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NEWSPAPER

82nd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

February 7, 1976 • \$1.50

Col Pics Pub Bows Hit LP Song Folios

By JOHN SIPPEL

LOS ANGELES—A single hit album folio series, 12 inches square so it can be stocked right with its LP counterpart in a browser box or rack, is being introduced nationally Feb. 10 by Columbia Pictures Publications' print division.

The hit album folio, the brainchild of Frank Hackinson, division vice president, carries an exact reproduction of the album on its cover.

Folio contents are the actual songs in the same sequence as the recording.

The new \$2.98 for single LP and \$4.98 for two-LP albums folio series could well revolutionize folio sales because it makes it possible to stock the hit LP and the folio together.

This marketing concept has caused Columbia Pictures Publications' Joe Lopez, sales manager of

(Continued on page 57)

IMIC Board Has Intl Prestige

LOS ANGELES—The global flavor of the music business is reflected in the international advisory board for the sixth International Music Industry Conference presented by Billboard in Hawaii May 6-10.

Among the first overseas executives announced for the advisory panel by Lee Zhitto, Billboard's publisher-editor are Stig Anderson, president, Sweden Music, Stockholm; Louis Coultolenc, president, RCA Records, Mexico; Arnold Gosewich, president, Capitol of Canada; Nathan Joseph, managing edi-

tor, Transatlantic Records, London; Robert Kingston, managing director, Southern Music, London; Andre Midani, general manager, Phonogram of Brazil; Manuel Villareal, president, CBS Mexico; Misa Watanabe, president, Watanabe Music, Tokyo; and Len Wood, managing director, EMI Record Group, London.

Additional invitations to serve on the subject planning board have gone out to key industry leaders in

(Continued on page 66)

Tape Returns Vex London

By STEPHEN TRAIMAN

NEW YORK—Continuing distributor hassles over return privileges in the phaseout of Ampex/London prerecorded tapes casts an intangible shadow over the ambitious two-level push planned by London for both its new import "highest quality cassettes" and pop cassette/8 track product to be custom duplicated by Ampex.

Both Ampex and London are facing the problems coincident with the

(Continued on page 57)

Block Booking Deal On For 75 N.Y. Colleges

By JIM FISHEL

NEW YORK—Major recording acts will be delivered at greatly reduced block-booking prices to the 75 member schools of the Student Assn. of the State Univ. of New York (SASU) under terms of a new agreement between the organization and an independent talent agency.

Although this concept was attempted one year ago, and failed through reported non-cooperation from booking agencies, this go-

(Continued on page 33)

5,114 Attend 10th MIDEM, Firm Up Most Deals Ever

By PETER JONES

CANNES—The 10th MIDEM, with the biggest attendance from the largest number of countries, created an atmosphere for the greatest amount of music industry activity, says organizer Bernard Chevry.

In hard statistics, there were 5,114 participants, including stand exhibitors, journalists, radio and tv representatives and performers. On the artist side, major international names like Joan Baez, Henry Mancini, Gloria Gaynor, Rick Wakeman and Tony Bennett arrived to perform and to talk to the world's music business representatives.

There were 42 countries represented, with 515 stands, a total of 974 companies, 72 more than last year. There were 175 different publications, magazines and newspapers represented, writing on behalf of 22 different countries.

As ever there was talk of MIDEM starting slowly, but by the end of the

(Continued on page 46)

U.K. Label Execs In Freebie Ban?

By REX ANDERSON

LONDON—Record company executives risk heavy fines and imprisonment if they continue to sanction the distribution of free singles to retailers. The warning was issued this week by Geoffrey Bridge, director general of the British Phonographic Industry Assn. following discussions with the government regarding Value Added Tax regulations.

In a just taken survey of 50 retailers, all confirmed that they have received free records in varying quantities. Six said that 25% of their weekly stock intake came in the form of free records. They said the practice was generally restricted to singles but some companies also sent albums.

(Continued on page 50)



"200 YEARS OF COUNTRY MUSIC"—Columbia #KC 34035. This new hot selling SONNY JAMES album is the most talked about country product of the industry. "THE PRISONER'S SONG"—#3-10276—a new single pulled from this album—will add to his #1 string of hits. Dealers stock heavy! A new single. A new album. (Advertisement)

Pop Music Imports Boom

By BOB KIRSCH

LOS ANGELES—Imported pop music continues its steady upswing in this country. There are a number of reasons for the interest and success of imports on these shores:

New radio shows centering around imported product, a growing European rock scene, more singles and music oriented books from Eng-

land and a growing legion of fans are among the reasons.

"Over the past several months there has been a rash of radio shows specializing in imported product on the West Coast," says Mark Ferjalian, general manager of the Western operation of Jem Records, one of

(Continued on page 57)

Country Bookers: \$ Ahead

By GERRY WOOD

NASHVILLE—Noting larger box-office receipts, bigger audiences and a more confident attitude from promoters, Nashville booking agents agree that January showed a definite upturn in business over the same month the previous year. And the figures buoy their enthusiasm about the coming months.

"We've done more business in the

last three weeks than in any period for quite a while," comments Shorty Lavender, president of the Lavender-Blake Agency. "Everything has been more active, and it looks good since we have more bookings in advance than normal for this time of year.

"If the past three shows are any

(Continued on page 36)



SONGS FOR THE NEW DEPRESSION, third album from the incomparable Bette Midler, is causing a sensation from coast to coast. Features a cornucopia of sounds such as the instant disco hit, "Strangers in the Night," the hot FM programmed "Buckets of Rain," which Bette sings with Dylan, and her own lavish version of "Old Cape Cod." Bette's most exciting album yet! Bette's in the midst of a mammoth nationwide sold out concert tour, giving instant impetus to sales. (Advertisement)

(Advertisement)



Includes The New Hit Single "JUST YOU AND I"

Melissa Manchester's Beautiful New Album!

Better days & happy endings

Melissa Manchester, who soared to stardom in 1975 with her brilliant "Midnight Blue" single and her stunning "Melissa" album, emerges in 1976 with music that takes her to new heights. Rich in melodic and lyrical content, brilliant in sound, "BETTER DAYS AND HAPPY ENDINGS" is a new high point for this major star.

Arista Records...Where CAREERS Are Launched

Cat Stevens

"Banapple Gas"
The new single
from *"Numbers"*

AM 1789

SP 1035

Everybody's sniffing it...

Banapple Gas has been made into a film which is being shown in theatres throughout the country.



DISTRIBS ALLEGED VICTIMS 3 Indicted On Mail Fraud Charge

LOS ANGELES—An alleged scheme which defrauded local record distribution firms of possibly more than \$250,000 forms the base for a mail fraud indictment brought by the federal grand jury against Audio Marketing Services Corp., Land o' Music and three defendants.

Indicted for conspiracy and mail fraud charges are Jack Feinberg, also known as Jack Fine of Los Angeles, Lawrence Arthur Anthony of Santa Monica and Noel Dean Land of Santa Ana Heights.

Starting in September 1973, defendants allegedly devised a scheme to bilk Capitol, Phonogram, Record Merchandising, RCA, London of California, MCA, WEA, Motown and others not identified.

Defendants used the mails to misrepresent financial statements and cash positions to attempt to obtain

favorable credit ratings from distributors and branches.

In Superior Court here, records indicate that the following record distribution entities and a tape firm or collection agencies representing them filed five suits charging delinquencies in 1974 and 1975. The 1974 filings were: Caine & Weiner for RCA asking \$4,160.58; and Kaplan & Kaplan for London Records of California, \$4,375.80. The 1975 filings were: Phonogram, \$114,241.09; AMS for Capitol Records, \$112,941.26; and American Tape Corp., New Jersey, \$9,875. Defendant in all cases was Audio Marketing Services Corp.

(Continued on page 57)

Puerto Rico Tax Brakes Music Sales

By RUDY GARCIA

NEW YORK—A 6.6% excise tax imposed a year ago by the Puerto Rican government on all imported goods except food and medicine has cut into sales of recorded product to wholesalers and retailers in other Caribbean islands, a major distributor with a Puerto Rican branch office reports.

Prior to the tax taking effect last February, Puerto Rico was a natural distribution point for such places as the U.S. and British Virgin Islands, the Dutch West Indies and other such Caribbean island groupings. Many Puerto Rican AM and FM radio stations can be heard easily in those areas and the distributors made special sales efforts to reach potential buyers there.

"With increased interest in both American and Latin recorded product in those areas, we really looked

(Continued on page 48)

PAID \$ AND BARTERED GOODS

Distributors, Dealers Testify In Newark

NEWARK—Nine record distributors and retailers testified last week at the trial of Brunswick Record Corp. officials that they paid cash or bartered merchandise in exchange for Brunswick products. They all said the defendants initiated the arrangements.

The government contends the proceeds of the sales in some cases were used to pay off radio station personnel.

However, all nine prosecution witnesses said none of the Brunswick executives ever asked them to hide or in any way disguise the deals.

That testimony was elicited by defense attorneys, who have indicated that a major thrust of their case will be that none of the defendants had any criminal intent when the deals were undertaken.

The trial in Federal Court here opened three weeks ago and the prosecution expects to complete its case by next Friday.

Seymour Greenspan, a partner in Summit Distributors of Skokie, Ill., testified for the government that in 1971 he purchased about \$34,000 worth of Brunswick records through Carl Davis, who heads Brunswick's Chicago office, and paid for the merchandise by giving checks to Davis. Greenspan said the checks were made out either to Davis personally or to "Carl Davis Management." Davis is a defendant in the case.

"I asked Davis what this money was being used for and he told me that it was being used to complete the construction of the Brunswick recording studio in Chicago," Greenspan said under direct examination by prosecutor Thomas Greulich.

Greenspan added that he never received any bills for these transactions.

He also said he purchased about \$30,000 worth of Brunswick records in a similar manner from Earl Glickman, who he said was an independent promotion man working the Chicago market.

Other government witnesses testifying, like Greenspan, said that when they paid cash they received prices below the normal wholesale price.

Louis Krefetz, a former general (Continued on page 10)

Coverage of the first Disco Forum held in New York appears on pages 23-29. Coverage of MIDEM held last week in Cannes, appears on page 46.

FEBRUARY 7, 1976, BILLBOARD

FM STATION, AUDIO FIRMS HIT IT OFF

By JOHN SIPP

LOS ANGELES—A three-day affair between a local FM radio station and representative audio makers and retailers portends a new kind of relationship between broadcaster and hi fi manufacturer.

Will Lewis, general manager of KPFK, local public-supported Pacifica Foundation FM outlet, hasn't finally figured the take for the station's expansion program resulting from the Jan. 23-25 Audio Bazaar. He knows the three-day noon-to-10 p.m. event drew 7,000 at \$1 each.

In addition, local retailers exhibiting sold more than \$100,000 at retail in audio playback. That included an as yet unreckoned amount going directly to KPFK's expansion fund from a "white elephant" sale and auction of demonstration and new componentry donated by the (Continued on page 42)

Lipton And Blaine Open S.F. One-Stop

LOS ANGELES—Music People, a broad-based music firm, has been launched here by Mike Lipton and Elliot Blaine and their first move is a one-stop operation in San Francisco.

Lipton, former vice president of United Artists Music and Records Group and president of Musical Isle of America, says that Music People has purchased "certain assets of Musical Isle of America."

Musical Isle has discontinued its one-stop operations in the San Francisco area. Lipton and Blaine, previously general manager of Musical Isle's San Francisco branch, have opened a one-stop at 467 Sixth St. and will open another in Oakland Monday (2).

Other Music People developments will be announced shortly.

Ford Foundation Halts Subsidies To Record Cos.

NEW YORK—With "nearly all" its \$400,000 allotment already committed, the Ford Foundation has terminated its current program of sponsoring commercial recordings of serious works by living American composers.

The abrupt halt of the program some 11 months after it was launched caught a number of labels deep into negotiations for future recordings that will now have to be scrapped. It had been expected that the plan would remain effective for the better part of three years.

Only two months ago it was disclosed that \$180,000 had been disbursed to 15 labels (Billboard, Dec. (Continued on page 45)

'76 American Song Fest Mapped Success Of First Two Spurs Danz To Continue Series

By DAVE DEXTER JR.

LOS ANGELES—Plans are being made by Tad Danz, general manager, for another—the third—annual American Song Festival to be held on an international basis later this year.

Danz will announce the renewed competition Feb. 16. Billboard has learned.

Winners of the just completed 1975 contest are Phil Gladston and

Peter Thom, who last week were presented a check for \$25,000 for composing "Why Don't We Live Together," judged the best song of the '75 event.

The Galdston-Thom entry was chosen by a panel comprising Marvin Hamlisch, Al Kasha, Merle Haggard, Loretta Lynn, Johnny Mathis, Van McCoy, Kenny Loggins, Jim Messina, Jim Stafford, Mary Travers and Glenn Yarbrough.

More than 65,000 entries were received, it was reported.

Barry Manilow, Arista act, recorded the Galdston-Thom winner in his recently released LP, "Tryin' To Get The Feeling."

The two winners first got together in New York in 1973 when they worked together in a rock combo. Chappell Music owns publishing rights to their compositions. (Continued on page 10)

LONG-LIVED ALBUMS Greatest Hits Show Remarkable Sales Several Years After Original Release

By CLAUDE HALL

LOS ANGELES—Select albums—especially Greatest Hits series—show extraordinary sales vitality. For example, "The Greatest Hits Of Johnny Mathis" is still selling at the rate of around 1,500 copies a week, and that particular album graced the Billboard album charts for years before falling off.

Another case is Elton John, whose greatest hits album right before Christmas sold 93,113 one week, 73,600 the next and 39,292 the last

week before the holidays. Pretty good when you consider the LP had been out more than 60 weeks. And you can add another 30% for 8-track and cassette sales to that volume.

Some of the greatest hits series sell better than new albums by the same artist in the top 100 of the LP chart, one executive confesses.

For instance, Simon & Garfunkel's greatest hits album averaged between 10,000 to 15,000 sales a week all of last year; it was released a long

time ago and replaced "Bridge Over Troubled Water" which still sells around 1,500 copies a week.

An album doesn't have to be a greatest hits collection to reach astonishing continued sales. Olivia Newton-John's "Let Me Be There" has been out more than 110 weeks and is still averaging 5,500 a week in sales.

The most interesting thing is that some of the albums have virtually no market saturation point.

Jerry Greenberg, president of At-

lantic Records, says "Led Zeppelin IV" containing "Stairway To Heaven" "is probably our biggest weekly seller among albums and it has been out three or four years."

A spokesman for MCA Records asks: "What is the saturation point on albums like these? Who knows? The Who are extremely popular, especially with older material. You pick up a new generation of buyers each year for something like that." (Continued on page 55)

Judge Hears Motown-CTI Case Mon.

NEW YORK—Federal District Court Judge Gagliardi hears arguments Monday (2) on Motown's petition for a preliminary injunction halting CTI from distributing any product through non-Motown distributors.

Motown filed for the preliminary injunction Jan. 22, following its filing Jan. 7 of a \$28 million countersuit against CTI asking damages for undelivered masters.

CTI began the legal battle by filing suit Dec. 12 against Motown and charging breach of its distribution pact in a number of ways.

Motown's bid for a preliminary injunction also seeks to stop others from participating in the distribution of CTI product.

Motown also asks for the appointment (Continued on page 66)

DECEMBER RECORD

Phono-Mercury In Best Of 28 Years

By BRUCE MEYER

CHICAGO — Phonogram-Mercury posted the most successful dollar volume year in its 28-year history during 1975, capped by an all-time record month in December.

Jules Abramson, senior vice president for marketing, cites marketing techniques, a new distribution system and a balanced roster of top veteran artists and promising newcomers for the sales success. He did not give any specific figures.

Abramson credits a new "pre-promotion" system for product release dates for a large share of the year-end boost that gave Phonogram its record year.

"We used to present new releases on a given release date, and that was the day we sent everything into the field, all at once. It meant that we weren't able to get a unified approach at all the various levels in distribution, marketing and promotion," he says.

"Now, 10 days prior to the release date, we notify everyone that, say, we will have four new

albums ready to ship on a certain date. It usually takes a salesman a week or two to cycle all the accounts he services. Now we give him that 10 days to sell all of those accounts.

"And on the release day, we can ship to everyone at the same time, which gives us a better opportunity to make an impact on the marketplace. In some cases, we even ship a day ahead of the actual release date, to ensure that all accounts get the product on the same day."

Abramson also says Phonogram's policy of issuing a major release package in mid-December had a significant impact on sales, both during the last-minute holiday rush and in the first few weeks of the new year.

Last June, Phonogram shifted from independent distributors to the distribution system of Phonodisc, a sister company under the Polygram umbrella, Abramson says the change had an immediate positive effect in "serv-

(Continued on page 66)

General News

MCA Opens New Depts., Procedures

By JEAN WILLIAMS

LOS ANGELES—In an effort to make 1976 its most successful year, MCA Records has added new departments and initiated several new policies.

It is also strengthening its national promotion force by bringing it together under one roof, according to Vince Cosgrave, vice president of promotion.

Cosgrave explains that MCA's Nashville staff is now based in Los Angeles. And all promotion will be executed from here.

He says the label is appointing a national adult contemporary director to handle its new move into the adult contemporary market and a national secondary promotion director. Both posts have been created in an effort to bolster attention in other than the traditional Top 40 and progressive radio areas.

He points out that by bringing the force together, the chances for cross-over records from country to Top 40 or adult contemporary are greater. He adds that it's time-consuming when dealing with representatives based in other states.

And John Bullard, newly appointed vice president of a&r and publicity injects, "1976 will bring more concern about proper publicity for MCA's artists. We are dealing in career direction and longevity, not just selling records.

"Our a&r department will gear a lot of effort toward syndicated programs in exposing our artists."

An entirely new department, field operations headed by Stan Latan, has been added.

Latan explains that he coordinates the label's policy and procedures and oversees the people in the field to insure their awareness of all policies.

He confides that after several years, MCA has rewritten and updated its policy and procedures. He points out that job descriptions are now in writing covering sales managers, promotion persons, sales per-

(Continued on page 66)

PROBLEMS SOLVED?

Dharma Label Signs Jem Distrib Aid

CHICAGO—Dharma Records hopes a new distribution agreement with import specialists Jem Records and Jem Records West will solve its long-standing distribution problems.

"Our main problem has been a lack of distribution and exposure," says Paula Johnson, Dharma's sales and promotion director. "Jem is a big step for us and it's already had an effect. We've been getting calls from all over the country about 'Angel Dust,' a progressive rock album by Gabriel Bondege."

Johnson says Jem co-owner Marty Scott contacted Dharma last Sep-

tember and almost immediately suggested a distribution deal.

"They were surprised that we have remained as obscure as we have, considering the quality of our product," says Johnson. "They've been giving us some nice reviews to their accounts through their mailer—especially on 'Angel Dust.'"

Also included in the initial Dharma catalog to be distributed by JEM are the debut LP by the Atlantis Philharmonic, a synthesizer duo from Cleveland, and "Street-dancer," the first album for a Chicago jazz group on Dharma's subsidiary Future label.

BRUCE MEYER

Harrison Quits EMI's Roster

By PETER JONES

CANNES—George Harrison has become the first of the ex-Beatles to formally break a 13-year association with EMI. He announced at MIDEM that his personal recording future would be on his own Dark Horse label which he formed 18 months ago in partnership with A&M in Los Angeles.

His own commitment would be for three to five years with a first LP due to be released in early summer.

Of the other former Beatles, Paul McCartney has concluded a new world-wide deal with EMI, while John Lennon and Ringo Starr have still to confirm their future plans.

Harrison admitted that there had been no shortage of big money offers from major companies but when asked why he had rejected them he joked "I'm a kamikazi pop star." He

(Continued on page 50)

\$3 Mil Sought By Hayes In Lawsuit Against Stax

MEMPHIS—Isaac Hayes has sued Stax Records, its officers, two subsidiaries and its receiver for \$3 million in U. S. Bankruptcy Court charging Stax violated his contract and has not paid royalties due him.

The suit asks \$1 million in unpaid royalties and \$2 million for contract defaults and damages.

The petition, filed for Hayes by his attorney, McDonald Yawn, asks that Stax receiver W. Otis Higgs Jr. be ordered to "sequester, impound and marshal" assets of Stax to satisfy the claims and to return to Hayes all copyrights and masters of tapes of records produced by Hayes, as agreed to between the two parties in 1974 when Hayes ended by agreement his contract with Stax.

Yawn says the settlement required Stax to make periodic royalty payments and give accountings of

Hayes recordings, but so far only one royalty statement has been produced by Stax.

Named defendants in the suit in addition to Stax are:

Higgs; Birdees Music Corp.; East Memphis Music Corp.; ASCAP; BMI; Stax officers Al Bell, James Stewart, Edward Pollack, James Burton; and the Harry Fox Agency.

Bankruptcy Judge William B. Leffler set a hearing on the petition for 10 a.m. Feb. 26.

Stax was forced into bankruptcy Dec. 19 by three creditors. Judge Leffler ruled recently that Stax must shut down operations. He amended that order at the Hayes hearing to permit another label to distribute 5,000 copies of a record which had already been taped by Stax before Stax was ordered closed.

Drake-Chenault To Redo 48-Hour 'History Of Rock'

By CLAUDE HALL

LOS ANGELES—"The History Of Rock And Roll" will be completely redone and modernized, announces Bill Drake, owner with Gene Chenault of the radio syndication firm of Drake-Chenault here.

"We hope to be in production within 30 days," Drake says. "It is one of our first priorities."

At press time, an emcee for the massive radio series, which covers the history of rock from its early country and blues roots to the present day, had not been decided.

The original version was hosted by Robert W. Morgan, then an air personality with KHJ here where the special was produced. Ron Jacobs, then program director of the station, was involved in much of the production work on the 48 hours of the special, which was Drake's brainchild.

Later, the special was updated

with an hour to honor each additional year as it came and went. But three or four years ago, the special was pulled off the market and the Drake-Chenault firm has not actively sold it since.

Art Astor, now executive vice president and general manager of KHJ during its formative rock glories and in December 1968 when the special was first broadcast.

"It had an average Hooper rating of a 26 share which was phenomenal. On that basis, we got as high as \$150 per minute for a spot and the show was always sold out. It grossed easily \$72,000 the first time we ran it."

The documentary was in hour segments; some stations ran it an hour a day or an hour a week; others

(Continued on page 12)

Executive Turntable

Steve Wax named Elektra/Asylum's executive vice president, upped from promotion vice president. Replacing him in the national promotion past is **Ken Buttice**. . . . **Gordon Prince** named vice president-general manager of Prodigal Records, the Detroit label Motown took over from **Barney Ales** when he returned to Motown. Prince has been with Motown 10 years, last as national singles sales manager. . . . **David Shein** switches from Polygram Corp., U.S., controller to controller of Polydor, Inc. **Richard Pardo** succeeds Shein at Polygram. **Peter Fassler**, who was with Polygram group, Austria, becomes special assistant to **Jan Cook**, senior vice president, Polygram, U.S.

* * *

Rick Dobbis joins Arista Records in new post of director, product management, from vice president and general manager at Blue Sky Records, which he co-founded. Replacing him at Blue Sky is **Marcia Franklin**, formerly executive assistant to **Steve Paul**, Blue Sky president. . . . **Sherrie Levy** promoted to publicity director at Buddah Records from staffer. She replaces **Nancy Lewis**, who is managing the Monty Python tour in the U.S. for three months. Upon her return, Lewis assumes new post of director, international affairs.

* * *

Bob Sherl, West Coast promo chief for Scepter, has resigned and will return to independent record production in Los Angeles. . . . **Jock Ashton** has left ABC Records as San Francisco local promo man. . . . **Rudy Garcia** named Billboard's international and Latin departments editor. He is in the New York bureau. . . . **Kathryn Schenker**, once a partner in F.K.S. publicity and with MCA Records since 1975, has been promoted to East Coast artist relations and publicity director. . . . **Randall Davis**, Los Angeles newspaper writer joins Capitol Records publicity staff in the newly created post of editorial copywriter. **Kathy Wagner**, formerly national publicity coordinator at Capitol, promoted to Western publicity manager.

* * *

Industry veteran **Maury Bloom** returns to the wars assisting Amherst's national publicity chief, **Rich Sargeant**. He was last with MCA's Buffalo branch. . . . **Mike Walker**, who was national accounts manager at G.R.C. Records, has joined Bang Records as general manager. . . . **Sylvi Brown**, formerly with A&M Records in sales and production coordination, joins Macey Lippman Marketing as marketing coordinator. . . . Long-time Memphis distribution executive **Sid Melvin**, most recently moving to Handleman when that firm bought out the Musical Isle branch, has joined Heilicher Bros./J.L. Marsh there as regional sales manager.

* * *

Elevated to the new regional manager positions at Word Records are **John Moore**, **Tom Ramsey**, **Cy Jackson** and **James High**. Nine new regional salesmen working with the managers are: (Moore) **John Baker**, **Norbert Hettinga** and **Gil Sypher**, Midwest and East; (Ramsey) **H.W. Day**, **Martin Drury** and **Foy Owen**, South; (Jackson) **Steve Bock**, **Bill Conine** and **Vern Haas**, West and Northwest; and (High) **Denny Bray**, **Bob Wood** and **Steve Sutton**, Southwest. . . . **Jim Viennau** moves from the recently closed 20th Century Nashville office to Polydor/MGM's Nashville operation as a&r director.

* * *

Raymond J. Steiner promoted to executive vice president of Sony. . . . **Jack Bondus** named marketing manager, commercial and educational, 3M Magnetic audio/video products division. **John Miller** becomes sales supervisor in same areas. . . . **Dennis Gilhooley** upped to manager, sales statistics, Zenith Sales Co. and represents the firm on the EIA's marketing services committee.

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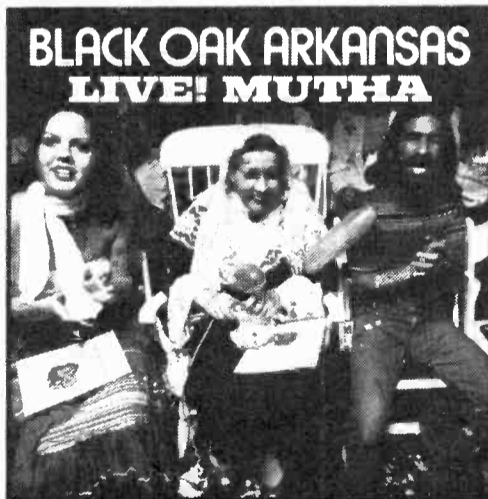
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Black Oak Arkansas
announces the release of their new album,

LIVE! MUTHA

When Black Oak Arkansas toured America in 1975 they played to over 500,000 (that's half a million) people in 81 shows for a total gross of more than \$3,500,000.00.

"Live! Mutha" comes from that tour, recorded during Black Oak's sold-out Mother's Day Concert in Long Beach, California.



Black Oak Arkansas
"Live! Mutha"
SD 36-128
Produced by Black Oak Arkansas

Black Oak Arkansas' gold records to date:
Black Oak Arkansas (SD 33-354)
Raunch "N" Roll (SD 7019)
High On the Hog (SD 7035)

DAVID BOWIE ON STAGE



2 FEBRUARY – VANCOUVER, CANADA

3 — SEATTLE, WASHINGTON

4 — PORTLAND, OREGON

6 — SAN FRANCISCO, CALIFORNIA

8, 9, 11 — LOS ANGELES, CALIFORNIA

13 — SAN DIEGO, CALIFORNIA

15 — PHOENIX, ARIZONA

16 — ALBUQUERQUE, NEW MEXICO

17 — DENVER, COLORADO

20 — MILWAUKEE, WISCONSIN

21 — KALAMAZOO, MICHIGAN

22 — EVANSVILLE, INDIANA

23 — CINCINNATI, OHIO

25 — MONTREAL, CANADA

26 — TORONTO, CANADA

5 — ST. LOUIS, MISSOURI

6 — MEMPHIS, TENNESSEE

7 — NASHVILLE, TENNESSEE

8 — ATLANTA, GEORGIA

11 — PITTSBURGH, PENNSYLVANIA

12 — NORFOLK, VIRGINIA

13, 14 — LANDOVER (LARGO), MD.

15, 16 — PHILADELPHIA, PA.

17 — BOSTON, MASSACHUSETTS

19 — BUFFALO, NEW YORK

20 — ROCHESTER, NEW YORK

21 - SPRINGFIELD, MASSACHUSETTS

22 — NEW HAVEN, CONNECTICUT

23 — UNIONDALE, L.I., NEW YORK

26 — NEW YORK CITY, NEW YORK

27, 28 — CLEVELAND, OHIO

29 FEBRUARY &

1 MARCH — DETROIT, MICHIGAN

3 — CHICAGO, ILLINOIS

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CBS MEET TOLD

Artist Development, Singles Key Targets

SAN DIEGO—Irwin Segelstein, CBS Records Division president, told more than 400 staffers at the third annual CBS National Marketing Meeting here last week that 1976 goals for the company are continued concentration on artist development and expansion of singles sales.

Bruce Lundvall, general manager of Columbia Records, predicted that 1976 would be "the label's best year ever" and announced a new series of signings of already-known artists like Tower of Power, B.T. Express, Mahogany Rush, former Guess who leader Burton Cummings, Freddie Weller, Hubert Laws and Bonnie Koloc.

Ron Alexenburg, general manager of Epic and CBS custom labels, also emphasized Epic's major thrust for new artist development.

Walter Yetnikoff, CBS Records Group president, praised the convention group for its part in earning CBS the top four LPs on the Billboard chart for the past two weeks plus Paul Simon's "50 Ways To

Leave Your Lover" topping the current singles chart.

Paul Smith, CBS Records sales and distribution vice president, delivered the keynote address. He outlined a 1976 game plan, saying: "Basically there are four plays. 1. New directions in promotion. 2. More innovative merchandising. 3. Continued emphasis on artist development. 4. Better utilization of your time, enabling you to spend more of it on the street where the action is."

Smith, who served as co-chairman of the meetings with Jack Craigo, CBS Records marketing vice president, spoke at length on the dynamics of change in the record industry. "Being cognizant of these changes and having the flexibility to adapt to them is essential in order to remain a top record company," he said.

