to the Science and Electronics division.

In both videodisk and tape systems, "product standardization and a software capability will be essential to any large scale market development." Another factor, of course, is to increase market saturation of existing products.

The division also finds that "new

(Continued on page 41)

## COL ALBUMS HOG CHART

NEW YORK—Chronicles are pouring through the record books to see if Columbia's capture of positions 1, 2, 3 and 4 on this week's Top LPs & Tape chart represents an industry first for a single label.

Holding down the spots are albums by Earth, Wind & Fire, Paul Simon, Bob Dylan and Paul Simon.

## Infringers Slapped By N.Y. Court

NEW YORK—Precedental support for applying the full statutory penalty of \$250 for each infringing performance of a dramatic-musical work on tour, as well as for separately registered selections in the work, was given here last week by the U.S. Court of Appeals.

In its decision involving a controversy over unauthorized presentations of "Jesus Christ Superstar" and "Tommy," the three-man court also attempted to clarify the intent of pertinent provisions of the Copyright Act.

These were characterized as "unreadable" in the opinion, and their inconsistencies blamed for the award of a \$100 penalty per violation by a lower federal court.

Performances were sponsored by a group of Catholic priests. The court had enjoined additional per-

(Continued on page 65)

## Phonogram Exec Held In Kidnap

By HENRY KAHN

PARIS—Daniel Vergne, 35, financial director of Phonogram France, has been charged by French police in connection with the kidnapping of Louis Hazan, Phonogram chief, on New Year's Eve.

After hours of questioning by investigating officers, the arrest of Vergne came as a shock. He was among the directors tied up by gangsters but was later freed. Now he is said by police to have confessed to taking part in the attempt to extort a \$3 million ransom.

Vergne admitted he knew the gang leader Ugo Brunini. Police found serious gaps in his story and were surprised when the gang telephoned that Vergne should hand over the ransom. French police, acting on new and tough government instructions, intervened at the moment of the payoff.

Called for questioning a second time, Vergne was detained and later confronted by Louis Hazan. He is alleged to have admitted furnishing the information needed for the kidnapping and that he dined with Brunini the previous evening. Six other gang members are being held.

## Now It's Gospel Sung In Spanish

CINCINNATI — The Spanish-American Christian Crusades, well-known evangelistic team out of Springfield, Ohio, have completed two albums in Spanish at Edward R. Bosken's QCA Records studio here.

One of the LPs, titled "When God Spoke Spanish," features Luz Gonzales, the organization's director-preacher. The second album, titled "Es Cristo Mi Todo," highlights the voice of Simon Avila. While the pair have recorded a number of albums in the past at the QCA Records studio, the latest session was the first to be done in Spanish.

Gonzales and Avila recorded their new albums especially for a city-wide crusade held in San Juan, Puerto Rico, in January, sponsored by a group of cooperating Puerto Rican churches.

## Dealers Nix Royalty Fee

By REX ANDERSON

LONDON—Record retailers who are not paying the Performing Rights Society for the use of records and music for demonstration purposes in their stores are already infringing copyright law.

The PRS pointed this fact out as controversy rages about its demand that shop owners should pay roughly 2.5 cents per square foot of shop space to the society.

A meeting has been held between the PRS and representatives of the Music Trades Assn. (MTA) at the PRS invitation, to exchange views. The Gramophone Record Retailers' Committee has already advised its members against paying the royalty which the PRS decided to implement on Jan. 1.

The meeting ended with the PRS

(Continued on page 49)

## 150 To Attend London Confab

NEW YORK—A record attendance of 150, including distributors, district managers, promotion managers, field personnel and executives from the home office is expected at the London Records three-day sales conference beginning Sunday (25) at the Warwick Hotel here.

The label's entry into tape distribution will be one of the confab's key offerings and will include demonstrations of full-frequency-range

(Continued on page 58)

## SESAC Acquires Spanish Copyrights

NEW YORK—SESAC has signed with Spain's SGAE, the society of literary and musical authors and composers whereby the U.S. firm will represent selected Spanish copyrights in the U.S. and Canada. SGAE continues to represent the entire SESAC repertory in Spain.

Under the pact, a greater number of Spanish copyrights will receive exposure and promotion in the U.S. and Canada.

## NARAS SETS DISCO PARTY

LOS ANGELES—RCA's studios here will be the setting Feb. 3 for the third annual NARAS disco event at which time records nominated for 1976 Grammy awards will be spun into the wee hours to acquaint Academy members with artists and songs involved in the voting.

Officers of the Los Angeles chapter have notified members that wine, beer, soft drinks and snacks will be available to accompany the music.

## Bootlegged Disco-Flavored Tapes Circulated In N.Y.

By ELIOT TIEGEL

NEW YORK — Under-the-counter bootleg tapes of disco-flavored singles which have been circulating in the New York area for the past six months was one of the topics of concern voiced during the opening plenary session at Billboard's first International Disco Forum

Wednesday (21) at the Roosevelt Hotel.

Jerry Love, independent producer and vice president of Love-Zager Productions, broke into a discussion which had centered on the lack of promotional copies for several discos in the Midwest, by bringing up the subject.

"I want to open a can of worms," Love said from the audience in going into a discourse on how the business of selling cassettes or 8-tracks of hit disco singles, all on the charts or being played heavily in metropol-

(Continued on page 31)

## Mitchell Wins Court Reversal

NEW ORLEANS—The 1974 conviction of Chad Mitchell for possession of 400 pounds of marijuana "with intent to distribute" was reversed here by the U.S. Court of Appeals for the Fifth district Jan. 16, based on evidence found in a pickup truck Mitchell was about to enter should have been suppressed because no search warrant was used.

Mitchell learned of the reversal in New York last week while he was appearing at the Ballroom in SoHo.

Wide publicity was given Mitchell's conviction nearly two years ago.

## Antipiracy Act Looms In Ohio

NEW YORK—The Ohio Legislature has passed an antipiracy act which provides both misdemeanor and felony penalties for the unauthorized duplication and sale of recorded product.

The bill becomes law the end of the month unless vetoed by the governor. Its adoption would make Ohio the 38th state with an effective antipiracy statute.

## AGAC Insists On Arbitration

NEW YORK—The American Guild of Authors & Composers intends to press its demand for arbitration in its dispute with Warner Bros. over sheet music royalties, despite the publisher's move to take the controversy to court.

Warner Bros. is seeking an injunction against the arbitration move (Billboard, Jan. 24), after AGAC had placed the publisher on notice that it was pursuing the arbitration route to enforce stepups in royalties to reflect boosts in wholesale prices (Billboard, Jan. 17).

"We intend to fight the Warner Bros. petition for an injunction," says Lewis Bachman, executive director of AGAC. He adds that the standard songwriters' contract mandates arbitration, and that it is the only correct course to follow.

The dispute stems from allegations by AGAC that Warner's has failed to raise royalties as wholesale prices increased, in violation of the AGAC pact. The publisher has denied the charges.

Warner's filed its petition for an injunction here Jan. 9, and the songwriter group has 20 days to reply.

## Martin Sued By 2 More Labels

LOS ANGELES—Joseph Martin, doing business as National Music Company, The Tape Co. and Pearl Music, Huntington Beach, is defendant in two more federal district court suits brought by record labels. Howard King of Gang, Tyre & Brown filed both actions.

Atlantic Records charges 35 counts of copyright infringement involving tape piracy, for each of which \$5,000 in damages is sought. MCA Records alleges 18 instances of pirating its copyrighted performances asking \$5,000 for each violation.

Previously, Capitol, Atlantic, CBS, MCA, ABC and Warner Bros. Records had filed a joint suit charging 236 cumulative infringements of copyrighted recorded performances (Billboard, Oct. 11, 1975). Later WB filed separately charging 53 separate infringements against the same defendants (Billboard, Dec. 13, 1975).

## ALBUM SERIES REVIEW

## 10 Blue Note Jazz-Blues Packages In High Rating

LOS ANGELES—A fine grouping of groundbreaking jazz and a touch of the blues highlight the latest 10-package set of the "Blue Note Re-Issue Series."

The current release, with each double LP listing at \$7.98, zeroes in on some of the most influential jazz artists of the '50s and early '60s.

Several previously unreleased compilations are featured, and even most of the material issued before has been unavailable for at least a few years.

Chick Corea's "Circling In" centers on three unreleased sessions which find the artist at work with the likes of Anthony Braxton, Miroslav Vitous, Dave Holland, Roy Hayes and Barry Altschul. Cut in the early part of 1970, the set provides some of the most innovative jazz of that period.

Sonny Rollins' "More From The Vanguard" explores more unreleased tapes, this time covering the premier tenor saxophonist at New York's Village Vanguard some 18 years ago. The mix of pop and jazz standards also showcases the talents of Donald Bailey, Wilbur Ware, Pete LaRoca and Elvin Jones.

Herbie Nichols has been called one of the undiscovered geniuses of jazz by many critics, and his "Third World" offers a glimpse of the pianist's talents while working with Max Roach and a number of others.

Fats Navarro's "Prime Source"

gives the listener the bop genius at work with the likes of Sonny Rollins and Milt Jackson in a showing of all of the trumpeter's Blue Note work, while with "Paul Horn In India" we have the master flutist's 1966 Indian recordings and hear the obvious influence of Ravi Shankar.

"Blowin' Sessions" with Johnny Griffin, John Coltrane and Hank Mobley offers two sets of tenor sax jams. The first disk centers on the three named in the title and the second includes musicians like Horace Silver and Art Blakey. Both sets were cut in 1957 and, as the liner notes explain, demonstrate how the tenor was in the "advance guard of the new battalion of jazz men."

The Jazz Crusaders' "The Young Rabbits" is a jazz-oriented package from the men who today are one of the more versatile instrumental conglomerations in pop, jazz and soul music. Saxman Wilton Felder, Wayne Henderson on trombone and euphonium, pianist Joe Sample and drummer "Stix" Hooper make up the core here.

One of music's finest guitarists, Wes Montgomery, is heard on "Beginnings." This man, whose music is still highly influential today, dominated jazz guitar for years.

Gerry Mulligan and Lee Konitz and "Revelation," cut in 1953, shows two baritone sax giants helping create the so-called cool West Coast Sound.

T-Bone Walker's "Classics Of The Modern Blues" is much more a blues than a jazz set, demonstrating some of the classic urban blues singing and guitar playing of the past 30 years.

As with other Blue Note re-issues, the jacket covers bear a strong family resemblance to one another. All sets feature a well-done cover portrait of artist or artists, all have the same coloring and all feature a small, concise history of the Blue Note label.

Perhaps best among the features are the superbly informative liner notes on each set. Writers include Pete Welding, Nat Hentoff, Dan DeMichael, Robert Palmer, Leonard Feather, Ira Gitler, Roswell Rudd, Bob Blumenthal and Stanley Crouch. For a beginner in the jazz field, the notes offer background as well as giving the reader enough information to intelligently listen to each set.

Blue Note has been one of the best over the past several years at putting together quality re-issues, and the 10 packages here do not stray from the standard of quality that has been set. Compliments also to Michael Cuscuna, who handled the LPs reproduction. For collectors or those who are just now becoming interested in jazz, one of the best series available.

BOB KIRSCH

## Agency Asks Court To Confirm Award

LOS ANGELES—The William Morris Agency is seeking Superior Court confirmation of a \$21,000 award to its client, Jose Feliciano, from International Cabarets Inc., doing business as the Southernaire Club, Atlanta, and Dennis Kaufman.

Pleading states the AFM executive board awarded the sum based upon a conflict over a March 25-29, 1975 contracted appearance by the plaintiff at the defendant club for \$25,000 for a five-day, two-per-night stint.

## CAPITAL CENTRE Arena Concert Videotapes Are Potential For Projection TV

By STEPHEN TRAIMAN

NEW YORK—In the past 15 months the Capital Centre at Landover, Md., has sold videotapes of concerts beamed on its Telscreen internal closed-circuit tv system to more than 40 pop/rock groups for non-commercial use at prices ranging from \$750 to \$5,000.

Now the arena management and Sheldon Shemer, in charge of the

11-person Telscreen crew, is investigating the potential of such software for the developing large-screen projection tv market, represented at the recent Billboard Disco Forum by such firms as Disco Vision, Video-Disco and Projectivision, among others.

Among the 40-plus groups ("from boogie to blues" as Shemer puts it)

buying the tape have been the Rolling Stones, Chicago, the Beach Boys, Loggins & Messina, K.C. & the Sun-

(Continued on page 41)

## Distributors Win Court Judgment

LOS ANGELES—Eureka Record Distributing and Record Merchandising, local indie label distributorships owned by Sammy Ricklin and Sid Talmadge, were awarded a cumulative \$146,000 judgment by stipulation in Superior Court here.

Suit filed April 30, 1973, asked payment of two Feb. 28, 1972 promissory notes from NMC Corp., the Jesse Selter operation. Court asked full payment by Feb. 28, 1976. Eureka had a \$130,000 note, while Record Merchandising's was \$46,000.

## Fantasy In Phoenix

PHOENIX—Associated Distributors, Inc. here is now representing the Fantasy line.

Leonard Singer, owner of the firm, has handled Prestige and Milestone for some time so the new addition rounds out the Fantasy family of labels for him.

## PLAN MONEY-RAISING CONCERT

## Troubled Nashville Club Eyes Potential Investors

By GERRY WOOD

NASHVILLE—With a March 1 deadline for filing a plan for reorganization approaching, owners of the financially troubled Exit/In are concentrating their efforts in negotiating with potential investors and planning a star-packed concert at Municipal Auditorium.

Citing \$123,558 in debts against assets of \$47,503, the club petitioned bankruptcy court for permission to reorganize (Billboard, Dec. 13). Opening in 1970, the Exit/In expanded in 1972, and has enjoyed many nights of SRO crowds for a wide variety of acts from Jerry Jeff Walker to Johnny Rivers.

While discussions continue with some potential investors, plans continue for the auditorium concert that could help straighten out the expense situation.

"The court requires that we come up with a plan to take care of past debts," comments Elizabeth Thiels, vice president of the Exit/In. "We hope that this will clear the slate and make the Exit/In a more inviting prospect for investors."

From December 1974 to the present, the club has been running on an overall profitable basis, according to Thiels. The financial problems stem from the early years of operation.

The music industry has rallied behind the Exit/In with several benefits, and some of its leaders are members of the advisory committee planning the concert.

Serving on the committee are Joe Sullivan and Steve Greil of Sound 70 Productions, Frances Preston of BMI, Jim Foglesong of ABC/Dot, Eve Zibart of the Tennessean, Ron Bledsoe of CBS, Monument's Rick Blackburn, and Bob Beckham of Combine Music.

"We showcase all types of music," Thiels notes, "so we will have artists of various music persuasions invited to perform."

## Executive Turntable

Joe Carlton has been named general manager of Almo Publications, music book and sheet music division of A&M's music publishing group. Carlton has been executive vice president of Hansen Publications, Inc. (see separate story, Page 1). . . . Tom McCallister has replaced Mary Waram, who retired, as record/tape/accessories executive for Rike Kurler, the department store chain in Ohio. McCallister also handles audio playback and radios.

\* \* \*

Tom Colley has been appointed branch manager, Phonodisc, Dallas. The industry marketing veteran was operations manager of the Sun Valley, Calif. Phonodisc depot. Dale Johnson replaced him there. . . . Phil Wesen, for years London Records New York branch manager, has been made a London regional sales manager in the East. . . . Ted Wolf, London Records sales manager in the shuttered New York branch, has joined Mercury Records as Eastern regional sales chief, replacing Burt Naidoff, who is now Polydor sales manager.

\* \* \*

Stan Drayson, long-time Eastern and New York sales executive, has left as manager of the Manhattan ABC Records distribution branch. . . . Stan Layton promoted to vice president/field operations for MCA Distributing Corp. With the firm since 1965, he had been director of field operations. . . . Susan Ostman moves up from assistant to Jerry Sharell at Elektra/Asylum/Nonesuch to director, national advertising. . . . James Zisson elevated from assistant buyer to buyer of records and tapes for Korvettes. He will center on cutout records and tapes.

\* \* \*

Russ Miller, former Elektra vice president, named general manager of Window Music and Pete Drake Productions, Nashville. . . . Dick Glasser has left MGM Records, for whom he was head of Nashville operations. . . . Former music critic Pete Johnson has been appointed director—general managers at Warner Bros. Records. He comes to the newly created post from the a&r area, where he was executive producer. . . . Charles Frather joins WEA as senior systems analyst. He was with Hughes Aircraft. . . . Burt Zell moves from Bobby Roberts Enterprises, where he was a vice president, to Gemini Artists in an executive capacity. . . . Rich Leonetti, vice president of marketing for Pickwick International, has moved to Phonodisc as director of its branch operations, replacing Don England who went with ABC Records as distribution chief.

\* \* \*

Billy Bass moves from United Artists Records where he was LP promo chief to national promotion manager at RSO Records. Russ Palmer named West Coast regional promotion manager. . . . Larry Sonin, honcho of Mr. Topp Tape, New York, has left the firm. . . . At Polydor, Art Keith to Midwest marketing manager and Mike Holzman East Coast marketing manager. . . . Arlene Reckson-Cohen appointed national a&r director at ATV/Pye Records. . . . Ed O'Loughlin elevated to vice president from general manager at Midland Music.

\* \* \*

Ron McCarrell named director of East Coast product management and Dick Wingate named associate at Columbia Records. . . . New publicity/artist relations director for Kirshner Entertainment Corp. is Roberta Skopp. . . . George Dickey named ad manager for Musical America. . . . Apple Bass, former vice president of Southeast operations, now vice president, artist relations, Athena Enterprises, Denver. . . . Marcie Gould, and Angie Callison named office managers of Good Karma Productions, Kansas City.

## 430 CBS Personnel In Parley

By NAT FREEDLAND

LOS ANGELES—The CBS Records National Marketing meeting at the San Diego Town & Country Hotel Wednesday through Saturday (28-31) will bring together 430 Columbia and Epic staffers to coordinate merchandising efforts for the first six months of the year.

Attending will be all CBS field promotion and sales reps, all branch managers, credit managers and the five regional directors. Co-chairmen are Paul Smith, CBS Records sales and distribution vice president, and Jack Craig, CBS Records marketing vice president.

Also attending will be CBS headquarters staffers from New York, Nashville and Los Angeles in departments including a&r, publicity and marketing.

There will be three days of product presentations, showcasing some 50 pop albums and 12 classical LPs to be released through April 1976. CBS artists will be showcased all four nights, with final rosters still being set at press time.

A full series of smaller departmental meetings will begin even before the official Wednesday afternoon opening reception, with groups of CBS staffers starting work as early as Tuesday morning.

CBS has been putting on these National Marketing sessions for three years, scheduling them halfway between each summer's full-company conventions.

Keynote speakers, besides co-chairmen Smith and Craig, will be Columbia general manager Bruce Lundvall, Epic general manager Ron Alexenburg and Jim Tyrell, Epic vice president for sales.

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In 1974, an unknown young artist with the striking name of Phoebe Snow released her first album. The people who review new records invented new superlatives for her.

The people who broadcast new records elbowed out airtime for it. The people who buy new records took it home in droves. "Poetry Man," the single, went gold.

The album went gold.

The reasons for such unprecedented acclaim: her voice—as unexpectedly unique as her name; lyrics that were strong and direct. The totality was a genuinely new sound—startling, different and absolutely irresistible.

**In 1976, Phoebe Snow releases her second album. It's called "Second Childhood." A talent full-grown, on Columbia Records and Tapes.**

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The International Music-Record-Tape Newsweekly



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Vol. 88 No. 5

## VOICES AND MUSIC COMBINED

# Holiday Inns Founder Sponsors 12-Vol. Bicentennial Disk Set

By ELTON WHISENHUT

MEMPHIS—A 12-volume record set titled "A History of the United States" in honor of the nation's bicentennial is released this week by Kemmons Wilson, founder and

chairman of the board of Holiday Inns, Inc., chief sponsor of the project.

Wilson introduced the set at his home before a gathering of govern-

nors, business leaders and government officials from the states of Tennessee, Arkansas and Mississippi.

The records trace the 200-year history of America and feature well-known artists, singers and former presidents. The set received official recognition from the American Revolution Bicentennial Commission and will be produced for sale primarily to schools and libraries.

The albums were produced by Jerry L. Williams, president of Jerry L. Williams, Ltd., with the personal help of Wilson.

It took 15 months to put the project together. Williams and Wilson first hired Jonathan Donald Productions of New York to research and produce the history and Dr. Henry Steele Commager, professor at Amherst College, considered by many the dean of American historians, as the consultant-editor on all historical data.

Columbia Broadcasting System of New York and its staff cooperated fully in helping put the 200-year history of our country together, declares Williams.

There is no commentary in the albums: just facts and music to set the mood of the era, says Williams.

Some of the artists whose voices appear on the albums: Frederic March, Duke Ellington, Ethel Merman, Carol Channing, Al Jolson, Bing Crosby, Marlene Dietrich, Blood, Sweat & Tears and the Byrds.

The American Revolution Bicentennial Commission has approved the album set as an official Bicentennial project.

## Casino Edges Into Memphis

MEMPHIS—Casino Records, with production facilities in Las Vegas, Houston and Pittsburgh, expands its operations to Memphis and signs singer Jimmy Dean as one of its artists.

Carl Friend, Casino founder and president, is also producing the soundtrack for the television movie "The Rocky Marciano Story," starring Burt Reynolds and Annette Funicello to be released in February. The track will be released as an album concurrent with the movie premiere.

Casino also has among its stable of artists Memphis soul singer James Taylor, Steve Rossi, formerly of the Allen and Rossi comedy team, and country singer Marvin Rainwater.

## Concerts At Grove Sued For \$14,778

LOS ANGELES—Richard Graham and Evan W. Powell, doing business as Graham Powell Associates, are suing Concerts at the Grove and Thomas Bradshaw and Milt Headman in Superior Court here. They allege they are owed \$14,778 for ads they placed for the hotel nightly with local radio stations.

## Back Pay Demanded

LOS ANGELES—Stuart C. Kern wants in excess of \$20,000 back pay and in excess of \$80,000 for damages from Crown Albums here. His Superior Court suit alleges that he worked for Crown since July 1972, with the Bihari brothers' firm rehiring him at \$30,000 annually each year. He claims he was terminated Sept. 12, 1975 as president of Crown without proper reason.

## UPATE FROM EUROPE

# French Hi Fi Sales + 30%, But Supermart Outlets Hurt

By HENRY KAHN

PARIS—Although the sales of hi fi equipment here increased by 30% in 1975 due to a "rash of buying" following a prior year of restraint, two organizations operating on behalf of retailers selling radios, record players and other audio equipment have strongly criticized French supermarket selling practices.

The Syndicat du Commerce Radio-TV and the National Federation of Syndicates both say that the sale of acoustic products by "technically ignorant sales staffs does far more harm than good."

Most supermarkets here now sell disk players, radios and tape recorders in association with records and tapes, but the policy of selling cut-price product is giving the whole industry a bad name, the trade believes.

First, because the articles offered are cheap, they are also often of very poor quality. Supermart sales persons frequently have little clue about the goods and cannot answer pertinent questions, but the public pays up simply because the prices are attractive. (Continued on page 43)

# 20th Century Leaps Into A Novel 3-Way Promotion

By CLAUDE HALL

LOS ANGELES—20th Century Records joins the list of companies that have produced "special" versions of records aimed to triple promote for discos, Top 40 format radio stations, and FM progressive stations.

The job of record promotion has become extremely complex, believes Tom Rodden, vice president and general manager of 20th Century Records, who this week ships a three-sided single called "Street Talk" by the B.C.G. (the Bob Crewe Generation) on a 12-inch 45 r.p.m. disk.

One side features "Street Talk" for discos and is 9:22 minutes long. The other side—for radio—has two different versions of the same tune—one that is 6:08 minutes for progres-

sive FM stations and another version that is 4:22 minutes for Top 40 formats that prefer shorter cuts.

This three-sided single is being shipped en masse to pop music stations, r&b stations, FM progressive rock stations and discos. "Radio can play the length they prefer," Rodden points out.

One of the major problems with a single of this nature is that you ordinarily have to have different mastering numbers for each different version. "The pressing plants go crazy," says Rodden.

An unusual facet of this particular record, too, is that the retail version, a 45 r.p.m. regular-sized single, will have both a longer version and a shorter version of the same tune. "Many companies have turned out singles with a vocal version on one side and an instrumental version on the other, but a single with a longer version of the same tune?" Rodden asks.

20th Century Records has faith in the disco movement for breaking new records; Tom Hayden now specializes in disco promotion. The three-sided single idea, however, Rodden credits to producer Bob Crewe and Rich Robbin, air personality at KGFJ, Los Angeles.

When 20th first got into concentrated promotional efforts in the disco field it was virgin territory. "Now, of course, most of the record companies are involved. It's becoming very competitive to get records played. It may eventually become as competitive to get a record played in the disco field as on a Top 40 station, at the current rate of growth," Rodden declares.

"But it's now possible to move 50,000 copies of a disco single in New York, the stronghold of the disco movement, without radio airplay. And, of course, radio stations are becoming more aware of the disco movement for their own programming." He credits Billy Smith with helping establish the disco movement in New York, "that is, for making record companies aware of its power for exposing new product."

## Philly Ethnic Eateries Turn Up As Discos

PHILADELPHIA—With the bicentennial getting underway and with it the influx of millions of visitors, a disco scene will be added to two of the best known ethnic-styled restaurants in the center city zone.

Tarello's, catering to Italian tastes in food, will go patriotic for its disco, while Dionysos, the city's biggest Greek eating place, will provide a continental flair for its disco.

Tarello's, capturing the spirit of '76, will open an upstairs room with a red, white and blue decor. The new disco will feature two dance floors—one for fast dancing and the other for the slow steppers. During the lunch hours, the disco will double as a smorgasbord. The restaurant proper is a ground floor operation.

Locating the disco in the rear of the Dionysos, Alex Cokos gives an Atlantis name to the city's newest discotheque. With the interior down in plush brown leather and silver, the disco will operate Tuesday through Sunday from 8 p.m. until 2 a.m., with a \$3 to \$4 charge at the door.



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# RCA Records Best Of 74 Years

NEW YORK—RCA Records reports sales in 1975 were its best in its 74-year history. Statement made by Ken Glancy, label president, reflects the division's turnaround which began in 1974.

Significance of Glancy's statement, although he did not spin off any specific dollar amounts, is that this is the first time that the record division has made its own financial report.

RCA Corp. simultaneously reported earnings in the fourth quarter of 1975 rose 101% above a year ago, the highest quarter achieved in 1½ years. Again no specific figures were released for the record division.

Unaudited corporate net income for the three months ended Dec. 31, 1975, climbed to \$33.4 million, equal

to 43 cents a common share, up from \$16.6 million, or 21 cents a share for the same period in 1974. Sales for this fourth quarter were \$1.34 billion compared with \$1.22 billion one year ago.

Unaudited corporate net income for the year 1975 hit \$110 million, 3% below the \$113 million achieved in 1974. Sales for 1975 totaled \$480 billion as compared with \$4.63 billion in 74.

Artistically, the record division was paced by John Denver, with three LPs and three singles certified gold by the RIAA. Other pace-setting gold status artists included Jefferson Starship, David Bowie, Charley Pride and Elvis Presley.

Additional sales were achieved from LPs by Lou Reed, Pure Prairie

League, the Main Ingredient; Faith, Hope & Charity; Roger Whittaker, the Kinks, Tomita, Cleo Laine, Jack Jones, Perry Como and Henry Mancini, according to Glancy.

Two new artists broke through with gold records: Morris Albert and Silver Convention. Other new acts contributing to the record sales year include Daryl Hall and John Oates, Lucy Simon, David Cassidy, Leslie West, the Noel Redding Band, Cryer & Ford, Juice Newton, and Silver Spur. Dotsy, Michael Bolotin, Elliott Murphy, Russell Morris, the Deadly Nightshade, and Lennie Liston Smith and Aztec Two-Step.

In the country field, RCA scored with product from Waylon Jen-

(Continued on page 58)

## Market Quotations

As of closing, Thursday, January 22, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	12.30	51	22%	22%	22%	- ¼
7%	2%	Ampex	—	413	6%	5%	6	+ ¼
3%	1%	Automatic Radio	—	18	3½	3%	3%	- ¼
14%	4%	Avnet	7.11	788	14%	13%	14%	+ ¾
22%	10%	Bell & Howell	7.14	346	15%	15%	15%	+ ¼
56%	28%	CBS	13.45	747	87	55%	56%	+ ¾
9%	2%	Columbia Pic.	5.84	185	5%	5%	5%	+ ¾
10%	2	Craig Corp.	595	131	10%	9%	10	+ ¼
57%	21%	Disney, Walt	26.76	496	58%	56%	58%	+ 1½
5	1%	EMI	15.23	920	5%	4%	5	+ ¾
25	18%	Gulf + Western	5.52	1749	24%	23%	23%	- ¾
7%	3%	Handleman	7.12	38	5%	5%	5%	Unch.
20%	5%	Harman Ind.	6.01	186	20	19%	19%	+ ¼
9%	3%	Lafayette Radio	10.69	414	9%	8%	9%	+ ¾
20%	12	Matsushita Elec.	18.02	18	19%	19%	19%	- ¼
89%	27%	MCA	7.02	61	72%	71%	71%	- 1½
18%	17%	MGM	7.45	99	14%	14%	14%	Unch.
68	43	3M	27.52	252	60%	59%	59%	- ¼
4%	1½	Morse Elec. Prod.	—	34	3%	3%	3%	- ¼
57%	33%	Motorola	39.82	203	47%	46%	46%	- ¼
24%	12%	No. Amer. Philips	12.83	34	24%	24	24	- ¼
19%	7	Pickwick Internl.	9.03	5	16%	16%	16%	- ¼
6%	2%	Playboy	—	21	4	3%	4	- ¼
24%	10%	RCA	20.44	1694	24%	23%	24	- ¼
13%	5	Sony	41.50	678	10%	10%	10%	- ¼
23%	9%	Superscope	7.79	339	26%	23	25%	+ 2½
37%	22½	Tandy	16.40	1060	36%	35%	36%	+ ¾
6%	2%	Telecor	7.35	121	6%	6%	6%	+ ¾
3%	½	Telex	7.42	51	2%	2%	2%	Unch.
3%		Tenna	19.44	68	3%	3%	3%	+ ¼
10%	6	Transamerica	9.13	620	10%	10%	10%	- ¼
15%	5%	20th Century	4.15	149	12%	11%	12	+ ¾
22%	8%	Warner Commun.	6.89	102	19%	18%	19	+ ¾
28%	10	Zenith	25.94	469	28%	27%	27%	+ ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54.17	—	1½	2	M. Josephson	13.98	9	8%	8%
Gates Learjet	3.25	115	9%	10%	Schwartz Bros.	—	0	1%	2
GRT	—	14	1%	1%	Wallich's M.C.	—	0	1/16	5/16
Goody Sam	3.51	5	2%	2%	Kustom Elec.	11.69	29	3%	3%
Integrity Ent.	—	0	1%	2%	Orrox Corp.	—	0	½	¾
Koss Corp.	9.97	7	6%	7%	Memorex	—	555	12%	12%

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.

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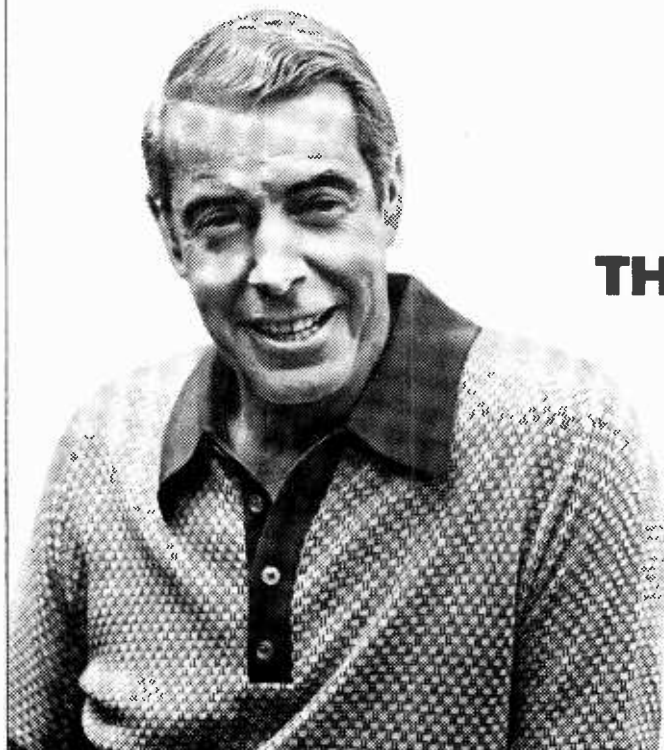
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### Wunnerful! Welk, Denver John Winners

LOS ANGELES—Lawrence Welk's music on records and television rates with Americans right along with the music of John Denver and Elton John in national popularity.

That's according to the second annual People's Choice Poll, conducted by Chilton Research of Radnor, Pa.

CBS-TV will televise a special based on the survey Feb. 19 and will include motion picture and tv favorites along with winners in the music division.

Cher Bono Allman ranked with Carol Burnett and Angie Dickinson as favorite female tv performer and Tony Orlando was coupled with Bob Hope and Johnny Carson as best all-around male tv performer. The three favorite songs voted by Americans include "Feelings," "Love Will Keep Us Together" and "Rhinestone Cowboy."

Welk is in his 26th year, with his orchestra, performing on television.

### Disney Division Revenues Up 61%

LOS ANGELES—Partially due to a resurgence of sales in Disney music and phonograph records, and including new revenues from the Lake Buena Vista (Fla.) Shopping Center which opened last March, revenues for the Disney Consumer Products Division increased 61.8% during the first fiscal quarter ended Dec. 31, according to the latest financial report issued by Walt Disney Productions in Burbank.

Total revenues increased 27.5% to \$115,736,000, while net income increased 65.4% to \$11,169,000, reports chairman Donn B. Tatum.

Three musical motion pictures also contributed greatly to the earnings. "Snow White and the Seven Dwarfs" will bring film rentals in the United States and Canada in excess of \$10 million, an all-time record for any Disney release. Reissues of "Cinderella" and "The Jungle Book" also proved highly profitable to the company.

### 32 Gold Records Indicate A Banner Annum For CBS

NEW YORK—Based on its 1975 sales results, CBS Records continues its string of banner years.

Growth came for the company, according to a label spokesman, in all areas of music, and was reflected by the 32 RIAA gold disks harvested for the period.

Label activities for the year were marked by the signing of a number of well-known artists, including Bill Withers, Phoebe Snow, Johnny Taylor, Return To Forever and Stephen Stills, among others, and the finalizing of label deals with James Guercio and Irv Azoff. Guercio's Caribou label is distributed by CBS,

while Azoff's Full Moon pact was a logo one with Epic.

Special emphasis was also placed on the label's success on crossing over classical works onto the pop market, as well as their continued sales growth within the classical field.

Standout sellers for the period winning platinum status included LPs by Aerosmith, Pink Floyd, Chicago, the Isley Brothers and Earth, Wind & Fire.

In-house forecasts call for the growth trend to continue through 1976.



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On Atlantic Records and Tapes*



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Produced by Chris Squire.



# Accounting Practices Defended By Cap's Khoury At L.A. Trial

By JOHN SIPPEL

LOS ANGELES—Ed C. Khoury steadfastly affirmed his accounting practices as sound when he was Capitol Records' controller from July 1969 to June 1971. In addition, in his testimony in Federal District Court here at the class action suit brought by Rocco Catena, he denied various charges made by plaintiff's witnesses earlier (Billboard, Nov. 1, 15 and 29 and Dec. 6, 1975).  
The depletion of the returns re-

serve to \$28,000 by June 30, 1970, was a "mistake" which he discovered in October of that year. Mike Newman told him at that time that the co-op ad liability account had a negative \$800,000 balance. He got a \$300,000 emergency reserve set up immediately and sales was told to cut its future co-op budget by \$500,000 to provide needed funds for the deficiency. Khoury did not recollect that Don Prado had ever

told him of an \$800,000 ad commitment outstanding the prior June, as Prado had testified.

Khoury underwent the lengthiest examination yet during the trial. He had been pointed up as the catalyst accountingwise who allegedly blue-printed raids on various Capitol reserves to inflate sagging cash position for fiscal 1969. Catena is suing on behalf of Capitol stockholders, charging reports to the SEC were inflated to deceive investors during the class period.

Khoury maintained Capitol changed from a year-end to an interim reserve for returns in fiscal 1970 to safeguard against seasonal high returns. Evidence presented to Judge William P. Gray showed \$2.2 million was taken from the returns reserve Dec. 31, 1969 and from \$2.2 to \$2.5 million in June 1970. A corporate report then stated: "Net sales for the month of June were \$10,918,000 which topped budget by \$2,511,000 due to the reversal of the provision for future returns for the month of June." Khoury denied Capitol didn't set up a year-end reserve at that time because the label was waiting for a large profit from the sale of its large block of Pickwick International stock, at which time the reserve would be established.

Khoury defended the over-\$1 million loan program to Invictus Records, explaining the normal industry risk factor involved in production deals, as did Robert B. Jackson (Billboard, Jan. 13). Jackson was controller prior to Khoury and acted as liaison with the Detroit producing firm. Khoury said the decision regarding Invictus' future was a business and not a financial one, responsibility for which rested with Stan Gortikov, then president. A Capitol memo introduced as evidence said, "Messrs. Gortikov, Iannucci, Chaum and LaVong restore harmony." Plaintiff counsel David B. Gold asked what disharmony had crept in. Judge Gray volunteered: "They were calling themselves—they suspected themselves of the worst kind of dirty dealing. Isn't that disharmony?"

(Continued on page 58)

# Club Plans Expansion

CHICAGO—The successful appearance of Gloria Gaynor at the Poison Apple Club in Peoria Jan. 20-22 was the first step towards establishing a live club circuit for nationally prominent artists that will include two already established Poison Apple clubs and two that are slated for completion in the next five months, says Tom Hobson, manager in Peoria.

The chain's clubs in Sterling and Silvis, Ill., are too small to accommodate live acts of national prominence, Hobson says. A new club to

open in Harvey also will not be included in the live entertainment circuit.

(Continued on page 58)

## ENTER NOW! SHOWBIZ '76

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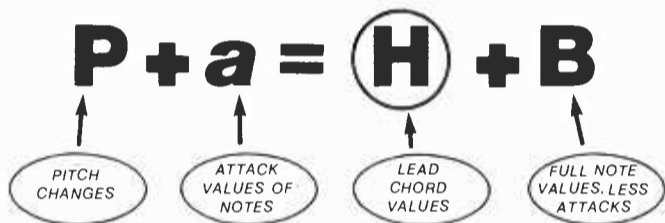
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## A&M Pub Grows

• Continued from page 1

Rondor Music Publishing Group are ready to make the long-term commitment to going all the way in the print market."

Carlton sees A&M current and catalog titles appearing within the next months in formats ranging from Easy Piano/Organ to flute and autoharp arrangements. Licensing of outside material will be sought competitively although the concentration will always be on exploitation of titles already owned by Irving/Almo.

Carlton predicts Almo Publications will expand on all fronts, including staff, offices, distributor line-up overseas and domestic, acquisition of in-house printing facilities as well as contracting to outside printers.

"A&M is committed to becoming a total print music company like Screen Gems or Warner Bros. Music," says Carlton. He was most recently executive vice president of Hansen Publications in Miami Beach and has held executive posts at RCA, Columbia and Mercury as well as heading his own Carlton Records and being a music editor of Billboard.

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FORMAL WEAR  
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Most Charges accepted  
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JANUARY 31, 1976, BILLBOARD

# WARNER BROS. RECORDS



## HOORAY for the red, white and blue. And platinum.

The R.I.A.A. tells us that more than 1,000,000 people thought enough of **History: America's Greatest Hits** to buy a copy.

Warner Bros. couldn't agree more.

After all, an album that includes "Horse With No Name," "Sandman," "Ventura Highway," "Daisy Jane," "Woman Tonight," "I Need You," "Lonely People," "Sister Golden Hair" and "Tin

Man" is not an easy thing to pass up.

For once, Warners has locked up its self-deprecating ad writers.

There's nothing cute about success.

To Dewey, Dan and Gerry...to producer George Martin...to managers John Hartmann and Harlan Goodman...a long, loud Burbank cheer.

From Mo and Co.

**History:**  
**America's Greatest Hits**  
is headed for its second million



on Warner Bros...  
where this kind of thing  
happens fairly often.



# Billboard's 1975 Trendsetter Awards In New York



1 Lee Zhitto, Billboard's editor in chief & publisher, welcomes guests to the sixth annual Trendsetter Awards banquet at the University Club in Manhattan. 2 William B. Williams, WNEW personality, hosts the presentation. 3 Creed Taylor of CTI accepts for his crossover brand of jazz. 4 Huey Meaux (left) and Mickey Moody (for Freddie Fender) accept for establishing Tex-Mex music nationally. 5 Bruce Lundvall (left) observes as fellow CBS executive Jack Craig accepts for CBS' \$4.98 list series for catalog albums. 6 Dickie Kline of Atlantic holds his and Henry Allen's awards for the label's series of special 12-inch disco singles. 7 "Wonderama" host Bob McCallister (right) with show producers Jan Bridge (left) and Dennis Marks for presenting top contemporary acts to an audience of young children via syndicated television. 8 Ron Mitchell, president of Mof-

fat Communications of Canada, accepts for his firm's computer-assisted programming system installed in its radio stations. 9 John Irwin of Exxon accepts for the firm's funding of classical concerts. 10 Andy Park of Scotland's Radio Clyde accepts for his station's adventurous programming. 11 Frank Mancini of RCA accepts for John Denver whose musical style encompasses a broad audience including adults not normally involved in pop music. 12 Jules Kurz accepts for Holland's Willem Van Kooten for guiding the international impact of key Dutch acts. 13 Jamaican actress Esther Anderson accepts for Chris Blackwell and Denny Cordell for popularizing reggae in the U.S.

JANUARY 31, 1976, BILLBOARD

Billboard photos by Press Photo

## JIMMY DOCKETT

Singing

### I NEED YOU AROUND

FFR 9000

IT IS SLOW • IT IS SWEET • IT IS SENSUOUS • IT IS STYLISH  
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Write or call collect

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## Zalkind's Music Courses Catching On In The East

NEW YORK—The void in the general public's knowledge of the music industry is gradually being filled through the educational efforts of Ron Zalkind, and a series of business of music courses he's developing throughout the country.

Less than two years back, he developed the groundwork for survival course in the music business, and through his continued efforts and student demand, the course has become reality on several college campuses.

The original course, which is still in existence, was started at the New School for Social Research here and

has already survived four semesters of student participation. Although Zalkind is himself just past the college student age, he has a strong musical background that he brings into his course.

"I got into the idea for the course after studying at Juilliard and working as a professional musician," he says. "Although I received a good textbook education, they never stressed the fine points of the music business which any person, musician or otherwise, needs to survive."

Although he hopes to pursue his  
(Continued on page 30)

## Hearn To Boss Sparrow Label

LOS ANGELES—Billy Ray Hearn, recently with Myrrh Records, is the choice of CHC Corp. to work as vice president of newly formed Sparrow Records, Inc.

CHC is a diversified publishing concern based in Towson, Md. Hearn will be responsible for developing new talent, producing and promoting religious albums for Sparrow, says Seth H. Baker, CHC president.

First Sparrow package is pegged for late spring. All forms of contemporary religious music will be offered by the label, Baker declares.

## GROUP ASKS FOR \$1 MIL

LOS ANGELES—Blue Denim Productions here and a group they mentor, Messiah, want \$1 million punitive damages plus a reckoning of general damages in Superior Court here. Defendants named are 20th Century Records, 20th Century-Fox Inc., Russ Regan and Bob Crewe.

Action alleges that the plaintiffs lost vital hit artist recognition when Messiah recorded "Hollywood Hot" and plaintiffs induced Messiah that the disco single be released under the artist name Eleventh Hour. Pleading claims that defendants fraudulently induced the group to work a tv promo gig as the Eleventh Hour by getting them drunk. Group now gets \$300 per day, while they could get \$2,500 daily, it's claimed, if linked to the single, which peaked mid-chart during an eight-week stay on the Soul Singles chart.

## Dempster Elected Foundation Head

LOS ANGELES—Robert Dempster, formerly with MCA and Capitol Records, is the new president of the Freedom Documents Foundation here.

It's a non-profit, non-political organization dedicating to acquainting Americans with treasured historical documents upon which the nation was founded 200 years ago.

## New Label Ties To British Decca For Distribution

LOS ANGELES—Artists Of America Records and Decca Records, England, have entered into a licensing agreement.

Decca England will control Artists Of America product on a worldwide basis except for Australia, New Zealand and the Philippines. Product will be issued on a split label agreement featuring the Decca and Artists Of America logos.

Arrangements are currently being worked out with Decca for coordinated release of Artists Of America masters on a day to date basis in key international markets.

Negotiations were carried out by Sir Edward Lewis and W.W. Townsley of Decca and Bobby Weiss of the One World Of Music agency, global representative of Artists Of America.

Harley Hatcher is president of the label, and Gordon "Bud" Fraser is label manager. Mike Curb acts as producer as well as being a shareholder, and Hatcher is also a producer.

First overseas product will be issued later this month or in early February.

## BOOKING AGENTS WANTED

Self starting booking agents for 2 branch offices in Midwest and Southeast regions. Must have experience. Willing to relocate if necessary. Stock options & bonuses based on performance. Send resume, salary requirements & experience. Confidential.

Billboard, P.O. Box 777  
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# Garcia. "Reflections"

A unique work by the virtuoso of the rock guitar,  
"Reflections" features Jerry Garcia with The Grateful Dead  
and Jerry Garcia with other greats, like  
Ron Tutt, Larry Knechtel, John Kahn and Nicky Hopkins.  
Great Garcia. Greater than ever.



RX-LA 565-G

On Round Records and Tapes.  Distributed by United Artists Records.

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# Radio-TV Programming

## Radio Formula Turns To Youth

By MARV FISHER

MEXICO CITY—Radio competition in Mexico today has reached a highly competitive stage, and one small chain responding vigorously to the challenge is Radio Formula. They are nearing their first anniversary since taking over last spring from Grupo Oro.

The driving force behind the youth-oriented "mini-network" is 34-year-old attorney Javier Sanchez Campusano, who has spent more than a decade in the industry (formerly an executive with Radio Mil) coordinating innovative ideas on a "go-go" basis. Besides a musical happening of putting the first full-time jazz outlet on the airwaves, Sanchez Campusano has gone heavy into public service broadcasting.

The Mexican government requires all broadcasters to relinquish some 12% of their time to welfare, educational, cultural and other such matters for the benefit of the people. But Radio Formula has bettered that minimum with several thousand spots on these topics.

"We're out to make this the most

important group of stations in the country," the young coordinating director says. "After things are solidified within the Federal District, we plan to expand into the interior of the nation." Right now, one of the stations of the six AMs and two FMs, XEB, has sufficient transmitting strength on its 50,000 watts to reach many areas of the Southern U.S.

In the musical area, Radio Formula has already had solid reaction from the public on its Jazz FM policy, inaugurated a few months ago by Roberto Morales of Discos Suite, one of the foremost authorities on the subject here in Mexico. "Shortly, we are going ahead with a light classical around-the-clock operation to fulfill one of our many goals this year," adds the bilingual head of operations. Sanchez Campusano has done many things to better international relations through radio, one of them being recognition by the Radio Advertising Bureau in New York.

One of the keys to Radio Formula's formula of the future is its high standards set forth for hiring departmental heads. "Almost all are specialists and everyone has come out of a university to aid substantially in market surveys and overall programming," Sanchez Campusano declares.

Heading the list of super-sophistication for the young radio chain are such as Margarita Jimenez, an advertising economist; Luis Vasquez, an engineer; attorneys Ronaldo Cadena and Cesar Moreno and sociologist Jerry Senz, the only American-born in the company. All are involved in an adjunct of the operation which makes a full-time market survey for clients. It goes under the formal name of PRYMSA, also functioning as a fully-staffed in-house advertising agency.

"Of course, the idea of keeping abreast of a share-of-audience rating is not new," Sanchez Campu-

sano says, "but never in my memory has it been done with such exactness or with complete professionalism." Graphs of the various types of music in this country (and there are many) plus frequency of news broadcasts are kept on a strict day-to-day basis by the broadcasting combine.

Outside of its in-depth musical span via its outlets, Radio Formula has coordinated the presentation of live shows via one of its sister organizations, Discos Mexicanos. Approximately four times every month, the mini-network is promoting shows in parks throughout the Federal District which are free to the public. Last fall, they tied in with the record company, owned by Roggerio Azcarraga, for a mammoth show which drew an overflow crowd of 15,000 into the Arena Mexico.

"We'll do everything we can to promote a better public image," says

(Continued on page 16)

## Aussies Hear Jockey Via Calif. Microphone

LOS ANGELES—Radio station 25M, Sydney, Australia, has Bob Rogers, new 8-noon (Australia time) personality pulling one of the longest remotes ever this week from the studios of Watermark Inc. here. Rod Muir, head of the group of 25M operations that includes not only radio stations throughout Australia, but radio programming consulting, syndication, and network shows, conceived the remotes to launch Rogers on 25M. Rogers is noted as the grandfather of rock radio in Australia.

The remote from the studios of Watermark is being coordinated by George and Judy Burns of Burns Media Consultants, a radio syndication firm in Los Angeles.

At Watermark, Lee Hansen, director of creative services for Watermark, will personally engineer the remotes that will broadcast 2-5 p.m. from the 8-track facilities in North Hollywood Monday through Thursday here (to correspond to Tuesday through Friday there). The programs will be sent back via satellite or cable, will be sent back via satellite or cable.

But a unique feature of the show will be two-way phone conversation between listeners will also be able to chat with various celebrities that will be dropping by to appear on the show.

Watermark is the firm that syndicates "The Elvis Presley Story" radio documentary, among other products; Tom Rounds is president and Chuck Olsen vice president.

## DISCO RADIO Fort Lauderdale's WSRF-AM Tees Off New Southeast Concept

By SARA LANE

FORT LAUDERDALE—On Jan. 23, Fort Lauderdale AM radio station WSRF launched an entirely new radio programming concept in the Southeast.

"We're going 24-hour disco," explains Tom Judge, program director at WSRF. "There are three or four other stations in the U.S. doing this, but as far as I know, there are none in this area."

WSRF has been a leader in many areas, according to Judge: The first station in Broward County to go contemporary rock'n'roll in 1968, and also in 1968 it was the first station to play progressive music.

"I had a program on each night for a couple of hours, then we took our FM station (WSHE) and went totally progressive," Judge says. "Now, once again, we're trying something new and are the first to go disco."

It has taken a year of thorough research before taking the plunge into complete automation.

"Automation just seems like the right thing to do from an economical standpoint," Judge continues. "And you can see from Billboard's charts that disco music is making great strides. You'll see that 14 out of the top 30 records are for the disco market. And when you look at the new entries you'll see the majority of them are disco. We just didn't make up our minds overnight to go this route. After careful research we decided that this is the time to jump on the disco approach and get moving with it."

### THE MAD DOCTOR

## Syndicate Demento

LOS ANGELES—Dr. Demento, otherwise known as Barry Hansen, will soon have an album version of his novelty music show on the air in syndication, according to Tom Gamache, head of a radio syndication firm. The name of the firm has been changed to the Eastern Pacific Communications Corp. and Gamache admits that the name of the company (previously the Gordon/Casady firm) makes about as much sense as the radio shows hosted by Hansen.

The two-hour "Dr. Demento Show" is now being sold direct to ra-

dio stations, instead of bartered. Stations such as WCFL in Chicago and WQXI in Atlanta are featuring the show on weekends to excellent audience response.

The LP version will be three hours long, Gamache says, and basically be a countdown type of show. "Of course, we might miss two or three of the top 30 albums."

Considering the zany approach of Dr. Demento to music (he has been responsible for bringing the novelty tune back to popularity), few would ever know.

ties. It's better for them also to go on to live radio stations where they can use their talents."

WSRF will take the Top 40 approach to programming. "It's been successful for 25 years now," grins Judge, "and we're not about to change the formula."

Music selection will be derived from 20 to 25 tunes played on a definite rotation plan. Judge says he will constantly work to build his library of 60 titles and will play new records as they come in.

Record distributors with disco product will have a field day at WSRF.

Beginning Jan. 24 and every Friday thereafter, WSRF will be doing live disco remotes from Brother Jim's, a mammoth Fort Lauderdale discotheque airing from 9:30 p.m. until 2 a.m.

"Brother Jim's is part of the Big

(Continued on page 18)

## Robbins, Haggard & Mize Top Syndicated TV Show

LOS ANGELES—A new country music syndicated television show pilot was taped Wednesday (14) at KTTV here featuring host Billy Mize and guests Marty Robbins and Merle Haggard. The show, according to Ken Griffin of the Jonathan Edwards Memorial Foundation at UCLA, revolves around a unique format with Hugh Cherry as house historian. The hour show is done in

half-hour segments so that tv stations can broadcast either a half-hour or hour versions.

The program is called "The Billy Mize Music Hall" and is produced by MKM Productions, a firm consisting of Billy Mize, K.F. Kerrins and Don Miller. Jim Gates is director and backup musicians include James Burton and Glen D. Hardin, both of whom perform with Elvis Presley.

The show's format will revolve around music of specific years. The Haggard segment will accent music from 1951; the Robbins segment will accent music from 1957.

The hour version taped last week will run as a tv special in the near future.

## Bicentennial Heavy On Florida WAYK

LEHIGH ACRES, Fla.—WAYK, an FM station at 107.1 on the dial, is billing itself as the No. 1 bicentennial station in the U.S. The station, managed by Lou Garris, features the beautiful music automated format of Bonneville Broadcast Consultants. The station went on the air one second past midnight Jan. 1.

"... ankle bones connected to the foot bones" ... and this BONES connected with a HIT.

## Billboard

Continental U.S. & Canada

2 years (104 issues) \$100 1 year First Class \$120  
1 year (52 issues) \$60 6 months (26 issues) \$35

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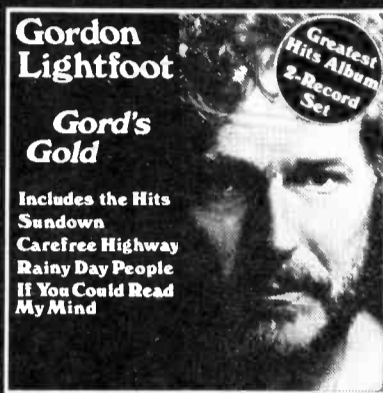
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A50001

# GREATER GREATEST

Warner Bros. Records presents a special sales impact program on eight fast-selling Best-Of albums:

**Gordon Lightfoot  
Gord's Gold**



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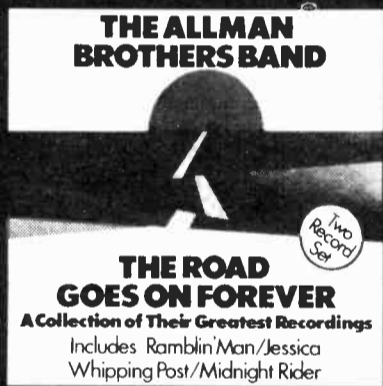
**History  
America's Greatest Hits**



**History - America's  
Greatest Hits**

Warner Bros. BS 2894

**The Allman  
Brothers Band  
The Road Goes  
On Forever:  
A Collection of Their  
Greatest Recordings**



Capricorn 2CP 0164

**Good Vibrations -  
Best of the Beach Boys**  
Includes the Hit Singles Sloop John B  
Wouldn't It Be Nice / Sail On Sailor



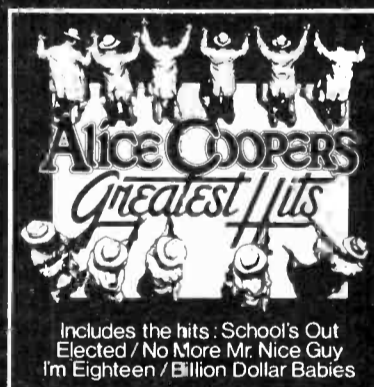
**Good Vibrations -  
Best of  
The Beach Boys**

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**Seals & Crofts'  
Greatest Hits**



Warner Bros. BS 2886



**Alice Cooper's  
Greatest Hits**

Warner Bros. W 2803

**M.U. - The Best of  
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Chrysalis CHR 1078



**Jimi Hendrix  
Smash Hits**

Reprise MS 2025

Ask your WEA distributor for details about discounts, extensive advertising funds and extended dating.





# Vox Jox

By CLAUDE HALL

LOS ANGELES—Dave Dalzell, who does the 3:30-6:30 p.m. show on KRBC in Abilene, Tex., has been promoted to operations manager from program director. Eric Fletcher, the 8-noon personality, has been named assistant program director and assistant operations manager. . . . Big ousting of staff at WFAB, Spanish language station in Miami: word is out that the station will format salsa music.

★ ★ ★

WPIX-FM, New York, has expanded its disco show Monday-Saturday by an hour: it's now 9 p.m.-1 a.m. and Saturdays 7 p.m.-1 a.m. Are you trying to tell us something,

Neil McIntyre? . . . The lineup at WAKX in Duluth, Minn., has R.J. and Harv Goldberg 6-10 a.m., program director Chris T. 10 a.m.-3 p.m., Craig McHenry 3-6 p.m., Jo Jo Gunn 6-midnight, and Dave Strandberg midnight-6 a.m., with week-ends Nick St. John, Randy Terry and Leo Paul. . . . KLIF in Dallas has rush-released a special multi-page statement to explain away poor ARB ratings in the last book—to "eliminate four days during which KLIF experienced severe and damaging technical difficulties." What happened was that KNUS looked extremely good and KRLD looked good. I was amazed also at the building pattern evident with the progressive country format of KAFM programmed by Chuck Dunaway. I don't think you can count KLIF down and out: operations manager David Paul McNamee is a good program director and he has an excellent morning team on the air; watch for a better ARB book for the station next time and sort of ignore the present book because I doubt seriously that it represents what the station is really all about.

★ ★ ★

The power of a rock group artist is well known. Especially at the record company level. The Bay City Rollers proved a point last week and their new single will be "Money Honey," a tune on which they have the copyright. Oddly enough, it's not in their U.S. album on Arista called "Bay  
(Continued on page 55)

## ANOTHER RON JACOBS VISION

# A National Rock Network Seen

*EDITOR'S NOTE: This is the third and concluding installment of an in-depth interview with Ron Jacobs, former program director of radio stations KGB-FM-AM in San Diego and KHJ in Los Angeles. The interview was conducted by Claude Hall, radio-tv editor, Billboard.*

JACOBS: The problem I had in San Diego—the most challenging situation—was always with the AM station as opposed to the FM station. Because we all know the curve of where FM is going and where AM is going and I have tried to think of an entirely generically-different format which would be the right answer for AM.

When you really think about it, there are only so many elements: Voice, music, jingles, promotions, news, PSAs . . . there are only so many basics you can shuffle around in the same deck. Maybe we're at fault for not encouraging people to come up with new ideas or maybe we're not financing R&D in radio . . . maybe we're not educating future radio executives correctly . . . maybe the problem is that the rules have not changed—as we postulated earlier. If so, then radio had better wake up, because it's not adjusting properly to the changing world.

HALL: You couldn't find another format for KGB-AM?

J: Not one that wasn't some version of an already existing format. But then, what has happened new lately in radio? We have the legend

of Todd Storz listening to a jukebox in a bar and inventing Top 40. We have the first all-news format in New York.

H: WINS was the first I ever heard about.

J: Do you realize that the most consistent format . . . consistently on the air . . . except for perhaps "The Grand Ole Opry," and that's a show, not a format, is in Los Angeles. KBCA. I can remember when I first came to Los Angeles . . . to listen to KFWB. There was KBCA playing jazz. All of the time I was at KHJ, KBCA was playing jazz. Here we are

in 1975 and KBCA is still playing jazz. They've found a programming niche in which they apparently can exist economically.

But anyone who comes up with something totally new for radio, be it AM or be it FM, people will have to listen to it. I have racked my brain and I've had a lot of raps with other people, too. . . . I mean it's not just me in a room thinking . . . trying to come up with something new. Many other people have tried, too, I'm sure. Look at McLendon and his want ads format. Sure, you could in-  
(Continued on page 18)

## Campusano Shores Up Net

• Continued from page 14

Sanchez Campusano. "And that includes dealing with all record companies," he remarked in order to dispel any conflict the Radio Formula stations may have with their tieup towards Discos Mexicanos.

Although heavy into public service broadcasting, Radio Formula has plenty of diversification going in music to satisfy the public's tastes. As an example of their breakdown, Sanchez Campusano spelled out what is going on with three of the AM outlets. Radio 6 is heavy into tropical and the introduction of salsa, Radio 5 is actively engaged in the establishment of an "international sound," while Radio 3 is mixing more English with Spanish.

"One of our other key goals is going from a heavy concentration of

rock to a better balance with MOR sound," he qualified. "We don't know how well it will work, but at least we're going in that direction."

There have been and will be many other changes with the chain, according to the young executive. In the short time since he has taken over the reins, Radio Formula has posted three times as many sales with a full staff of some 16 solicitors following the new guidelines.

"We're nearing the initial stage of consolidating where we have to, and we won't let down in our activity until we're really on the move of making almost all people in Mexico aware of what we have to offer," Sanchez Campusano concludes in his first assessment of what the quality of radio should be for his country.

## MEMO TO: Eddie Kalicka

Dear Eddie,  
Much love, joy happiness in  
your new venture.  
You are missed.

Frank Adair  
Sam Beasley  
Joe Billello  
Morry Bloomberg  
Janet Blinke  
Jack Boyle  
Gerald Bowie  
Ron Bollon  
J.B. Brenner  
Hollywood Breeze  
Bob Brady  
Dave Bupp  
Dave Carrico  
Cellar Door Concerts  
Jim Collins  
Gail Davis  
Danny Davis  
Ed Dejoy  
Joe Delmedico  
Jim Elliott  
Alan Exner  
Geoff Edwards

Ellis Distributors  
For the Record  
Jim Geisler  
Brent Gordon  
Mark Gorbulew  
Abe Guard  
Gene Horn  
Maggie Horsky  
John Hurd  
Jerry Jacobs  
Kenny Kendall  
Mel Kogel  
Keith Korkyn  
Sam L'Hommedieu  
Mike Lumovich  
Al Marks  
John McLynn  
Clyde McElvene  
Bob McKenzie  
Ed Tragesser  
Cora & Rose  
Garvin Walsh

WMAL Radio 63  
Dave Williams  
Al Moss  
Music Liberated  
Music Machine  
Bernie Palokoff  
John Powell  
Pat Purcell  
Record & Tape Collectors  
RecordMasters  
Ron Reilly  
Larry Sealson  
Tom Schoberg  
Bert Schwartz  
Jim Schwartz  
Stu Schwartz  
Eileen Schneider  
Soul Shack  
Bob & Robin Stull  
Marguerite Thomas  
Vernon Thomas  
Chris Tobey

"... the knee bones  
connected to  
the leg bones" . . .  
and this  
BONES  
connected  
with a  
HIT.



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new album, "How Dare You," is receiving,  
it's sure to go a long distance.**



Mercury SRM-1-1061 8-Track MC8-1-1061 Musicassette MCR4-1-1061



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## A National Rock Network Seen

• Continued from page 16

vent an all Lithuanian music format played backwards, but no one would listen to it.

I'm talking about a new, workable format that would succeed ... that would get a listening audience which could be sold to the profit of management.

H: I've often pondered formats myself, hoping to stumble on something new.

J: Maybe someone should offer a prize and make it a separate category for the annual International Radio Programming Forum awards.

H: Chuck Blore's panel at the last Forum was conceived with the idea of four outstanding radio programming geniuses creating airchecks of a new format and presenting them to the audience. I believe that Blore was not exactly happy with the results, but that had been the intention.

J: It's not an easy chore. In fact, if anyone came up with a new format anywhere, we'd hear about it. Someone would be yelling: Jesus Christ, there's a station in Phoenix you ought to hear! People would rush from Los Angeles and New York to Phoenix. Just to listen.

Unfortunately, you only have so many basics.

And that's why I think it would be great to just shut commercial radio off. It's a heretic thing to say, perhaps, but with the network concept you could hire the very best people and put them on the air, with the very best program directors, they very best music directors, the very best managers. That's all they try to do in England.

H: Jack Thayer is doing the network concept for news right now.

J: But there isn't the equivalent kind of network for music.

I've been thinking about the network music concept since 1964 ... why isn't there a rock network ...

why isn't there a country music network ... why isn't there an MOR network? We've done a lot of rapping back and forth about it—Tom Rounds of Watermark, Bill Watson who's now with KMPC in Los Angeles, Jim Markham, and myself. Markham is now general manager of a radio station in San Bernardino, Calif. KCKC. But he was our engineer back in the old days when we came up with an incredible theoretical concept for radio ... network rock radio. I simply asked myself: Why was NBC network television running Elvis Presley movies while NBC radio, at that time, had yet to play even one Presley record? And this was 1964.

If anyone wants to get into an intelligent, well-thought out approach to a rock network, that would get me back from Maui in five hours and 19 minutes ... because, from a creative standpoint, that is the one thing that hasn't been done. And it could be terrific. In my fantasy, there is this idea of instead of sitting outside a football stadium in a truck like the directors of tv football broadcasts, selecting from all of the camera shots. Wouldn't it be great for a program director and producer of radio to be sitting in a studio telling the air personality or reporter in Iowa to hold up one second because some other personality is on the line from San Francisco and Grace Slick has just done some wonderfully far out thing? And information and music and talent would be stacking up on various inputs and the program director and producer could select the very best things happening at that particular second.

What a wonderful idea. And it's fantastically more possible now than it was in 1964. In 1964, two things kept something like a rock network from being a reality—one of them was the high cost of land lines. But now we have the microwave system. National tv is using microwave for visuals and land lines for audio. And there's tremendous potential with microwave to hook up radio stations coast-to-coast.

And think of the possibilities! You're sitting there—a guy who has spent \$600 or more for your Sansui stereo receiver—and an air personality in San Francisco in your left speaker or left earphone is talking with a guy in Philadelphia in your right speaker.

Instead, what do we have? While we're sitting here, you and I, someone at some radio station is cueing up an Elton John record. Now, that's

a bet you could make almost 24 hours a day and win ... someone at one of the 7,000 radio stations in the U.S.—or most of them—is cueing up an Elton John record.

Because we all have the same basics to deal with.

Col. Sanders didn't invent chicken. He came up with a recipe for cooking chicken and later someone came up with a marketing concept for it. He didn't have to invent chicken to get a Col. Sanders in every nook and cranny of the world, right?

So, what's happening now in radio is we have 7,000 radio stations doing what I consider a semi-rinkydink job. But, wouldn't it be fantastic and fantastically fun to work on a network rock radio concept using modern technology—for the really great radio people to get together and play, which is what work should be when you're having fun, you know?

I can hear this national rock radio network in my head.

When I was at KHJ, such a network would have been the only thing that would have worried me, from a competitive standpoint. If such a network came on the air and the producer could flash from station-to-station and air personality to air personality around the nation, listeners would flock to it.

And record companies would support it. If they knew that this air personality in Dallas cueing up a record is going to be heard in 276 cities, it would save record companies an awful lot of work.

And there are other things to consider. For example, what is the primary profile of the person that listens to FM rock radio? Is it the 18-34-year-old guy? Is he, more narrowly, an 18-to-24-year-old guy? I go to every Rams home football game and I look around and notice that there's as many 18-34-year-old guys there as anyone else. But whoever thought about teaming up Frank Gifford with a Robert W. Morgan on the air?

There are so many diverse programming elements that could be assembled on the air ... like a pageant.

H: I can't imagine a Robert W. Morgan teamed up with a Howard Cosell, though.

J: Well, that's not to say but Cosell is better than most disk jockeys, if not all of them: I mean, there aren't many disk jockeys who can piss you off the way Howard Cosell can ... and to that extent, Cosell strikes a responsive chord. People react to him emotionally.

But I was pointing out that the male sports audience and the male stereo freaks could be appealed to.

All of the kids who used to spend money on hotrod equipment during my day now are putting their lifesavings into \$850 tuners.

They have the stereo equipment.

H: How many stations do you foresee in your fantasy rock network?

J: I could spend hours just talking about that rock network concept. It is based on the fact that in towns like Fresno and San Bernardino ... in almost every market in the nation ... there's at least one radio station that's in trouble ... maybe more, but at least one station in serious ratings trouble and losing money.

In 1964, because of the high cost of land lines, we realized it couldn't be done—practically—nationwide. So, we involved California, which certainly has enough potential listeners for such a music network and is a single time zone.

H: What about FCC regulations?

J: In my readings, the FCC never

(Continued on page 55)

Billboard  
Top 50

Billboard SPECIAL SURVEY For Week Ending 1/31/76

# 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.

Rank	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9		<b>FLY AWAY</b> John Denver, RCA 10517 (Cherry Lane, ASCAP)
2	3	8		<b>BREAKIN' UP IS HARD TO DO</b> Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
3	1	9		<b>LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER</b> Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
4	7	10		<b>SOMEWHERE IN THE NIGHT</b> Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
5	8	8		<b>PALOMA BLANCA</b> George Baker Selection, Warner Bros. 8115 (Warner Bros., ASCAP)
6	13	6		<b>50 WAYS TO LEAVE YOUR LOVER</b> Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
7	14	6		<b>TRACKS OF MY TEARS</b> Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
8	11	7		<b>DEEP PURPLE</b> Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
9	6	10		<b>BEYOND</b> Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
10	4	11		<b>TIMES OF YOUR LIFE</b> Paul Anka, United Artists 737 (Three Eagles, ASCAP)
11	5	11		<b>WINNERS AND LOSERS</b> Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI)
12	10	10		<b>STARDUST</b> Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
13	15	10		<b>THEME FROM "S.W.A.T."</b> Rhythm Heritage, ABC 12135 (Spellgold, BMI)
14	18	4		<b>TAKE IT TO THE LIMIT</b> Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
15	30	4		<b>BREAKAWAY</b> Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
16	16	8		<b>STAR TREL</b> Charles Randolph Grean Sounde, Ranwood 1044 (Bruin, ASCAP)
17	17	7		<b>TELL IT LIKE IT IS</b> Andy Williams, Columbia 3-10263 (Conrad/Drap, BMI)
18	20	5		<b>ALL BY MYSELF</b> Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
19	12	13		<b>THE HOMECOMING</b> Hagood Hardy, Capitol 4156 (ATV, BMI)
20	9	12		<b>I WRITE THE SONGS</b> Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
21	22	4		<b>FANNY (Be Tender With My Love)</b> Bee Gees, RSO 519 (Atlantic) (Casseroles, BMI)
22	25	6		<b>CHAIN GANG MEDLEY</b> Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
23	28	4		<b>DURHAM TOWN (The Leavin')</b> Roger Whittaker, RCA 10447 (Arcola, BMI)
24	19	8		<b>I CAN SING, I CAN DANCE</b> Cotton, Lloyd & Christian, 20th Century 2253 (Michael, ASCAP)
25	23	7		<b>CONVOY</b> C.W. McCall, MGM 14839 (American Gramophone, SESAC)
26	27	6		<b>SWEET LOVING MAN</b> Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
27	24	5		<b>INSEPARABLE</b> Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
28	35	3		<b>DECEMBER 1963 (Oh What A Night)</b> Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
29	40	3		<b>SINCE I FELL FOR YOU</b> Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
30	43	4		<b>SCOTCH ON THE ROCKS</b> The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
31	31	9		<b>ONCE YOU HIT THE ROAD</b> Dionne Warwick, Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
32	32	5		<b>OVER MY HEAD</b> Fleetwood Mac, Reprise 1339 (Warner Bros.) (McFleet, BMI)
33	42	3		<b>YOU'RE A PART OF ME</b> Kim Carnes, A&M 1767 (Brown Shoes/Chappell, ASCAP)
34	38	5		<b>ONE FINE DAY</b> Julie, Tom Cat 10454 (RCA) (Screen Gems-Columbia, BMI)
35	21	11		<b>PART TIME LOVE</b> Gladys Knight & The Pips, Buddah 513 (Kipahulu, ASCAP)
36	29	8		<b>EBB TIDE</b> Love Sounds, Pye 71039 (Robbins, ASCAP)
37	44	3		<b>ONLY SIXTEEN</b> Dr. Hook, Capitol 4171 (Kags, BMI)
38	37	8		<b>YESTERDAY CAN'T HURT ME</b> Erie Sands, Haven 7020 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
39	50	2		<b>VENUS</b> Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
40	NEW ENTRY			<b>LONELY NIGHT</b> (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
41	33	11		<b>THE BIG PARADE</b> Michael Allen, Slipped Disc 45288 (Elektra) (Don Kirshner, BMI)
42	46	2		<b>I COULD HAVE DANCED ALL NIGHT</b> Biddu Orchestra, Epic 8-50173 (Columbia) (Chappell, ASCAP)
43	26	10		<b>NOW THAT WE'RE IN LOVE</b> Steve Lawrence, 20th Century 2246 (Brut, ASCAP)
44	NEW ENTRY			<b>TANGERINE</b> The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
45	47	2		<b>BACK TO THE ISLAND</b> Leon Russell, Shelter 40483 (MCA) (Skyhill, BMI)
46	45	10		<b>SOMEWHERE IN THE NIGHT</b> Batdorf & Rodney, Arista 0159 (Irving/Rondor, BMI)
47	48	2		<b>WAKE UP EVERYBODY (Part 1)</b> Harold Melvin & The Blue Notes, Philadelphia International 8-3579 (Epic/Columbia) (Mighty Three, BMI)
48	NEW ENTRY			<b>CHLOE</b> Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
49	NEW ENTRY			<b>DOLANNES MELODIE</b> Jean Claude Borelly & His Orchestra, London 228 (Burlington, ASCAP)
50	NEW ENTRY			<b>EASY AS PIE</b> Billy "Crash" Craddock, ABC/Dot 17584 (Chappell, ASCAP)

JANUARY 31, 1976, BILLBOARD

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### Florida Disco

• Continued from page 14

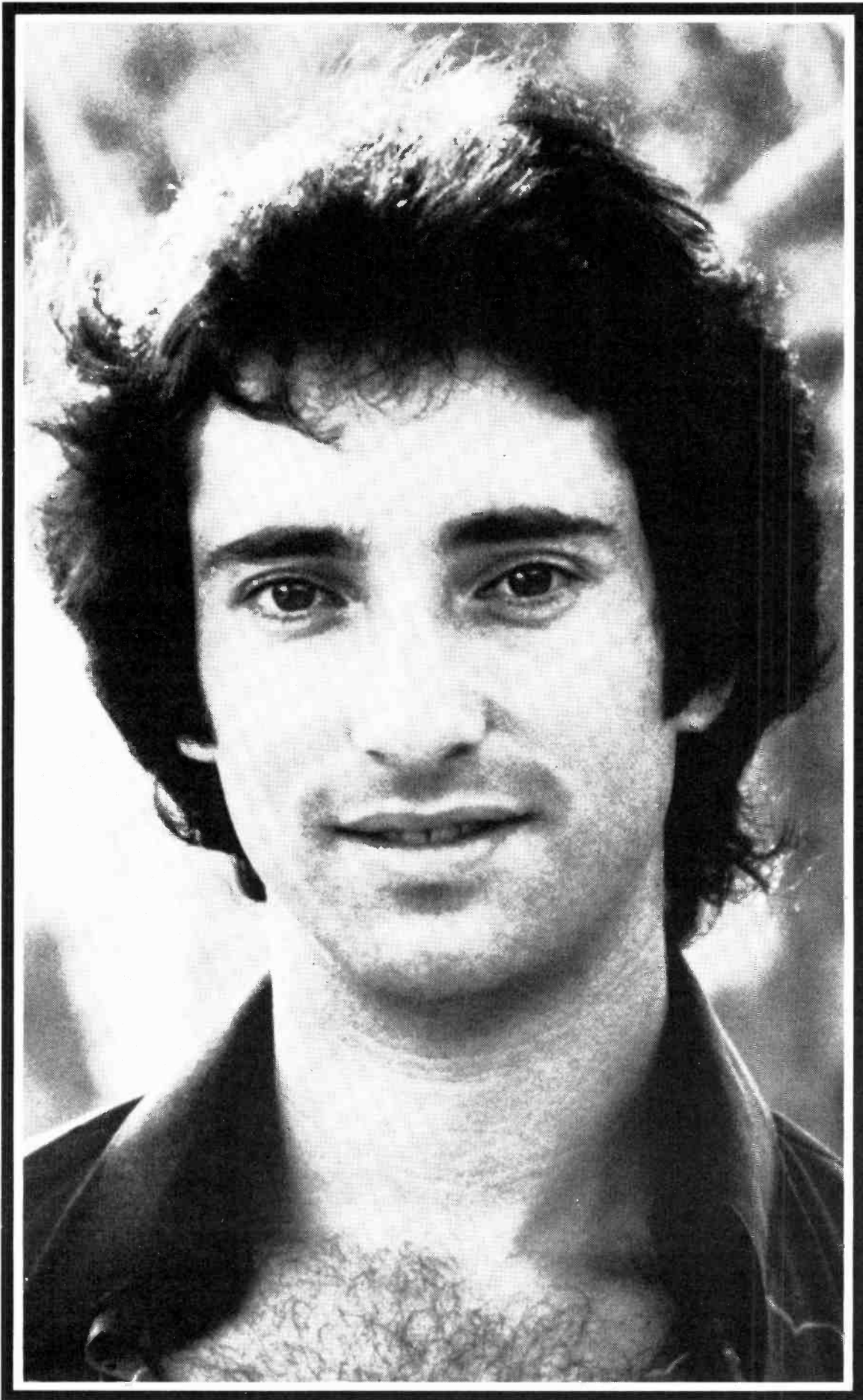
Daddy operations." Judge continues. "They are going strictly disco from now on: in fact many of their clubs have already been converted from lounges to discos. Recently they invested some \$200,000 to convert Brother Jim's into a disco."

Because of the flexibility of the new automation machine, affectionately dubbed "The Brain," WSRF will be programmed four days in front of airing time. "The Brain," built by IGM Systems, utilizes instacarts marking far more flexible than the older-styled taped music.

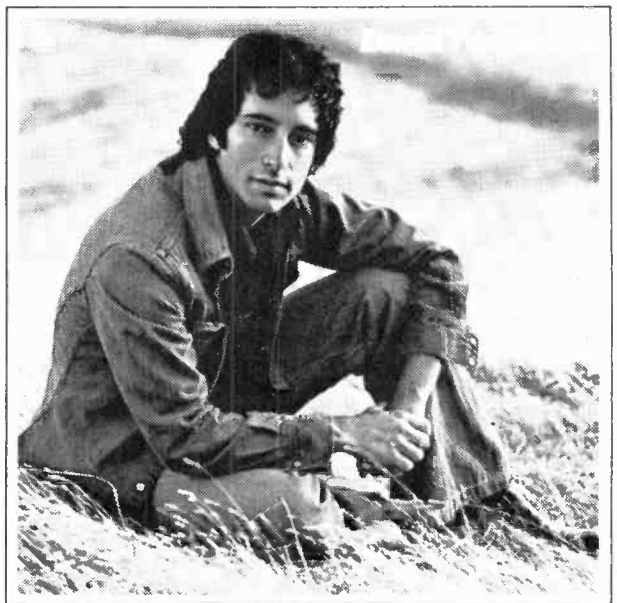
"We have the ability to make any last minute changes as far as commercials and news and we can even change a record selection with this amazing machine," Judge says.

"We're all very excited with this new concept and I believe we're proving once again that WSRF is an innovative and creative station," Judge concludes.

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POMERANZ**



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AL 4053

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



# Billboard Singles Radio Action

Playlist Top Add Ons •

Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (1/29/76)

### TOP ADD ONS - NATIONAL

**CAPTAIN & TENNILLE**-Lonely Night (Angel Face) (A&M)  
**GARY WRIGHT**-Dreamweaver (W.B.)  
**BEE GEES**-Fanny (Be Tender With My Heart) (RSO)

### PRIME MOVERS - NATIONAL

**RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)  
**PAUL SIMON**-50 Ways To Leave Your Lover (Columbia)  
 (D) **DONNA SUMMER**-Love To Love You Baby (Oasis)

### BREAKOUTS - NATIONAL

**CAPTAIN & TENNILLE**-Lonely Night (Angel Face) (A&M)  
**GARY WRIGHT**-Dreamweaver (W.B.)  
**BEE GEES**-Fanny (Be Tender With My Heart) (RSO)

#### D-Discotheque Crossover

**ADD ONS**-The two key prod ucts added at the radio stations listed; as determined by station personnel.

**PRIME MOVERS**-The two products registering the great est 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.

### Pacific Southwest Region

#### TOP ADD ONS:

**BEE GEES**-Fanny (Be Tender With My Love) (RSO)  
**GARY WRIGHT**-Dreamweaver (W.B.)  
**WHO**-Squeeze Box (MCA)

#### PRIME MOVERS:

**RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)  
 (D) **DONNA SUMMER**-Love To Love You Baby (Oasis)  
**ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA)

#### BREAKOUTS:

**BEE GEES**-Fanny (Be Tender With My Love) (RSO)  
**GARY WRIGHT**-Dreamweaver (W.B.)  
**CAPTAIN & TENNILLE**-Lonely Night (Angel Face) (A&M)

#### KHJ-Los Angeles

- DAVID BOWIE**-Golden Years (RCA)
- WHO**-Squeeze Box (MCA)
- ERIC CARMEN**-All By Myself (Arista) 20-12
- HELEN REDDY**-Somewhere In The Night (Capitol) HB-22

#### K100 (KIQQ-FM)-Los Angeles

- NONE
- NONE

#### KIIS-Los Angeles

- FOUR SEASONS**-December 1963 (W.B./Curb)
- GARY WRIGHT**-Dreamweaver (W.B.)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 15-7
- NAZARETH**-Love Hurts (A&M) 29-21

#### KFXM-San Bernardino

- ERIC CARMEN**-All By Myself (Arista)
- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA)
- MIRACLES**-Love Machine (Part 1) (Motown) 15-6
- EAGLES**-Take It To The Limit (Asylum) 21-17

#### KAFY-Bakersfield

- HELEN REDDY**-Somewhere In The Night (Capitol)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- WHO**-Squeeze Box (MCA) 26-16
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 16-9

#### KCBQ-San Diego

- KISS**-Rock & Roll All Night (Casablanca)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) 17-9
- HOT CHOCOLATE**-You Sexy Thing (Atlantic) 9-2

#### KENO-Las Vegas

- BEE GEES**-Fanny (RSO)
- MIRACLES**-Love Machine (Part 1) (Motown)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 24-17
- LARRY GROCE**-Junk Food Junkie (W.B.) 25-20

#### KBBC-Phoenix

- GARY WRIGHT**-Dreamweaver (W.B.)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA) HB-20
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 17-11

#### KRIZ-Phoenix

- BEE GEES**-Fanny (RSO)
- EAGLES**-Take It To The Limit (Asylum)
- DONNA SUMMER**-Love To Love You Baby (Oasis) 24-14
- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA) 16-8

#### KQEO-Albuquerque

- ERIC CARMEN**-All By Myself (Arista)
- MICHAEL MURPHEY**-Renegade (Epic)
- DONNA SUMMER**-Love To Love You Baby (Oasis) 17-18
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 25-19

#### KTKT-Tucson

- GARY WRIGHT**-Dreamweaver (W.B.)
- BEE GEES**-Fanny (RSO)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 21-11
- ERIC CARMEN**-All By Myself (Arista) 28-20

### Pacific Northwest Region

#### TOP ADD ONS:

**BEE GEES**-Fanny (Be Tender With My Love) (RSO)  
**CAPTAIN & TENNILLE**-Lonely Night (Angel Face) (A&M)  
**FOUR SEASONS**-December 1963 (Oh, What A Night) (W.B./Curb)

#### PRIME MOVERS:

**NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket)  
**ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA)  
**RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)

#### BREAKOUTS:

**CAPTAIN & TENNILLE**-Lonely Night (Angel Face) (A&M)  
**BEE GEES**-Fanny (Be Tender With My Love) (RSO)  
**FOUR SEASONS**-December 1963 (Oh, What A Night) (W.B./Curb)

#### KFRC-San Francisco

- BEE GEES**-Fanny (RSO)
- NAZARETH**-Love Hurts (A&M)
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) HB-18
- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA) 24-19

#### KYA-San Francisco

- FOUR SEASONS**-December 1963 (W.B./Curb)
- HAGOOD HARDY**-The Homecoming (Capitol)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 18-9
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) 16-12

#### KLIV-San Jose

- DAVID BOWIE**-Golden Years (RCA)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- WHO**-Squeeze Box (MCA) 20-12
- DONNA SUMMER**-Love To Love You Baby (Oasis) 16-11

#### KJOY-Stockton, Calif.

- JONI MITCHELL**-In France They Kiss On Main St. (Asylum)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- NONE

#### KNDE-Sacramento

- AEROSMITH**-Dream On (Columbia)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- EARTH, WIND & FIRE**-Sing A Song (Columbia) 15-3
- DONNA SUMMER**-Love To Love You Baby (Oasis) 8-2

#### KROY-Sacramento

- BEE GEES**-Fanny (RSO)
- LARRY GROCE**-Junk Food Junkie (W.B.)
- DONNA SUMMER**-Love To Love You Baby (Oasis) 13-8
- EARTH, WIND & FIRE**-Sing A Song (Columbia) 6-2

#### KJR-Seattle

- BEE GEES**-Fanny (RSO)
- BAY CITY ROLLERS**-Money Honey (Arista)
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) 15-11
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 13-10

#### KING-Seattle

- MIRACLES**-Love Machine (Part 1) (Motown)
- EAGLES**-Take It To The Limit (Asylum)
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) 16-6
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 17-10

#### KJRB-Spokane

- BEE GEES**-Fanny (RSO)
- LARRY GROCE**-Junk Food Junkie (W.B.)
- LEON RUSSELL**-Back To The Island (Shelter) 24-16
- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA) 27-19

#### KTAC-Tacoma

- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 9-3
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) 19-13

#### KGW-Portland

- LINDA RONSTADT**-Tracks Of My Tears (Asylum)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 14-6
- EAGLES**-Take It To The Limit (Asylum) 22-17

#### KISN-Portland

- GARY WRIGHT**-Dreamweaver (W.B.)
- ROCKIN' HORSE**-Love Power
- AEROSMITH**-Dream On (Columbia) 30-17
- DAVID BOWIE**-Golden Years (RCA) 23-14

#### KTLK-Denver

- FOUR SEASONS**-December 1963 (W.B./Curb)
- BEE GEES**-Fanny (RSO)
- LARRY GROCE**-Junk Food Junkie (W.B.) 31-16
- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA) 34-23

#### KKAM-Pueblo, Colo.

- OZARK MOUNTAIN DAREDEVILS**-If I Only Knew (A&M)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- WHO**-Squeeze Box (MCA) 21-14
- DONNA SUMMER**-Love To Love You Baby (Oasis) 19-13

#### KCPX-Salt Lake City

- LARRY GROCE**-Junk Food Junkie (W.B.)
- MICHAEL MURPHEY**-Renegade (Epic)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 14-7
- JOHN PAUL YOUNG**-Yesterday's Hero (Ariola America) 22-16

#### KRSP-Salt Lake City

- AEROSMITH**-Dream On (Columbia)
- MIRACLES**-Love Machine (Part 1) (Motown)
- NONE
- KYNO-Fresno**
- FOUR SEASONS**-December 1963 (W.B./Curb)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- NONE

### Southwest Region

#### TOP ADD ONS:

**CAPTAIN & TENNILLE**-Lonely Night (Angel Face) (A&M)  
**BEE GEES**-Fanny (Be Tender With My Love) (RSO)  
**GARY WRIGHT**-Dreamweaver (W.B.)

#### PRIME MOVERS:

(D) **DONNA SUMMER**-Love To Love You Baby (Oasis)  
**CLEDUS MAGGARD**-The White Knight (Mercury)  
**RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)

#### BREAKOUTS:

**CAPTAIN & TENNILLE**-Lonely Night (Angel Face) (A&M)  
**BEE GEES**-Fanny (Be Tender With My Love) (RSO)  
**GARY WRIGHT**-Dreamweaver (W.B.)

#### KILT-Houston

- BEE GEES**-Fanny (RSO)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- CLEDUS MAGGARD**-The White Knight (Mercury) 30-17
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 19-11

#### KRBE-FM-Houston

- RUFUS/CHAKA KHAN**-Sweet Thing (A&M)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) HB-12
- FOGHAT**-Slow Ride (W.B.) 17-14

#### KLIF-Dallas

- LARRY GROCE**-Junk Food Junkie (W.B.)
- WAYLON & WILLIE**-Good Hearted Woman (RCA)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 16-7
- CLEDUS MAGGARD**-The White Knight (Mercury) 19-10

#### KNUS-FM-Dallas

- ERIC CARMEN**-All By Myself (Arista)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)
- EAGLES**-Take It To The Limit (Asylum) 7-2
- DONNA SUMMER**-Love To Love You Baby (Oasis) 13-8

#### KFJZ-Ft. Worth

- ERIC CARMEN**-All By Myself (Arista)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- BEE GEES**-Fanny (RSO) 23-14
- LINDA RONSTADT**-Tracks Of My Tears (Asylum) 30-24

#### KELP-El Paso

- GARY WRIGHT**-Dreamweaver (W.B.)
- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA)
- ERIC CARMEN**-All By Myself (Arista) 19-10
- DONNA SUMMER**-Love To Love You Baby (Oasis) 12-8

#### XEROK-El Paso

- JOHATHAN CAIN**-Til It's Time To Say Goodbye (Claridge)
- AEROSMITH**-Dream On (Columbia)
- DONNA SUMMER**-Love To Love You Baby (Oasis) 18-2
- FOGHAT**-Slow Ride (W.B.) 16-8

#### KAKC-Tulsa

- TONY ORLANDO & DAWN**-Cupid (Elektra)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 10-2
- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA) 22-17

#### KELI-Tulsa

- NATALIE COLE**-Inseparable (Capitol)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 17-6
- GARY WRIGHT**-Dreamweaver (W.B.) HB-28

#### WKY-Oklahoma City

- ART GARFUNKEL**-Breakaway (Columbia)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- CLEDUS MAGGARD**-The White Knight (Mercury) 22-10
- DONNA SUMMER**-Love To Love You Baby (Oasis) 12-5

#### KOMA-Oklahoma City

- GRAND FUNK RAILROAD**-Take Me (Capitol)
- HAROLD MELVIN & THE BLUE NOTES**-Wake Up Everybody (Phila. Int'l.)
- ERIC CARMEN**-All By Myself (Arista) 30-24
- CAPTAIN & TENNILLE**-Lonely Night (A&M) 27-23

#### WTIX-New Orleans

- BEE GEES**-Fanny (RSO)
- LINDA RONSTADT**-Tracks Of My Tears (Asylum)
- DONNA SUMMER**-Love To Love You Baby (Oasis) 13-7
- PAUL ANKA**-Times Of Your Life (U.A.) 17-13

#### KEEL-Shreveport

- GARY WRIGHT**-Dreamweaver (W.B.)
- BELLAMY BROS.**-Let Your Love Flow (W.B./Curb)
- EAGLES**-Take It To The Limit (Asylum) 21-15
- DAVID BOWIE**-Golden Years (RCA) 26-21

### Midwest Region

#### TOP ADD ONS:

**CAPTAIN & TENNILLE**-Lonely Night (A&M)  
**RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)  
**WHO**-Squeeze Box (MCA)

#### PRIME MOVERS:

**PAUL SIMON**-50 Ways To Leave Your Lover (Columbia)  
**NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket)  
**HOT CHOCOLATE**-You Sexy Thing (Atlantic)

#### BREAKOUTS:

**CAPTAIN & TENNILLE**-Lonely Night (A&M)  
**RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)  
**WHO**-Squeeze Box (MCA)

#### WLS-Chicago

- FOUR SEASONS**-December 1963 (W.B./Curb)
- BEE GEES**-Fanny (RSO)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 22-8
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) 18-10

#### WCFL-Chicago

- GARY WRIGHT**-Dreamweaver (W.B.)
- DR. HOOK**-Only Sixteen (Capitol)
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) 14-7
- DONNA SUMMER**-Love To Love You Baby (Oasis) 10-5

#### WOKY-Milwaukee

- AEROSMITH**-Dream On (Columbia)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- GEORGE BAKER SELECTION**-Paloma Blanca (W.B.) 26-15
- GARY WRIGHT**-Dreamweaver (W.B.) 20-14

#### WZUU-FM-Milwaukee

- QUEEN**-Bohemian Rhapsody (Elektra)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 8-2
- WHO**-Squeeze Box (MCA) 9-3

#### WNDE-Indianapolis

- MIRACLES**-Love Machine (Part 1) (Motown)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- DONNA SUMMER**-Love To Love You Baby (Oasis) 10-4
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 15-10

#### WIRL-Peoria, Ill.

- JONATHAN CAIN**-Till It's Time To Say Goodbye (Claridge)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 12-2
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC) 19-9

#### WDGY-Minneapolis

- WING & A PRAYER/FIFE & DRUM CORPS**-Baby Face (Wing & A Prayer)
- NAZARETH**-Love Hurts (A&M)
- DONNA SUMMER**-Love To Love You Baby (Oasis) 7-4
- HOT CHOCOLATE**-You Sexy Thing (Atlantic) 8-6

#### KDWB-Minneapolis

- WHO**-Squeeze Box (MCA)
- RHYTHM HERITAGE**-Theme From "S.W.A.T." (ABC)
- FOGHAT**-Slow Ride (W.B.) 24-12
- HOT CHOCOLATE**-You Sexy Thing (Atlantic) 25-15

#### KOIL-Omaha

- GEORGE BAKER SELECTION**-Paloma Blanca (W.B.)
- EAGLES**-Take It To The Limit (Asylum)
- OHIO PLAYERS**-Love Rollercoaster (Mercury) 17-5
- HAROLD MELVIN & THE BLUE NOTES**-Wake Up Everybody (Phila. Int'l.) 28-19

#### KLOA-Des Moines

- WHO**-Squeeze Box (MCA)
- CLEDUS MAGGARD**-The White Knight (Mercury)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 9-3
- NEIL SEDAKA**-Breaking Up Is Hard To Do (Rocket) 21-15

#### KKLS-Rapid City, S.D.

- JOHN MILES**-High Fly
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- BOB DYLAN**-Hurricane (Part 1) (Columbia) 18-13
- EAGLES**-Take It To The Limit (Asylum) 23-18

#### KQWB-Fargo, N.C.

- ELTON JOHN**-Grow Some Funk/I Feel Like A Bullet (MCA)
- CAPTAIN & TENNILLE**-Lonely Night (A&M)
- PAUL SIMON**-50 Ways To Leave Your Lover (Columbia) 10-1
- HOT CHOCOLATE**-You Sexy Thing (Atlantic) 11-6

(Continued on page 22)

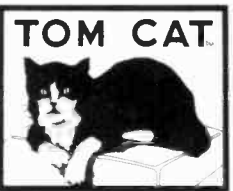
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HERB BERNSTEIN**



# Billboard Singles Radio Action

Playlist Top Add Ons  
Playlist Prime Movers ★

Based on station playlists through Thursday (1/29/76)

Continued from page 20

### KXOK—St. Louis

- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ★ MIRACLES—Love Machine (Part 1) (Motown) 21-13
- ★ ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 24-19

### KSQJ-FM—St. Louis

- BAY CITY ROLLERS—Money Honey (Arista)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ MIRACLES—Love Machine (Part 1) (Motown) 13-9
- ★ ERIC CARMEN—All By Myself (Arista) 15-12

### WHB—Kansas City

- NAZARETH—Love Hurts (A&M)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 12-10
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 19-17

### KEWI—Topeka

- CREDENCE CLEARWATER—I Heard It Through The Grapevine (Fantasy)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 33-16
- ★ EAGLES—Take It To The Limit (Asylum) 24-19

## North Central Region

<b>TOP ADD ONS:</b>	
CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)	ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
BEE GEES—Fanny (Be Tender With My Love) (RSO)	

<b>PRIME MOVERS:</b>	
AEROSMITH—Dream On (Columbia)	PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
(D) DONNA SUMMER—Love To Love You Baby (Oasis)	

<b>BREAKOUTS:</b>	
CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)	ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
EAGLES—Take It To The Limit (Asylum)	

### CKLW—Detroit

- BEE GEES—Fanny (RSO)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ AEROSMITH—Dream On (Col.) 15-7
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 20-14

### WGRD—Grand Rapids

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 18-7
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 14-8

### Z-96 (WZZM-FM)—Grand Rapids

- WHO—Squeeze Box (MCA)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 19-10
- ★ ERIC CARMEN—All By Myself (Arista) 13-5

### WTAC—Flint, Mich.

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- OHIO PLAYERS—Rattlesnake (20th Century/Westbound)
- ★ GARY WRIGHT—Dreamweaver (W.B.) 16-5
- ★ AEROSMITH—Dream On (Columbia) 20-12

### WIXY—Cleveland

- TRAMMPS—Hold Back The Night (Buddah)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- ★ GARY WRIGHT—Dreamweaver (W.B.) 39-20
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 40-21

### WGCL—Cleveland

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- GRAND FUNK RAILROAD—Take Me (Capitol)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 20-14
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 23-18

### 13-Q (WKQT)—Pittsburgh

- TERRY BRADSHAW—I'm So Lonesome (Mercury)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 10-5
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 17-14

### WKBW—Buffalo

- EAGLES—Take It To The Limit (Asylum)
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 27-8
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 20-9

### WSAI—Cincinnati

- TONY ORLANDO & DAWN—Cupid (Elektra)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ CLEDUS MAGGARD—The White Knight (Mercury) 26-15
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 28-21

### WCOL—Columbus

- BAY CITY ROLLERS—Money Honey (Arista)
- MICHAEL MURPHEY—Renegade (Epic)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 18-8
- ★ CLEDUS MAGGARD—The White Knight (Mercury) 24-16

### WKY—Louisville

- JONATHAN CAIN—Till It's Time To Say Goodbye (Claridge)
- LARRY GROCE—Junk Food Junkie (W.B.)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 29-12
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 27-17

### WBGH—Bowling Green, Ky.

- QUEEN—Bohemian Rhapsody (Elektra)
- AEROSMITH—Dream On (Columbia)
- ★ DAVID RUFFIN—Walk Away From Love (Motown) 16-10
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 14-9

### WJET—Erie, Pa.

- ERIC CARMEN—All By Myself (Arista)
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 29-19
- ★ EAGLES—Take It To The Limit (Asylum) 32-26

### WRIE—Erie, Pa.

- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ JOHN DENVER—Fly Away (RCA) 15-9
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 21-16

### WCUE—Akron

- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- CAT STEVENS—Ban Apple Gas (A&M)
- ★ NAZARETH—Love Hurts (A&M) 10-6
- ★ ERIC CARMEN—All By Myself (Arista) 23-19

## Mid-Atlantic Region

<b>TOP ADD ONS:</b>	
GARY WRIGHT—Dreamweaver (W.B.)	CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)
EAGLES—Take It To The Limit (Asylum)	

<b>PRIME MOVERS:</b>	
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)	(D) DONNA SUMMER—Love To Love You Baby (Oasis)
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)	

<b>BREAKOUTS:</b>	
GARY WRIGHT—Dreamweaver (W.B.)	CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)
BELLAMY BROS.—Let Your Love Flow (W.B./Curb)	

### WFIL—Philadelphia

- ERIC CARMEN—All By Myself (Arista)
- EAGLES—Take It To The Limit (Asylum)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 22-11
- ★ MIRACLES—Love Machine (Part 1) (Motown) HB-21

### WIBG—Philadelphia

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ★ GARY WRIGHT—Dreamweaver (W.B.) 26-19
- ★ MIRACLES—Love Machine (Part 1) (Motown) 12-6

### WPGC—Washington

- GARY WRIGHT—Dreamweaver (W.B.)
- FOGHAT—Slow Ride (W.B.)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 19-8
- ★ AEROSMITH—Dream On (Columbia) 13-6

### WCAO—Baltimore

- GARY WRIGHT—Dreamweaver (W.B.)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 22-9
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 12-2

### WGH—Newport News, Va.

- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ NAZARETH—Love Hurts (A&M) 15-9
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 12-2

### WYRE—Annapolis, Md.

- PAULANKA—Times Of Your Life (U.A.)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 14-9
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 22-18

### WLEE—Richmond, Va.

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 27-18
- ★ NAZARETH—Love Hurts (A&M) 20-16

## Northeast Region

<b>TOP ADD ONS:</b>	
GARY WRIGHT—Dreamweaver (W.B.)	CAPTAIN & TENNILLE—Lonely Night (A&M)
WHO—Squeeze Box (MCA)	

<b>PRIME MOVERS:</b>	
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)	BEE GEES—Fanny (RSO)
NAZARETH—Love Hurts (A&M)	

<b>BREAKOUTS:</b>	
GARY WRIGHT—Dreamweaver (W.B.)	BEE GEES—Fanny (RSO)
CREDENCE CLEARWATER REVIVAL—I Heard It Through The Grapevine (Fantasy)	

### WABC—New York City

- NONE
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 23-12
- ★ SWEET—Fox On The Run (Capitol) 10-5

### WPIX-FM—New York City

- GARY WRIGHT—Dreamweaver (W.B.)
- SALSOU ORCHESTRA—Tangerine (Salsoul)
- D★ FRANKIE AVALON—Venus (De-Lite) 26-20
- ★ KISS—Rock & Roll All Night (Casablanca) 20-11

### WBFB—Rochester, N.Y.

- TRAMMPS—Hold Back The Night (Buddah)
- MICHAEL MURPHEY—Renegade (Epic)
- ★ STEVE HARLEY & COCKNEY REBEL—Make Me Smile (EMI) 21-14
- ★ AEROSMITH—Dream On (Columbia) 15-11

### WRKO—Boston

- WHO—Squeeze Box (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) HB-13
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 17-10

### WBZ-FM—Boston

- CREDENCE CLEARWATER REVIVAL—I Heard It Through The Grapevine (Fantasy)
- ANDREW GOLD—That's Why I Love You (Asylum)
- ★ BEE GEES—Fanny (RSO) 19-9
- ★ NAZARETH—Love Hurts (A&M) 22-12

### WBFB-FM—Framingham, Mass.

- FOUR SEASONS—December 1963 (W.B./Curb)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 24-15
- ★ ROAD APPLES—Let's Live Together (Polydor) 23-17

### WPRO—Providence

- BEE GEES—Fanny (RSO)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 26-15
- ★ NAZARETH—Love Hurts (A&M) 15-7

### WORC—Worcester, Mass.

- PILOT—January (EMI)
- ROGER GLOVER & GUESTS—Love Is All (United Kingdom)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 28-17
- ★ QUEEN—Bohemian Rhapsody (Elektra) 19-13

### WDRC—Hartford

- GARY WRIGHT—Dreamweaver (W.B.)
- LARRY GROCE—Junk Food Junkie (W.B.)
- ★ HAGOOD HARDY—The Homecoming (Capitol) 27-18
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 15-7

### WTRY—Albany

- QUEEN—Bohemian Rhapsody (Elektra)
- GARY WRIGHT—Dreamweaver (W.B.)
- ★ BEE GEES—Fanny (RSO) 28-12
- ★ EAGLES—Take It To The Limit (Asylum) 26-19

### WPTD—Albany

- GARY WRIGHT—Dreamweaver (W.B.)
- GRAND FUNK RAILROAD—Take Me (Capitol)
- ★ ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) HB-34
- ★ ERIC CARMEN—All By Myself (Arista) 34-28

## Southeast Region

<b>TOP ADD ONS:</b>	
GARY WRIGHT—Dreamweaver (W.B.)	CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)
HELEN REDDY—Somewhere In The Night (Capitol)	

<b>PRIME MOVERS:</b>	
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)	FOGHAT—Slow Ride (W.B.)
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)	

<b>BREAKOUTS:</b>	
CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)	GARY WRIGHT—Dreamweaver (W.B.)
ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)	

### WQXI—Atlanta

- GARY WRIGHT—Dreamweaver (W.B.)
- MIRACLES—Love Machine (Part 1) (Motown)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 14-4
- ★ NAZARETH—Love Hurts (A&M) 28-20

### WFOM—Atlanta

- FOUR SEASONS—December 1963 (W.B./Curb)
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
- ★ HAROLD MELVIN & THE BLUE-NOTES—Wake Up Everybody (Phila. Int'l.) 38-27
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 20-11

### Z-93 (WZGC-FM)—Atlanta

- ROXY MUSIC—Love Is The Drug (Atco)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 13-4
- ★ NAZARETH—Love Hurts (A&M) 17-9

### WBBQ—Augusta

- GARY WRIGHT—Dreamweaver (W.B.)
- DR. HOOK—Only Sixteen (Capitol)
- ★ DAVID BOWIE—Golden Years (RCA) 26-17
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 15-8

### WGSN—Birmingham, Ala.

- FOUR SEASONS—December 1963 (W.B./Curb)
- HELEN REDDY—Somewhere In The Night (Capitol)
- ★ EAGLES—Take It To The Limit (Asylum) 15-8
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 13-7

### WHYY—Montgomery, Ala.

- GARY WRIGHT—Dreamweaver (W.B.)
- OZARK MOUNTAIN DAREDEVILS—If I Only Knew (A&M)
- ★ CLEDUS MAGGARD—The White Knight (Mercury) 17-7
- ★ HAGOOD HARDY—The Homecoming (Capitol) 21-12

### WTOB—Winston/Salem, N.C.

- LARRY GROCE—Junk Food Junkie (W.B.)
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
- ★ EAGLES—Take It To The Limit (Asylum) 19-14
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 23-18

### WWSA—Savannah, Ga.

- K.C. & THE SUNSHINE BAND—Queen Of Clubs (TK)
- HAROLD MELVIN & THE BLUE-NOTES—Wake Up Everybody (Phila. Int'l.)
- ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 31-21
- ★ ERIC CARMEN—All By Myself (Arista) 20-14

### WTMA—Charleston, S.C.

- GARY WRIGHT—Dreamweaver (W.B.)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 23-11
- ★ ERIC CARMEN—All By Myself (Arista) 21-15

### WKIX—Raleigh, N.C.

- DR. HOOK—Only Sixteen (Capitol)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 25-16
- ★ LINDA RONSTADT—Tracks Of My Tears (Asylum) HB-25

### WQOR—Spartanburg, S.C.

- K.C. & THE SUNSHINE BAND—Queen Of Clubs (TK)
- CHARLIE RICH—Since I Fell For You (Epic)
- ★ ERIC CARMEN—All By Myself (Arista) HB-21
- ★ JOE SIMON—I Need You (Spring) HB-22

### WYAT—Charlotte, N.C.

- GRAHAM CENTRAL STATION—The Jam (W.B.)
- NATALIE COLE—Inseparable (Capitol)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 27-20
- ★ HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy) 20-15

### WNOX—Knoxville

- WHO—Squeeze Box (MCA)
- EAGLES—Take It To The Limit (Asylum)
- ★ BEE GEES—Fanny (RSO) HB-31
- ★ FOGHAT—Slow Ride (W.B.) HB-32

### WGOW—Chattanooga, Tenn.

- AEROSMITH—Dream On (Columbia)
- LARRY GROCE—Junk Food Junkie (W.B.)
- ★ MIRACLES—Love Machine (Part 1) (Motown) HB-8
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 16-3

### KAAY—Little Rock

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 17-7
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 11-5

### WHBQ—Memphis

- HELEN REDDY—Somewhere In The Night (Capitol)
- CLEDUS MAGGARD—The White Knight (Mercury)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 29-9
- ★ FOGHAT—Slow Ride (W.B.) 17-8

### WMPS—Memphis

- NATALIE COLE—Inseparable (Capitol)
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
- ★ JOHN PAUL YOUNG—Yesterday's Hero (Ariola America) HB-22
- ★ GARY WRIGHT—Dreamweaver (W.B.) HB-23

### WMAK—Nashville

- D★ EARTH, WIND & FIRE—Sing A Song (Columbia)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ ERIC CARMEN—All By Myself (Arista) 21-13
- ★ HAGOOD HARDY—The Homecoming (Capitol) 28-22

### WLAC—Nashville

- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ FOGHAT—Slow Ride (W.B.) 28-21
- ★ ERIC CARMEN—All By Myself (Arista) 21-15

### WLCY—St. Petersburg, Fla.

- DAVID BOWIE—Golden Years (RCA)
- BARRY WHITE—Let The Music Play (20th Century)
- D★ WING & A PRAYER/FIFE & DRUM CORPS—Baby Face (Wing & A Prayer) 23-16
- ★ CLEDUS MAGGARD—The White Knight (Mercury) HB-23

### WQAM—Miami

- BEE GEES—Fanny (RSO)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 12-6
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 14-8
- ★

# Old Tunes Continue Surprising Surge Up the Charts

By BOB KIRSCH

LOS ANGELES—New versions of old hits account for 17 of the positions on this week's Hot 100 singles chart, with prime sources the Motown publishing companies, songs that were hits before the days of rock, country and the Sam Cooke catalog.

Modern versions of oldies generally dot the pop charts, but the quantity this week is far above the average.

Disco play accounts for some of the movement, particularly with the pre-rock hits. Oddly enough, most of the Motown product is non-disco

oriented, with the three major covers all by pop artists in the pop field.

Also instrumental in the oldies surge is the increasing pop acceptance of country artists and country songs.

Among the pre-rock hits now sprinkled on the charts are the Wing & A Prayer Fife & Drum Corps' "Baby Face," Donny & Marie Osmond's "Deep Purple" at 36 and the Biddu Orchestra's combination of "I Could Have Danced All Night/Jump For Joy." Both "Baby Face" and the Biddu single are major disco hits, while "Deep Purple" was a pre-

vious pop hit for Nino Tempo & April Stevens and is a current country hit for Ray Stevens.

Motown hits also account for three current hits. Linda Ronstadt's update of the Smokey Robinson's "Tracks Of My Tears" is at a starred 33. At 83 is Rod Stewart's version of "This Old Heart Of Mine," a prior hit for the Isley Brothers. New on the charts at 90 is "I Heard It Through The Grapevine" from Creedence Clearwater Revival. The single was an earlier pop and soul hit for both Marvin Gaye and Gladys Knight & The Pips.

In the country area, "Love Hurts," penned by Boudleaux Bryant, is at a starred 18 for Nazareth. The song was also a recent pop hit for Jim Capaldi. At 77 is Willie Nelson's "Remember Me," long a country favorite, while Charlie Rich has a major

country hit and a pop hit at 80 with "Since I Fell For You," a standard pop song. Ray Stevens is at 90 with "Young Love," a one-time No. 1 country record for Sonny James.

The late Sam Cooke is represented with two chart entries. Dr. Hook's version of "Only Sixteen" is at a starred 41, while Jim Croce's "Chain Gang Medley" (incorporating Cooke's "Chain Gang") is at 65.

Other charted oldies include Olivia Newton-John's "He Ain't Heavy . . . He's My Brother," Andy Williams' rendition of Aaron Neville's "Tell It Like It Is," Houston Person's "For The Love Of You," Julie (Budd's) version of the Chiffons' "One Fine Day" and Frankie Avalon's hit of his own "Venus" oldie.

The disco movement has helped the oldie surge, with the apparent theory being that a proven song is always the best bet, even if handled in a new manner.

As for Motown, most felt during the '60s that Motown writers were creating the best songs as well as the best melodies—and that theory seems borne out by the large number of hit covers over the past year.

## Gortikov: Sen. Bayh 'No Patsy'

LOS ANGELES—The RIAA provided U.S. Sen. Birch Bayh (D-Ind.) with the same kind of forum he's often provided the record/tape industry here Tuesday (20).

Stan Gortikov, RIAA president, in introducing the Hoosier presidential hopeful emphasized that Bayh "was no patsy or pushover," but was open-minded and listened when the industry had a problem of a legislative nature. "Bayh has to be convinced, but once he's convinced, he becomes a zealot, the kind of man you want backing you," Gortikov noted.

As an Indiana senator, Bayh represents the state with the total largest record pressing facilities nationally. The PRC, Richmond; RCA, Indianapolis; and CBS, Terre Haute, plants supply the congested Midwest and much of the South and Southwest.

Bayh stated he needed help and was coming to this group of approximately 30 executives from about 12 to 15 labels. He admitted getting a late start in the 1976 presidential race.

His forte, he asserted, is winning tough battles. He feels citizenry must be involved in solving national problems to overcome a growing wave of cynicism about the ineptitude of the federal government.

His own record of initiating safeguards and expansion of the voting privilege was proof of his effort to provide that opportunity, he stated. Bayh basically fosters a conservative approach to governmental efforts toward restoring prosperity, his remarks at the RIAA luncheon indicated. He strongly favors "cutting the fat out of the defense budget, but not disturbing the muscle."

## New Birth Sued

LOS ANGELES—Management Three, New York, is suing in Superior Court here, claiming 11 named members of the New Birth and their Basement Productions owe \$56,436 for management services under an October 1973 contract.

## 3 Tape Pirates Placed On Probation In L.A.

ALSO FINED

LOS ANGELES—Three convicted tape pirates received fines and were placed on probation by U.S. magistrates here recently.