Performers at the four evenings of music Wednesday through Saturday (28-31) included Willie Nelson, Michael Murphy, Tammy Wynette, the Flying Burrito Brothers, Marty

(Continued on page 55)

Josephson Profits Up

NEW YORK—Marvin Josephson Associates, an over-the-counter firm here, earned \$1,015,000 for its second quarter which ended Dec. 31, 1975, double the \$509,000 of the previous year.

Earnings for the six months soared to \$2,071,000, up 141% from one year earlier results. Earnings for the six months exceeded by almost \$650,000 the figures for the firm's prior best full year, which ended June 30, 1974.

Revenues for the three months and six months were \$6,703,000 and \$13,815,000, up 66% and 80%, respectively, from 1974 revenues of \$4,038,000 and \$7,656,000 for the comparable periods.

Earnings per share were up 93% and 121% to \$0.54 and \$1.06 on 1,892,300 and 1,962,000 average shares and equivalents outstanding for the three and six months, respectively, compared to \$0.28 and \$0.48 on 1,793,400 and 1,778,800 average shares and equivalents a year earlier.

Upping Wax Seen As 'Solidifying' Elektra/Asylum

By NAT FREEDLAND

LOS ANGELES—Elektra/Asylum chairman Joe Smith sees his raising of national promotion director Steve Wax to the label's executive vice president as solidifying an executive staff he pronounces himself "very pleased with" after taking over E/A some six weeks ago.

Smith points to Wax's ability to relate to artists as well as his intention to use him in all phases of the company, a&r and merchandising as well as promotion.

As for E/A president Mel Posner, Smith points to Posner's strength in sales distributor relationships. "His many years with the company give him a perfect grasp on E/A internal administration and he has been the key to our successful utilization of WEA Distributing," Smith says.

The Wax promotion makes a striking parallel to Smith's own rise some years ago from respected promotion chief of Warner Bros. to president of the label. He took on a large share of WB operation under board chairman Mo Ostin before replacing David Geffen as chairman of the smaller WEA label in December.

(Continued on page 57)

Market Quotations

As of closing, Thursday, January 29, 1976

Table with columns: 1975 High, Low, NAME, P-E, (Sales 100s), High, Low, Close, Change. Lists various companies like ABC, Ampex, Automatic Radio, Avnet, Bell & Howell, CBS, Columbia Pic., Craig Corp., Disney, Walt, EMI, Gulf + Western, Handleman, Harman Ind., Lafayette Radio, Matsushita Elec., MCA, MGM, Telecor, Teleflex, Tenna, Transamerica, 20th Century, Warner Commun., Zenith.

Table with columns: OVERTHE COUNTER, P-E, Sales, Bid, Ask. Lists companies like ABKCO Inc., Gates Learjet, GRT, Goody Sam, Integrity Ent., Koss Corp., M. Josephson, Schwartz Bros., Wallich's M.C., Kustom Elec., Orrox Corp., Memorex.

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.

LONDON LABEL CONCLAVE

Involvement Theme Of Sales Boss' Plea

By Jim Fishel

NEW YORK—Independent distributors MUST involve themselves more deeply in daily operations or suffer the risk of failure, more than 140 persons attending the London Records sales convention here, Jan. 25-27, were told.

Sy Warner, national sales director of the label, told the gathering that, "It's time that all of you (independent distribution chiefs) get back into the record business and involve yourself in the complete operation."

He went on to say that it was a necessity for each person to get back into the field and meet the "heavy record dealers and important radio station personnel."

Herb Goldfarb, vice president of sales and marketing who chaired most of the events, concurred with Warner. In his keynote address, he said that all indie distributors are fighting for survival and because of this they must be more aggressive and demanding, putting more emphasis on "new sounds."

"Know your product and key buyers, and by all means get back into the record business by bolstering your knowledge of marketing, merchandising, promotion and the other parts of the operation," he stated.

Attending the gathering were representatives from more than 22 independent distributors coast to coast. Included were several new distributors to the London line including Progress Records of Cleveland; Alpha of New York; Tara of Atlanta; Heilicher Bros. of Miami; Hot Line of Memphis; Music Suppliers of Boston and Big State of Dallas.

Perhaps the biggest news event to come out of the confab was the in-

roduction of the company's cassettes, developed by British Decca's Arthur Haddy.

He promised the distributors exceptional delivery on the product and said he sees a large breakthrough in the market for the "miserable little cassette."

Don Wardell, director of creative services, presented one of the more educational sessions of the convention with his multi-media approach to the company's advertising and publicity procedures. During his presentations, he showed how his department ties in advertising campaigns for the London family and distributed labels. One example was the continuing ad campaign surrounding the release of solo LPs by members of the Moody Blues on its own Threshold Records.

In addition, he officially launched the company's current advertising push on black artists entitled "Soul On Fire." All types of special publicity, promotion and advertising will be massed for this campaign which keys in on Al Green, Syl Johnson and Ann Peebles.

Herb Gordon, national promotion manager, stated that the promotion man is the most important person in any distribution operation. He said he was tired of hearing that the bosses wouldn't pay for promotion men to really do their jobs by traveling and entertaining.

The r&b perspective was spelled out by Wendall Bates, national director of r/b promotion. He said his major problem is followup by the staff and coordination in different cities.

"Anytime anyone is doing some-

(Continued on page 55)

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N.J. Trial: Distributors, Dealers Testify

• Continued from page 3

sales manager for United Artists Records and now the owner of a Baltimore retail outlet, Record Rack, said he purchased more than \$16,000 worth of Brunswick records and made the checks out to cash. He said he gave these checks to Melvin Moore, Brunswick's promotion director and one of the defendants.

Krefetz said he paid about 35 cents for a single compared with the regular price of 54 cents.

Krefetz said he also made cash purchases from All Platinum, although he gave no further details. He also testified that he made cash purchases from promotion men who he said were selling records that were supposed to be distributed to stores. He was not asked to identify the promotion men.

Krefetz, in response to defense attorneys, said that cash purchases were fairly common in the industry, a major defense contention throughout the trial.

The defense attorneys tried to argue, but were refused permission by Judge Fredrick Lacey at this juncture, that cash discounts were given by record manufacturers such as Brunswick because the purchases had no return privileges.

Robert Menashe, vice president for record purchasing for Sam Goody's, said on several occasions that Melvin Moore and two other Brunswick executives, Irving Wei-

gan and Peter Garris, would pick up merchandise from the Goody chain from Brunswick Records. Menashe said all the transactions were posted in Goody's bookkeeping accounts.

Paul Cohen, the owner of a one-stop in Virginia, who previously testified he made a cash purchase from Brunswick, was called back to the stand and said he had a cash arrangement with David Skolnick of United Artists, but gave no additional details.

The other government witnesses were Henry Hildebrand, president of All South Distributing Corp. of New Orleans; Joseph Voynow, of Bib Distributing Co. of Charlotte, N.C.; Willy Barney, president of Barney's Records, a Chicago wholesaler-retailer; Armen Boladian, president of Record Distributors, a Detroit wholesaler, and Gerard Shifrin, president of Folkcraft Publishing Co., a Newark distributor.

Hildebrand said that in 1973 he gave Melvin Moore a \$1,000 check because Moore told him he was short of money. Hildebrand said Peter Garris authorized the check and that he subsequently received Brunswick records for the \$1,000. The witness said the transaction was reflected in his company's books.

Voynow said that in 1971 when he was president of Carol Distributing Co. he purchased a new "\$9,000 Cadillac sedan" for Nat Tarnopol, Brunswick's president and chief defendant in the trial. He said he was

repaid with Brunswick records and that he later purchased two RCA color tv sets for Tarnopol and again was reimbursed with records.

Boladian said that in 1971 Lee Shep, Brunswick's production manager, also a defendant, offered a discount on Brunswick records "if we had made a check out to him." He said he subsequently purchased more than \$4,000 worth of records from Shep and gave him checks made out in Shep's name.

Boladian also said he purchased another \$4,850 worth of Brunswick records through Peter Garris, making the checks out to Garris.

Barney said that Carl Davis had offered him singles at 35 cents, a 14-cent discount from regular wholesale price at the time. Barney said he purchased several thousand dollars' worth of records and made the checks out to Davis or make them out to a messenger who worked for Brunswick. Barney said he also purchased records from All Platinum in a similar manner and made checks payable to a man he identified only as Charles Atkins.

Shifrin said that in 1972 he purchased Brunswick records from Carmine DeNoia, the seventh defendant in the trial and the only one not officially connected with Brunswick. Shifrin said he wanted to purchase a large quantity of LPs through DeNoia and said he talked to Tarnopol who told him it was okay to deal with DeNoia. Shifrin said he later gave more than \$3,500 in cash to DeNoia.

John Rakus, chief of production control for the CBS record manufacturing plant in Pitman, N.J., also testified, identifying a series of packing slips and shipping statements of bulk shipments of records to various distributors throughout the country in behalf of Brunswick. The prosecution intends to link the packing slips to the alleged cash purchases.

In a related development, two persons mentioned in earlier testimony during the trial issued statements concerning their dealings with Brunswick.

Buddy Scott, of Buddy Scott Productions, who was singled out in testimony by Max Cooper, a wholesaler, as having made cash sales to Cooper, denied any such cash transactions and claims all of his dealings were by check and totally proper.

Arthur Lerner, president of Cardinal Export Corp., who was identi-



De Lite/Schick photo

HOMECOMING—Dan McKenna, left, Philadelphia deputy city representative, presents replica of Liberty Bell to Frankie Avalon, as Fred Fioto, president of artist's De-Lite label, looks on. De-Lite hosted bash for singer, back home in city for release of his recently re-recorded "Venus" smash.

Rackers, Retailers Vote In NARM Top Sales Poll

NEW YORK—Rackjobbers and retailers who are regular members of NARM will soon begin casting their votes for the best selling recorded product of the past year. Ballots were sent to the voting members in January.

The results of the voting will be revealed at NARM's Annual Awards Banquet March 23 as part of the organization's annual convention.

According to Jules Malamud, executive director, the NARM awards are the only ones in the music industry made on the basis of product that actually sells in the nation's retail stores.

Awards will be made in 18 cate-

gories from best selling album and hit single, through best children's and best selling economy album. Nominees in the first 14 categories are selected after a long nomination procedure during which NARM's regular members submit nominations of product released in 1975 that were best sellers in their shops.

Malamud says that voters may also submit a write-in vote if their bestseller is not included in the nominees. Write-in votes are also used where there is no clear-cut showing of a selected number of nominees in the pre-balloting nomination process.

Meanwhile Malamud also discloses that the convention, scheduled for Miami's Diplomat Hotel, has been completely sold out. In addition, all rooms and exhibit space at the Diplomat have been fully booked.

Manager Suing Morris Albert

NEW YORK—Morris Albert, Brazilian singing star whose recording of his own composition "Feelings" was a huge hit in the U.S. in 1975, is being sued in Federal Court here for breach of a personal management contract he allegedly entered into with Emilio Garcia, a local music consultant and artists representative.

In documents filed at the U.S. District Court for the Southern District of New York, Garcia, through his attorneys, Lew Harris and Barry Fredricks, claims that Albert signed a personal management contract with him in March 1975 which was to last two years, with a two-year option renewable at Garcia's pleasure.

Since then, the documents claim, Albert has not paid any part of the 25% of his gross earnings which he owes Garcia according to the terms of the contract, nor has Albert given Garcia an accounting of the moneys he has earned during that time.

Because Albert is a Brazilian national, the court allowed service of the documents on Albert out of the country. Harris served the papers on Albert at MIDEM in Cannes.

It was learned that Albert, after being served with papers in the suit, asked for a meeting with Harris and Garcia to see if the matter can be straightened out. Meanwhile, amended documents with added stipulations as to alleged multiple breaches of the management contract are expected to be filed shortly.

RUDY GARCIA

'76 American Song Fest

• Continued from page 3

Danz says that next June 3 will be the closing date for entries in the 1976 competition and he expects "a new high in response not only from within the U.S. but from Canada, Mexico, Japan and the Western European nations in particular."

Danz has dispatched checks for \$5,500 each to semi-finalists, including Les Baxter of Los Angeles. The others include James and Jennifer Summerset, Liz Meyer and J.B. Morrison, Lawrence Menasco Jr., Casey Kelley, Timothy Sheppard, Edward Williams, Robert Thompson, Steve Jam, Charlie Nemiroff and the trio of David Blume, David Sears and Natalie Whitsett.

Galdston and Thom also received for an additional check for \$5,500 for making the semi-finals with their "Why Don't We Live Together."

A special bicentennial award was made by Danz to the team of Rod McBrien, Sarah Daly, Hal Friedman and Fred Stark, New York, for their "Happy Birthday U.S.A." The

award was accompanied by a check for \$1,776.

Seven other composing teams won \$100 gift certificates from Radio Shack in the bicentennial division.

Checks for \$100 also were tendered numerous other entrants whose efforts rated honorable mentions by the judges.

Danz last week was working out details for a nationally syndicated television show to be beamed, probably in March, and built around the awards ceremony Jan. 22 at the Continental Hyatt House in Los Angeles. He was unable to firm a deal with a network.

Paul Williams, singer-songwriter, served as spokesman for the 1975 competition and will be featured in the tv show, Danz says.

"The event is here to stay, and we think it will build in importance every year," Danz declares. "We have awarded more than \$257,000 to winners the last two years and, in addition, hundreds of good songs have been given exposure to professionals within the music industry."

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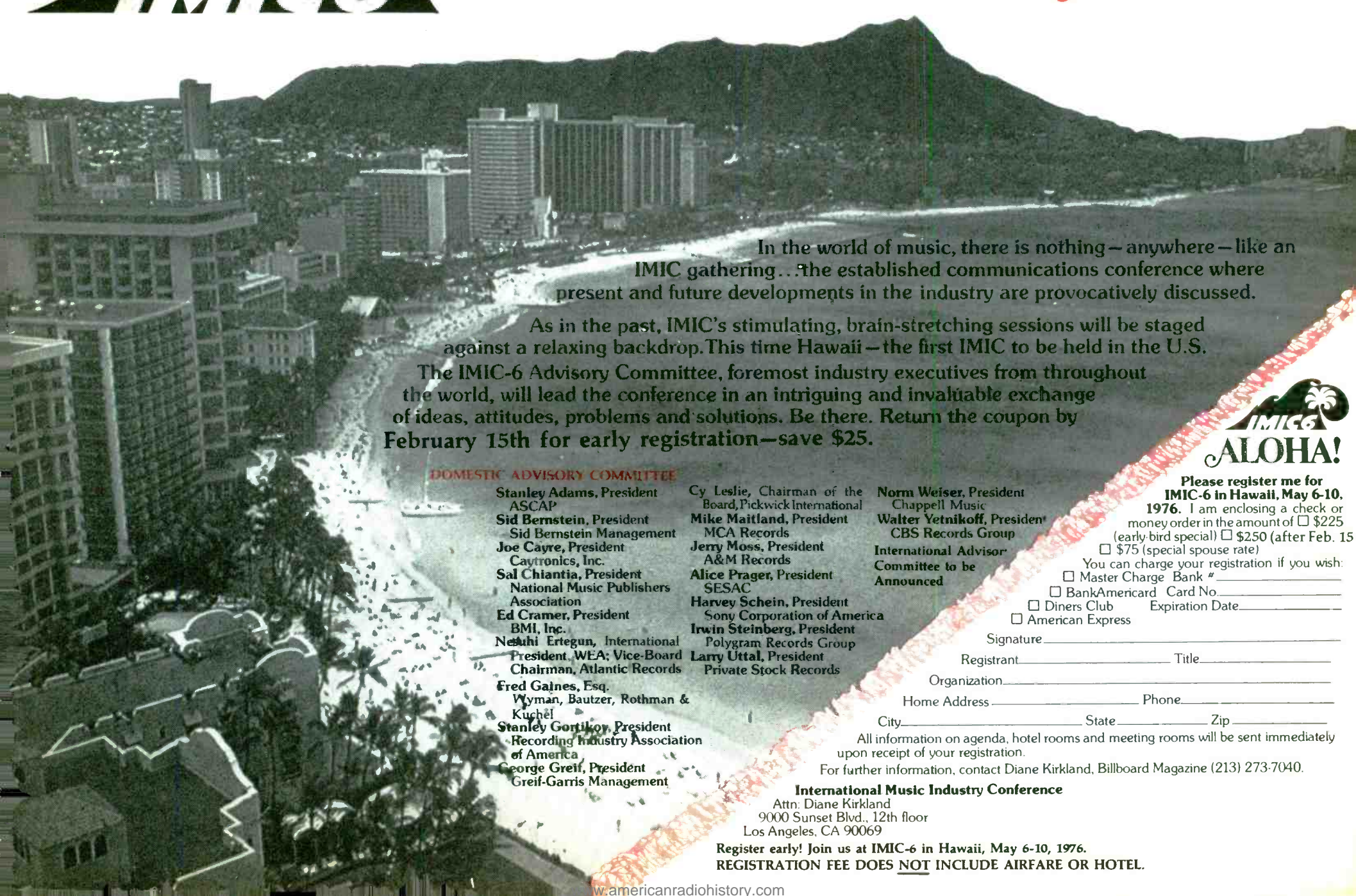
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Radio-TV Programming

New 'History Of Rock' Due

Drake-Chenault Will Modernize 48-Hour Air Show

• Continued from page 4

ran it in one straight 48-hour blast, at least the first time. There is a report that one major market station paid as much as \$17,000 for the privilege of broadcasting the documentary twice.

Astor, who just joined Drake-Chenault last October, says the documentary was broadcast on more than 300 radio stations around the world, including such countries as Australia and Japan.

The documentary includes rare interviews by the people who made the music or who contributed to that particular art form or era. Many program directors consider the documentary not only a masterpiece, but a classic.

The original version was a professional job, but was rushed as four or five persons labored almost day and night to put it together. The remake will be upgraded and "some of the musical accents will be put into proper perspective," Drake says, adding that some of the artists covered in detail in the original version didn't stand up to time; the revamped documentary will accent music in light of today's developments and, of course, be completed up through 1975. As much as possible of the show will be in stereo.

Steve Blackson of Dallas, who worked on the successful "Fantasy Park" for McLendon Corp., will be joining Drake-Chenault in mid-February to work strictly on specials,

especially the rock history documentary. In its new form, it will probably be more than 55 hours long.

Drake-Chenault, Astor says, is upgrading all of its documentaries and specials, including "The Golden Years Of Country" and "The Golden Years Of Rock." Many of the specials will be expanded to bring them up-to-date for today's music.

All of this is just part of a total expanded drive for the Drake-Chenault firm and one of Astor's major goals is to invade more major markets with Drake programming.

Drake-Chenault today has six radio programming services available and one or more is being aired in each of nearly 200 markets. Astor says,

"Radio syndication is still so new, the last year or two have really been the development years and I feel that Drake and Chenault were the major pioneers in modern radio automation," Astor says.

"Prior to Drake-Chenault, nearly all syndication was through the use of reels in sequence." Now, of course, technology allows programmers to vary from one reel to another, then to an Instacart unit. The possibilities and the capabilities are endless and Drake and Chenault were the prime movers in the sophistication of flexible automation, he says.

"The History Of Rock And Roll" was the start of this spurred growth

in automation and syndication, believes Astor.

Today, Astor estimates that more than 500 radio stations are using syndicated automated programming services, with Drake-Chenault the biggest supplier.

"In smaller markets, it allows a radio station quality programming by professionals. And the cry for quality programming in smaller cities has been desperate."

Automation doesn't replace local programmers; it aids them with quality programming material, Astor says, adding that all of the Drake-Chenault programming packages leave programming control in the hands of the local pro-

(Continued on page 18)



Capricorn photo

MACON TOUCH—To promote a benefit concert in Macon, Ga., Jimmy Hall, lead vocalist of Wet Willie, and Mike Duke, keyboard performer for the Capricorn Records group, did several interviews on local radio stations. Here, Hall, left, and Duke are interviewed by WMAZ air personality Jerry Jackson, right. The duo also did stints for WNEX and WBML.

BRUCE JOHNSON Former RKO Chief Emphatic In Relying on 'Good' People

By CLAUDE HALL

LOS ANGELES—The radio industry has adjusted quite well on a combined onslaught of poor economic conditions and audience fragmentation, believes Bruce Johnson. But he adds that radio in general still has a lot of fat that could be trimmed—"probably as high as 15% of the people working at radio stations today are superfluous."

Johnson, president of the radio division of the Sterling Recreation Organization, previously was head of RKO Radio. Oddly enough, his major problem at the moment is the same problem he had when he took over control of radio for RKO—hiring good people.

"In any turnaround situation, the toughest job is getting people to come work with you . . . to have faith in you. In 1969, when I set out to get the ball rolling at KFAC in Los Angeles, the station had been losing a lot of dollars. It had a terrible image. I hired John Wolfe from KPOL and, though I wasn't able to keep him long, he was what I needed to get other people interested in working for me; it broke the dike.

"People are everything, when it comes to radio. "I had the same problem when I took over as general manager of KLAC. The station wasn't doing well . . . it wasn't really a country music station.

"But I hired Bill Ward, Dick Haynes, Larry Scott, and Sammy Jackson came along with him and KLAC started to happen."

When he went to RKO, he had another hiring problem. "RKO has the image of chewing people up. At first, even some of the people who'd worked with me before weren't willing to join the chain.

"But after a while people were standing in line wanting to work for the RKO operation and it's now a hell of a place to work.

"Getting people to believe in what you're doing, though, is a major difficulty any time you do something new.

"But the economy isn't affecting the Sterling chain . . . we're doing extremely well and now have a total of nine radio stations and looking for more."

Running a radio station in Longview, Wash., is "no different" from running a radio station in New York. The same rules apply. "In fact, if more radio stations in New York used the same techniques of business used by radio stations in Longview, they would be making more money.

"People think that a radio station in a major market has to have a staff of thousands. Well, you might need a larger staff than a small market station, because you have more of a physical area to cover.

(Continued on page 59)

N.Y. WHOM Seeks A Change To WJIT

By RUDY GARCIA

NEW YORK—Spanish language radio station WHOM has applied to the FCC for permission to change its call letters to WJIT in an effort to get further identification with its music format.

In Spanish, JIT would be pronounced "hit" and plans are for the use of the phrase "Radio Hit" as the station logo in all promo by air personalities and in print media. Under its present call letters the station logos and promos refer to "WHOM—The station that makes the hits."

Ralph Constantino, program director, explains that the decision to change call letters despite the station's position as the oldest Spanish language broadcast facility in the New York market area came after "an expensive market research study."

"The study found that when people were asked what Spanish language station they listened to they would respond WADO because it was easier to pronounce phonetically. Yet, when they were asked who their favorite on-the-air radio personalities were they would mention Rafael Pineda or Diaz-Tirado who are on our station," Constantino explains.

"It was determined that it was the difficulty in pronunciation of WHOM for the Spanish-speaking community that was working against us."

The station is continuing a market study based on response to music to guide it in determining future format changes. As it is, there has been a tightening up of "unnecessary talk" by the air personalities which has resulted in the station increasing its music content. "We now play 12 to 13 songs an hour whereas before

(Continued on page 18)

A New IPA Series Bows In Puerto Rico

GREENWICH, Conn.—International Performing Arts, a radio syndication firm here operated by Bob Leckie, has launched a three-hour weekly radio show featuring current hits and a mixture of oldies. Host is WNEW New York air personality Bob Fitzsimmons and the show is called "Fitz's Forum." A unique feature of the show will be brief clusters of phone conversations four times an hour. These will be similar in nature to the old Bill Ballance "Feminine Forum" approach,

targeted at females especially.

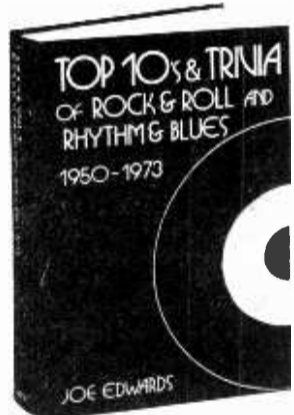
The show was unveiled on WHOA in San Juan, Puerto Rico, last week in the 9-noon slot and both Leckie and Fitzsimmons flew down for a day of press functions in honor of the show. WHOA is an English-language station on the island.

Show will be available in stereo or monaural and will be priced according to the size of the market. A unique sales aspect is that Leckie is willing to barter some of the show

for air time at each station. Another operation within the IPA complex produces commercials for Madison Avenue and Leckie is considering several plans about using a current bank of national advertising time in a cross-beneficial manner to stations airing his show.

His firm also as a music production service—available on a set of 16 albums—that is now being used by 33 radio stations and the American Forces Radio and Television Service.

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



The complete reference books—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 26 years!

Previously selling for \$25, this virtual encyclopedia of popular music is being offered for only \$17.95 because of the great demand that sold out the 1st printing and allowed for a large 2nd printing. 1974 and 1975 Supplements are for sale at \$4.50 each. The TOP 10's & TRIVIA OF ROCK & ROLL AND RHYTHM & BLUES 1950-1973 and the 1974 and 1975 SUPPLEMENTS include charts of the top 10 popular singles of every month from 1950-1975 PLUS the top singles of each year!!
AND—The top 5 Popular albums of every month from 1950-1975 PLUS the top albums of each year!!!
AND—The top 10 Rhythm & Blues singles of every month from 1950-1975. PLUS—the top R&B singles of each year!!!
AND—The top 5 Rhythm & Blues albums of every month from 1965-1975 PLUS the top R&B albums of those years PLUS 25 selected R&B albums for each year from 1956-1965!!! This averages out to only about 92¢ for each year of chart information. (Up to 52 monthly and annual charts per year!!!!)
PLUS—More than 1400 trivia questions and answers!!!
PLUS—6 Indexes! Each singles index contains every record that ever made the weekly top 10 charts; each album index contains every album that ever made the weekly top 5 charts!! (Artist, record title, record label and serial number, the year(s) each record made the top 10 and if it made #1 are all included!)

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FEBRUARY 7, 1976, BILLBOARD

• "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?
 • WHO WERE JOHNNY CASH'S
 • WHO WERE JOHNNY CASH'S
 • WHO WERE JOHNNY CASH'S

GROUP

WHAT IS FRANKIE VALLI'S REAL NAME?

WHO WERE JOHNNY CASH'S

NEIL SEDAKA WAS LEAD • TENNESSEE TWO?

LONDON WAVELENGTH PRESENTS

BBC



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



Band on the Run
PAUL McCARTNEY

FEB 1

PAUL McCARTNEY & WINGS



WINGS
Venus and Mars

FEB 15

MELANIE A Double Bill DON McLEAN

The 1976 Series for the U.S.

The BBC ROCK HOUR has grown immensely during its initial period, now up to some 140 stations in the U.S., which makes it the premier showcase for rock artists today. Shows to date have featured: Robin Trower; Baker Gurvitz Army; Genesis; Renaissance; Rod Stewart; Todd Rundgren; the Rolling Stones.

Worldwide, the BBC ROCK HOUR will be aired to a population of 763,000,000 in 38 countries.

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

The London Wavelength U.S. Programming Network

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

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

WKQQ/am—Lexington, KY Sun. at 3:00 a.m.
 WVCC/am—Linesville, AR Sun. at 9:00 p.m.
 KVWJ/fm—Logan, UT Sun. at 11:00 p.m.
 WGOL/fm—Lynchburg, VA Sun. at 11:00 p.m.
 KMET/fm—Los Angeles, CA Sun. at 6:00 p.m.
 WYXE/fm—Madison, WI Wed. at 12 midnight
 KMHT/am—Marshall, TX Sat. at 7:00 p.m.
 WFTM/fm—Maysville, KY Fri. at 10:00 p.m.
 WMC/fm—Memphis, TN Sat. at midnight
 WSHE/fm—Miami, FL Sun. at 8:00 p.m.
 WNUN/fm—Milwaukee, WI Sun. at 8:00 p.m.
 WYOO/fm—Minneapolis, MN Sun. at 10:00 p.m.
 KYLT/fm—Missoula, MT Sun. at 9:00 p.m.
 WABB/fm—Mobile, AL Sun. at 9:00 p.m.
 KNOE/fm—Monroe, LA Sat. at 8:00 p.m.
 WCLG/fm—Morgantown, WV Sat. at 11:00 p.m.
 WKDA/fm—Nashville, TN Wed. at 11:00 p.m.
 WPLR/fm—New Haven, CT Sun. at 9:00 p.m.
 WRNO/fm—New Orleans, LA Sun. at 10:00 p.m.
 WNEW/fm—New York, NY Sat. at 11:00 p.m.
 WNOR/fm—Norfolk, VA Sun. at 9:00 p.m.
 WOKI/fm—Oak Ridge/Knoxville, TN Sun. 10 p.m.
 WPFM/fm—Panama City, FL Sat. at 10:00 p.m.
 WIBZ/am—Parkersburg, WV Sun. at 7:00 p.m.
 WMMR/fm—Philadelphia, PA Sun. at 1:00 p.m.
 KDKB/fm—Phoenix, AZ Sun. at 10:00 p.m.
 WYDD/fm—Pittsburgh, PA
 WPCR/fm—Plymouth, NH Sat. at 9:00 p.m.
 KSNN/fm—Pocatello, ID Sun. at 11:00 p.m.
 KINK/fm—Portland, OR Mon. at 7:00 p.m.
 WDHP/am—Presque Isle, ME Mon. at 10:00 p.m.
 WBRU/fm—Providence, RI Sun. at 9:00 p.m.
 KQQQ/am—Pullman, WA Sun. at 11:00 p.m.
 WQDR/fm—Raleigh, NC Sat. at 11:00 p.m.
 WRXL/fm—Richmond, VA Sat. at 9:00 p.m.
 WCMF/fm—Rochester, NY Sun. at 10:00 p.m.
 WYFE/fm—Rockford, IL Sun. at 9:00 p.m.
 KXOA/fm—Sacramento, CA Thurs. at 9:00 p.m.
 KSHE/fm—Saint Louis, MO Sun. at 10:00 p.m.