Jerald Michael Tammen of 13642 Libby Lane, Garden Grove, also known as Jerry Meyers, doing business as Western Tech Products, and Larry Roger Smith, 13041 Evans Circle, Westminster, were fined \$1,000 each and placed on two years' probation. Gary Edward Stokes, 31, 8950 Haskell Blvd., Sepulveda, received a \$500 fine and 60 days' imprisonment but sentence was suspended to a \$200 fine and a year's probation. James J. Penne was magistrate in the dual defendants' case, while John L. Kronenberg was magistrate in the Stokes conviction.

FBI Agent John A. Rueb attached catalog sheets to his affidavit in the Tammen-Smith case, which showed approximately 370 different 8-track tapes allegedly available from the defendants. From testimony provided by Richard Joyce, Dual Graphics Printing, Anaheim, it appeared that the defendants' business was concentrated on a series of between 18 and 54 specific current hit titles, for which the printing house was making regular batches of labels in quantities of about 18,000. The Tammen activity was originally brought to FBI attention by Mal-

colm J. Gerber, West Dallas Loan Office, Houston, Tex., who reported getting a sales pitch from Universal Distributing, Las Vegas, offering to sell 8-track tapes at \$1.10 each. Rueb's report links Tammen to businesses like Canyon Plastics, 2900 N. Palm Canyon Dr., Palm Springs; Universal Distributing, 1111 Las Vegas Blvd., Las Vegas; and Western Tech Products, Koll Industries Industrial Complex in Garden Grove.

Only indication of the operation's size is the fact the printer delivered more than 125,000 labels to the defendant firm.

Rueb also led the Stokes investigation. Stokes pled guilty to illegally duplicating tapes in July 1974 in Pasadena after his arrest for piracy in January 1973. Rueb reports that Stokes was linked to pirated tape when a Santa Barbara swap meet raid netted illicit tape from a sales booth manned by James Carl Allnut. Boxes of raw material from Audio Dynamics Enterprises were seen on duplicating premises searched by the FBI. Rueb noted that Audio Dynamics Enterprises supplied raw materials to pirates in this area.

In both affidavits, Rueb alluded to Billboard as the source of confirmation for hit tapes being pirated.

## 2 Blue Notes Confuse Philly

PHILADELPHIA—While the local courts are still trying to decide which of the two groups calling themselves the Four Aces is legally entitled to use the name, there are now two Blue Notes groups waiting in the wings. When Harold Melvin and the Blue Notes are heard at the Sunday night (Jan. 25) rock concert at the Spectrum, Sharon Page will be the only member of the original group in the unit.

However, Teddy Pendergrass, former lead singer for the popular recording group before their recent split, is forming a new outfit of his own with the other members of the original group. He's using the name of Teddy Pendergrass and the Blue Notes. It will probably be left to the courts to decide who can use the name.

## Herb Reis Dead

NEW YORK—Veteran publisher Herb Reis died here Wednesday (21) of cancer at age 66. In the past he had been associated as an executive with Larry Shane Music, as well as operating several of his own firms. Survivors include his widow, Margo; a son, David; and a brother, Les.

## ON A BUS RIDE THROUGH TEXAS

# New LP, Sidemen, Clinics For Kenton

By DAVE DEXTER JR.

LOS ANGELES—While David Scott wheels the big Stan Kenton bus this week through Texas, Boss Kenton contemplates ways to exploit his new "Kenton '76" album on MOR stations in the Lone Star state. It's a vexing task these days. Top 40 stations being what they are.

Kenton also is concerned, if but slightly, with breaking in five new members of his band as it rolls from Beaumont to Houston to Belton to Austin to Seguin to Laredo and on down to Brownsville and then Corpus Christi and Denton, a grueling, exhausting trek in the dead of winter which seems endless to everyone but Kenton himself.

New in the ensemble are Terry Layne, reeds; Dave Kennedy and Joe Casano, trumpets; Allen Morrissey, trombone, and David Holmes, bass.

Not until Feb. 28 when they play a one-nighter at the Cocomat Grove of Los Angeles' Hotel Ambassador will the Kenton crew have chance to soak up sunshine. Stan is proud that his group will observe its 35th anni-

versary next June but he hasn't, as yet, firmed any special celebration.

Most of Kenton's LPs are sold by mail, through his own Creative World offices in Los Angeles. Each sells at \$6.50 retail, postpaid, and no discounts are offered his fans. The highlight of the new "Kenton '76" album is an eight-minute performance of arranger-composer Bill Holman's "Tiburon," a complex concert work.

"It required 22 takes," laughs Bob Curnow, a one-time Kenton sideman who produced the package at Universal Studios in Chicago. Murray Allen engineered the sessions.

Five coming Kenton jazz clinics also keep the tireless maestro busy. The first is pegged for June 20-25 at Drury College in Springfield, Mo. Then will follow York Univ., Toronto, July 11-16; Towson State College, Baltimore, July 25-30; California State Univ. at Sacramento, Aug. 8-13, and Orange Coast College, Costa Mesa, Calif., Aug. 15-20.

"We try to touch all bases,"

Kenton says. "Throughout the five days we concentrate on individual and group instruction, concepts of jazz, jazz theory and in addition, we spend 12 to 15 hours in seminars in which we in the band talk eyeball to eyeball with young music students and their teachers.

"We accept students who are at least 13 years old and who have studied an instrument at least one year. They must submit a written letter of recommendation from their band director, however. For college, military and professional musicians older than 18 we waive the written recommendation rule.

"Tuition in the U.S. is \$90 and \$125 in Canada. A room and meals come to about \$55 additionally.

"Every year," says Kenton, "our clinics improve, become better known internationally and turn out more talented young musicians than ever before. That's got to be a healthy thing for the profession."

Kenton is booked by Willard Alexander in New York and managed by Scott A. Cameron, La Grange, Ill.

## Complaint by Ohio Players Cites Old Trade Practices

By JOHN SIPPEL

LOS ANGELES—A rare legal reference to the almost-forgotten Trade Practices Rules For The Phonograph Industry of 1964 is the basis for an FTC complaint filed in behalf of the Ohio Players.

Attorney Richard M. Shelton of Chicago, who was active in helping promulgate the record industry rulebook, claims the recent Westbound Records LP "Rattlesnake," is deceptive and misleading in several instances.

A letter to the FTC by Shelton charges three cuts, "Hustle Bird," "Hollywood Hump" and "She Locked It" contain none of the performances of the Ohio Players as the packaging suggests. It's further claimed that two cuts, "Gone For-

ever" and "What It Is" are incomplete music tracks "which were doctored up by the addition of musicians unknown to the Ohio Players." Shelton charges that two compositions, "What It Is" and "Rooster Poot" were written by Walter Morrison and Gregory Webster and not by L. Crane and B. Bain as the label states.

Shelton points out that the cover of the LP states: "New from Westbound," yet contains several sides which were previously released by Westbound on previous albums.

The FTC industry guidelines were set up after several years of campaigning by the Assn. of Record Manufacturers and Distributors (ARMADA), a trade association now defunct.

## Coffin Displays For Grand Funkers

LOS ANGELES—Capitol is launching a major merchandising campaign on behalf of the latest Grand Funk Railroad album "Born To Die."

Among the promotional materials to be used by the label are 4-color catalog posters featuring all 13 Funk LPs, in-store floor displays designed in the shape of a coffin (complete with headstone) and T-shirts prepared for the campaign.

JANUARY 31, 1976, BILLBOARD



# Billboard Album Radio Action

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

Based on station playlists through Thursday (1/29/76)

## Top Add Ons-National

**CAROLE KING**—Thoroughbred (Ode)  
**LOGGINS & MESSINA**—Native Son (Columbia)  
**DAVID BOWIE**—Station To Station (RCA)  
**GRAND FUNK RAILROAD**—Born To Die (Capitol)

## Top Requests/Airplay-National

**BOB DYLAN**—Desire (Columbia)  
**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

## National Breakouts

**CAROLE KING**—Thoroughbred (Ode)  
**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**DAVID BOWIE**—Station To Station (RCA)  
**LOGGINS & MESSINA**—Native Son (Columbia)

**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.

### KISW-FM—Seattle

- **DAVID BOWIE**—Station To Station (RCA)
- **CAROLE KING**—Thoroughbred (Ode)
- **GRAND FUNK RAILROAD**—Born To Die (Capitol)
- 
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **TED NUGENT**—(Epic)
- ★ **HEART**—Dream Boat Annie (Mushroom Records)

### KOME-FM—San Jose

- **LOGGINS & MESSINA**—Native Son (Columbia)
- **JIMMY BUFFETT**—Havanah Day Dreaming (ABC)
- **JIM CAPALDI**—Short Cut Draw Blood (Island)
- **CAROLE KING**—Thoroughbred (Ode)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **JOURNEY**—Look Into The Future (Columbia)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

### KZEW-FM—Dallas

- **CAROLE KING**—Thoroughbred (Ode)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **LOGGINS & MESSINA**—Native Son (Columbia)
- **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- ★ **TED NUGENT**—(Epic)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

### KLBJ-FM—Austin

- **LOGGINS & MESSINA**—Native Son (Columbia)
- **CHRIS SQUIRE**—Fish Out Of Water (Atlantic)
- **BETTE MIDLER**—Songs For A New Depression (Atlantic)
- **BE BOP DELUXE**—Sunburst Finish (Harvest)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **RUSTY WEIR**—(20th Century)
- ★ **JOHN KLEMMER**—Touch (ABC)

### WXRT-FM—Chicago

- **BE BOP OELUXE**—Sunburst Finish (Harvest)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **JIM CAPALDI**—Short Cut Draw Blood (Island)
- **HANK WILLIAMS JR. & FRIENDS**—(MGM)
- ★ **THIN LIZZY-FIGHTING**—(Vertigo)
- ★ **ROXY MUSIC**—Siren (Atoot)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- ★ **TED NUGENT**—(Epic)

### WCOL-FM—Columbus

- **HARRY NILSSON**—Sandman (RCA)
- **LOGGINS & MESSINA**—Native Son (Columbia)
- **BETTE MIDLER**—Songs For A New Depression (Atlantic)
- **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **KISS**—Alive (Casablanca)
- ★ **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)

### WZMF-FM—Milwaukee

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BE BOP DELUXE**—Sunburst Finish (Harvest)
- **PARIS**—(Capitol)
- **CAROLE KING**—Thoroughbred (Ode)
- ★ **QUEEN**—A Night At The Opera (Elektra)
- ★ **ROXY MUSIC**—Siren (Atoot)
- ★ **FOGHAT**—Fool For The City (Bearsville)
- ★ **KANSAS**—Masque (Kirshner)

### WKTK-FM—Baltimore

- **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- **GRAND FUNK RAILROAD**—Born To Die (Capitol)
- **LOGGINS & MESSINA**—Native Son (Columbia)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **NILS LOFGREN**—(A&M)
- ★ **THE BAND**—Northern Lights—Southern Cross (Capitol)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)

### WKDA-FM—Nashville

- **HENRY GROSS**—Release (Lifesong)
- **EMMYLOU HARRIS**—Elite Hotel (Reprise)
- **G.T. MOORE**—(Mercury)
- **DAVID BOWIE**—Station To Station (RCA)
- ★ **QUEEN**—A Night At The Opera (Elektra)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

### WORJ-FM—Orlando

- **CAROLE KING**—Thoroughbred (Ode)
- **HENRY GROSS**—Release (Lifesong)
- **GRAND FUNK RAILROAD**—Born To Die (Capitol)
- **DAVID COURTNEY**—David Courtney's First Day (United Artists)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **EARTH, WIND & FIRE**—Gratitude (Columbia)
- ★ **ERIC CARMEN**—(Arista)
- ★ **THE BAND**—Northern Lights—Southern Cross (Capitol)

### WBAB-FM—Babylon

- **LOU REED**—Coney Island Baby (RCA)
- **DAVID BOWIE**—Station To Station (RCA)
- **HENRY GROSS**—Release (Lifesong)
- **BOB MARLEY & THE WAILERS**—Live (Island Import)
- ★ **CAROLE KING**—Thoroughbred (Ode)
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)
- ★ **DAVID COURTNEY**—David Courtney's First Day (United Artists)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)

### WOUR-FM—Syracuse/Utica

- **SPEEDY KEEN**—Y'Know Wot I Mean (Island)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **ROY WOOD**—Mustard (United Artists)
- **BE BOP OELUXE**—Sunburst Finish (Harvest)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **EMMYLOU HARRIS**—Elite Hotel (Reprise)
- ★ **THE BAND**—Northern Lights—Southern Cross (Capitol)
- ★ **BAREFOOT JERRY**—Barefoot Jerry's Grocery (Monument)

### WMMR-FM—Philadelphia

- **DAVID COURTNEY**—David Courtney's First Day (United Artists)
- **LOU REED**—Coney Island Baby (RCA)
- **BETTE MIDLER**—Songs For A New Depression (Atlantic)
- **CAROLE KING**—Thoroughbred (Ode)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **THE BARRY LYNDON SOUNDTRACK**—(Warner Brothers)
- ★ **TOMMY BOLIN**—Teaser (Nemperor)

### WLIR-FM—New York

- **DAVID BOWIE**—Station To Station (RCA)
- **CAROLE KING**—Thoroughbred (Ode)
- **LOGGINS & MESSINA**—Native Son (Columbia)
- **JIM CAPALDI**—Short Cut Draw Blood (Island)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)
- ★ **THE BAND**—Northern Lights—Southern Cross (Capitol)
- ★ **BOB DYLAN**—Desire (Columbia)

### WHCN-FM—Hartford

- **NATIONAL LAMPOON**—Goodbye Pop (Epic)
- **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- **CAROLE KING**—Thoroughbred (Ode)
- **LOU REED**—Coney Island Baby (RCA)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **OAN HILL**—(20th Century)
- ★ **QUEEN**—A Night At The Opera (Elektra)
- ★ **EMMYLOU HARRIS**—Elite Hotel (Reprise)

### CHUM-FM—Toronto

- **LOGGINS & MESSINA**—Native Son (Columbia)
- **OAVIO BOWIE**—Station To Station (RCA)
- **CAROLE KING**—Thoroughbred (Ode)
- **JANIS IAN**—Aftertones (Columbia)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **TOM SCOTT**—New York Connection (Ode)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **THE BAND**—Northern Lights—Southern Cross (Capitol)

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## Western Region

### TOP ADD ONS:

**DAVID BOWIE**—Station To Station (RCA)  
**GRAND FUNK RAILROAD**—Born To Die (Capitol)  
**LOGGINS & MESSINA**—Native Son (Columbia)  
**CAROLE KING**—Thoroughbred (Ode)

### TOP REQUEST/AIRPLAY:

**BOB DYLAN**—Desire (Columbia)  
**FLEETWOOD MAC**—(Reprise)  
**PAUL SIMON**—Still Crazy After All These Years (Columbia)  
**EMMYLOU HARRIS**—Elite Hotel (Reprise)

### BREAKOUTS:

**GRAND FUNK RAILROAD**—Born To Die (Capitol)  
**CAROLE KING**—Thoroughbred (Ode)  
**JIM CAPALDI**—Short Cut Draw Blood (Island)  
**JOURNEY**—Look Into The Future (Columbia)

### KLOS-FM—Los Angeles

- **DAVID BOWIE**—Station To Station (RCA)
- **JOURNEY**—Look Into The Future (Columbia)
- **GRAND FUNK RAILROAD**—Born To Die (Capitol)
- 
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **EARTH, WIND & FIRE**—Gratitude (Columbia)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

### KMET-FM—Los Angeles

- **DAVID BOWIE**—Station To Station (RCA)
- **GRAND FUNK RAILROAD**—Born To Die (Capitol)
- **NATIONAL LAMPOON**—Goodbye Pop (Epic)
- **ROGER GLOVER & GUESTS**—The Butterfly Ball & The Grasshopper's Feast (UK)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **THE BAND**—Northern Lights—Southern Cross (Capitol)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- ★ **EMMYLOU HARRIS**—Elite Hotel (Reprise)

### KSML-FM—Lake Tahoe/Reno

- **LOU REED**—Coney Island Baby (RCA)
- **JIM CAPALDI**—Short Cut Draw Blood (Island)
- **GROVER WASHINGTON JR.**—Feels So Good (Kudu)
- **BOB MARLEY & THE WAILERS**—Live (Island Import)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **CARLOS GARNETT**—Let His Melody Ring On (Muse)
- ★ **EMMYLOU HARRIS**—Elite Hotel (Reprise)
- ★ **JESSI COLTER**—Jessi (Capitol)

### KGB-FM—San Diego

- **JANIS IAN**—Aftertones (Columbia)
- **LOGGINS & MESSINA**—Native Son (Columbia)
- **QUEEN**—A Night At The Opera (Elektra)
- **BETTE MIDLER**—Songs For A New Depression (Atlantic)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

## Southwest Region

### TOP ADD ONS:

**CAROLE KING**—Thoroughbred (Ode)  
**LOGGINS & MESSINA**—Native Son (Columbia)  
**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)

### TOP REQUEST/AIRPLAY:

**BOB DYLAN**—Desire (Columbia)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**CHRIS SQUIRE**—Fish Out Of Water (Atlantic)  
**BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)

### BREAKOUTS:

**LOGGINS & MESSINA**—Native Son (Columbia)  
**CAROLE KING**—Thoroughbred (Ode)  
**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)

### KSHE-FM—St. Louis

- **CAROLE KING**—Thoroughbred (Ode)
- **DAVID BOWIE**—Station To Station (RCA)
- 
- **LOGGINS & MESSINA**—Native Son (Columbia)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **CHRIS SQUIRE**—Fish Out Of Water (Atlantic)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **BACHMAN-TURNER OVERDRIVE**—Head On (Mercury)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)

### KADI-FM—St. Louis

- **CAROLE KING**—Thoroughbred (Ode)
- **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- **UNICORN**—Unicorn Two (Capitol)
- **HENRY GROSS**—Release (Lifesong)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **JETHRO TULL**—M.U. The Best Of Jethro Tull (Chrysalis)
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)
- ★ **PATTI SMITH**—Horses (Arista)

## Midwest Region

### TOP ADD ONS:

**HARRY NILSSON**—Sandman (RCA)  
**LOGGINS & MESSINA**—Native Son (Columbia)  
**CAROLE KING**—Thoroughbred (Ode)  
**BE BOP DELUXE**—Sunburst Finish (Harvest)

### TOP REQUEST/AIRPLAY:

**BOB DYLAN**—Desire (Columbia)  
**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**KISS**—Alive (Casablanca)  
**ROXY MUSIC**—Siren (Atoot)

### BREAKOUTS:

**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**DAVID BOWIE**—Station To Station (RCA)  
**HARRY NILSSON**—Sandman (RCA)  
**LOGGINS & MESSINA**—Native Son (Columbia)

### WABX-FM—Detroit

- **JOURNEY**—Look Into The Future (Columbia)
- **DAVID BOWIE**—Station To Station (RCA)
- 
- **DAVID COURTNEY**—David Courtney's First Day (United Artists)
- **HENRY GROSS**—Release (Lifesong)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **CHRIS SQUIRE**—Fish Out Of Water (Atlantic)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **KISS**—Alive (Casablanca)

### WMMS-FM—Cleveland

- **CAROLE KING**—Thoroughbred (Ode)
- **HARRY NILSSON**—Sandman (RCA)
- **JOAN BAEZ**—From Every Stage (A&M)
- **LOGGINS & MESSINA**—Native Son (Columbia)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **ERIC CARMEN**—(Arista)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)

## Southeast Region

### TOP ADD ONS:

**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**CAROLE KING**—Thoroughbred (Ode)  
**GRAND FUNK RAILROAD**—Born To Die (Capitol)  
**HENRY GROSS**—Release (Lifesong)

### TOP REQUEST/AIRPLAY:

**BOB DYLAN**—Desire (Columbia)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)  
**LOGGINS & MESSINA**—Native Son (Columbia)

### BREAKOUTS:

**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**CAROLE KING**—Thoroughbred (Ode)  
**GRAND FUNK RAILROAD**—Born To Die (Capitol)  
**PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)

### WMAL-FM—Washington

- **CAROLE KING**—Thoroughbred (Ode)
- **JANIS IAN**—Aftertones (Columbia)
- **STARLAND VOCAL BAND**—(Wind-song)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)
- ★ **THE BAND**—Northern Lights—Southern Cross (Capitol)

## Northeast Region

### TOP ADD ONS:

**CAROLE KING**—Thoroughbred (Ode)  
**LOU REED**—Coney Island Baby (RCA)  
**DAVID BOWIE**—Station To Station (RCA)  
**LOGGINS & MESSINA**—Native Son (Columbia)

### TOP REQUEST/AIRPLAY:

**BOB DYLAN**—Desire (Columbia)  
**PETER FRAMPTON**—Frampton Comes Alive (A&M)  
**THE BAND**—Northern Lights—Southern Cross (Capitol)  
**QUEEN**—A Night At The Opera (Elektra)

### BREAKOUTS:

**CAROLE KING**—Thoroughbred (Ode)  
**LOU REED**—Coney Island Baby (RCA)  
**DAVID BOWIE**—Station To Station (RCA)  
**HENRY GROSS**—Release (Lifesong)

### WNEW-FM—New York

- **CAROLE KING**—Thoroughbred (Ode)
- **OAVIO BOWIE**—Station To Station (RCA)
- **HENRY GROSS**—Release (Lifesong)
- **LOU REED**—Coney Island Baby (RCA)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **QUEEN**—A Night At The Opera (Elektra)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

# THE WINNERS!

## 1975 CREEM READERS POLL

### TOP THREE ALBUMS

Physical Graffiti  
(Led Zeppelin)  
Born to Run  
(Bruce Springsteen)  
Toys in the Attic  
(Aerosmith)

### BEST R & B ALBUM

Young Americans  
(David Bowie)

### BEST RE-ISSUE

Made In the Shade  
(Rolling Stones)

### BEST JAZZ ALBUM

Blow By Blow  
(Jeff Beck)

### TOP TWO SINGLES

Fame  
(David Bowie)

Born to Run  
(Bruce Springsteen)

### BEST R & B SINGLE

Fame  
(David Bowie)

### TOP THREE GROUPS

Rolling Stones  
Led Zeppelin  
The Who

### TOP THREE LIVE GROUPS

Rolling Stones  
Kiss  
Led Zeppelin

### BEST MALE SINGER

David Bowie

### BEST FEMALE SINGER

Linda Ronstadt

### BEST R & B SINGER

Stevie Wonder

### BEST GUITARIST

Jimmy Page

### BEST KEYBOARD

Elton John

### BEST BASSIST

John Entwistle



### BEST DRUMMER

Keith Moon

### BEST HORN MAN

Andy Mackay

### BEST SONGWRITER

Elton John/  
Bernie Taupin

### MOST VALUABLE PLAYER

Ron Wood



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### BEST PRODUCER

Todd Rundgren

### BEST R & B GROUP

Rolling Stones

### WORST GROUP

Bay City Rollers

### BEST NEW GROUP

The Tubes

### BEST INSTRUMENTALIST

Ian Anderson

### DRUG OF THE YEAR

Marijuana

### RIP-OFF OF THE YEAR

Concert Prices

### COMEBACK OF THE YEAR

Neil Sedaka

### HERO / HEROINE OF THE YEAR

Elton John

### MOST PATHETIC

Elton John

### BIGGEST

### DISAPPOINTMENT OF THE YEAR

Elton John

### CRITIC OF THE YEAR

Lester Bangs

### FAD OF THE YEAR

Disco

### ALBUM COVER OF THE YEAR

Captain Fantastic  
& the Brown Dirt Cowboy  
(Elton John)

### FASHION PLATE OF THE YEAR

Bryan Ferry

### SEX OBJECT OF THE YEAR

David Bowie

### BEST ROCK 'N' ROLL MOVIE

Tommy

### PUNK OF THE YEAR

Lou Reed



## Long Beach Preps 3,150-Seat Theater

By FRANK BARRON

LOS ANGELES—There'll be a new concert look to the Pacific Terrace Convention Center in nearby Long Beach early in 1978 when the complex is opened to the public. Part of that complex is the existing 15,400-seat Arena, but new will be the Pacific Terrace Theater, formerly the old Auditorium.

The Theater, says manager Win F. Hanssen, will seat 3,150 persons on three levels—orchestra, first balcony and second balcony. Continental-type seats will be in the orchestra, conventional-type seats in the balconies. Seating arrangement takes the shape of a wide fan, thus affording better view for all spectators. Acoustics, Hanssen emphasizes "were the prime consideration in the interior design."

The old Auditorium was all but demolished more than a year ago. A city law says the building can be refurbished, but not torn down, to coincide with Tideland's oil monies statutes. It held about 4,000, but was almost 45 years old. The Pacific Terrace Theater thus will become a major concert site in Southern California for shows drawing smaller audiences.

Shows playing Santa Monica Civic Auditorium now will undoubtedly give big thoughts to performing in Long Beach as well, or instead.

Each site actually draws from the same Southland audience.

The Pacific Terrace Theater will have refreshment lounges at each side terrace of both balconies and in the grand lobby. Balcony levels will be serviced with a grand stairway, plus four elevators.

A smaller Center Theater will house recitals and concerts limited to 864 seats. It includes a thrust stage, and is designed in amphitheater style.

The Long Beach Arena is second in size only to the Forum at Inglewood in the Greater Los Angeles area. Only other major sizable concert arena is the San Diego Sports Arena, some 125 miles south.

New buildings are part of the new \$52 million Pacific Terrace Convention Center complex, located directly on the beach.

Hanssen and assistant Dick Shaff are now accepting reservations for concerts in all the new facilities beginning April 1, 1978, subject to completion as scheduled. They also

(Continued on page 40)

## Early Live Music For S.F. Club

SAN FRANCISCO — Todd Barkan, operator of the Keystone Korner, has a new policy of opening at 6 p.m. for dinner and live music at reduced prices, until 8:30 p.m. starting time for his regularly booked acts. The dinner hour will showcase local talent and new acts, probably concentrating on soloists or small groups.

Ora Harris runs the kitchen at Keystone, and coming in early for dinner entitles the patron to \$1 off the regular show price.

Barkan is also producing a "Bicentennial Expansion & Survival Concert," featuring the Grover Washington Sextet and the George Benson Quintet with accompanying string quartet at Oakland's Paramount Theater Jan. 16. Barkan produced several strong jazz shows at the Paramount last year.

Concert proceeds will go toward a club remodeling which is expected to add an additional 75 seats to the present 175 capacity. Club will close Feb. 9-15 for the work.

## NARM Opens Cabana Area

NEW YORK—Based on the success of the cabana visiting area at other NARM conventions in the Florida area, this year's confab will also feature this format at the Diplomat Hotel in Hollywood, Fla., March 19-24.

All pool and oceanside cabanas at the hotel will be utilized by NARM associate member companies who supply records, tapes, accessories, display fixtures, packaging and other products and services to the organization's membership.

Each afternoon of the convention, a three-hour time slot has been allotted, in which no other functions are scheduled, for meetings between suppliers and their customers.

Providing refreshments throughout the entire schedule of customer/supplier meetings will be 20th Century Records.

HARRY CHAPIN ARTICULATE SPOKESMAN

## PIE To Handle Benefit Demands

By NAT FREEDLAND

LOS ANGELES—According to Harry Chapin, "You can hardly ever get rock stars to play benefits unless they are somehow contacted in person and turned on to the cause involved. If you're trying to reach these headliners through their managers, forget it."

Chapin, Elektra/Asylum artist, describes himself as having played "more badly run benefits than anybody else in the business during the past couple of years—as well as a few terrific benefits that made it all worthwhile."

He made his remarks at a Beverly Hills board meeting of the new Public Interest Entertainment (PIE) nonprofit foundation whose formation was announced in Billboard Nov. 1. PIE is to operate as a pipeline for artists who wish to perform in support of a variety of social change organizations.

Margery Tabankin, director of the Youth Project in Washington D.C., a foundation that processes the distribution of monetary grants to grass-roots organizations, told her fellow board members, "It has been a revelation for me to sit in the office of a major concert promoter like Jack Boyle and find that several times an hour during an average working day he is being called to put on benefit shows. These music leaders can't possibly meet all the requests to donate their services. And it seems a natural for an organization like PIE to arise and fill the need for channeling music benefits with worthy causes."

## \$30 Mil Offer To Beatles For One Date

LOS ANGELES — Impresario Bill Sargent has offered a \$30 million guarantee, believed to be the largest in show business history, for the Beatles to reunite for one concert to be aired worldwide on closed circuit television.

According to the offer, delivered individually to each of the four ex-Beatles and their lawyers or representatives, the \$30 million is a guarantee against a percentage of gross to be negotiated. The Beatles could choose any location and facility in the world for the concert. They would have to perform together for at least 20 minutes although the members could also perform individually.

Sargent envisions the project to cost \$68 million. Tickets would sell for \$50 apiece at some 300 locations around the world via General Electric wide-screen systems with six-channel sound. The promoter would retain all visual rights.

Sargent, who just completed a successful run with a videotape-converted-to-film presentation of the stage hit "Give 'Em Hell Harry," is currently preparing a worldwide closed circuit "Death Match" from Australia between a man and a shark.

## Peer Parley Held

NEW YORK—Peer-Southern holds its European directors conference in Cannes in conjunction with MIDEM.

Areas of discussion will cover the firm's Spark label operations and coordination of international publishing activities.

Boyle, the D.C. promoter, is on the PIE board along with promoters Ron Delsener of New York, Sepp Donahower of Los Angeles and Billboard editor-publisher Lee Zhitto.

Other music figures on the board are Larry Fitzgerald of Caribou Management, entertainment attorney Fred Gaines, Toby Roberts who operates a rock travel service, and Chapin. Not all the board members were present at the meeting.

Chapin, who did a number of benefits last year for the World Hunger Foundation, was to meet after the PIE board session with Ralph

Nader, whose Public Citizen organization would be one of the groups aided by PIE, and a group of rock stars assembled by Linda Ronstadt.

Nader was coming in from Washington especially for the meeting with Ronstadt's circle of big-name friends. Chapin explains, "Linda got concerned about the environmental pollution that would come from some new nuclear power plants being planned and wrote in cold to Ralph Nader asking what she could do about it. Organized action by Americans lucky enough to succeed as entertainers should be used a lot more on social issues."

AMBITIOUS, RISKY

## Great British Music Fest Overcomes a Dull Setting

By PETER JONES

LONDON—The Great British Music Festival which saw in the New Year here was surely the most ambitious and most risky project promoter Mel Bush has yet undertaken.

It involved several dozen hours of music from 18 British groups, big name and newish, culminating in a Saturday night set from Bad Company.

Bush had one main asset in his own background of experience and enviable reputation for meticulous organization. But against him was the irredeemably bleak atmosphere of Olympia, which has all the architectural warmth of a deserted aircraft hanger.

Final honors worked out about even. The credit side included an event which ran almost unbelievably smoothly, with every band appearing on schedule. The sound was excellent, even at the huge volume generated by 60 PA stereo amps, each powering out a potential 400 watts per channel.

Security men were civil and

unobtrusive, the out-front facilities comprehensive and the backstage arrangements drawing praise from artists and visitors. A 20-page souvenir magazine was distributed free to everybody.

On the debit side, certainly on the Saturday of the three-day event, there was none of the sense of special excitement, of uplift, that characterizes the best rock festivals and which certainly characterized Mel Bush's Crosby, Stills, Nash and Young concert at Wembley.

This was no fault of the bands or of the promoter. Olympia is just not the best environment in which to spend the whole day sitting listening to music. Many members of the audience were enthusiastic, but many more sat apathetically, or wandered around the concrete corridors as if completely disassociated with the on-stage action.

Among the bands appearing: Bop de Luxe, Ronnie Lane, Nazareth, the Baker-Gurvitz Army, Procol Harum, Barclay James Harvest.

## Robin Hood Dell Gets a New Roof For '76 Season

PHILADELPHIA—The city's new covered Robin Hood Dell West being built in Fairmount Park will usher in the 47th Dell season with an historic opening concert bringing together three top soloists and Eugene Ormandy conducting the Philadelphia Orchestra. Gregor Piatigorsky, cellist, will team with violinist Isaac Stern and pianist Vladimir Ashkenazy for the inaugural concert June 14. For the new facility, the Philadelphia Orchestra will extend the summer concert season from five to seven weeks with the 15 concerts going to 22.

The covered Dell will mean no more cancellations of concerts because of inclement weather. There will be seating for 15,000 with 5,000 seats under cover, an additional 5,000 bench seats on the park lawn, plus lawn seating for at least another 5,000 persons. While the lawn seating is free with admission tickets published in area daily newspapers, the covered seats will be reserved. For the entire 22 concerts, two reserved seats will take a \$200 contribution with the boxes going for \$400 for two seats. Contributions from the City of Philadelphia, Pennsylvania Council of the Arts, and the National Endowment for the Arts, plus

the seat buyers who become Friends of the Dell, make it possible to get the concerts with the biggest names for conductors and soloists as a free offering.

Fredric R. Mann, president of the Dell, announced the soloists signed to date are pianists Van Cliburn, Andre Watts and Jerome Lowenthal; violinists Pinchas Zukerman and Henryk Szeryng; sopranos Beverly Sills and Roberta Peters; and baritone Robert Merrill.

The old Dell, which could accommodate up to 20,000 persons on benches and lawn, completely outdoors, will become the Robin Hood Dell East with plans by the city's Department of Recreation to stage a full summer season with 45 popular and ethnic events.

Previously, the city sponsored an August Festival with a dozen concerts ranging from jazz and spiritual to light opera and nationality group festivals. Same format will prevail with more ethnic groups represented in concert. The concerts, offering the top pop talent, take a \$1 admission with \$5 for reserved seats down front.

Built at a cost of \$7.2 million, the new Dell will have parking for 7,000 cars.

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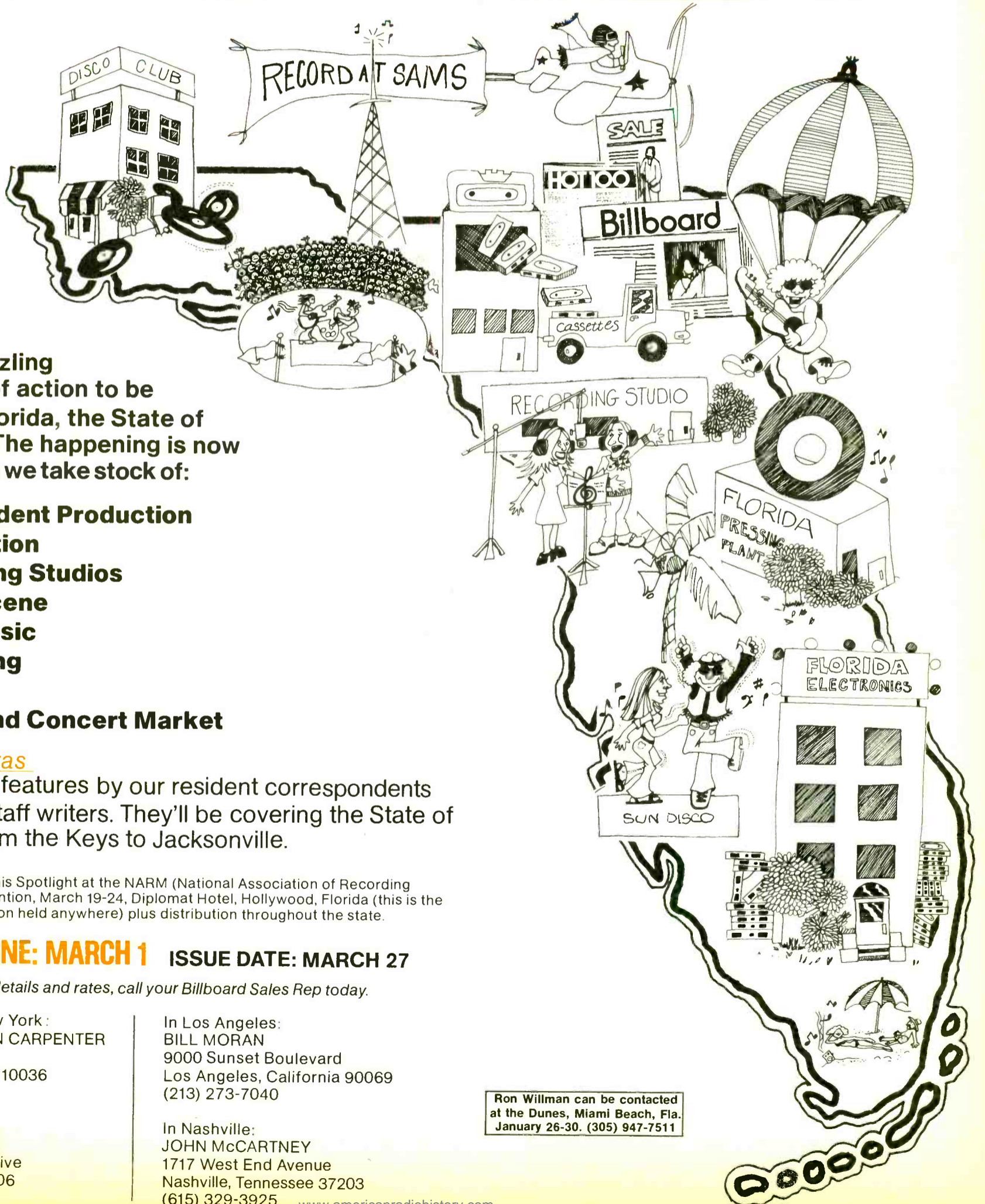
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- Disco Scene
- Latin Music
- Publishing
- Radio
- Talent and Concert Market

**And these extras**

Interviews and features by our resident correspondents and Billboard staff writers. They'll be covering the State of Excitement from the Keys to Jacksonville.

Bonus distribution of this Spotlight at the NARM (National Association of Recording Merchandisers) Convention, March 19-24, Diplomat Hotel, Hollywood, Florida (this is the largest music convention held anywhere) plus distribution throughout the state.

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## Signings

**Suzi Quatro** to Atlantic-distributed Big Tree after a stint with Bell and Arista. . . . **Starcastle** to Epic. The progressive rock sextet is managed by Paul Tassler's Artistic Vision of St. Louis.

**Roger Nichols**, co-writer of hits including "We've Only Just Begun" and the current "Times Of Your Life," to Chappell Music for administration of his companies, Three Eagle Music and Roger Nichols Music.

**Butch Whacks**, popular San Francisco novelty rock group, to Elka Records, new Los Angeles label helmed by Wally Roker. . . . **Frank Morgan Band** to P.A.L. Disque Productions headed by veteran publisher George Pincus. . . . **Roosevelt Savannah**, black country artist, to Roseway International, new label in Seattle.

**Linda Watkins** to Stephen Metz Ltd. for management and North American International for records. . . . **The Beckies**, a new band formed by former **Left Banke** and **Stories** member Michael Brown to Sire. . . . **Ian Lloyd**, former lead singer of **Stories** to Polydor.

**The Spinners** have re-signed to Atlantic Records for a five-year exclusive worldwide recording contract. Since joining the label, the group has had nine gold records.

The **Giants**, featuring ex-Beau Brummell Ron Elliott and ex-Van Morrison guitarist John Palatania, to Casablanca. Five-man band will be managed by AC Management, headed by Al Schwartz and Cary Lipman. . . . **Nat Stuckey** to MCA. Country star is currently cutting his debut LP for the label after a number of successful years at RCA.

## Family Light Now Non-Profit

SAN FRANCISCO—Family Light, the privately operated contemporary music school in nearby Sausalito which draws as teachers such locally based name talents as producer-manager David Rubinson, is changing to non-profit status.

Director Jan Tangen says the move is being made in order to make up operating deficits of some \$80,000 annually by obtaining grants or federal assistance rather than raising tuition at the two-year-old school.

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## Talent In Action

### ARETHA FRANKLIN

*Carnegie Hall, New York*

In her last New York appearances Aretha played mammoth Radio City Music Hall with a show that might have been better suited for Ethel Merman. This time around she played the smaller Carnegie Hall on a Wednesday night to attract, as she put it, only her "true fans." The die-hards who attended Dec. 10 were treated to an evening of pure soul from the idiom's first lady.

Performing most of her more recent hits along with material from her current Atlantic album and r&b hits popularized by other performers, Franklin displayed why she is considered one of the greatest all-time soul singers. The show's only flaw was that with the exception of "Dr. Feelgood" Aretha did none of her classic songs from the late '60s.

Backed by a complete orchestra under the energetic direction of H.B. Barnum, she performed in a more relaxed, pleasant manner than she had shown in recent concerts. She was in fine voice during the 1½-hour set Carnegie Hall acoustics that made the entire string section inaudible.

She is a truly superb performer who has not trouble satisfying her fans when she sticks to soul music. **ROBERT FORD JR.**

### JOHN HAMMOND ROOMFUL OF BLUES

*Bottom Line, New York*

Although most blues imitators are far cries from the original, the Jan. 8 show here was loaded with heavy doses of the real stuff. Hammond has come into his own as a performer after years of struggling with the blues idiom. In the past, he played and sang with total conviction, but he always seemed to lack the stage presence that was so much a part of the older country bluesman.

During this performance he conversed with the audience and exposed another side of his generous talents when he set aside his National steel guitar and picked up a 12-string model. He is a great exponent of country blues.

When he sings Robert Johnson, Blind Blake or even Willie Dixon, Hammond is in his own major league with a few others like Larry Johnson and Taj Mahal. It's amazing how he picked up all of the original mannerisms from each song helping to convey them to the white audience that has intelligently accepted his music as the "gospel truth."

In the coming months, it would be beneficial to book Hammond with Roomful of Blues, a perfect opener.

This seven-piece Boston group is one of the better things to happen to music in many years. Not only has it totally reproduced the blues-r&b sound that was popular in the forties-fifties and early sixties, but it has done it extremely well with all of the trimmings. The group is composed of a tenor, alto and baritone sax section, plus a pianist, bassist, drummer and fine guitarist-singer. The sound was very rocking and the audience which is sometimes cold to opening acts was wild with excitement. Tunes by Freddie King, Jimmy Witherspoon and others were all recreated with utmost taste and talent, and unlike many other white blues-r&b acts, Roomful didn't draw from the popular tunes of the past—instead it went for the obscure ones. **JIM FISHEL**

### COUNTRY MUSIC U.S.A.

*Landmark Hotel, Las Vegas*

Perhaps the strongest country entertainment package so far, the first edition of "Country Music U.S.A." is presently into the new year with strong, down-home Columbia recording artist Barbara Fairchild. Booked by impresario Jim Halsey, the Jubilee Room show also includes singer Jerry Naylor, banjo-picker Skip De Vol and fast-paced comedy star Jerry Collins in a 90-minute show of crossover country-pop music.

Well known for "The Teddy Bear Song," Fairchild demonstrated top-form stage presence, working in the audience, delivering excellent vocals from country to pop and sharing thoughts about her life. Her interpretation of the David Gates classic "If" was especially moving with husband Randy Reinhard handling the steel guitar well. She also scored well on "All I Ever Need Is You," "I Just Love Being A Woman" and a rollicking "Bobby McGee" version. Freddy Fender's "Secret Love" allowed Fairchild the opportunity to prove her ballad-smooth controlled voice.

Jerry Naylor packed eight good songs into a mere 20-minute set with a rocking "Proud Mary," "Rollin' In My Sweet Baby's Arms" and his Top 40 hit, "Is That All There Is To Honky Tonk?" Reviewing his days as lead with the Crickets with "That'll Be The Day," Naylor tele-

scoped his wide range of vocal professionalism into a limited time span which hopefully someday will allow a better showcase.

Banjo picker Skip De Vol was amazing during his 20-minute, five-song set which included a good instrumental "Foggy Mountain Breakdown," "California Here I Come" and an impressive "Dueling Banjos" sequence. Comedy star Jerry Collins, armed with fast material, astounded the near capacity house with his quick wit and lightning delivery. **HANFORD SEARL**

### BOBBY VINTON GABRIEL KAPLAN

*Riviera Hotel, Las Vegas*

ABC act Bobby Vinton sparked a hard-hitting Jan. 9 opening which showcased the Polish Prince's great singing-performing artistry before a sold-out house. In a powerful display of musical versatility and energy, Vinton executed three long medleys in a 75-minute 13-song program highlighted by the excellent sound of the 29-piece Dick Palombi orchestra.

Pushed back into the show business lime-light with his success on the salute to his Polish heritage in "My Melody Of Love," Vinton now soars with that stable tenor voice enhanced by showmanship and sincerity. Vinton bridges the pop-rock level with Sedaka's "Breaking Up Is Hard To Do," "Travelin' Band," a snappy interpretation of Meredith Willson's "Music Man" hit song "Trouble In River City." Vinton's forays into the audience work well during hit medleys and the "Beer Barrel Polka." He proves his instrument training on clarinet, piano, drums, sax, trumpet and voice which illustrates why he was simultaneously signed by three Strip hotels last year.

Comedian star Gabriel Kaplan provided new material in a 35-minute set which enabled the "Kotter" tv star to pick moments from his youth to dating, take-offs on commercials, school days and the best moments of comedy with swipes at the old Ed Sullivan shows. **HANFORD SEARL**

### CLEO LAINE, JOHN DANKWORTH & ENSEMBLE

*Carnegie Hall, New York*

Jazz mistress Laine kicked off a 21-city concert tour here Jan. 13 before a packed, enthusiastic hall. Laine smiled through early technical problems stemming from a too-soft mike and came back to a strong second half more in balance with her group, augmented for live recording by an eight-piece string section joined by guest artist Clark Terry on trumpet and flugelhorn.

Laine showed her voice to be a precise jazz instrument, adept and versatile, although at times a bit too delicate for the massive Carnegie acoustics. A first-half medley of train songs "How Long Blues," "Chattanooga Choo-Choo" and "Take The 'A' Train" never quite came to life; but a medley of Sonheim showtunes sparked brighter, especially "Broadway Baby" from "Follies."

Laine's husband Dankworth overshadowed his wife in the first half, serving throughout as conductor and delivering consistently sensitive performances on sax and clarinet. A series of five poems set to music by Dankworth and sung by Laine was the major success of the first half. Straightlaced W.M. Thackeray, John Donne and Robert Herrick came to life with as much spirit as cutups Spike Milligan and Percy French. The other showstopper of the first half was a Dankworth composition, "Birdsong," a speedy, airy doodle in which Dankworth and Laine flawlessly matched each other note for note.

In the second half, Laine opened stronger and built to a big finish, although never quite achieving real fullness with her enlarged ensemble. Dankworth held back the strings, perhaps because Laine never really appeared to let go herself. She reached a high point of commitment in a Noel Coward number, "London Pride," bringing the house to its feet as she sent an earring winging to the floor. Pianist Paul Hart switched to violin for a brilliant, searing accompaniment on "Direction," and Dankworth and Terry traded brief, solid solos on "Born On A Friday (Unlucky Woman)." The rhythm end was held up competently by Daryl Runswick on bass and Terry Cox on drums.

After a weak start, the concert ended on a firm up-note. One personal criticism: Laine would be better off putting less effort into goofy faces and cutesy poses and throwing more energy into her music-making. Her controlled, crystal voice, teamed with Dankworth's rare levels of warmth and professionalism, leave no need for music hall theatrics. **JIM SIEGELMAN**

## Albert Bewildered By Global Success

By RUDY GARCIA

NEW YORK—Mauricio Alberto Kaiserman is riding the crest of the wave of success internationally and the 24-year-old Brazilian singer-composer is still a bit bewildered by it all. Just one song, the first he ever recorded, has done it all for him and, rather appropriately, he still has a bit of difficulty expressing his feelings about success.

Kaiserman, of course, is better known to his audience as Morris Albert, composer and principal performer of the hit song "Feelings."

Here for a round of press interviews and television appearances prior to the Grammy awards for which he has received three nominations, Albert says in fluent English, "I still can't believe all of this. When I recorded 'Feelings' it was just another song as far as I was concerned."

Albert wrote "Feelings" in 1973 and recorded it for the Copacabana label in Brazil in 1974. Once released that summer, it immediately shot to the top of the Brazilian charts and stayed there for nearly six months until March of 1975.

"It was really a phenomenal run for a song to be number one for six months in Brazil. It had never happened before," Albert says. "Of course, it is not unusual for an English-language song to do well in Brazil."

Albert is somewhat of an anachronism in terms of background and musical direction. He was born in Rio de Janeiro in 1951. His father, who owns a construction materials business there, was born in Israel and migrated to Brazil. His mother, born in Brazil, was educated in France, whereby comes his fluency in French.

Albert studied English at the British-American School where he also took courses in law. However, he gained more fluency in English

while living in New York for a year and studying at the Spanish-American Institute. His brother, Norton, who handles his personal affairs and acts as an advance man for bookings, has lived in New York eight years.

Albert started studying music while young and plays a variety of instruments although he sticks mainly to piano and guitar.

His success with "Feelings," which has had more than 160 recorded versions in several languages, has opened up new horizons for Albert. He is starting his own recording company in Brazil.

"My new company, Kaiserman Productions of Brazil, will give me an opportunity to produce and record some sensitive artists in Brazil who've never had a chance at recording before. The first single we will release is by my friend Peter McGreen doing two of my compositions. Peter is also the one who designs my album covers."

Oddly enough, Albert has never recorded in Portuguese although he does plan to do so sometime in the future. However, his Spanish version of "Feelings," the lyrics of which were written by Tomas Fundora, has become almost as big a hit in Spain and Latin America as the English version here.

Curiously enough, both versions hit the number one spot on the charts in Spain. In fact, as an international hit, "Feelings" is quite extraordinary, garnering gold records in Mexico, Spain, France and the U.S. and both gold and silver in the U.K.

Albert started his musical career by heading two groups while still in high school in Rio. One was called the Thunders and the other the Hangmen. Hardly indicative of the soft, rather haunting quality of "Feelings."

## Triumph In Mexico Spurs Conniff To Other Dates

By MARV FISHER

MEXICO CITY—Ray Conniff is a dedicated studio artist, but there are signs that he could be making more, selected personal appearances in the future. His latest here, on New Year's Eve, proved to be a great stimulant for the patrons as well as for himself.

"I don't particularly like to go on the road," the CBS act for close to two decades says, "however I must admit I was touched by the whole experience of being here for this one." In an unprecedented showcasing, Conniff and his company of more than 20 singers and musicians (with an almost equal number of Mexican elements) rang in the New Year for more than two hours on stage. The show of approval replete with a shower of napkins, ties, jackets, etc. (ala bullfight style) for the actual concert was followed by a dance session.

"The Latin appreciation of music was just so fantastic, I couldn't turn them down," Conniff assesses his reception. The 1,200 who attended at a minimum per of 975 pesos (\$78) were still just a small dent in the musician-arranger's fantastic popularity here. However, he made sure he gave them more than their money's worth for the start of 1976.

Actually, the factor which does block Conniff from considering

more dates is his preparation of the show. "I go through great pains in making sure every last detail is perfect," he says, "and sometimes this takes hours, sometimes days." In the case of Mexico, aside from some language barriers, there was occasional difficulty in setting up the right lighting, right intercom between booth and stage.

As a result of his recent impact in Latin territory, negotiations have started via agent Harold Jovian for the Conniff show to make a junket to Brazil later this year or in 1977. Internationally, he has already made it to Great Britain, Russia and Japan, thus his "musical invasion" of Latin America does show further signs of loosening up his policy to "stay in the studio."

Conniff personally considers the Latin market "exceptionally strong for sales," consequently he is bending somewhat in that direction. "I don't know what did it, but a lot has to be attributed to the 'be ba's and do do's,'" he laughingly says. In toto, Conniff's yearly sales at last count were one million domestic, a million and a half overseas. The Latins accounted for a good share of those figures, after England.

Aside from his one night at the Camino Real, Conniff sandwiched *(Continued on page 40)*

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Temple Univ. photo

Philly Intl. Univ.: A \$650 scholarship provided by Philadelphia International Records and Gamble-Huff will enable 13 Philadelphia junior and senior high school students to attend the new "Business of Music" course of Temple Univ. Pictured at the presentation of the scholarship are left to right, Leon Huff; Renee Verker, coordinator of the scholarship; Rod Zalkind, instructor of the course; Roger Dean, director of Temple's College of Music Preparatory Division, and Kenny Gamble.

## Zalkind Campus Course

• Continued from page 12

musical career in the future, Zalkind finds teaching more desirable at the moment. In fact, he has set up his own private consulting firm here, "Career Guidance in Music" which he offers as a service to people attempting to crack into the business.

Although there was some administrative resistance toward his course at the beginning, Zalkind sees all of that as the past.

"Everyone is totally receptive to the course and the record industry has been extremely helpful, because they see the fine points of it," he says. "Some of the top spokesmen in the business, from all areas of it, have spoke to my students on a wide-ranging variety of topics."

Among the guest lecturers in the past are Clive Davis, Norman Weiser, Ron Delsener, Steve Holden, Russ Sanjck, Howard Stein, Herman Finkelstein, Bruce Lundvall, Paul Adler, Mo Septee and many others.

Nothing is taken for granted in the teaching of the course, according to Zalkind, and realism is the major point behind the course so that the students have a chance of making it in the business.

"When I tried to start this course, I wrote 25 schools including Juilliard about the music business and the only school that replied with an eye toward practical application was the New School," he asserts. "Although many schools throughout the country have a so-called 'Business Of Music' course, most of them don't approach it in terms of practical application."

He also says that many musicians going into the industry are not prepared for the business that lies ahead and because of this, they have a short future.

Based on the initial positive response from the New School, Zalkind began a similar course last semester at Philadelphia's Temple Univ. The course was so successful that the school set up another one this term, as well as a modified course for junior and senior high school students in the Philadelphia area.

Kenny Gamble and Leon Huff of Philadelphia International Records were so impressed that they set up a scholarship fund of \$650 enabling 13 musically-talented teenagers from low-income homes to learn the intricacies of the music business.

At the start of each semester, Zalkind hits the students with one basic question: "Do you know what you

want in the music business and how to get?

"Oddly enough, most students know ahead of time that this course will not be an easy one, but not one student has dropped out," he says. "In fact three gold record songwriters took my Temple Univ. course last semester."

The breakdown of students for all of his heterogeneous classes is 40% songwriters, 30% musicians in the pop area, 15% from the classical area and 15% that are production-minded.

"One of my students attended the class that Norman Weiser spoke at, and when it was finished he approached him with several of his songs and has since been signed to Chappell Music for two of them," Zalkind says. "Although this doesn't happen all of the time, it is a nice feeling of accomplishment."

For the various courses this semester, planned guests include Marvin Kane, Sid Bernstein, Lewis Bachman, Bruce Lundvall, Arnold Broido of Theodore Presser Publishing, Anthony Giliotti of the Philadelphia Orchestra and Murray Swartz, among others.

Topics of discussion will include professional fund-raising, copyrights, booking agents, personal managers, concert promoters, recording, producing and others.

The junior and senior high schools course will be taught one day later than the regular Temple Univ. course, according to Zalkind, but will feature similar topics and speakers.

Another project just completed by him was a music seminar two weeks ago at the Univ. of Tulsa with attendance input from many industry leaders like Lundvall and Finkelstein.

Zalkind was very pleased that many of these industry people went to Tulsa on their own time and own expense.

"This has been the kind of reception that I've received from members of the music community ever since I started my courses, and it doesn't look as if it's lessening," he states. "In fact, many of these same people have agreed to help out with the Temple Summer Comprehensive Workshop that I have planned for June 7 through 27."

In the future, Zalkind would like to extend his course even further by helping other schools, and he would also like to do research in the field of music education—putting it further into the realm of practical application.

## Jukebox Programming

### Promo In Shift To One-Stops

By ANNE DUSTON

CHICAGO—Ovation Records, in re-evaluating its promotional singles program, will cut down on mailings to operators, while putting more effort behind one-stop mailings and follow up, says Les Reed, sales and marketing manager.

Close to 500 copies of every single have been sent to operators, but Reed considers this "too large, with many coming back because of business closings."

One-stops represent the first line of attack in promotion, he says, and are often instrumental in forcing airplay, especially in secondary markets where the distributor is out-of-state, such as Montana, Iowa, Utah, Nebraska, Colorado and Oklahoma.

Reed guesses that mailings to operators may generate 10 to 15 sales of a country record, but a survey of operators indicate that this figure is very high.

"We seldom find real good records that we buy to cover," says Les Montooth. Les Montooth Phonograph Service, Peoria, Ill., of the half dozen promotion records per week from various labels that he receives. "Most always, the record has just been released and is not receiving airplay. We don't make records popular, we use popular records. The promotion copy isn't any good to us unless someone wants it," he notes, supporting Reed's position that effective promotion should include the opportunity to foster airplay.

Montooth notes that he has been receiving more promotional copies in the last six months from small or unknown companies. The cost of travel has practically eliminated the walk-in promoter who carries product personally to the operator, he adds.

Reed agrees that operator-directed promotion is expensive, especially where there is a limited field force. "The mailed copy takes the place of a field rep, but isn't really sufficient by itself. It requires follow-up calls to bring the label and recording act to the attention of the recipient, and with one-stops, they are in a position to pressure the distributor to buy. It's important to note here that we do not sell direct to one-stops."

Besides his role in promoting airplay and distributor sales, the one-stop also can influence buying patterns of operators, as noted by Don Knott, Knott Music, Galesburg, Ill., who relies on his one-stop to supply jukebox records. "Gus Tartol at Singer in Chicago knows the kind of music we use in this area, and just mails us a package every week. We don't pay much attention to promotion mailings because they usually don't fit into our programming, which is mostly country. Maybe out of 10 promotional records, we might buy two to cover. They're bound to hit the charts every once in a while, but personally, I think they send us their dogs."

Jukebox mailings from Ovation to operators are centered mainly on country music, Reed says. "We get less support on country music from the independent distributors who account for only 12% of country hits. The reason is that the major labels have the staff to personally push their own records at the one-stop level. This is why our direction this

(Continued on page 40)

## Rock Singles Best Sellers

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As Of 1/19/76

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

- |   |   |
|---|---|
| 1 I WRITE THE SONGS—Barry Manilow—Arista 0157                   | 21 TAKE IT TO THE LIMIT—Eagles—Asylum 45293   |
| 2 CONVOY—C.W. McCall—MGM 14839                                  | 22 SKYHIGH—Jigsaw—Chelsea 3022  |
| 3 THEME FROM "MAHOGANY"—Diana Ross—Motown 137                   | 23 GOLDEN YEARS—David Bowie—RCA 10441   |
| 4 FOX ON THE RUN—Sweet—Capitol 4157                             | 24 LOVE MACHINE (Part 1)—Miracles—Tamla 54262   |
| 5 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049                | 25 ROCK AND ROLL ALL NIGHT—Kiss—Casablanca 850  |
| 6 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734                 | 26 NIGHTS ON BROADWAY—Bee Gees—RSO 515  |
| 7 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270       | 27 SING A SONG—Earth, Wind & Fire—Columbia 3-10251  |
| 8 YOU SEXY THING—Hot Chocolate—Big Tree 16047                   | 28 FLY ROBIN FLY—Silver Convention—Midland International 10339                                  |
| 9 FLY AWAY—John Denver—RCA 10517                                | 29 TIMES OF YOUR LIFE—Paul Anka—United Artists 737  |
| 10 BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500           | 30 PALOMA BLANCA—George Baker Selection—Warner Bros. 8115                                       |
| 11 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015    | 31 WAKE UP EVERY BODY (Part 1)—Harold Melvin & The Blue Notes—Philadelphia International 8-3579 |
| 12 LOVE HURTS—Nazareth—A&M 1671                                 | 32 THE WHITE KNIGHT—Cleddus Maggardi—Mercury 73751  |
| 13 LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401                 | 33 WALK AWAY FROM LOVE—David Ruffin—Motown 1376   |
| 14 I LOVE MUSIC (Part 1)—O'Jays—Philadelphia International 3577 | 34 DREAM ON—Aerosmith—Columbia 3-10278  |
| 15 ALL BY MYSELF—Eric Carmen—Arista 0165                        | 35 BABY FACE—Wing & A Prayer Five & Drum Corps—Wing & A Prayer 103                              |
| 16 WINNERS & LOSERS—Hamilton, Joe Frank & Reynolds—Playboy 6054 | 36 BOHEMIAN RHAPSODY—Queen—Elektra 45297  |
| 17 SQUEEZE BOX—The Who—MCA                                      | 37 LET THE MUSIC PLAY—Barry White—20th Century 2265   |
| 18 SLOW RIDE—Foghat—Bearsville 0306                             | 38 'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain—October 101                                      |
| 19 THEME FROM "SWAT"—Rhythm Heritage—ABC 12135                  | 39 DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168                          |
| 20 EVIL WOMAN—Electric Light Orchestra—United Artists 729       | 40 COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell—Capitol 4155                           |

## Rock LP Best Sellers

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As Of 1/19/76

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

- |   |   |
|---|---|
| 1 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900            | 21 SEDAKA'S BACK—Neil Sedaka—Rocket 463                               |
| 2 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894    | 22 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453                    |
| 3 WINDSONG—John Denver—RCA Asylum 7E-1039                         | 23 BREAKAWAY—Art Garfunkel—Columbia PC 33700                          |
| 4 HELEN REDDY'S GREATEST HITS—Capitol ST 11467                    | 24 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157                       |
| 5 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540  | 25 THE BEST OF CARLY SIMON—Elektra 7E-1048                            |
| 6 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039                       | 26 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133             |
| 7 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694               | 27 BACK HOME AGAIN—John Denver—RCA CPL1-0548                          |
| 8 GREATEST HITS—Elton John—MCA 2128                               | 28 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045                 |
| 9 K.C. & THE SUNSHINE BAND—TK 603                                 | 29 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307                       |
| 10 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885              | 30 THE BAY CITY ROLLERS—Arista AL 4049                                |
| 11 ROCK OF THE WESTIES—Elton John—MCA 2163                        | 31 CAT STEVENS' GREATEST HITS—A&M SP 4519                             |
| 12 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405  | 32 TIMES OF YOUR LIFE—Paul Anka—United Artists UA-LA569-G             |
| 13 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999                 | 33 THE HISSING OF SUMMER LAWN—Joni Mitchell—Asylum 7E-1051            |
| 14 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008                       | 34 FAMILY REUNION—O'Jays—Philadelphia International PZ 33807          |
| 15 TRYIN' TO GET THE FELLIN'—Barry Manilow—Arista AL 4060         | 35 IV—Led Zeppelin—Atlantic SD 7208                                   |
| 16 ALIVE!—Kiss—Casablanca NBLP 7020                               | 36 THE FOUR SEASONS STORY—Private Stock PS 7000                       |
| 17 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020 | 37 FLEETWOOD MAC—Reprise MS2225                                       |
| 18 GREATEST HITS—John Denver—RCA CPL1-0374                        | 38 NUMBERS—Cat Stevens—A&M SP 4555                                    |
| 19 CLEARLY LOVE—Olivia Newton-John—MCA 2148                       | 39 FACE THE MUSIC—Electric Light Orchestra—United Artists UA-LA-546-G |
| 20 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142  | 40 LOVE TO LOVE YOU BABY—Donna Summer—Oasis OCLP 5003                 |

## Jan 'Misirlou' August Dead

NEW YORK—Pianist and vibes player Jan August, who enjoyed several big selling singles hits in the late 1940s, died here last week. He had suffered a heart attack Jan. 9.

August, 71, was best known for his "Misirlou" single for Mercury, which reportedly sold in excess of 5 million copies globally. Self-taught, August began his career in Greenwich Village clubs.

He is survived by the widow, Bette August, and three daughters.

# Disco Action

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

### This Week

- 1 **MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
- 2 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)
- 3 **I LOVE MUSIC**—The O'Jays—Phila. Intl (LP)
- 4 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 5 **THAT OLD BLACK MAGIC**—The Softones—Avco
- 6 **LET'S GROOVE/DANCE YOUR TROUBLES AWAY**—Archie Bell & The Drells—TSOP (LP)
- 7 **MORE, MORE, MORE**—Andrea True Connection—Buddah (Part 2)
- 8 **LADY BUMP/THE LAOY BUMPS ON**—Penny McLean—ATCO
- 9 **JOYCE**—Papa John Creach—Buddah (disco version)
- 10 **JUMP FOR JOY/I COULD HAVE OANCED ALL NIGHT**—Biddu Orch.—Epic
- 11 **SPANISH HUSTLE**—The Fatback Band—Event (LP)
- 12 **THANK YOU BABY FOR LOVING ME**—Quickest Way Out—Philly Groove (WB)
- 13 **ANORE GAGNON**—London (Import from Canada)
- 14 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
- 15 **SMILE**—Simon Said—ATCO

## Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

### This Week

- 1 **SPANISH HUSTLE**—The Fatback Band—Event (LP)
- 2 **I FEEL A GROOVE**—Bobby Womack—UA
- 3 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 4 **CHAINS/ITS NOT WHAT YOU GOT**—Eddie Kendricks—Tamlia (LP)
- 5 **LET'S GROOVE**—Archie Bell And The Drells—TSOP (LP)
- 6 **MOVIN'**—Brass Construction—UA (LP)
- 7 **THAT OLO BLACK MAGIC**—The Softones—Avco
- 8 **DISCO LIPSO**—Mandrill—UA (LP)
- 9 **SMILE**—Simon Said—ATCO
- 10 **ZONE**—Rhythm Makers—Vigor
- 11 **I'LL BE SEEING YOU**—Jeff Evans—Grandstand
- 12 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury
- 13 **MORE, MORE, MORE**—Andrea True Connection—Buddah
- 14 **MIGHTY HIGH**—The Mighty Clouds Of Joy—ABC (LP)
- 15 **JOYCE**—Papa John Creach—Buddah

## Top Audience Response Records In San Francisco Discos

### This Week

- 1 **LADY BUMP**—Penny McLean—ATCO (disco version)
- 2 **MIGHTY HIGH**—Mighty Clouds Of Joy—ABC (LP)
- 3 **FIND MY WAY**—Camero—Chocolate City
- 4 **LOVE MACHINE**—The Miracles—Tamlia
- 5 **I LOVE MUSIC**—The O'Jays—Phila. Intl (LP)
- 6 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)
- 7 **DRIVE MY CAR**—Gary Toms Empire—P.I.P. (disco version)
- 8 **BUCK HEAD**—Atlanta Disco Band—America Ariola (LP)
- 9 **SING A SONG**—Earth, Wind And Fire—Columbia
- 10 **BABY FACE**—Wing & A Prayer Fife & Drum Corp.—Wing & A Prayer
- 11 **JUMP FOR JOY/I COULD HAVE OANCED ALL NIGHT**—Biddu Orch.—Epic
- 12 **GET UP AND MOVE YOUR BABY**—Poison—Roulette (disco version)
- 13 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 14 **BOHANNON'S BEAT**—Bohannon—Dakar (LP)
- 15 **DO IT WITH FEELING**—Michael Zager—Bang

## Colony Records (New York) Retail Sales

### This Week

- 1 **SPANISH HUSTLE**—The Fatback Band—Event (LP)
- 2 **SALSOUL**—Salsoul Orch.—Salsoul (LP)
- 3 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)
- 4 **LET'S GROOVE/OANCE YOUR TROUBLES AWAY**—Archie Bell & The Drells—TSOP (LP)
- 5 **FIND MY WAY**—Cameo—Chocolate City
- 6 **JOYCE**—Papa John Creach—Buddah (disco version)
- 7 **THAT OLD BLACK MAGIC**—The Softones—Avco
- 8 **I'LL BE SEEING YOU**—Jeff Evans—Grandstand
- 9 **MERRY GO ROUND**—Monday After—Buddah
- 10 **MORE, MORE, MORE**—Andrea True Connection—Buddah
- 11 **MASAOA**—Joe Thomas—Groove Merchant
- 12 **LET'S DO IT AGAIN**—Eddie Drennon—Friends & Co. (LP)
- 13 **INSIOE AMERICA**—Juggy Murray Jones—Jupiter
- 14 **MOVIN'/CHANGIN'**—Brass Construction—UA
- 15 **ONE FINE DAY**—Julie Budd—Tom Cat

## Downstairs Records (New York) Retail Sales

### This Week

- 1 **SPANISH HUSTLE**—The Fatback Band—Event (LP)
- 2 **JUMP FOR JOY**—Biddu Orch.—Epic
- 3 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 4 **MASAOA**—Joe Thomas—Groove Merchant
- 5 **THAT OLO BLACK MAGIC**—The Softones—Avco
- 6 **MY LOVE SUPREME**—Milton Hamilton—TR
- 7 **INSIOE AMERICA**—Juggy Murray Jones—Jupiter
- 8 **THANK YOU BABY FOR LOVING ME**—Quickest Way Out—Philly Groove (WB)
- 9 **I'LL BE SEEING YOU**—Jeff Evans—Grandstand
- 10 **VENUS**—Frankie Avalon—De-Lite
- 11 **WILL YOU LOVE ME TOMORROW**—Morningside Drive—Copperfield
- 12 **WONDERFUL**—Jay And The Technics—Event
- 13 **PLEASE STAY/LATIN HUSTLE**—Eddie Drennon—Friends & Co. (LP)
- 14 **DISCO CONNECTION**—Issac Hayes—ABC (LP)
- 15 **LET'S GROOVE/OANCE YOUR TROUBLES AWAY**—Archie Bell & The Drells—TSOP (LP)

## Top Audience Response Records In Los Angeles Discos

### This Week

- 1 **DO WHAT YOU FEEL/BUCKHEAD**—Atlanta Disco Band—Ariola
- 2 **BOHANNON BEAT/BOHANNON WALK**—Bohannon—Dakar
- 3 **SALSOUL**—Salsoul Orch.—Salsoul (all cuts) (LP)
- 4 **JUMP FOR JOY**—Biddu Orchestra—Epic
- 5 **SING A SONG**—Earth, Wind & Fire—Columbia (LP)
- 6 **SPIOER MAN**—Ramsey Lewis—Columbia (LP)
- 7 **DANCE OANCE OANCE**—Charlie Callels—Ariola
- 8 **MORE MORE MORE**—Andrea True Connection—Buddah (disco edit)
- 9 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco version)
- 10 **LOVE/CHANGES**—Brass Connection—United Artists
- 11 **AFRICAN SYMPHONY**—Henry Mancini—RCA (disco edit)
- 12 **MIGHTY HIGH**—Mighty Clouds Of Joy—AVC (LP)
- 13 **I AM SOMEBODY**—Jimmy James & The Vagabonds—Pye
- 14 **STREET TALK**—B.C.G.—20th Century (disco edit)
- 15 **HUSTLE ON UP**—Hidden Strength—United Artists

# Discos

## Disks Perk N.J. 'Off Nights'

By MARIE ORODENKER

MOUNT HOLLY, N.J.—While live entertainment dominates the after-dark scene at the many clubs and motel lounges dotting the South Jersey roadside communities, a number of clubs are turning to the disco scene to keep things humming on off nights. Recognizing that there are many people out there who enjoy dancing to recorded music, many spots are setting aside special nights for disco dancing.

Jerry Blavat, radio and tv personality in nearby Philadelphia long identified with the rock 'n' roll period, is building an "Oldie" night on Thursdays at Charley's Other Brother, and takes to the turntable at

Babe's at nearby Mercer on Tuesday nights. Travel Lodge at neighboring Mount Laurel turns its Bear's Den Lounge into an Oldies disco on Sunday nights. While live bands are featured nightly, it's also Sundays for a Disco sound with Disco John at the Satellite in Cookstown.

Pirates Inn in Mount Laurel also appeals to the oldie record fans on Wednesday nights, bringing in Joe Simone, from WIP Radio in Philadelphia to handle the turntable. Capriotti's in Mount Ephraim also brings in a Philadelphia deejay in Joey Reynolds for a Monday night disco party. Also wooing the older crowd, the Upstairs discotheque in

Blackwood, featuring live units, sets Thursday night aside for spinning Frank Sinatra records.

Colonial Pub in Trenton, with live units on Wednesday, Friday and Saturday, offers Sounds Incorporated with Jake Weiman spinning the records on Tuesday, Thursday and Sunday. De Nucci's Lounge, across the river in Levittown, Pa., has DJ Bob Pantano for "The Disco Sound" every Wednesday night. De Nucci's also has record music alternating with live units on Friday and Saturday nights with jockey Jake Weiman manning the turntable. Other rooms on the Jersey shore also aim to attract disco dancers with recorded music alternating with the live attraction.

Yardville Hotel in Yardville makes it disco nite on Thursdays with a combination of recorded and live disco; and the Beach House at Point Pleasant Beach has Charlie Roberts providing the disco sounds alternating with live combos on Friday and Saturday nights.

## Bingenheimer Now Deejaying L.A. Starwood

LOS ANGELES—The Starwood's disco room here will switch to all rock Mondays and Tuesdays with Rodney Bingenheimer as disk jockey.

Bingenheimer, the erstwhile "Mayor Of Sunset Strip," is a well-known Hollywood rock figure and helped show the scene to the likes of the Beatles, the Stones and Dylan on their first visits West. He operated and programmed for several years the recently closed Sunset Blvd. disco bearing his name. Rodney and his club were written up in "Time" and "Newsweek" as well as "Rolling Stone."

Bingenheimer's disco programming specializes in English glitter-rock and appeals to young teens who like to hang out costumed and made up to look like David Bowie or Suzi Quatro. He plays a lot of new imports from the likes of Slade, Sweet or Roxy Music before they are available in U.S. release.

The cavernous Starwood (formerly P.J.'s) features an increasingly successful 700-capacity rock show-room with dance floor as well as the disco room, food counter, amusement machine arcade and jewelry boutique.

## Bootlegged Disco Tapes

• Continued from page 3

tan area clubs, has grown over the past months here.

Holding a catalog of titles available from a company calling itself "The Spinner," Love said one of his a&R songs, "Do It With Feeling" by Michael Zager and the Moon Band on Bang, was included in a tape which was being sold under-the-counter in record shops in the New York area. A tape can consist of between 20-30 tunes, Love said.

Love told the more than 500 persons at the morning session that the creation of bootleg tapes should get the immediate attention of record companies.

Love said these tapes were being produced by people with twin turntables who get the singles and make their own tapes and then sell them to record shops. The shops in turn make their availability known to customers in a quiet way.

Love said if these bootlegs weren't halted now, the day would come when someone with high quality reproducing slaves would get into the picture.

Joe Cayre, SalSoul Records president, on the panel for this session, offered the suggestion that one way to halt the exposure of these tapes would be for club disk jockeys not to play them.

Love noted that Cayre had not understood what he was suggesting, that it wasn't a matter of spinners playing them but rather that retail shops were selling them to the public.

Two stories in Billboard during the past 15 months have detailed the creation in this area of disco tapes for boutiques, other stores and private parties.

Producer Love, a bit piqued that the plenary session treated the subject so lightly, said "The Spinner" has a catalog with upwards of 30 titles which sell for between \$10-\$20.

Some tapes run two hours, some 90 minutes. Love learned about his single being included in a recent "re-release" when a neighbor was approached by a clerk in a Forest Hills, N.Y., record shop with the suggestion that a disco tape for the neigh-

## New Oz Club In San Diego On Way

SAN DIEGO—Frank Almeida, creator of the Jabberwocky discotheque, will open the Oz disco.

"The idea of Oz," says Almeida, "is a place to escape from the realities of today's hectic pace."

Designer of the club is Fred Macari, who also did the initial Jabberwocky. Features include multi-level social areas, tubes and multi-pin-point lights and a health club.

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## Sound Waves

By JOHN WORAM

NEW YORK—"Quad recording often subverts the music to the technology," says Bert Whyte, veteran audio critic.

Some 150 persons showed up at the WQXR Auditorium Jan. 13 to hear Whyte, Regent Sound's Bob Liftin and Institute of Audio Research director Al Grundy discuss "The Advance (?) of Technology." The occasion was the AES's second meeting on the art and science of recording.

Whyte notes that while we have better tape and technology today than 20 years ago, that technology is often misapplied. While citing the effectiveness of surround sound on records such as Columbia's recent "Carmina Burana" release, he feels the concept just doesn't work on a Dvorak cello concerto or a Mozart symphony.

Liftin compares current recording techniques with motion picture photography. Before the introduction of the multi-camera/zoom lens philosophy, action was filmed with a minimum of hardware. Consequently, movies saw many wide angle shots, and the viewer got a good impression of the overall depth of field.

Today, everything is close up, and, ironically, the visual impact sometimes suffers, since each camera must stay out of the others' range, thus restricting creativeness.

Grundy recalls a recent televised concert in which the camera jumped from one player to another, giving the viewer a distorted impression of the overall performance. He feels that in audio, the listener's acceptance of this type of ultra-close technique may come from a lack of understanding of how the music should really sound. When the techniques that are so successful in rock music are misapplied to the classics, the record buyer may accept what he hears because he has little personal experience with live music.

Liftin observes that even on the pop recording scene, the all-at-once recording has a kind of sound rarely heard on a tape put together one track at a time. When the interaction between artist and orchestra is non-existent, the performance usually suffers.

During the question and answer period, Bob Fine—last month's speaker—joined the panel and suggested the possibility of a future meeting at which the best of old and new recording technology could be compared.

Many in the audience felt that

even the record reviewers were not always on target in their assessment of good recorded sound, and that the well-engineered record may not get the recognition it deserves.

As the evening drew to a close, the discussion focused on the wealth of technological information available to—yet perhaps beyond the academic reach of—the studio engineer or producer. For example, the relative ineffectiveness of pan pots as compared to other methods of image localization has been thoroughly documented over the last half-century. Yet many studio personnel regard the pan pot as their only source of directional information.

The AES has already taken a first step in making information on various technical topics more accessible. As a pilot program, it has published a Quad Anthology—a collection of papers on 4-channel, bound together in one volume. The anthology is available from the AES's New York headquarters office.

Later anthologies may contain introductory information that will help the less experienced studio man with his understanding of the subject covered.

\* \* \*

Sudden Rush Music Studios in the Bronx is now offering to turn your sheet music into recorded tape. The idea is, you send in your music, plus instructions on style and format. Within a week or two, they send you back a finished master tape.

The studio swears that on most tape recorders, their tape will sound a lot better than your sheet music. Unless you have grander ideas, Sudden Rush supplies two musicians and a vocalist, plus three copies of your tune, for \$150.

\* \* \*

Allison Acoustics Inc. has recently updated its loudspeaker warranty in response to Public Law 93-637, better known as the Magnuson-Moss Warranty—FTC Improvement Act.

Guarantees that meet all the conditions of the act may be labeled "Full Warranty." Those that don't must be conspicuously labeled "Limited Warranty."

Since the act has made many product guarantees in effect, limited warranties, the mention of any sort of warranty has disappeared from many ads.

However, the Allison Acoustics warranty has been expanded to cover replacement parts, labor, and

(Continued on page 40)

## Wider Scope Asked For Producers

LOS ANGELES—"I feel a producer should be involved in marketing and merchandising decisions as well as the creative process, because a good producer thinks marketing and merchandising when he makes a record."

So says Tony Silvester, one of the most prolific and successful producers (with partner Bert deCoteaux) in music today.

"Too often, though," he continues, "the producer is completely shut off from any decisions other than creative. I don't advocate the producer as the solo decision maker, but I certainly feel he should be consulted."

Silvester, who began his career as a member of the highly successful Main Ingredient, numbers Ace Spectrum, Bloodstone, Gary Glitter, Bette Midler, the Love Family, Linda Lewis, Sam Dees, Margo Thunder, Sister Sledge, Les McCann, Martha Reeves, the Voices of East Harlem and the True Reflection among the artists he has worked with. With this roster under his belt, he feels he should be involved in certain decisions following the making of a record.

"Often," he says, "a producer finds someone else deciding what direction to move his particular record. A good producer will have developed a direction as well as a sound for an act. You cut what you feel is a hit and you try and figure the right time to release a single or album. I've had records held up past the time when they might have been hits."

"Let me give you an example. Say you have cut what you feel is a top disco record. I look at the charts. If K.C. & the Sunshine Band, Kool & the Gang and Rufus are dropping and Elton John, Paul Anka, Neil Sedaka and Olivia Newton-John are on the way up, then it is a good time to release my record because there is a surge or more pop-oriented music. If the reverse is happening, then I should wait. I can't fight records already moving far up the charts."

Silvester also adds that he hangs

(Continued on page 40)

## Nashville Gets First 24-Track

NASHVILLE—Studer America's recent move from Buffalo to Nashville has reaped some early benefits as Woodland Sound Studios has become the first Nashville studio to install a Studer 24-track console.

Predicting an upswing in recording activity for 1976, Woodland president Glenn Snoddy comments, "We are installing some expensive and sophisticated equipment in our studios this year, and we expect to see our list of clients grow accordingly."

"A Neve 24-track console is being installed in Studio B to complement the recently purchased Studer 24-track. This equipment is internationally known as being among the best the industry offers."

Last fall, Studer moved its national sales and service facilities to Nashville from Buffalo.

Woodland Sound Studios began operation in 1967 with one studio and has since expanded to two full service studios, two Newman-equipped mastering rooms and editing and film facilities.

www.americanradiohistory.com

## Studio Track

By BOB KIRSCH

LOS ANGELES—The past month at Cherokee Recording Studios here has seen the most active period in the studio's history, with a large number of artists at work and a new studio opened.

A remodelled and enlarged Studio 3 was unveiled, featuring an MCI 24-track tape machine as well as an MCI 24-track console. Room is also equipped with dbx and Dolby Noise Reduction.

In artist activity, David Bowie and Harry Maslin wrote, recorded, produced and arranged the soundtrack for Bowie's upcoming "The Man Who Fell To Earth" feature film. Maslin and David Hines worked the boards. Maslin also engineered an LP for Bowie guitarist Earl Slick. Bob Crewe produced the Eleventh Hour disco set while Joe Robb engineered the tracks and Bill Macmeekin handled the mixing. Springwater cut a set with Bruce Roth engineering with help from John Arrias and Tom Latondre.

Producer Michael Lloyd was in to mix tracks for Hero, while Steve Cropper was in with engineer Barry Rudolph working on a set by Krackin'. Rick Nelson is producing and playing guitar on the soundtrack of a film co-produced by wife Kristin, titled "Sonic Boom." Andy Williams will handle lead vocals, with Jimmie Haskell arranging.

MGM Television rented the complex recently for the filming of the upcoming NBC-TV series, "Jigsaw John." Bobby Sherman appeared in the segment. Playboy Records president Tom Takioshi hosted a party at the studio. Bonnie Burns and David Yarnell are in producing a new duo named Busby & Berkeley for Don Kirshner Entertainment. Engineer was Ed Green.

\* \* \*

At the T.K. Studios in Hialeah, Fla., things continue to move at a rapid pace. H.W. Casey and Rick Finch, leaders of K.C. & the Sunshine Band as well as two of T.K.'s top producers and writers, are currently writing, producing and arranging the next K.C. & the Sunshine Band set as well as an instrumental set under the name, Sunshine Band. The pair are also busy with Geroge McCrae and a girl group called Fire. Jimmy "Bo" Horne is also in the studio with the twosome.

Willie Clarke is working with Betty Wright and Clarence Reid, as well as a group called Miami. Timmy Thomas is another in with Reid, as is Little Beaver. Steve Alaimo is cutting with Latimore, and is also handling production for Gwen McCrae. Ruby Wilson is cutting a single with Alaimo, as are Paul Revere & the Raiders. New producer and engineer Ray Martinez is working with Snappy Dean. Finally, George "Chocolate" Perry is producing the Raw Soul Express.

\* \* \*

At Larrabee Sound in Los Angeles, Snuff Garrett is producing the 5th Dimension, with Lenny Roberts at the controls. Becky Lynn is in with producer/husband Mike Borchetta for Eric Productions. Marc Piscitelli is engineering. Pre-recording for the Sonny & Cher Show is underway, with Harold Bautiste as musical director. Bobby Goldsboro is back at work, cutting with Snuff Garrett and Roberts. Mike Curb is in producing Tom Sullivan with Taavi Mote at the controls. Crackers is in the studio, working with producer Lenny Roberts and engineer Barry Rudolph.

In notes from around the country, the Amazing Rhythm Aces are in the Sam Phillips Recording Studio in Memphis cutting their second album. Producer is Barry "Byrd" Burton for Southern Rooster Productions. At the Music Grinder in Los Angeles, Hedge & Donna are back at work, this time reunited with producer Gabriel Mekler.

At the Silvery Moon Studios in Los Angeles, the crew of Robert Altman's "Welcome To Los Angeles" spent four days shooting recording studio sequences. The soundtrack is also being recorded and mixed at the facility. Richard Baskin is producing and Rick Bralver is engineering.

Billy Joel is cutting his next set at the Columbia Recording Studios in New York in Studio B. Joel had a model B Steinway piano trucked in from Columbia's San Francisco Studios because he likes the sound and he and producer James Guercio feel it is one of the best pianos in this country. George Kneurr, supervisor of recording engineers in New York, supervised final delivery of the instrument.

\* \* \*

At Glaser Sound in Nashville, Tompall Glaser is busy with various mixing projects between personal appearances. Glaser recently wrapped up his own album. Dr. Hook is in recording, working as usual with producer/manager Ron Haffkine. Waylon Jennings has also been doing some mixing. Cotton, Lloyd & Christian are in recording a new album, and Zuider Zee and Marie Cain are both in cutting with producer/engineer Kyle Lehning. Lehning is co-producer on Zuider Zee. The people from the Heartwarming gospel label are also cutting.

\* \* \*

At Artisan Sound Recorders in Los Angeles, Bob MacLeod has been mastering projects for Jean Luc Ponty and Michel Polnareff. Bill Halverston handled production on the Polnareff set. Malcolm Cecil came in with Mandrill to cut disco versions of some of the material in the group's new album and to do some other recutting. Bones Howe has been in working on an album and single for Juice Newton, whose first album received strong critical response. Spencer Proffer is also in, working in two projects. Carl Graves is cutting with Proffer for A&M and Allan Clarke (also Hollies' lead singer) is finishing an album for Elektra. Mike Curb has been in several times, working on the Osmonds' live set among others. Bill Withers cut his newest LP at the studio.

\* \* \*

Luther Allison stopped by Sound Ideas Studios in New York City to do some overdubs. Lending a hand were David "Fathead" Newman, Dr. John and the Brecker Brothers. Randy Brecker is producing Larry Coryell through Eleventh House Productions. Ron Johnson is engineering. Essra Mohawk is cutting with producer Shadow Morton and engineer Dave Stone. Leonard Cohen is working with producer John Lissauer with Rick Rowe at the boards. Due in this month is Lissette, with Joe Beck producing for A. Stirling Gold. Jingles for American Airlines, Champale, Chevrolet and Ford were also recorded recently.

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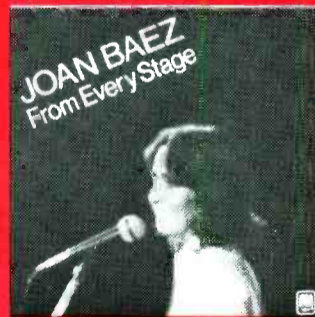
The performances in this recording were selected from concerts by Joan Baez during the summer of 1975. The artistic goal of the album was to faithfully recreate the music as it was experienced by the audiences at those concerts and to make the recording as natural as the original performances.



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Natalia  
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Joe Hill  
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The Night They Drove Old Dixie Down  
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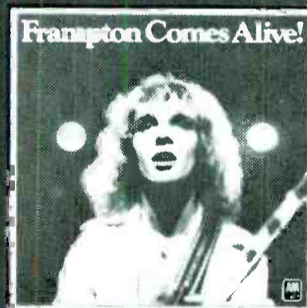




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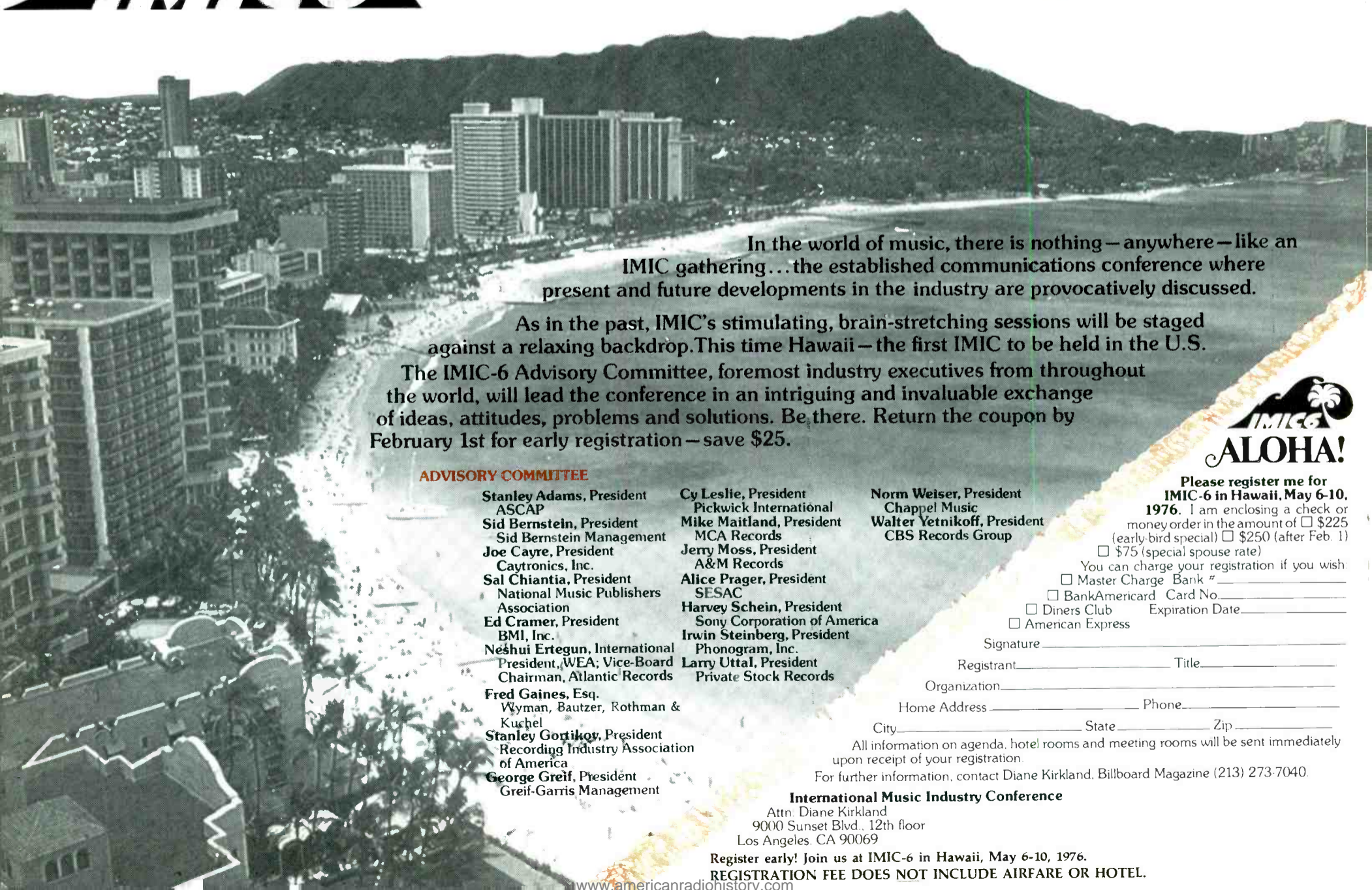




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## RUSSIAN PIANIST

## Samovar Boils Over With Berman Albums

• Continued from page 1

heard in recital in the U.S. Nor were any records of the artist available on a major label.

Suddenly all has changed. Within the month five Berman LPs on two prestigious labels will be in record shops. And he will be heard in person by thousands in a quickly-arranged concert tour, with four appearances scheduled in New York alone.

Competing for the record action are CBS and Deutsche Grammophon. Through its tie with Russia's Melodiya label, CBS was first out of the starting gate with a two-record set of Liszt performances, including the Transcendental Etudes, a Hungarian Rhapsody and the Spanish Rhapsody.

CBS may well find Berman the unexpected bonus that will add new commercial luster to its licensing deal a year ago with the Russian recording trust. And Angel may well mourn the unhappy fact that after years as the prime U.S. outlet for

Melodiya it must forego a piece of the burgeoning Berman action.

Only slightly behind CBS is DG, which is rush-releasing Berman's first western recording, a reading of the Tchaikovsky Piano Concerto No. 1, with no less glamorous support than that provided by Herbert von Karajan and the Berlin Philharmonic. DG will follow this within a few weeks with yet another Berman LP, programming Prokofiev's Sonata No. 8 and the Rachmaninoff "Moment Musicaux."

And due any day from CBS is a recent Melodiya disk of Liszt's B Minor Sonata, with the "Maphisto Waltz" as substantial filler.

But these five Berman LPs will be soon augmented by yet another, to be recorded in New York. CBS has signed Berman to record a pair of Beethoven sonatas in mid-February. It, too, will be rush-released.

Both DG and CBS are giving Berman the priority treatment usually reserved for hot, original-cast properties—quick recording, processing and release—to take advantage of creating publicity. Last week both Time and Newsweek were preparing pieces on Berman.

The pianist, 45, was not entirely unknown in the West. Word of his powers had been gossiped around by people who had acquired dubs of some of his rare early Russian recordings. Others had heard him in Italy, where he played occasionally. But little of the aficionado enthusiasm had tipped over into the mainstream.

It remained for impresario Jacques Leiser to set off the firecracker. He too had heard and been impressed by Berman's early recordings. But he didn't stop there. Leiser went to the Soviet Union, spoke to Berman and with surprising ease made a deal to tour the pianist in the U.S.

Why did it take so long for him to come to the States? "No one ever asked me," says Berman.

## Good Response To RCA Promo

NEW YORK—RCA Records reports strong initial response to its post-New Year promotion offering the firm's entire classical catalog as well as new releases, at an extra discount and an additional 30 days dating.

Program, which runs through the month of February, includes both top-line and a \$4.98 Gold Seal product. Featured on Red Seal this month are new releases by pianists Arthur Rubinstein and Van Cliburn, as well as Vladimir Ashkenazy's first concerto recording for the label.

Among the Gold Seal albums are a number of titles formerly available in this country only on imported diskings, as well as reissues by some top artists once on the RCA roster.

## Cliburn Inaugurates Live Lincoln Center Telecasts

NEW YORK—A telecast of the New York Philharmonic concert Friday (30) will inaugurate a three-year series of live video transmissions from Lincoln Center here that will bracket music, drama, dance and opera.

The program, jointly funded by the Exxon Corp., the National Endowment for the Arts, the Corporation for Public Broadcasting, and the Charles A. Dana Foundation, was developed over a two-year period and follows special arrangements with a number of performing and technical unions.

Key element of the transmissions will be their avoidance of any interference with audiences in attendance at the events. Low-light level cameras will be used, as well as new techniques in microphone placement to capture sight and sound without disturbing concert-goers, it is said.

Simulcasts in stereo over cooperating radio stations (WQXR in New York) will maintain the high quality of sound.

Lincoln Center constituents participating in the program series, in addition to the Philharmonic, will be the New York City Opera, the

Chamber Music Society of Lincoln Center, the New York Shakespeare Festival and the American Ballet Theater.

Negotiations are also underway to include the Juilliard School of Music as a participant.

Van Cliburn will be the featured soloist at the inaugural telecast. The orchestra will be conducted by Andre Previn.

## Seek \$50,000 In Fund Drive

NEW ORLEANS—The New Orleans Philharmonic-Symphony proposes to reduce its deficit substantially this week with a novel "Phoning For Friends" campaign in which a minimum of \$50,000 is sought.

The event revolves around telephone calls in which the caller contributes at least \$25 to the orchestra. Names of the callers will then be placed in a hopper. Winners will be awarded prizes including a cruise for two on the Royal Viking Sea ship through the Caribbean and Gulf of Mexico, a chance to conduct the or-

(Continued on page 40)

## London Busing In Minneapolis

NEW YORK—They're not easy to find, but London has rented a double-decker bus to transport potential customers to record stores.

In a week-long promotion beginning last Friday (16), the vintage vehicle, with "London" blazoned on its side, is roaming the Univ. of Minnesota campus, picking up students and carrying them free of charge to two Aura Sound & Entertainment shops in downtown Minneapolis.

## Streisand In Classic Bow

NEW YORK—Barbra Streisand makes her classical debut in an album of arias and songs by Faure, Debussy and Handel to be released by Columbia Masterworks next month.

The February release will also feature the label's record-of-the-month, to be offered at a special price for a limited time. This entry is the first by Leonard Bernstein and the New York Philharmonic to be awarded the firm's special promotional push, and will present the Tchaikovsky Symphony No. 4.

Another set offers Schoenberg's "Moses and Aaron" in a performance conducted by Pierre Boulez. Albums by Rudolf Serkin, Beverly Sills and Antonia Brico round out the release.

## Classical Notes

Judy Collins has cancelled her scheduled Feb. 29 appearance with the National Symphony. No reason was given for dropping the date, says William Denton, managing director of the orchestra. . . . Efrem Zimbalist Jr. to narrate Schoenberg's "Ode to Napoleon" at a concert by the California Chamber Symphony Feb. 1 in Los Angeles. . . . Top winner of the young artist competition at the North Carolina Symphony is Melinda Lieberman. Prize is worth \$800.

Rudolf Serkin's recital at Carnegie Hall Jan. 28 marks his 40th year as a fixture of the New York concert scene. . . . Matthias Bamert named resident conductor of the Cleveland Orchestra, beginning in September 1976. He is currently in his fourth season as assistant conductor. . . . Gustav Meier, former conductor of the Yale Philharmonic, joins the faculty of the Univ. of Michigan in July.

The Cleveland Quartet, which records for RCA, to become members of the faculty of the Eastman School

of Music. . . . The Institute for Advanced Musical Studies in Montreux has launched a five-year expansion program. The school has many Americans among its student body, with prominent recording artists frequently on hand to conduct teaching seminars.

The National Endowment for the Arts is accepting applications for arts work-experience internships for the summer. Seventy young people have participated in the nine sessions of the program held to date.

IS HOROWITZ

## SELL VOTES IN MONTREAL

NEW YORK—To achieve grass roots support, as well as to meet an operating deficit, the Montreal Symphony Orchestra is giving a measure of policy input to contributors of as little as \$10.

Fund-raising formula adopted by the orchestra has \$10 contributors named as "friends," who, in turn will elect the MSO board of directors. The board itself will be enlarged substantially to number as many as 100, "thus accurately reflecting the social and economic reality of Montreal," says the orchestra's president, Pierre Delagrave.

Goal of the fund raising drive, set for Feb. 1-15, is 25,000 new "friends" this year. The orchestra anticipates a deficit of \$762,300 when the books are closed June 1.

## Issue Review Tome

NEW YORK—The 20th annual edition of "Records In Review," a compilation of reviews of classical recordings and tapes published in High Fidelity Magazine in 1974, has been issued by Wyeth Press.

Major portion of the 553-page book is devoted to works listed by composer, with an additional 10 sections breaking down recital and miscellaneous reviews primarily by instrumental category.

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# Soul Sauce

## Don Shirley Returns To Music Scene

By JEAN WILLIAMS

NEW YORK—Don Shirley, the jazz and classical pianist who left the music industry several years ago to pursue a career in teaching, has returned to the fold.

Shirley has come up with a new concerto "Symphony Of Life In One Movement" dedicated to singer Paul Robeson who is ill in Philadelphia.

He says the piece will be performed Feb. 21 by the Annapolis Symphony Orchestra.

Another of his recently completed works, the "Duke Ellington Suite" will be performed by Shirley Wednesday (28) in New York City's Town Hall.

He adds that the Sioux Falls Symphony Orchestra in South Dakota will perform his repertoire in March.

Shirley says that actor/producer Carroll O'Connor is negotiating with a television network in San Francisco to sponsor Shirley in a show where he performs "The Duke Ellington Suite,"

★ ★ ★

The saga of Harold Melvin and the Blue Notes continues. Following a split in the group in December, through the efforts of its label Philadelphia International, the group was re-united.

Well, it has split again, and according to Teddy Pendegrass, lead singing voice of the ensemble, it is now official. "Harold Melvin and the Blue Notes are not now nor will we ever sing again as a unit," he says.

He adds that group policy is the reason for the disagreement and the inevitable split.

Bernard Wilson, Larry Brown, Lloyd Parks and Pendegrass, all former members of Melvin and the Blue Notes, are now being billed as Teddy Pendegrass and the Blue Notes.

Pendegrass explains that once legal matters are out of the way, the name will be official.

The group is now managed by Teddy Bear Productions, a firm owned by Pendegrass and the Blue Notes, with its first major engagement at New York's Radio City Music Hall.

Asked if the group will remain on the Philadelphia International label, Roy Webb, PR director of Teddy Bear says, "Recording arrangements are pending."

★ ★ ★

"Poppin" Perry Pierce has joined the staff of WGRT-FM, Indianapolis, hosting the midnight-6 a.m. show.

Pierce, who formerly labored as programming consultant to other stations, also hosts a Saturday 3 p.m.-signoff show on WHYT, suburban radio in Indianapolis.

★ ★ ★

Delores Gardner, operations director of KJLH, Los Angeles, has been upped to assistant manager. Gardner has been with the station three years.

★ ★ ★

Miraslav Vitous, formerly of the group Weather Report, has recorded a new album on WB with Herbie Hancock guesting.

The LP, "Magical Shepherd," set to be released Feb. 15, introduces singer Cheryl Granger who has obviously been influenced by Aretha Franklin.

(Continued on page 40)

# Billboard Hot Soul Singles

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Billboard SPECIAL SURVEY For Week Ending 1/31/76

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	11	<b>SING A SONG</b> —Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagittario, BMI)	★	45	7	<b>HONEY I</b> —George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)	69	71	12	<b>CHANGE (Make You Want To Hustle)</b> —Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Alruby, ASCAP)
★	5	9	<b>INSEPARABLE</b> —Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	35	30	9	<b>SLIP AND DO IT</b> —Betty Wright (J. Thompson, E. Dixon), Alston 3718 (T.K.) (Cachand, BMI)	70	75	4	<b>BAD LUCK</b> —Atlanta Disco Band (Carstarphen, McFadden, Whitehead), Ariola America 7611 (Capitol) (Blackwood, BMI)
3	4	9	<b>TURNING POINT</b> —Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	★	46	6	<b>ABYSSINIA JONES</b> —Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)	71	77	6	<b>SAGITTARIAN AFFAIR</b> —Ronnie McNeil (R. McNeil), Prodigal 0620 (Cristell/Mac West, BMI)
4	1	12	<b>WAKE UP EVERYBODY (Part 1)</b> —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	37	25	12	<b>LOVE ROLLERCOASTER</b> —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73734 (Phonogram) (Ohio Players/Unichappell, BMI)	★	87	3	<b>CLOSE TO YOU</b> —B.T. Express (B. Bacharach, H. David), Roadshow 7005 (Scepter) (U.S. Songs/Blue Seas/Jac, BMI)
5	3	9	<b>LOVE TO LOVE YOU BABY</b> —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	38	35	10	<b>THE BEST PART OF A MAN</b> —Wilson Pickett (C. Reid), Wicked 8101 (TK) (Sherlyn, BMI)	73	72	18	<b>FLY, ROBIN, FLY</b> —Silver Convention (S. Levy, S. Prager), Midland Int'l. 10339 (RCA) (Midsong, ASCAP)
6	6	12	<b>ONCE YOU HIT THE ROAD</b> —Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	39	31	14	<b>FULL OF FIRE</b> —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	74	74	6	<b>I WANT TO DANCE WITH YOU (Dance With Me)</b> —Ritchie Family (J. Morali, H. Belolo, B. Whitehead), 20th Century 2252 (Can't Stop, BMI)
7	7	12	<b>WALK AWAY FROM LOVE</b> —David Ruffin (C. Kipps), Motown 1376 (Charles Kipps, BMI)	★	40	5	<b>I HAD A LOVE</b> —Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick O'Val, ASCAP)	75	79	6	<b>THANK YOU BABY FOR LOVING ME</b> —Quickest Way Out (W. King), Philly Groove 8163 (Warner Bros.) (Silk, BMI)
★	14	7	<b>SWEET THING</b> —Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	41	39	10	<b>I DON'T WANT TO LEAVE YOU</b> —Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversifed, ASCAP)	★	76	13	<b>IT'S ALRIGHT</b> —Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty Five, BMI)
★	12	7	<b>LOVE OR LEAVE</b> —Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	★	42	6	<b>FROM US TO YOU</b> —Stairsteps (C. Burke, C. Burke Jr.), Darkhorse 1005 (A&M) (Ganga, BMI)	★	77	2	<b>WHEN I'M WRONG</b> —B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)
10	8	14	<b>YOU SEXY THING</b> —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	★	43	4	<b>THE SOUL CITY WALK</b> —Archie Bell & The Drells (J. Whitehead), TSOP 8-4774 (Epic/Columbia) (Mighty Three, BMI)	78	78	7	<b>LE LO LI</b> —Sly Stone (S. Stewart), Epic 8-50175 (Columbia) (Stonelower, BMI)
★	29	5	<b>I NEED YOU, YOU NEED ME</b> —Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)	★	44	5	<b>HEART BE STILL</b> —Carl Graves (J. Garrett, T. Taylor), A&M 1757 (UFD, BMI)	79	82	3	<b>(I'm Your) FRIENDLY NEIGHBORHOOD FREAK</b> —Calvin Arnold (C. Arnold), IX Chains 7013 (Mainstream) (Pass Due/Brent, BMI)
★	16	7	<b>SWEET LOVE</b> —Commodores (L. Richie Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	★	45	9	<b>ALWAYS THERE</b> —Ronnie Laws And Pressure (R. Laws, W. Jeffrey), Blue Note 738 (U.A.) (Fizz/At Home, ASCAP)	★	80	NEW ENTRY	<b>TODAY I STARTED LOVING YOU AGAIN</b> —Bobby Bland (M. Haggard, B. Owens), ABC 12156 (Blue Book, BMI)
★	19	6	<b>LET THE MUSIC PLAY</b> —Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	★	46	8	<b>IN LOVE FOREVER</b> —Whispers (J. Hernandez), Soul Train 10430 (RCA) (Spectrum VII, ASCAP)	81	89	2	<b>PARTY HARDY</b> —Oliver Sain (O. Sain), Abet 9463 (Nashboro) (Excellorec/Saico, BMI)
14	13	11	<b>THEME FROM "S.W.A.T."</b> —Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	47	50	8	<b>SUNNY</b> —Yambu (B. Hebb), Montuno Gringo 8003 (PIP) (Portable/MRC, BMI)	★	92	4	<b>EXTRA, EXTRA (Read All About It)</b> —Ralph Carter (R. Whitelaw, N. Bergen), Mercury 73746 (Phonogram) (Brookside/Ceberg, ASCAP)
★	21	8	<b>HOLD BACK THE NIGHT</b> —Trammps (Baker, Harris, Felder, Young), Buddah 507 (Golden Fleece/Mured, BMI)	48	37	8	<b>PUTTIN' IT DOWN TO YOU</b> —Jackie Moore (K. Gold, M. Denne), Kayvette 5124 (TK) (Colgems, ASCAP)	83	81	16	<b>CARIBBEAN FESTIVAL</b> —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Delightful/Gang, BMI)
★	20	8	<b>LOVING POWER</b> —Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	49	40	17	<b>LET'S DO IT AGAIN</b> —Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	84	88	3	<b>YOU OUGHTA' BE HERE WITH ME</b> —Eleanor Grant (P. Kelly), Columbia 3-10268 (Tree, BMI)
17	10	9	<b>MAKE LOVE TO YOUR MIND</b> —Bill Withers (B. Withers), Columbia 3-10255 (Golden Withers, BMI)	50	43	13	<b>VALENTINE LOVE</b> —Norman Connors (M. Handerson), Buddah 499 (Electrocord, ASCAP)	★	85	NEW ENTRY	<b>DISCO LADY</b> —Johnny Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)
18	11	16	<b>LOVE MACHINE Part 1</b> —Miracles (W. Moore, W. Griffin), Tami 54262 (Motown) (Jobete/Grimora, ASCAP)	51	47	11	<b>FUNKY WEEKEND</b> —Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4661 (Avco Embassy, ASCAP)	86	86	5	<b>MUSIC MATIC</b> —Brick (R. Ransom), IRDA 119 (Trolley, ASCAP)
★	28	10	<b>BOOGIE FEVER</b> —Sybers (K. St. Lewis, F. Perren), Capitol 4179 (Perren Vibes, ASCAP/Bull Pen, BMI)	52	41	11	<b>GOING DOWN SLOWLY</b> —The Pointer Sisters (A. Toussaint), ABC/Blue Thumb 268 (Warner-Tamerlane/Marsaint, BMI)	87	94	3	<b>TANGERINE</b> —The Salsoul Orchestra (J. Mercer, V. Schertzing), Salsoul 2004 (Caytronics) (Famous, ASCAP)
★	26	6	<b>YOU'RE FOOLING YOU</b> —Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	53	51	9	<b>LET'S DO THE LATIN HUSTLE</b> —Eddie Drennon & B.B.S. Unlimited (E. Drennon), Friends & Co. 124 (Dami, BMI)	★	88	NEW ENTRY	<b>I'M GLAD YOU WALKED INTO MY LIFE (Dedicated To Stevie)</b> —Four Tops (L. Payton, L. Lee, G. Askey), ABC 12155 (ABC/Dunhill/Andrask/Rail, ASCAP)
21	18	14	<b>I LOVE MUSIC (Part 1)</b> —O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	54	59	8	<b>DON'T LET ME BE LONELY</b> —Nancy Wilson (J. Taylor), Capitol 4189 (Country Road/Blackwood, BMI)	89	95	3	<b>DO IT WITH FEELING</b> —Michael Zager's Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)
22	22	10	<b>SHAME ON THE WORLD</b> —Main Ingredient (G. Dozier, K. Lewis), RCA 10431 (Incredible/Proud Tunes, BMI)	55	61	6	<b>THAT OLD BLACK MAGIC</b> —Softones (J. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)	90	91	5	<b>LADY BUMP</b> —Penny McLean (F. Levy, S. Prager), Atlantic 7038 (Al Gallico, BMI)
23	9	10	<b>FREE RIDE</b> —Tavares (D. Hartman), Capitol 4184 (Silver Steed, BMI)	★	56	3	<b>THE DEVIL IS DOING HIS WORK</b> —Chilites (E. Record, Q. Joseph), Brunswick 55525 (Julio-Brian, BMI)	91	96	2	<b>I AM SOMEBODY</b> —Jimmy James & The Vagabonds (Biddo) Pye 71057 (Chappell, ASCAP)
24	24	9	<b>I GOT OVER LOVE</b> —Major Harris (C.B. Simmons, J.B. Jefferson), Atlantic 3303 (WIMOT/Sacred Pen, BMI)	57	55	11	<b>(ARE YOU READY) DO THE BUS STOP</b> —The Fatback Band (B. Curtis, J. Fippin), Event 227 (Polydor) (Clita, BMI)	92	97	2	<b>ROCK YOUR BABY</b> —Sunshine Band (H.W. Casey, R. Finch), TK 1018 (Sherlyn, BMI)
★	34	5	<b>YOU</b> —Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	58	53	7	<b>LOVE STEALING</b> —Bobby Sheen (F. Johnson, T. Woodford), Chelsea 3034 (Stone Diamond, BMI)	93	99	2	<b>(Call Me) THE TRAVELING MAN</b> —Masqueaters (O. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson), Hot Buttered Soul 12157 (ABC) (Inense, BMI)
26	27	7	<b>QUIET STORM</b> —Smokey Robinson (W. Robinson, R.E. Jones), Tami 54265 (Motown) (Bertam, ASCAP)	★	59	5	<b>JUST YOUR FOOL</b> —Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)	94	100	2	<b>GIMME SOME (Of Your Love)</b> —Norma Jenkins (Desert Moon 5065)
27	15	10	<b>WHERE THERE'S A WILL, THERE'S A WAY</b> —Bobby Womack (J. Ford), United Artists 735 (Chartwell, BMI)	60	57	14	<b>PART TIME LOVE</b> —Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahuia, The Pips)	95	NEW ENTRY	NEW ENTRY	<b>DON'T GO LOOKING FOR LOVE</b> —Faith, Hope & Charity (V. McCoy), RCA 10542 (Van McCoy/Tamerlane, BMI)
28	32	8	<b>NURSERY RHYMES (Part 1)</b> —People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	★	61	2	<b>KEEP HOLDING ON</b> —Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	96	NEW ENTRY	NEW ENTRY	<b>SEXY WAYS—PRETTY LEGS</b> —All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI)
29	17	14	<b>"THEME FROM MAHOGANY" (Do You Know Where You're Going To)</b> —Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)	62	33	14	<b>WHAT'S COME OVER ME</b> —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	97	NEW ENTRY	NEW ENTRY	<b>YOU'RE MY ONE WEAKNESS GIRL</b> —Street People (R. Dahrouge), Vigor 1728 (PIP) (Sister John/Vignette, BMI)
★	38	11	<b>DISCO SAX/FOR THE LOVE OF YOU</b> —Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgeport/Jibaro, BMI)	63	64	10	<b>WHAT'S THE NAME OF THIS FUNK (Spider Man)</b> —Ramsey Lewis (C. Stephy, M. Stewart, D. Raheem), Columbia 3-10235 (Elbur/Pamoja, BMI)	98	NEW ENTRY	NEW ENTRY	<b>TRY TO HOLD ON</b> —Bobby Moore (H. Beatty, S. Tobin), Scepter 12417 (High Sierra/Famous, ASCAP)
31	23	10	<b>EVERY BEAT OF MY HEART</b> —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1575 (PIP) (Delightful, BMI)	64	62	12	<b>SCHOOL BOY CRUSH</b> —AWB (White, Stuart, Ferrone, Gorrie), Atlantic 3304 (Average, BMI)	99	NEW ENTRY	NEW ENTRY	<b>LET THE MUSIC PLAY</b> —J.G. Lewis (J.L. Gilliam), IX Chains 7014 (Mainstream) (Swope/Brent, BMI)
32	36	8	<b>BABY FACE</b> —The Wing & A Prayer Fife & Drum Corps (B. Davis, H. Akst), Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)	65	58	6	<b>DO IT WHILE YOU CAN</b> —Billy Preston (B. Preston, B. Fisher), A&M 1768 (Irving/WEP, BMI/Almo/Preston, ASCAP)	100	49	13	<b>WE GOT TO GET OUR THING TOGETHER</b> —Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)
★	44	7	<b>I'M NEEDING YOU, WANTING YOU</b> —Chuck Jackson (A. Goodman, H. Ray, W. Morris), All Platinum 2360 (Gambi, BMI)	66	65	10	<b>HOT (I Need To Be Loved, Loved, Loved, Loved)</b> —James Brown (J. Brown), Polydor 14301 (Dynatone/Belinda/Unichappell, BMI)				
				67	58	6	<b>DO IT WHILE YOU CAN</b> —Billy Preston (B. Preston, B. Fisher), A&M 1768 (Irving/WEP, BMI/Almo/Preston, ASCAP)				
				68	68	15	<b>THAT'S THE WAY I LIKE IT</b> —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)				

# BRASS FACTS:

"In my 23 years in the business, this is the fastest breaking album I've ever been associated with!"