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



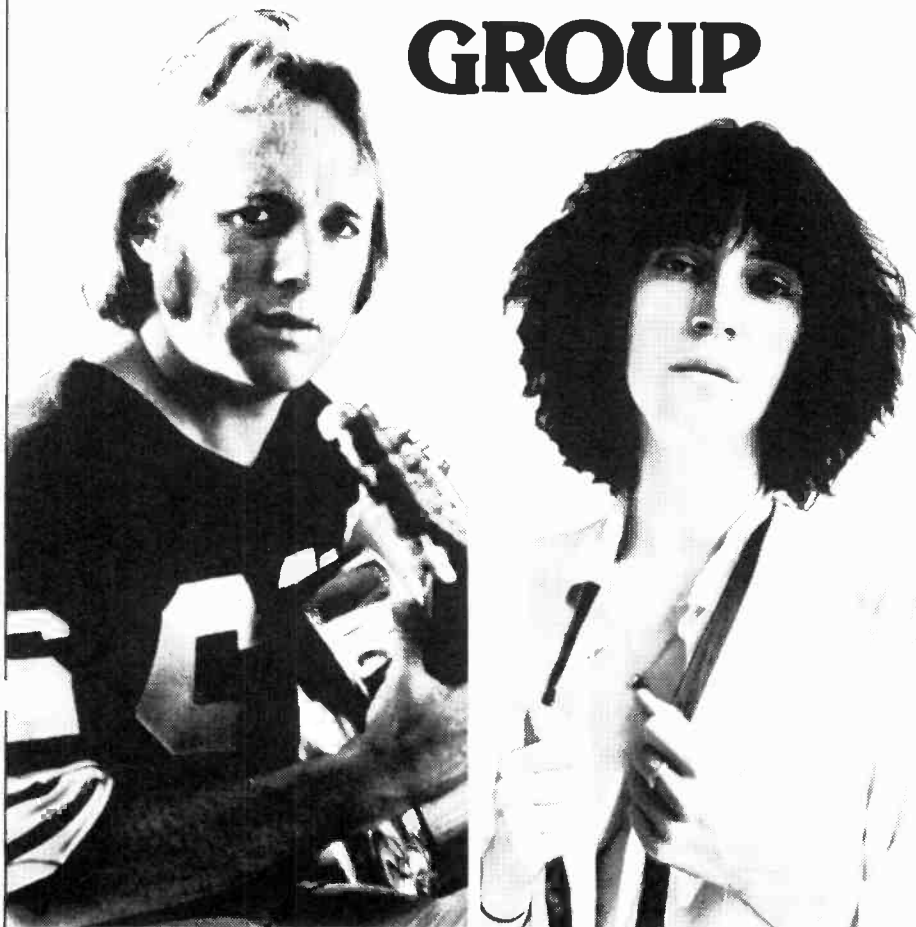
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DIR

PRESENTS

**On February 8
The King Biscuit
Flower Hour**

**STEPHEN STILLS
& PATTI SMITH
GROUP**



**On February 15
The British
Biscuit**

**LYNYRD
SKYNYRD**



On Sunday, February 8th, The King Biscuit Flower Hour presents Stephen Stills, recorded live in Portland, Oregon and the Patti Smith Group recorded live at The Cellar Door in Washington, D.C.

The show comes to you in quadrasonic and stereophonic sound. So you won't miss one bass or treble note of this sound spectacular. Check your local station for exact time and date in your area.

For further information, contact Bob Meyrowitz, Peter Kauff, or Alan Steinberg at D.I.R. Broadcasting Corp., 445 Park Ave., New York, N.Y. 10022. Or call (212) 371-6850.



On Sunday, February 15th, the British Biscuit presents Lynyrd Skynyrd, recorded live in London during their second triumphant tour of England. Don't miss Lynyrd Skynyrd, from England in quadrasonic and stereophonic sound. And don't miss their latest MCA release "Gimme Back My Bullets." Check your local station for exact time and date in your area.

For further information, contact Bob Meyrowitz, Peter Kauff, or Alan Steinberg at D.I.R. Broadcasting Corp., 445 Park Ave., New York, N.Y. 10022. Or call (212) 371-6850.



"Gimme Back My Bullets," available on MCA records and tapes.

DIR

PRESENTS

On February 22
DIR Broadcasting
Corporation

JOAN BAEZ

AN AUDIO-BIOGRAPHY



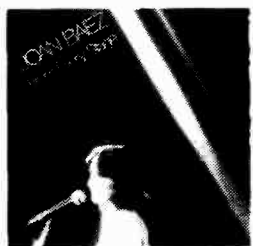
DIR

On Sunday, February 22nd D.I.R. Corporation presents "JOAN BAEZ, AN AUDIO-BIOGRAPHY." Dave Herman (WNEW-FM) captures the essence of this modern legend as she speaks and sings her personal history during this unique two hour presentation. You'll hear rare, previously unreleased recordings from

her early career including songs recorded with Dylan. Listen to tapes from her appearance in the recent Rolling Thunder Revue. And you'll hear it all in quadraphonic and stereophonic sound. Check your local station for exact time and date in your area.

For further information, contact Bob Meyrowitz, Peter Kauff, or Alan Steinberg at D.I.R. Broadcasting Corp., 445 Park Ave., New York, N.Y. 10022. Or call (212) 371-6850.

A Monumental Blunder
Production/
DIR Productions



"From Every Stage,"
available on A&M
records and tapes.

These programs are presented on the
following FM stations across the country.

Ada, Okla.	KTEN FM	93.3	7 PM	La Crosse, Wisc.	WSPL FM	95.9	10 PM
Almagordo, N.M.	KYLO FM	90	8	Lafayette, Ind.	WAZY FM	96.7	10
Albany, N.Y.	WOBK FM	104	9	Lafayette, La.	KPEL FM	99.9	9
Albuquerque, N.M.	KMYR FM	99.5	9	Lancaster/Starview, Pa.	WRHY FM	92.7	10
Ames/Des Moines, Iowa	KASI FM	107.1	9	Lansing, Mich.	WVIC FM	94.9	10
Anchorage, Ala.	KGOT FM	101.3	9	Las Cruces, N.M.	KASK FM	103.1	9
Anderson, S.C.	WANS FM	107.3	11	Lewiston, Me.	WBLM FM	107.5	9
Ashland, Ky.	WAMX FM	94	9	Lexington, Ky.	WKQQ FM	98.1	11
Athens, Ga.	WJRS FM	104.7	10	Lincoln, Neb.	KFMO FM	101.9	8
Athens, Ohio	ACRN FM	99.3	9	Little Rock, Ark.	WVCC FM	101.7	8:30
Atlanta, Ga.	WKLS FM	96	9	Logan, Utah	KVWJ FM	94	10
Auburn, Ala.	WFRI FM	97.7	9	Los Angeles, Calif.	KMET FM	94.7	11
Augusta, Ga.	WAUG FM	105.7	11	Louisville, Ky.	WLRS FM	102.3	9
Baltimore, Md.	WTKT FM	105.7	9	Lynchburg, Va.	WGOL FM	98	9
Baton Rouge, La.	WFMF FM	102.5	7	Lynndonville, Vt.	WVM FM	91.1	8
Beaumont, Tex.	KAYD FM	97.5	9	Madison, Wisc.	WIBA FM	101.5	10
Bellevue, Ohio	WNRR FM	92.1	9	Marion, Ohio	WDIF FM	94.3	8
Bellingham, Wash.	KSIM FM	93	9	McAllen/Brownsville, Tex.	KBFM FM	104.1	7
Big Rapids, Mich.	WBRN FM	100.9	10	Medford, Ore.	K95	100	10
Birmingham, Ala.	WERC FM	106.9	8	Memphis, Tenn.	WMC FM	100	12
Blacksburg, Va.	WVVV FM	105	9	Milwaukee, Wisc.	WNUW FM	99.1	9
Bloomington, Ill.	WIHN FM	96.7	10	Minn./St. Paul, Minn.	KORS FM	92.5	9
Bloomsburg, Pa.	WHLN FM	106.5	12	Missoula, Mont.	KYLT FM	100.1	9
Boise, Idaho	KBBK FM	92	9	Mobile, Ala.	WABB FM	97.5	9
Boston, Mass.	WBCN FM	104.1	10	Monroe, La.	KNOE FM	101.9	8:30
Brainard, Minn.	KLIZ FM	95.7	7	Montgomery, Ala.	WHHY FM	101.9	8
Buffalo, N.Y.	WGRQ FM	96.9	9	Morgantown, W. Va.	WCLG FM	100	9
Carmel, Calif.	KLRB FM	101.7	8	Murphysboro, Ill.	WTAO FM	104.9	10
Casper, Wyo.	KAWY FM	101.5	9	Myrtle Beach, S.C.	WKZQ FM	101.7	10:30
Champaign, Ill.	WPGU-FM	107.1	11	Nashville, Tenn.	WKDA FM	103.3	8
Charleston, S.C.	WWWZ FM	93.5	9:30	New Orleans, La.	WRNO FM	99.5	9
Charleston, W. Va.	WUAF FM	100	10	New York, N.Y.	WNEW FM	102.7	9
Charlotte, N.C.	WROQ FM	95	11:30	Norfolk, Va.	K941	100	11
Chattanooga, Tenn.	WSIM FM	94.3	9	Oak Ridge Knoxville, Tenn.	WOKI FM	100.3	11
Chicago, Ill.	WXRT FM	93	11	Oklahoma City, Okla.	KOFM FM	104.1	7
Chico, Calif.	KFMF FM	93.7	9	Omaha, Neb.	KOKQ FM	98.5	10
Cleveland, Ohio	WMMF FM	100.7	9	Orlando, Fla.	WORJ FM	107.7	9
Columbia, Mo.	KFMZ FM	98.3	9	Panama City, Fla.	WPFM	107.9	10
Columbus, Ohio	WCOL FM	92.3	8	Parkersburg, W. Va.	WIBZ FM	99.3	7
Columbus, Ga.	WWRH FM	104.9	9	Philadelphia, Pa.	WMMR FM	93.3	9
Conway, N.H.	WBNC FM	93.5	9	Phoenix, Ariz.	KDKB FM	93.3	10
Dallas, Tex.	KZEW FM	98	9	Pipestone, Minn.	KLOH FM	98.7	10
Davenport, Iowa	KIHK FM	103.7	10	Pittsburgh, Pa.	WYDD FM	104.7	10
Dayton, Ohio	WVUD FM	99.9	9	Pocatello, Idaho	KSNN FM	96.1	10
Denver, Colo.	KBPI FM	105.9	9:30	Portland, Ore.	KGON FM	92.3	10
Detroit, Mich.	WABX FM	99.5	10	Presque Isle, Me.	WDHP FM	96.9	10
Duluth, Minn.	WAKY FM	98.9	11	Rapid City, S.D.	KKLS FM	93.9	10
Durham, N.C.	WDBS FM	107.1	11	Reno, Nev.	KGLR FM	105.7	11
Eau Claire, Wisc.	WBIZ FM	100.7	11	Rexburg, Idaho	KADO FM	94.3	9:30
Elmira, N.Y.	WXXY FM	104.9	10	Richmond, Va.	WRVO FM	94.5	10
El Paso, Tex.	XHEM FM	104	8	Rochester, N.Y.	WCMF FM	96.5	9
Enterprise, Ala.	WIRB FM	96.9	9	Rockford, Ill.	WYFE FM	95.3	9
Erie, Edinboro, Pa.	WMDI FM	102.3	9:30	Sacramento, Calif.	KZAP FM	98.5	11
Eugene, Ore.	WZEL FM	96.1	9	San Angelo, Tex.	KIXY FM	95.7	9
Eureka, Calif.	KFMI-FM	96.2	8	San Antonio, Tex.	KEXL FM	104.5	9:30
Evansville, Ind.	WKDQ FM	99.5	10	San Bernardino, Calif.	KOLA FM	99	8:30
Fargo, N.D.	KWIM FM	98.7	12	San Diego, Calif.	KPRI FM	106.5	8
Farmville, N.C.	WROR FM	94.3	10	San Francisco, Calif.	KSAN FM	94.9	11
Fayetteville, Ark.	KKEG FM	92.1	7	San Jose, Calif.	KOME FM	98.5	10
Flint, Mich.	WWCK FM	105.5	8:30	San Rafael, Calif.	KTIM FM	100.9	8
Florence, Ala.	WOLT FM	107.3	9	Santa Barbara, Calif.	KTVD FM	99.9	11:30
Ft. Collins, Colo.	KTCL FM	93.3	11	Santa Maria, Calif.	KXFM	99	11
Ft. Lauderdale/Miami, Fla.	WSHE FM	103.5	9	Savannah, Ga.	WZAT FM	102.1	8
Ft. Smith, Ark.	KISR FM	93.7	9	Seattle, Wash.	KISW FM	99.9	8:30
Ft. Wayne, Ind.	WPTH FM	95.1	7	Shreveport, La.	KROK FM	94.5	10
Fresno, Calif.	KFIG FM	101.1	9	South Bend, Ind.	WRBR FM	103.9	9
Gainesville, Fla.	WGVF FM	105.5	9	Spokane, Wash.	KHQ FM	98.1	9
Grand Forks, N.D.	KKDQ FM	92.9	10	Springfield, Mass.	WAQY FM	102.1	11
Grand Rapids, Mich.	WLAV FM	97	9	Springfield, Vt.	WCFR FM	93.5	9:30
Green Bay, Wisc.	WIXX FM	101.1	9	St. Louis, Mo.	KSHE FM	94.7	10
Greenfield, Mo.	KRFQ FM	93.5	9	Syracuse/Utica, N.Y.	WOUR FM	96.9	10
Greensboro, N.C.	WRQK FM	99	10	Tallahassee, Fla.	WGLF FM	104	9
Greenville/Farmville, N.C.	WROR FM	94.3	10	Tampa/St. Petersburg/ Sarasota, Fla.	WQSR FM	102.5	9
Hartford, Conn.	WHCN FM	105.9	6	Terre Haute, Ind.	WVTS FM	100.7	10
Havelock, N.C.	WKVO FM	104.9	10	Thibodaux, La.	KXOR FM	106.3	9
Hays, Kansas	WJLS FM	103.3	12	Toledo, Ohio	WIOT FM	104.7	8:30
Houston, Tex.	KLOL FM	101.1	10	Tucson, Ariz.	KWFM FM	92.3	9
Huntsville, Ala.	WAHR FM	99.1	10	Tulsa, Okla.	KMOD FM	97.5	8
Indianapolis, Ind.	WNAP FM	93.1	8	Vermillion, S.D.	KVRF FM	102.3	10
Ithaca, N.Y.	WVBR FM	93.5	10	Victoria, Tex.	KTXN FM	98.7	9
Jackson, Miss.	WZZO FM	102.9	11	Washington, D.C.	WMAL FM	107.3	9
Jackson, Ohio	WJCO FM	97.7	9	Wausau, Wisc.	WIFC FM	95.5	8
Jackson Hole, Wyo.	KMTN FM	96.9	9	Wichita, Kansas	KEYN FM	103.7	10
Jacksonville, Fla.	WAIV FM	96.9	8	Worcester, Mass.	WAAF FM	107.3	9
Johnson City, Tenn.	WQUT FM	101.5	9	Yakima, Wash.	KIT FM	94.5	10
Junction City, Kansas	KJCK FM	94.5	8				
Kansas City, Mo.	KY 102	97	9				
Laconia, N.H.	WLNH FM	98.7	9				

Check your local station for exact time and date in your area.

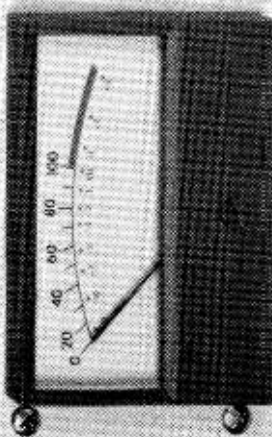
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Radio-TV Programming

Denver KHOW-FM Will Jump To Rock

Bobby Christian P.D. At Station

DENVER—KHOW-FM will soon change to a rock format. New program director Bobby Christian is already at the station and the audio chain is being rebuilt. For some while, the station has been playing jazz at night via automation. The production for the FM was performed in the day when the station simulcast the MOR programming of KHOW-AM.

"We are hoping for a March 1 air date for the new format," Christian says, adding that most of the air personality staff has already been lined up and is waiting for the arrival and installation of equipment.

Format approach is still to be decided.

"I've never been one to say this is a single record and this is an album cut. As long as the song shows strong appeal to a mass audience, we'll be playing it. Everything will be on cartridges anyway.

"I imagine our playlist will be mostly singles, because singles usually have some kind of audience track record. But the length of the playlist will depend on what Denver wants to hear. "Radio Index, the

Todd Wallace firm, is doing market research now to determine what oldies are still popular in this market and what current records are being asked for. Like when I was at KUPD in Phoenix and KLIF in Dallas when Wallace programmed it, we had no set formula prior to setting the format. The idea is to determine what the audience wants and then design a format to fit."

Christian previously programmed KUPD, which just scored some excellent ratings. From September 1974 to May 1975, he was an air personality at KLIF when the station had excellent ratings.

Oddly enough, KHOW-FM was once a rock station. In fact, under general manager Craig Bowers, it was a pioneer in progressive rock under the call letters off KMYR. The progressive format was well accepted by the Denver audience, but not especially appreciated in those days by the owners. The format was dropped and the calls changed back to KHOW-FM.

In recent times, the station has been programming 12 hours of jazz a day.

New 'History Of Rock'

(Continued on page 12)

gram director and, in fact, aid him to devote more time to local community affairs programming and more local news efforts.

"The good programming service must leave room for local creativity."

Anyone can play hits wall-to-wall, believes Astor. "But that's not going to make your radio station No. 1 in the market. It's local production, local announcers, local news that implements syndicated programming. The only failure for syndication comes from the people at the station who might misuse it."

Drake-Chenault, despite being in more than 200 markets and expanding slowly, needs to be involved in more major market stations, says Astor, and this will be his prime objective over the next few months.

"Our expansion has got to come in the big cities. Right now, we're in St. Louis, Pittsburgh, Detroit and Minneapolis. Why not in New York, Los Angeles, San Francisco?"

He points out that up to 75% of radio stations, at least in medium markets and larger, are now using some form of automation, either for news and/or weekend programs of one type or another. It's only natural that use of automation programming slowly becomes more and more of a factor. "Syndication of programming takes on many aspects, but at the very least it can put the music in proper form. And allow someone else, locally, to push the button.

"Syndication helps eliminate on-air errors. I predict that most radio stations will be partially automated for programming for efficiency, for quality, for economic reasons for at least part of the time in the near future. Perhaps after midnight automation could be the answer for the stations that now signoff at midnight. Perhaps it could be wise to automate Sunday mornings, maybe the entire weekend."

Astor, prior to joining Drake-Chenault, was general manager of KDAY in Los Angeles for four years and managed KHJ-AM-FM from 1965 to 1970 prior to that.

Programming services offered by

Drake-Chenault include "Hit parade," "Classic Gold," "Solid Gold," "XT 40," "Great American Country," and "Super Soul." There is a strong possibility that the firm will introduce an MOR programming service soon.

N.Y. WHOM Asks To Change Letters

• Continued from page 12

we'd play nine or less," Constantino advises.

From preliminary results of the current market study, the station will be programming more Latin international performers and music and reducing the amount of salsa and Puerto Rican and local talent used. This is in line with the expanding South American community which constitutes the New York Spanish language market. Plans also include the possible use of a Top 50 playlist using sales reports as only one criterion in determining product used.

"We're trying to see how we can get access to such other information as airplay listings for some of the major capitals in Spain and Latin America and throughout the U.S. to help guide us in selection of music," says Constantino.

The problem is to make certain that it is accurate information and not the result of "hype" by local distributors of international Latin product.

Station music director, Mike Casino, a former bandleader and musician, has been instrumental in increasing music play and broadening music content in the past few months. He currently works with a playlist in excess of 200 which he hopes to whittle down in the near future.

WHOM-AM and its companion FM outlet were bought last year by San Juan Racing Assn., operators of the El Commandante track in Puerto Rico. The FM facility changed its call letters to WKTU and programs American rock which has proven quite successful, but which has left New York without a Spanish language FM outlet.

Vox Jox

By CLAUDE HALL

LOS ANGELES—John Hale is leaving KSPL in Lufkin, Tex., to do the morning show at KSIX in Corpus Christi. His wife will be the weather person on the affiliated tv station. Hale would like **George Cooper** to contact him. . . . **John Carter** is now assistant program director at WENE in Endicott, N.Y., a Top 40 station owned by **Merv Griffin**. **Fred Merrin** is program director of the station. You know, most people don't realize what a nice little radio chain **Merv Griffin** owns. **Steve Labunski** is now executive vice president of the chain. I don't believe there's a big flashy station in the entire chain, but, on the other hand, they all do fairly nicely.

Kevin Methney has left KUUU in Seattle, which is now automated, and is looking for a Top 40 position. Past experience includes KJR, Seattle. You can call him at 206-932-2667. . . . **Mark Allen** of KSJO in San Jose, Calif., is now programming KUUU in Seattle and **Ed Mason** of KSJO is programming sister station KZOK, the Seattle FM operation. . . . **Tony Waitekus** is the new music director of WCIL-AM-FM in Carbondale, Ill. 62901, and "Everyone now finds me up late at night typing letters to record companies . . . we would like better service on contemporary MOR and Top 40 singles and albums." Staff at the station includes **George Korn**, program director **Kevin J. Potts**, **Steve Siener**, **Dennis Lyle**, and **Steve Taaffe**. "I didn't want to list the hours because they may be shuffled in the near future. We broadcast to a four-state area, including the campus of Southern Illinois Univ. Programming is contemporary MOR during the day and Top 40 after 6 p.m."

Chris Warren, production director of WJLJ, Tupelo, Miss., writes that **Narvel Felts** came by to do 20 minutes on the air after a local appearance. Warren does the noon-3 p.m. show. . . . **Peter Salant** of WDJF, Westport, Conn., writes that his station is shifting to mass appeal adult contemporary rock, not Top 40. "We will rely on current album product and older classics, only including a dash of current pop hits. We will feature a unique format for our unique listening audience."

Jimmy Rabbit, who'll be recording an album in Los Angeles Feb. 5-7, produced by **Waylon Jennings**, will fly to do a week on the air at KAFM in Dallas starting Feb. 8. He'll do the 6-10 p.m. show, replacing **Steve Coffman**, who'll be on vacation. Rabbit, several years ago, built a huge audience and reputation on KLIF when it was owned and operated by **Gordon McLendon**. His last on-air job was at KGBS-FM in Los Angeles and prior to that he was on KMET, Los Angeles. Recently, Rabbit has been focusing on a song-writing and singing career: his song "Longhaired Redneck" by **David Allen Coe** is high on the country charts. The LP featuring Rabbit will be on Capitol Records. His stint on the air in Dallas will be surrounded by considerable promotion to capitalize on his previous tenure in the market.

J. Michael Jenkins, program director of KNCR, P.O. Box 857, Fortuna, Calif. 95540, needs singles and albums for his rock format: "we've already broken several singles locally and would do more if we could get service." Lineup at the station has music director **Frank Brandon**

from sign-on until 10 a.m., Jenkins 10 a.m.-2 p.m., **Lane Borges** 2-6 p.m. . . . **Bill Tanner** writes that, as Hefest national program director, he's now headquartering out of Miami instead of Pittsburgh. "I've appointed **Dennis Waters**, one of the original 13Q jocks under **Buzz Bennett** and most recently program consultant for NBC's WRC in Washington, as new local program director of 13Q." Bill sent some ARB ratings to show Y-100 (WHYI) in Miami has a 6.6 share in the Oct./Nov. book. "However, this time I'm particularly proud of being No. 1 men 18-34 and 18-49, as well as No. 1 adults 18-34 and No. 1 English language adults 18-49. Those men are quite a feat in these days of progressive stations draining away Top 40's men."

This brings up something: I've noticed a serious drop in ratings for progressive stations around the country. One program director says that music has gotten soft, hurting the progressive stations. I honestly don't know the real reason at this time, but am observing closely, waiting for the next ARB.

Dan Robinson says a mention in Vox Jox got him offers of jobs from Daytona Beach, Fla., to Houston, but he accepted a job at WCLN in Clinton, N.C., a station that went on the air last October. "Instead of some of the junkie radio of the Carolinas, owner **Larry Carr** and I have worked up a fantastic easy listening format that's pulling a good response. A local supermarket that advertises on the station has doubled its business and, in turn, doubled its spot load." Says Carr would be in-

(Continued on page 56)

Bubbling Under The HOT 100

- 101—1 AM SOMEBODY, Jimmy James & The Vagabonds, Pye 71057
- 102—JUST YOUR FOOL, Leon Haywood, 20th Century 2264
- 103—MOTELS & MEMORIES, T.G. Shepard, Melodyland 6028 (Motown)
- 104—LOVING POWER, Impressions, Curtom 0110 (Warner Bros.)
- 105—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 106—THE POWER OF LOVE, The Dells, Mercury 73759 (Phonogram)
- 107—GIVE ME AN INCH GIRL, Robert Palmer, Island 049
- 108—DOLANNE MELODIE, Jean Claude Borelly & His Orchestra, London 228
- 109—LAST DAY OF DECEMBER, Chilliwack, Sire 723 (ABC)
- 110—BABY I'M SORRY, Phillip & Lloyd, Scepter 12413

Bubbling Under The Top LPs

- 201—AMERICAN GRAFFITI, Vol. III, MCA 2-8008
- 202—TOM T. HALL, Greatest Hits, Vol. II, Mercury SRM-1-1044 (Phonogram)
- 203—HENRY MANCINI CONCERT ORCHESTRA, Symphonic Soul, RCA APL1-1025
- 204—CONWAY TWITTY, Twitty, MCA 2176
- 205—PARLIAMENTS, Mothership Connection, Casablanca NBLP-7022
- 206—10 CC, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 207—SYLVERS, Showcase, Capitol ST 11465
- 208—KEITH JARRETT, Backhand, ABC/Impulse ASH 9305
- 209—NORMAN CONNORS, Saturday Night Special, Buddah BDS 5643
- 210—ONE FLEW OVER THE CUCHOO'S NEST (Soundtrack), Fantasy F-9500

Denver's Fey High On Year's Outlook

LOS ANGELES—Denver concert promoter Barry Fey thinks 1976 will be a great year for personal appearances and record crowds. "It looks great," he says, "because there will be more bicentennial activities and shows this summer. It all looks good."

Fey only did a few shows last fall, but came back with a string of SRO dates in the late winter. Though doing only a few shows in January, in February he's got "Cat Stevens, David Bowie, the Who and some other big ones."

As have several other promoters, Fey has gone into the managing field, representing Deep Purple guitarist-singer-writer Tommy Bolin. The entertainer is touring now with the Deep Purple, but will embark on a solo concert tour in April.

The head of his own Feyline Productions, he admits the concert market was a bit soft this past season. "and it was hard selling tickets. Concerts peaked a few years ago, and we had a crunch the past two seasons. The whole scene has changed. Rock is now entertainment. It's not political anymore."

"Today we are competing with discos, shows, movies, television—you name it. The rock audiences now want to see something big, or new. We need fresh, new groups. How long can a Led Zeppelin or Deep Purple continue?"

Explaining his position, Fey says, "You have to know how to put a show together. You have to know the artists, and the way they will draw. Some acts will sell in certain cities and won't in others. You have to learn these things. You have to promote fewer shows when there are no shows worthwhile doing. You must be more careful in these times. You can't take losers. You can't do favors anymore. With higher costs, the risks are greater. The right show, however, will still sell fast."

Fey says the old days of putting on a concert "just to stage a show" are over. "I won't book a show if I don't think it will sell. If a promoter books a show and it fails, then eventually the agents will give their big acts to other promoters. Historically, the promoter can't win."

The promoter also refuses to book any show around major holiday seasons, explaining that college kids are out of school "and they are your audience" and ads are lost among holiday advertisements in papers.

"A good basic rule is 'is there a need for this show?' There has to be a need, believe it or not. I mean, has the headliner played the city that season? Have there been good shows in that town in recent weeks? Is the act hot? If the time is ripe, then there is a need for the show."

FRANK BARRON

12 Cities On Tap For Who Part 2 Tour

LOS ANGELES—The Who U.S. concert tour has finalized its second stage and will play 12 cities March 9-28. The first segment of 20 shows in major arenas sold out during November-December.

The upcoming March dates show an amazing range of facilities from the 55,000-capacity Anaheim Stadium (21) to the 5,400-capacity Winterland Hall in San Francisco.

Reportedly, the Who originally considered being the first rock act to headline the 100,000-capacity Rose Bowl in Southern California under Cleveland-based Mike Belkin's promotion deal. In 1970, it was the first rock headliner to play Anaheim Stadium where it eventually decided to return next month.

A spokesman for Who manager Peter Rudge says that tickets for the Madison Square Garden show (10) may be distributed under supervision of New York City's Consumer Affairs Office to ensure that the demand is met fairly.

This has already been the most extensive Who tour of North America since 1970. During the past five years, the group has generally done only some five to 12 annual dates here.

A part 3 Who tour for this summer has been on the drawing boards since the first dates were announced. But it is uncertain if there will be any more shows after the March booking, let alone what cities a part 3 schedule would play.

The rest of the March schedule is: Boston Gardens, 9; St. Paul Civic Center, 12; Madison, Wis. Memorial Coliseum, 13; Oklahoma City Myraid, 15; Fort Worth Civic Center, 16; Salt Lake City Palace, 18; McNichols Arena of Denver, 19; Portland Coliseum, 24; Seattle Center, 25.

Whiteford, Main Point Booker

By NAT FREEDLAND

LOS ANGELES—Far-ranging changes are in progress at the 11-year-old Main Point, best-known contemporary nightclub in the Philadelphia area. Owner Jeanette Campbell ousted the booking team of Bill Scarborough and Larry Ahearn, who bought the nitery's talent practically since the doors opened.

The new booker is Dick Whiteford, independent Philadelphia agent and personal manager for the past five years.

Whiteford plans an ongoing program of outside revenue boosters to move the perennially cash-squeezed club onto a sounder financial basis.

Bulwark of the money-raising efforts will be a series of concerts promoted by the Main Point at the many colleges throughout the Philadelphia area. Saturday (7) will see a Cheech & Chong concert at Drexel Institute with tickets going fast. A Taj Mahal concert is set for Irvine College Feb. 28.