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Malverne Distributing Corporation, New York

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WBLS, WLIB — New York

"UA has a monster with Brass Construction. WHUR added the lp at noon and by 3 pm we had over 30 calls!"

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Washington, DC

"The Brass Construction will knock your socks off. Philadelphia's sales are astronomical!"

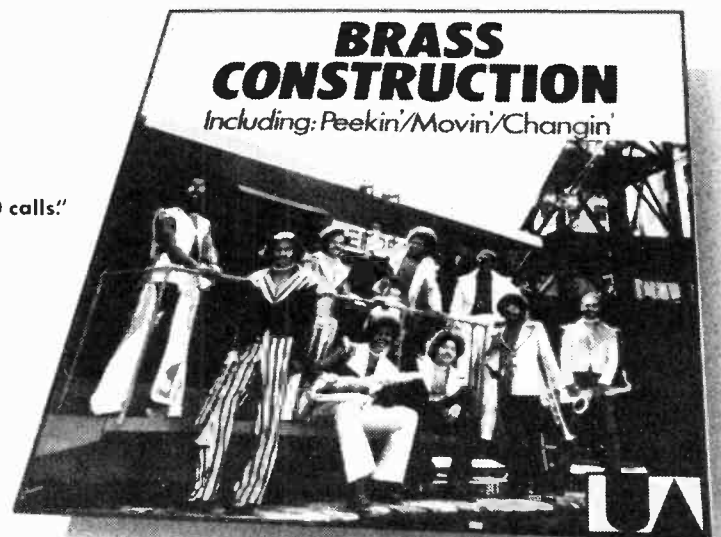
— **JOE TAMBURRO**, VP Program Director  
WDAS AM & FM, Philadelphia

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THEME DEVELOPED IN L.A.

**(Classical) Black Is Beautiful**

By JEAN WILLIAMS

LOS ANGELES—Educational institutions will be called on to include materials on black classical composers into their curricula to foster in students an awareness of another black musical heritage in addition to the already recognized black roots of jazz, r&b and gospel.

Andrew Thornhill, arts administrator of Inner City Cultural Center here, is jumping on the bicentennial bandwagon in an effort to expose black youth to classical music.

Classical black heritage is a bicentennial project designed to announce, celebrate, promote and document a recently researched, but little known area of black cultural heritage and the contributions of black composers from the 18th century to the present in the classical field.

According to Thornhill, several record companies are holding classical works by black composers. "These are the records we intend to get into the schools, free of charge in order that young people, through their own awareness, will include classical music in their personal record libraries."

He cites works by black composers Chevalier De Saint Georges, William Grant Still, Roque Cordero and Ulysses Simpson Kay, all on Columbia Records, as only a few LPs that he is interested in securing.

Thornhill plans to purchase these records which will be distributed to schools throughout the country with funding for this project coming from several proposed classical concerts and other musical ventures.

He is attempting to form an all-black orchestra here, to play music by black composers.

He contends that because there are few accomplished black classical musicians, he is looking to the black members of established orchestras to band together to form the ensemble.

Thornhill explains the initial

agreement with these musicians will be for one concert which will come under the bicentennial arts umbrella.

He further says that during 1976 he will feature in concert the predominantly black Watts Symphony Orchestra, one of the few black symphony orchestras in the country.

Works by black composers will be featured in the concert.

Thornhill is also planning to involve record labels in his venture.

He feels that by approaching the labels with libraries of black classical composers, requesting the labels' help in getting their product into the hands of students, will generate sales for the first time from low to middle income black families.

He points out that this method of promotion will not only expose black composers, but give black youth another musical avenue to pursue.

And in Detroit, to commemorate black history week and the bicentennial from Feb. 8-15, a series of musical events is planned.

In addition to concerts, visits to schools by black composers as well as open symphony rehearsals for students will comprise a black com-

posers' symposium hosted by the Detroit Symphony Orchestra.

The culmination of the week's activities will center on a concert by black composers featuring the Detroit Symphony Orchestra under the baton of Paul Freeman, a noted black conductor in residence with the orchestra.

**Mexico Triumph**

• Continued from page 28

in a tv special for Televisa and put the finishing touches to a tv documentary being filmed and produced by Dalton "Skip" Creaser. "The World Around Ray Conniff," besides footage shot here, will include sequences from Japan, at the Andy Williams San Diego Open and, "naturally," in the CBS studios in Los Angeles.

**\$50,000 Fund**

• Continued from page 37

chestra at a performance and the services of the orchestra to play anywhere in New Orleans for any type occasion.

Contributors also will be given an LP, two tickets to a special "thank you" concert next May, passes to rehearsals, a subscription to the ensemble's newsletter, seat location priorities on season subscriptions and discounts on tickets to individual concerts.

Werner Torkanowsky is conductor of the New Orleans Philharmonic-Symphony.

**Long Beach Arena**

• Continued from page 26

are accepting tentative dates from Jan. 1, 1978, to April 1, 1978, strictly on speculation that the facility will be available earlier than planned.

Rental rates and operating policies for the concert halls, Hanssen says, are currently being reviewed and formulated, and will be competitive with similar facilities in the area.

**Soul Sauce**

• Continued from page 38

Philadelphia International recording artists the O'Jays have signed exclusive worldwide representation with Regency Artists in Los Angeles, with the Edward Windsor Wright organization of the same city handling the group's PR.

Plans are underway for the trio to begin a national tour in February.

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

**Court Approves**

LOS ANGELES—Superior Court here has handed down a confirmation of a \$3,233.86 judgment awarded in a New York state court to Creative Management Associates from Della Reese. Award was originally made June 15, 1972.

**Shift To One-Stops**

• Continued from page 30

year will involve personal communication with key one-stops in major and secondary markets. If you don't have the staff to personally push country, you might as well get out of the field."

**Wider Scope Asked For Producers**

• Continued from page 32

out in New York discos to determine timing. "You must be on the streets. If you see something new in a disco and pass on it or wait, someone else will pick up on it. There are a lot of smart people around."

Disco music, he feels, may be in trouble unless new directions are taken in its recording. "They're putting background vocals on tracks now and selling millions of records," he says. "If everyone isn't careful, a disco saturation will finally hit and people will simply stop buying these records. Most major records seem to be songs anyway, rather than straight disco."

Silvester also feels most good producers realize that certain music they don't fall madly in love with may be commercial and that music they love may not be commercial.

"I sometimes cut things I hate," he explains, "but I know these records will be liked by the public. A producer must do this."

Still, Silvester would like to see producers play a role in marketing and merchandising records. "As I've said, I feel most decent producers take these decisions under consideration when making a record. Why leave the final decision totally up to someone else?"

"If a producer has shown a good win/break-even record meaning you win frequently and pretty much break even when you don't. I think executives should let you take part in business decisions. People like Clive Davis, Don Burkheimer at RCA and Ray Anderson at United Artists ask for advice even though they make their own decisions, and these are the type of persons producers like to work with. Atlantic is also a very good label to work with.

"I'm not saying let everyone make all decisions. If a producer is unknown, bring in other producers to work with label executives. But give the producer a chance."

BOB KIRSCH

**Sound Waves**

• Continued from page 32

reimbursement of shipping charges. The warranty is for five years.

★ ★ ★

Billboard is now compiling its annual International Recording Studio Directory. Studio owners should be receiving a checklist to specify the services and equipment available at their studios. If your studio has been listed in a previous directory, your checklist should be arriving shortly. If not, contact Bill Lee at Billboard, for a copy. The directory listing is free.

**WATERS ENDS 30-YR. TIE**

CHICAGO—After nearly 30 years with the label, veteran bluesman Muddy Waters has parted company with Chess Records.

Water's personal manager, Scott Cameron, says Waters had become "disenchanted with the numerous personnel and administrative changes within the label of late, as they were unresponsive to his ideas and direction."

Cameron says Waters plans to continue his recording career and is already talking with "a couple of labels," but has made no commitment.

Waters' career with Chess began in Chicago in 1947, with the recording of "I Can't Be Satisfied."

Billboard SPECIAL SURVEY For Week Ending 1/31/76

**Billboard Soul LPs**

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	WAKE UP EVERYBODY Harold Melvin & The Blue Notes Philadelphia Int'l PZ 33808 (Epic/Columbia)	32	30	20	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)
2	2	10	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	33	41	3	HOT James Brown, Polydor PD 6059
3	3	9	GRATITUDE Earth, Wind & Fire Columbia PG 33694	34	42	2	DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)
4	5	7	SPINNERS LIVE! Atlantic SD 2 910	35	35	9	SHAME ON THE WORLD The Main Ingredient, RCA APL1-1003
5	4	10	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	36	36	5	TOGETHER George & Gwen McCrae, Cat 2606 (TK)
6	6	11	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	37	34	13	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)
7	8	13	MAKING MUSIC Bill Withers, Columbia PC33704	38	NEW ENTRY		MYSTIC VOYAGE Roy Ayers Uniquely, Polydor PD 6057
8	9	16	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	39	31	7	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG Soul Train BVL1-1278 (RCA)
9	15	7	RATTLESNAKE Ohio Players, 20th Century/ Westbound W 211	40	39	7	KICKIN' Mighty Clouds Of Joy, ABC/Peacock ABCD 899
10	11	12	WHO I AM David Ruffin, Motown M6 849 S1	41	44	3	FINGER LICKIN' GOOD Dennis Coffey, 20th Century/ Westbound W 212
11	7	11	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	42	33	17	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)
12	12	24	HONEY Ohio Players, Mercury SRM-1 1038 (Phonogram)	43	45	10	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
13	10	25	KC AND THE SUNSHINE BAND TK 603	44	43	12	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916
14	13	17	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curton CU 5005 (Warner Bros.)	45	32	10	PHILADELPHIA FREEDOM MFSB, Philadelphia International PZ 33845 (Epic/Columbia)
15	16	9	TRACK OF THE CAT Dionne Warwick, Warner Bros BS 2893	46	37	9	SOUTH SHORE COMMISSION Wand WDS 6100 (Scepter)
16	14	11	YOU Aretha Franklin, Atlantic SD 18151	47	50	2	GET OUTA MY WAY Houston Person, 20th Century/ Westbound W 219
17	19	12	MOVIN' ON Commodores, Motown M6-848 S1	48	54	9	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy PB 407
18	17	8	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)	49	53	2	RAISING HELL Fatback Band Event EV 6905 (Polydor)
19	23	26	INSEPARABLE Natalie Cole, Capitol ST 11429	50	57	2	MARCHING IN THE STREETS Harvey Mason, Arista AL 4054
20	20	8	THE SALSOU ORCHESTRA Salsoul S2S 5501	51	52	2	TONIGHT'S THE NIGHT Shadybrook SB 33001
21	25	5	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157	52	49	3	FREE TO BE MYSELF Edwin Starr, Granite GS 1005
22	29	6	ARCHIE BELL & THE DRELLS Tsoy PZ 33844 (Epic/Columbia)	53	NEW ENTRY		CONFESSIN' THE BLUES Esther Phillips, Atlantic SD 1680
23	22	10	THAT NIGGER'S CRAZY Richard Pryor, Reprise MS 2241 (Warner Bros)	54	59	5	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiodefidelity)
24	21	12	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1	55	48	26	PICK OF THE LITTER Spinners, Atlantic SD 18141
25	24	6	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)	56	46	11	FANCY DANCER Bobbi Humphrey, Blue Note BN LA550-G (United Artists)
26	27	10	CITY LIFE Blackbyrds, Fantasy F 9490	57	NEW ENTRY		BAD LUCK Atlanta Disco Band, Ariola America ST 50004 (Capitol)
27	18	9	HOUSE PARTY Temptations, Gordy G6 97381 (Motown)	58	NEW ENTRY		MY KIND OF JAZZ Part 3 Ray Charles, Crossover CR 9007
28	28	14	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	59	NEW ENTRY		I WANNA BE WITH YOU Carl Carlton, ABC ABCD 910
29	38	3	BOHANNON Dakar DK 76917 (Brunswick)	60	60	2	THE BLUES BUSTERS Phillip & Lloyd, Scepter SPS 5121
30	40	4	SHOWCASE Sylvers, Capitol ST 11465				

## SWEDEN'S SONAB: *New Marketing Playback Philosophy Aimed At Pure Enjoyment Of Music*

By EARL PAIGE

LOS ANGELES—The increasing number of hi fi products coming into America from Europe represent more than something new in design. Many of the European firms, Sonab certainly, bring to the audio scene a new philosophy in marketing playback that is aimed principally at the pure enjoyment of music.

On a tour of cities following Winter CES, Kent Wilhelmsson, product manager from the home office in Vallingby, Sweden; Cal Garnica, field sales director from the U.S. base at Foster City, Calif., and consultant Norm Olson, explained the background of Sonab's entry here.

Still principally doing its business near home (50% of sales are in Sweden, 30% Europe, 10% Australia, 10% U.S.), Sonab's line is characterized by a clean, black professional European look and a simplicity of controls. It is a company that wants you to know its engineering genius (Stig Carlsson, developer of So-

nab's speakers) more than its president, Staffan Hakansson.

Specifically, Sonab's line consists of four speakers, all of which one are sold in right-left pairs, a departure that right away sets Sonab apart. These include OD11, \$149; OA14, \$199; OA14, \$288; OA6, \$599, and OA116, \$489. That OA116 is \$489 each, and Sonab hints at a new model on the way in the \$780 area.

Also in the line are the R3000 \$465 receiver and the R4000 \$600 receiver (both FM-only), two turntables (65-S at \$139.95 and 67-S at \$240), two headphones (H-20 at \$59.50, H-10 at \$49.50), and a \$399 cassette deck (C5000).

Eight-year-old Sonab originated as an audio manufacturer and branched into communications only in 1970. Initially, Sonab was privately owned until 1969. Its audio sales are climbing fast to a present \$17 to \$20 million (exchange rate is 4.5 krone \$1). Though government owned, in effect, the government has

nothing to do with the running of the company, officials note.

Sonab is owned indirectly by the Swedish government in that the government owns a holding company that controls many different manufacturing firms, steel, chemicals, lumber. In effect, it's a publicly-funded holding company, the stock not being held by the government specifically.

Perhaps a better way to explain it is to say if you could take some of the cash invested in Social Security in America and invest it in a holding company, Sonab would be government owned to that extent. Actually, government ownership of Swedish industry is only a modest 5-6%.

Further to Sonab's status, "We have the same kind of goals and parameters for capitalization, or profitability. There are no subsidiaries—it's exactly like any company that is owned by traded stock," executives explain.

In a way, the Swedish government backs

certain entrepreneur manufacturers on a "keep it in Sweden" basis, similar to the way America helps businesses through SBA, for example.

As to how Sonab decided to locate in California, Wilhelmsson and others say that extensive market research was involved. As for port of entry convenience, "if the product is going to wind up in California, what difference does it make?"

Actually, the location was more characterized by trend Sonab picked up in terms of acceptance of newer and different methods of reproducing sound and propagating it in a room. This seems to be more readily accepted in the western U.S.

In terms of the so-called "East Coast" vs. "West Coast" sound in speakers, Sonab marketers point out, "There are many different sounds. The fact that there are some companies located in the West who have some of

(Continued on page 43)

## Accessories Vital To Chains, Indie Dealers

• Continued from page 1

ators averaged 11.25% of total yearly sales in accessories, while chain stores did 12.8% of annual sales in accessories. Indie retailers turned accessory inventories 4.2 times yearly. Chains turned accessories 5.9 times annually.

One-store operators favor buying accessories from distributors. Eighteen buy from distributors, 10 also buy direct, two buy from racks and four report buying through reps. Chains are buying direct. All 16 respondents go directly to manufacturers, while four report distributor purchases, one noted rack service and two bought some accessories through a rep.

Seventy-five percent of indie dealers handle needles; 25% report handling cartridges. Among chains, 81% handle needles, while 41% stock cartridges. Among single-store operators, 30% discount needles and cartridges, while 44% of chains discount needles and cartridges.

An actual breakdown of needle and cartridge brands stocked by reporting retailers showed:

Needle Brand	Indies Carrying	Chains Carrying
Pfanstiehl	12	6
Fidelitone	5	0
Electro-Voice	5	0
Astatic	4	1
Recoton	2	6
Shure	2	1
Pageant	2	1
Walco	2	1
Duotone	1	2
Capitol	1	0
Pickering	0	1
Miller	0	1

Cartridge Brand	Indies Carrying	Chains Carrying
Astatic	4	0
Electro-Voice	3	0
Shure	2	2
Capitol	1	0
Pfanstiehl	1	0
Fidelitone	1	0
Pickering	0	2
Walco	0	1
Empire	0	1
Recoton	0	1

Blank tape is stocked by every indie and chain reporting in the survey. Of the 14 indie retailers reporting actual sales by configuration, all handled 8-track, which averaged out 47% of their total dollar tape sales, while the 13 stocking blank cassette reported it 53% of their total. Seven dealers who stock reel-to-reel averaged 8.4% of their total dollar tape sales in that configuration.

Of 14 chains reporting, all handled 8-track and cassette blanks, with 8-track representing 50% of blank dollar sales, while cassette was 45%. Of the seven reporting open

(Continued on page 43)

## FORECAST Consumer Electronics Rebounding

• Continued from page 3

approaches to sound reproduction that would stimulate another major expansion in hi fi equipment sales," are another growth possibility.

Projections of increasing value of record and tape shipments estimate 1975 shipments at \$737 million, up 10% from 1974, and \$810 million in 1976, another 10% increase. By 1985, shipments would be \$2.1 billion, at a compounded rate of annual growth of 11% between 1975 and 1985.

Drag factors carried over from the home entertainment recession years will be the increased amount of the consumer dollar going for food and utilities. Also, the strong competition

(Continued on page 42)

## Detroit Hi Fi Show Is SRO With 90 Firms

By STEPHEN TRAIMAN

NEW YORK—The Detroit High Fidelity Music Show is virtually SRO for its Feb. 13-15 run at downtown Cobo Hall, with hi fi, accessory and CB/car stereo products to be displayed by more than 90 companies, according to co-producer Teresa Rogers.

The now Super Disco feature is getting the full promotional treatments from WDQR, sponsoring a "Get That Detroit Feeling" disco dance contest during the show with on/air plugs kicking off Feb. 1. Disco itself is being set up by Audio Land, the area's largest hi fi dealer, which also is taking four other display areas.

Key Marketing Associates, its advertising/p.r. firm, headed by Bill Bendler and son Todd, has a tentative disco equipment lineup that includes B.I.C. Venturi speakers "stacked in walls," Accuphase CE-200 pre-amps and PE-300 power amps (150 watts RMS/channel);

Meteor Clubman 2 mixer and Lenco turntables. Jack Barnes, local dance studio, will be giving free hustle and bump lessons.

Audio Land will have a number of hi fi lines in its major display area, using specially created demo tapes; an "Infinity Room" with that firm's pre-amp, new switching amp, 50 3000J speakers in stacks and the new Servostatic IA speaker; a Mayburn Sales area, rep for Phase Linear, Sherwood and RTR; and Crazy Jack exhibit of more than 1,000 pieces of CB and car stereo equipment, including Hy-Gain, J.I.L., Craig, Xtal and S.B.E. products.

Absolute Sound, one of Detroit's key high-end retailers, also is involved in the show, and will have participation by Dahlquist, Great American Sound (Ampzilla), Magneplanar, Fidelity Research and Revox, in its large area.

Hi fi companies exhibiting on their own includes ABI, Electronic Service (audio lab testing), Acoustat, Avid, Becker Autoradio B.E.S., Bose, Bozak, Cerwin-Vega, Duntech, Dynaco, Fairfax, Fuji, Photo Film, Kenwood, Koss, Lux Audio, Maxell, Mariton, 3M Blank tape and Wollensak, U.S. Pioneer, Radio Shack, Sony, Technics by Panasonic and Worldwide Entertainment.

Rep firms involved in the show, and the companies represented through their displays, include:

R.A. Albrecht Co., for Uher, TDK and Nikko; Cowie Associates, for Stanton Magnetics, Tandberg of America and United Audio; Ted Firanck Sales, for Jensen and Rotel; J. Malcolm Flora Inc. for Shure, B.I.C. turntables and speakers, Barzilay, Irish Magnetic Tape, Channel Master, Soundcraftsman and S.B.E.; Phillip G. Flora Associates for Elpa Marketing (Thorens turntables, Ferrograph recorders), Jans-Zen, Jennings Research, Pickering,

(Continued on page 42)

## CAPITAL CENTRE *Arena Concert Vidtapes Are Potential For Projection TV*

• Continued from page 4

shine Band, Seals & Crofts, Ike & Tina Turner and the Osmonds.

He emphasizes that the tapes of the live concerts at the arena may not be rebroadcast in their entirety for commercial purposes, but excerpts have been used for various promotional spots, including commercials and record label demos.

Although the Centre has rights for tv rebroadcast and has been approached by several of the projection tv interests, both Shemer and arena president Jerry Sachs want to be sure it's a viable market before committing any programming. They also note that the problem of clearances is very involved, but certainly could be overcome.

"We're not looking to be greedy," Shemer says, "but if here's what the future has in store for the next five to 10 years, then we certainly plan to be part of the action."

Cost of the individual tapes, copies of the live telecasts on the four-sided Telscreen high above the arena floor, vary due to the equipment involved and length of performance, he explains.

The Centre has an investment of more than \$500,000 in its video department, including three Norelco LDK-2 color cameras with Plumbicons, two with 20:1 and one with 10:1 zoom lenses; Grass Valley switcher for Multiple effects (fades, wipes, psychedelia, etc.); three 1-inch IVC model 925 vidotape

recorders, slide chain and Vidifont character generation.

Shemer joined the Centre after 10 years with Westinghouse, starting as a cameraman, then graduating to director in six months. He then went on as an independent producer, mostly in sports, for the Milwaukee Bucks among others.

(Continued on page 42)



Capital Centre/Wachter photo  
Phill Seaman, advance man for Seals & Crofts, left, and Sheldon Shemer, Capital Centre Telscreen director, view tape of group's recent concert. Sale was made to duo, also involved in Dayvideo programming venture.

## '77: TWO CES

CHICAGO—As anticipated (Billboard, Jan. 17), due both to a record Winter CES turnout (26,746 officially attending) and a 65% "yes" poll from registrants, the sponsoring EIA/Consumer Electronics Group board voted Jan. 9 to continue the two-a-year format for the CES in January and June, reversing an earlier decision to return to one show in April 1977. After this year's Summer CES, June 13-16, the 1977 dates are Jan. 14-16, backing into the housewares expo, and June 5-8, continuing here in the Windy City.

## Zenith's Wallace Dies

CHICAGO—Zenith Radio Corp. closed its Michigan Ave. showroom on the second day of the Winter CES (8) in memoriam to Robert C. Wallace, president and general manager, Zenith Distributing Corp. of Illinois, who died Jan. 5.



# Hi Fi Show Is SRO

• Continued from page 41

Plessey (Garrard), SAE, TEAC and Telephonics; D. Neumaier & Associates for Akai, BASF, Sankyo Seiki, Superex and Fidelitone; Schroder Sales for Altec, BSR (USA), Doker and Yamaha; TA Electronic Sales for Discwasher and Spectro Acoustics.

Rogers gave special credit to the involvement of the rep firms, who took up the slack of some manufac-

turer disinterest, as well as the leading retail outlets who are promoting the event in conjunction with radio WDRQ.

Rep advisory committee working with Rogers and husband Bob on the Detroit hi fi show is headed by Jim Flora of J. Malcolm Flora, and includes Phil Flora, Phillip G. Flora Associates; Carl Ludwig, Shalco, Inc.; Dan Neumaier, D. Neumaier & Associates, and Tom Petchell, Riley & Petchell Sales.

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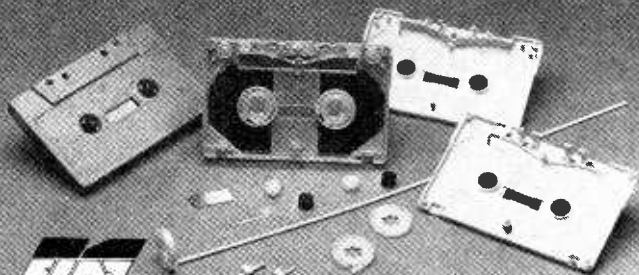
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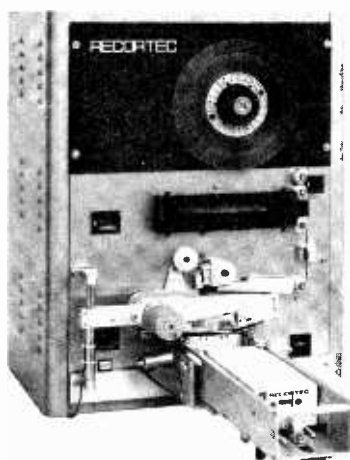
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## THIRD SYSTEM

# Sansui Joins AM Stereo Race

• Continued from page 1

Philco, RCA and Kahn, is due both to AM broadcaster pressure as the FM audience and ad dollars keep growing at their expense, and to hardware manufacturer awareness that long-distance AM reception in cars is much superior to FM stereo.

As a result, RCA demonstrated its AM stereo system at the 1975 NAB last March in Las Vegas, to critical acclaim and excitement from attendees. Kahn Communications in Freeport, N.Y., has tested its system

extensively on XETRA in Tijuana, Mexico, with coverage into Los Angeles, and more recently with FCC approval on WFBR in Baltimore.

Conceptually, according to reliable spokesmen for Sansui, its system is basically a double side band (DSB) with the side bands in quadrature (at right angles) with each other.

In terms of performance, when the station is broadcasting in mono and the left channel equals the right channel, the system becomes a

single side band (SSB), using less AM spectrum space.

As Sansui engineers explain, when their system is listened to in mono, the power output is the same as in stereo, giving a truer reproduction of the original mix. They claim that with the other systems, when a stereo disk is played in mono, a center channel buildup of +3 dB is introduced which distorts the musical balance.

The Sansui system reportedly solves this problem by using DSB (in quadrature with each other, e.g. phase shifting  $\pm 45$  degrees against the carrier respectively). The engineering trio who developed the system in Japan, H. Kurata, S. Koshigoe and S. Takahashi, will have a paper on the system for the spring AES in Los Angeles.

RCA research indicated that to achieve the desired stereo effect, the basic AM signal must remain intact, with both the mono and stereo channel of audio present. To develop the stereo channel (Left minus Right) signal, the proposed RCA system achieves this by phase modulating (or "FM-ing") the carrier in such a manner as to produce a L-R channel—hence its designation "AM-FM."

The Kahn system allows an AM broadcaster to transmit stereo programs over a conventional AM transmitter, using independent side signals with left channel modulation on one of the AM side bands, and right channel on the other. Sum and difference signals are shifted 90% with respect to each other before modulation. In the stereo operation, the two side bands are independently modulated by the two stereo channels.

Since the possible systems for AM stereo are substantially more limited than for FM discrete quad, it is anticipated that evaluation of the three proposed systems will move far more rapidly through the NAMSRC than was the case of the voluminous NQRC study of FM discrete quad.

Waiting eagerly in the wings are the hardware manufacturers for both home and car stereo products. Motorola is known to have an AM stereo car radio prototype ready to go, and other major research firms are working on models of their own.

Sansui engineers also note that their proposed AM stereo system very easily has the capability of being quadruphonic encoded, in keeping with the technological developments of the same research lab that produced the QS matrix system.

## Capital Centre Tapes For TV?

• Continued from page 41

He has a full-time staff that includes an assistant director, Katherine Sachs (no relation to the arena president), a video director/engineer, videotape technician and three cameramen.

They are kept busy with more than 300 daily events during the year, in addition to the growing videotape business. He calls it a "swinging crew, as we all love the music."

As an example of how easy a sale is, Shemer relates how the father of the Osmonds was sitting in the control room watching the camera work on the studio monitor. He had just had a tape done of the group's U.K. concert and had no intention of buying another, but was quickly convinced by the three-camera shots of the live show.

## FROM GERMANY

# Schweitzer Design Debuts In Disk/Tape Care Mart

By ANNE DUSTON

CHICAGO—Manufacture of the Schweitzer Design line of record/tape care products will be moved to Osseo, Minn. from West Germany by the end of 1976, to support the firm's marketing thrust into the U.S. market, according to Leslie Neff, national sales manager.

Some packaging and shipping is being accommodated here now through Ampro, the American production arm of the firm. The product is the largest selling cleaning line in Continental Europe, she claims.

To augment its introduction here, new blister packaging in bright orange was introduced at the Winter CES. The coloring was chosen to contrast with the dark wood tones usually found in hi fi stores. Neff says. Packaging includes full color pictures as sales aids.

The high quality audiophile line is being marketed through a system of 17 manufacturers' representatives, with 30% of sales through hi fi stores, and the rest through inde-

pendent and chain record stores and rackjobbing operations.

Unique in its marketing program is a 10% rebate to dealers on purchase price upon proof of media advertising.

Another marketing innovation being introduced is television advertising of record care products, with 30-second spots planned for the Minneapolis region on an experimental basis. "If the tv marketing is successful, it will be backed with newspaper, trade and consumer advertising on a national basis," Neff says.

The product line includes wet and dry preparations for tape, records and stylus, from \$3 to \$25 suggested retail price. Top audiophile product just being shipped to this country is the Servo Cleaner, an arm that attaches to the turntable and tracks fluid from a reservoir directly in front of the needle cartridge for completely static-free recording from disc to tape.

## Commerce Outlook Bullish

• Continued from page 41

from such innovative electronic products as calculators, digital watches and citizen's band radio, which helped cause the 12% drop in 1975 shipments of tv and radio sets, tape player/recorders, components and software.

There is a mixture of plus and minus in the competitive import situation from foreign producers and overseas facilities of U.S. manufacturers. Commerce notes the huge import jump in consumer electronic products from \$562 million in 1967

to \$2.34 billion in 1974, with a corresponding leap in the value of imports as a percentage of U.S. consumption, from 15% to 44%.

But ironically, the impact of imported product was somewhat lessened during the 1974-75 period when consumers reduced buying of imports as well as domestic electronic entertainment items.

Auto radio/tape player sales are expected to have a recovery, as car-buying resumes, and also as a result of the current trend to fit autos with radios and tape units after purchase, instead of being installed at factory or audio dealers. But again, imports could grow more rapidly than domestic shipments, Commerce says.

Imports of radio-phonograph and/or tape recorder combinations dropped sharply, from over 2 million units in 1973 to 652,000 in 1974. During both years, U.S. assembled factory shipments held at 2.7 million units, with resultant decline of import penetration from 43% to 19%. (However, a substantial number of domestically assembled combinations had imported tuner-amplifiers, record changers and tape decks.)

## JVC Signs Stogel

NEW YORK—With projected 1976 billings of \$2.2 million, the accounts of JVC America (audio) and JVC Industries (video) have been assigned to the Philip Stogel Co., advertising and p.r. agency here. Former JVC agency was MSD Advertising, and Stogel had handled the U.S. Pioneer Electronics account until recently.

# Sonab Marketing Philosophy Aim: Enjoyment Of Music

• Continued from page 41

their best sales in the East in something that is often overlooked."

Still doing no U.S. assembly, Sonab believes that the controls it must maintain and the significant investment in manufacturing it has, makes it not worthwhile at this time to manufacture in the U.S. Also, it sees a change in regard to how people look at speakers now as opposed to a few years ago when "they were sold by the pound and the square meter and so on."

Because the Sonab line evolved from speakers, its basic philosophy is characterized by developing components that ensure greatest enjoyment of the speakers. Another factor is that Sonab wants to offer something unique in each component and not "me too" itself into a redundant position.

In this regard, it has worked out an OEM arrangement with Nakamichi for cassette decks, and its headphones are German-made. Sonab is not at this point interested in quad, open reel and definitely not into 8-track. It is, however, watching carefully the increasing popularity of separates.

Though Sonab is proving it can adapt product to each country it enters, there is nevertheless an indication that patterns at home indicate some direction. In other words, since the receiver and compact dominates in Scandinavia and Europe, Sonab initially has gone that way. But Wilhelmsson believes separates are the wave of Europe and the future.

Of course, Sonab must consider first of all its total sales, and these are heaviest near to home.

As an example, FM dominates in Sweden and is strong throughout Europe, so Sonab's receivers, even for the U.S., are FM-only. While AM might have been an advantage for the U.S. receivers, they are nevertheless specially adapted for America with different tuner sections and back panels. Sonab realizes, as well, that some adjustments are relatively easy to make, i.e., adaptation for the new U.S. 25-microsecond Dolby (the Sonab line is not adjusted now for this).

In terms of marketing differences, Sonab entered America two years

ago at the tumultuous time of fair trade's demise. Its marketers will not allude to the direct possibility that products such as Sonab, with their rather unique appearance and somewhat esoteric features, present the audio dealer with something unusual to offer and in that way something that can withstand the space slaughter going on in mass merchandising audio. Nor will Sonab officials hint even that they appreciate the philosophy of "limited distribution," seen as the ultimate saving for dealers who counted on fair trade protection.

Sonab works from the basic philosophy that "good products at a proper price always have a market."

Garnica, field sales director, who has had considerable experience in retail (Pacific Stereo among other stores), points out how he senses a significant difference not just in merchandising but in basic philosophy between the chain and independent audio dealer.

Independents seem able to convey the value of complex products, take pains to explain subtle features to the consumer "that really do make a difference in listening." Along with this, is the corresponding wish of Sonab to be able to spend time with its dealers and effect a bond that finds the Sonab dealer eager to maintain price and protect his affiliation.

"We want every dealer who can credibly represent our product," say Garnica and Olson. Does this mean that a giant chain could buy the line, or would buy the line? "We'll be glad to sit down with them and discuss what would be necessary in their stores to demonstrate it properly and convey the image that we have for our product. We can work together."

Still, Sonab, with just two outlets in Los Angeles, does seem pointed toward choice independents.

"Choice independents are choice independents because they're selected by themselves. They choose to be the way they are. They choose to have a store that carries products that are really different from what the other guy has. They're willing to invest the time, the energy and the education into an aware public. There are different ways of doing

different things. In return for this, they reap the benefits, creating a market for themselves. That's not any limited distribution or franchise, that's natural gravity. The guy that has the good products sells them in a good way, that's all."

Sonab's marketing is perhaps a key also to its involvement of dealer outlets. The firm seems not all that convinced that the popular trades and buff books are that relevant in getting at the second and third generation consumer of high-end audio. This potential consumer is looking for distinction in a product and is very musically aware, but not essentially an audiophile.

## Accessory Sales

• Continued from page 41

reel blank sales, they said it was 4.7% on the average.

Stocking of individual brands by indie and chain retailers broke down thusly:

8-Track Brand	Indie Carrying	Chain Carrying
Memorex	7	10
Capitol	7	6
Scotch	7	6
BASF	6	12
TDK	3	2
Tracs	3	0
Maxell	1	5
Certron	1	1
Le-Bo	1	0
Scott	1	0
Channelmaster	1	0
Super	1	0
Columbia Mag.	0	3
3M	0	1
GRT	0	1
Soundcraft	0	1
Craig	0	1
Sony	0	1
Audio Mag.	0	1

Cassette Brand	Indie Carrying	Chain Carrying
Memorex	9	8
Capitol	6	6
Scotch	6	6
BASF	5	12
Tracs	3	0
TDK	3	2
Pfannstiehl	3	0
3M	1	1
Soundcraft	1	1
Le-Bo	1	0
Super	1	0
Norelco	1	0
Columbia Mag.	0	3
Craig	0	1
Audio Mag.	0	1
Sony	0	1

No dealer, either indie or chain, reported any percentage of blank quad tape sales.

(See next week's issue for further sales percentage breakdowns in other accessories and how dealers best promote the sale of various accessories.)

Thus, Sonab is getting into non-traditional media as well as getting away from image/institutional type advertising as perhaps a better way of helping dealers. "You don't advertise so that the manufacturer can sell to the dealer—if you do, you're awfully damned dumb," Olson says.

Sonab, therefore, has not been convinced that advertising in huge audiophile media without dealer listings is effective. Rather, Sonab has gone into more regional advertising programs utilizing high-quality media: Qui, Los Angeles Magazine, Performing Arts, PSA, Focus, City, news magazines, Time, Newsweek on a regional basis focused into a group of dealers.

"This (regional advertising) is really the image of those stores."

says Garnica, "reflected by the people reading those magazines. We don't go on a rock station in Los Angeles, as perhaps another manufacturer might."

As to the second or third generation customer Sonab is seeking, this is typically the person who has perhaps bought a two-piece system, or a brand from a proprietary company such as Radio Shack, or who has "grown up" in an audio sense and wants something discernibly better.

This customer is definitely not an audiophile.

★ ★ ★

(This exclusive interview with Sonab management concludes next week with a look at component design and more marketing philosophy.)

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**No. 508  
8 TRACK  
FOAM PAD**

SPECIAL DESIGNS ON REQUEST

## Update From Europe

### French Hi Fi Sales + 30%, But Supermart Outlets Hurt

• Continued from page 6

And when the supermarket prices are compared with those asked in specialist shops, the average buyer is confused and believes the hi fi retailer is making huge profits. He therefore turns to the supermart and generally is disillusioned with what he buys.

By then it is often too late, and the trade believes this has a bad influence all around, losing many potential record/tape buyers—perhaps forever. Considering the small turnover supermarkets get from the sales of acoustics equipment, the trade feels they should stick to selling food.

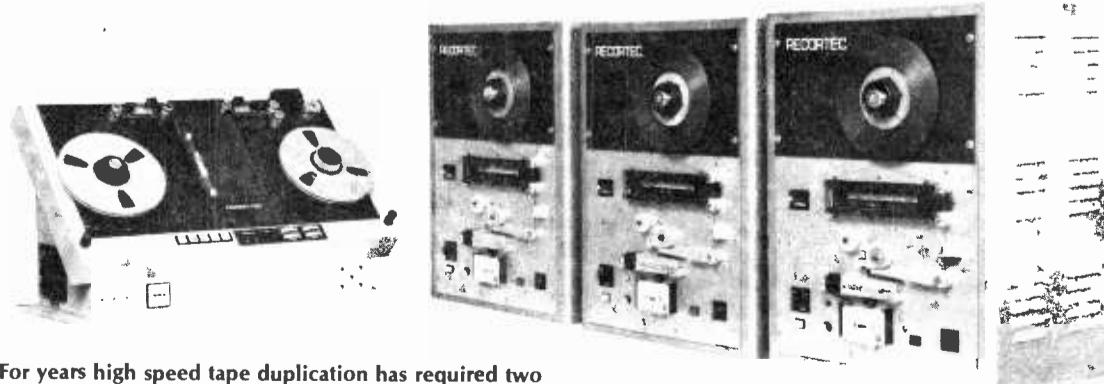
But generally manufacturers are happy with 1975, with a market study revealing that hi fi is a gift that enthusiasts present themselves, generally paid for with a "13th month" salary (negotiated by trade unions since four weeks are "lost" on a monthly pay schedule).

They are concerned by the high level of imports in the overall sales figure—some two-thirds of the market. Until now the French have taken the line that they "will not sell anything to anybody," the suggestion being that much of product imported is said to be "hi fi," but in fact is not.

The French go for quality, with resultant high prices, so it is only to be expected that the market share is limited. However, the recent government decision to limit profit margins may influence imports to cut some of their advertising, which might benefit the national products.

There is generally a feeling more should be done to "educate the public" on the importance of dealing with skilled staff, as in the supermart situation. Ignorance of what is or isn't hi fi allows a wide margin of error, and many manufacturers feel this situation is not "ethically satisfactory."

## AUTOMATED CASSETTE DUPLICATOR



For years high speed tape duplication has required two distinct operations. These are (1) Duplication using a bin loop master and open-reel slaves, and (2) Loading duplicated bulk tape into individual cassettes. The two step procedure makes the overall duplication operation inefficient, especially for short runs.

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## Sherrill Almost Persuaded He Owns a Top-Selling Standard

By GERRY WOOD

NASHVILLE—The remarkable, and ongoing, success of the country classic "Almost Persuaded" provides a fascinating insight into the anatomy of a hit record.

Penned during a night-long writing session of Billy Sherrill and Glenn Sutton, the evergreen became a hit for David Houston in 1966 and has been recorded more than 150 times by every type of artist from soul to jazz.

### 6 Country Records On U.K. Hit List

NASHVILLE—In country music's strongest surge on the British music charts, six songs are ranked in the Top 40 in Music Week's compilation of the biggest hits of 1975.

Tammy Wynette scored the biggest impact, hitting number 5 with "Stand By Your Man"—the Wynette-Sherrill masterpiece that soared to No. 1 and stayed on the U.K. charts for 10 weeks early in 1975.

"Misty" by Ray Stevens hit No. 23 on the year's top U.K. singles chart. Also cited by Europe's leading music business paper were "Rhinstone Cowboy" by Glen Campbell; "D.I.V.O.R.C.E."—a Nashville song recorded by Billy Connolly; "Honey" by Bobby Goldsboro, and "Blanket On The Ground" by Billy Jo Spears.

The Houston record climbed to No. 1 on the Billboard country chart and stayed there several weeks as it launched Houston's career. "Almost Persuaded" won a Grammy Award for Sherrill and Sutton as the best country song in 1966.

Among those who have recorded the tune are Roy Drusky, Ace Cannon, Pozo Seco Singers, Dottie West, Conway Twitty, Wayne Newton, Tammy Wynette, Hank Locklin, George Jones, Lefty Frizzell, Larry Butler, Vic Dana, Floyd Cramer, Statler Brothers, Webb Pierce, Jim Ed Brown, Louis Prima, Bob Luman, Johnny Paycheck, Faron Young, Etta James, Don Gibson, Nancy Wilson, Ray Anthony, Patti Page, Johnny Cash, Henry Mancini, Jim Nabors, Charlie McCoy, Charlie Rich, the Longines Symphonette, the Bill Black Combo and Louis Armstrong.

"I like the David Houston version best," comments Sherrill, vice president a&r, CBS Records, Nashville. "There's not a whole hell of a lot of different ways you can do that song. It's got to be a waltz and the guy has got to end up going home. It's not that flexible and there's not much playing around you can do with it."

"Sherrill—perhaps the most successful producer-writer in Nashville—admits "Almost Persuaded" has outperformed any of his other hits. "It's not the biggest record, but

the biggest song, since it has been out by so many people." Sherrill's favorite Sherrill song is "Stand By Your Man" which is beginning to catch up to "Almost Persuaded" in royalties.

"A wider range of people can record 'Stand By Your Man' than 'Almost Persuaded,'" Sherrill explains. "It did about 900,000 a few years ago by Candi Staton. 'Almost Persuaded' was so stone country that it didn't get a whole lot of pop play. Most of the sales are still country. After it went to No. 1, Ben Colder put out a parody version—and his went to No. 1, too."

The song got off to a bad start. "Sutton and I sat up all night one night and wrote it. We played it to my wife the next morning. She laughed and said, 'You're kidding.' We thought we had wasted the entire night."

It came out as the b-side of Houston's "We Got Love." "When Atlanta came in for 10,000 copies, somebody called and said, 'God Almighty, David Houston's song must be a monster in Atlanta.' They called the radio station, WPLO, to find out where all the action started on 'We Got Love.' The station said, 'What's We Got Love? We're talking about a thing called 'Almost Persuaded.'"

"The audience in Atlanta caused a tremendous reaction. It was the

(Continued on page 48)

## Federal Judge In Denial Of Rose's New Trial Plea

NASHVILLE—A federal judge denied a motion for a new trial, filed by Fred Rose Music, Inc. here which has claimed copyrights to the songs by Hank Williams as they are renewed.

The suit, which has been going on for several years, is actually being pressed by Hill and Range, Inc., a New York publishing house, in behalf of Billie Jean Berlin. Hill and Range secured renewal rights to the songs in a 1968 agreement with Mrs. Berlin. U.S. District Court Judge L. Clure Morton handed down a memorandum last October to the

fact that the copyrights to the Williams songs belonged to Mrs. Berlin, wife of Williams at the time of his death Jan. 1, 1953.

Two briefs, one asking for a new trial and the other asking the court to reconsider, alter and amend the judgment, were submitted, arguing that attorneys for Fred Rose Music were "precluded from the knowledge as to the basis of the court's decision of July 17, 1975."

Morton said, that though not his general procedure, the method used was partly because of the complexity

(Continued on page 45)



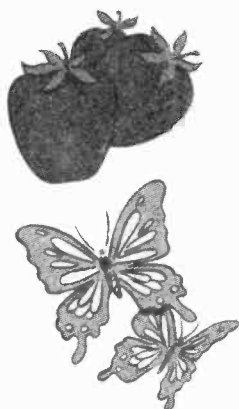
ROYAL OAKS—Carl XVI Gustaf, King of Sweden (left), meets Duane Allen (center) and Bill Golden of the Oak Ridge Boys, hold red roses presented to them by the Stockholm audience. The Oaks performed for the King at the Oscar Theater in Stockholm—a highlight of their tour of Scandinavia.

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# 2J-102

## Puerto Rico Meet A CMA Stimulant

By COLLEEN CLARK

NASHVILLE—CMA's Board of Directors met for their first quarterly meeting last week (Jan. 15-16) in San Juan, Puerto Rico. Plans and projects of local, national and international scope were discussed and formulated at the meetings.

Ron Bledsoe, president, commented, "the turnout for the meeting was excellent. We are facing the problems of the industry head-on, and the membership can expect a most productive and rewarding '76."

Various CMA committees will be involved in coordinating activities concerning the nation's bicentennial celebration, including CMA participation in events such as the Fourth of July gala in Philadelphia, a gigantic country music show in New York and a country music festival in Nice, France, this July.

Chic Doherty, chairman of the country music promotion committee, announced plans to develop new audio/visual presentations

### Cin-Kay Deals

NASHVILLE—California based Cin-Kay Records has signed a distribution agreement with Nationwide Sound Distributors, an independent distributing firm.

In addition to a current release, "Love Isn't Love (Til You Give It Away)" by Eddy Bailes, Hal Freeman, who heads Cin-Kay, has just completed sessions here for immediate release on Al Bolt.

geared to inform record merchandisers and advertising agencies of the substantial impact of country music on today's and tomorrow's market place. A new demographic survey will be used to support the presentation.

Several new membership benefits which will be made available upon completion and final approval of the Board will streamline membership activity. Charles Skully is chairman of the membership committee.

Bud Wendell reviewed plans and activities for this year's Country Music Fan Fair scheduled for June 9-13. Registrations are already coming into Fan Fair headquarters, indicating it should be another banner year for the popular event. Once again, a softball tournament is slated for June 7-8 to kick it off.

A new CMA Speakers Bureau is being put together by Tandy Rice and his public relations committee. It will provide persons who will take the country music story to noteworthy civic, educational and social organizations. Work is also progressing on a news kit as well as new CMA informational brochures. In addition, CMA is actively involved in the promotion of the Public Television Special "Hill Country Sounds" to be broadcast this month.

With the ever-increasing international interest in country music, the international committee, headed by Bill Denny, will be active in 1976.

(Continued on page 48)

## STEELER QB HITS CHARTS ON 1ST TOSS

NASHVILLE—Terry Bradshaw, star quarterback of the Super Bowl champion Pittsburgh Steelers, hits the Billboard Hot Country Singles chart this week with a star, launching his career from the football field into the arena of show business.

Bradshaw's debut Mercury single "I'm So Lonesome I Could Cry"—the Hank Williams classic—leaped onto the chart only two weeks after its release and one week after Bradshaw led the Steelers to their second consecutive Super Bowl title in a 21-17 victory over Dallas.

A surprisingly talented singer, Bradshaw plans to return to Nashville to work on an album as soon as his schedule permits.

"You listen to the singer and you forget about the football player," remarks Jerry Kennedy who produced the record.

Bradshaw claims his recording session was tougher than any National Football League game he has played in: "I've never been so scared in my life. I was sweating so bad I had to take my shirt off."

Commenting on Bradshaw's disk discovery, Kennedy says, "My mother was the first to call and tell me that he could really sing. Then Tillman Franks called and brought Terry to Nashville.

"He's got a good attitude about his singing career mainly because that's what he wants," says Ken-

(Continued on page 48)

## 'IF I LET HER COME IN'

## Ray Griff Can Do It All And Does It On a Hot 45

NASHVILLE—With the trend towards artists doing more for themselves such as writing, publishing, producing and operating their own label in some instances, Ray Griff has been a trendsetter.

He not only wrote all the tunes on his newly released Capitol album, but produced, arranged and published it himself. The new single, "If I Let Her Come In," from the album, debuted at a starred 82 this week on Billboard's Hot 100 Country Singles Chart. Griff was also the writer of the recent Gene Watson hit "Where Love Begins."

With more than 400 songs recorded out of his Blue Echo ASCAP catalog in recent years, Griff has been consistent with the hits for himself as well as others. He has had songs recorded by artists such as George Hamilton IV, Dolly Parton and Porter Wagoner, Faron Young, Wayne Newton, Wilma Burgess,

Stonewall Jackson, Jerry Lee Lewis and others.

His company is unique in that he is the sole writer. "In the beginning, there wasn't money for a lot of demos so I just concentrated on my own songs," comments Griff. "I have never become involved in any deals with other companies, I work strictly on the strength of a song. Many writers today go into a producers office and if they can't see him, they leave their tape and forget it. I don't. I wait until I can see him, if it takes three hours. If I feel I have

(Continued on page 48)

### IT'S CATCHING ON "GEARJAMMERS HELPER" GREG ALLEN

It's not a trucking song, but it is a truckers' song that we found the truckers liked.

From a Division of  
WORLD WIDE FILMS

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### Rose Plea Denied

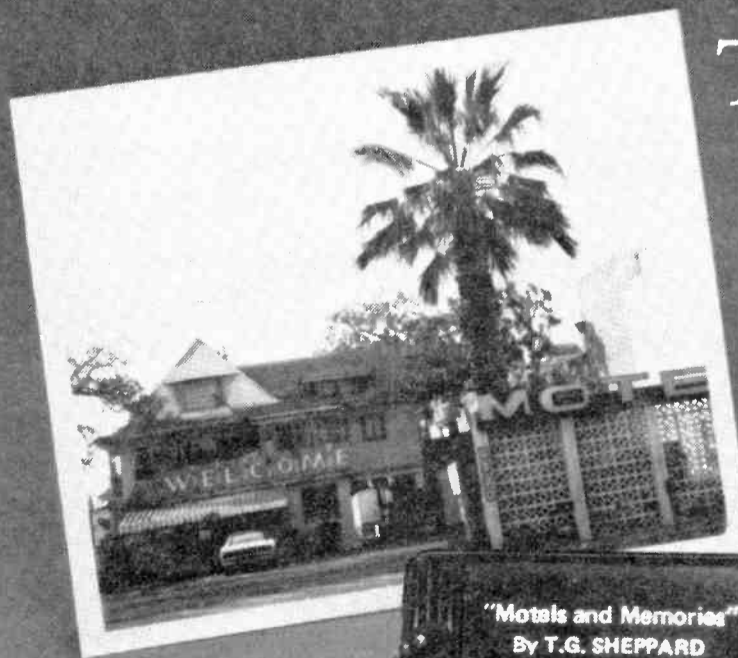
• Continued from page 44

of the case. Morton also said he failed to see how any prejudice to defendants had occurred, as he had decided the issues in favor of "the plaintiffs before asking the assistance of counsel for plaintiffs in preparing the final memorandum.

Attorneys for Fred Rose Music are filing notice of appeal to the U.S. Court of Appeals in Cincinnati.

# "Motels and Memories"

(ME 6028)



T.G. Sheppard's  
4th Smash Single In A Row  
★ In Billboard's Country Chart  
And Heading For #1

"Motels and Memories"  
By T.G. SHEPPARD  
ON MELODYLAND RECORDS



[Distributed by Motown Record Corp.]



# Billboard Hot Country Singles

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grammy  
nominee...

Sincerest  
Thanks!

I  
didn't  
know  
anyone  
cared!!

Larry  
Hart

best  
inspirational

amazing  
grace.

WILLIAM  
MORRIS

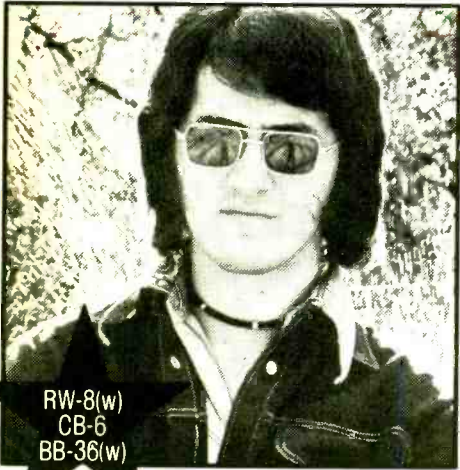


JANUARY 31, 1976, BILLBOARD

Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
				Last Week	Weeks on Chart	Weeks on Chart				
1	3	9 THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty (E. Conley, M. Larkin), MCA 40492 (Blue Moon, ASCAP)	34	36	7	69	75	4	LOVE WAS THE WIND—Melba Montgomery (M. Clark), Elektra 45296 (Window, BMI)	
★2	4	10 SOMETIMES—Bill Anderson & Mary Lou Turner (B. Anderson), MCA 40488 (Stallion, BMI)	★35	50	3	★70	80	4	TOO BIG A PRICE TO PAY—Kenny Price (R. Bennett Jr.), RCA 10460 (Kenny Price, BMI)	
★3	6	9 THE HAPPINESS OF HAVING YOU—Charley Pride (T. Harris), RCA 10455 (Contention, SESAC)	36	17	14	★71	83	3	I'M HIGH ON YOU—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 8-50181 (Columbia) (Hall-Clement, BMI)	
4	1	10 CONVOY—C.W. McCall (C.W. McCall, B. Fries, C. Davis), MGM 14839 (American Gramophone, SESAC)	37	22	12	★72	NEW ENTRY	→	YOU ARE THE SONG—Freddie Hart (G. Richey, B. Peters), Capitol 4210 (Proud Bird/Ben Peters, BMI)	
★5	13	7 THE WHITE KNIGHT—Cledus Maggard (J. Hugely), Mercury 73751 (Phonogram) (Unichappell, BMI)	38	33	15	73	48	13	LOVE WAS (Once Around the Dance Floor)—Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)	
★6	9	8 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU—Tanya Tucker (B.R. Reynolds), MCA 40497 (Onhsown, BMI)	★40	52	4	★74	84	4	PALOMA BLANCA—George Baker Selection (J. Bouwens), Warner Bros. 8115 (Warner Bros., ASCAP)	
★7	18	6 GOOD HEARTED WOMAN—Waylon & Willie (W. Jennings, W. Nelson), RCA 10529 (Baron/Willie Nelson, BMI)	41	41	10	75	76	7	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE—Leroy Van Dyke (D. Ellis), ABC/Dot 17597 (Bandshell, BMI)	
★8	16	7 HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy (P. Craft), Columbia 3-10265 (Acuff-Rose, BMI)	42	34	11	★76	87	2	PLAY ME NO SAD SONGS—Rex Allen Jr. (L. Butler, R. Bowling), Warner Bros. 8171 (Unart/Brougham Hull, BMI)	
9	10	10 AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (H.R. Smith), ABC 12142 (Fourth Floor, ASCAP)	43	47	6	77	77	6	A ROSE BY ANY OTHER NAME—Ronnie Milsap (T. Wine, I. Levine), Warner Bros. 8160 (Pocketful Of Tunes, BMI)	
10	11	10 SOMEBODY LOVES YOU—Crystal Gayle (A. Reynolds), United Artists 740 (Jack, BMI)	44	46	7	★78	NEW ENTRY	→	(TII) I KISSED YOU—Connie Smith (D. Everly), Columbia 3-10277 (Acuff-Rose, BMI)	
11	2	13 THE BLIND MAN IN THE BLEACHERS—Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)	45	42	15	79	65	10	SHE'S JUST AN OLD LOVE TURNED MEMORY—Nick Nixon (J. Schweers), Mercury 73726 (Phonogram) (Chess, ASCAP)	
12	14	11 I'LL BE YOUR SAN ANTONIO ROSE—Dottie S. Clark (S. Clark), RCA 10423 (Sunbury, ASCAP)	★46	58	5	★80	NEW ENTRY	→	THE PRISONER'S SONG—Sonny James (G. Massey), Columbia 3-10276 (Shapiro/Bernstein, ASCAP)	
13	12	8 FLY AWAY—John Denver (J. Denver), RCA 10517 (Cherry Lane, ASCAP)	47	45	14	81	89	2	FIRE ON THE BAYOU—The Bill Black Combo (G. Michael), Hi 230 (London) (Fi/Bill Black, ASCAP)	
14	15	9 SOMEBODY HOLD ME (Until She Passes By)—Harvel Felts (A. Aldridge, R. Aldridge, S. Richards), ABC/Dot 17598 (Al Cartee/Ensign, BMI)	★48	59	5	★82	NEW ENTRY	→	THE GOOD NIGHT SPECIAL—Little David Wilkens (D. Wilkens, T. Marshall), MCA 40510 (Forrest Hills, BMI)	
★15	20	6 SINCE I FELL FOR YOU—Charlie Rich (B. Johnson), Epic 8-50182 (Columbia) (Warner Bros., ASCAP)	49	49	9	★83	NEW ENTRY	→	ANGELS, ROSES AND RAIN—Dickey Lee (B. Morrison, J. Zerface), RCA 10543 (Combine, BMI/Music City, ASCAP)	
16	19	8 I'M SORRY CHARLIE—Joni Lee (C. Twitty), MCA 40501 (Twitty Bird, BMI)	50	57	6	84	90	5	MAIDENS PRAYER/SAN ANTONIO STROLL—Maury Finney (M. Finney), Soundwaves 4525 (Hit Kit, BMI)	
17	5	9 LET IT SHINE—Olivia Newton-John (L. Hargrove), MCA 40495 (Window, BMI)	51	51	7	★85	NEW ENTRY	→	I JUST GOT A FEELING—La Costa (S. Lyons), Capitol 4209 (Al Gallico/Algee, BMI)	
★18	23	6 MOTELS AND MEMORIES—T.G. Shepard (D. Miller, R. Birmann), Melodyland 6028 (Motown) (Offjack, BMI)	52	60	5	86	91	3	I CAN ALMOST SEE HOUSTON FROM HERE—Katy Moffatt (R. Willis), Columbia 3-10271 (Central Songs, BMI)	
★19	24	7 STANDING ROOM ONLY—Barbara Mandrell (C. Silver, S. Manchester), ABC/Dot 17601 (Sunbury, ASCAP)	53	44	14	87	88	5	IT DON'T BOTHER ME—Ben Reese (T. Hammond, V.W. Hammond), 20th Century 2262 (Wimberly, BMI)	
★20	26	5 REMEMBER ME (When The Candlelights Are Gleaming)—Willie Nelson (S. Wiseman), Columbia 3-10275 (Vogue, BMI)	54	43	13	★88	NEW ENTRY	→	OH, SWEET TEMPTATION—Gary Stewart (W. Carson), RCA 10550 (Rose Bridge, BMI)	
21	21	8 FEEL AGAIN—Faron Young (J. Virgin), Mercury 73731 (Phonogram) (Cherry Tree, SESAC)	55	55	9	89	73	8	ERES TU (Touch The Wind)—Sonny James (J. Calderon, M. Hawker), Columbia 3-10249 (Radmus, ASCAP)	
22	27	8 LOVE LIFTED ME—Kenny Rogers (Rowe, Smith), United Artists 746 (John T. Benson, ASCAP)	56	56	7	★90	NEW ENTRY	→	I'M SO LONESOME I COULD CRY—Terry Bradshaw (H. Williams), Mercury 73766 (Phonogram) (Fred Rose, BMI)	
★23	30	5 THE SWEETEST GIFT/TRACKS OF MY TEARS—Linda Ronstadt & Emmylou Harris (J.B. Coats), Asylum 45295 (Stamps Baxter, BMI)	57	38	16	91	93	2	THE DOOR I USED TO CLOSE—Marilyn Sellars (D. Fuzier, E. Montgomery), Mega 1242 (PIP) (Acuff-Rose/Altam, BMI)	
24	29	7 DONT STOP IN MY WORLD (If You Don't Mean To Stay)—Billy Walker (R. Pennington), RCA 10466 (Showbiz, BMI)	★59	69	4	92	92	4	CIRCLE OF TEARS—Chip Taylor (C. Taylor), Warner Bros. 8159 (Blackwood/Back Road, BMI)	
25	28	7 SHE'S HELPING ME GET OVER LOSING YOU—Joe Stampley (C. Taylor, D.D. Darst), Epic 8-50179 (Columbia) (Al Gallico/Algee, BMI)	60	67	6	93	81	7	HUCKLEBERRY PIE—Even Stevens & Sammi Smith (E. Stevens), Elektra 45292 (DebDave, BMI)	
★26	32	6 LONGHAIRD REDNECK—David Allan Coe (D.A. Coe, J. Rabbitt), Columbia 3-10254 (Window/Lotsa, BMI)	★61	74	2	94	NEW ENTRY	→	JUNK FOOD JUNKIE—Larry Groce (L. Groce), Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)	
★27	37	4 FASTER HORSES (The Cowboy And The Poet)—Tom T. Hall (T.T. Hall), Mercury 73755 (Phonogram) (Hallnote, BMI)	62	54	12	95	NEW ENTRY	→	TEXAS—Charlie Daniels Band (C. Daniels), Kama Sutra 607 (Buddah) (Kama Sutra/Rada Dara, BMI)	
28	25	12 QUEEN OF THE SILVER DOLLAR—Dave & Sugar (S. Silverstein), RCA 10425 (Evil Eye, BMI)	63	63	7	96	86	7	GENTLE FIRE—Johnny Duncan (J. Duncan), Columbia 3-10262 (Algee, BMI)	
29	7	11 OVERNIGHT SENSATION—Mickey Gilley (B. McMill), Playboy 6055 (Hall-Clement, BMI)	64	68	5	97	98	4	FEELINGS—Sarah Johns (M. Albert), RCA 10465 (Fermata International Melodies, ASCAP)	
★30	39	6 BROKEN LADY—Larry Gatlin (L. Gatlin), Monument 8-8680 (Epic/Columbia) (First Generation, BMI)	★65	78	3	98	NEW ENTRY	→	DON'T LET SMOKEY MT. SMOKE GET IN YOUR EYES—Osborne Brothers (C. Nutt), MCA 40509 (Double Tree, SESAC)	
31	31	8 BUMP BOUNCE BOOGIE—Asleep At The Wheel (Preston, Haber, Benson), Capitol 4187 (Asleep At The Wheel/Black Coffee, BMI)	66	61	7	99	99	2	TELL IT LIKE IT IS—John Wesley Ryles (G. Davisk Diamond), Music Mill 1001 (Conrad/Dirap, BMI)	
★32	40	5 IT'S MORNING (And I Still Love You)—Jessi Colter (J. Colter), Capitol 4200 (Baron, BMI)	★67	NEW ENTRY	→	100	94	4	BROKEN BONES—Tommy Cash (J. Styner, P. Jordan), 20th Century 2263 (Caseyem, BMI)	
33	8	12 WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn (L.J. Dillon), MCA 40484 (Wilderness, BMI)	★68	82	2					



# When you're HOT... ...You're on ABC/DOT...



RW-8(w)  
CB-6  
BB-36(w)

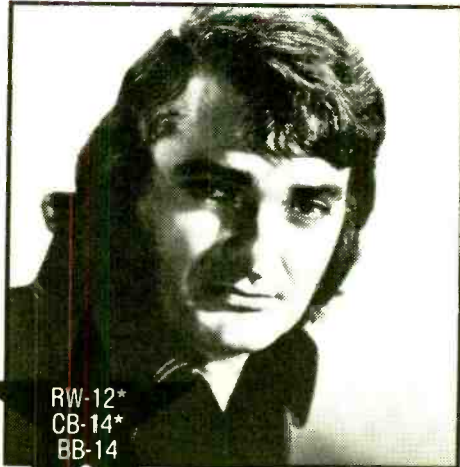
**Randy Cornor**  
"SOMETIMES I TALK  
IN MY SLEEP"

(w) = was



RW-9  
CB-4\*  
BB-9

**Amazing Rhythm Aces**  
"AMAZING GRACE"



RW-12\*  
CB-14\*  
BB-14

**Narvel Felts**  
"SOMEBODY HOLD ME"



RW-21\*  
CB-26\*  
BB-19\*

**Barbara Mandrell**  
"STANDING ROOM ONLY"



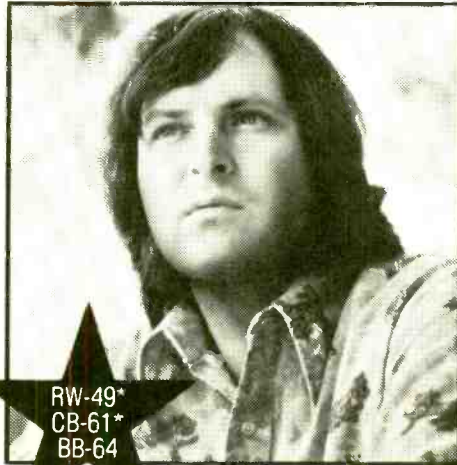
RW-32  
CB-31\*  
BB-34

**Eddy Raven**  
"FREE TO BE"



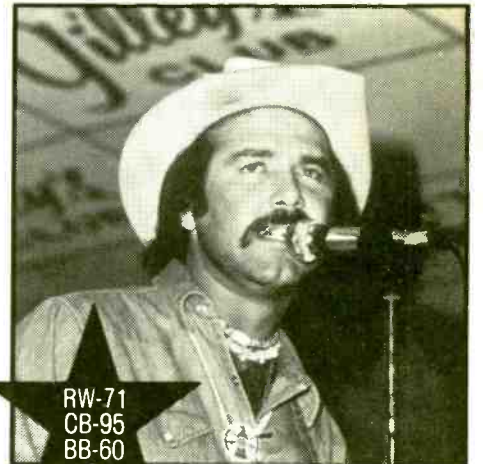
RW-45  
CB-40\*  
BB-66

**Donna Fargo**  
"WHAT WILL THE  
NEW YEAR BRING"



RW-49\*  
CB-61\*  
BB-64

**Joe Stampley**  
"YOU MAKE LIFE EASY"



RW-71  
CB-95  
BB-60

**Johnny Lee**  
"SOMETIMES"



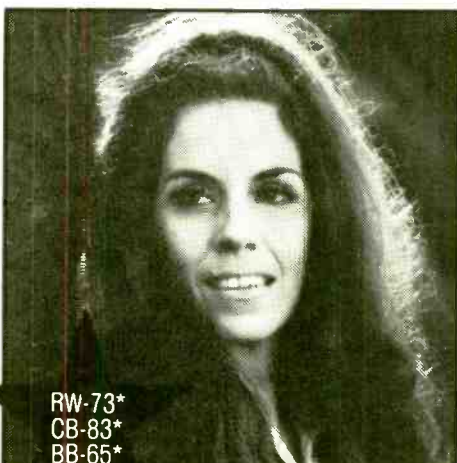
RW-75  
CB-49\*  
BB-75

**Leroy Van Dyke** "WHO'S  
GONNA RUN THE TRUCK  
STOP IN TUBA CITY WHEN I'M GONE?"



RW-60\*  
CB-79\*  
BB-61\*

**Roy Clark**  
"IF I HAD TO DO IT  
ALL OVER AGAIN"



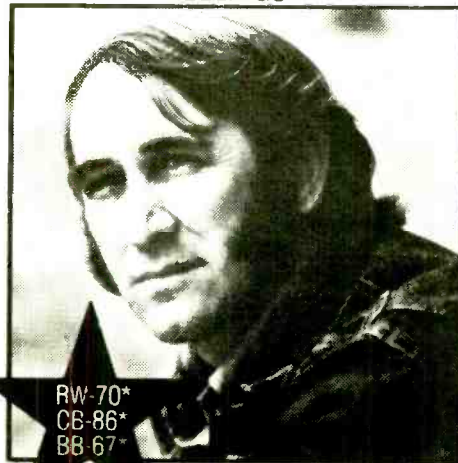
RW-73\*  
CB-83\*  
BB-65\*

**Sue Richards**  
"SWEET SENSUOUS  
FEELINGS"



RW-93  
CB-96  
BB-

**Jim Mundy**  
"I'M A WHITE BOY"



RW-70\*  
CB-86\*  
BB-67\*

**Don Williams**  
"TILL THE RIVERS  
ALL RUN DRY"

**Plus, watch for  
new singles soon  
from:**

**Johnny Carver**  
**Billy "Crash" Craddock**  
**Brian Collins**  
**Freddy Fender**  
**Delbert McClinton**  
**Tommy Overstreet**  
**Ray Price**  
**Jeris Ross**  
**Hank Thompson**

**& 1st singles from our newly signed stars, Roy Head & Red Steagall.**

**abc Dot Records**



# Puerto Rico Meet A CMA Stimulant

• Continued from page 45

To provide more meaningful exposure to international country music talent, international artists will be included on CMA's annual Banquet Show and the CMA International Show itself will most likely be rescheduled as a Fan Fair attraction in 1977. It has been held during the deejay convention in October in the past.

A detailed report on the Country Music Foundation, given by Frank Jones, showed once again another large increase over last year's record mark. Work is well underway on the \$1,100,000 Hall of Fame expansion.

The board was brought up to date with the developments and expanded plans for other CMA events such as the Talent Buyers Seminar, headed up by Jimmy Jay; the CMA Banquet, Paul Tannen; the DJ Awards, Dan McKinnon; Country Music Radio, Bill Robinson; Antipiracy, Mary Reeves Davis; Hall of

Fame Electors, Pee Wee King; Long Range Planning, Frances Preston; Television, Irving Waugh; CMA Awards, Frank Jones, and CMA Elections, Billy Denny. Hutch Carlock presented the treasurer's report and Joe Talbot reported on the activities of the finance committee.

Jim Fogelsohn, chairman of the board, was impressed with all that was accomplished at the meeting and feels that "the board will continue to make significant contributions to the industry throughout the year."

The second quarterly meeting is set for April 14-15 at the Hilton Hotel in Austin, Tex.

## Billy Sherrill

• Continued from page 44

people—with a capital P—that turned the record over."

Ten years after it was written, the song still is cut by an average of 10 artists per year—almost one new cut each month. The royalties have been so extensive that Sherrill, honestly, has lost count. "I don't know how much it has earned. It's over a hundred dollars," he deadpans.

Sutton recalls where the title came from. "We were working on a song for Charlie Walker. It started out, 'Last night in a bar. . . .' We had the first verse but no title. So we looked through a hymn book and came up with 'Almost Persuaded.'"

The song is far from dead. Sherrill notes, "Somebody came up with the idea of having an album titled 'Almost Persuaded' by all kinds of different artists on Epic and Columbia—all of them singing the same song. I'm not going to shoot that idea down—I love that. Sutton might even like that idea."

Sherrill has one final plan for this song that backed into success. "I'd love to get all these different versions and have a party some night and just play it for hours by different artists. An 'Almost Persuaded' party. Invite everybody who has cut it, and play it continuously. As soon as the artists run out, everybody goes home. If Sutton would pay for half of it, I'd do it."

## Terry Bradshaw

• Continued from page 45

nedy. "Since he wants it so bad, he's got a better chance to succeed."

Noting the record's popularity, Kennedy—who, like Bradshaw, is a native of Shreveport—points to heavy action in Shreveport and Pittsburgh that helped boost the song. But radio action reports are coming in from all over the country, including Dallas.

"If Dallas is playing it, it's got to be good," Kennedy concludes.

# Nashville Scene In Kosser Book

NASHVILLE—Songwriter Michael Kosser has turned author with the publication of "Bringing It To Nashville."

The book describes, from a songwriter's point of view, how it feels to make the move to Music City, and the problems and pitfalls that can come after arrival.

Kosser has had songs recorded by Crash Craddock, Tammy Wynette, Barbara Mandrell, Del Reeves, Kenny Starr and other artists. The book deals with deciding whether to come to Nashville, what to bring, how to approach publishers and producers, and what their reactions are likely to be.

"I hope my book will give the reader a sense of having been here, and add confidence and knowledge to his quest for songwriting success," comments Kosser.

"Bringing It To Nashville" is available by mail (\$3) from Cumberland Valley Publishing Co., P.O. Box 643, Brentwood, Tenn. 37027.

# Nashville Scene

By COLLEEN CLARK

T. G. Shepard set to appear at Gilley's Place in Pasadena on Valentine's Day. His guest appearance on "Midnight Special" will coincide with the date. . . . Dorsey Burnette became a grandfather for the first time when son Billy presented him with a son, Dorsey William Burnette IV. They held a party in his honor at the Palomino Club in North Hollywood Jan. 11. . . . Jud Strunk debuted his new Melodyland release "Pamala Brown" before the state of Maine Apple Growers' Assn. Strunk is a native of Eustis, Me., and raises cattle and horses.

Mickey Gilley and his Red Rose Express covered 19 cities in eight Northern states and Canada this month. . . . Johnny Lee performed his new ABC release "Sometimes" on the "Country Crossroads" radio show last week. . . . Terry Bookout will host a new tv pilot "From The Top" filmed at the Opryland Studios. Ronnie Prophet and Zeke Sheppard are the featured guests. . . . Ronnie Milsap has taped appearances on both the "Dinah Show" and the "Merv Griffin Show."

Loretta Lynn's fan club presented her with the final links for her add-a-link diamond bracelet for Christmas which they started a few years ago. They also threw in a matching set of diamond earrings. The completed bracelet totalled eight carats and the earrings, one carat. . . . Kenny Roberts' new single was produced by Les Paul. . . . Mercury artist Joel Sonnier just back from a three-week Northwestern tour, promoting his newest release, "Always Late (With Your Kisses)." He is currently back in the studio with producer Glenn Keener.

Danny Davis, who transports his Nashville Brass to all of their concerts via a Martin 404, closed out the year by logging more than 85,000 air miles on his privately owned plane and immediately headed for Rome, where he took a well earned rest and a visit with his brother Edward. . . . Buck Owens launched his bicentennial year when he opened a major concert tour of Europe in Cork, Ireland, last week. He spends a month

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 1/31/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	12	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
2	3	16	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
3	4	8	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
4	2	12	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
5	9	7	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
6	7	16	CLEARLY LOVE—Olivia Newton-John, MCA 2148
7	6	15	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
8	5	15	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot D0SD 2044
9	10	25	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
10	8	18	WINDSONG—John Denver, RCA APL1-1183
11	12	14	ROCKY—Dickey Lee, RCA APL1-1243
12	13	41	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot D0SD 2020
13	23	4	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
14	14	8	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
15	15	8	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros)
16	17	9	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
17	11	15	GREATEST HITS—Don Williams, ABC/Dot D0SD 2035
18	16	33	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
19	19	10	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP)
20	39	2	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
21	21	7	BARBI BENTON—Barbi Benton, Playboy PB 406
22	22	30	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
23	24	7	WHO'S TO BLESS—Kris Kristofferson, Monument PZ 33379 (Epic/Columbia)
24	27	7	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222
25	33	2	HANK WILLIAMS, JR & FRIENDS—MGM M3G 5009
26	20	9	TOGETHER—Anne Murray, Capitol ST-11433
27	18	11	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
28	28	6	JUST OUT OF REACH—Perry Como, RCA APL1-0863
29	30	17	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
30	25	13	SINCE I MET YOU BABY—Freddie Fender, GRT 8005 (Janus)
31	31	26	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
32	NEW ENTRY		ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros)
33	36	3	RED HOT PICKER—Jerry Reed, RCA APL1-1226
34	29	7	SAY I DO—Ray Price, ABC/Dot D0SD-2037
35	26	8	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas, ABC ABCDP 912
36	32	17	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
37	42	4	COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1 1240
38	NEW ENTRY		THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 (Janus)
39	43	4	ODD MAN IN—Jerry Lee Lewis, Mercury SRM 1-1064 (Phonogram)
40	35	22	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
41	37	7	HARPIN' THE BLUES—Charlie McCoy, Monument MZ 33802 (Columbia)
42	NEW ENTRY		THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
43	45	2	SUPERBOW—Vassar Clements, Mercury SRM 1-1058 (Phonogram)
44	NEW ENTRY		LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
45	48	2	HOW GREAT THOU ART—Guy & Raina, Ranwood R-8148
46	47	10	HEART TO HEART—Roy Clark, ABC/Dot D0SD 2041
47	34	19	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
48	38	26	BEST OF—Dolly Parton, RCA APL1-1117
49	44	11	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
50	40	6	THE TOMMY OVERSTREET SHOW, ABC/Dot D0SD 2038

doing one nighters ending with Naples, Italy, before returning home to Bakersfield to begin work on his next album. . . . Roy Clark recorded material for his second live album during his recent headlining engagement in the main showroom of the Frontier Hotel in Las Vegas. The

show also included The Oak Ridge Boys, Buck Trent and Sugah. Loretta Lynn has been selected by the Ladies Home Journal as one of the outstanding "Women of the Year" to be honored in April on a 90-minute NBC-TV network special.

# Griff Can Do It

• Continued from page 45

a good song for a particular artist, I keep on until I get it to him."

Griff's recordings are also unique. He records at the Studio By The Pond, which is actually a studio in the basement of a friend's house, but has every kind of instrument, including a nine-foot Steinway piano, which Griff is very adept at. "Recording there, I can just go over and experiment when I feel like it and get everything just the way I want it." Griff says.

"I know it's been said that I am difficult to work with, but I have had the most success when I have been able to relax and do things as I felt them. Since signing with Capitol I have been permitted to do that."

Griff's first release went top 20. "It was the same situation when I was with Royal American Records a few years ago. I had the freedom to work and had three hits on the label. "Patches." "The Morning After (Baby Let Me Down)" and "Wait A Little Longer."

Griff's office, located in the heart of Music Row, are managed by his wife Margaret, with Mary Ratliffe, formerly of Moss Rose Publishing, handling the publishing companies, Blue Echo, Blue Melody, both ASCAP and Blue Band, BMI. He is adding another person, a woman also, to coordinate bookings. "I have found women to be most effective and efficient in the business," adds Griff.

He is currently working on a new television show, a half-hour musical, which will be filmed both here in Nashville and in Ottawa, Canada.

COLLEEN CLARK

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## International Briefs

**JOHANNESBURG** — The launching of Arista/Bell product in South Africa was held at Ciro's here, a prominent night club, and was well attended by press, radio and record dealers. Films and slides were shown and introductory speeches made, all of which received good press coverage. Arista/Bell has been doing very well with television coverage of the Bay City Rollers, Barry Manilow and Melissa Manchester, all of whom have been warmly received.

★ ★ ★

**PRAGUE**—Pragokonzert, the Czechoslovakian concert agency here has announced plans to bring back U.S. country singer George Hamilton IV for another appearance in Prague this year following

his show last year. Other acts to be booked are Gilbert Beaud, Mac and Katie Kisson and Betty Dorsey. Negotiations are also under way to bring such international performers as Mireille Mathieu, Cliff Richard and Dean Road. One of the problems here is the shortage of appropriate concert halls, the largest being Lucerna which holds but 3,000 making it hard to meet fee guarantees.

★ ★ ★

**PARIS**—Television sets of special manufacture which will permit reception of both the French SECAM and the German PAL color systems are being built with greater frequency here since the demand has increased for this equipment from residents of what is known as the frontier zones. In these areas, residents can receive three French programs. Tele-Luxemburg, two German programs and two from Switzerland. In Lille, they can also receive programs direct from the U.K., hence the increased demand for the special tv sets.

★ ★ ★

**LONDON**—Events Records artists, The Fatback Band, will make their second major promotion tour of U.K. within six months starting Feb. 6 in response to the success of their new single "Do the Bus Stop." The tour will encompass a series of one-nighters at various important halls in London and other cities as well as the BBC Radio Network, local radio, print and music trades interviews and disco promotion.

★ ★ ★

**LONDON**—Top BBC disc jockey, Alan Freeman, who has had a 19-year run with his show "Pick Of the Pops" has started a new label with the same name. After three years of what were described as "delicate negotiations" the first release, a double album "By Invitation Only" has been released and is the subject of a big market-testing television campaign in the northeast region. Artists appearing on the album include: Led Zeppelin, Emerson Lake and Palmer, Yes, Rolling Stones, Roberta Flack and Aretha Franklin.

★ ★ ★

**LONDON**—EMISON is producing the in-flight entertainment programs for the British Airways Concorde services which began passenger flights last week. The company already produces music programs for the British Airways 707 and 747 fleets. The Concorde package is in stereo and of the five separate channels, one will use the new Kunstkopf "dummy head" recording technique.

★ ★ ★

**LONDON**—Cyril Spencer, a record dealer trading in North London, is to pay \$1000 agreed costs to EMI and RCA as part of terms disposing of a copyright action, the High Court here announced. Spencer had been sued by the two companies over pirate albums, three of Glenn Miller music and one of Nat King Cole, produced on the Joker label. The consent agreement also involves the defendant company's pledge to cease and desist from further copyright infringement of the plaintiff companies' rights and to hand over infringing recordings.

★ ★ ★

**COLOGNE**—EMI Electrola's DCW department, which plans and produces albums and cassettes on request for private and industrial clients is becoming more and more a sales giant for Germany's record

(Continued on page 51)



Midland Records photo

**SILVER AND GOLD**—The Silver Convention vocal group are given gold records by Bob Reno, Midland Records president. Following a live show in Munich, Reno noted the girls had sold 1.5 million singles of "Fly, Robin, Fly" in the U.S. Pictured left to right are: Helmar Kunte, director of Jupiter Records, Munich; Michael Kunze, Silver Convention producer; singer Penny McLean; Reno; singers Ramona Wulf and Linda G. Thompson; composer Sylvester Levey; and Jupiter boss and music publisher Ralph Siegel.

## U.K.'s Power In Distrib Switch

By ADAM WHITE

**LONDON**—Power Exchange is switching its distribution here from EMI to Enterprise. Stocks of the label's current releases, product by J.J. Barrie and Kristine, are available immediately from the new source.

And this change coincides with Power Exchange's decision to broaden the musical base of its operations to take in MOR and light classical material. It started out with a black-music orientation, with initial releases featuring the O'Jays and H.B. Barnum, but now plans projects with the Radio Clyde Pop Orchestra and Leonid Hambro, one-time pianist with the New York Philharmonic.

In charge of the new moves are joint managing directors Paul Robinson and Barry Authors. Robinson founded the label with Steve Rowland in November, 1974; Authors, after long experience in agency and management in Canada and Britain, joined Robinson at the end of last year. Both had separate publishing outfits prior to that, and these have been merged to form Chappell/Robinson/Sparkle.

Power Exchange has appointed Derek White, formerly with United Artists and Pye, to handle national promotion.

The Radio Clyde Orchestra project, a joint venture with the Glasgow-based commercial station, is expected to yield an album of contemporary hits played in the Boston Pops style. There will be concert dates by the orchestra to help promote the record.

The Hambro venture, in which Chappell is heavily involved, centers on the pianist's expertise with Gershwin music. The composer's "Porgy and Bess" has been chosen to celebrate the U.S. bicentennial this year, and Hambro is recording it for Power Exchange for release both in the U.K. and U.S. Hambro is also to make a television show, intended as a pilot program for a series.

Other Power Exchange recording plans include keyboard man Mike Moran and Canadian vocalist Bill Amesbury. Moran has completed an instrumental album of standards in contemporary style, supported by onetime members of Blue Mink.

Robinson says he is not deserting Power Exchange's original black music interests and a special compilation entitled "Hunk Of Funk" is to be available soon. Artists featured will include the O'Jays, Ann Byers, Billy Cole and H.B. Barnum.

Power Exchange remains with EMI in various foreign territories.

## Dealers Nix Royalty Fee

Continued from page 3

agreeing to come back to the MTA as soon as it had been decided whether there was to be any change in policy.

The MTA hoped some change in policy would be quickly put forward, but PRS licensing manager Marshall Lees says the matter is still under consideration.

Margaret Davis, MTA secretary, reports the PRS was "taken aback" at the extent of the opposition shown at the joint meeting. The PRS has always had the right by law to levy a royalty on demonstration performances of records and music but has, in the past, waived the right. Now,

(Continued on page 50)

## RCA Sale Method Switch Pays Off

By CHRIS WHITE

**LONDON**—RCA's switch from van-selling to direct distribution last July in the U.K. has paid off in terms of album and singles sales, according to company marketing manager Lionel Burdge.

And he says indications are that 1976 will be even brighter for the company.

RCA's decision to drop the vans and switch to a car-based sales force brought it into line with other major companies. Now the company has chart single success with R. and J. Stone's "We Can Do It" and the Tymes' "God's Gonna Punish You," and there is great action on keyboard player Vaneglis and his album, his first for the company.

Burdge says: "This chart success is the combination of several factors but the switch to direct selling has had a lot to do with it. Car-selling means salesforce men can spend more time with the dealers, outlining new releases and promotion campaigns.

"Before, with van-selling, the reps tended to be just delivery boys and didn't have time to promote properly new product."

He says promotion work on the R. and J. Stone single had gone on for at least three months. Apart from the Sweet, it is the first U.K.-oriented release from RCA to be a hit in a couple of years.

"We're getting some excellent product from the States and in addition there are a number of very good British acts waiting in the wings. We expect big things in 1976."

## FIRE INTO MUSIC Big German CTI Promo

By WOLFGANG SPAHR

**HAMBURG**—One of the biggest campaigns in the German record market is that of Metronome, launching 80 albums of the CTI label.

And after great reaction for the repertoire due to exposure on radio shows, many big-city dealers asked for the entire CTI catalog.

Metronome director Gerhard Weber says: "There is obviously a gap in the market here for such a repertoire of excellent musicians and high-standard productions. We are going along with a very expensive marketing concept."

Under the title "Fire Into Music," Metronome has produced a sampler of the most successful CTI artists, plus a four-color poster. It has also printed 50,000 stickers for dealers and customers. Says Weber: "At first we had 20 albums per month from import source, but now we have to press all CTI albums in German plants."

Metronome now has CTI artists like Esther Phillips, Grover Washington and George Benson in the charts. It is hoped that a few of the artists will visit Germany this spring for a showcase tour.

In an interview here, CTI chief Creed Taylor said his production philosophy was to look into areas that had not been exploited before. "Different ways of doing things that have been around for a while, or classical pieces that have never been properly exploited.

"For example, things like 'Also Sprach Zarathustra' or 'Anything Goes' would not appear to be ideal vehicles for a jazz-rock band. Therefore I find them particularly attractive.

"And I give a lot of attention to the packaging of an album. Except in isolated instances, customers can-

not listen to a record before purchasing it. Therefore the point-of-purchase is most important.

"The basic record-production philosophy at CTI is the creation of quality product that can withstand the usual obsolescence factor that invades a great deal of recorded material."

He said that he changed the label "taste" from specialist jazz to pop-influenced music because "something has to come after rock. The cycle is going into a more sophisticated type of music, which is jazz. After a decade of being inundated by strong rhythms and over-amplification, people are turning to a more substantial kind of music, but one which still retains a beat.

"People now are more willing to listen to instrumentals. For that reason I deliberately put a jazz artist into a context that is geared to pop. In fact, pop is a marketing phrase that is commonly confused with the art of recording.

"Grover Washington Jr., Chick Corea and Stanley Clark are selling records in quantities formerly associated with artists like Blood, Sweat and Tears, or Grand Funk Railroad and others. If the artist sells 500,000 albums he becomes 'pop' and that is the true meaning of the term. Pop, as a term, has no relevance to the type of music anymore."

Asked about the build-up of turnover in recent years, Taylor said: "Last year CTI enjoyed exceptional critical and popular success. Grover Washington's 'Mister Magic' went gold. It was the number one jazz album for 23 weeks. And it went into the top ten of the popular charts.

"Ron Carter's 'Anything Goes,' Hubert Laws' 'The Chicago Theme,' and Esther Phillips' 'What A Differ-

(Continued on page 50)

## W. Ger. Disk Sales Jump

**HAMBURG** — The singles business in Germany is improving again. According to statistics now available, single sales went up by approximately 9% in September 1975, compared with the same month in 1974.

EMI Electrola's single sales improved by an impressive 31.7%. In the first quarter of the financial year 1975, from July 1 to Sept. 30, the Cologne-based company showed a 17.4% increase in single sales compared

with an increase of .5% in the whole German industry.

Metronome shows a singles increase of 10%.

But as usual the most positive sales development was achieved in the album section, including all price groups. In September 1975 LP sales of the entire German industry increased by approximately 34% compared with September 1974. And EMI Electrola's album sales were boosted by 37.8%.

JANUARY 31, 1976, BILLBOARD



## International Turntable

Austin Bennett, marketing director of World Records, has been appointed marketing administrator in EMI's classical international division, reporting in London to general manager Peter Andre.

He has been with World Records for six years, the last two as marketing director. Marketing manager Michael Kennedy will take over Bennett's responsibilities and Bryan Tyrrell has joined WR from EMI's tape department as assistant marketing manager.

Peter Hulm has been appointed EMI Records marketing services manager, reporting to Bob Mercer, marketing and repertoire director. Responsible for the regional promotion team, he joins EMI from Radio City (Liverpool) where he had been marketing manager since its start of transmission. Mercer said Hulm had experience in both marketing and commercial radio and this move reflected the significant growth and importance of local broadcasting.

Martin Nelson has been appointed EMI Records regional promotions manager, based in London. He previously managed EMI's northern promotions office in Manchester. Succeeding him is Martyn Cox, who joins from the regional promotions team at Chrysalis. Before that he had been a member of the Warner Bros. promotion team.

Barry Cawson, formerly marketing operation co-ordinator at Phonogram, has been appointed assistant marketing projects manager, taking up his new role in Chris Dedman's department. Bob Nolan, formerly marketing operations assistant, takes over Cawson's previous position.

Andrea Rodell has been appointed press officer at Charisma in London, having previously worked in the press office at CBS.

Audley Lougheed has joined the Trojan/B&C promotion department with special responsibility for press. He reports direct to Bernie Cochrane, head of the department. He moves to the company from U.K. where he was on promotional work for six months and prior to that with Dip Records.

In an attempt to improve communications between the Music for Pleasure management team and the sales forces, there has been a restructuring of the sales team, including the appointment of two new regional managers. Responsible for

the Midlands now will be Malcolm Anderson, formerly in national accounts, and regional manager for the south-west is Graham Winston, previously sales force training manager.

Tony Tonge continues in the north and Gary le Count, formerly manager of the south, looks after the south-east. All four continue to report to Desmond Lewis (Music for Pleasure sales and marketing director) and his deputy Ted Harris.

Lewis says the reshuffle resulted from the departure of field sales manager Adrian Williams, recently appointed managing director of EMI Nigeria. "The situation on communication was getting rather blurred, so we simplified matters. We reduced the lines of communication between the salesmen on the ground and management.

"It is in no way a cutback. We had 46 sales territories before and there are 46 now. With the same number of salesmen, the change isn't an economy measure but merely designed to speed up the two-day flow."

Peter Ridley, who worked freelance after several years with both Magnet and Bell, has joined EMI's a&r department as special projects manager, reporting directly to Brian Jeffery, general manager U.K. repertoire and marketing.

Another newcomer is Doug Goodman who joins Vic Lanza's MOR division as administration assistant, U.K. repertoire and marketing. He was previously with Chappell in the royalty department.

## RCA Offers Dealers Big Promo Markup

LONDON—As part of its marketing campaign to break new group Limey this year, RCA is offering dealers a 72% margin on the band's debut album.

The mark-up—twice the usual margin—started this week from the pre-sell and runs through until Feb. 27, one month after the album's release.

RCA merchandising manager David Rozalla emphasizes that the experiment applies only to the Limey album and was not indicative of future company policy, but adds: "Our philosophy is that if this dealer offer is successful then it will be another useful contribution to profit for both the retailers and RCA."

Limey, a U.K. band with an American country sound, is predicted as RCA's next major act and the 72% margin is part of an intensive promotional campaign. "It is critical that RCA should break a number of British acts during 1976, not just in the domestic market but abroad, too.

"So we ask dealers to take in this album with the 72% markup and in return guarantee a full promotional campaign aimed at putting the album onto the charts. Obviously if the album is a hit the retail trade will have done well and if not, it won't have been for lack of trying."

Promotion for the Limey album includes saturation commercials on local radio through Britain, plus heavy press advertising and 200 nationwide window displays.

Rozalla says: "The offer is open to all dealers and there is no minimum order for the album, because we don't want to load things against them. We feel this scheme should help the independent retailers who have had so much to put up with in recent months."

## Motown-EMI Agree On Distrib Deal

By WOLFGANG SPAHR

COLOGNE—After long-term, often tough negotiations between the Motown Record Corporation of Los Angeles and EMI in London, a new licensing deal was signed, giving EMI exclusive distribution of the Motown catalog in the Federal German Republic, Austria, Switzerland, France, Belgium, the Netherlands, Luxembourg, Scandinavia and several African and Asian countries.

So EMI's German subsidiary continues to distribute Tamla product as it has since 1969. Since that starting date, Tamla Motown's sales have grown continuously in the Federal Republic.

It had a 2.7 million Deutschmark share of EMI Electrola's total sales in 1969/70 (the company's financial year is from July 1 to the following June 30). There was an 89% increase in the year 1973/74 up to a share of 11 million Deutschmark in the financial figures for 1974/75.

Such success has its price. For the period of the prolonged contract to December 31, 1977, EMI Electrola guarantees Motown a minimum license income of \$2.1 million, or 5.4 million Deutschmark.

Among the most successful Motown albums in the German market are the entire Stevie Wonder collection (with 200,000 albums and cassettes sold) and the soul of the Temptations, who have sold 450,000 albums and cassettes in the last three years.

During the group's autumn tour in 1975, the Temptations received a Gold Disk for the first time outside the United States. The album "Masterpiece" sold 150,000 copies in West Germany.

The chart-topper "Dan The Banjo Man," "War" by Edwin Starr, "Superstition" by Stevie Wonder and the Temptations' "Papa Was A Rollin' Stone" were the best sellers in the singles side of the market.

Apart from these, such popular Motown artists as Diana Ross, Marvin Gaye, Eddie Kendricks and Smokey Robinson, the groups Rare Earth, the Supremes, the Jackson Five, the Miracles, Undisputed Truth and promising newcomers Syretta and the Commodores won fine reputations in the German market over the years.

In order to establish the artists listed as well as Motown's entire catalog even more strongly than in the past, additional personnel and financial investment here was agreed between EMI and Motown. Starting this year, a special marketing and promotion budget will be available for particular activities.

## CTI Promotion

• Continued from page 49

ence A Day Makes, all became qualified disco hits, not only in the U.S. but overseas as well."

He added that he was keen on the possibility of CTI artists visiting Germany. His talent department is currently negotiating for a CTI all-star group to play gigs here.

As for the future, he said the aim was simply to build the entire artist roster into the big-seller status category that Grover Washington and Esther Phillips have already hit.

## From The Music Capitals Of The World

LONDON

Bob Montgomery has resigned as managing director of Chappell, U.K., and has been invited by the President (Dick James) and Council of the Music Publishers' Association to become involved in their plans for the collection of mechanical royalties.

Though disk jockey Alan Freeman has no exclusive deal with the BBC now, because it is regarded as "an unnecessary reassurance" after his 19 years with the corporation, he has no intention of working for any other radio station in the U.K. ... The Elektra and Asylum labels start functioning from within WEA here (Feb. 14) when the top-selling 30 albums in the two label's catalogs become available through the CBS/WEA distribution setup.

United Artists' Alan Warner, expert in recorded nostalgia and responsible for current Laurel and Hardy hit single, married public relations consultant Sandie Kay. ... Osibisa hit single "Sunshine Day" first hit to come from Bronze Roundhouse Studio. ... Many rumors here that promoter Mel Bush is bringing in Bob Dylan for concert dates.

Albert Hammond in town to cut a new album with producer Ron Richards, who created most of the Hollies' old hits. ... Two extra dates added for the Johnny Mathis tour, including one at the London Palladium, all the others being sold out.

Despite not having had a big hit yet in Germany, David Essex voted in top five pop singers in magazine popularity poll there. ... John Craig, managing director of British Lion Music, has joined the Purple Group of companies as managing director of the music-publishing interests, Purple having acquired a 50% share in British Lion Music.

Former general manager of Screen Gems Music Bill Kimber has set up new company, Mighty Music, with Bay City Rollers' musical director Colin Frechter. ... World Records sold over 100,000 box-sets of six albums from Slim Whitman's Liberty-UA repertoire, the original sales estimate being around 35,000. ... Canadian country singer Dick Darron set for March tour of U.K. with release of his "Soldier Of Fortune" record.

Ex-Prime Minister Edward Heath guested on first of series of six Oscar Peterson television shows on BBC-TV. ... Rick Wakeman and the English Rock Ensemble confirmed for April U.K. tour, preceded by tours of Japan, Australia and New Zealand. ... Budgie, with two hit albums "In For The Kill" and "Bandolier" to its credit, signed worldwide recording deal with A&M. ... New hardback book by disk jockey Rosko, "Emperor Rosko's DJ Book," out. He is the son of Hollywood movie producer Joe Pasternak.

New Groundhogs lineup features founder Tony McPhee, ex-Home drummer Mick Cook, bassist Martin Kent and guitarist Dave Wellbelove. ... New product lined up for Chelsea Records includes Wayne Newton and the Glen Burton Experience. ... Phonodisc, distribution company of Phonogram and Polydor, latest to introduce a minimum order charge for dealers (\$2 on orders of less than \$60) in an effort to eliminate "uneconomical orders."

Toots Hibbert, leader of Toots and the Maytals, in London to complete work on the Island group's latest album, with Island founder Chris Blackwell and Maria Muldaur-pro-

ducer Joe Boyd. ... New Liverpool group Nasty Pop, having toured as support to John Cale in the U.K., now touring as headliners. ... New London night-spot, featuring top acts at reasonable prices, is Nero's, upcoming cabaret attractions including Georgie Fame, Mac and Katie Kissoon, Sweet Sensation and Mungo Jerry.

Phonogram spending \$25,000 on "Scotland's Sounds Spectacular" campaign to draw attention to its Scottish product ranging from Rod Stewart to Bagpipers. ... Re-release action by United Artists on Peter Sarstedt, bringing out again his 1969-recorded "I Am A Cathedral" and the album "Where Do You Go To My Lovely." ... With 18 competing countries in this year's Eurovision Song Contest (April 3), the United Kingdom suffers the disadvantage of being drawn to sing first.

Country Music Association (G.B.) made new appointment of membership secretary (Sandy Crosthwaite) to cope with ever-increasing amount of memberships and mailings.

PETER JONES

PARIS

Raquel Welch is to appear at the Palais des Congress here, Feb. 5-7, her first appearance in the French capital as a singer, and she will feature all original songs, will be accompanied by 24 musicians and 16 dancers, in a 75-minute show. ... Italian group Libra signed with Tamla Motown, distributed by Pathe Marconi/EMI for the world except Italy.

Three Americans have been awarded the Francis Salabert Prize for composition: Frank W. Becker, who lives in Japan, who won with an orchestral work; and Curtis Smith and Bryan Schober, the latter studying composition in Paris. There were 32 entries, with a jury presided over by French composer Olivier Messiaen, and the prizes, from publisher Salabert, are worth around \$4,000. ... The triple Santana album, distributed by CBS, was pressed in Japan and only a limited number were available, snapped up fast by the French record clubs.

A rock punk and roll festival was staged in Le Havre, an area becoming a kind of French-style Detroit, and the program included les Rockets, les Dogs, Little Bob Story, Snake Count Bishop, the Tyla Gang, and Skydogs Records made a live recording of the event. ... Serge Gainsbourg is to make a film based on his song "Je T'Aime Moi Non Plus."

"Mayflower," the new musical comedy written in honor of the American bicentennial by Eric Charden and Guy Bontempelli has been well received at the Porte St-Martin Theatre. The show has no stars, but a cast of 35 singers and dancers. ... Juliette Greco, heroine of the famous Left Bank "caves" after World War II, has made a comeback and signed with RCA, and her story has been written by French existentialist philosopher Jean Paul Sartre.

Offshore tv is new company set up by Michel R. Penneroux and Alain Jacquet to film all the appearances of U.K. and U.S. pop acts appearing in France for the television networks. ... French singer Marcel Sardo, who topped the charts for two months with "Le France," has agreed to sing in Moscow, on the one condition that he can choose his own songs. ... SM Discs to organize a special appearance of the La Croix

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## Dealers Nix Royalty Fee

• Continued from page 49

however, society makes no distinction between entertainment and demonstration.

But the PRS did apologize to the MTA representatives for not consulting them before announcing the decision. Among the arguments put to the PRS was that when a painter has one of his works reproduced, or a writer has a book published, shops displaying them do not need a license to do so.

One suggestion put forward was that if the PRS needed to raise more money, then the tariff paid by stores which play records as background music should be increased.

Lees says: "We listened sympathetically to some of the arguments and less sympathetically to others. We are just thinking about it at the moment, but in the meantime, retailers who continue to play records or music are infringing the law if they do not pay the royalty."

## Polygram Cuts Budget Line

By BRIAN MULLIGAN

LONDON—Musical Rendezvous, the company which markets the Polygram group's Contour budget label, is being closed down and the catalog transferred to Pickwick International.

The changeover means that some 40 London staff and salesmen will be laid off, though some may eventually be offered work either with the Polygram companies or at Pickwick.

This decision brings to an end a five-year run in the budget market by the Polygram companies, Phonogram and Polydor, and means that Pickwick now controls, according to managing director Monty Lewis, about 60% of the U.K. market for

records retailing in the \$2-\$2.50 bracket.

Polygram's exit from the budget market has been on the cards for the better part of the last year as increasing costs of production bit deeper into the company's slim profit margins which could not be underwritten by sufficiently powerful back catalog.

Steve Gottlieb, chairman of Polygram Leisure, says: "This has not been an easy decision to make, but the label has not been viable for some time and in the present economic climate we cannot go on carrying a label which is not profitable. In times of inflation the public changes towards higher-priced product and if there are too many \$2 labels on the market somebody is bound to suffer."

He adds that television promotion of records had affected sales of budget records and the likelihood of price restrictions would make it even more difficult to make a profit. "We made a certain impact but not the major one we were hoping for."

One of the principal failings of Contour was less than total penetration at retail level. The company's official announcement states that marketing responsibility is being transferred to Pickwick with the aim of giving the catalog improved retail availability. Through the Contour sales force, the label was available in some 4,000 outlets, about 2,500 less than Pickwick has access to via its van-selling operation at present 52-strong, but possibly to be increased.

The deal affects only Contour catalog past and present and no commitment has been made with respect to further product, or as regards manufacture. Stocks have been transferred to Pickwick's warehouse and some streamlining of the catalog as well as re-packaging will take place. Prices are unchanged.

With the addition of Contour repertoire, Pickwick now represents, in addition to Polygram, the budget interests of CBS, RCA and Pye as well as eight other labels. The increasing volume of the company's business is creating distribution problems due to the capacity of the vans.

To ease that, the company is switching to three-ton vans which can carry up to 12,000 albums each. Says Lewis: "We are taking the warehouse to the customer."

## International Briefs

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clubs. After more than a million units had been sold to members of the Bertelsmann AG club, to Gutersloh (well over one million) and to Deutscher Schallplattenclub of Deutscher Bucherbund, Stuttgart (more than four million units), another gold record has been presented to the company.

LONDON—The DJM label made a clean sweep of all categories except classical in the annual Music Week album sleeve design competition here. The company placed first, along with printers Shorewood Packaging, in the full-price pop, mid-price and TV and budget divisions, and in the latter took both first and second places. The top choice for album sleeve design went to Alan Aldridge's complex illustrations for Elton John's "Captain Fantastic and the Brown Dirt Cowboy." One judge commented: "It is almost too good to be an album sleeve."

## From The Music Capitals Of The World

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De Bois singers in MIDEM, the group singing in the Notre Dame de Bon Voyage church.

Due to sing "Carmen" at Nice Opera, Grace Bumbry sent a medial certificate to the director and announced she would sing "La Tosca" instead, because her voice is tired and the low register music of "Carmen" could have damaged it. ... English band Nova has signed a world contract with Arista, distribution by Motors. ... Jacques Chabon awarded the Edith Piaf Prize at the Grand Priz International De La Chanson for his song "The Violinist," released on Phonogram.

Labrador Music-Motors has signed a contract with Hi-Man Music to make record-advertising films for French television and cinema, a new company Hi-Man Music France being set up and early clients including Kent cigarettes, Chrysler cars. ... Johnny Hallyday has recorded, for Phonogram, "Hamlet," based on the Shakespeare play, with music by Pierre Groscolas and lyrics by Gilles Thibault.

HENRY KAHN

### MILAN

New Aris artist Andrea Zarrillo, whose single "Maledetta Signora," or "Cursed Madam," is getting big support here, is working on an album of her own compositions. ... Cramps, label of the feminist group **Collectivo Femminista Bolognese**, has put out the album "A Sister Found," featuring Antoniette Lutzerza and Nadia Gabi.

Cramps also has the new Eugenio Finardi single "Soldi." ... News of a tieup between the new Indro Montanelli co-operative Il Giornale and Tele-Monte Carlo has been confirmed and the Giornale group is to handle a daily news service at 8:50 p.m. daily, to include music, sport, theater, and general information.

Jazz saxist Gerry Mulligan featured at a recital at the Teatro Uomo, his group including vibist Dave Samuels, pianist Mario Rusca, guitarist Sergio Farina, bassist Dodo Goya and drummer Tullio De Piscopo. ... The Herbert van Karajan series of "Opera" filmed at Milan's Cinelandia with the Berlin Opera Chorus, starring soprano Mirella Freni has started on Italian RAI. An ironic touch since La Scala is right at hand but has not been used for television filming recently.

SYLVIA MANASSE

### BRUSSELS

Mike Berry's "Tribute To Buddy Holly" is making it big here, and it is also included in the album "Hit Explosion," number one with Flemish Radio. ... "When" has been covered in France by Les Jumeaux on Carere and re-titled "Viens." ... "Scotch On The Rocks," U.K. hit by the military **Band Of The Black Watch**, doing well here.

Something of a delayed-action effect for "Get Down Tonight" by **K.C. and the Sunshine Band**, released in Belgium in July but not on the chart until September and now a big hit. ... But "Brazil" by the **Ritchie Family** seems to thrive in the Belgian climate.

"Rhinestone Cowboy" by **Glen Campbell** has hit top spot on the radio chart here, after climbing steadily through the fall, but the Dutch-lyric version, sung by **Claire**, had made it to the top much earlier. ... Plenty air-play for **Elton John's** "Island Girl" and for **Jigsaw's** "Sky High," from the movie "The Man From Hong Kong," which was released in Antwerp.

Just out: **Gilbert O'Sullivan's** "I Don't Love You But I Think I Like You." ... And the soundtrack album of "Jaws," tying in with the movie. ... Other big-name releases include the **Bay City Rollers'** album "Rollin'," **Gary Glitter's** "Rendezvous" LP and **Guys 'n' Dolls'** "Let's All Get Together."

"El Bimbo" and "La Balanga" have had some 15 cover versions in Holland and Belgium. ... **Paul Simon's** album "Still Crazy After All These Years" named Album Of The Month and subject of special radio promotion and **Roland Kluger's** Single Of The Month was "Rocky," by **Austin Roberts** (EMI).

Group **Two-Man Sound**, comprising three musicians, having a big hit with "Charlie Brown" and has appeared on every possible big tv promotion show in France and Benelux, with an album following. It could be a major all-Europe hit. ... New RKM artist **Moises** from Cap Verde just out with "Amor E Parodia," a fine disco sound, and there is equally big promotion on "Cafe Cafe," by **The Nice People**.

**Sven and Charlotte**, Swedish team, in Belgium for tv promotion on their newie "Operation II, II, II." **Abba** still riding high with "S.O.S." and **Esther Phillips'** "What A Difference A Day Makes" still big. ... Two special albums by **Roy Orbison** out from CBS. ... **Blue Rock** still touring Belgium. ... **Nitty Gritty Dirt Band** finding many "freaks" among record buyers here.

**Kris De Bruyne** worked here in the Brussels Beursscheouwburg and there are very good reactions to his new Phonogram album "Ook Voor Jou." ... U.K. group **5000 Volts** in as guest artists on the tv special "Tiernerklanken."

New album of **Rob De Nigs**, "Kijken Hoe Het Morgen Wordt," produced by **Boudewijn de Groot**, out. ... **Leo Sayer** contributed three songs to the tv special "Tiernerklanken." ... The Union of Belgian Composers (UBC) presented the Trofee Fuga award to **Jeanne Brabants** of the Ballet van Vlaanderen

and violinist **Lola Bobesco**, the awards being judged at the end of the International Woman's Year.

During another reception, Phonogram director **H.G. Gout** presented **Prince Albert**, national president of the Belgian Red Cross, with 20 copies of the musical encyclopaedia 44-album set "The Classics," to be handed over to hospital libraries through Belgium.

After a&r meetings in Koln (1973), Barcelona, Zurich and Amsterdam (all 1974), EMI delegates from Germany, Belgium, Spain, France, the Netherlands, Italy, Scandinavia and Switzerland met in Brussels. The aim of the meetings to find better information and coordination concerning artistic and promotion policies. This spring the fifth meeting in the series will be held.

JUUL ANTHONISSEN

### BARCELONA

Catalonian singer **Joan Bautista Humet** (Movieplay) has recorded his new album in Spanish, "Dialogos," and the single from it, "Que No Soy Yo," is a chart-topper here. ... Plenty of promotion activity for "Hey Tengo Ganas De Ti," top ten release here by EMI's **Miguel Gallardo**.

Belter starting new deal with Pye with singles and albums including product by **Joe Dolan**, **Petula Clark**, **Carl Douglas**, **Sweet Sensation** and **Brotherhood of Man**. ... Venezuelan singer **Pecos Kanvas** (Belter) here for television and radio promotions on his single "Oh, Cuanto Te Amo."

Substantial radio activity for the second single by **Lucio Vedro**, Discophon artist, with "Aventuras Simplemente," and he arrives soon for promotion appearances. ... "Irin- Cameron" is the ninth album of **La Trinca** (Edingsa), with ten tracks sung in Catalanian, all based on **Boccaccio's** stories "El Decameron." ... The group **Santabarbara** (EMI) has recorded the first Spanish version of "Carino Mio," a big Italian success for the group **Campagna**.

FERNANDO SALAVERRY

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Cadogan Place, London SW1, England.



# Canada

## Polydor Urges Wider Mart

MONTREAL—"We must stop limiting our market. Too often have I heard it said that the prime record market is for the under 25 age group. Why?"

That question was posed by Polydor president Tim Harrold during an address to a gathering of the company's sales and promotion staff on Jan. 9, the start of Polydor's year. The occasion was marked by a gathering of managers from the Vancouver, Calgary, Toronto, Quebec and Ontario branches for a conference on Polydor's marketing approach, and a product seminar.

Harrold continues, "We, as a catalog company, have a specific responsibility to sell our product to the whole cross-section of the population. That is what our in-store demonstrations set out to do. We proved that when the music is heard it will sell."

Harrold also had some general observations on current attitudes to the market.

"We have to realize that our competition is not really just other record companies," he says. "Sure we compete in trying to sign artists, in fighting for promotions, in getting air-play—but sometimes we forget that we are really competing for leisure dollars. Dollars which could just as easily be spent by the public on skiing, fishing or sailing as on records. Dollars that go to spectator activity like ice hockey, baseball or the cinema. We are marketing our product against such competitors as Monopoly or Scrabble who really show us just how fantastic the sales potential is for hot product. Maybe we could learn something from their success? Perhaps K-Tel and the other tv companies showed the record industry what marketing means."