Meanwhile, Campbell is examining the possibility of converting the Main Point to the status of a

non-profit foundation. This would mean expansion of educational and community services of the club.

Towards this end, Whiteford is seeking to open daytime use of the Main Point for elementary and high school packages.

Although the Main Point is known mainly as an acoustic folkie-music haven, it has grown in recent years to book nearly all types of contemporary acts available to a 270-seat club.

The Main Point remains one of the few major nightclubs in the country that doesn't serve liquor and Whiteford says he is committed to continuing this policy. If alcohol was available on the club premises, the club's mainstay under-21 audience would be barred, due to a crazy-quilt of local and state drinking laws.

"My immediate goal is to lock in enough headliners for February and March to keep the club's doors open," says Whiteford. "My long-term goal is to continue building the Main Point as a showcase for exciting new acts of all types."

Whiteford says he will book upcoming acts he believes in such as the John Payne Band (a New York-based jazz group reviewed in Billboard Jan. 17), every three months so that they build up local followings.

It took a series of emotional, last-ditch benefits by the likes of Bruce Springsteen to pull the Main Point through its 10th anniversary year in 1975.

Because the club serves such a widespread youth audience, it has been on a hard-ticket policy with sales outlets throughout the Philadelphia region for some time. Beside The Point, a folklore store adjoining the Main Point in suburban Bryn Mawr is the central ticket booth for the operation.

A Main Point spokesman explains that long-time personality conflicts between owner Campbell and bookers Scarborough and Ahearn finally caused the change in staff. Ahearn will seek to return to a performing-writing career. Scarborough's plans are unannounced.

NEW TALENT BARED

Kirshner Tests An NBC-TV Program

By JIM MELANSON

NEW YORK—Don Kirshner enters the early evening television sweepstakes Tuesday (3) with a half-hour special devoted to exposing new talent.

So far, the show is only a one-shot deal with NBC, but it's understood that the network will be closely eyeing ratings with a weekly series in mind.

All five owned-and-operated NBC outlets will carry the special. The debut airing is here, with Los Angeles following Friday (6). Stations in Chicago, Cleveland and Washington, D.C. will be scheduled for later dates.

Format for the show, "Don Kirshner Presents New Stars," calls for the introduction of three new acts, with the studio audience electronically voting at the close for the best performer.

Each performer will receive \$1,000 and, depending on his/her placement in the voting, a career move of some sort—be it a week's engagement in a Las Vegas lounge, a Miami hotel gig, or a tv appearance elsewhere.

There will be some 100 persons in the audience, all screened by NBC's standard and practices department to avoid ballot tampering.

Host for the show is Frankie Avalon, and Kirshner himself will host a segment for an interview with an already established act. The opener's guest artist is Tony Orlando.

According to Kirshner, the rap session with the guest artist will be a mini "this-is-your-life" take, designed to give the home viewing audience human interest background information.

Featured new talent for the special are singers Lisa Hartman, Marion Ramsey and the comedy team of Busby & Berkeley.

Talent for the projected series,

will involve all areas of the entertainment field.

"There are many young, talented performers throughout the country who have never had the opportunity for prime-time exposure," offers Kirshner.

Producer for the Kirshner special is Bob Wynn, and talent booking chores are being handled by the Kirshner Organization. Viacom Enterprises here is distributing the special.

Meanwhile, Kirshner has just renewed a 52-week pact with Metro-media for the airing of his "Rock Concert" shows.

One Way To Beat The Competition: A Theater Stage

PENNSAUKEN, N.J. — With disco sounds gaining popularity in Philadelphia-South Jersey area nightclubs and lounges, groups and single acts are finding fewer and fewer spots to show their talents.

So Vince Cangelos and Prodigy Productions here are turning to movie theater concerts to provide exposure for the artists.

The local talent agency has scheduled a pilot concert at the nearby Millside Cinema II in Millside, and if the "feedback is positive," it will be the first in a series of this type of concert.

For the pilot concert, "to expose local, contemporary talents," Cangelos has packaged three area acts in Abel Cain, a jazz rock group favored on the college circuit hereabouts; Sunrise, a new country rock group formed by members of the old Duck Soup and Dem Bones bands; and Mark Diamond, a singer-writer-comic.

Talent In Action

MICHAEL MURPHEY
CATE BROTHERS
Roxy, Los Angeles

Murphey's Jan. 21 SRO opening night here was 90-minutes-plus of gemlike moments that stunningly displayed the hard-working Colorado writer-singer-guitarist's fully-matured mastery of songmaking and performance.

His charming, sincere personality shone through in the spoken intros which exposed his deep feelings for forest lands and the American Indian before he sang such songs as "Medicine Man" or "Geronimo's Cadillac."

His stunningly tight backup group, the Renegades, pumped maximum musical excitement and values into each number. John McEuen of the Nitty Gritty Dirt Band was a sterling guest artist on fiddle, and on the banjo with which he re-created his impressive part in "Carolina In The Pines."

There was an unnecessary problem. Murphey's set was not paced well enough to hold up through an unusually long nitery evening. During the final half-hour, perhaps almost one-fourth of the audience quietly made their way through the crowded aisles and exited.

Much of the audience restlessness was undoubtedly due to the 50-minute opening set of Elektra/Asylum's new progressive Southerners.

(Continued on page 21)

Honolulu Center In Name Change

HONOLULU—Hawaii's largest show-and-convention facility is now called the Neal S. Blaisdell Memorial Center, in honor of the late former mayor of the City and County of Honolulu.

The City Council recently voted to change the name of the Honolulu International Center (H.I.C.) to the Blaisdell Memorial Center, citing Blaisdell's "innumerable accomplishments," including the launching of the construction of the municipal complex.

The Blaisdell Memorial Center includes an 8,700-seat Arena, a 2,100-seat Concert Hall, a sizable Exhibition Hall used primarily for trade shows, and numerous meeting rooms.

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THE DEAUVILLE

Miami Beach Theater Clicking With Steady Diet Of Top Acts

By SARA LANE

MIAMI BEACH—"People continue to ask what effect inflation and tight money is having on the entertainment business. We are finding that our gross receipts are higher than ever," says Shelly Gross. He and partner Lee Guber are the principals in a public company called Music Fair.

One of the reasons for his bullish statement is the Deauville Star Theater which despite a sagging economy continues to attract concertgoing audiences.

"I think the reason for continued high grosses is that people are seeking escapism from problems and the Deauville Star Theater is such a good buy.

"First of all, the theater concept within a hotel is a good one. The theatergoer can have his dinner at home. He doesn't have to drink unless he wants to go to the bar during intermission or before the show starts. He sees a full 2½-hour show and it doesn't cost him \$100 for an evening out. Tickets for shows range from \$10.50 to \$15," Gross continues.

Six years ago Deauville owner Morris Lansburgh was looking for a format to attract tourists and residents to his hotel. Lansburgh, one of the more innovative hoteliers in Miami, decided to lure visitors by presenting recording acts along with a second comedy act and selling tickets on a reserved seat basis, doing away completely with his nightclub operation.

"About the same time we were looking for a vehicle for expansion," explains Gross. "The William Morris Agency asked us about Miami Beach and the feasibility of a concert-theater within a hotel. We looked into it and decided it would work very well."

It has worked well and is now embarking on its fifth season as several other major Miami Beach hotels have adopted the concept.

The Deauville Star Theater is the only theater in a hotel that Music Fair handles. "All our other projects are free-standing, large 3,000-seat theaters-in-the-round which originally were tent theaters, converted to heated and air-conditioned permanent structures," Gross says.

In the past five years Gross and Guber have booked such entertainers as Lena Horne and Tony Bennett; Helen Reddy and Joan Rivers; the Spinners and David Brenner; Redd Foxx; Tom Jones; Engelbert Humperdinck; Gladys Knight & the Pips and B.B. King.

"Our biggest triumph last year was Lena Horne and Tony Bennett," Gross continues. "And because of the success in Miami, we booked them on a very successful national tour.

"We probably did one of the biggest net profits weeks we've ever had with Helen Reddy and Joan Rivers," Gross claims. "Gladys Knight & the Pips with B.B. King on the same bill was experimental for the Beach and that combination did very well."

One of the shows Gross would rather not discuss was Dick Clark's "Gold Old Rock 'N' Roll" which, although booked during the Christmas holidays in 1974 primarily for younger patrons, was a "disaster."

"We've tried to broaden the spectrum of our audiences," Gross explains. "We're certainly not interested only in the octogenarian and the retiree. It's unfortunate that Miami Beach has been given the image of an old peoples' vacation spot because it's certainly not true. There are plenty of younger tourists here."

Although the Star Theater does a "good" theater party business, Gross feels the average Miamian is too busy "scrounging for a living" to seek entertainment during the brief winter months to support the theater.

"We draw a good portion of our business from the tourist and the year-round condominium dweller," he says.

The Deauville Star Theater began its 1976 season with a package of headliners: Sergio Franchi, Dana Valery and Pat Cooper, Jan. 17-24, Sammy Davis, Billy Eckstine and the Count Basie Band arrive Feb. 10 for a 10-day stint.

Following Davis will be Charo Feb. 21-28. The second act has yet to be signed. Bobby Vinton comes in with raconteur Myron Cohen March 8-14. Singer John Davidson and Joan Rivers round out the lineup of talent with a March 15-31 booking.

While grosses from the shows are high, Shelly Gross worries about the future, contending that superstars are outpricing themselves.

"I think the whole industry has outpriced itself and where the bottom line is, I don't know. Let me rephrase that. I don't know where the top line is. But the maximum salary you have to pay a star rapidly becomes the minimum and this is true throughout the entire entertainment world," he concludes.

Talent In Action

• Continued from page 20

the Cate Brothers. Although the Cates foursome are clearly admirable musicians, they are going to need far more melodic variety, stage personality and commercial material if they hope to break through nationally soon.

As for Murphey, he should have paced his hits more evenly through the overlong set and not saved familiar material like "Wildfire" and "Cosmic Cowboy" to be bunched together at the finale.

NAT FREEDLAND

TASHI

Bottom Line New York

Tashi came to the Bottom Line Jan. 27-28 and opened a new breach in the wall separating pop and classical audiences.

Informality in dress and demeanor is no novelty for this chamber music ensemble founded by pianist Peter Serkin. It frequently performs that way in more traditional concert venues. But its relaxed diffidence, not at all masking an awe-

BOB BLOWS LYRICS

47,000 See Dylan Troupe At 3-Hour Astrodome Show

By PETE OPPEL

HOUSTON—Bob Dylan's Rolling Thunder Revue rolled through the Astrodome Sunday (25) minus some of the principal characters included during its Northeastern swing—Joan Baez and Joni Mitchell—but with some super additions—Isaac Hayes, Steve Wonder, Ringo Starr, Carlos Santana, Cat Stevens and Stephen Stills.

Dylan was more relaxed during the performance and his band played his songs with more rock style than when he last visited Texas exactly two years ago to the day. He served as the concert's MC from 6 p.m., when he first climbed to the stage, until the concert ended at 9:15.

But at times he seemed tired, singing the first line to "I Threw It All Away" when he was supposed to be singing "One Too Many Mornings" and singing one verse of "Hurricane" twice and leaving out another segment of the song. Dylan sang 14 songs and six of them were from his latest album, "Desire."

Stills sang two songs one of which, "Black Queen" turned into a long blues jam with Carlos Santana. Wonder's one-hour set was the best received act of the night next to Dylan, but Wonder was the only artist to bring his standard back-up band with him.

Other solo performers sharing the spotlight with Dylan were Shawn Phillips, Mick Ronson, Roger McGuinn, Bobby Neuwirth, Kinky Friedman and Rick Danko of the Band.

The show was designed to raise money for the Rubin "Hurricane" Carter defense fund, but with only 47,000 who paid \$12.50 apiece to see the show, promoters said it was doubtful if the benefit netted that much money after expenses to help Carter's defense. The rental on the

Astrodome alone was \$100,000. Gross was some \$587,500.

Dylan said prior to the show, however, that the Rolling Thunder Revue will hit other major cities beginning in April. "We're just resting now. We're going to take some time off. But sooner or later they're all going to see us. We're going to go everywhere."

The confused and last-minute preparations for the Astrodome benefit apparently arose when a schedule conflict forced promoter Clyde Carson to move the show from the New Orleans Superdome.

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FEBRUARY 7, 1976, BILLBOARD

Nashville the Medicine Kenny Rogers Has Needed

By GERRY WOOD

NASHVILLE—"I realized not long ago that I was on a plateau in Los Angeles," explains Kenny Rogers who, with his First Edition, enjoyed such hits as "But You Know I Love You," "Ruby," "Something's Burning" and "Tell It All Brother."

"I knew everybody and I knew if something great came up, I'd get a shot at it. But I needed that new blood, that new adrenalin. I needed to go somewhere that's fresh for me so I have to compete a little bit more. That's why I'm moving to Nashville."

Rogers disbanded his group, came to Nashville for a United Artists recording session with Larry Butler producing, revised an old Baptist church song called "Love Lifted Me," and gained his first chart song as a solo artist. The disk has reached number 19 on this week's Hot Country Singles chart.

"The group is breaking up on good terms," Rogers remarks. "The more professional stature I gained, the more they became, unintentionally, well-paid sidemen. I've always encouraged people I've worked with to seek out individual careers and try to advance themselves personally because I don't want to be responsible for people.

"There were some things that created lesser income than I would have liked because I had full partners in the past who participated in all the money that came in. While it may have looked like I myself was the sole owner of the group, it wasn't the case. This created some problems."

Expenses were another problem. "My gross is very impressive, but my net is nowhere near the gross because of expenses. We spent \$56,000

the first three months of last year on airline tickets. That's \$200,000 a year in airlines. Then there are 20-25% commissions off the top. And \$1,800 a week for rooms. We spent \$25,000 a year on wardrobes. The expense of running a group like the First Edition is astronomical."

A native of Houston, Rogers journeyed to Los Angeles to join the New Christy Minstrels. The original First Edition group splintered from the Minstrels July 7, 1967. Fame came quickly as the Edition hit with "Just Dropped In To See What Condition My Condition Was In."

Rogers has bought a new home in Nashville as his career takes a dramatic new turn. "I don't want to eliminate the pop and Top 40 rock market that we have, but I do want to start more seriously to include the country audience. The whole first album we've done has been predominantly geared to the country crossover audience.

"Technically, I'm a new country artist. We tried to go on the basis that while I've had hits in the country field, I had never been a country artist. It seems to have worked. For the first time in three or four years, I'm excited about recording.

"I'm working with Larry Butler—and we've recorded this album that I think is the best thing I've ever done. He gave me enough creative control so I could feel I was a part of the album and yet he wouldn't give me so much that it hurt the product. We've had a good atmosphere in our working conditions that you just don't find every day."

Rogers feels that his well-known name could have been as much a liability as an asset in launching his

(Continued on page 39)

Signings

Bo Donaldson & the Heywoods to Capitol, with Chapman & Chinn producing the group's label debut LP.

The new World Wide Artists Agency has a string of signings with Curtis Mayfield, the Impressions, Dr. Hook, Cecilio & Kapono, Leroy Huston, and Hammersmith.

Rick Springfield, former Capitol and Columbia artist, to Joe Gottfried for management. . . . Whipoorwill to Headquarters Productions of Chicago for management. . . . Black Ice to Amherst Records of Buffalo, a division of Transcontinent Record Sales. . . . Billy Walker, RCA country artist, to John Kelly & Associates of Las Vegas for management.

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Discos

PLAYS 100 RECORDS

Tulsa Club a 'Mingling Place'

TULSA—Tennessee Gin and Cotton Company has established itself as a front runner in disco entertainment here. Having been in operation one year as of Jan. 10, Fred Wright, general manager, says he hopes to retire all existing indebtedness within the next 24 months. The disco has done so well it will open another club in Woodland Hills, Calif., in February.

The concept used by TG&CC is described by Wright as "a mingling place."

Bien Cardi is the club's jockey. Club claims 1,000 life-time members.

Wright credits the success to several factors including the previous disco background of Michael Stephenson. Stephenson opened the Dirt Dobber in Dallas in 1968 and became active in the Sportspace Club which retired its original \$125,000 investment in the first six months of operation.

Stephenson is chief operating officer; Charles Ragus its president.

The disco combines what it considers three major functions of a club into 9,600 square feet.

Music is the primary function for all rooms except the game room. Using a Kohen speaker system, which Cardi says has caused only minimal problems, music can be heard in the dance, lounge and stand-up bar areas.

The game room has a very low level of music and provides pool tables, backgammon and chess. The

club emphasizes a sports theme by showing movies of various sporting events.

Cardi uses a rather simple programming formula of playing about 100 records per evening with live introductions.

He notes that West Coast record companies and reps give him better service and are faster in replying to requests for breaking records.

Uncle Sam's Exec Flays Belligerent DJs' Stance

LOS ANGELES—A "Hot Seat" session during Billboard's recent Disco Forum has drawn criticism from Peter Lancellotti, corporate music director of Uncle Sam's disco chain.

According to Lancellotti, "The session reached the point where the disco DJs were tearing into label representatives on the panel about inconsistent record service."

"Many discos are giving less than adequate feedback to the labels concerning records."

He claims labels are beginning to realize certain discos are pushing records of low quality.

"Often, there is undue pressure placed on the DJs by some labels to push unqualified product. However, when the labels give the spinners good product, the labels do not get a fair shake."

"New York companies are harder to break in," he says, "because I think they don't know any place else has discos."

His evening starts with high up-beat music and then levels to what appears to be getting the best crowd response. He plays one or two current Top 40 hits but only for effect.

RICHARD FRICKER

He applauds labels for bending over backwards to accommodate disco DJs.

"Record labels should take extra time to investigate discos before servicing them. In that way, they can get the most mileage out of their product," he says.

"There are too many valid disco DJs who are not receiving service because the records are going to DJs who are not valid in the market," he charges.

"Another upsetting area," says Lancellotti, "is the lack of creativity in disco music."

"Discos are getting away from what they were designed to do. Discos originally meant a new direction in music. Now we are digging into the archives, taking old standard songs, giving these songs a disco

(Continued on page 30)

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 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
 - 5 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 6 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
 - 7 THAT OLD BLACK MAGIC—The Softones—Avco
 - 8 JOYCE—Papa John Creach—Buddah (Disco version)
 - 9 SPANISH HUSTLE—The Fatback Band—Event (LP)
 - 10 LADY BUMP—Penny McLean—Atco (Disco version)
 - 11 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
 - 12 HE'S A FRIEND/IT'S NOT WHAT YOU GOT/CHAINS—Eddie Kendricks—Tamla (LP)
 - 13 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
 - 14 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
 - 15 SALSOUL—Salsoul Orch.—Salsoul (LP)

Melody Song Shops Retail Sales (Brooklyn, Queens, Long Island)

- This Week**
- 1 MOVIN'—Brass Construction—UA (LP)
 - 2 SPANISH HUSTLE—The Fatback Band—Event (LP)
 - 3 I FEEL A GROOVE—Bobby Womack—UA
 - 4 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
 - 5 CHAINS/IT'S NOT WHAT YOU GOT—Eddie Kendricks—Tamla (LP)
 - 6 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 7 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
 - 8 BUCKHEAD—Atlanta Disco Band—American Ariola
 - 9 ZONE—The Rhythm Makers—Vigor
 - 10 MASADA—Joe Thomas—Groove Merchant
 - 11 WIPE YOUR FEET—Wee Willie & The Winners—Mercury
 - 12 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury
 - 13 ANYTHING GOES—Ron Carter—Kudu
 - 14 AFRICAN SYMPHONY—Henry Mancini—RCA
 - 15 SMILE—Simon Saim—Atco

Top Audience Response Records In Boston Discos

- This Week**
- 1 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
 - 2 JUMP FOR JOY—Biddu Orch.—Epic
 - 3 SALSOUL—Salsoul Orch.—Salsoul (LP)
 - 4 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
 - 5 LET ME SEE YOU GET YOUR THING OFF BABY (Hustle)—Crystal Grass—Phillips
 - 6 THAT OLD BLACK MAGIC—The Softones—Avco
 - 7 I LOVE MUSIC—The O'Jays—Phila. Intl (LP)
 - 8 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury
 - 9 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
 - 10 SALSA—Luis Ramirez—Cotique
 - 11 HAPPY MUSIC—The Blackbyrds—Fantasy (LP)
 - 12 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
 - 13 UNION MAN—Cate Bros.—Asylum
 - 14 GET DOWN WITH THE PHILLY SOUND—MFSB—Phila. Intl (LP)
 - 15 REFLECTIONS 75—Dezro Orch.—Route (import from England)

Colony Records (New York) Retail Sales

- This Week**
- 1 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury
 - 2 SPANISH HUSTLE—The Fatback Band—Event (LP)
 - 3 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 4 SALSOUL—Salsoul Orch.—Salsoul (LP)
 - 5 FIND MY WAY—Chocolate City
 - 6 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
 - 7 THAT OLD BLACK MAGIC—The Softones—Avco
 - 8 JOYCE—Papa John Creach—Buddah
 - 9 I'LL BE SEEING YOU—Jeff Evans—Grandstand
 - 10 DISCO-TREK—Various Artists—Atlantic (LP)
 - 11 MASADA/POINCIANNA—Joe Thomas—Groove Merchant (LP)
 - 12 SMILE—Simon Said—Atco
 - 13 LET'S DO IT AGAIN—Eddie Drennon—Friends & Co. (LP)
 - 14 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
 - 15 CHARLESTON HUSTLE—MFM Orch.—Cenpro

Downstairs Records (New York) Retail Sales

- This Week**
- 1 MOVIN'—Brass Construction—UA (LP)
 - 2 IT'S NOT WHAT YOU GOT—Eddie Kendricks—Tamla (LP)
 - 3 THAT OLD BLACK MAGIC—The Softones—Avco
 - 4 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 5 SPIRIT OF 76—Leroy Hudson—Curtom
 - 6 LOS CONQUISTADORES CHOCOLATES—Johnny Hammond—Milestone (LP)
 - 7 RAIN—Blanch Carter—RCA
 - 8 I'LL BE SEEING YOU—Jeff Evans—Grandstand
 - 9 SPANISH HUSTLE—The Fatback Band—Event (LP)
 - 10 MASADA—Joe Thomas—Groove Merchant
 - 11 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
 - 12 NEVER, NEVER GONNA LEAVE YOU—Mary Ann Farra & Satin Soul—Brunswick
 - 13 ONEDERFUL—Jay & The Technics—Event
 - 14 AFRICAN SYMPHONY—Henry Mancini—RCA
 - 15 SALSA—Luis Ramirez—Cotique

Top Audience Response Records In Los Angeles Discos

- This Week**
- 1 DO WHAT YOU FEEL/BUCKHEAD—Atlanta Disco Band—Ariola (LP)
 - 2 BOHANNON BEAT/BOHANNON WALK—Bohannon—Dakor
 - 3 DANCE, DANCE, DANCE—Charlie Challels—Ariola
 - 4 MORE, MORE, MORE—Andrea True Connection—Buddah (disco edit)
 - 5 LOVE/CHANGES—Brass Connection—United Artists
 - 6 STREET TALK—B.C.G.—20th Century (disco edit)
 - 7 SALSOUL—Salsoul Orch.—Salsoul (all cuts) (LP)
 - 8 JUMP FOR JOY—Biddu Orchestra—Epic
 - 9 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
 - 10 MIGHTY HIGH—Mighty Clouds Of Joy—AVC (LP)
 - 11 SPIDERMAN—Ramsey Lewis—Columbia (LP)
 - 12 I AM SOMEBODY—Jimmy James & The Vagabonds—Pye
 - 13 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
 - 14 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (LP)
 - 15 GET UP AND MOVE YOUR BABY—Poison—Roulette (disco version)

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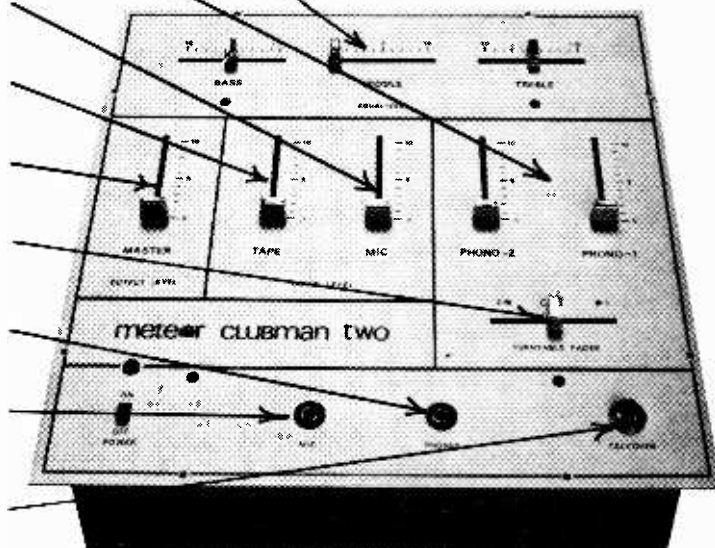
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Product Supply a Key Query At Disco Forum

By JIM MELANSON



Bill Wardlow, Forum director, welcomes registrants.



Panelist Florence Greenberg of Scepter.



Panelist Bob Reno of Midland Intl.



David Glew: keynote speaker.



Lee Zhitto, Billboard's publisher, recognizes discos impact.



Panelist Joe Cayre of SalSoul.



Panelist Dickie Kline of Atlantic.



Panelist Larry Uttal of Private Stock.

"The time is right for disco," said publisher/editor Lee Zhitto christening Billboard's first Disco Forum Jan. 21 at New York's Roosevelt Hotel.

From the convention's outset, the interchange of ideas, whether from those already deeply involved in the dance phenomenon, or from those just now looking to join the bandwagon, was strong. Key issues tossed around were the question of promotional product servicing, a&r directions and disco viability during the coming years.

If any one question stacked up as the most repeated, especially during the first day of activities, it was the club owner and disco spinner query on how to go about getting records—the free promotional kind.

Get in touch with our field repre-

sentatives and establish credibility, and you'll get the product, was the consensus from a panel of Florence Greenberg, president, Scepter Records; Joe Cayre, president, Caytronics Records (Salsoul); Bob Reno, Midland International; Howard Smiley, vice president, TK Productions; Larry Uttal, president, Private Stock; and Dick Kline, vice president, national promotion, Atlantic Records.

Still the audience, with most of the 500 forum's registrants in attendance, hammered home the point—even if we want to pay for the disks, we still can't get them until too often it's too late.

It was evident that middle America was onto disco, and it no longer wanted to be left behind in New York's wake when it comes to getting product early.

Atlantic's vice president of marketing Dave Glew, who in an earlier keynote address opined that "disco is heading toward becoming the universal pop music," explained that labels are increasingly becoming aware of discos importance. He said that the manufacturer's camp has begun to have a better feel and pulse for the market, and that by the end of this year there should be marked improvements.

Uttal offered that "disco is still a new and infant area with growing pains." His call for growth without hostility between disco owner/DJ and labels drew heavy applause.

The crowd's enthusiasm again surfaced when Florence Greenberg, Cayre and Smiley said that they would provide records to any spinner or disco owner. The problem,

they agreed, was to find out to whom they should send the disks. Having master lists of clubs and their players being made available to all labels was one suggestion.

Several times during the session, owners emphasized that they too wanted to be kept abreast, and that DJs shouldn't be the only ones to receive product. If a DJ leaves my employ, he takes his records with him and leaves me musically stranded, pointed out one owner.

The ties between disco and radio were also brought up at the session. Several panel members felt that radio as a whole was still resisting disco, but added that they felt that public pressure would soon break down some of the barriers. Discos were also advised to act like radio stations and to report back to labels on product response. One DJ chal-

lenged the idea, charging that radio staffers don't have to report results—the labels go to them for disk reaction.

Musically, a number of questions from the floor were directed at the need for more orchestrated product. Again, the responses from the panel were positive, with most saying that their respective companies already had such product in the works.

"You have to walk before you run," said Kline. He said sales results from disco product have begun to warrant higher studio budgets for orchestrated material.

Glew also tipped the audience that Atlantic is searching its old r&b masters for disco-oriented material, and that the label is also planning to make available a number of disco merchandising aids.

Answer To 'Why Don't Radio Stations Hire Disco DJs?'

By JEAN WILLIAMS

NEW YORK—A "Disco/Radio Connection" panel was challenged by several members of the Forum audience who wanted to know why stations don't hire disco DJs.

Neil McIntyre, program director of WPIX, N.Y., and moderator of the session with panelists Johnny Walker, BBC Radio-1, London; John Stanley, DJ manager, London; Tom Savarese, DJ, 12 West, N.Y.; Joe Palmenteri, DJ, Chameleon, N.Y.; Bo Crane, disco consultant, Miami; Bob O'Brien, general manager CJRN, Niagara Falls, Ontario, appeared reluctant to answer when asked by a member of the audience,

"Why don't radio stations hire DJs who know how to blend the music during their disco shows? DJs can give the radio audiences the same feeling that discos give their audiences."

McIntyre pointed out that it is most difficult to simulate a feeling via radio that is available when people are dancing and everything going on is live.

McIntyre also jumped at the bait when asked why his station does not have a live remote situation from local discos.

He explained the problems encountered when the radio crew

leaves the studio and tries to capture the same type of show outside.

A nightclub owner in Cherry Hill, N.J., advised the panel of his successful use of different DJs nightly who bring their own crowd, making for a packed house each night.

"Do radio DJs make terrible disco spinners?" drew split answers, while a member of the audience interjected "Radio people are told what to play and how to play it. Disco DJs learn how to program themselves because they are right there to get audience reaction."

McIntyre explained that his station is very much into discos. He further explained how discos are affect-

ing advertising. "We started with eight disco advertisers, now we have 70."

McIntyre added that recently, disco programming has become a rating success, while Stanley claimed there is no real crossover between radio and disco in London.

Stanley pointed out that U.K. laws are extremely tight regarding discos.

And Palmenteri contended the difference in radio and disco audiences is that radio audiences listen to the songs, while disco audiences want to hear the beat.