"As an industry we congratulate ourselves too soon. Of course chart placings are important and it is nice

to have gold records. But I believe we should constantly be looking to build on success, not praising ourselves and letting the matter drop. If we sell 100,000 copies of an album, we should not be patting each other on the back but asking ourselves how we can double this figure. I do not believe we cash in on our hits enough."

Harrold also stressed the necessity of maintaining credibility in the marketplace. "We are dependent on our customers," states Harrold. "Our objectives must be to work with them. We cannot consider a record or tape really sold until it reaches the general public. We must avoid bullshit like the plague and sell our product intelligently. We need the retailer; we need the department store; we need the rack. All of them have a role to play. A healthy industry requires that they all make a buck. Cut-throat price wars can only end in disaster. Our policy must be to encourage the desire to work to realistic margins. Volume alone is not going to make for a viable business in the long term. The cake is big enough for everyone to have a slice provided we concentrate on enlarging it rather than sharpening our discount knives on each other's throats."

Harrold hinted at a stepped up program of developing Canadian artists in 1976. "We are a Canadian operation and as such have a special task to develop local artists and to showcase their talents to the world," says Harrold. "Our relationship with Phonogram and Polydor helps us internationally in this respect a great deal. BTO, Rush and Hammersmith are an impressive indication of what can be done. France Castel, Christine Charbonneau, Basic Black and Pearl have all had chart success in 1975. Now we have Le Clan Murphy, Moxy and Garfield to look forward to as well."

JANUARY 31, 1976, BILLBOARD

# Canadian Kapers

By MARTIN MELHUISS

TORONTO—An item in last week's issue indicated that the entire staff of Dixon-Propas Productions Inc. headed by Neill Dixon and Steve Propas had resigned. According to Propas only Barbara Hoffman resigned. Barbara Onrot and Gert Rutters, the road manager for Martha Reeves, were let go. Karen Norman is still employed at the company and is now Propas' personal assistant. Doreen Elminowski has been hired as receptionist.

★ ★ ★

TORONTO—With the appointment of Karen Ball to the position of national publicity manager, Capitol Records-EMI of Canada Ltd. has created a national publicity department which will provide resource information to industry and media people across Canada. Before moving to Toronto from Winnipeg to take up her current duties, Ball was involved in many aspects of the music industry in western Canada. She spent four years with the Winnipeg Symphony Orchestra as a special projects coordinator and public relations officer followed by two years in business for herself in the field of concert promotion and talent publicity.

★ ★ ★

EDMONTON—Royalty Records, headed by president Jack Dubasz, has appointed country artist R. Harlan Smith to the position of director of a&r and promotion. With his ex-

tra administrative duties he will limit his personal appearances during 1976. Chris Nielsen, a Royalty recording artist as well as receptionist at the company, has just had her second single released entitled "You Know I Want You." It's from her current album "Lady From Virginia." To coincide with the single's release, Nielsen will embark on a cross-Canada promotion tour calling on radio stations and trade personnel. In February Nielsen will appear with Al Cherny and R. Harlan Smith at the North-Am Snowmobile Races. Royalty has also signed Larry Gustafson.

★ ★ ★

EDMONTON—Lands End Music Productions, Lands End Music (BMI) and Folkstone Management, owned jointly by recording artist Paul Hann and his manager, Pete White, have been reformed and united under the corporate name The Kicking Horse Music Company. The first project for the production arm of Kicking Horse was the recording of Hann's second album "Another Tumbleweed" which has just been released. The LP was produced by Holger Petersen and leased to Stony Plain Records which is distributed in Canada by London Records. Hann has just completed a tour of western Canada with dates in Victoria, Calgary, Edmonton, Vancouver, Saskatoon, Regina and Winnipeg.

# Billboard Hits Of The World

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BRITAIN (Courtesy Music Week) *Denotes local origin		LPs	
This Week	Last Week	This Week	Last Week
		1	1
		2	4
1	1	3	47
2	2	4	2
3	3	5	10
4	4	6	11
5	16	7	12
6	8	8	3
7	17	9	8
8	7	10	6
9	15	11	27
10	25	12	30
11	5	13	18
12	39	14	29
13	9	15	25
14	27	16	13
15	19	17	19
16	37	18	15
17	6	19	16
18	20	20	28
19	12	21	5
20	22	22	—
21	21	23	21
22	41	24	—
23	46	25	7
24	11	26	32
25	28	27	38
26	33	28	31
27	13	29	20
28	38	30	23
29	42	31	34
30	—	32	40
31	10	33	35
32	40	34	17
33	47	35	42
34	50	36	39
35	44	37	24
36	24	38	9
37	26	39	41
38	—	40	26
39	—	41	45
40	35	42	—
41	48	43	46
42	—	44	48
43	43	45	37
44	—	46	36
45	—	47	44
46	45	48	50
47	—	49	14
48	—	50	—
49	—		
50	49		

ITALY (Courtesy Germano Ruscitto) (As Of 1/13/76)		WEST GERMANY (Courtesy Musikmarkt) *Denotes local origin	
This Week	Last Week	This Week	Last Week
1	1	1	1
2	4	2	1
3	47	3	1
4	2	4	1
5	10	5	1
6	11	6	1
7	12	7	1
8	3	8	1
9	8	9	1
10	6	10	1
11	27	11	1
12	30	12	1
13	18	13	1
14	29	14	1
15	25	15	1
16	13	16	1
17	19	17	1
18	15	18	1
19	16	19	1
20	28	20	1
21	5	21	1
22	—	22	1
23	21	23	1
24	—	24	1
25	7	25	1
26	32	26	1
27	38	27	1
28	31	28	1
29	20	29	1
30	23	30	1
31	34	31	1
32	40	32	1
33	35	33	1
34	17	34	1
35	42	35	1
36	39	36	1
37	24	37	1
38	9	38	1
39	41	39	1
40	26	40	1
41	45	41	1
42	—	42	1
43	46	43	1
44	48	44	1
45	37	45	1
46	36	46	1
47	44	47	1
48	50	48	1
49	14	49	1
50	—	50	1

HOLLAND (Courtesy Stichting Nederlandse)		SPAIN (Courtesy of "El Gran Musical") *Denotes local origin	
This Week	Last Week	This Week	Last Week
1	1	1	1
2	4	2	1
3	47	3	1
4	2	4	1
5	10	5	1
6	11	6	1
7	12	7	1
8	3	8	1
9	8	9	1
10	6	10	1
11	27	11	1
12	30	12	1
13	18	13	1
14	29	14	1
15	25	15	1
16	13	16	1
17	19	17	1
18	15	18	1
19	16	19	1
20	28	20	1
21	5	21	1
22	—	22	1
23	21	23	1
24	—	24	1
25	7	25	1
26	32	26	1
27	38	27	1
28	31	28	1
29	20	29	1
30	23	30	1
31	34	31	1
32	40	32	1
33	35	33	1
34	17	34	1
35	42	35	1
36	39	36	1
37	24	37	1
38	9	38	1
39	41	39	1
40	26	40	1
41	45	41	1
42	—	42	1
43	46	43	1
44	48	44	1
45	37	45	1
46	36	46	1
47	44	47	1
48	50	48	1
49	14	49	1
50	—	50	1

# Latin Scene

## NEW YORK

New salsa outlets springing up all over as the craze sweeps New York. Newest club is Ei Chevere at 167th and River Ave. in the Bronx. . . . Live salsa music also scheduled for Monday nights at east side spot called Adonis which starts the policy later this month (26) with **Ralph Lew** handling the chore of teaching the Latin Hustle and salsa/mambo steps to novices.

Speaking of Lew, he reports the finals of the city-wide Latin Hustle contest are scheduled for the Ipanema club on Jan. 28. . . . And **Rafael "Felo" Diaz-Gutierrez** has opened a new dance club in New Jersey, the Hudson at 60th near Bergenline which will feature live bands on weekends. "Felo" also is planning an international Latin song festival here in late May with help from Argentinian **Aldo Legui**.

**Yomo Toro**, guitarist, who hosts his own television show on Channel 41, excited about his trip to MIDEEM conference with Fania All-Stars.

**Camilo Sesto** (Pronto) set to do U.S. tour in March according to Caytronics executive **Rinel Sousa**. . . . Others set for this year are: **Roberto Carlos** (CBS-Caytronics), due in October and **Sandro** (Caytronics) in February. All will start their tours in Puerto Rico.

**Festival de la cancion Mexicana** due in Madison Square Garden March 13 headed by **Vicente Fernandez** (Caytronics), **Armando Manzanero** (Arcano), **Imelda Miller** (Arcano) and eight other Mexican stars. This show has traditionally been a sellout.

**Mirla Castellanos** (Merciana) opened at Chateau Madrid in first appearance here to sell-out crowd. . . . **Roberto Carlos** (Caytronics) single "Inolvidable" doing well on local charts.

**Manolo Sanchez Moreno**, Camilo Sesto's manager, here in New York to pick up Rinel Sousa to accompany him on a trip to cities singer will tour. . . . **Gualberto Castro** LP containing "La Felicidad" which won OTI song festival out and doing well. . . . **Johnny Ventura's** (Kubaney-Mate) newest LP a big hit among New York's Dominican community which is rapidly approaching the half-million mark.

New single by **Los Sobrinos Del Juez** (Audio-Latino) is an attempt to break into American market. Called "Without Your Tender Love" it is melodically catchy but the words don't make too much sense and the vocals and mixing are downright amateurish. **RUDY GARCIA**

## MEXICO

**Venus Rey**, secretary general of SUTM, Mexican musicians' union here in the Federal District, has acclaimed victory in shutting the door on more discotheques from opening. The few operating have reached an accord with the syndicate. Rey also vows to carry the campaign to the rest of the country, mostly concentrated in the border cities and in the resort areas of Acapulco, Mazatlan and Puerto Vallarta. . . . **Juan Gabriel** was honored by RCA for his five years of consistent hits for the label. Estimates are 2 million which he personally recorded and 6 million sold by other interpretations over the span. . . . President **Luis Echeverria** was guest of honor at "Composer's Day" luncheon (Jan. 15) held at Society of Authors and Composers of Music (SACM) mammoth facilities in the south side of the city. . . . **Monica Ygual**, who participated in a few of the past OTI song festivals, was killed in an automobile

crash outside Ciudad Obregon during the Christmas holidays.

**Manoella Torres** and **Gualberto Castro** are swinging into heavy activity, according to personal manager and producer for both CBS artists, **Alfredo Marcelo Gil**. Former will perform at premiere of a picture in Puerto Rico in late January, play a one-week engagement in Chicago in early February; Castro takes on a series of weekend personals in Vera Cruz, Leon, Salamanca and Guadalajara. . . . Another top CBS singer (Caytronics in the U.S.), **Angelica Maria**, going on tour with a show, "Te Encuentre En Abril" ("I'll See You in April") soon, to be followed by personal appearance in New York, Los Angeles and other stopovers in most of Central and South America. . . . Daughter of **Jesus Acosta**, **Dora Bertha**, was married recently to engineer **Eduardo Huff Dorado**. Acosta is co-director of Discos Gas. . . . **Luis Moreno** finding big success since switching from ballads to ranchera. . . . **Camilo Sesto** has been classified the most popular Spanish artist to have appeared here in 1975. His records are released nationally via Musart. . . . **Enrique Marquez** was sworn in as new president of EMMAC Jan. 16. He succeeds **Ramon Paz** as head of the publishers' organization. Others assuming new posts include: **Alfonso Garcia**, vice president; **Angel Hernandez**, second vice president; **Eduardo Balestrini**, secretary; **Jose G. Cruz**, treasurer. **MARV FISHER**

## SANTO DOMINGO

A successful debut was made by Spanish singer **Juan Bau**, who records for Pana, at the La Mancha club of the Hotel Lina. Bau, who was signed by agent **Jose Gomez**, also gave two concerts in the city at the Bellas Artes and Agua Luz Theaters and a concert in Santiago. The singer had his engagements at La Mancha extended for a week. Bau's many recordings are getting constant airplay and he has a top hit with "Mirando Las Estrellas," and a new recording out, "Porque Nos Dijimos Adios." Bau has been called the successor of the late Spanish singer **Nino Bravo**.

**Wilfredo Vargas** and his group Los Beduinos who record for Karen, recorded part of their first album in New York while on a tour there. . . . Mexican singer **Marco Antonio Muniz** (RCA) was booked by agency ADAA for concerts at the Bellas Artes Theater and dates at the El Castillo Club. . . . Puerto Rican singer **Daniel Santos** (Velvet) had engagements at the El Conquistador Club of the Hotel Naco. Cuban songstress **Blanca Rosa Gil** (International) was booked for two weeks at the Maunaloa Club.

Dominican singer **Expedy Pou** (Campo) released a new recording titled "Tu Me Entiendes"/"Solo Quiero Decirte Que Te Quiero." . . . **Luisito Rey**, Spanish singer on the Karen label, has a new single, "Se Bien"/"El Muneco," also a new single by Spanish singer **Nino Bravo** has been released, "Quien Eres Tu"/"Te Amare."

Dominican songstress **Sonia Silvestre** (Karen) gave a series of presentations in New York accompanied by the orchestras of **Cesar Nicolas** and **Primitivo Santos**. Silvestre then went to Puerto Rico to participate in the Third International Song and Voice Festival of Puerto Rico.

The event was dedicated to **Rafael Solano**, Dominican composer and orchestra leader. Dominican singers who took part were **Hector Pablo Leyba**, **Jose Lacay**, **Omar Franco**,

## A.C.E. NOMINATIONS

# Brazilian Albert Sets Torrid Pace

By RUDY GARCIA

NEW YORK—Brazilian singer-composer **Morris Albert** leads all competitors with three nominations in the recordings categories of the New York Hispanic Critics Assn. awards competition for 1975.

The nominations for the A.C.E.

## VETERAN ASKS

# Mistake By Publishing Industry?

By CLAUDE HALL

LOS ANGELES—The publishing industry made a mistake 30-40 years ago when it let the record industry slip out of its grasp, believes Sam Trust, president and general manager of ATV Music Corp.

And this is why Trust, veteran music publisher, is devoting special attention and finances to Granite Records, fledgling label wing of ATV Music.

Last week, it began to look as if his attention was paying off. Edwin Starr's "Abbyssinia Jones" and Lowell Fulson's "Do You Love Me" were getting strong radio airplay. Starr's disk, in fact, looks like an r&b hit.

The unusual aspect is both Starr and Fulson came to the firm as songwriters. Granite, now almost two years old, is actually the primary exposure medium for their material. A hit record, of course, would establish the label.

Trust is undaunted. The label may be small at the moment, but he's determined to be successful. "But the record business is terribly different from the publishing business. And it's expensive to be in."

Trust feels it shouldn't have been this way. "Record companies should have been offshoots of the great publishers of the past . . . Chappell, Shapiro-Bernstein. The problem is that in the old days sheet music was selling a million copies a song and the record business was trivial in comparison.

"Publishers should have been in the forefront of the record business. Now, instead, they're in the position of approaching the record industry almost hat in hand.

"There's nothing wrong with a publisher having his own record label, unless it pushes its own copyrights to the detriment of other copyrights. That should never happen."

ATV Music doesn't have that kind of problem. The publishing business is extremely large. In 1975 revenues was significantly ahead of last year; the firm has experienced 14 varied chart records with five or six of these going to No. 1.

Of course, Trust is plowing considerable funds from publishing into the record label in hopes of eventually providing all of the copyrights bonus exposure as well as creating a separate profit center from records themselves.

**Sonia Silvestre** and **Orlando Penn** who resides in New York. **Manoella Torres** from Mexico won first place for the best song and **Orlando Penn** fifth. In the voice category, Yugoslavian singer **Rodoika** won by one vote and **Hector Pablo Leyba** with the song "Caminante" was second, by composer **Leonor Porcella de Brea**. **FRAN JORGE**

awards (the organization is officially called Asociacion de Cronistas de Espectaculos) were released last week and show that Albert was nominated as best male singer, best composer and best arranger, all for "Dime" the Spanish version of his song "Feelings," the lyrics for which were written by Tomas Fundora.

The only other multiple nominees are: Spanish singer **Julio Iglesias** in the categories of best male singer and LP of the Year, "El Amor" (Alhambra), and **Danny Rivera**, in the same categories for his LP "Canciones De Amor" (Velvet).

Iglesias and Rivera also are indirectly involved in the best arranger nominations in that **Rafael Ferro** was nominated for his arrangement of the Iglesias album cut "Abrazans" and **Pedro Rivera Toledo** for his arrangement of Rivera's "Odiame."

Other nominees are: best female singer—**Sophie** (Velvet); **Tanya** (Discolando); **Sonia Silvestre** (Rico). Best folk singer—**Vicente Fernandez** (Caytronics); **Wilfredo Vargas** (Rico), **Angela "Chianita" Meyers** (Borinquen). Best composer—**Albert-Fundora** (Audio-Latino); **Lolita de la Colina** (Tico); **Charytn** (Alhambra). Best orchestra—**Raphy Leavitt's La Selecta** (Borinquen); **Don Madardo Y Sus Players** (Centenario) and **Los Grad-uados** (Discolando).

The A.C.E. awards are considered the most prestigious show business prizes in New York's Hispanic community. An indication of their importance is that the awards ceremonies on March 19 will be telecast live on UHF Channel 47 here and will be rebroadcast on videotape in various Latin countries.

Billboard SPECIAL SURVEY For Week Ending 1/31/76

## Billboard Special Survey Hot Latin LPs™

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### IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>EDDIE PALMIERI</b> Unfinished Masterpiece, Coco CLP-120	8	<b>YAMBU</b> Sunny, Montuno 506
2	<b>GRUPO FOLKLORICO Y EXPERIMENTAL NUEVAYORQUINO</b> Salsoul-2-400	9	<b>LARRY HARLOW</b> El Judio Maravilloso, Fania JM00490
3	<b>PUPI</b> Y Su Charanga, Vaya VXS-40	10	<b>CELIA &amp; JOHNNY</b> Tremendo Cache, Vaya VXS-37
4	<b>SALSOUL ORQ.</b> Salsoul Orchestra S2S-5501	11	<b>ROBERTO CARLOS</b> Quiero Verte A Mi Lado, Caytronics 1439
5	<b>ISMAEL MIRANDA</b> Este Es Ismael Miranda, Fania XSLP-00480	12	<b>YOLANDITA MONGE</b> Florediendo, Coco-Clp-123
6	<b>MONGO SANTAMARIA</b> Afro-Indio, Vaya VXS-38	13	<b>ORQ. BROADWAY</b> Lo Mas Duro En Charanga, Coco Clp-119
7	<b>CAMILO SESTO</b> Amor Libre, Pronto, Pts-1013	14	<b>TITO PUENTE</b> No Hay Mejor, Tico 1401
		15	<b>MORRIS ALBERT</b> Dime, Audio Latino 4085

### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CAMILO SESTO</b> Amor Libre, Pronto Pts 1014	8	<b>CELIA &amp; JOHNNY</b> Tremendo Cache, Vaya VXS 37
2	<b>ANGELICA MARIA</b> Before The Next Teardrop Falls, Sonido Internacional SI-8014	9	<b>CORTIJO</b> El Bochinche, Coco Clp-117
3	<b>JULIO IGLESIAS</b> El Amor, Alhambra 23	10	<b>YOLANDA DEL RIO</b> Se Me Olvido Otra Vez, Arcano 3283
4	<b>VICENTE FERNANDEZ</b> Vicente Fernandez, Caytronics 1450	11	<b>NELSON NED</b> Nelson Ned, United Artists 1550
5	<b>EDDIE PALMIERI</b> Unfinished Masterpiece, Coco Clp-120	12	<b>LOS ANGELES NEGRO</b> A Ti, Arcano DKL-1-3271
6	<b>ROSEDA BERNAL</b> Le Esposa Olvidada, Latin International 5027	13	<b>HECTOR LAVOE</b> La Voz, Fania XSLP-00461
7	<b>JUAN GABRIEL</b> Con El Mariachi, Arcano 3283	14	<b>LOS FREDDYS</b> Epoca De Oro, Peerless 1041
		15	<b>LOS BABYS</b> Como Sufró, Peerless 1769

JANUARY 31, 1976, BILLBOARD

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1 Min. to 55 Min. ....60¢  
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Every item different! No C.O.D.'s.  
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Fifty (50) '62, '63 & '64 GMC Model PD-4106 Buses, 38 passengers, air conditioned, lavatory equipped, V-8 GM 8V-71 diesel 272 h.p. engines, Spicer 4-1 speed manual shift transmission, seats recline w/adjustable foot rests, (2) under-floor baggage compartments, 205 cu. ft. cap., 130 cu. ft. package racks provided above seats, 140 gal. fuel tank, 12 volt system w/two batteries, Bendix-Westinghouse air brakes, length 35', height 10', width 8', 7.761 # front axle, 13.823 # rear axle. NOTE: Tires are not included, may be purchased from the Lessor with the bus, their price being determined by the amount of unused mileage in same or returned within 10 days (11.5 x 22.5 tubeless tires).

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requiring knowledge and background in  
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Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1974.

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For prices on additional copies and for further information contact:

**Bill Wardlow**  
General Services  
Billboard Publications  
9000 Sunset Blvd.  
Los Angeles, Cal 90069  
213/273-7040

New York City: 1515 Broadway, 10036.  
212/764-7300 tfn

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ja31

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CUT-OUT**

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We transport Records, Tapes, etc. from U.S.A. Offering: Great savings, low freight rates—New American Suppliers for buyers—Assemble various orders—Welcome you when you arrive in N.Y., also Los Angeles.

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Call or Write Today for Catalogs  
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WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as 50¢. Your choice. Write for free listing. Scorpio Music Distributors, 2933 River Rd., Croydon, Pa. 19020. Dealers only. (fn)

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ADVERTISING  
DOESN'T COST,  
IT PAYS.****RADIO-TV mart**

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box numbers.

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**ATTENTION  
WEST COAST ROCKERS  
10 YR. PRO WITH 1ST TICKET**

wants something better. Calif. resident. Contact Jack (707) 528-3055 after 3 P.M. ja31

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NEWTON-BOSTON  
LOOKING FOR  
creative, entertaining personality  
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MOR FORMAT**  
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Say  
You Saw It in Billboard

**A National Rock Network Seen**

• Continued from page 18

defines what a network is, just tells network stations what they can and can't do.

The fact is that all of the totally automated radio stations which use 24-hour automated programming services are really abdicating many of the requirements of holding a broadcasting license. If I were a minority seeking a radio license, I'd file first against an automated station because it would seem to me that they are really vulnerable . . . from the standpoint of not fulfilling at least the spirit of what the FCC requires of people who own radio stations. Automated stations aren't programming to the community in racking up a 10-inch reel of tape produced in New York.

My concept of network music radio wouldn't infringe on any programming laws, because each station would still have control of the programming.

It's interesting to me to think about all of the possibilities in radio that haven't been done yet.

For instance, why do people read Rolling Stone? Why do people have to get that kind of information about the people who make music heard on radio from a magazine? Rolling Stone, of course, does a pretty good job. But, you don't get that kind of information on radio. Why do you punch out of a KHJ or KMET in Los Angeles to listen to KABC . . . because the first stations are into music and not sports, while KABC is where you'll hear sports.

I think there's a way to package all of the elements together for good programming.

And there are other aspects, of course. Fifty radio stations that are losing money can afford barely \$1,000 for promotion. But the network with the same stations could afford a \$50,000 promotion, right? Instead of a small station putting together a poorly-structured advertisement for a local paper, how about a well-designed ad for Sports Illustrated . . . or a regional issue in any of the national publications?

I mean, the possibilities are so obvious.

H: You don't think the music network would violate FCC regulations?

J: Oh, I think it might put the regulations to the test, but perhaps they should be put to the test. The network regulations, to me, look like they were written in 1934 by someone who had a perception of a Nazi-type propaganda takeover of the United States through the use of media. They might have been wise at the time, but who's to say they shouldn't be changed now?

The music network might be better for the public, because you would be bringing the best air personalities and the best newperson to a greater range of people.

H: And, of course, with that type of setup, you could cut the air personality shifts down to an hour a day.

J: Fascinating potentials. For example, I've been working with K-108 . . . KXOA-FM, in Sacramento. There's an incredible ratings success story there and yet the station never gets the publicity that a station in San Diego would.

During the last ARB, we had to come up with something in Sacramento . . . yet we realized that the people didn't want something big and flashy. But response to on-air material is just great in that particular market. Especially, special programming. So, in rapping it out with Phil Melrose, the manager, and Ed Hamlin, the program director, we

came up with the idea of having a disk jockey show for three hours and then a chapter from "The Elvis Presley Story" documentary. The Presley chapter received strong on-air promotion and it sounded kinda like a real important CBS thing, you know. An announcement would be made: "The Tommy Yakashima show will not be heard until 4 p.m. today in order that we may present the following special broadcast. Ed Hamlin did a hell of a job. He took 90 hours of special programming—some from the outside and some that he produced himself—and laid out a schedule for a month of three-hours-of-disk-jockey shows weaved with one-hour music specials. It sounds great. You would hear the disk jockey talking about the weather and what's happening in Sacramento that day and just when you're starting to not pay attention, boom,

here would come this highly-produced special on the group Chicago. Later, a disk jockey might be on the air for four hours and then, boom, here would come chapter five of "The California Special."

We realized, right then, that God doesn't say that a program director has to put on disk jockeys and once they start they never stop. That when one disk jockey shift ends another must begin.

But you can't realize all of these things unless you pull back and become objective about radio programming. The day-to-day entanglement of programming a major radio station is just too heavy and the responsibilities too great to allow you to cogitate on things like that.

EDITOR'S NOTE: This concludes a three-part interview with Ron Jacobs.

**Vox Jox**

• Continued from page 16

City Rollers," but on their British version, which normally has more music than those released in the states.

Originally, however, Arista was going to release—as the followup hit "Saturday Night" another cut from the U.S. album and the two cuts vying for the honors were "Let's Go" published by Dick James Music and "Shang-a-Lang" published by Weldek Music.

What happened was that members of the group gave copies of the British version of the LP to RKO Radio and announced that "Money Honey" would be their new single. RKO Radio stations started playing the tune as the new coming single. Result, Arista was forced to reconsider and come out with that single rather than something from the U.S. album. Besides the power of the artist today, I guess that also demonstrates the power of RKO Radio in the world of breaking a hit. Once the chain had started "Money Honey," Arista couldn't stop it.

\* \* \*

Jeff Gerber has shifted from WHFM in Rochester, N.Y., to program WBAX in Scranton/Wilkes-Barre, Pa., as a 24-hour, 1,000-watt Top 40 operation. I don't know his staff lineup yet. . . . Dell W. Epperson, a radio student at Northwest Missouri State Univ., Maryville, Mo., is trying to build a library of airchecks at the college. Airchecks, besides a sample of on-air work, should mention how the air personality got started in business, how they developed themselves, what they do in preparation, etc. I suppose that any personality who'd like to contribute an aircheck to the library would be welcomed. Tom Adams is already enshrined there.

\* \* \*

Lineup at KPUB, Pueblo, Colo., includes Ace Ball 5-7 a.m., then the "T.T.O. Show" with president and general manager Rex R. Miller and sales manager William Engler. Ball returns and works until noon, followed by the syndicated Paul Harvey news show, and then program director Brian York does a six-hour show. "We use the country music format Colorado Country that I devised to best blend the various types of country music we program. On my show, I feature several mini-programs I make up. I often take the show on the road for live remotes." Jeff Orman does 6-midnight. York's real name is Bruce Stier and his

brother Brent Stier works at KTAC in Tacoma, Wash.

\* \* \*

I like to see radio men pay tribute to promotion executives who've helped them over the years. Dave Edwards, music director of KGY in Olympia, Wash., even wrote Joe Smith, then president of Warner Bros. Records, to praise Jason Miller of the WEA Seattle office. Jason was recently promoted out of Seattle. . . . Jack Blair, previously with XPRS, Los Angeles, for six years, is looking for another position. Call him at 213-465-4106 or at home 213-781-4334. He's an experienced program/music director.

**Bubbling Under The  
HOT 100**

- 101—I AM SOMEBODY, Jimmy James & The Vagabonds, Pye 71057
- 102—ABYSSINIA JONES, Edwin Starr, Granite 532
- 103—THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdinck, Parrot 40085 (London)
- 104—JUST YOUR FOOL, Leon Haywood, 20th Century 2264
- 105—BABY I'M SORRY, Phillip & Lloyd, Scepter 12413
- 106—DOLANNES MELODIE, Jean-Claude Borelly & His Orchestra, London 228
- 107—A GIRL LIKE YOU, Nigel Olsson, Rocket 40491 (MCA)
- 108—BEYOND THE MILKY WAY, Iron Butterfly, MCA 40493
- 109—LAST DAY OF DECEMBER, Chilliwack, Sire 723 (ABC)
- 110—GOOD HEARTED WOMAN, Waylon & Willie, RCA 10529

**Bubbling Under The  
Top LPs**

- 201—10 cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 202—CONWAY TWITTY, Twitty, MCA 2176
- 203—HENRY MANCINI CONCERT ORCHESTRA, Symphonic Soul, RCA APL1-1025
- 204—AMERICAN GRAFFITI VOL. III, MCA 2-8008
- 205—KEITH JARRET, Backhand, ABC/Impulse ASH 9305
- 206—TOM T. HALL, Greatest Hits Vol. II, Mercury SRM-1-1044 (Phonogram)
- 207—SYLVERS, Showcase, Capitol ST 11465
- 208—NORMAN CONNORS, Saturday Night Special, Buddah BDS 5643
- 209—THE MYSTIC MOODS ORCHESTRA, Ero-genous, Sound Bird SB 7509
- 210—SOUTH SHORE COMMISSION, Wand WDS 6100 (Scepter)



# Billboard's Top Album Picks

SPECIAL SURVEY For Week Ending 1/31/76

Number of LPs reviewed this week **38** Last week **52**

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## Pop

**10cc—How Dare You**, Mercury SRM-1-1061. Another collection of skilled looniness from the British quartet, highlighted by complicated vocal arrangements and varied instrumental usage. Song subjects deal with commercial satire, common but not usually vocalized desires and social clichés taken to task. All four handle lead vocals, generally in some sort of falsetto style. And all four play a wide number of instruments. Strong LP on the whole, though some of the humor in each song tends to get lost unless one sits and listens extremely carefully to the words. Still, the group has created a distinctive overall sound that retains commercial elements. Actually, 10cc has developed a style and sound that most of the so-called party groups should have developed, and at this point these four are the only ones to make such a sound viable. Only complaint—songs do tend to run together, at least on the surface.

**Best cuts:** "How Dare You" (instrumental), "Lazy Ways," "I'm Mandy Fly Me," "Rock 'N' Roll Lullaby," "Head Room," "Don't Hang Up."

**Dealers:** Group's cult of fans builds steadily each time out.

**PURE PRAIRIE LEAGUE—If The Shoe Fits**, RCA APL1-1247. Country styled rock with good harmony vocals from one of better selling groups in this field. Particularly good instrumental work from guitarist Larry Goshorn and steel guitarist John David Call works well against production of John Boylen. Harmony vocals well done throughout, with several cuts close enough to country to receive play on country stations. LP seems to drag a bit in spots, but the group has always scored well with this type of sound. Still, quite pleasing on the whole.

**Best cuts:** "Sun Shone Lightly," "Aren't You Mine," "You Are So Near To Me," "Goin' Home."

**Dealers:** Identifiable cover art should be a major display help.

**THE BEST OF GLADYS KNIGHT & THE PIPS—Buddah** BDS 5653. Collection of foursome's hits from the Buddah years includes six solid hits, which is more than most such sets contain. Example of group's ability to achieve strong bases in rock, soul and MOR is showcased here, as is work with producers Curtis Mayfield, Kenny Kerner & Richie Wise and Tony Camillo. Illustration that, unlike many groups, a change of producers produces no harmful effects. Fine example of groups' best work.

**Best cuts:** "Midnight Train To Georgia," "I've Got To Use My Imagination," "Best Thing That Ever Happened To Me," "I Feel A Song (In My Heart)," "Where Peaceful Waters Flow," "Try To Remember/The Way We Were."

**Dealers:** Excellent cover for display.

**JOURNEY—Look Into The Future**, Columbia PC 33904. Band sold a lot of LPs the first time around with almost no airplay and they have turned in a far superior set this time. Lots of keyboard/synthesizer work as well as solid guitar, bass and drums—and the group does it all exceptionally well. Vocals mixed in at just the right intervals, with the instruments dominating. Drummer Aynsley Dunbar is well known to rock fans, while guitarist Neal Schon and keyboardist Gregg Rolie are both Santana veterans. Good FM chances here. Quality of work is the most impressive point.

**Best cuts:** "On A Saturday Night," "It's All Too Much," "She Makes Me (Feel Alright)," "Look Into The Future," "Midnight Dreamer."

**Dealers:** Group now touring country.

## Country

**GARY STEWART—Steppin' Out**, RCA APL1-1225. Gary provides a set of hard-driving rockribbed country songs with his uncompromising vigor and talent. Producer Roy Dea keeps it country with lots of guitar, fiddle, mandolin and banjo. Among the musicians are Buddy Spicher, Charlie Daniels, Johnny Gimble, Bobby Thompson, and Josh Graves. Those who like their music country and their singers country will love this strong package from Stewart.

**Best cuts:** "Flat Natural Born Good-Timin' Man," "In Some Room Above The Street," "(I Can't Be) Your Backdoor," "Oh, Sweet Temptation," "I Still Can't Believe You're Gone," "If You've Got The Money (I've Got The Time)."

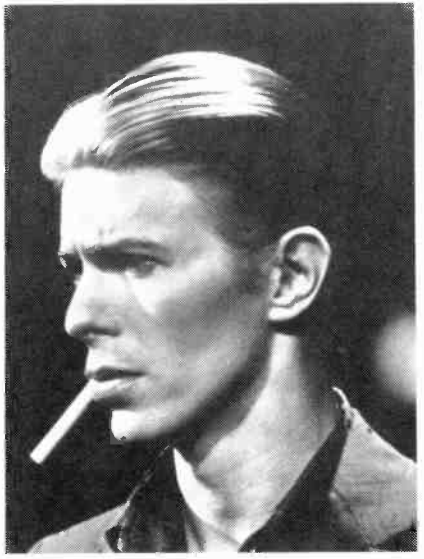
**Dealers:** Stewart's country following continues to grow.

**SONNY JAMES—200 Years Of Country Music**, Columbia KC-34035. Sonny spent over a year working on this concept album—an impressive artistic triumph. He uses many of the same musicians who helped popularize some of these selections. A salute to 200 years of our country's music features such highlights as Bashful Brother Oswald doing "Great Speckled Bird," Onie Wheeler and his harmonica on "Hard To Please," and several members of the original Hank Williams Band—the Cheatin' Hearts—on "I'm So Lonesome I Could Cry." George Richey's production perfectly complements the artistry of James. 11 great songs here—honestly sung, and reproduced with the love and care that Sonny always shows for his fans.

**Best cuts:** "The Prisoner's Song," "Great Speckled Bird," "San Antonio Rose," "I'm So Lonesome I Could Cry," "Wildwood Flower," "Waiting For A Train," "Back In The Saddle Again."

**Dealers:** Display in Sonny's slot, and also in any special section for bicentennial product.

## Spotlight



**DAVID BOWIE—Station To Station**, RCA APL1-1327. Another good disco effort from Bowie, who seems to have found his musical niche following the success of "Fame" and now "Golden Years." Strong vocals and excellent production from the artist and Harry Maslin are the keys to the set. The lyrics don't seem to mean a great deal, and the 10 minute title cut drags. But as a disco dance album, few faults can be found. Earl Slick's guitars are superb throughout as he leads the instrumental charge. Bass and drums are typical disco. The material may not be as powerful as was the early Bowie, but the LP is indeed filled with infectious, quite commercial material that, in its way, is every bit as alive as anything Bowie has done. Certainly enough of the old Bowie here for the veteran fans and enough disco to attract a new group. On the whole, a successful venture.

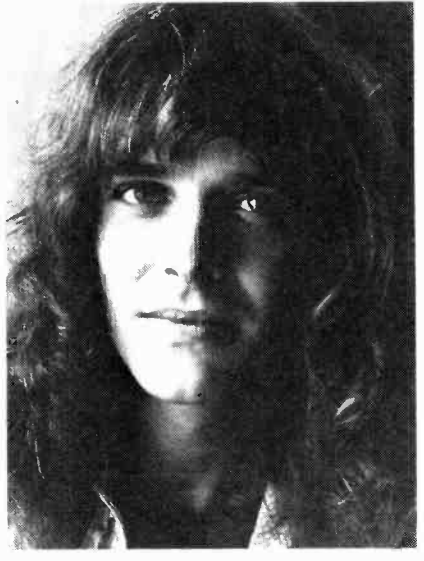
**Best cuts:** "Golden Years," "Station To Station" (particularly the last half), "TVC 15."

**Dealers:** Artist set for first tour in two years in next month.

**PETER FRAMPTON—Frampton Comes Alive**, SP 3703. Double live set from Frampton should be the one to finally establish the British singer/guitarist as a superstar level performer. To begin, the set is a perfect representation of the excitement Frampton and his three backup musicians capture on stage. The material is as representative of his stage act as could be wished for, and the variety here offers a perfect balance between rockers and lower keyed tunes. Cuts from the Humble Pie days, oldies from the Stones and original material all offer Frampton, bassist Stanley Sheldon, guitarist Bob Mayo and drummer John Siomos a chance to display some of the most skilled instrumental prowess in pop. Particularly impressive is Frampton's guitar work, which avoids the flash sound of too many "super guitarists." Vocals far better than average as well—and the spontaneity caught on record is rare. Better than any previous studio LPs, all quality material and perhaps the package that will make Frampton a superstar.

**Best cuts:** "Show Me The Way," "Wind Of Change," "Baby, I Love Your Way," "(I'll Give You) Money," "Shine On," "Jumping Jack Flash," "Do You Feel Like We Do."

**Dealers:** Artist coming off a sellout tour and has been building fans for several years.



**JOAN BAEZ—From Every Stage**, A&M SP 3704 (2 Records). Quite varied material and strong vocals highlight double live set from artist who hit top 10 after a long record dry spell last time out. Basically, a complete concert. First disk is Baez and guitar, second LP features artist with fine band of David Briggs, Jim Gordon, James Jamerson, Larry Carlton and Dan Ferguson. Acoustic side seems to drag a bit by comparison with live disk and her last LP, with perhaps a bit too much patter. Second LP, with the band, comes across much better on record, with even the talk fitting well. Perhaps listening to a live set on record naturally comes across with more power when there is more power in the music. Material from artist, Dave Loggins, Dylan, Leonard Cohen and Robbie Robertson works well, and Baez' voice is in its usual top form. Best of the old and new.

**Best cuts:** "Suzanne," "I Shall Be Released," "Joe Hill," "Forever Young," "Boulder To Birmingham," "Please Come To Boston," "Amazing Grace."

**Dealers:** Baez coming off major LP. Eight new cuts included here.



**JIM REEVES—I Love You Because**, RCA APL1-1224. Everything RCA releases on Reeves sounds as though it were recorded yesterday. This is another tremendous laid-back Reeves album. It's a sweet sadness listening to this great singer: you're happy over the talent he left us, and sad that he isn't around to give us a new song or reap a benefit or two from the show business career responsible for his success and death. Chet Atkins produced these songs, and you can credit Mary Reeves Davis with once again coordinating the music beautifully.

**Best cuts:** "When Two Worlds Collide," "Take Me In Your Arms And Hold Me," "You're Free To Go," "I Love You Because," "A Fool Such As I," "Someday (You'll Want Me To Want You)."

**Dealers:** The Country Music Hall of Famer lives on in song. So stock, and you'll sell.

dominant chart action with early crossover into pop. In his hands, synthesizers and a battery of electronic sound manipulators take on qualities often missing elsewhere. The musical sense always comes through, and only the most stiff-backed will resist its appeal. A suite from the title Stravinsky ballet is coupled with Tomita treatments of Debussy's "Afternoon Of A Faun" and Moussorgsky's "Night On Bare Mountain."

**Dealers:** Stock generously and make sure both sides of the repertoire aisle are covered.

**THE LEGENDARY LAZAR BERMAN PLAYS LISZT—Columbia/Melodiya M2-33928.** The first of a clump of Berman albums soon to hit the market, all due to ride the crest of a heavy publicity wave. Here the artist fulfills all extravagant advance claims, both technically and musically. He's obviously another in the line of Soviet artists to impact strongly on the West. Included in the 2-record set are the 12 "Transcendental Etudes," "Hungarian Rhapsody No. 3" and the "Spanish Rhapsody."

**Dealers:** Berman is currently on his debut tour of the States and media coverage is intense. Package is an easy sell.

## Billboard's Recommended LPs

### pop

**SPEEDY KEEN—Y'Know What I Mean**, Island ILPS 9338. Former lead voice of Thunderclap Newman brings out second solo LP with a mix of straight ahead rock and some good ballads. Rock cuts are fun, sounding in spots like rock from years gone by. Ballads find him sounding from time to time like he did in the Thunderclap days. Ballads, with Keen's flowing voice and the subdued instrumentation, generally work best. Uptempo cuts do feature some fine guitar from Butch "Peaches" Sanford. **Best cuts:** "Almost Eighteen," "My Love."

**JOHN MAYALL—Notice To Appear**, ABC ABCD-926. Mayall hooks up with producer Allen Toussaint this time around and comes up with a creditable mix of his British blues and Toussaint's New Orleans sound. Strong singing, as on last album, from Dee McKinnie. Majority of songs written by Toussaint. Not a radical departure from usual Mayall style, but a fresher sound. **Best cut:** "That Love," "There Will Be A Way," "A Hard Day's Night."

**NATIONAL LAMPOON—Good-Bye Pop**, Epic PE 33956 (CBS). Usual dose of sick and off the wall humor from the group that is best at it. Some amusing radio takeoffs, good Neil Young bit and an art rock suite that works well. Topper, however, is a very strong and very funny bit that hits soul music and Christmas songs in one fell swoop. **Best cuts:** "Kung Fu Christmas," "The B Side Of Love" (a country takeoff), "A History Of Neil Young."

**CAPTAIN & TENNILLE—Por Amor Vivremos**, A&M SP-4561. Same thing as the duo's first LP, except all in Spanish. Spanish single of "Love Will Keep Us Together" hit the pop charts, and the novelty value of this as well as the overall pleasing sound, could bring this on as well.

**JIM CAPALDI—Short Cut Draw Blood**, Island ILPS 9336. Third solo set from former Traffic drummer is a soft rock collection that verges on MOR in spots. Cut in England and with musicians David Hood, Roger Hawkins and Barry Beckett in Muscle Shoals. Steve Winwood also on several cuts. A few off the wall political lyrics but generally easy to listen to. **Best cuts:** "Love Hurts," "Seagull."

**JOAN CAROL BUTLER—Capitol**, ST-11476. Good first album of soft vocals and well sung, well written love songs. Country, MOR and pop feel here, with fine singing from Butler and good production from Clayton Ivey and Terry Woodward. Most writing from artist. **Best cuts:** "Sammy, Please Love Me," "Can I Trust You," "It Just Won't Work Anymore," "The One Who's In Love."

**THE CHIEFTAINS—5**, Island ILPS 9334. Excellent Irish folk music from seven musicians who have been together for years. Probably most authentic set available in this country. Fine liner notes and good annotations explaining each cut from Alun Owen. Lots of fun and probably new to most U.S. pop fans. **Best cuts:** All 10 are excellent.

**HUSTLER—Play Loud**, A&M SP-4556. Good heavy metal rock set from British group. Best cuts are the total rockers. Strong vocals. **Best cuts:** "Break Of Day," "Who D'Yer Think Yer Foolin'," "Little People."

**AMERICAN TEARS—Tear Gas**, Columbia PC 33847. Easy rock vocals with strong synthesizer backing. Good harmony vocals on set featuring primarily long cuts that at times seem like jams. One "war" cut seems out of date, but last cut on LP is excellent rock. **Best cuts:** "Back Like Me (Parts I & II)," "Franki And The Midget."

**KALAPANA—Abbatoir**, KALA 0001. Hawaiian group comes up with an almost MOR set, featuring some disco sounds. Good harmony vocals. Expect some initial play on MOR stations. **Best cuts:** "Nightbird," "You Make It Hard."

### country

**SUSAN RAYE—Honey Toast And Sunshine**, Capitol ST-11472. Susan sings this set with honesty and warmth. Recorded in Bakersfield and Nashville, the LP is titled after her latest single. **Best cuts:** "Alone Once Again," "You're The Piece That's Always Gone."

### jazz

**GIL EVANS & HIS ORCH.—There Comes A Time**, RCA APL1-1057. Evans' first solo LP since his tribute to Jimi Hendrix, and as usual, his band explores new horizons. Tunes run the gamut from Hendrix to Jelly Roll Morton to Tony Williams to originals. Soloists include saxophonists George Adams, Billy Harper and Dave Sanborn; trumpeters Lew Soloff, Ernie Royal, and Marvin Peterson; and drummer Tony Williams. **Best cuts:** "King Porter Stomp," "Little Wing," "The Meaning Of The Blues," "Children Of The Fire."

**Spotlight—**The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

## Classical

**FIREBIRD—Tomita**, RCA ARL1-13112. Tomita's third album, and like his earlier sets probably due for quick and

JANUARY 31, 1976, BILLBOARD

Hollywood—The Artie Wayne Organisation, 8811 Sherwood Drive, Los Angeles, California 90059 (213) 657-3577  
London—Helzlsouer and Wayne Productions, 124 Knighbridge, 9 Albert Gate Court, London (01) 589-8255

January 26, 1976

Dear Herb Alpert, Tony Camillo, Drake McGilberry, Percy Faith, Bimbo Jet, MILO, Olivia Newton-John, Carl Carlton, Cilla Black, Gladys Knight and the Pips, THE BOTTOM LINE, Sylvie Vartan, Dr. Hook, Yvonne Elliman, Patti Dahlstrom, Marcia Hines, LOVEQUAKE, THE FRONT PAGE, The Grass Roots, Biddu Orchestra, Carl Douglas, The Jackson Five, Ricky West, Manuel, THE ACE OF SPADES, The Hues Corporation, Sha Na Na, Dave Diamond, Chuck Higgins, The Temptations, SONS OF SCORPIO.....and everyone else who recorded my songs last year:

!!!! THANKS FOR MAKING IT THE BEST YEAR I'VE EVER HAD !!!!

...and a special thanks to Lou Reizner, Martin Machat and Jeff Wald, without whose help I wouldn't have made it this far.

Warmest Regards,



Artie Wayne  
"Just A Simple Publisher"

P.S. If you're at MIDEM, stop in for a drink. I'm at the Martinez. .  
by the way, I've got some great new songs with me !!!



# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/31/76

Number of singles reviewed  
this week **105** Last week **95**

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**KIKI DEE—Once A Fool (3:28)**; producer: Robert Appere; writers: Dennis Lambert-Brian Potter; publisher: ABC/Dunhill/One Of A Kind, BMI. Rocket 40506 (MCA). Best single from Kiki since "I've Got The Music In Me," a mid-tempo rocker suitable for pop airplay and disco action. Best singing of her career as well.

**MELISSA MANCHESTER—Just You And I (3:48)**; producer: Vini Poncia; writers: Melissa Manchester-Carole Bayer Sager; publishers: Rumanian Pickleworks/New York Times, BMI. Arista 0168. Excellent ballad from one of last year's most successful vocalists. Strong lyrics, easy melody enhanced by powerful piano and fine, expressive single. Expect pop and MOR play.

**FREDDY FENDER—You'll Lose A Good Thing (2:50)**; producer: Huey P. Meaux; writer: B.K. Ozen; publisher: Crazy Cajun, BMI. ABC/Dot 17607. Old Barbara Lynn soul/blues hit revived by Freddy and producer Huey Meaux. Lyrics apply today as well as ever. Freddy's singing is its usual distinctive self and the pair continue their uncanny string of relevant oldies.

**CAT STEVENS—Banapple Gas (3:07)**; producer: Cat Stevens; writer: Cat Stevens; publisher: Ashtar, BMI. A&M 1785. Fun-filled rocker from Stevens' latest LP which is also getting heavy exposure around the country thanks to a movie short he's made. Good, amusing lyrics.

**JONI MITCHELL—In France They Kiss On Main Street (3:08)**; producer: not listed; writer: Joni Mitchell; publisher: Crazy Crow, BMI. Asylum 45298. Another solid mid-tempo rocker from Mitchell's recent "Hissing Of Summer Lawns" LP success. Usual distinctive vocal style and excellent lyrics.

**KRAFTWERK—Radioactivity (3:18)**; producers: Ralf Hutter & Florian Schneider; writers: Hutter-Schneider-Schult; publishers: Kling Klang/Famous, ASCAP. Capitol 4211. Space sounds and chanting, repetitious vocals are the sounds this German group has already hit the charts several times with. This is as well done as any in this genre.

## recommended

**NEIL YOUNG WITH CRAZY HORSE—Lookin' For A Love (3:17)**; producers: Neil Young & Tim Mulligan; writer: Neil Young; publisher: Silver Fiddle, BMI. Reprise 1344 (Warner Bros.).

**ABBA—I Do, I Do, I Do, I Do, I Do (3:15)**; producers: Bjorn Ulvacus & Benny Anderson; publisher: Countless, BMI. Atlantic 45-3310.

**MINNIE RIPERTON—Adventures In Paradise (2:59)**; producers: Stewart Levine, Minnie Riperton & Richard Rudolph; publishers: DickieBird/Four Knights, BMI. Epic 8-50190 (CBS).

**POCO—Makin' Love (2:52)**; producers: Poco & Mark Harman; writer: R. Young; publisher: Fools Gold, ASCAP. ABC 12159.

**THE KINKS—I'm In Disgrace (3:19)**; producer: Raymond Douglas Davies; writer: Raymond Douglas Davies; publisher: Davray, PRS. RCA JH-10551.

**THE GRATEFUL DEAD—Franklin's Tower (3:07)**; producers: The Grateful Dead; writers: Hunter-Garcia-Kreutzmann; publisher: Ice Nine, ASCAP. Grateful Dead 762 (United Artists).

**LITTLE FEAT—Long Distance Love (2:41)**; producer: Lowell George; writer: George; publisher: Naked Snake, ASCAP. Warner Bros. 8174.

**DENNIS LINDE—Under The Eye (3:12)**; producer: Dennis Linde; writers: Dennis Linde-Randy Cullers; publisher: Com-bine, BMI. Monument 8681 (CBS).

**B.C.G. (B.C. GENERATION)—Street Talk (4:22)**; producer: Bob Crewe; writers: Bob Crewe-Cindy Bullens; publishers: Hearts Delight/Gooserock, BMI. 20th Century 2271.

**JERRY CORBETTA—You Set My Dreams To Music (3:05)**; producers: Jay Lewis & Jerry Corbetta; writers: Molly Ann Leikin-Stephen H. Dorff; publishers: Almo, ASCAP/Peso, BMI. Claridge 415.



**TAVARES—The Love I Never Had (3:24)**; producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill/One Of A Kind, BMI. Capitol 4221. The five brothers move over to a ballad format for their latest, another under the skilled production and writing hands of Dennis Lambert & Brian Potter. Expect pop action.

**PETER WINGFIELD—Lovin' As You Wanna Be (3:30)**; producers: Pete Wingfield & Barry Hammond; writer: Pete Wingfield; publishers: Ackee/Uncle Doris, ASCAP. Island 051. White Britisher who scored first with "Eighteen With A Bullet" has more soul in him than half the artists on the soul charts. Good ballad cut with excellent lyrics and superb singing should see him hit pop and soul.

**EDDIE KENDRICKS—He's A Friend (3:22)**; producer: Norman Harris; writers: A. Felder-B. Gray-T.G. Conway; publishers: Stone Diamond/Mighty Three, BMI. Tama 54266 F (Motown). Strong rocker featuring usual well-done and distinctive Kendrick's falsetto style. Headed straight for discos as well as almost sure radio hit status. Flip: All Of My Love (2:47); producer: same; writers: A. Felder-B. Gray; publisher: Stone Diamond, BMI.

**THE BLACKBYRDS—Happy Music (3:04)**; producer: Donald Byrd; writer: Donald Byrd; publisher: Elgy, BMI. Fantasy 762. With their LP still selling well, this chanting disco entry should add an extra boost. Single serves up sound they have scored best with. Flip: Love So Fine (4:50); producer: same; writer: Joe Hall; publisher: Blackbyrd, BMI.

**ESTHER PHILLIPS—For All We Know (3:30)**; producer: Creed Taylor; writers: J. Freed Coots-Sam M. Lewis; publisher: Leo Feist, ASCAP. Kudu 929. Standard song updated disco fashion from Phillips should pull in same response her last single and LP gathered. Strong Creed Taylor production.

## recommended

**SAM DEES & BETTYE SWANN—Storybook Children (3:26)**; producer: KAP Production; writers: Chip Taylor-Billy Vera; publisher: Blackwood, BMI. Big Tree 16054 (Atlantic).

**MIGHTY CLOUDS OF JOY—Mighty High (3:55)**; producer: Dave Crawford; writers: D. Crawford-R. Downing; publishers: American Broadcasting/DaAnn, ASCAP. ABC 12164.

**THE REFLECTIONS—Day After Day (3:42)**; producers: J.R. Bailey, K. Williams & J. Gasper; writer: Ken Williams; publisher: A-Dish-A Tunes, BMI. Capitol 4222.

**ASHFORD & SIMPSON—It'll Come, It'll Come, It'll Come (2:53)**; producers: Nickolas Ashford & Valerie Simpson; writers: Ashford-Simpson; publisher: Nick-O-Val, ASCAP. Warner Bros. 8179.

**STREET PEOPLE—You're My One Weakness Girl (3:05)**; producer: Ray Dahrouge; writer: Ray Dahrouge; publishers: Sister John/Vignette, BMI. Vigor 1728 (PIP).

**JOHNNY HAMMOND—Los Conquistadores Chocolates (3:20)**; producer: Larry & Fonce Mizell; writers: Larry & Fonce Mizell; publisher: Alrubby, ASCAP. Milestone 302.



**ARTFUL DODGER—Silver And Gold (3:23)**; producer: Jack Douglas; writer: G. Cox; publisher: Seldak, ASCAP. Columbia 3-10282. Excellent mid-tempo cut that reminds one of the early Beatles.

**DANA—Are You Still Mad At Me (3:28)**; producer: Geoff Stephens; writers: Greenaway-Stephens; publisher: Cookaway, ASCAP. Ariola America 7604. Good easy rocker with country flavor from British songstress.

**THE ONE AND ONLY EXTRAGORDANARY BAND—Step Up To The Mike (3:10)**; producer: Gary Klein; writer: Alan Gordon; publisher: TEC, BMI. RCA JB-10555. Unusual, catchy novelty cut which grabs attention immediately.

**BANKS & HAMPTON—Make Due With Whatcha Got (3:05)**; producers: H. Banks & C. Hampton; writers: Home Banks-Carl Hampton; publisher: Irving, BMI. Warner Bros. 8177. Duo comes up with strong soul/disco rocker.

**DAN SCHAFER—A Day Without You Dear (3:29)**; producer: Jack Richardson; writer: Schaffer; publishers: Standback/Dascha, ASCAP. RCA JH-10450. Good ballad that builds to mid-tempo status. Fine singing.

**BOBBY ARVON—Rock And Roll Music Man (2:55)**; producer: Roger Gordon; writer: Bobby Arvon; publisher: Colgems, ASCAP. Ariola America 7612. Fun rocker with strong story line and good hook.

**HOSANNA—Hipit-Part 1 (3:42)**; producer: Jim Hartnett; writer: Jim Hartnett; publisher: Little Joe, BMI. Calla 12078GM (Shakat). Disco entry with good melody and infectious lyrics.

**PAUL CLEMENS—It Ain't Gonna Happen Again (2:44)**; producer: Charlie Calello; writers: Artie Schroeck-Dave Park; publishers: Oceans Blue/Anderbak, BMI. Playboy 6059. Strong disco cut which could also hit MOR. Excellent production.



**GEORGE JONES—The Battle (2:44)**; producer: Billy Sherrill; writers: L. Kimball, Norro Wilson, George Richey; publishers: Al Gallico/Algee, BMI. Epic 8-50187. One of the country's best singers—if not the best—and one of the country's best producers—if not the best—team their talents again for what could be the finest song George Jones has ever released. Jones and Billy Sherrill take a tremendous song and create a record so powerful that it might even achieve the impossible feat of breaking Jones pop.

**FREDDY FENDER—You'll Lose A Good Thing (2:50)**; producer: Huey P. Meaux; writer: B.L. Ozen; publisher: Crazy Cajun, BMI. ABC/Dot DOA-17607. Freddy's unique phrasing and convincing delivery, along with Meaux's mastery as a hit producer, give the Texmex star a Houston-recorded country-blues smash.