Crane said stations and labels are coming to discos in order to get

crossover records. And Walker injected he finds it difficult to understand U.S. stations' reluctance in playing disco product when Billboard charts indicate a large percentage of top records are disco-flavored.

A high point of the session came when a member of the audience asked the panel how he could blend a big band sound with disco records for his station and come with a pleasant combination.

The answer was to play older records by an artist, then blend the new disco version of the same song into the format for pleasant mix.

Radio Complaints Just Too Bad: Gregory



Richard Nader: he predicts more disco concerts.

NEW YORK—"You're a new market, and you're here to stay. And, if radio is complaining about too much disco product being released, that's just to bad." Salsoul Records' Chuck Gregory said to an audience of discophiles attending the forum's marketing session.

Joining Gregory on the panel were Atlantic's Dick Kine, vice president, promotion; Anita Wexler, Atlantic a&r; Stan Bly, national promotion manager, Phonogram Records; Jeff Coleman, retail sales manager, WPIX-FM, N.Y.; Alan Lott, national promotion manager, r&b, Buddah Records; Florence Greenberg, president, Scepter Records; Mark Kreiners, MK Productions, and Ron Coles, Atlantic disco product coordinator.

While the level of involvement in disco varied from panelist to panel-

ist, all agreed that disco definitely has its place in the industry, especially when it comes to record sales.

Florence Greenberg emphasized the influence of discos on sales, pointing out that it's been proven that a label (hers, for one) can move some 150,000 units of a single title in New York without the benefit of radio airplay.

To Lott, discos are a good test marketing tool for moving those LPs playlists, and all), as well as being a marketing tool for moving those LP which don't have the single release drawing consumer attention.

Bly admitted to being not totally convinced about the impact of discos on sales, but quickly added that his reason for attending the Forum was to "find out what's happening. I don't want to go out and cover the market with promotional disks with-

out knowing where and to whom they're going to," he said.

Kreiner saw the need for channeling promotional disks into discos. "All the spinners are good in their own ways, and you've got to service them all. You can't service only a few special ones, and ignore the rest," he said.

WPIX's Coleman said that he sees the station as a "town crier" with its heavy disco format. He explained that the station's policy is to get involved wherever it can when it comes to merchandising disco. That involvement has included fashion shows at discos, label tie-in campaigns and helping to expose new clubs.

Coles, former salesman at Colony Records Store and a club DJ, talked on the importance of involving DJs by providing them with response

sheets to new product they might receive.

He suggested that labels should follow Atlantic's move and hire someone from the disco community to help coordinate disco promotional strategies.

Anita Wexler, heavily involved with Atlantic's disco a&r direction, noted that disco mixing and the quality of sound necessary for club airplay have influenced the upgrading of the sound quality of recordings in general.

The bulk of the questions from the floor were tied to the problems DJs and club owners are having when it comes to getting label service. As during the opening session, the agreed answer was get in touch with each label's field representatives, or write to the president of the company.

Kids Want Party, Not a Concert: Promoter Nader

NEW YORK—"Disco is not a fad, or a flash in the pan—it's here to stay," promoter Richard Nader told the Forum's registrants in an opening-day luncheon address.

Nader, well known for his rock 'n' roll revival shows, and, more recently, for his "World's Biggest Disco Dance Party" productions, said that he felt that today's young music fan is programmed completely different from those tuned into the musical trends in the '50s and '60s.

And, because of it, the concert market has been on the decline.

"A sit-down-and-listen format is not what they want, or need," continued Nader. He stated that the fixed seat concept of a concert is soon going to become "obsolete," and that the direction of live musical events in the future would be closer to the idea of having a "party," even if held in a major venue.

At that point, Nader unveiled plans for his "World's Biggest Disco Dance Party" production to play arenas in San Francisco (Cow Palace), Detroit (Olympia) and New Orleans (Super Dome). The three dates are scheduled for later this month.

Nader's first moves in this direction involved disco concerts at Montreal's Forum and New York's Madison Square Garden last year. He said that following those dates, 11 out of 18 halls contacted applied for dance permits in order to put on similar events.

If possible, tie in a disco dance/concert with a local discotheque, he emphasized. Nader's latest production, held at the Nassau Coliseum Saturday (31), was co-promoted by the Speak Easy disco on Long Island, and he stated that benefits of such a tie-in are mutual.

Nader also said that the time is coming when artists will prove less "biased" when it comes to performing before an audience that wants to dance, rather than just listen. Besides, he continued, audiences turning out now for major concerts often pass up coming to hear the opening acts. If people could dance to those acts, they'd probably be there at the concert's start, he said.

Whether producing a major disco concert or just running a local disco, Nader stressed that people should be given entertainment options. If they want to get out on a crowded dance floor, great. But, if they want to lay back and watch, they should also have the space to do so.



Panelist Chuck Gregory of Salsoul.



Panelist Alan Lott of Buddah.



Panelist Jeff Coleman of WPIX-FM.



Panelist Anita Wexler of Atlantic.



Panelist Stan Bly of Phonogram.



Ronnie Coles of Atlantic: floor comments.

Music a Key Ingredient To Success, Panel Agrees

NEW YORK—Whatever the size of a disco, or where it's located, its music remains the key ingredient, and a well represented panel tackled the question of discotheque programming.

Making up the panel were Ron Jenkins, music director, Dimples Chain; Johnny Walker, BBC radio and mobile DJ; Jack Klemack, national sales manager, Smithall Electronics; Tom Savarese, 12 West DJ; Bobby (DJ) Guttadaro, Infinity Club; Richard Guida, Dimples DJ; Walter Gibbons, Galaxy Club DJ; and James Hamilton, mobile DJ and columnist for London's Record Mirror.

If anyone on the panel summed up spinner feelings it was Savarese when he said: "I don't really program, I get into the booth and put on a performance, and it changes every

night." Savarese emphasized the importance of a club player knowing his listeners' musical tastes.

"Is there a thin line between giving the audience what they want, and what you as a DJ want to give them?" came a question from the floor.

"Yes," said Savarese, "but being close to your customers helps you to avoid crossing that line." Savarese said that each night he builds his audience, "gets them to trust in the music," and then (and only then) will he introduce new records for the first time.

"Will you play oldies during the night?" was another question. "If it works into what I'm playing, I will," offered Gibbons. Savarese agreed, but said that he would use only two oldies a night, at most. Hamilton and Walker let the crowd know that

big band nostalgia records, and even things like Chubby Checker's "Twist" and jitterbug tunes were the rage of English discos.

"Should a DJ talk during a night, and should he play slow songs?" someone from North Carolina asked. It can be beneficial to play slow records for about an hour somewhere in the evening, Jenkins responded. He said it helps liquor sales, and also gives those people who don't dance fast a chance to get on the floor.

Most of the spinners on the panel said that they might play a slow number, but only for a special effect, and rarely more than twice during the night.

The consensus on DJ chatter was that if it works in a particular market do it, but, in general, it's hardly heard in New York clubs. Whenever

a spinner talks from the booth, though, it should be directly related to the music, they said.

As for carrying records, the mobile DJs stated that they carried from 500 to a couple of thousand singles to several hundred LPs.

"Can a disco format work out-of-doors?" queried a DJ in the audience. Hamilton said that he's been doing mobile shows at people's homes in England, and that the outdoor approach has proved successful. He explained that he uses floodlights to shape the features of the house and surrounding grounds, and the special effects created over speakers strung both inside and outside the house.

One owner in the audience let the panel know that his club uses a "dial a tune" attraction, whereby patrons

(Continued on page 27)



Panelist Johnny Walker of BBC Radio 1.



Panelist Jack Klemack of Smithall Electronics.



Panel moderator Ron Jenkins of Dimples.



Panelist Walter Gibbons of Galaxy.

REALISTIC VIEWS**Insights Into the Art Of Franchising**

NEW YORK—The question of qualified managers dominated the session of "Disco Franchising." Moderator John Felizzi of the Dimples chain and panelists Tom Jayson, president of 2001 Clubs and Jim Kowalczyk, secretary/treasurer of 2001, attempted to provide a realistic view of franchising. (Dimples is not a franchise operation.)

Jayson explained that 2001 Clubs with six operations deals primarily with the 18-25 singles crowd.

He says his organization is not a trendsetter, but follows already established patterns. It uses the same

management while at the same time admitting there is a high turnover in club managers.

2001 does not give its managers a free hand in running its clubs, according to Jayson. "We must control it," he said.

A member of the audience challenged Jayson's statement, suggesting that giving a manager a free hand to run a club, and offering him growth within the organization, will breed loyal managers.

Felizzi agreed, adding anyone who wants to get into the disco scene at management level must be of-



Panelist John Felizzi of Emersons.



Panelist Jim Kowalczyk of Dimples.

method when selecting its music, playing only tunes on the Top 40 and disco charts.

Jayson pointed out that 2001 attempts to get the most out of its clubs by gearing different nights to certain markets.

Kowalczyk explained that 2001's Columbus, Ohio, club has the most successful soul night. "But it was bumping into a little bit of the black heavy swing on Friday and Saturday, and was scaring some of the whites away.

"What we did was open with a heavy black night on Monday, and wound up drawing the Friday and Saturday traffic," said Kowalczyk.

This move changed the ratio on Friday and Saturday.

Felizzi, in answer to the question of video in discos said, video is a coming trend. It's an additional customer service, and holds the attention of the crowd, particularly when it sees itself on the screen.

He pointed out the value of good

fered something at the end of the tunnel.

Jayson explained that 2001 will help the franchiser from the ground up. He said when building a club, there are too many decisions for the franchiser.

He went on to list advantages to joining the 2001 family such as a complete feasibility study is made followed by advice on locations.

Then the operation will do an analysis advising on the building cost and finally how much it will cost to operate the club.

Kowalczyk joined in with another advantage. 2001 buys materials at a discount rate; this lower rate is passed on to customers.

When asked if these clubs are squeezing out smaller businesses in small towns, Kowalczyk explained that nine out of 10 franchises are owned by local people, and he added that these club owners generally receive their original investment

(Continued on page 26)



Mobile experts: Jane Brinton of L.A. and James Hamilton of London.

Mobiles: Liability Is a Risk

NEW YORK—The area of mobile discos is sweeping the U.S. and England, according to Norman Dolph, president of Stoy Inc., N.Y., Jane Brinton, vice president, Aristocrat, Los Angeles and James Hamilton of Record Mirror Disc and mobile deejay, London.

All three disco operators agreed during the session on mobile discos that there are problems existing with mobile units that do not exist with permanent discos.

Dolph said he travels with \$4,500 worth of equipment and 1,100 records. But he does not furnish lighting effects as does Brinton. All of his equipment is packed in a station wagon.

Brinton takes 1,000 records, lights, turntables and speakers to her gigs. She suggested a trunk for hauling records.

And Hamilton, who admits that he entertains the elite set in London, only gives two performances monthly.

Because they all primarily service private parties, each agree that there is a high public liability risk because of wiring and other necessary equipment. "There should be at all times the evidence that you have taken all safety precautions," said Dolph.

They also agree that vibrations from the dancers is a problem.

Hamilton suggested the use of extra weight on the arm of the turntable while Brinton and Dolph prefer foam rubber padding.

Private parties tend to draw an older crowd, according to Dolph. And although each spinner entertains differently, they all agree that persons visiting private parties differ from the standard disco audience.

"The difference in the club and mobile audience is that people expect to dance in nightclubs, but may not dance at a private party. Also in clubs, the customers may not know each other or have anything in common," said Dolph.

He added: "A mobile disco is more controlled and the guests are familiar with each other."

Hamilton suggested that the spinner during the first half-hour feel out his audience and then move into a format that is appropriate for the occasion.

Brinton injects a large contingent of Salsoul music into her format, she said. She explained that it works

(Continued on page 26)

45 Mil Persons Are Potential Patrons

NEW YORK—"There are approximately 45 million single persons in the country and they are all potential disco customers," said Michael O'Harro, kicking off a Forum session on how to open a new discotheque.

O'Harro, Washington, D.C.-based disco consultant, told the audience that a new club's theme is all-important (whatever it might be), and that it should be carried through via mailing list promotions, club decor and advertising, etc. Create an identity for yourself, and have it work for you, was his message.

To have a mailing list in house (at least 2,000 names) before even opening a club's door to the public was

crowd you want to attract, and try to work on volume.

Make up your mind before applying for permits whether you want to run a public or private club. If you open to the public, and then decide to go private, you have to re-apply for permits.

Check your local zoning ordinances before signing a lease.

Don't try and do it all. Surround yourself with people who are specialists in their respective fields—lighting, sound, bar management. Trust your staff, but don't stop watching them.

Bob Lobi, president of Design Circuit in New York, explained that before they do anything, they should



Panelist Mark Kreiner of MK Productions.



Panelist George Freeman of Galaxy 21.

emphasized by O'Harro. He said that an owner should have a good feel on who's going to make up the core of his business before the first ring of the cash register.

"I don't believe in slow nights," continued O'Harro. "If you can, stay open seven nights a week, and look for special promotional events to draw crowds during the middle of the week."

Steve Forbes, owner of Studio One in Los Angeles, said that the money goes into an owner's pocket, and he should make it his business to be involved in the club's operation, from greeting people at the door to behind the scenes management.

For someone looking to open a disco, Forbes offered several suggestions:

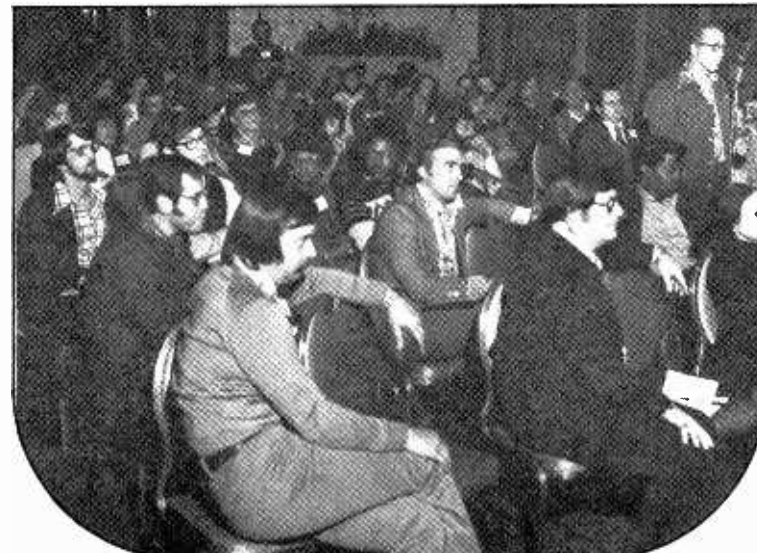
Plan on how much money you'll need, and then double it so that your financing will be secure.

Decide beforehand what type of

have complete plans down on paper. Quite often, he continued, a new owner builds in stages, and before he knows it, he runs out of money. The result is that, more often than not, that owner has to look for outside-financing before he can open.

George Freeman, owner of New York's Galaxy 21 club, suggested that prospective owners rent a nearby ballroom to their planned location, and test the market for response. He, too, emphasized becoming involved, adding that personal creative involvement can help cut costs.

Jim Kowalczyk of 2001 said that his firm plans on recouping an initial investment in anywhere from nine months to a year. Clubs with 5,000 square feet of space are budgeted at approximately \$100,000, while 15,000 square foot clubs run some \$200,000.



There are plenty of questions which people in the audience want answered during the Forum.



Panelist Bob Lobi of Design Circuit.



Panelist Michael O'Harro of Washington, D.C.

One Forum Ear-Grabber: Avoiding Equipment Rip-Offs

By STEPHEN TRAIMAN



Panelist Graham Smith of Digital Lighting.



Panelist George Smith of Smithall Electronics.



Panelist Sidney Silver of Technics by Panasonic.



Panelist Michael Klasco of Geranium Labs.



Bob Crewe



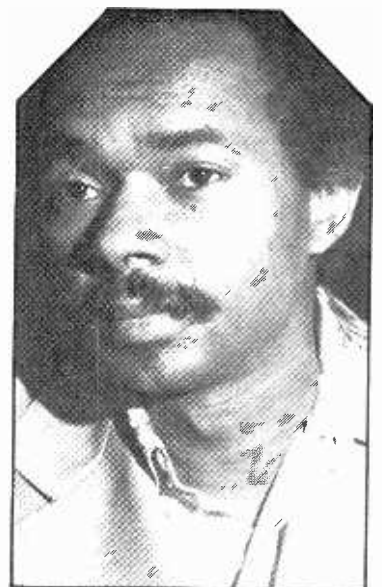
Tom Moulton



Vince Montana



Harold Wheeler



Van McCoy

The hardware boom in sound and lighting equipment undoubtedly is the strongest linchpin of the maturing disco industry, panelists discussing "The World Of Disco Equipment And Accessories" agreed.

At the same time, representatives of both old-line hi fi and lighting firms, and the new breed of custom disco packager and projection television systems, concur in the need for prospective buyers to shop the market carefully to avoid rip-offs that can only lead to disastrous down-time.

Vince Finnegan of Meteor Sight & Sound, the division of U.K. Revox that specializes in custom disco components, moderated the session and set the stage with a rundown of the firm's involvement in the market, first in the U.K. and on the Continent, and more recently in the U.S. Meteor is expanding its full lines, just purchased a factory in England for added production capability, and is also training operators and consulting on new discos.

For Sid Silver of Technics by Panasonic, "one of those outfits that accidentally backed into the disco business," the Forum was an opportunity to learn about operators' problems as well as to tell about the firm's turntables and other components.

He had good news for attendees that the prior "discontinue" order

for the popular SL-1200 turntable had been "put on hold" until Panasonic determined whether to continue production or bring out an improved unit. Meanwhile, a limited shipment is due soon.

Mike Klasco of GLI gave a capsule history of the custom firm's fast four-year rise to disco prominence, starting with designing a disco mixer for a friend. The line has grown to mixers, preamps, crossover networks, special effects and a full range of speakers, all tailored for the market. GLI also has a well-received technical manual that suggests the best groups of systems, using that cost-effective approach in consulting.

Smithall Electronics of Cincinnati has been low-key for much of its disco involvement, George Smith noted, but has become one of the largest custom firms in the Midwest. "My basic philosophy is how much equipment does it take to make a dynamic bottom line?" he noted, cautioning that service and safety are vital concerns to any budget.

Randy Vaughan of Disco Scene ran down the firm's "total sight and sound experience" package in relating how video fits into the disco market. Currently putting together software packages that include top talent and visual effects for large-screen projection, he also designs

(Continued on page 29)

Producers Divulge the Tricks That Make (Hit) Treats

NEW YORK Record producers Norman Harris, Harold Wheeler, Vince Montana, Bob Crewe, Tom Moulton and Van McCoy advised Forum attendees of their successful methods of producing hits during the "How To Produce A Disco Hit" session. Ken Cayre of SalSoul moderated.

Mobile Deejay

• Continued from page 25

well for parties because it fits into so many music categories.

Although stereo equipment was investigated by the panel members, each said monaural works best. They explained there is no separation (as in stereo) when a portion of the room hears one thing, and another area hears something else.

One of the hazards of the disco spinner is the possibility of developing hearing problems. Therefore, it was suggested that all DJs wear hearing protectors.

Crewe suggested spending a great deal of time in the marketplace studying a consumer's desires. "Then," he continued, "to produce a disco hit, one must first reach a parallel feeling with another to decide what gets people dancing."

"A good song is needed before a disco hit can be produced," injected Harris. "Then the producer can work out rhythms around the song," he added. However, he pointed out, he does not necessarily gear his product to discos, he aims at just releasing hit records.

"I couldn't seem to get a hit with a slow song, so I came up with 'Armed And Extremely Dangerous' by the First Choice, and I recognized I had a hit," said Harris. He added as an afterthought that his music is influenced by jazz.

And McCoy said disco music is a happy sound and he expands on that sound. But he gave credit for his hit songs to his musicians.

McCoy, like the other panelists, agreed with Crewe that the concept and idea is to record music that people can dance to.

He contends that some people are paranoid about disco music, feeling that it may be killing black music and ballads.

A member of the audience questioned the panel on its reasons for not using West African musicians in sessions, when much of the disco music carries an African beat.

McCoy explained disco music is still young and everyone is learning. But he hastened to add that he intends to check into African musicians.

And Montana said, "musicians are the answer to a disco hit, but one must start with the right lyrics."

Then he surprised the audience by informing it that his classical background helps in pulling his disco tunes together.

Montana cautioned the arrangers in the audience against over-arranging tunes.

Moulton expounded on Montana's statement, alluding to the fact that quite often mixers are too close to the product to hear its errors. His method is to go through a series of changes while attempting to build the record. "If a record is good at three minutes, I feel it will be better at five," he said.

On the other hand, Wheeler said that he will use a take of a tune that feels good as opposed to a take that comes out perfect.

"A hit record is all about how it feels to you," said Wheeler. He cited the importance of studio engineers. "Records can be lost if the engineer does not have a head for the type of music you are trying to produce."

He uses discos as a test market, explaining that discos are good feelers, but he would not use them as a final judgment.

The panel fumbled a bit when

asked, "Will DJs get involved in mixing records with producers?"

But Cayre politely said, "It depends on the relationship between the DJ and producer, and the DJ's knowledge of the product."

Franchising

• Continued from page 25

back in approximately nine months.

2001 receives 5% of sales from its franchises. An audience member asked since 2001's fee is only 5% of sales would it take a loss if the club died?

Jayson pointed out that the initial investment is the club owner's, however, 2001 will come in to keep the club alive. The clubs range in price from \$100,000 to \$300,000, explained Kowalczyk.

Jayson advised those interested in a franchise to be consistent with the club. "We want to get the customers in to the club and make them come back," he said.



Bimbo Jet performs opening night.



Reflections wins with fancy choreography.



The Trammps prove their versatility on the second evening.



Carol Williams, a new singer, is backed by the SalSoul Orchestra.



Gloria Gaynor closes the Forum with help from a dancer.



The Crown Heights Affair combines dance and song on the final night.

50 Owners, Reps Keep It Going After Forum Winds

By JIM MELANSON

NEW YORK—Session-wise, the Billboard Disco Forum had come to a close, but in the middle of the Roosevelt's main ballroom sat some 50 disco owners and representatives, swapping ideas and discussing ways to develop business.

If the forum was based on bringing people closer on disco, and providing a platform for further growth, the circle of businessmen and women doing their thing seemed the perfect payoff.

"How do you decide who you let in, and who you keep out?" asked one owner. Use a mailing list of select people you want to attract and form a nucleus for your club, came one reply. Have a phony reservation book at the door, and if the person is not dressed properly, or is intoxicated, courteously tell him that reservations are necessary, said another owner.

"Is it feasible to buy radio time and produce my own disco show for local airing? If so, how much does it cost and does it pay off in club attendance?" Two owners said that they've been doing just that, and that it has paid off. The cost—low enough to make it feasible.

Meanwhile, a piece of paper was circulating, and owners were signing. The idea—let's keep in touch, maybe we can help each other and possibly form an organization—in the future.

A suggestion was made that they contact their local television stations. Television is rapidly tuning into the disco craze, and local stations, looking for programming other than that which is network originated, could be interested.

Someone made this comment: "Keep abreast of what's happening musically, and don't leave it all up to your DJ. If he leaves, you're left holding the bag until you can hire someone else. Get to know the taste of your public; be involved."

Another suggestion: "When you go home, contact your local paper and generate your own press. Let them know that you just came from the first international disco forum, and that you were representing the community. Your business is local; create local interest."

Bring artists into your clubs, and make them welcome. Don't overdo the treatment, and they'll want to come back. Performances are not necessary; just a promotional visit where patrons can say hello to the artists on the records they dance to is enough, offered one owner.

Through it all, the owners took notes, and one couldn't help getting the feeling that the group itself realizes the scope of disco by turning on to its own broad representation.

Among the participants: Beachcombers, Fla.; Disco 36, Okla.;

(Continued on page 29)

Live Acts Brighten the Ballroom

NEW YORK—Each evening Forum registrants and guests jammed the Roosevelt's grand ballroom to catch a glimpse of the live talent plus the dancing couples on the floor.

Wednesday, the first evening of the Forum, presented Scepter Records' Bimbo Jet with Hidden Strength of UA Records following and playing for 50 "Hustle On Up" dance contestants. The winning couple won \$1,000. Capitol Records' Reflections closed the first evening.

The second night had the SalSoul Orchestra, with its rendition of "Tangerine" and Atlantic Records'

Trammps, with its hit, "Hold Back The Night."

It seemed only fitting to close the Forum with the crowned queen of the disco set, Gloria Gaynor (MGM).

She sparked the crowd as she sang and danced her way in and out of her disco hits.

"Real Good People," followed by "Jive Time," "Never Can Say Good-bye" and "Reach Out" brought Gaynor a standing ovation.

Also on this show were the Crown Heights Affair (De-Lite) and Brass Construction (UA).

FEBRUARY 7, 1976, BILLBOARD



Members of Labelle and manager Viki Wickham at the "Hot Seat" session.

Notables Participate In Concluding 'Hot Seat' Session

NEW YORK—The Forum's closing "hot seat" session had a host of notables on the panel, including Van McCoy; members of the group Labelle; Vicki Wickham, Labelle's manager; Jane Brinton, vice president, Aristocrat; Sonny Taylor, program director, radio station WWRL, N.Y.; James Brown, president, Video-Disco Assoc.; Richard Long, president, Disco Sound; Michael O'Harro, disco consultant; Bob Casey, founder and head of the National Assn. of Disco Deejays; Johnny Walker, BBC Radio; Alex Kabbaz, editor, Discotekin; Joe Cayre, president, Caytronics; Diane Hyatt, Epic; and Rudy Stern, director, Let There Be Neon.

The meeting, devoted solely to questions from the audience, cov-

ered such topics as (once again): the problem of getting promotional product from manufacturers; the gaps between domestic companies and their licensees releasing disco product in their respective markets (Canadian-U.S. releases played a dominant role); the things a discotheque can do to help expose product (announce records, etc.); the feasibility of getting disco recording acts to make club promotional appearances; requests for magazine reports on new dances so that discos in the heartland of the country won't be behind trends in New York or Los Angeles; the need for a closer tie between radio and disco; and feasibility of booking live talent into discos.

As for what's coming musically,

Van McCoy offered that, "Nothing will surprise me. We might even see gospel music in the discos soon." He said that any kind of music can happen in the discos, if it's danceable. He did predict a strong influence coming from big-band-sounding disks.

Music Key

• Continued from page 24

can pick up a phone and place requests with the booth. Other owners said that they place cards in their clubs for dancers to write their requests on. And, still another owner, stated that his disco has a light board that flashes the names of new tunes when they're played.

30 COMPANIES COMPETE

A Cornucopia Of Light & Sound

NEW YORK—A cornucopia of light and sound literally engulfed attendees at the Forum as more than 30 participating companies vied for attention with the newest audio and video components, as well as consulting and franchise services.

Such traditional hi fi firms as Sansui, Cerwin-Vega, Technics by Panasonic, Dynaco, ESS and Stanton Magnetics shared the audio spotlight with the new breed of custom design companies like GLI, Meteor, Audio Transport Systems and Disco Entertainment.

The custom packagers also were much in evidence, with Design Circuit, Smithall Electronics and several of the more hardware-oriented firms above all agreed in selling the basic systems concept rather than separate component packages of audio, lighting and video.

On the "light" side, Digital Lighting, LiteLab Corp. and Let There Be Neon were showing some of the more advanced "sight" effects, with custom disco floors from Electronic Environments and Varaxon Industries, among others.

Certainly the biggest splash was made by the large-screen projection tv firms, with a similar basic product but varying approaches by Disco Scene, Video-Disco and Projectivision. The latter probably drew the biggest crowds with its videocassette of the Ali-Foreman "thriller from Manila," but the others also got attention with their varied visual effects and tapes of top disco talent.

On the franchise side, both Dimples division of Emersons Ltd. and 2001 Clubs of America were giving their pitches and finding interesting listeners. For Dimples, Ron Jenkins reports good progress on the chain's just published consumer magazine, and continued growth as planned with moves into Atlanta and other new areas set for the first half of 1976. Dick Blackburn notes there are now eight 2001 Clubs operating, with four or five more underway, and a number of visible leads at the Forum.

Projectivision made the biggest commitment to video software with its "Lending Library" catalog of more than 150 videocassettes, in-

cluding some of the first in the Bottom Line series (Billboard, Nov. 8) plus selections from Video Tape Network and New Line Cinema. Greg Leopold and Steve Rut report a number of trial packages sold, both with or without the Advent VideoBeam projector. For one to three months at \$300 a month, clubs get an initial six programs of choice, and exchange three every two weeks. Video-Disco of Vancouver, B.C., signed eight new locations at the show for its large-screen network, with interest from Puerto Rico, Nigeria, Australia and England, according to Lyle Wallace. He also talked with representatives from Capital Centre in Landover, Md., about their concert videotapes (Billboard, Jan. 31), and is much more optimistic about his growing video network.

For Randy Vaughan of Disco Scene (formerly Disco Vision), the Forum already has brought five contracts for sound and lighting installations. His own software talks with various labels and arenas are (Continued on page 42)



Lighting is the subject at the Times Square Theatre & Studio Supply booth.



Power and sound are observed at the PowerAudio and Community Light & Sound exhibits.



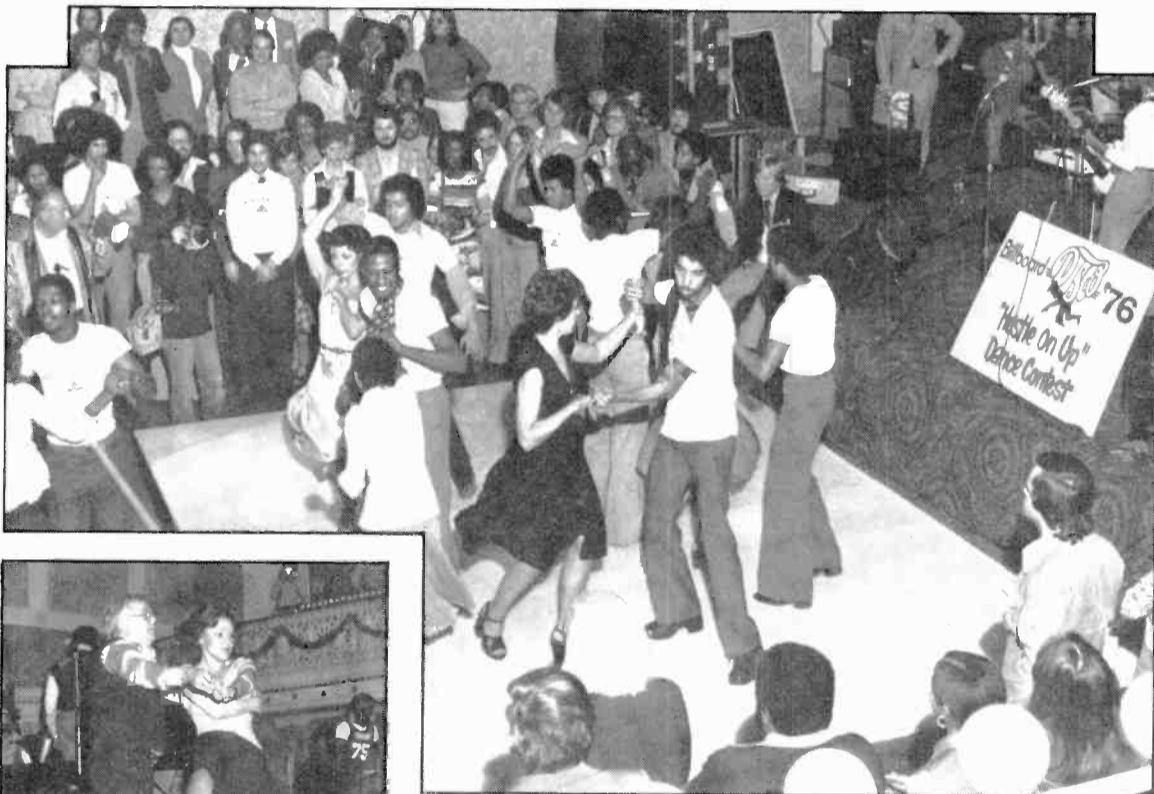
Console from Armandos in Acapulco shows sleek lines.



GLI Speakers draw curious eyes.



Digital Lighting panels and mixers are all lit up.



Seven couples compete in a "Hustle On Up" contest.



Couple does the Latin Hustle during the entertainment segment one evening.



Competition in the "Hustle On Up" contest gets down to the final entries.

FEBRUARY 7, 1976, BILLBOARD

Disco Forum

14 Awards To 'Most Deserving'

Every Phase Of Disco Operation Covered At Finale

NEW YORK—During the last evening of the Forum, more than 300 persons joined in Billboard's salute to the disco world as 14 awards were presented to 1975's most deserving.

Categories and winners: Disco Record Of The Year, "Hustle," with Van McCoy accepting; Album Of The Year, "KC and the Sunshine Band," TK Productions, Howard Smiley accepted; Disco Company Of The Year, Atlantic Records,

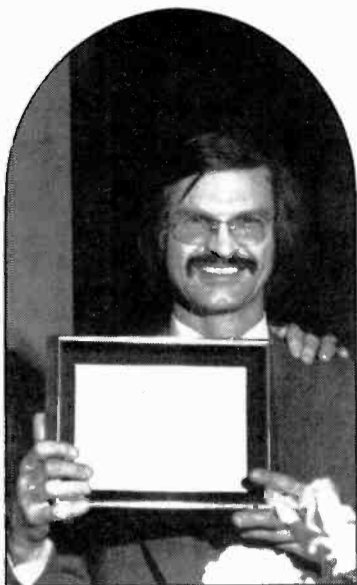
Dave Glew, vice president, accepting; Most Promising New Artist Of The Year, Donna Summer, Casablanca Records, Buck Reingold, vice president, accepting; Producer Of The Year, Casey and Finch, TK Productions, Norman Rubin, vice president, accepted; Disco Artist Of The Year, Labelle, Epic Records, Viki Wickham, manager, accepting; Disco Orchestra Of The Year, SalSoul Orchestra, Vince Montand, producer of SalSoul, accepting.

Also, Disco Concert Promoter Of The Year, Richard Nader; Specialist Company Of The Year, Disco Sound Associates, Richard Long, president, accepted; Consumer Publication Of The Year, Dimples, John Felezzi, national director of Emersons, accepting; Disco Consultant Of The Year, Michael O'Hara; Disco Franchise Of The Year, 2001 Clubs, Tom Jason, president, accepting; Drummer Of The Year, Earl Young of the singing group Trampps, Denise Chapman, SalSoul promotion, accepting.

The American DJ Of The Year award nominees will be listed in Billboard for the disco industry to select the winners.

Johnny Walker, London's BBC Radio-1 deejay, received the U.K. DJ Of The Year award.

Bill Wardlow, host of the Awards Dinner and Forum director, extended special appreciation to Alex Kabbaz, editor of Discoteekin magazine, for his assistance in pulling the Forum together.



Richard Long of Disco Sound Associates accepts award for specialist company of the year.



Howard Smiley of TK Productions accepts award for KC and the Sunshine Band for disco LP of the year.



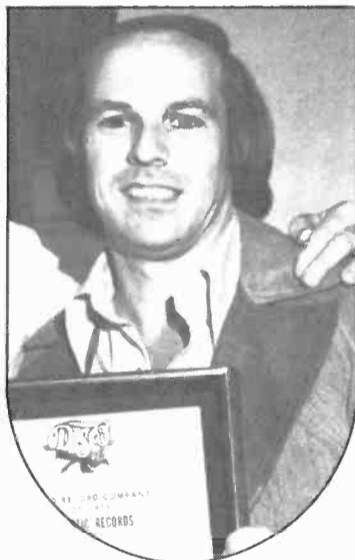
Van McCoy accepts award for disco record of the year, "The Hustle," from Wardlow.



Denise Chatman accepts award from Bill Wardlow for Richard Nader as disco concert promoter of the year.



Norman Rubin of TK Productions accepts producer of the year award for Casey and Finch.



Dave Glew, of Atlantic accepts award for disco record company of the year.



Johnny Walker, BBC Radio-1 DJ accepts award for international disco DJ of the year.



Producer Vince Montana accepts award for SalSoul Orchestra as disco orchestra of the year.



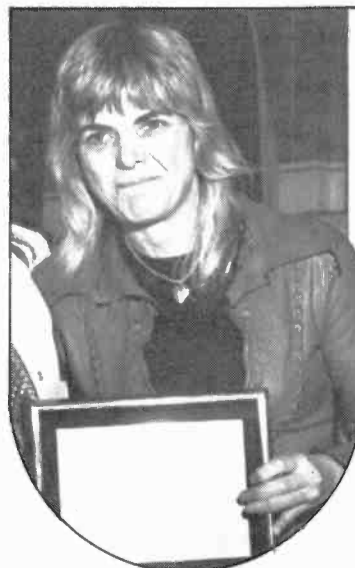
Buck Reingold of Casablanca accepts award for Donna Summer as most promising new artist of the year.



Disco franchiser of the year award goes to 2001 Clubs and is accepted by president Tom Jason with Bill Wardlow, Forum director, the presenter.



Michael O'Harra accepts his award as disco consultant of the year.



Viki Wickham accepts award for Labelle as disco artist of the year.



John Felizzi of Emersons, and Ron Jenkins of Dimples accept consumer publication of the year award for Dimples chain.

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Equip. Rip-Offs

• Continued from page 26

audio/video systems for entertainment complexes, providing a complete new facet for discos and clubs.

Jim Brown of Video Disco Associates (no connection with Video-Disco of Vancouver, B.C.) is working with record companies to get their acts into the tv studio to tape promo videocassettes that would be used to break a new artist or new release nationwide.

Digital Lighting was formed five years ago by Graham Smith to design flexible lighting control equipment for ballrooms and restaurants, and discos were a natural for the multi-function products. Firm is teamed with Projection's large-screen projection tv venture in another attempt to broaden the market, which he sees as wide open, far beyond the current disco boom.

BB Disco Forum

• Continued from page 27

Phase 5, Pa.; Cosmos Clubs, N.C.; Down N' Inn, Texas; 2001, Pa.; Alibi Rock Theaters, Mich.; Trampps, Washington, D.C.; and Top Shelf, Pa.

Disco Mix

NEW YORK—It appears as though the thing to do these days is standards and there are certainly a lot of great ones around. Sam, a local New York label, is releasing "Night and Day" by

the Monster Orchestra in a long and short version.

The tune has a strong similarity to the current favorite, "Baby Face," and features some

great rhythm breaks in the longer version. Vocal sounds on the cut are handled by "Philadelphia's most famous background trio" (Barbara Ingram, Carla & Evette Benson). A number of the "Philly-sound" musicians are also featured.

Producer of this cut is John "The Monster" Davis, who also has another production coming soon in "Hurt So Bad," by the Philly Devotions on Columbia. This song shows another side to the group with a whole different sound with lots of percussion instruments and a very strong rhythm break in the long version.

The Pearls, a well-known English soul group with a sizeable New York following, has finally released its first stateside record "I'll See You In My Dreams" (Private Stock). A number of local DJs had Bell Records imports by the group, but this new record stacks up as a breakthrough for the act since it made it into a disco single. It runs 4:20. This will probably be its biggest record to date with its more-Americanized sound.

"Bye Love" is the new single by 5,000 Volts on Phillips, and it sounds vocally more like the group used to. Rhythm-wise it's in the Latin vein, very uptempo.

Wing & A Prayer Fife & Drum Corps' "Baby Face" LP has just been released, and it is commercial disco music, for lack of a better term. There are two very strong medleys—one "old-fashioned" and the other a "show medley." There's also a very strong version of the Beatles' "Eleanor Rigby," which sounds a lot like "Papa Was A Rolling Stone." In addition, the cut "Charleston" has that "Ease On Down The Road" sound. This is a very strong LP that has the hooks that people want to hear again and again.

The Jon White Group has come out with the single "Autumn Leaves" (Cenpro label). The group has added a full orchestra and there are no vocals at all. Because this is a local label, with a track record, the group has picked up a very strong following in the New York area. The song times in at an even 6 minutes.

Freddie Mendoza, deejay at Mr. Laughs, is getting very strong reaction to "Consideration" by Gail, an orchestra on SMI Records. Several other local deejays have also picked up on the 6:10 song.

The single "Love For Hire" by the Richard Hewson Orchestra is being released by Splash Records this week, and, with a running time of 2:35, it's probably the shortest disco record made by today's dance standards. It's mostly instrumental, with a few female vocal backing tracks, and the sound is very up. It's understood though, that when a disco spinner called the label to find out if there is going to be a longer version of the disk made available, he was told to "play it twice!"

Atlantic has just released two disco goodies in "Disco Trek," which contains several of the label's classic dance tunes, and the new Major Harris "Jealousy" album. The "Disco Trek" LP carries eight cuts, all of which are much longer than the original singles. Among the selections are "This World" by Sweet Inspiration, "You Call Me Back" by Clyde Brown, "Look Me Up" by Blue Magic, "Mama Never Told Me" by Sister Sledge, "Got To Get You Back" by Sons of Robinson and "Time" by Jackie Moore. The best dance cuts on the Major Harris disk are "Ruby Lee" and "Walkin' In The Footsteps." Both have a strong Philadelphia sound.

America Ariola is rush-releasing "Dance, Dance Dance," not the song by Calhoun, but one by Charlie Calello. The record could carry the sub-title "Hava Nigela." The commercial copies will be 6:10, while a special 12-inch disco version (the label's first) will be 8:23. The song seems definitely inspired by "Baby Face," especially with the string lines. There are two good breaks on the record, one with just rhythm and the other with a synthesizer and female vocals.

Vincent Montana Jr., last associated with the production on Salsoul Orchestra, has come up with a new group known as Brown Sugar. The three-gal group is on Capitol, and their release "I'm Going Through Changes Now" is up and mellow. Montana wrote and arranged the song.

The new Hank Crawford LP goes a long way to maintain the disco image (and strength) of the

Kudu label. The album has five good cuts: "The Stripper" and "I Hear A Symphony" being the two best, with "Madison (Spirit The Power)," "Sugar Free" and "I'll Move No Mountain" fol-

lowing. The disk is basically a marriage of disco and jazz sounds.

Another good instrumental creating excitement. (Continued on page 35)

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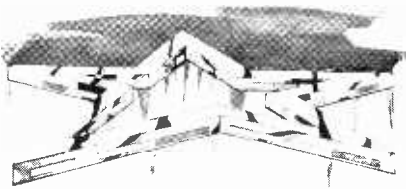
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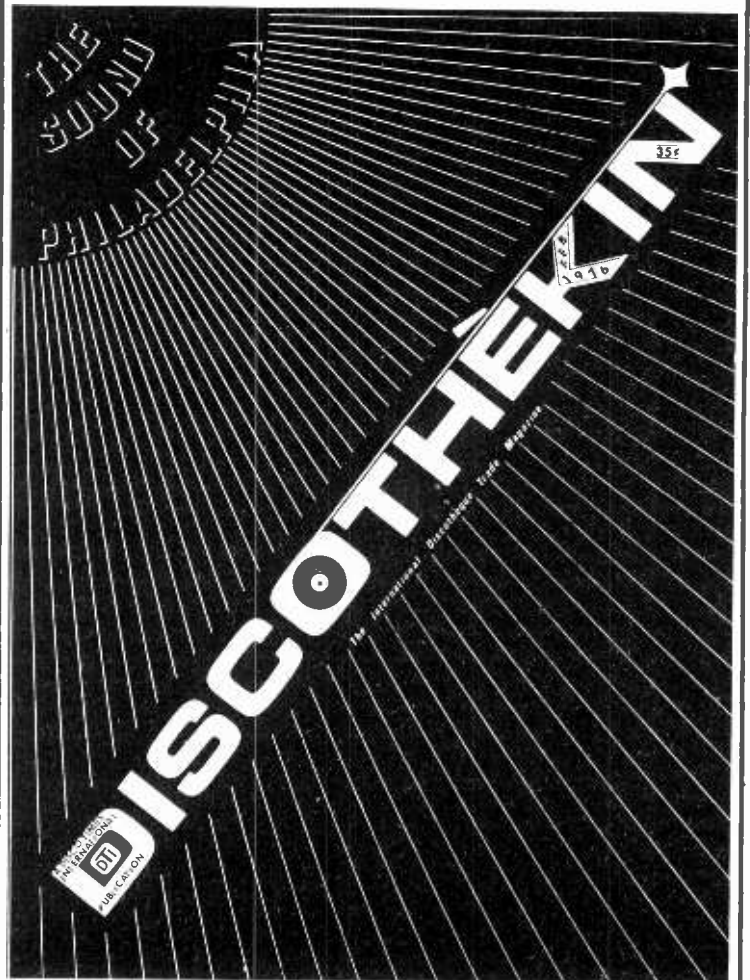
Hot Seat

• Continued from page 22

beat. There is no longer a fresh direction in disco music.

"We are also taking the uniqueness of discos and misusing it by trying to savor old songs. And finally, we are not using our imagination to produce new material," says Lancelotti.

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Dimples Into 3 Midwest Cities

NEW YORK—Dimples disco chain is heading westward, having acquired new locations in Kansas City, Omaha and St. Louis.

According to Ron Jenkins, musical director, Emerson's Ltd. has purchased an existing restaurant in each of the three cities, and will be converting them into 300-seat Emerson Steak Houses/200-seat Dimples Discotheques by the summertime.

The restaurants, all in high density/high income areas, were bought from a California-based company.

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POLITICAL PRESSURE?

Biloxi Fireman's Order Costs Club \$1,000 a Week

By ANNE DUSTON

CHICAGO — Alleged political pressures seem to plague pop music places, claims George Cogan, owner of the 2001 Club in Biloxi, Miss. Cogan's 686 capacity club was cut in half by the local fire marshal, dropping a weekly net from \$4,500 to under \$3,500.

"Our club achieved instant popularity, and as a result, other area businesses brought political pressure on us, despite the fact that we complied with all regulations prior to our opening," Cogan claims.

The four-month-old club, only open three nights a week, has become a teen draw with a Friday night, non-alcoholic dance set. Saturday night is "beer night," and Sunday is devoted to soul.

Historic Towne Is Going Contemporary

ATLANTIC CITY—The Historic Towne of Smithville, a major tourist attraction about 14 miles from this resort, goes modern with a disco for one of its four restaurants.

A subsidiary of ABC Wildlife and Leisure, Historic Towne's disco will be separate and apart from the mainstream of Smithville's restored character of 150 years ago.

The Ship's Hold Lounge at the Quail Hill Inn will be the locale for disco dancing on Friday and Saturday nights. Spinning the records will be Andy Volvo, disk jockey at Atlantic City's WMID.

The club's dance floor measures 12 by 56 feet and was designed by Jim Connors, J.R. Laboratories, Pittsburgh with 1,008 incandescent lights and unlimited patterns. Matching the floor are computerized light walls composed of 500 lights.

Light shows produced by the in-house staff, who do their own shooting and developing at a \$200 per week cost, are projected in a split screen technique onto a 100-foot screen of eight panels.

Four clear lucite speakers hang over the dance floor projecting sound from a clear lucite 10-channel mixing console, both designed by Terry Koehn, audio engineer for the New Orleans' Superdome. He also designed the amplifier in the club, which Cogan claims reaches 135 decibels without loss of quality.

While refusing to move into hard liquor, Cogan concentrates on draft and canned beer at \$1, and soda at 25 cents a glass. Music is taped for

RCA Makes A Deal With Koppelman Co.

NEW YORK—RCA Records and The Entertainment Company, headed by Charles Koppelman, have signed a production agreement and the first release is a single "Step Up To The Mike" by the One And Only Extragordony Band.

Creative force behind this new group is Alan Gordon. Producing the single is Gary Klein, the Entertainment Company's a&r director.

the slower part of the evening, and spun for about a third of the night.

"Record procurement is a real problem. People don't think the South exists. I wrote to about 35 record manufacturers and heard from three of them, but I have yet to see a representative with disco product," Cogan relies on Billboard's RSI record service, a few distributors and record stores, and a few manufacturers.

Promotional enticements to draw from the Biloxi-Gulfport area of 250,000 population include a recent "Miss 2001" contest, with the winner representing the club in advertising and on a Mardi Gras float, a belly-dancer on Saturday nights, and '50s nights with a live band. A complete library of famous monster movies are run on one film projector, and "weird happenings" are shown on a second projector.

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Sound Unlimited Systems "MUSIC IS MAGIC"

TO COST 6 MILLION PESOS Capitol's Mexican Studios On Stilts

By MARV FISHER

MEXICO CITY—When Capitol De Mexico completes its new recording studio in November 1976, it will be the most advanced, modern facility of all EMI installations throughout the world, according to Roberto Figueroa, the label's technical consultant in charge of construction.

A few weeks ago, ground was broken on the studio, adjacent to the new Capitol executive building which opened in May 1975. Besides the innovation for EMI, the new recording setup is expected to be another revolutionary step for this nation.

Two years ago, well-known engineer and producer Val Valentin, in partnership with Luis Arturo Gil of Discos Rex, inaugurated an ultramodern studio in back of RCA and Musart. It made a dent in vastly improved recorded product.

Estimated at a cost of some 6 million pesos (close to \$½ million), the new Capitol studios will be built on stilts, have an EMI-NEVE console of 16 channels leading up to 24, will be geared for quadraphonic sound and will have specially constructed absorption for different areas of the large and smaller recording rooms.

"We want to make it the very best possible," remarks Figueroa, "in that the sounds will come through without any distortion whatsoever."

He says the "live" and "dead" areas will be for specific instruments; i.e., the percussions and rhythm in the dead portions of the room, strings and others in the live part for the maximum pickup.

Another aspect of the facility which Mexico has never seen before is the fact that the studios will be constructed with a Mexican "ambiance" ("a colorful feeling"). "With lights and decorations similar to what they have in the hotel rooms and nightclubs," Figueroa continues, "we feel certain the musicians and artists will have that much more rapport with the engineer when a session starts."

The shell of the building is expected to be completed by March, after which interior work will begin on its 126 square meters. The master controls will be in exact reference with the amplifiers and speakers to bring about ensured sound control. "Everything will be in proportion and set in its proper place for total quality of the recordings," notes the EMI-Capitol technician.

Wally Rand, EMI technical director from London; Robert Ascott, EMI-Capitol de Mexico general director, and Mario Wilson, in charge of studio operations, were among those on hand when the new facility groundbreaking ceremonies took place. "I personally feel it a proud moment to be a part of this new advancement for the company and the country," says Ascott, who has now been in office here almost six months.

Heider In S.F. Hosts Auditions

San Francisco—Gary Blohm, new manager of the local Wally Heider Studio, has announced a two-weekend set of musician auditions Feb. 7, 8, 14, 15.

The first weekend auditions will be a preliminary round with three judges for non-professional and semi-professional players. The second weekend will be for professional players and judges will include Tom Catalano, David Shire, Billy Goldenberg and Terry Fricton. All auditions will be taped for producers looking for sidemen.

Saturday sessions both weekends will be for drummers and guitarists, with drum and amps supplied. Sundays are for keyboards and basses; keyboards and amps will be supplied.

Bands and singers will be heard at a later date. Players who can't make it to San Francisco on those dates may submit resumes and tapes. Sessions run from 10 a.m. to 5 p.m. each day.

Phil York Book Non-Technical

LOS ANGELES—"How To Be A Recording Engineer," a new book written by Phil York, is now available from Attainment Research Books in Dallas.

The book is a non-technical guide featuring interviews with studio engineers explaining how they entered the field.

Other features include distin-

Meaux Vows To Revive 3 Hitmakers

HOUSTON—Huey Meaux, who combined with Freddy Fender here a year ago in several projects that resulted in Fender becoming one of the major stars of the past 12 months, is currently working with several other names currently between major label deals—all of whom had past hits with him.

In Meaux's Sugar Hill Studios, he and engineer and musician Mickey Moody are busy with such name artists as Doug Sahm, Tommy McLain and Joe Barry.

Sahm, of course, had a number of hits in the '60s when he billed himself and his group as the Sir Douglas Quintet, including "She's About A Mover," "The Rains Came," "Mendocino" and several others. Meaux produced the group's first two hits.

Over the past several years, Sahm has been with Warner Bros. and Atlantic and has become a favorite with country audiences as well as the pop crowds.

Tommy McLain is considered a legendary performer among many collectors. He is best known to pop fans for his top 15 hit, "Sweet Dreams," in 1966, produced by Meaux.

Joe Barry gained national prominence in 1961 with "I'm A Fool To Care," a top 25 single produced by Meaux which also launched Mercury's Smash Records. Barry charted that same year with "Tear-drops In My Heart."

Meaux feels all three artists are as relevant to today's musical scene as they were at the times of their hits. As a result, he began his production duties with all three within the past three months.

Currently, Meaux does the majority of his work at Sugar Hill, a facility he purchased several years ago. Moody, who has also produced successful records, plays a number of instruments and is a participant on most Meaux sessions.

In other projects, Meaux has wrapped up an album with Kinky Friedman due for release shortly on ABC and has just finished another Fender set.

Several record labels, including Crazy Cajun (where Fender appeared before ABC) and Star-Flite, are also operated out of Sugar Hill.

O'Neil & Joy Buy Studio 914

BLAUVELT, N.Y.—Singer Larry O'Neil and arranger Morty Joy have bought Studio 914 here from A & R Studios and have renamed the facility Ultima Sound.

Bruce Springsteen, Janis Ian and Melanie are among the artists who have cut at the studio during the past year.

Blauvelt is a suburban town north of New York City, within close proximity of major roads. The facility itself is 16-track.

guishing the role of the producer from that of the engineer, basic points on how to set up a recording session, simplified points of how to find a job in the engineering profession and what to expect from such a job.

Price of the book is \$6.95, and is available directly from the publisher.

Studio Track

By BOB KIRSCH

LOS ANGELES—Capricorn Sound Studios in Macon is off to a busy start for the new year. **Wet Willie** cut album number six for Capricorn, with **Paul Hornsby** producing. Hornsby also handled production for the upcoming **Bobby Whitlock** set and is now working with **Marshall Tucker**. Lots of help from various members of the **Allman Brothers**, **Wet Willie** and **Grinderswitch** for Whitlock.

Jimmy Sandlin has also been a busy man. He finished up a project with **T.S.S.**, which happens to be a group including **Tommy Talton**, **Bill Stewart** and **Sandlin** himself. Talton comes from **Cowboy** and Stewart is now working with the **Allmans**. **Bonnie Bramlett** has been cutting with **Sandlin**, **Sam Whiteside** and **Carolyn Harris** also helped at **Muscle Shoals**. Sandlin soon begins work with **Gregg Allman** on a solo set and a new **Allman Brothers** set, while **Hornsby** is ready to go to work with **Grinderswitch**.

At **Electric Lady Studios** in New York City, **Chick Corea** wrapped up a solo set with **Bernie Kirsh** at the boards. **Stevie Wonder** dropped in to cut some tracks with **Dave Wittman** and **Kirsh** at the controls, and **Peter Frampton's** double live set was mixed at the studio. **Elliot Murphy** completed an album with **Steve Katz** producing. **Ian Hunter**, ex-**Mott the Hoople** leader, is in cutting with engineer **Dave Palmer**. **Richie Marrero & the Group** are cutting an album, and **Creation** stopped by for some overdubs with **Felix Pappalardi** producing and **Ralph Moss** at the console. Moss, incidentally, is handling the board for the soundtrack of a film dubbed "Baron Wolfgang Von Tripps (Racing Car Driver And Hero To Millions.)" **Gil Scott-Heron** did the music. Film is produced by the same people who did "Superfly."

The Arista roster is also keeping busy around the country. **Eric Anderson** is now in the mixing stages at the **Sound Labs** in Los Angeles, with **Tom Sellers** producing. **The Outlaws** are wrapping up a second set at **Criteria Studios** in Miami, with **Paul Rothchild** running the show. **Loudon Wainwright** is producing his own debut Arista LP at the **Record Plant** in New York. **Fool's Gold**, a new group headed by **Tom Kelly** and **Denny Henson** (both have worked with **Dan Fogelberg**) have completed an album. **Glyn Johns** produced the group in England and **Eagles Glen Frey** and **Joe Walsh** (an Eagle for the moment, anyway) handled Los Angeles production chores. **Larry Coryell** is working on his second Arista LP at New York's **Sound Ideas** with ace hornman **Randy Brecker** producing. **Ben Sidran** is producing himself at **Paragon Studios** in Chicago, and **Larry Young** is at **Dick Charles Studios** in New York with producer **Terry Philips**.

At the **ABC Recording Studios** in Los Angeles, **Sonny Criss** has finished an album as have **Gloria Lynne** and **John Handy**, both with their debut Impulse efforts. **Jimmy Ponder** was also in cutting for the label. All Impulse sessions were produced by **Esmond Edwards**, general manager. **Barney Perkins** did the engineering.

The **Rhythm Heritage** ("S.W.A.T.") finished an album with **Steve Barri** and **Michale Omar-tian** producing and **Phil Kaye** engineering. **Fred Karlin's** soundtrack to

"Leadbelly" is done, with **Howard Gale** the engineer. **Dirk Hamilton's** first ABC project was completed, with **Gary Katz** producing and **Roger Nichols** at the board.

In other projects, **Jim Weatherly** cut with producer **Larry Gordon**. **Steely Dan** is at it again with producer **Gary Katz**. **Johnny Rivers** is also working with **Joe Sidore** at the console and **Bobby "Blue" Bland** is busy with **Barri** and **Kaye**.

At **Heritage Studios** in Los Angeles, **Tret Fure** is cutting with **Morgan Cavett**, **June** and **Jean Millgton** are lending a hand, as are several others. **Ray Bradbury** was in setting some poetry to music. Soundtrack to "Pyramid" was finished, with **Vaughn Meader** (remember the "First Family?") one of the participants. **Pepper Watkins**, **Donna Washburn** and **Mary Tweedy Woodward** did backup vocals.

In notes from around the country: **New York** will be cutting at **Masterhouse Studios** in that city with **Wayne Vulean** producing and **Jeff Ader** engineering. **Vulean** will also be working with pianist **Bill Schneider**. At **DB/Sonart Studios** in Chicago, **Whipoorwill** is in with producer **Ed Rusk** and engineer **John Peluso**.

A new studio is set in Redondo Beach, Calif. **Middle Door Studio** is the name, and the official opening was last weekend. **John Nagy** is producing the **Giants** at **Larrabee Sound** in Los Angeles. **Skip Drinkwater** is busy in the studio producing a set for **Zembo Productions**.

Zuider Zee has wrapped up a set at **Glaser Sound** in Nashville, with **Kyle Lehning** co-producing. **The Memphis Horns** have cut their own album in Memphis, produced by **Booker T. Jones**.

At **Gilfoyl's Sound Studio** in Bloomington, Ind., **Caroline Peyton** has finished a solo set with **Mark Bingham** producing and **Mark Hood** engineering. Set will be released on **B.R.B.Q. Records**.

Ken Scott, who produced the last two **Supertramp** albums and has also worked with **David Bowie**, is now tackling the challenge of the **Tubes**. Project will start soon.

Up in Monterey, where most people would probably like to be located, **Redwood City** is cutting tracks for its first 20th Century album. **Tom Scott** was also in, working on producer **Jack Daugherty's** LP.

In Ojai, Calif., at **Two Dot Enterprises**, **Kenny Loggins** and **Jim Messina**, along with **Richard Green** and other band members, stopped in to lay some tracks with **Larry Rebhun** working the controls. **Chango** was also in, with **Bob "Deputy Dawg" Berault** and **Rebhun** at the board. **Vance Or Towers** finished an album with **Dan Proteroe** engineering. Other sessions have included the **Country Z Men**, **Marilyn Messina** with **D.L. George** producing. **Rist Rocket** and **Dennis Ryder** working on three LPs for his **Hosanna Music Productions**. The **Two Dot** people, by the way, are making plans to move to Santa Barbara.

At **Vanguard's 23d St. Studio** in New York, **Oregon** and **Elvin Jones** have finished an album together. The group and **Ed Bland** co-produced. **Oregon** is also cutting an album of its own. **Arrogance** is finishing sessions with producer **John Anthony** for its debut **Vanguard** set.