**ROY HEAD—The Door I Used To Close (2:26)**; producer: Bud Logan; writers: Dallas Frazier-Earl Montgomery; publisher: Acuff-Rose/Altam, BMI. ABC/Dot DOA-17608. Roy's first ABC/Dot release since switching to the label is the Frazier-Montgomery masterpiece already on the chart by Marilyn Sellars. Superb job all around will give Roy his biggest record yet.

**JERRY LEE LEWIS—Don't Boogie Woogie (2:34)**; producer: Jerry Kennedy; writer: Layng Martine, Jr.; publisher: Ahab, BMI. Mercury 73763. The Killer returns to his rock'n'roll daze with this wild uptempo change of pace from his last hit. From the pen of fast-rising writer Layng Martine, this will send the country boogie king back up the chart.

**LYNN ANDERSON—All The King's Horses (2:45)**; producer: Glenn Sutton; writer: J. Cunningham; publisher: Starship, ASCAP. "All the king's horses and all the king's men/could never put me back together again," wails Lynn in her powerful followup to "Paradise." Producer Glenn Sutton pairs his wife with a poignant ballad and gets an outstanding result.

**BRENDA LEE—Find Yourself Another Puppet (2:37)**; producer: Owen Bradley; writer: Jimbeau Hinson; publisher: Goldline, ASCAP. MCA 40511. The high professionalism of Brenda Lee shines again with her polished job on this tune with a catchy chorus and sparkling production from Owen Bradley.

**DAVID WILLS—Queen Of The Starlight Ballroom (2:56)**; producers: Sy Rosenburg & Charlie Rich; writer: B. Duncan; publishers: Shelmer-Poe/Unichappell, BMI. Epic 8-50188. One of the best young singers to emerge in recent years has himself another great single. David's career continues to blossom with this new outing produced by Sy Rosenburg and Charlie Rich.

**BOB LUMAN—A Satisfied Mind (2:58)**; producer: Norro Wilson; writers: J. Hayes-J. Rhodes; publisher: Fort Knox, BMI. Epic 8-50183. A rousing, rambling remake of the past hit with some effective Luman singing and lively instrumentation. Banjo, steel, harmonica—all come across crisp and clear, thanks to the production touch of Norro Wilson.

**DAVID HOUSTON—What A Night (2:28)**; producer: Norro Wilson; writers: N. Wilson-C. Taylor; publishers: Algee/Al Gallico, BMI. Epic 8-50186. A bright new change of direction for Houston with a razor-sharp chorus backing him to the hilt.

**EDDIE RABBITT—Drinkin' My Baby (Off My Mind) (2:48)**; producer: David Malloy; writers: Eddie Rabbitt-Even Stevens; publishers: Unichappell/S-P-R, BMI. Elektra E-45301-A. It's time for one of country music's great writers to emerge as a hot singer. Eddie co-wrote this song with Even Stevens—and it could be the disk that launches him in a big way.

## recommended

**JOEL SONNIER—Always Late (With Your Kisses) (2:59)**; producer: Glenn Keener; writers: L. Frizzell-B. Crawford; publishers: Hill & Range, BMI. Mercury 73754.

**JOHNNY CASH—Strawberry Cake (3:04)**; producer: Charlie Bragg; writer: Johnny Cash; publisher: House Of Cash, BMI. Columbia 3-10279.

**MEL STREET—The Devil In Your Kisses (And The Angel In Your Eyes) (2:41)**; producer: Dick Heard; writer: Layng Martine, Jr.; publisher: Ahab, BMI.

**STELLA PARTON—The Mood I'm In (2:48)**; producer: Bob Dean; writer: Stella Parton; publisher: Myownah, BMI. S.C.A.B. Records IRDA 169A.

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.

## Cap's Khoury At Trial

• Continued from page 10

Even when Invictus indebtedness loomed at \$1.5 million in February 1970, Khoury said he hoped for significant chart records from Detroit because of the "tremendous stature" of the three producers, only one of whom was active. It was hoped the other two would soon become active, he added. He also said he was greatly heartened by a slide presentation made by Invictus at Capitol's Hawaii sales meeting June 1970. He recommended to Gortikov that a reserve for the Invictus overdue delinquency be set up about March 1, 1971. The reserve was established June 30, 1971, he noted. Between March 1 and June 30, 1971, Capitol poured another \$500,000 into Invictus, it was shown.

Khoury stated that by "massaging data" he meant information fed into

the computer and its resulting calculations and summarizations. He didn't use the phrase to connote he wanted to show the right profit picture, as witness Walter Bruckner testified. He denied, too, that he speculated about holding back a pay period, as Bruckner stated. He also denied Bruckner's testimony that he had instructed him to raise sales projections from \$85 to \$120 million by "plugging it with \$30 million in catalog sales." He also denied previous testimony that Capitol held back returns to improve its fiscal 1969 earnings position.

Khoury said his salary rose from \$25,000 to \$55,000 in the six years he was with Capitol. He calculated he made \$32,000 from the sale of 4,000 Capitol shares and estimated his bonus at about \$35,000 during his period of employment.

## New Companies

Ernie Freeman, veteran producer, and Frances Kirk, former manager of the Society of Seven, are collaborating in Montego Publishing Co. in Honolulu. They also operate Silvercloud Records on Oahu.

\* \* \*

Hank Williams Jr. has contracted with Singletree Music, Nashville, to handle his new Bocaphus Music Co.

## Poison Apples

• Continued from page 10

To be included in the circuit are the existing Park Forest South and Peoria Poison Apples, and the planned clubs in Cedar Falls, Iowa and Gulfport, Ill.

## RCA's Best Of 74 Years

• Continued from page 8

nings. Charley Pride, Chet Atkins, Ronnie Milsap, Porter Wagoner, Dolly Parton, Gary Stewart, Bobby Bare, Charlie Rich, Dickey Lee, Floyd Cramer, Danny Davis & the Nashville Brass, Hank Snow and Jim Reeves.

In jazz, the Pablo catalog of new releases, the Flying Dutchman label, plus the reintroduction of the Bluebird label and newly recorded LPs on the RCA logo, all helped make significant inroads into this market.

In classical, Vladimir Horowitz resigned and James Levine, the young conductor, who has been named musical director for the Metropolitan Opera, also joined the Red Seal roster. Other key classical names added include Lynn Harrell, Emanuel Ax, Peter Serkin and his group Tashi, Tedd Joselson and Eugene Fodor.

Glancy, in the presidency of the record division two years, noted that the division's sales gains were made during the recession-inflation period which had resulted in lower sales and earnings for other entertainment industry firms.

## London Confab

• Continued from page 3

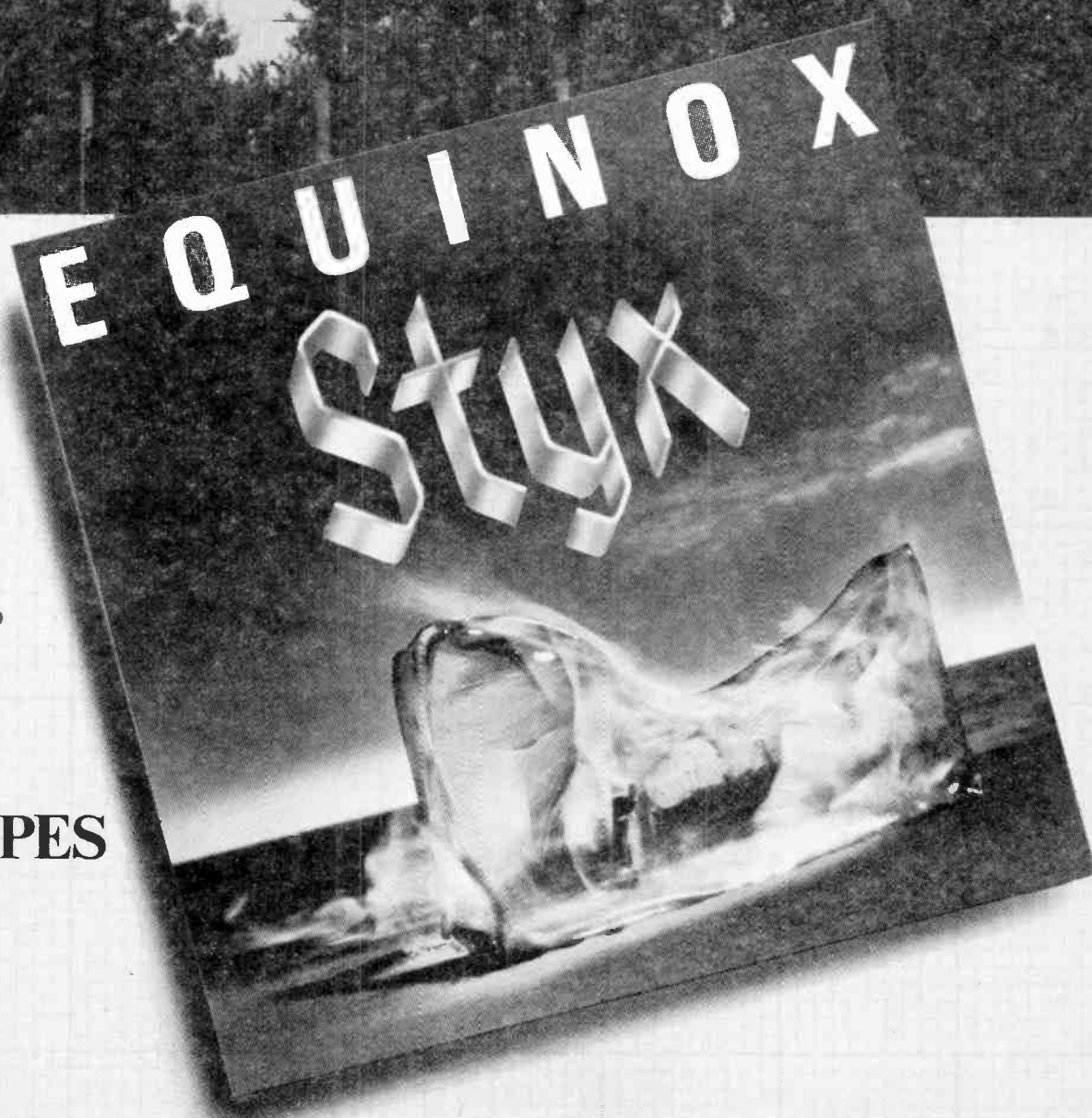
recorded cassettes. Other events will include a screening of the new Bloodstone Film, "Train Ride To Hollywood," and a showcase at Reno Sweeney's nitery here with several acts including Al Green, Syl Johnson and Greezy Wheels.

Among the scheduled sessions are a product presentation, a sales discussion, a promotion seminar and a distributor/manufacturer "one-on-one" meeting.

# STYX HAS A HOT NEW NUMBER



**“LORELEI”** AM 1786  
**THE NEW SINGLE**  
**FROM “EQUINOX”** SP 4559  
**THE BLISTERING**  
**NEW ALBUM**  
**ON**  
**A&M RECORDS & TAPES**



## TOUR

January 16	Civic Center, Charleston, W. Va.	January 30	Hirsch Memorial Col., Shreveport, La.
January 17	Mosque, Richmond, Va.	January 31	Civic, Lake Charles, La.
January 18	Coliseum, Greensboro, N.C.	February 1	Univ. of Arkansas, Fayetteville, Ark.
January 23	Veteran's Memorial Aud., Des Moines, Iowa	February 3	Shrine Mosque, Springfield, Mo.
January 25	Civic Aud., Omaha, Neb.	February 4	Memorial Hall, Kansas City, Mo.
January 28	Veteran's Memorial Aud., Columbus, Ohio	February 6	County Fieldhouse, Erie, Pa.
January 29	Van Braun Civic, Huntsville, Ala.	February 7	Stadium, Chicago, Ill.



# Billboard **Hot 100**

## \* Chart Bound

ONCE A FOOL—Kiki Dee [Rocket 40506 (MCA)]  
JUST YOU AND I—Melissa Manchester  
(Arista 0168)  
YOU'LL LOSE A GOOD THING—Freddy Fender  
(ABC/Dot 17607)  
SEE TOP SINGLE PICKS REVIEWS, page 58

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	3	12	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram)	★	34	39	THE WHITE KNIGHT—Cledus Maggard (Leslie Advertising Agency), J. Huguley, Mercury 73751 (Phonogram)	68	68	5	THAT'S WHY I LOVE YOU—Andrew Gold (Charles Poltkin), A. Gold, G. Garlin, Asylum 45286	
2	2	12	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157 HAN	★	35	38	LET THE MUSIC PLAY—Barry White (Barry White), B. White, 20th Century 2265 CPI	69	35	15	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015 CPP	
★	4	9	LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 401 (Casablanca) WBM	★	36	36	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM)	70	50	10	HURRICANE—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10245 WBM	
★	6	14	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)	★	37	60	DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	71	75	3	QUIET STORM—Smokey Robinson (Smokey Robinson), W. Robinson, R. E. Jones Tamia 54265 (Motown) CPP	
5	5	14	I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia) B-3	★	38	40	LOVE OR LEAVE—Spinners (Tom Bell), C. Simmons, B. Hawes, J.B. Jefferson, Atlantic 3309 B-3	72	76	4	I COULD HAVE DANCED ALL NIGHT/ JUMP FOR JOY—Biddu Orchestra (Biddu), A.J. Lerner, F. Lowe, B. Appiah, L. Vanderbilt Epic 8-50173 (Columbia) CHA	
6	7	9	CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839 CHA	★	39	43	BREAKAWAY—Art Garfunkel (Richard Perry), G. Gallagher, G. Lyle, Columbia 3-10273 ALM	73	78	2	WHAT'S THE NAME OF THIS FUNK (Spider Man)—Ramsey Lewis (Charles Stepney, Ramsey Lewis), C. Stepney, M. Stewart, D. Raheem, Columbia 3-10235	
★	10	11	SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251 HAN	★	40	44	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP	74	74	7	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster Prod.), H.R. Smith, ABC 12142 WBM	
8	8	12	TIMES OF YOUR LIFE—Paul Anka (Bob Skaaf for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737 CHA	★	41	46	JUNK FOOD JUNKIE—Larry Groce (Randolph Nauert), Warner Bros./Curb 8165	75	81	2	GROWIN' UP—Dan Hill (Matthew McCauley, Fred Molin), D. Hill, 20th Century 2254	
9	9	13	WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kipps, Motown 1376 WBM	★	42	42	YESTERDAY'S HERO—John Paul Young (Vanda, Young), Vanda, Young, Ariola America 7607 (Capitol)	76	77	9	FUNKY WEEKEND—Stylists (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4661 B-3	
★	14	7	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270	★	43	46	BREAKAWAY—Art Garfunkel (Richard Perry), G. Gallagher, G. Lyle, Columbia 3-10273 ALM	77	79	4	REMEMBER ME (When The Candlelights Are Gleaming)—Willie Nelson (Willie Nelson), S. Wiseman, Columbia 3-10275	
11	1	14	THEME FROM "MAHOAGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377 CPP	★	44	53	ONLY SIXTEEN—Dr. Hook (Ron Halfkne), S. Cooke, Capitol 4171 CPP	78	45	12	FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (Isley Bros.), E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 2259 (Epic/Columbia)	
12	12	12	ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850	★	45	29	OVER MY HEAD—Fleetwood Mac (Fleetwood Mac, Keith Olsen), McVie, Reprise 1339 (Warner Bros.) CPP	79	82	3	IF I ONLY KNEW—Ozark Mountain Daredevils (David Anderle), L. Lee, A&M 1772 WBM	
13	13	9	FLY AWAY—John Denver (Milton Okun), J. Denver, RCA 10517 CLM	★	46	48	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP	80	86	2	SINCE I FELL FOR YOU—Charlie Rich (Billy Sherrill), B. Johnson, Epic 8-50182 (Columbia) WBM	
★	15	12	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729 B-3	★	47	47	THE HOMECOMING—Haggood Hardy (Peter Anastasoff), H. Hardy, Capitol 4156 WBM	81	84	7	MAKE LOVE TO YOUR MIND—Bill Withers (Bill Withers, Larry Nash), B. Withers, Columbia 3-10255 WBM	
★	16	15	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamia 54262 (Motown) CPP	★	48	51	LOVE IS THE DRUG—Roxy Music (Chris Thomas), Ferry, Mackay, Atco 7042	82	88	4	ONCE YOU HIT THE ROAD—Dionne Warwick (Tom Bell), J. Jefferson, C. Simmons, Warner Bros. 8154	
★	17	8	BREAKING UP IS HARD TO DO—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, H. Greenfield, Rocket 40500 (MCA) CPP	★	49	59	DREAM ON—Aerosmith (Adrian Barber for Frank Connolly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	83	85	4	THIS OLD HEART OF MINE—Rod Stewart (Tom Dowd), B. Holland, E. Holland, L. Dozier, Warner Bros. 8170 CPP	
★	20	12	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzan, ABC 12135 CPP	★	50	69	LONELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), N. Sedaka, A&M 1782 WBM	84	89	3	TELL IT LIKE IT IS—Andy Williams (Rick Hall), G. Davis, L. Dismond, Columbia 3-10263	
★	19	11	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671 CPP	★	51	25	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter Arista 0149 WBM	★	98	2	VENUS—Frankie Avalon (Billy Terrell), E. Marshall, De-Lite 1578 (PIP) WBM	
★	26	10	SQUEEZE BOX—Who (Glyn Johns), P. Townshend, MCA 40475 WBM	★	52	62	SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 CPP	86	90	2	CLOSE TO YOU—B.T. Express (Jeff Lane), B. Bacharach, H. David, Roadshow 7005 (Scepter)	
★	22	11	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), J. Whitehead, G. McFadden, V. Carstarphen, Philadelphia International 3579 (Epic/Columbia) B-3	★	53	56	BACK TO THE ISLAND—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40483 (MCA) CPP	87	91	2	TENTH AVENUE FREEZE-OUT—Bruce Springsteen (Bruce Springsteen, Jon Landau, Mike Appel), B. Springsteen, Columbia 3-10274 B-3	
★	21	13	WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Craullo, Alan Dennison), D. Hamilton, A. Hamilton, Playboy 6054 CPf	★	54	41	LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.) WBM	★	98	2	LET YOUR LOVE FLOW—Bellamy Brothers (Phil Gernhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169	
★	24	9	SOMEWHERE IN THE NIGHT—Helen Reddy (Joe Wissert), R. Kerr, W. Jennings, Capitol 4192 ALM	★	55	63	'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain (J.C. Phillips), J. Cain, October 1001 (Claridge)	★	89	3	YOU'RE FOOLING YOU—Dramatics (Tony Hester), T. Hester, ABC 12150 CPP	
★	23	12	BABY FACE—The Wing & A Prayer File & Drum Corps (Harold Wheeler), B. Davis, H. Akst, Wing An A Prayer 103 (Atlantic) WBM	★	56	72	RENEGADE—Michael Murphy (Bob Johnson), M. Murphy, Epic 8-50184 (Columbia) B-3	★	90	NEW ENTRY	I HEARD IT THROUGH THE GRAPEVINE—Creedence Clearwater Revival (John C. Fogerty), N. Whitefield, B. Strong, Fantasy 759 CPP	
★	28	7	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM	★	57	73	TAKE ME—Grand Funk Railroad (Jimmy Ienner), D. Brewer, C. Frost, Capitol 4199	★	91	NEW ENTRY	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530	
★	31	7	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 WBM	★	58	61	INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193 CHA	★	92	92	3	DISCO SAX/FOR THE LOVE OF YOU—Houston Person (B. Mendelson, J. Roach, Houston Person), J. Roach/E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, 20th Century/Westbound 5015
★	26	10	PALOMA BLANCA—George Baker Selection (Hans Bouwens), J. Bouwens, Warner Bros. 8115 WBM	★	59	54	EASY AS PIE—Billy "Crash" Craddock (Ron Chancey), R. Bourke, J. Wilson, G. Dobbins, ABC/Dot 17584 CHA	★	93	97	2	YOUNG LOVE—Ray Stevens (Ray Stevens), C. Joyner, R. Carley, Barnaby 618 (Janus) HAN
★	32	6	FANNY (Be Tender With My Love)—Bee Gees (Arit Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic) WBM	★	60	70	TANGERINE—Salsoul Orchestra (Vincent Montana Jr.), J. Mercer, V. Schertzinger, Salsoul 2004 (Gaytronics)	★	94	96	4	BAD LUCK—Atlanta Disco Band (Dave Crawford), Carstarphen, McFadden, Whitehead, Ariola America 7611 (Capitol)
★	28	18	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157 CPP	★	61	57	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levay, S. Prager, Midland International 10339 (RCA) HAN	★	95	93	3	ONE FINE DAY—Julie (Herb Bernstein), Goffin, King, Tom Cat 10454 (RCA) CPP
★	29	11	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155 CPP	★	62	30	LET IT SHINE/HE AIN'T HEAVY . . . HE'S MY BROTHER—Olivia Newton-John (John Farrar), L. Hargrove/B. Russell, B. Scott, MCA 40495 CPP/HAN	★	96	95	5	DAY DREAMER—C.C. & Company (Mike Theodore, Dennis Coffey), T. Dempsey, 20th Century/Westbound 5016 WBM
★	33	8	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441	★	63	65	DON'T CRY JONI—Conway Twitty (Not Listed), C. Twitty, MCA 40407 B-3	★	97	94	4	WE'RE ON THE RIGHT TRACK—South Shore Commission (Stan Watson, Norman Harris), N. Harris, A. Felder, Wand 11291 (Scepter)
★	55	2	GROW SOME FUNK OF YOUR OWN/ I FEEL LIKE A BULLET (In The Gun Of Robert Ford)—Elton John (Gus Dudgeon), E. John, B. Taupin, D. Johnstone, MCA 40505 MCA	★	64	66	LADY BUMP—Penny McLean (Michael Kunze), F. Levay, S. Prager, Atlantic 7038 CPP	★	98	98	NEW ENTRY	SCOTCH ON THE ROCKS—The Band Of The Black Watch CPP (Barry Kingston), B. Bates, Private Stock 45055
★	34	8	SLOW RIDE—Foghat (Nick Jameson), D. Pevolett, Bearsville 0306 (Warner Bros.) WBM	★	65	71	CHAIN GANG MEDLEY—Jim Croce (Terry Cashman, Tommy West), S. Cooke, Butler, Carter, Mayfield, J. Lieber, M. Stoller, Lifesong 45001 CPP	★	99	99	NEW ENTRY	JANUARY—Pilot (Alan Parsons), O. Paton, EMI 4202 (Capitol)
★	37	7	TRACKS OF MY TEARS—Linda Ronstadt (Peter Ashe), W. Robinson, M. Tarplin, W. Moore, Asylum 45295 CPP	★	66	67	HONEY I—George McCrae (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1016 CPP	★	100	99	4	TONIGHT'S THE NIGHT—S.S.O. (Roland Kluger), S. Weyer, D. Lucas, Shadybrook 45019 CPP
★	37	7	TRACKS OF MY TEARS—Linda Ronstadt (Peter Ashe), W. Robinson, M. Tarplin, W. Moore, Asylum 45295 CPP	★	67	80	HOLD BACK THE NIGHT—Trammps (R. Baker, N. Harris, E. Young), R. Baker, N. Harris, Felder, E. Young, Buddah 507					

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music; CPP =

**HOT 100 A-Z—(Publisher—Licensee)**

All By Myself (C.A.M./U.S.A. BMI)	25	Country Boy (You Got Your Feet In L.A.) (ABC/Dunhill/One Of A Kind, BMI)	29	50 Ways To Leave Your Lover (Paul Simon, BMI)	10	I Could Have Danced All Night/ Jump For Joy (Chappell, ASCAP)	72	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Only Sixteen (Kags, BM)	44	Sweet Love (Jobete/Commodores, ASCAP)	46	'Til It's Time To Say Goodbye (Blue Lick, BMI)	55
Amazing Grace (Used To Be Her Favorite Song) (Fourth Floor, ASCAP)	24	Day Dreamer (Warner Bros., ASCAP)	96	Fly Away (Cherry Lane, ASCAP)	13	I Heard It Through The Grapevine. Creedence Clearwater (Stone Agate, BMI)	90	Lonely Night (Angel Face) (Don Kirshner, BMI)	50	Paloma Blanca (Warner Bros., ASCAP)	26	Take Me (Brew, BMI)	45	Tonight's The Night (Screen Gems/Columbia, BMI)	100
Baby Face (Warner Bros., ASCAP)	73	December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)	40	Fly, Robin, Fly (Midson, ASCAP)	61	Love Is The Drug (Tro-Cheshire, BMI)	90	Love To Love You Baby (Sunday/Agate, BMI)	48	Quiet Storm (Bertam, ASCAP)	71	Take It To The Limit (Benchmark/Kicking Bear, ASCAP)	24	Tracks Of My Tears (Jobete, ASCAP)	33
Back To The Island (Skyhill, BMI)	53	Deep Purple (Robbins, ASCAP)	36	For The Love Of You (Parts 1 & 2) (Bovina, ASCAP)	28	Love Music (Part 1) (Mighty Three, BMI)	5	Love To Love You Baby (Sunday/Agate, BMI)	15	Remember Me (4 Star, BMI)	77	Tangerine (Famous, ASCAP)	60	Venus (Kirshner Songs/Welbeck, ASCAP)	85
Bad Luck (Blackwood, BMI)	94	Discos Sax/For The Love Of You (Bridgeport/Jlibaro BMI/Bovina, ASCAP)	43	Golden Years (Bewlay Bros./Chrysalis/Mainman, ASCAP)	30	Love Rollercoaster (Ohio Players/Unichappell, BMI)	38	Love To Love You Baby (Sunday/Cage Americana, ASCAP)	12	Renegade (Mystery, BMI)	56	Theme From "Mahogany" (Do You Know Where You're Going To) (Jobete, ASCAP/Screen Gems/Columbia, BMI)	64	Walk Away From Love (Charles Kipps, BMI)	9
Bohemian Rhapsody (B. Feldman/As. Trident, ASCAP)	43	Grow Some Funk Of Your Own/I Feel Like A Bullet (In The Gun Of Robert Ford) (Big Pig/Leeds/Yellow Dog, ASCAP)	49	January Plot (Al Gallico, BMI)	10	Rock And Roll All Night (Cafe Americana/Rock Steady, ASCAP)	12	Love To Love You Baby (Sunday/Cage Americana, ASCAP)	1	Sara Smile, Daryl Hall & John Oates (Unichappell, BMI)	91	Scotch On The Rocks, The Band Of The Black Watch (Peer International, BMI)	51	Tenth Avenue Freeze Out (Laurel Canyon, ASCAP)	87
Breakaway (Almo/Caledonian, ASCAP)	39	Honey I (Sheryln, BMI)	67	Junk Food Junkie (Peaceable Kingdom, ASCAP)	41	That's Why I Love You (Lucky, BMI/Horse Diaper, ASCAP)	80	Let It Shine/He Ain't Heavy (Golden Harvest/Jenny, ASCAP)	3	Since I Fell For You (Warner Bros., ASCAP)	11	Theme From S.W.A.T. (Spellgold, BMI)	68	Time Of Your Life (Three Eagles, ASCAP)	8
Breakin' Up Is Hard To Do (Screen Gems/Columbia, BMI)	16	Hurricane (Ram's Horn, ASCAP)	70	Lady Bump (Meridian-Segal/Butterfly, BMI)	31	Theme From "Mahogany" (Do You Know Where You're Going To) (Jobete, ASCAP/Screen Gems/Columbia, BMI)	64	Let The Music Play (Sa-Vette/January, BMI)	35	Sing A Song (Sagittaire, BMI)	7	That's The Way I Like It (Sheryl, BMI)	69	That's Why I Love You (Lucky, BMI/Horse Diaper, ASCAP)	97
Chain Gang Medley (Kags/Conrad, BMI/Unichappell, ASCAP)	65	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let The Music Play (Sa-Vette/January, BMI)	35	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Slow Love (Knee Trembler, ASCAP)	32	That's Why I Love You (Lucky, BMI/Horse Diaper, ASCAP)	68	Theme From S.W.A.T. (Spellgold, BMI)	73
Close To You (U.S. Songs/Blue Seas/Jac, BMI)	86	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Somewhere In The Night (Almo, ASCAP/Invg, BMI)	22	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
Convoy (American Gramophone, SESAC)	6	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)	73
		Let's Do It Again (Warner/Tamlerlane, BMI)	54	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Make Love To Your Mind (Golden Withers, BMI)	64	Let's Do It Again (Warner/Tamlerlane, BMI)	54	Squeeze Box (Tower Tunes, BMI)	19	Theme From S.W.A.T. (Spellgold, BMI)	73	Theme From S.W.A.T. (Spellgold, BMI)</	



# THE MOTOWN HOT SHOTS

**THE  
TEMPTATIONS**

**"Keep Holding On"**  
G-7146

**From The Album:  
HOUSE PARTY  
G6-973S1**

**EDDIE  
KENDRICKS**

**"He's A Friend"**  
T54266F

**From The Album:  
HE'S A FRIEND  
T6-343S1**

**JUNIOR WALKER  
& THE ALLSTARS**

**"I'm So Glad"**  
S-35116F

**From The Album:  
HOT SHOT  
S6-745S1**

## THE HOT SHOTS-FROM THE HOT LABEL



**Motown Is Dedicated to '76**

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# Boy, have we got a trade ad this week.

	BILLBOARD	CASH BOX	RECORD WORLD
Earth, Wind & Fire, "Gratitude" <small>PG 33694</small>	1*	1*	1*
Bob Dylan, "Desire" <small>PC 33893</small>	2*	4*	4*
Paul Simon, "Still Crazy After All These Years" <small>PC 33540</small>	3*	3*	3
Chicago, "Greatest Hits" <small>PC 33900</small>	4	2	2

Thanks to all of the radio and retail people who believed, the top 4 albums in all three trades this week are on Columbia Records and Tapes. An unprecedented event.

Coming chart toppers:  
New Janis Ian. New Loggins & Messina.  
New Phoebe Snow — on the way.

\* With a bullet.  
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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
129	6	6	<b>KANSAS</b> Masque Kirtner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98	
123	7	7	<b>TOMMY BOLIN</b> Teaser Nemperor NE 435 (Atlantic)	6.98		7.97		7.97	
108	90	21	<b>SILVER CONVENTION</b> Save Me Midland International BK11-1129 (RCA)	6.98		7.95		7.95	
109	115	35	<b>ELTON JOHN</b> Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98	
110	99	16	<b>BLACK OAK ARKANSAS</b> X Rated MCA 2155	6.98		7.98		7.98	
111	111	11	<b>PRELUDE</b> Owl Creek Incident Pye 12120	6.98		7.98			
112	114	9	<b>DAN HILL</b> 20th Century 1 500	6.98		7.98		7.98	
113	119	57	<b>NEIL SEDAKA</b> Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98	
114	116	27	<b>BARRY MANILOW I</b> Arista AL 4007	6.98		7.98		7.98	
115	110	30	<b>CAT STEVENS GREATEST HITS</b> A&M SP 4519	6.98		7.98	7.98	7.98	
157	3	3	<b>ISAAC HAYES MOVEMENT</b> Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95	
117	121	112	<b>JIM CROCE</b> Photographs & Memories (His Greatest Hits) ABC ABCD 835	6.98	7.98	7.95	7.98	7.95	
118	118	9	<b>FLEETWOOD MAC IN CHICAGO</b> Sire SASH 3715-2 (ABC)	7.98		8.95		8.95	
119	113	5	<b>BEVERLY SILLS</b> The Music Of Victor Herbert Angel S 37160 (Capitol)	6.98		6.98		7.98	
120	NEW ENTRY		<b>GRAND FUNK RAILROAD</b> Born To Die Grand Funk ST 11482 (Capitol)	6.98		7.98		7.98	
137	5	5	<b>REDD FOX</b> You Gotta Wash Your Ass Atlantic SD 18157	6.98		7.97		7.97	
122	117	19	<b>RONNIE LAWS</b> Pressure Sensitive Blue Note BN LA452 G	6.98		7.98			
123	100	34	<b>ISLEY BROS.</b> The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98	
124	126	46	<b>JANIS IAN</b> Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	7.98	
125	106	84	<b>JOHN DENVER</b> Back Home Again RCA CPL1-0548	6.98		7.95		7.95	
126	92	34	<b>PAUL McCARTNEY &amp; WINGS</b> Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98	
189	2	2	<b>CHRIS SQUIRE</b> Fish Out Of Water Atlantic SD 18159	6.98		7.97		7.97	
128	124	17	<b>OLIVIA NEWTON-JOHN</b> Clearly Love MCA 2148	6.98		7.98		7.98	
129	120	12	<b>LITTLE FEAT</b> The Last Record Album Warner Bros. BS 2884	6.98		7.97		7.97	
130	78	13	<b>GEORGE CARLIN</b> An Evening With Wally Londo Featuring Bill Slatko Little David LD 1008 (Atlantic)	6.98		7.97		7.97	
131	112	10	<b>TEMPTATIONS</b> House Party Gordy G6 973 S1 (Motown)	6.98		7.98		7.98	
132	132	7	<b>FRANKIE VALLI</b> Gold Private Stock PS 2001	6.98		7.98		7.98	
133	133	24	<b>RICHARD PRYOR</b> Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97		7.97	
134	102	9	<b>CHUCK MANGIONE</b> Encore Mercury SRM-1-1050 (Phonogram)	6.98		7.98		7.98	
135	125	13	<b>JOHN LENNON</b> Shaved Fish Apple SW 3421 (Capitol)	6.98		7.98		7.98	
136	NEW ENTRY		<b>BETTE MIDLER</b> Songs For The New Depression Atlantic SD 18155	6.98		7.97		7.97	

## TOP LPs & TAPE

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John Klemmer	159
Gladys Knight & the Pips	147
Kraftwerk	199
Kris Kristofferson	105
Ronnie Laws	122
Led Zeppelin	176
John Lennon	135

Daryl Hall & John Oates	153
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Emmylou Harris	78
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Kiss	9
John Klemmer	159
Gladys Knight & the Pips	147
Kraftwerk	199
Kris Kristofferson	105
Ronnie Laws	122
Led Zeppelin	176
John Lennon	135
Ramsey Lewis	102
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Rusty Weir	172
Billy White	79
Who	37
Wings	126
Lenny White	183
Bill Withers	149
Bobby Womack	168
Gary Wright	66
Neil Young	43
ZZ Top	89



## Prominent Angelenos Open A Calif. Disco Workshop

LOS ANGELES—"You hear only of the occasional success stories—not the failures."

Jim Walters, discotheque DJ who has worked his native Michigan,

Miami and, more recently, Los Angeles last week, teamed up with mobile disco operator Jane Brinton in forming the California Disco Workshop and will provide professional instruction and consultant services for disco operators.

"A lot of money can be lost by people blindly plunging into the disco business without thorough knowledge of equipment, personnel, location and priorities," says Walters. "We propose to coach them, and show them how a disco can be operated consistently in the black."

Brinton, whose activities include engagements at Disneyland and Magic Mountain, will be involved with promotion, marketing and initial investments.

"How many operators," she asks, "are aware that the selection of records in a disco heavily determines the volume of bar sales? How many pay attention to decor, to the proper use of lights and the training of their disk jockeys?"

California Disco Workshop, with offices at 1012 San Vicente Blvd. here, will be accepting clients March 1. Walters and Brinton report.

## Hurley Says He's Guilty

• Continued from page 3

The sales were allegedly covered up at the company's pressing facilities by Shep, with Hurley pocketing some of the proceeds, Hurley testified.

Cardinal is also the company through which a major portion of the Brunswick merchandise exchange transactions were conducted.

As to what was done with the merchandise received, which included television sets, stereos, radios, washers, dryers and even a Schwinn bicycle, Hurley testified that most of it went to gifts to various persons and some were kept by Brunswick executives for themselves and their families.

Among those mentioned as having received the television sets as gifts were New York Yankee baseball players Thurmon Munson and Ron Bloomberg. Also named as having received a \$499 color tv was Gerie Katzman, identified as the former music director and music librarian of radio station WNEW-AM in New York.

Parcher then got Hurley to admit that he had lied to Brunswick attorneys early in the nationwide investigation which led to this trial and is expected to produce several more indictments. Hurley admitted that in 1974 he gave a statement to Brunswick lawyers to the effect that he had "no knowledge of Brunswick paying off radio people."

On Friday (23) the government called Max Kooper, a major wholesaler from Elmont, L.I., to the stand who testified to having made cash purchases totaling "more than \$25,000" from Brunswick, turning the money over to Tarnopol and "once or twice" to Shep. Under cross-examination by Parcher, Kooper reluctantly admitted that he had also made cash purchases from Avco Records, All Platinum Records and from Buddy Scott Productions. He also admitted he had "no idea" what Tarnopol did with the cash proceeds of the sales. Kooper was followed on the stand by Bernie Boorstein of Double-B Records and Tapes of Freeport, L.I.

## Copyright Revision Sessions

• Continued from page 3

dramatic musical and literary works. An amendment by Sen. John Tunney (D-Calif.) would have Copyright Tribunal reviews of statutory rates held every seven years, rather than the 10-year cycle in S.22, after the first review scheduled for 1980.

The Mathias-authored compulsory license for PBS, which was vigorously opposed by Senator McClellan (and music licensors), is the only such rate to be originally decided, as well as reviewed, by the Tribunal. Senator Mathias will propose an amendment providing early rate deliberation by the Tribunal in this case, probably to start 30 days after passage of the bill.

The effective date of the revision bill is Jan. 1, 1977, for payment of all statutory rates, including the compulsory licensing rate for recording of copyrighted music (Section 115); jukebox performance royalty (Section 116); cable tv (Section 111) and PBS use of copyrighted materials (Section 118). If passage of the copyright revision runs late into 1976, the effective date may have to be changed to give the copyright office more time to gear up for its new duties.

## Slapped In N.Y. Court

• Continued from page 3

performances of "Superstar" and "Tommy" in 1973. At the same time it levied the lower fines for each violation it recognized.

But, says the appellate court, the \$250 penalty must apply.

In the case of "Superstar," the court took a "middle ground" in finding three solutions in the work infringed, as against six claimed by the plaintiffs, the Robert Stigwood Group and Leeds Music. It also found a violation in the performance of the entire work.

The four violations over a run of 48 performances in the U.S. mandates a minimum fine of \$48,000, the court declared. The lower court's fine had been \$22,000.

No dispute over the number of infringements arose in the case of "Tommy." For the two performances, each subject to 27 separate infringements, the appellate court awarded the plaintiffs \$13,500. The fine levied by the lower court was \$2,700.

The court, however, did recognize that often the main purpose of separate copyright registration is the protent publication as well as non-dramatic performance rights.

Where... "infringement of performing rights of overlapping copyrights on substantial parts of the entire work" occurs, it "should be considered as a single infringement," the opinion asserted.

The firm of Abeles, Clark & Osterberg represented Stigwood, as well as the "Tommy" plaintiffs, Track Music, Fabulous Music and New Ikon Ltd. **IS HOROWITZ**

## 3 Chicago Firms Collaborate, Open a Lake Street Showroom

By ANNE DUSTON

CHICAGO—The commercial sound division of Musicraft, a seven-store hi fi retail chain here, has joined with Grand Stage Lighting to offer packaging of sound and light to discotheques. Also involved in the venture is Cosmic Lighting, manufacturers of computerized dance floors.

The joint partners just opened a showroom at Grand Stage headquarters on Lake St. with a varied inventory of name brand equipment, including modular control boards. The showroom incorporates two separate disco systems for facilitating the training of deejays, also a part of the cooperative venture.

In preparation is a disco equipment catalog, mailers, flyers and trade advertising.

Craig Stevens, head of Musicraft's commercial sound division, says a big problem in preparing the catalog is the lack of production on equipment listed as available at the retail and manufacturing levels. "We will list brand model, number and cost, and welcome the customer to shop around," he says.

All of the audio products are available to the home consumer through Musicraft's retail stores except the JVC Pro turntable line, and includes McIntosh, Sansui, Bose and Marantz amplifiers; JBL, Bose, Jensen, ESS Heil, BIC Venturi and Altech speakers; Technics, JVC and QRK turntables; TRAC tape recorders; Meteor, Sony and Lozak mixers; Soundcraftsman and Altech Graphic equalizers, and Shure microphones.

In lighting equipment, Glen Beck-

er, general manager of Grand Stage, lists Diversitronics, Meteor, Electronics, Sylvania, General Electric, Westinghouse, Swivelier and other firms.

"Any equipment that is offered on the market will be available for the \$2,000 to \$50,000 custom systems, provided it is reliable. We don't want service problems to interfere with building good relationships with our customers," Becker affirms.

Since its entry into the commercial sound field 2½ years ago, Musicraft has supplied the audio equipment for 214 discos nationwide, with last year's sales in the disco area totalling a little more than \$2 million. The retail chain's decision to merge with Grand Stage and cooperate in the showroom effort is based on the importance of "experiencing with the senses for spur of the moment selling," according to Stevens.

Deejay training is directed toward the use of women "who can add movement, animation, life, and don't disappear into the background. The deejay can make or break a disco, and in selling the club, the sound system and herself, she is as important as the music product," Stevens asserts.

Record procurement is becoming a real hassle, Stevens explains, and the packaging cooperative supplies the first promo package, and follows with mailing lists of current disco product for locations to buy its own from one-stops.

The triad will be directing efforts this year to college towns, and just opened the new three-room Merlins

club in downstate Carbondale, near Southern Illinois Univ., with a two-level dance floor, and nine trained deejays.

Trends noted by Becker and Stevens in disco design include dual function systems for live and recorded music, big band sound, a proliferation of key clubs, the upgrading of existing key clubs to disco, smaller control machines, overlay of projected designs, electronic operation rather than mechanical operation, and smaller cash investment by club owners in special effects. The development of mobile discos is being hampered by liquor license laws, Stevens reports. "The disco market in black population areas is opening slowly but with a definite move toward higher quality equipment," Stevens adds.

## Woman On Board At Easton AFM Local

EASTON, Pa.—While Roger Miller has been re-elected president of Local 379, AFM, the local musicians union has named a woman to the executive board for the first time, and has changed business agents for the first time in years. Eva Korbobo was named to the executive board, and Leon Bonam succeeds Charles D. Knecht as business agent. A member of the AFM for more than 50 years, Knecht played in many bands and orchestras over the years, and is director of the Interstate Band and the Phillipsburg (N.J.) Municipal Band. He continues as a member of the executive board.

## AGGRESSIVE L.A. PUBLISHER

## Intl Market Nourishing Wayne

LOS ANGELES—Most beginning publishers look around the neighborhood when starting out, but Artie Wayne, who bases his two companies here, says it is the international market that has kept him going in his first 15 months of business.

Wayne is actually no stranger to the publishing business, having worked in that capacity with major

## Trix Label In Kheba Tie-Up

NEW YORK—Trix Records, the upper New York state label dealing in blues, has branched out into the area of jazz with the signing of a distribution pact with Kheba Records. Initial release from the deal will be jazz saxophonist Hugh Brodie's "The Real Thing."

In addition, the label has also named two new distributors: Waterfall in Albany, N.Y., and Dean Wallace in Connecticut/Rhode Island.

New releases on the label are "The Virginian" by Pernell Charity; "No Time At All" by Tarheel Slim; "Detroit After Hours" by various pianists from that city, and "Know'd Them All" by Roy Dunn.

Besides the deal with Kheba Records, Trix also signed and recorded a jazz artist of its own; Cleveland-based saxophonist Maurice Reedus, a member of bluesman Robert Jr. Lockwood's band. Lockwood also recently finished recording his second LP for the label and it is scheduled for fall release.

labels prior to his own launching. For more than a year, however, he has functioned by himself and with partner Lou Reizner.

How has Wayne worked within the international marketplace?

To begin, Reizner, an American now living in London, is his partner. Wayne credits him with "keeping me alive over the past year," but Reizner has also produced Rod Stewart, produced the stage version of "Tommy" and is now producing the first musical MGM has tackled in 20 years.

Working with Reizner and on his own, Wayne secured U.S. publishing rights for "El Bimbo," one of the top three international hits of 1975. He has a deal with Pye to provide 10 singles a year. He is co-publisher with Reizner on two LPs due on 20th Century in several months. One is a set from Italian Richard Coccante

## Buddah Deletes To Countrywide

NEW YORK—Countrywide Tape & Record Distributors has signed a long-term licensing agreement with the Buddah Group, whereby it will have exclusive rights to all deleted product of Buddah.

Under terms of the deal, Countrywide will repackage the product for release on Kory Records, an economy line label of the company.

Buddah is the first major label pacted for product on this budget label, according to Stan Sirote, president of Countrywide.

and another from the Australian group Johnny Rocco.

In addition, Reizner and Wayne are involved in a release in France by a new group called Ace Of Spades on a new label, Delta.

In the domestic area, Artie Wayne Music (ASCAP) and WayneArt Music (BMI) have also been making strides.

Wayne is involved with two artists on Wes Farrell's labels, Chuck Higgins and Manuel.

Through Reize-Wayne Productions (with Reizner), he is representing nine acts including Milo, the Bottom Line, the Sons Of Scorpio and Lovequake.

Over the past year, Wayne has been involved in songs cut by the Temptations, Olivia Newton-John, the Grassroots and Sha Na Na.

Going to MIDEM this year with some 50 songs in his catalog, Wayne has also created the "Artie Wayne Story," a 30-minute cassette giving his history in the business as well as offering samples of songs he has been involved with and is currently handling. **BOB KIRSCH**

## Now You Can Check Plants With Album

NEW YORK—Studies indicating that music affects the growth of plants can now be checked out by anyone with a record player.

Amherst Records is releasing an album called "Plant Music," with 12 tunes written specifically to provide a healthy sonic environment for flora. Who are the performers? Why, the Baroque Bouquet, of course.



## Bob Dylan At Astrodome

• Continued from page 1

cane" Carter fund, a cause which has been Dylan's main concern in recent months.

Tickets for the suddenly announced show went on sale Monday (19), 6½ days before the concert. At presstime, some 30,000 of the 70,000 seats were reported sold, with the bulk of the buying expected in the final 48 hours before showtime as regional publicity peaks.

The project evolved swiftly, in only about two weeks. Such free-form workings have long been char-

acteristic of Dylan and are even more evident now in his loosely organized but artistically triumphant Rolling Thunder Revue tour of recent months.

A spokesman for the Astrodome concert says the Houston site was chosen in order to demonstrate support from the South for the drive to free imprisoned ex-boxing star Carter, the subject of Dylan's recent hit single "Hurricane."

Bill Graham's organization is handling the physical production of the show. Most of the concert troupe, some 100, were leaving Los Angeles for Houston on a chartered jetliner the day before the concert.

Definitely appearing with Dylan's Rolling Thunder Revue, which closes the show, would be Roger McGuinn, Ramblin' Jack Elliot, Mick Ronson and Rob Stoner.

## Latin Pirates

• Continued from page 1

ried on in large scale in Miami, another major Latin market with many pressing and duplicating facilities.

In that area duplication originally concerned Cuban recorded product. The masters of the first recordings were still in Cuba and documents proving ownership were also there. The market for most of those recordings eventually dried up and the duplicators began searching around for other product. A natural was unauthorized duplication of more recent recordings and current hits.

Appeals from local manufacturers and distributors to New York City authorities bog down often because of the various county jurisdictions involved in moving from borough to borough. In recent months Manhattan District Attorney Robert Morgenthau has given a higher priority to this issue and is working closely with various recorded ethnic product distributors to identify pirated product and outlets handling same.

One distributor who has exclusive distribution rights to several major Latin labels here recently spotted a retailer with a shelf full of pirated product.

Despite the local piracy ventures and what is going on in Miami, the thrust of the efforts by the Latin recording companies is to stop the illegal situation in the Dominican Republic. "We've got to take first things first. Once we stop it there then we can go after the local guys," Cain says.

## \$34,807 To WEA

LOS ANGELES—WEA Corp. has been awarded a \$34,807.13 judgment by default in a suit filed in mid-1975 in Federal District Court here.

Plaintiff alleged that Moon Enterprises and Charles P. Moon, Nancy B. Moon and Terry W. Moon owed the major distribution entity \$40,228.73. The defendants operated an Atlanta one-stop, now defunct.

## Disco Forum

• Continued from page 1

opening a new discotheque, marketing disco product and a&r directions, among others, the key message heard was that disco is rapidly becoming the universal pop music, and that the industry now has another viable tool to tap additional consumer dollars.

Label participation was not complete, but perhaps Atlantic's Dave Glew, vice president of marketing, summed it up best when he said that Atlantic first woke up to disco last year and has since realized its importance in moving records.

The word from such labels as Buddah, Scepter, Salsoul, TK, Private Stock, Phonogram, Midland International and Atlantic, among others, was that manufacturer-disco ties will be greatly enhanced during 1976, mainly in the area of providing promotional product, and that the industry at-large will benefit.

Meanwhile, label executives were virtually bombarded with queries from the floor on how to go about receiving free disks for club airplay. Go through our promotional field force, or local distributors, and establish the same credentials we would want from any radio station, or anyone else getting promotional disks was the constant reply.

Executive stressed that the music industry's main goal was to sell records and not to just cater to the whim of every supposed disco operator or DJ.

If you have the proper credentials, though, we'll see that you get the product, was a promise made over and over by the label executives.

The possible creation of Record Pools in cities around the country, similar to the ones in Los Angeles and here, drew strong support from the labels.

While disco music played a strong role during the convention, also sharing the spotlight were hardware manufacturers, both audio and visual. In all, 30 exhibitors participated, and most reported strong response to their wares.

Healthy news for disco in arenas around the country surfaced here as well, with Richard Nader announcing that his disco/concert package has been booked into New Orleans' Superdome, Detroit's Olympia and San Francisco's Cow Palace.

In all, the forum had a give-and-take feel between those from the disco camp and those from the more traditional side of the music industry. The general vibes were that now that we know about each other let's work together more closely in the future.

Complete details of the each of the forum's sessions will appear in next week's issue.

## Inside Track

Maybe it's "Jive Talking," but the Bee Gees seem to be having problems finding a producer for their new LP. While they had three months booked at Miami's Criteria, set to commence last week with Arif Mardin running the show, they were suddenly flown out to the West Coast for a Richard Perry production job. Now it seems that, too, has fallen through, so who knows where they'll record or with whom?

Furthermore, the word is that Robert Stigwood is taking his RSO Records away from Atlantic and over to Polydor worldwide within the next two months. This was reportedly why Arif Mardin was pulled back by Ahmet Ertegun, since the former is only allowed to produce WEA product. In another development, many of the artists on the roster including Eric Clapton and the Bee Gees are supposedly very unhappy about this move to Polydor, and several observers expect fireworks to explode within the Stigwood Organization very soon.

When the Carpenters announce their new manager next week, the industry is going to be amazed at the latest coup of one of its most powerful impresarios.

Isaac Hayes and Dionne Warwick kick off a unique co-billed tour Feb. 17 at Chicago's Mill Run Theater. Both stars will be onstage with a 38-piece orchestra through the entire 90-minute show, titled "Man And Woman" which creates a romance theme from new material, the duo's hits and contemporary standards.

Elvis Presley is back to his generous ways. During a holiday at Vail ski resort in Colorado he gave a Cadillac and Lincoln Continental autos to three police officials who had worked off-duty supervising security at a number of Elvis concerts, plus two lady friends. Total cost: about \$93,000.

Denise LaSalle, Westbound soul artist, was arrested by the FBI in Memphis on charges of harboring an accused armed robber, Nathaniel Doyle Jr. She was released on \$2,000 bond after arraignment.

Sam Green, a 30-year veteran of the Eastern retailing wars, and formerly with Mercury Records, will be tendered a party by his friends on the occasion of his retirement. Event will be held at Central Synagogue, New York, Feb. 7. Event is being coordinated by Mickey Gensler.

Richard Rodgers and Sammy Fain received scrolls celebrating their half century of membership in ASCAP in New York ceremonies from Stanley Adams, the society's president. . . . Billy Taylor and George Wein will co-chair the National Urban League Guild's Beaux Arts Ball Feb. 20 at the Waldorf-Astoria. Theme is "Jazz Jubilee, A Bicentennial Celebration." Tickets go for \$20 in advance and \$23 at the door.

## New Orleans Will Be Site Of Musexpo In September

NEW YORK—Musexpo moves to New Orleans for its 1976 international marketplace Sept. 8-11, incorporating a number of changes designed to improve the effectiveness of the conclave based on experience with the premier event last year in Las Vegas.

The Fairmount Hotel has been taken over complete for the run of Musexpo '76, says Roddy Shashoua, president, to provide a single headquarters for all exhibitors and attendees, as well as primary housing facilities.

The need for such a consolidation was the major factor to surface from an analysis of last year's event as well as from a survey of past exhibitors. It was also judged that distractions inherent in the Las Vegas location worked against maximum contact between participants, according to Shashoua.

## Approve Key Pact

• Continued from page 1

New York schools), it settled on three controversial points.

The major revision clauses are: a change in terminology throughout the contract from employer to purchaser, the removal of a paragraph that held the schools responsible for paying damages for contract breach, and the addition of a passage that will protect the purchaser under the acts of God clause.

Although the NEC did not get everything it wanted from the AFM, it is pleased with the new interpretations of the contract, according to Tom Matthews, board chairman of the NEC.

Paul Fenn, head of London-based Asgard Agency, is visiting New York and Los Angeles lining up acts for concert tours. He is working with the Edward Tickner Management firm in L.A. . . . Poogy, Israel's top rock band, makes its U.S. debut at Town Hall in Manhattan Feb. 21.

James Takeda, vice president of Custom Records, Los Angeles, listed as a supplier for E-C Tapes, Brookfield, Wis. (Billboard, January 17) says his firm only mastered and processed tapes for the convicted pirate tape firm.

Lee Hartstone, president-founder of the Wherehouse 70-store Calif. retail chain, convalescing satisfactorily at home from open-heart surgery in early December. He will probably return to the business about March 1.

Sal Forlenza, veteran merchandising executive, publish a new monthly built around actual 12 x 12-inch LP covers and backliners. He calls the new publication "Inside 12 x 12". . . . Len Chandler and John Braheny discuss their Alternative Chorus Songwriter Showcase Tuesday (27) at the California Copyright Conference, Sportsmen's Lodge in North Hollywood.

★ ★ ★

Morris Albert's "Feelings" finally fell off the chart this week after becoming the second-longest running record in the 18-year history of the Hot 100. Its 32-week chart run puts it behind Kris Kristofferson's 1973 hit "Why Me," which stayed on the 38 weeks. The all-time duration record was set on Billboard's Singles Chart a year before the Hot 100 format began, when Johnny Mathis' "Wonderful Wonderful" stayed on the 39 weeks in 1957. Chart buff Paul Grein came up with these stats.

★ ★ ★

What's the SECOND thing Mac Davis and Glen Campbell have in common? It's a Sunset Strip billboard for appearances by them at Harrah's Reno and Tahoe. Their pictures show them smiling at each other, unlike what Davis has had to say recently about Campbell's relationship with his separated wife.

ABC will release the soundtrack album for the bio-film "Leadbelly" with Hi-Tide Harris dubbing the blues vocals for actor Roger Mosely. . . . The Bla-Bla Cafe, Albie Hora's Studio City showcase nitery, celebrates its fifth anniversary Monday (26) with an all-star reunion of headliners who started there.

George Carlin will present the awards at the NARM banquet March 23. . . . David Allan Coe was busted in Nashville during a recording session on a bad check charge. . . . Lynyrd Skynyrd set an 11,148 attendance record at the Macon Coliseum, a feat made sweeter by the Georgia town being home for the Allman Brothers.

## Memphis Arts School Doors Open

MEMPHIS—The newly formed Tennessee College for the Recording Arts held an information and open house session from 1 p.m. to 4 p.m. Saturday (17) to explain its operation to the music industry and the public. President and dean Eddie Ray presided.

Leo Da Gar Kulka, president and founder of the affiliated San Francisco College for the Recording Arts, was present to answer questions and discuss operation of the school along with Ray.

The information sessions were at Sounds of Memphis Recording Studio, where the school holds its classes.

"The college is a state-approved, nonprofit educational institution and is the only school in the Mid-South specializing in professional training for the recording arts," Ray says.

Courses are available in audio engineering, music for the recording engineer and the producer, law and the music business and the business and finance of music.

## Bruderlin Suing

LOS ANGELES—Biran Bruderlin Recording Studio here, also known as Paramount, seeks payment of \$7,082.39 for services rendered to Wes Farrell, Ed Walker and Chelsea Records. The Superior Court pleading alleges the delinquency was incurred around Aug. 1, 1975.

"... the head bone's connected to the neck bone" ... and this BONES connected with a HIT.



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