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Rock Singles Best Sellers

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As Of 1/26/76

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 WALK AWAY FROM LOVE—David Ruffin—Motown 1376 |
| 3 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270 | 23 I LOVE MUSIC (Part 1)—O'Jays—Philadelphia International 3577 |
| 4 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734 | 24 LOVE MACHINE (Part 1)—Miracles—Tamla 54262 |
| 5 YOU SEXY THING—Hot Chocolate—Big Tree 16047 | 25 NIGHTS ON BROADWAY—Bee Gees—RSO 515 |
| 6 FOX ON THE RUN—Sweet—Capitol 4157 | 26 LONELY NIGHT (Angel Face)—Captain & Tennille—A&M 1782 |
| 7 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 | 27 DREAM WEAVER—Gary Wright—Warner Bros. 8167 |
| 8 THEME FROM "MAHOGANY"—Diana Ross—Motown 1377 | 28 DREAM ON—Aerosmith—Columbia 3-10278 |
| 9 FLY AWAY—John Denver—RCA 10517 | 29 COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell—Capitol 4155 |
| 10 LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401 | 30 SING A SONG—Earth, Wind & Fire—Columbia 3-10251 |
| 11 BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500 | 31 WAKE UP EVERY BODY (Part 1)—Harold Melvin & The Blue Notes—Philadelphia International 8-3579 |
| 12 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015 | 32 PALOMA BLANCA—George Baker Selection—Warner Bros. 8115 |
| 13 LOVE HURTS—Nazareth—A&M 1671 | 33 THE WHITE KNIGHT—Cleddus Maggard—Mercury 73751 |
| 14 SQUEEZE BOX—The Who—MCA | 34 ROCK AND ROLL ALL NIGHT—Kiss—Casablanca 850 |
| 15 ALL BY MYSELF—Eric Carmen—Arista 0165 | 35 TIMES OF YOUR LIFE—Paul Anka—United Artists 737 |
| 16 THEME FROM "SWAT"—Rhythm Heritage—ABC 12135 | 36 ONLY SIXTEEN—Dr. Hook—Capitol 4171 |
| 17 SLOW RIDE—Foghat—Bearsville 0306 | 37 DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168 |
| 18 WINNERS & LOSERS—Hamilton, Joe Frank & Reynolds—Playboy 6054 | 38 'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain—October 101 |
| 19 GROW SOME FUNK OF YOUR OWN—Elton John—MCA 40505 | 39 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer 103 |
| 20 EVIL WOMAN—Electric Light Orchestra—United Artists 729 | 40 FLY ROBIN FLY—Silver Convention—Midland International 10339 |

Rock LP Best Sellers

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As Of 1/26/76

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- | | |
|--|--|
| 1 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 21 CLEARLY LOVE—Olivia Newton-John—MCA 2148 |
| 2 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 22 GREATEST HITS—John Denver—RCA CPL1-0374 |
| 3 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 23 BREAKAWAY—Art Garfunkel—Columbia PC 33700 |
| 4 WINDSONG—John Denver—RCA Asylum 7E-1039 | 24 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 5 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | 25 M.U. THE BEST OF JETHRO TULL—Chrysalis CHR 1078 |
| 6 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 | 26 FLEETWOOD MAC—Reprise MS2225 |
| 7 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 27 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045 |
| 8 TRYIN' TO GET THE FELLIN'—Barry Manilow—Arista AL 4060 | 28 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 |
| 9 GREATEST HITS—Elton John—MCA 2128 | 29 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453 |
| 10 ALIVE!—Kiss—Casablanca NBLP 7020 | 30 MAIN COURSE—Bee Gees—RSO SO 4807 |
| 11 K.C. & THE SUNSHINE BAND—TK 603 | 31 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 |
| 12 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008 | 32 THE FOUR SEASONS STORY—Private Stock PS 7000 |
| 13 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 33 TIMES OF YOUR LIFE—Paul Anka—United Artists UA-LA569-G |
| 14 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885 | 34 IV—Led Zeppelin—Atlantic SD 7208 |
| 15 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot D0SD 2020 | 35 THE BAY CITY ROLLERS—Arista AL 4049 |
| 16 DESIRE—Bob Dylan—Columbia PC 33893 | 36 THE HISSING OF SUMMER LAWS—Joni Mitchell—Asylum 7E-1051 |
| 17 ROCK OF THE WESTIES—Elton John—MCA 2163 | 37 FAMILY REUNION—O'Jays—Philadelphia International PZ 33807 |
| 18 THE BEST OF CARLY SIMON—Elektra 7E 1048 | 38 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 19 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 | 39 NUMBERS—Cat Stevens—A&M SP 4555 |
| 20 SEDAKA'S BACK—Neil Sedaka—Rocket 463 | 40 BACK HOME AGAIN—John Denver—RCA CPL1-0548 |

A Songwriters' Forum In L.A.

LOS ANGELES—"The A-Side Single Syndrome" is the subject for discussion Feb. 3 at a songwriters' forum sponsored by Song Registration Service at the Holiday Inn in Hollywood.

Participating speakers will include Bud Dain, vice president in charge of publishing, Garrett Music; Carolyn Ruskin, writer and editor, and Peter Alsop and Danny Moses, singers and songwriters.

Al Schlesinger, authority on copyrights and music contracts, tees a series of four lectures Feb. 21 under auspices of SRS and a series of four Saturday workshops for new songwriters will be launched Feb. 7 under Moses' direction. Offices of SRS are at 6381 Hollywood Blvd., Los Angeles.

Jukebox Programming

Florida Tax Could Rise Another 4%

By ANNE DUSTON

CHICAGO—Legislation that would add an additional 4% sales tax on gross profits for operators of amusement devices is being investigated by the Florida Dept. of Revenue, warns Bob Rhinehart, executive director of the Florida Amusement Merchandising Assn.

Currently, operators are taxed at 4% on gross profits, and the added tax under consideration would make an 8% load on the operator, Rhinehart predicts.

The FAMA legislative committee has been attempting to meet with the Revenue Dept. to present the operator's point of view, but the meeting has been postponed until the Dept. consults the Appropriations Committee to determine, first, how many amusement devices there are in the state; and second, how much money would be collected under the additional tax, Rhinehart reports.

Selected to speak with the Dept. are Jim Mullins, Mullins Music, Miami, MOA vice president and past president of FAMA; Wesley Lawson, Lawson Music, Winterhaven board member of MOA and also past president, FAMA; Al Blalock, F.A.B. Distributors, Pensacola, FAMA president, and Rhinehart, executive director, FAMA.

"We are obviously going to fight this, but until we know what the game plan is, we can't set up a defense. Our industry is already heavily overtaxed," Rhinehart states.

Rhinehart blames the proliferation of games arcades in the heavily traveled vacation state for bringing

(Continued on page 57)

Col Ties With One-Stop For Area Samplers

CHICAGO—Singer One-Stop will cooperate with Columbia Records in sending out a package of sampler country singles to operators in a four-state area. The package is being prepared by Columbia and will include new releases by Charlie Rich, Larry Gatlin, Lynn Anderson, Joe Stampley, Moe Bandy and Faith O'Hara.

The mailing indicates the influence that one-stops can have on operator-buying decisions, and is an outgrowth of a program instigated by president Gus Tartol of Singer a few weeks ago of including a free sample record in the regular weekly mailing of radio play lists.

"These sample records are not promotion records with the same song on both sides, but come from regular stock," Tartol emphasizes. The records are supplied by the manufacturer.

Promotional ideas such as the mailings are part of an overall plan to increase the firm's growth in 1976 by 20%, Tartol says. Other ideas for growth include trade advertising and personal contact, with Tartol traveling the Michigan, Wisconsin, Iowa and Indiana area to meet operators, and sell them on the company's services.

In separate mailings to 50% of his operator accounts, Tartol makes up packages of singles directed to jukebox play for the particular account. "It took 25 years of experience to

(Continued on page 57)

Campus

BLOCK-BOOKING BENEFIT

Lower Act Fees For 75 NYSU Schools

• Continued from page 1

around will be governed by John N. Harris, 22-year-old president of Trilogy Artists International, headquartered in Poughkeepsie, N.Y.

"I've spoken to agents at most of the major national and regional entertainment agencies and the response to the SASU project is really great, since a lot of these people really want to see a circuit within the SUNY system become a reality," Harris says.

"Although there has been some resistance from certain agencies, we want it known very simply that we plan to work with all of them and not against them by taking business away."

Artists already committed to this plan are Isis, Proctor and Bergman, The Firesign Theatre, Hello People, Dr. Hook and the Medicine Show, the James Montgomery Band, and several others.

According to Harris, this is just the beginning since a number of record labels have expressed an interest in participating.

"Columbia Records is talking to us about the project, and we would like to hear from several other labels," he says. "My booking agency handles several label attractions like Estus, which records for Columbia; Hugh Brodie and the Real Thing of Kheba Records; Isis, which records for Buddha and several others that are currently negotiating record deals."

Several major acts have already committed themselves verbally to tour the SASU circuit on an exclusive basis, Harris states. They will tour only SASU/SUNY schools when there are enough dates lined up for them.

"The performers that we have contacted directly have responded to this nicely in most cases," he says. "Also, the record companies we have spoken to are interested in the project as a possible outlet for testing new performers, as well as to promote product from established performers."

Besides booking the circuit, Harris also plans to publish a biweekly newsletter that will include reprints of record and concert reviews, available dates for acts and a feedback column.

In addition, he plans to supply media research to the schools helping them analyze their own advertising market, showing them how to prepare radio spots and print media layouts and a variety of other functions.

In a memo sent from SASU to all student union boards, concert committees, lecture boards, cultural organizations, coffee houses and other student entertainment organiza-

tions, SASU spelled out this new program and appealed for the implementation of cooperative block-booking.

According to the memo, the first reduced-price booking was for the Firesign Theatre—"prime dates this month (February) for \$750 instead of the regular \$1,500."

Under the terms of the agreement, SASU schools have first refusal on the groups, after which Harris is allowed to approach other Northeast schools.

"Because many of these other Northeast schools will be included in the program, this will give the SASU project an even greater amount of leverage as far as booking through buying power," he states.

"Still we are staying away from the idea of becoming a sort of NEC-type organization, since we have been keying in on more personal and face-to-face contact."

This project is only the first step in the overall scheme that Harris hopes to accomplish in the Northeast booking market.

Last year, a nightclub block-booking circuit made some noise in the Northeast, according to Harris, and he would like to resurrect that concept.

"A group known as the New England Saloon Circuit made an attempt to block-book dates within a framework of 11 clubs, but the idea never made it very far due to a simple lack of communication and coordination," he asserts. "I have made contact with some of the clubs and have received mostly positive attitude toward trying it again."

"These clubs, plus a lot of others that we have contacted throughout New York and New England, will be offered a chance at forming a new and bigger circuit that will be more viable than the previous ill-fated attempt."

Harris plans to organize a meeting of these club owners sometime in the late spring in Albany, N.Y., which is, coincidentally, the home of SASU.

5 Musicians Join Benny Carter Tour

LOS ANGELES—Veteran arranger, composer and instrumental soloist Benny Carter is off on a grueling tour of the Middle East with a quintet comprising Harry Edison, trumpet; Earl Palmer, drums; John Williams, bass; Gildo Mahones, piano, and Millicent Browne, vocals.

Carter undertook the trek under auspices of the U.S. State Dept.

Seminars and lectures of jazz are being included with the music, with stopovers pegged to Egypt, Iran, Jordan, Kuwait, Pakistan, Syria and Turkey.

Old-Time Music For Pennsylvanians

PHILADELPHIA—Montgomery County Community College in suburban Whitpain Township near Ambler, Pa., will stage the first Philadelphia Bluegrass and Old-Time Music Festival Friday and Saturday, March 5-6. The festival will be produced by the Philadelphia Folksong Society, which stages the widely acclaimed Philadelphia Folk Festival in late summer each year.

More than 65 musicians and singers are expected to be on hand during the festival which will be held on the college campus. Already signed for the event are the Highlands String Band, Del McCoury and the Dixie Pals, Tex Logan, the Hot Mud Family and the Southern Mountain Boys.

While interest in the bluegrass genre has been steadily growing in the hinterlands hereabouts, this is the first full-blown bluegrass venture in the shadow of a metropolitan area. The two-day festival program will include evening concerts, daytime workshops and square dancing sessions.

Soul Sauce

WB Soul, Jazz Acts To Beacon

By JEAN WILLIAMS

LOS ANGELES—Many of the top soul and jazz performers on Warner Bros. Records and its affiliated labels will appear in concert at New York's Beacon Theater in a series of four evenings of "California Soul" from Feb. 26-29.

Artists participating in the series include Ashford & Simpson, Alice Coltrane, the First Choice, Graham Central Station, Leroy Hutson, the Impressions, Al Jarreau, Rahsaan Roland Kirk, Davie "Fathead" Newman, David Sanborn, the Staple Singers and Dionne Warwick.

The first three nights will be devoted to the soul artists of WB and Curtom Records, while the final night will see a six-hour presentation showcasing the label's renewed involvement in the jazz field.

"Soul Train" boss Don Cornelius is embarking on an acting career. He will star in "Journey To Nowhere," a Fred Williamson film production.

Jazz singer Sylvia Simms has resigned with Atlantic Records, with an LP due shortly. Simms, who first signed with the label in 1951, followed by Columbia and Decca Records, is currently appearing at the Carlyle Hotel in New York. She is combining the works of older standard composers with the new contemporary writers.

Wendell Bates, national r&b promotion director of London Records, and Bob Craig, West Coast regional promotion, resigned their positions effective Friday (6).

Bates charged the label with "lack of a black in executive control in the a&r department, which eliminates forceful directions and the company's ability to gain good black product in that department."

Rod McGrew, who resigned his position as general manager/program director of KJLH, Los Angeles in September 1975, returned to the post Jan. 15.

All problems between station owner John Lamar Hill and McGrew have been resolved, it was said.

KJLH presently sports an MOR/soft jazz/pop format.

"We will also initiate more community and industry awareness," says McGrew.

The station has recently undergone personnel changes. Lawrence Tanter, co-music director; Steve Jackson, air personality, and Marvin Cherry, DJ, are no longer with the station.

King Oliver has been upped to music director and DJs Ted Terry and Tony Valdez have joined the staff.

Tony Jones hosts the 6-10 a.m. show followed by Terry 10 a.m.-2 p.m., McGrew 2-6 p.m., King Oliver 6-10 p.m., Langley Patterson 10 p.m.-2 a.m., Tony Valdez 2-6 a.m., and Dick Lawrence weekends.

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

FEBRUARY 7, 1976, BILLBOARD

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 2/7/76

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Table with 12 columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, (Writer, Label & Number (Dist. Label) (Publisher, Licensee), and corresponding data for 100 entries.

CONSTRUCTION NO PROBLEM

Predicts Top Gross For Hall & Museum

NASHVILLE—Despite an upcoming two-to-three week period when the Country Music Hall of Fame & Museum will be closed by construction, officials still predict a record-setting year for the popular tourist facility.

"I'd guess that we'll enjoy a 5-10% increase this year," predicts Bill Ivey, executive director of the Country Music Foundation. Averaging nearly 10,000 visitors a day, the Hall of Fame & Museum attracted 352,260 in 1975—the highest attendance in its eight-year history.

Construction continues on the \$1.1 million expansion project that will double the size of the facilities. When the exterior is completed—perhaps in September or October—the museum will be closed, walls will be knocked down and the old and new buildings will be linked.

"We've been running close to capacity," Ivey notes. "We've got 7,000 square feet of museum area—the addition will take it to 16,000 square feet of public area." Target date for

the opening of the new addition is June 1, 1977.

Ivey is enthused about two recent trends—an increase in the off-the-street trade and a greater percentage growth in the off-street trade and a greater percentage growth in the off-season. "We had just a small increase in group tour business, but a big increase in off-the-street traffic last year. Since about 50% of our business has been tours, this is a good trend for us.

"We are now showing our greatest percentage growth in the off-season, gaining a 20-25% increase. It's an interesting phenomenon. This January has been up more than 20% over last January. And January is traditionally our poorest month. Either more people are traveling in winter or Nashville has become a winter stopping off place or tourist spot."

GERRY WOOD

Opryland Sued By Set Artist

NASHVILLE—Set designer Gayle Aaglan has filed suit against the Opryland complex, claiming she was "blacklisted" when, after a dispute over back pay, letters were allegedly sent to her local union requesting that she "not be given any future assignments to the Grand Ole Opry and/or Opryland Productions."

The suit against the NLT Corp., National Life And Accident Insurance Co., Opryland Productions, WSM, Inc., William C. Weaver, Bob Kimbro, James Stanley and Bill Turner asks for a total of \$500,711.04 in damages and back pay.

The \$711.04 in back pay was due for her work on a set for a show produced at Opryland by a California production firm.

Ferguson & Troupe Honored In Gotham

NASHVILLE—An appreciation night has honored Troy Ferguson, his wife Sue Smith and their band, the Country Gentlemen, at O'Lunney's Country Music City in New York. (Continued on page 41)

New Zealand Fans Like Us—Pride

By LORRAINE BLASOR

SAN JUAN—"Country music is spreading throughout the world. I just got back from New Zealand and the response was fantastic. People abroad have hearts and minds just like us. Our music is the music of the people."

That is Charley Pride speaking. Pride, here recently for the quarterly board meeting of the CMA says country is the music that "shows most compassion for one's fellow man.

"Country music, like blues and gospel, has sincerity," Pride says. "Sincerity is what makes music great. We can do what the pop musicians do, but they can't do what we do because the sincerity isn't there. You can't fake sincerity."

With 12 gold albums to his credit (in 11 years in the business he has made 22 recordings), Pride may well boast that "I used to be the only Negro country music star. Then I was the only colored country music star."

But then later he adds: "I'm not hung up about being black. I'm me. Charley Pride, and I sing American music for Americans."

Wagoner Curtails Activities

By GERRY WOOD

NASHVILLE—Porter Wagoner is curtailing his road appearances, effective immediately, and disbanding his entire road show, including his band the Wagonmasters and comedian Speck Rhodes, after deciding to spend more time in other aspects of his show business career.

The "Grand Ole Opry" star will remain active in all other phases of the music industry. A veteran of 25 years in the music business, Wagoner will continue his syndicated television show, his "Opry" appearances and production of Dolly Parton's recording sessions.

Wagoner and Parton own Owepar Publishing Co., and Wagoner plans to continue managing the affairs of Owepar and Fireside Recording Studio.

The RCA recording artist will concentrate heavily on his own

Black Influx Rises In Country Capital

NASHVILLE—More and more black artists are seeking out the material, producers, musicians and studios that Nashville has to offer. In the past year such artists as Joe Tex, Paul Kelly, the Pointer Sisters, Bobby Blue Bland, Millie Jackson and Dobie Gray have recorded here.

Nashville's first black studio opened late last year, C-Era Studio, and the first black-owned label, Piedmont Records, moves here from New York this month. The initial release "Here We Go Girl, Lovin' Again," by Dillard and Johnson, will be followed by an album "Gangsters." Release date is scheduled for the middle of February.

The actual physical move here involves more than just a label as Piedmont Records falls under the umbrella of Walkie Enterprises, which includes the label, Dilleco Music and

Codill Productions. The Walkie Group is headed by president Codell Griffin and vice president Clinton Moon, who also serves as general manager.

The "Gangster" LP was recorded at Sound Shop Studios and Pete's Place here and mastered at Masterphonics Studios. "We wanted to become totally involved with the Nashville sound," says Moon. "We used Bottom & Co., a local soul group as the rhythm section and all local musicians and backup. We are looking forward to our move here and becoming totally involved with the music community and the many opportunities Nashville has to offer."

While the initial product is disco-oriented, Moon says they do not plan on concentrating on disco product alone.

Agents Find Bookings Up

• Continued from page 1

indication as to what the future holds, then we can only expect great things in 1976," notes Dick Blake, president of Sponsored Events, reporting the firm grossed more than \$100,000 on a recent three-day tour.

"With the Statler Brothers, Tammy Wynette and Ronnie Mil-

sap—all featured attractions in shows held in Greenville, S.C., Charlotte, N.C. and Norfolk, Va.—we had sellout crowds every night."

"It was Tombstone City this time last year," advises Tandy Rice, president of Top Billing Agency. "It's not that bad now. Although a lot of big promoters aren't buying as much, there have been more smaller promoters booking more dates."

Though January usually represents the dog days of the booking business, Rice exudes enthusiasm for 1976. "We have more positive black ink on the books now than at any time in the history of the company."

"There was a spell in late November and December when things were very slow," reports Bob Neal, manager of the Nashville office of the William Morris Agency. "Now it looks like it's moving again. Our January was slightly ahead of last year's. And this should be another good, solid year."

"It looks like the business has bottomed out and is on an upward line," Neal notes. "Some of the promoters are a little slow in putting their things together, but there are other promoters coming along. For a while promoters seemed to be very reluctant to make advance commitments."

With such acts as Jimmy Buffett and Dick Feller, Don Light Talent leans heavily on campus bookings. Since many state-supported schools depend on tax dollars for programming money, the economy has a major influence on the quantity and quality of their shows.

"Lots of the schools are confident that they'll get back some of the money they lost last year," Light comments. "We feel good about both on-campus and off-campus bookings. Our spring looks very good."

"We're doing better this January than last," says Buddy Lee, head of Buddy Lee Attractions. "One problem is that we're not getting as many package shows as there used to be."

Improved boxoffice and bookings are two bright aspects of January over a year ago, according to Lee's assistant Jerry Rivers. "The public is responding well," Rivers observes. He cites recent concerts by Billy ThunderKloud and Danny Davis. "One production company that set up about 10 Davis shows this period last year is now setting up about 20. We think the year in general is going to be very good."

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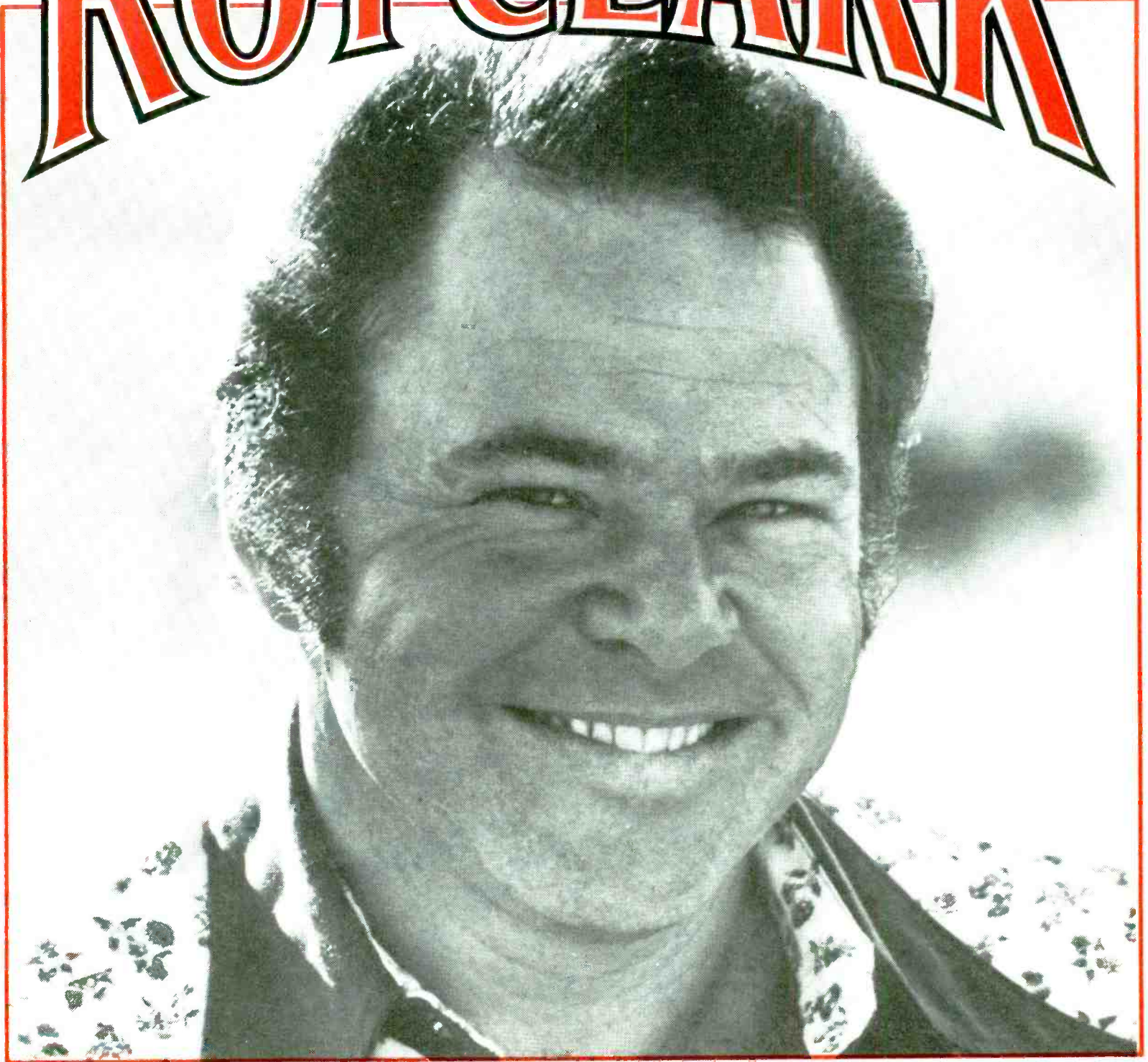
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Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/7/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	13	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
2	3	9	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1 1241
3	2	17	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E 1045
4	5	8	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
5	4	13	NIGHT THINGS—Ronnie Milsap, RCA APL1 1223
★	13	5	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM 1 1057 (Phonogram)
7	6	17	CLEARLY LOVE—Olivia Newton-John, MCA 2148
★	20	3	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
9	7	16	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1 1234
10	8	16	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DOSD 2044
11	11	15	ROCKY—Dickey Lee, RCA APL1-1243
12	9	26	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
13	14	9	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-1A512 G
14	10	19	WINDSONG—John Denver, RCA APL1 1183
15	16	10	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-1A 543 G
16	12	42	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
17	15	9	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
18	21	8	BARBI BENTON—Barbi Benton, Playboy PB 406
19	19	11	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLP5 612 (PIP)
★	27	12	COUNTRY WILLIE—Willie Nelson, United Artists UA-1A410 G
21	24	8	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1 1222
★	32	2	ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.)
23	25	3	HANK WILLIAMS, JR & FRIENDS—MGM M3G 5009
24	26	10	TOGETHER—Anne Murray, Capitol ST 11433
25	29	18	GREATEST HITS, VOL. 2—Tom T. Hall, SRM 1 1044 Mercury (Phonogram)
★	44	2	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
27	31	27	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
★	38	2	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 (Janus)
29	17	16	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
30	18	34	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
31	22	31	DREAMING MY DREAMS—Waylon Jennings, RCA APL1 1062
★	42	2	THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
33	33	4	RED HOT PICKER—Jerry Reed, RCA APL1 1226
★	NEW ENTRY		WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1 1321
35	37	5	COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1 1240
36	39	5	ODD MAN IN—Jerry Lee Lewis, Mercury SRM 1 1064 (Phonogram)
37	30	14	SINCE I MET YOU BABY—Freddy Fender, GRT 8005 (Janus)
38	23	8	WHO'S TO BLESS—Kris Kristofferson, Monument PZ 33379 (Epic/Columbia)
★	NEW ENTRY		JESSI—Jessi Colter, Capitol ST 11477
40	43	3	SUPERBOW—Vassar Clements, Mercury SRM 1 1058 (Phonogram)
★	49	12	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM 1 1052 (Phonogram)
42	28	7	JUST OUT OF REACH—Perry Como, RCA APL1-0863
43	41	8	HARPIN' THE BLUES—Charlie McCoy, Monument KZ 33802 (Columbia)
44	34	8	SAY I DO—Ray Price, ABC/Dot DOSD-2037
45	45	3	HOW GREAT THOU ART—Guy & Raina, Ranwood R 8148
★	NEW ENTRY		EVERYTHING LEADS BACK TO YOU—Slim Whitman, United Artists UALA513 G
★	NEW ENTRY		SOME DAYS ARE DIAMONDS—Dick Feller, Asylum 7E-1044
48	36	18	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
49	40	23	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
★	NEW ENTRY		THE NIGHT ATLANTA BURNED—Atkins String Band, RCA APL1-1233

MGM's Vienneau Vows To Upgrade the Label

NASHVILLE—Jim Vienneau, newly appointed a&r director of Polydor/MGM's Nashville office (see Executive Turntable), returns to the label he left two years ago, and he has plans to make it a major force on the Nashville label scene.

"We'll be developing a nice country roster," Vienneau comments. "We'll also be keeping an eye out for hot masters kicking around. I'll be producing a few artists myself and utilizing independent producers for other artists."

Referring to his previous stint at MGM, Vienneau adds, "It's a whole different ball game—a much tighter ship than it used to be. They're really getting organized."

After leaving MGM, Vienneau worked with a production company, then headed the recently shuttered 20th Century office in Nashville.

He plans to bolster MGM's roster with some of the artists freed by the 20th country demise that left such singers as Billy ThunderKloud, Margo Smith, Lois Johnson, Ben Reece, Tommy Cash and Fiddling Frenchy Bourke looking for new labels. "I'd like to get four of these artists who were successful on 20th."

The MGM slate includes C.W. McCall, Ava Aldridge, Hank Williams Jr., Robert Allen Jenkins, Tompall Glaser, Jerry Wallace and Guy Shannon.

Promoter Sued For \$325,000

NASHVILLE—Civil suits totalling \$325,000 in damages have been filed against local promoter Tom Anthony for alleged fraud in producing a record for Charles Hostetler and Haven Cash Clark, two South Carolina performers.

The pair charge that Anthony misrepresented himself, saying he was with a national record company. He allegedly contacted Hostetler and offered to arrange a recording session for him and Clark. Hostetler borrowed \$2,000 and paid it to Anthony last February.

Anthony arranged for production of the record and promised it would be distributed nationwide, but it never was, according to the suit. Anthony claimed to be with Capitol Records, but actually does business as Tom Anthony Publications. The suit also charges that Anthony told Hostetler to call certain radio stations and thank them for playing his record, but upon doing so, Hostetler claims he was told they had never heard of him or his record.

Plaintiffs Hostetler and Clark have asked for \$50,000 and \$25,000 in compensatory damages respectively, as well as \$125,000 each in punitive damages "to punish and make example of the defendant and others like him who deceive and defraud unsuspecting songwriters and performers."

Anthony also is facing a criminal charge of obtaining money by false pretenses in connection with a similar suit filed by a Nashville songwriter.

Fairchilds Join Jim Ed Brown Act

NASHVILLE—Jim Ed Brown introduced his new singing partners the Fairchilds on the "Grand Ole Opry" last week. The group consists of three sisters, Renae, Treba and Larisa, who are from Atlanta and will be appearing on all dates with the Brown Show.

The Cates, who were with Brown for many years and are featured on his new single, "Another Morning," are retiring from the road. All expert fiddlers themselves, they plan on concentrating on session work in Nashville.

Brown and his band, the Gems, along with the Fairchilds, are currently on a 10-day tour of the Northwest.

Kenny Rogers' Medicine

Continued from page 20
solo career. "Sometimes it's harder for an artist who has had a lot of hits to get a hit than it is for a new artist. Because there is something in the ego of people who are in a position to help. It's more exciting discovering new talent as opposed to saying, 'Oh, he's got another hit.' There's just no personal satisfaction."

Displaying the enthusiasm of a new artist, the veteran Rogers eagerly watches his new career develop. "It's exciting for me to come

to Nashville, put together a group locally that will travel with me, and start over on a different scale—not necessarily a less prestigious thing, but a more economical and more sensible approach.

"I would really like to get back into the hit record thing. When I was producing myself, I started doing songs I liked instead of songs that were hits."

"The thought of making a bus tour through the Carolinas is exciting. I haven't done that in years."

Co-writer of "Stranger In My Place," Rogers also senses a rebirth of his writing skills. "In Nashville I got the bug to really start writing again. You have such a tremendous outlet for your material here. The most frustrating and devastating thing for a writer is to be in a situation where he's writing songs he knows are good but he has no outlet for."

"Here there are so many artists. If one doesn't like it, there are many others who could do it. And it's a question of being able to find someone who will listen to your material and say, 'That's pretty good except you should change this. . . .' Then you can get excited about it again."

Another Rogers song, "Mama's Waiting," was originally written for Merle Haggard when Rogers and Haggard agreed to record a song by each other. "I did 'Today I Started Loving You Again' and Merle still owes me one," Rogers laughs.

Cash Troupe Works For Freedom Train

NASHVILLE—Train buff Johnny Cash aided the rails again with a benefit concert in Tempe, Ariz., Tuesday (27) for the American Freedom Train.

Cash, his wife June Carter, members of the Carter and Cash families, and the Tennessee Three performed at Arizona State Univ. in a musical salute to the bicentennial and the Freedom Train.

Cash, known for his versions of such train songs as "Orange Blossom Special," recently received an award for a 1975 television special on American railroads.

The Freedom Train is on a 20,000-mile journey through all the 48 continental states.



Have you heard what happened to *poor little*

"Mary Ellen Jensen?"

©1975 Phoenix Music/ASCAP
B/W: Cotton Jenny

Coming soon from the

Perry Sisters

Produced by: RAY WINN
on PERFORMANCE RECORDS



Distributed by:

International Record Distributing Associates
55 Music Square West, Nashville, Tennessee 37203
(615) 244-7783

3-Day Gala At Paseo del Rio

Continued from page 36

the festival, according to Bill Rohde, program director of KKYX.

The festival opens at 5 p.m. and runs afternoons and evenings

through Feb. 8. Considering there are 27 scheduled hours for the event and three stages for the action, that is an aggregate of some 80 hours of country music.

Admission to the event is free.

Bill Anderson and Mary Lou Turner

No. 1 Single

Sometimes

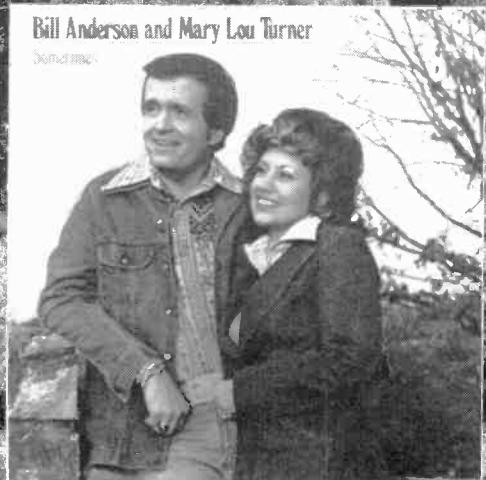
MCA-40488



from Bill and Mary's
new album

Bill Anderson and Mary Lou Turner

Sometimes



MCA RECORDS

www.americanradiohistory.com

Nashville Scene

By COLLEEN CLARK

T. G. Shepard set to appear on "The Midnight Special" Feb. 13. . . . Willie Nelson has three albums on Billboard's Country LP chart, and on three different labels: "What Can You Do To Me Now," RCA; "Red-headed Stranger," Columbia and "Country Willie," on United Artists. . . . Charlie Daniels sat in on Gary Stewart's recording of Daniels' song, "Trudy," which is included in his new RCA album "Steppin' Out." Daniels played fiddle and electric guitar, courtesy of Buddah Records. . . . Roger Miller recently taped his third appearance on the daily quiz show, "Celebrity Sweepstakes." The show airs the week of Feb. 16.

The Australia-New Zealand tour for the Ozark Mountain Daredevils has been cancelled due to recording sessions in Nashville. . . . RCA's Dot-ty has signed an exclusive representation contract with Top Billing. . . . Freddy Fender set to visit Mexico next month to promote his Spanish version of "Roses Are Red". . . . The Amazing Rhythm Aces back in Sam Phillips' Studios in Memphis recording a new album. . . . Barbara Mandrell was guest of honor at a luncheon shower last week with close friends Minnie Pearl, Dolly Parton and Tammy Wynette attending. Barbara has retired from the road until after her baby's birth but is keeping busy completing a new album.

Dolly Parton appeared on Chicago's "A.M. Chicago" a 90-minute talk show, Jan. 30. Other guests included Dr. Murray Kappelman, pediatrician; actress June Lockhart and CBS reporter Marjorie Margolies.

Asleep At The Wheel filmed a segment of "Soundstage" while in Chicago. It will be shown on the PBS network soon. . . . Rex Allen Jr., along with Arte Johnson and Ken "Festus" Curtis raised \$300,000 in a seven-hour period for the Rehabilitation Center in Abilene, Tex. This was the sixth year Rex has participated in the annual telethon.

Charlie Rich became a grandfather for the first time when his oldest daughter, 22-year-old Renee Karber, gave birth to an eight-pound, four-ounce baby girl, Margaret Suzanne Karber. From the New Doctors Building in Little Rock, Rich says "She's as beautiful as her grandmother." (wife Margaret, for whom she was named).

Jan. 17 was proclaimed "Ben Smathers & The Stoney Mountain Cloggers Day" in Hendersonville, N.C. by Gov. James Holzhouser Jr. on the basis that the Smathers were the first to bring clogging, a dance originating in the mountains, to national recognition. Hendersonville is the hometown of Ben Smathers and he was also named a "Goodwill Ambassador" for the state.

Ferguson & Troupe

• Continued from page 36

WHN deejay Lee Arnold and club owner Hugh O'Lunney presented the country music singers with a proclamation from New York City council president Paul O'Dwyer making the night "official."

Notes of tribute also came from Gov. Hugh Carey of New York, Gov. James Edwards of South Carolina, Mayor Abraham Beame of New York, and fans of the Fergusons who have been performing regularly at O'Lunney's for almost three years.

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/7/76

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Last Week			This Week			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
Weeks on Chart	Title—Artist	Weeks on Chart	Weeks on Chart	Title—Artist	Weeks on Chart	Weeks on Chart	Title—Artist	Weeks on Chart
(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	11	34	34	8	69	NEW ENTRY	THE BATTLE—George Jones (L. Kimball, N. Wilson, C. Richey), Epic 8 50187 (Al Gallico/Algee, BMI)
★	5	8	35	29	12	70	81	3
			★	61	3	71	82	2
3	3	10				72	NEW ENTRY	FIRE ON THE BAYOU—The Bill Black Combo (G. Michael), Hi 230 (London) (Fi/Bill Black, ASCAP)
★	7	7	37	33	13	73	51	8
			★	43	7	74	NEW ENTRY	THE GOOD NIGHT SPECIAL—Little David Wilkens (D. Wilkens, T. Marshall), MCA 40510 (Forrest Hills, BMI)
5	6	9	38	43	7	75	57	17
★	8	8	★	52	6	76	63	8
			40	46	6	77	NEW ENTRY	DRINKIN' MY BABY (Off My Mind)—Eddie Rabbit (E. Rabbit, E. Stevens), Elektra 45301 (Unichappell/S.P.R., BMI)
7	4	11	41	38	16	78	90	2
			42	37	13	79	95	2
8	1	10	43	48	6	80	NEW ENTRY	MEET ME LATER—Margo Smith (M. Smith), 20th Century 2255 (Jidobi, BMI)
★	20	6	44	44	8	81	94	2
			45	41	11	82	NEW ENTRY	FIND YOURSELF ANOTHER PUPPET—Brenda Lee (J. Hinson), MCA 40511 (Goldline, ASCAP)
10	10	11	46	72	2	83	86	4
★	15	7	47	67	2	84	NEW ENTRY	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)
			48	58	6	85	NEW ENTRY	I JUST LOVE BEING A WOMAN—Barbara Fairchild (B. Fairchild, P. Lane), Columbia 3-10261 (Pixerbar, BMI)
12	14	10	49	39	15	86	NEW ENTRY	YOU'LL LOSE A GOOD THING—Freddy Fender (Bil. Ozen), ABC/Dot 17607 (Crazy Cajun, BMI)
★	13	9	50	50	7	87	98	2
			51	36	15	88	NEW ENTRY	I'M SO LONESOME I COULD CRY—Terry Bradshaw (H. Williams), Mercury 73766 (Phonogram) (Fred Rose, BMI)
13	9	11	52	47	15	89	NEW ENTRY	TEXAS—Charlie Daniels Band (C. Daniels), Kama Sutra 607 (Buddah) (Kama Sutra/Rada Dara, BMI)
★	18	7	53	78	2	90	NEW ENTRY	THE DEVIL IN YOUR KISSES (And The Angel In Your Eyes)—Mel Street (L. Martine Jr.), GRT 043 (Ahab, BMI)
★	19	8	54	55	10	91	NEW ENTRY	JUNK FOOD JUNKIE—Larry Groce (L. Groce), Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
★	20	7	55	65	4	92	NEW ENTRY	WHAT A NIGHT—David Houston (N. Wilson, C. Taylor), Epic 8 50186 (Algee/Al Gallico, BMI)
★	27	5	56	59	5	93	NEW ENTRY	I CAN ALMOST SEE HOUSTON FROM HERE—Katy Moffatt (R. Willis), Columbia 3 10271 (Central Songs, BMI)
★	16	9	57	68	3	94	NEW ENTRY	THE CALL—Anne Murray (G. Mac Lellan), Capitol 4207 (Beechwood, BMI)
★	17	5	58	83	2	95	NEW ENTRY	QUEEN OF THE STARLIGHT BALLROOM—David Willis (B. Duncan), Epic 8 50188 (Shelmar Poe/Unichappell, BMI)
★	23	6	59	60	7	96	NEW ENTRY	A SATISFIED MINO—Bob Luman (J. Hayes, J. Rhodes), Epic 8 50183 (Fort Knox, BMI)
★	18	7	60	85	2	97	99	3
★	19	8	61	80	2	98	NEW ENTRY	DON'T LET SMOKEY MT. SMOKE GET IN YOUR EYES—Osborne Brothers (C. Null), MCA 40509 (Double Tree, SESAC)
★	23	6	62	64	6	99	NEW ENTRY	STRAWBERRY CAKE—Johnny Cash (J. Cash), Columbia 3 10279 (House Of Cash, BMI)
★	26	7	63	88	2	100	84	6
★	21	12	64	70	5			
★	22	4	65	76	3			
★	24	30	66	74	5			
★	25	8	67	69	5			
★	25	8	68	71	4			
★	26	6						
★	35	4						
★	23	8						
★	24	7						
★	25	8						
★	26	6						
★	27	13						
★	28	11						
★	29	9						
★	30	5						
★	31	13						
★	32	17						
★	33	31						

FEBRUARY 7, 1976, BILLBOARD

Accessory Sales: Up 15%-19% In '75

By JOHN SIPPEL

LOS ANGELES—Not only are record stores carrying good percentages of their dollar inventory in accessories (Billboard, Jan. 31), but accessory business was up over 1974 the past year.

Independent (single) stores report a 15% hike over 1974, while chain (more than one) stores report a 19% boost.

What helps sell accessories? Suggestive selling by clerks is best, the survey of 200 indie dealers, of whom 20 responded, and 50 chains, of which 16 responded, showed.

Display in-store is the second best bet and the nearer the check-out register the better. A number of dealers volunteered that accessory sales are impulse-oriented. An almost equal number point out the pertinent time to sell disk and tape cleaning accessories is when a customer complains about a record or tape being imperfect. In-store contests for personnel motivate accessory sales, dealers opine.

Of 20 indie dealers responding on stocking of record/tape cleaning products, 17 handle cloths, 14 stock liquid, four inventory electronic and eight have spray can products. Of the 16 chains, 15 stock cloths, 14

have liquid, seven sell electronic and 12 handle spray can.

Among responding retailers, carry case brands carried were as follows:

Brand	No. of Indie Carry	No. of Chains Carry
Le-Bo	9	7
Savoy	2	2
Pickwick	2	0
Amfile	1	0
Custom Case	1	0
Platter-pak	1	0
Recoton	0	5
Peerless	0	4
Ess & Ess	0	2
Finetone	0	2
Service	0	1
Fidelity	0	1

When asked to list other accessories which they found profitable, single indie and chain retailers mentioned many different products, but there were only three multiples: Watts Care products, five chains and two indies; Hohner harmonicas mentioned by three chains and Black Diamond guitar strings, noted by one indie and two chains. Other single mentions were: Shure and Electro-Voice mikes; Gibson guitar accessories; plastic outer sleeves; non-static inner sleeves; batteries; record cabinets; 45 inserts and audio accessories.

Aiko Bows 'Evadin' At CES

CHICAGO—The Evadin brand name will be officially introduced at the Summer CES by Aiko Corp. in a line of 10 to 12 products, including a mini-cassette, home entertainment systems, portable cassettes, and car stereo, according to Hy Foster, national sales manager. A single CB unit will be introduced in May.

The first Evadin product was unofficially introduced at the recent winter CES. The name derives from the South American parent company's brand. The unit, a compact system, model AHS-124, features a

four band radio, dual voltage, 10 watts RMS per channel, two mikes and speakers, turntable and cassette record/play, at \$399 list.

The Aiko line will continue to be expanded, and Foster declares that the two lines will not be competitive, but will "dovetail in categories and price points, and in some instances, will have different distribution programs."

The Evadin line will be advertised close to the CES as the product becomes available for delivery.

FM Station Audio Firms Hit It Off

• Continued from page 3

show's exhibitors. "All exhibitors gave some merchandise. Harmon International donated the bulk of it," Lewis says. Typical of the units were more than 100 Rabco ST-4 Straight Line turntables, which were selling as is for \$25. All other units were usually in quantities under five.

Dick Barber, general manager of Now Sound, six-store audio retailer, says he did more than \$40,000 at retail during the show. Other retailers showing and selling audio goods were: Coast Audio Systems; Jonas Miller Sound; Audio Concepts; Music and Sound of California; Sound Circuit, Audio Mart, Sound Center; NET Electronics and University Stereo.

Like Barber, Michele Chudler of University Stereo says she will return if Lewis' plan to stage another bazaar jells in late summer or fall. Barber likes the "schlocky" atmosphere of the Great Western Exhibit Center in nearby City of Commerce.

The \$1 contribution for admission drew an 18 to 30 moderate income group primarily. Mel Schilling of Music and Sound liked the lower income mix, as did other exhibitors contacted. But he didn't like the loss of a \$1,000 unit because of what he considers inadequate security provided. "We came into this show as a kind of good Samaritan. We want to help the station. But we need more safeguards if we are to continue to demonstrate high-end units," Schilling states. Retail exhibitors admit the low-end units moved to this income group, but they value the chance to show high-end to potential buyers. Chudler feels the heavy traffic was good experience for University Stereo salespersons.

Manufacturers represented in-
(Continued on page 44)

Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

Corrected from duplicated Dec. 20 disks (Jan. 10 issue)



Matrix Quadraphonic

Mainstream Jazz—"Round Midnight" from "Jim Hall Live," Jim Hall, A&M/Horizon, SP 705.

Classical—"Hamlet, Opus 67A" from "Tchaikovsky: Complete Orchestral Works, Vol. 3," Abravanel & Utah Symphony, Vox, QSVBX 5129.

Pop—"Peace Of Mind" from "Main Street People," The Four Tops, ABC/Command, CQD 40012.

Soft Rock—"Fire And Rain" from "Watch Out," Geoffrey Stoner, Ovation, OVQD 1431.

MOR Instrumental—"Freeway Fantasy" from "Swingin' Songs," Nelson Riddle & 101 Strings, Quad Spectrum, QS 16.

Contemporary Jazz—"Sea Of Passion" from "Intensity," John Klemmer, Impulse, AS 9244.

Matrix 4-Channel

Classical—Opening of "America" from "D.W. Griffith's Film Music/Lee Erwin," theater organ, Angel, S-36092.

Soft Rock—"Peacemaker" from "Native Sons," Loggins & Messina, Columbia, PCQ 33578.

Pop—"Begin The Beguine" from "I Write The Songs," Ray Conniff, Columbia, CQ 34040.

MOR Instrumental—"My Little Town" from "Still Crazy After All These Years," Paul Simon, Columbia, PCQ 33540.

Progressive Rock—"Black Magic Woman" from "Santana's Greatest Hits," Columbia, PCQ 33050.

Symphonic Rock—Closing of Part I, "Ommadawn," Mike Oldfield, Virgin (Columbia), PZQ 33913.



Discrete 4-Channel

Pop—"Only Yesterday" from "Horizon," The Carpenters, A&M, QU 54530.

Jazz—"Thoroughbred" from "Svengali," Gil Evans, Atlantic, QD 1643.

Rock—"In Memory Of Elizabeth Road" from "At Fillmore East," The Allman Brothers, Capricorn, CX4-1031.

Folk—"Children And All That Jazz" from "Diamonds & Rust," Joan Baez, A&M, QU 54527.

MOR—Title cut from "Killing Me Softly," Roberta Flack, Atlantic, QD 7271.

Classical—Opening From "Bach: Brandenburg Concerto No. 5," Deutsche Bachsolisten Chamber Orchestra, JVC, CD4K-7503E.

Earlier Dealer Demo "Q" Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20, Oct. 18, Nov. 29, Dec. 20, 1975.

Disco Forum a Cornucopia Of Light & Sound

Showcase For New Custom Equipment

• Continued from page 28

progressing, and he is a firm believer in the systems concept of audio/lighting/video. He also is aiming for a "mutually cooperative relationship with labels to promote new artists or releases.

The more familiar hi fi names were at the Disco Forum as much to learn about the market many of them backed into as to pitch their particular products.

• Sansui had key elements of its professional Definition Series in its "Disco Rack," including a TU9900 AM/FM tuner, CA 3000 preamp, BA3000 and BA5000 power amps, and SR525 direct-drive transcription turntable, and a firm's spokesman was highly encouraged by reception to the full line of components.

• Dynaco's Bob Tucker gave out 250 catalogs and was very impressed with the caliber of attendee. "We've noticed our name is better known in disco than we thought, he observes. Most interest was in the new Mark VI power amp with 120 watts RMS per channel, available for spring delivery as a kit "in the \$400 range."

• Bob Moore, ESS national sales manager/consumer products, got good feedback and says the firm is definitely committed to a profes-

sional line. First unit this spring will be a compact, wide range, high-power Heil speaker system, with more components to come.

• Stanton Magnetics, which got solid feedback from disco deejays on its 680SE and 500AL cartridges, will have its new 680EL unit with a strengthened elliptical stylus ready in early March at \$90 list, with two styli, notes the firm's Pete Hidwell. "It's obvious disco is a market we're going to be heavier in," he observes.

• Cerwin-Vega is another traditional firm that never made a serious attempt at the disco mart, but Gail Martin is now a firm believer and will be putting together the Super Disco at the Rogers High Fidelity Music Show, March 12-14 in San Diego. Included will be C-V's new DM-1 disco mixer ready in March at \$550, and the just-bowed GE-2 frequency equalizer at \$470.

• For Technics by Panasonic, Sid Silver reports he learned a lot and had some good raps with industry people on the firm's decision to either modify the highly rated SL-1500 turntable or come out with a completely new unit. He also notes interest in Technics' new SH9090 frequency equalizer, which he

claims is the only unit "completely frequency variable."

• GLI's Bruce Dorfman was most impressed by the great exchange of ideas: "It's good that everyone got to see what everyone else is doing," he observes. Much interest was noted in GLI's new 5880 creative controller that now includes a dynamic range expander and voice-over feature, at suggested \$775 when available in April.

• Meteor Sight & Sound bowed four new products. Vince Finnegan notes, the Sonalite 3, 3-channel sound-to-light chaser and Sonalite 4, 4-channel model reversible with dimmer in both 1.2 and 2 channel units, and the Clubman 4 mixer with LEDs for VU meters and instant cueing with or without sliders, ready in early April at suggested \$750.

• Sound Workshop had its new model 220 vocal doubler, analog delay line to double the voice, shipping this month at suggested \$500. Mike Colchamiro notes more potential for the studio market, but also a good add-on for the creative disco.

• Disco Sound Associates, which put together the Billboard Disco for the Forum using GLI and its own equipment, got several major con-

tracts at the show and is looking now in Manhattan for locations in the 25,000-square-foot range, according to Joe Zamore.

• Audio Transport Systems (ATS), which debuted its portable DC-304 disco system incorporating its new mixer at suggested \$1,500, versus the larger DC-202 unit at \$2,200, actually found more interest in the step-up model, according to Rick Mansur. "We talked to people who were here to buy, but we understood there wasn't to be any sound in the exhibit area," he jokingly observed.

• Community Light & Sound and Power Audio, its New Jersey distributor headed by Walter Kole, had "our eyes opened to a lot of things, particularly where we fit in disco," he notes. The all-fiberglass components are topped by the FRC-B speaker system with 200 watts power capacity at suggested \$800. Also drawing interest was an LED display, forerunner of data controls to create computer visuals for discos.

• Sculptured Sound speakers, now the brand of F & F Sound, has moved its marketing headquarters to Darien, Conn., under Carl Erca, with manufacturing remaining in

Phoenix under George Fraker. New pro system of smaller stacked units got good response, along with the giant MIS-5 system.

• Disco Entertainment Ltd., U.S. distributor for Sound Advice Installations (SAI) of the U.K., showed both the Maverick "economy" portable disco system with twin B&R MP60 turntables at suggested \$595, and the step up professional stereo model at \$895 to \$1,095, latter with twin BSR P144R tables. Earl Matzkin also noted interest in connectable 31-foot-length "rope lights," actually small incandescent bulbs in flexible tubing in red, blue, green and yellow, at \$195 each.

• Smithall Electronics, distributors for a number of major audio lines, also was showing its own custom disco floors, and is another basically low-key firm selling the overall systems concept. Its Cincinnati plant produces the firm's incandescent and neon controllers. George Smithall notes. He found the opportunity to contact smaller special effects manufacturers one of the best rewards of the Forum, and ultimately good for the industry.

• BGW Systems, represented in the GLI exhibit, had its new model 201 and 202 stereo preamps on view.

(Continued on page 44)

Australian Duplicator Expanding

NEW YORK—K.G.C. Magnetic Tape Ltd. of Australia has launched a drive in that country to popularize the use of spoken word cassettes among Australia's three million cassette recorder users, according to W.F. Gordon, general manager.

The company, a prime duplicator of musicassettes for the Australian record market, has begun plugging low-cost spoken-word tapes as a viable alternative to costly manuals, texts, seminars and personal instruction.

The firm's advertising campaign suggests that cassettes offer an inexpensive way to provide the audio portion of audiovisual presentations, and an easy new way for all-round communications.

The company is offering special package deals to spoken word customers that include scripting, master recording, editing and splicing, sound effects, high speed duplicating, insert design and printing, plastic box packaging and individual and bulk mailing.

The cost of the package is about \$2 per cassette for quantities over 100. Rush and repeat orders can be delivered within a week from receipt of order, he says.

The firm's duplication and distribution facilities are located at New South Wales, Australia, and according to officials, utilizes the best equipment and tapes available. All products are Dolbyized.

UNIVERSAL AUDIO

Pentagon Widens Service: Disk Mastering, Pressing

CHICAGO Mastering and pressing of stereo and mono disks has been added as a service by Universal Audio, the duplicating arm of Pentagon Industries.

Installed in December were Scully lathes for mono cutting and a Neumann lathe for stereo service. First order was the master and stereo LPs for "Tradewinds" on the Mesa label, according to Bill Holtane, sales manager.

Unit costs run from 20 cents to \$2.86 on seven-inch records in quantities of 50 to 10,000. On 10 and 12-inch records, unit costs are from

SWEDEN'S SONAB Target: Music-Aware Buyer

By EARL PAIGE

(This exclusive interview began last week with a look at Sonab philosophy and marketing goals.)

LOS ANGELES—Essentially, the Sonab line to a considerable extent, and many other lines of hi fi to a greater or lesser extent, are increasingly being directed toward a new type of consumer. Quite often, certainly in Sonab's case, this potential purchaser is highly aware of music, or much into music, but not technically oriented.

As Sonab field sales director Cal Garnica says, "The audiophile, it seems, finds half the romance being

to look for the city of gold over on the other side of the hill. It will never arrive in his lifetime.

"The customer we have is really into quality, but not necessarily into specifications, and therefore not as much concerned with a component being serial number such and such having had modification after production run such and such."

Put another way, "We're interested in selling our equipment to people who want to listen to it. It's music. We're really selling a product that develops a product (i.e., music.)"

Sonab's line of speakers, two re-

ceivers, two turntables, two headphones and one cassette deck, is relatively new in the American marketplace. Yet several prominent recording artists have picked up on the line. Sonab isn't disclosing who, because it hasn't solicited the artists' activity. Not naming names, one executive says, "Fortunately, two of (the stars) had very big years, bought a lot of equipment and gave it to friends."

"I think too, that these people (rock stars) want personally to make a purchase and did not send an agent or personal manager, that they had a trust in the store and felt comfortable, felt that they weren't being sold a promotion or a campaign."

Getting to the image of Sonab and to the general increase in products coming now from Europe as opposed to Japan formerly, Sonab isn't counting on a "Made In Sweden" tag as establishing credibility.

"We think (the curiosity aroused by the Swedish identification) is an asset, but we think the sound and the product are our strongest assets," says veteran rep Norm Olson of Olson Electronics, San Mateo, Calif.

Sonab's point of departure is its "ortho acoustic" speaker principle, which product manager Kent Wilhelmsson says represents a different concept in speakers, developed by engineer Stig Carlson. Carlson, since the early '50s, has been involved with the entire evolution of sound processing, producing, studios, labels, microphones, playback and finally speakers, which is the most difficult and least developed area of the audio chain, Wilhelmsson says.

Sonab's design target is to give the
(Continued on page 44)

Tape Duplicator

StopCopy is the latest entry in the video-cassette/cartridge anti-piracy sweepstakes, a joint engineering venture of Goldmarks Communications, Teletronics International and Byron Motion Pictures. Encoding the original magnetic tape with a special signal that is claimed to prevent its duplication on another recorder. Stop Copy will be available soon for an undetermined licensing fee.

Similar to the other major announced system, Copy Guard of Trans American Video, Stop-Copy is not a foolproof process, as officials of both companies admit that any professional copier who really wants to spend the time and effort can subvert even the best system.

Although the first version of StopCopy is not compatible with recorders equipped with Gold-

mark's automatic skew corrector, an improved version for these models will be available soon.

* * *

With the market growing for conversion of 525-line U.S. and NTSC-format videotapes to European 625-line PAL versions, Image Transform, North Hollywood, Calif., has begun a new conversion process using a Fernseh unit acquired at the auction of defunct Cartridge Television Inc.

First order for Image Transform was from Cathedral Teleproductions, Cuyahoga Falls, Ohio, for several of its religious programming tapes. Although now limited to 2-inch videotapes, the company expects the addition of 3/4-inch videocassette capability in the not-too-distant future.

Until Image Transform's entry, most of the NTSC-to-PAL conversions were handled by Gerald Citron's Intercontinental Televideo in New York, and the BBC in London.

* * *

Ampex Corp. and CBS Inc. have jointly developed ESS (Electronic Store Still System), a new digital recording system they claim is capable of storing thousands of color slides and still pictures magnetically on computer disk packs for use in tv broadcasting.

A technical paper describing the ESS system was to be presented during the SMPTE midwinter conference last week (23-24) in Detroit. First model is scheduled for delivery to CBS by mid year.

Under development for 18 months, the ESS electronically converts the analog tv signal into digital form, storing the information on the packs for random selection from bulk memory in less than 100 milliseconds. Basic ESS system can store up to 1,500 video frames on line for immediate random access, and is expandable.

Rep Rap

Since he went into business as a rep nine years ago, Fred Peters (& Assoc.), has seen his suburban Detroit business grow to more than 75 dealers. From his office at 9119 Colorado Ave., Box 2637, Livonia, Mich. 48150, he handles the Empire Scientific audio line, Breaker CB accessories and Eico test equipment.

He was among two dozen reps hosted by Breaker, the Arlington, Tex. based manufacturer, for cocktails and dinner during the Winter CES at the Gaslight Club, as partial thanks for the job they did in putting the firm's CB line "on the map" in 1975.

* * *

Very active at the recent Winter CES was Mike Neighbors (Sales Co.), affiliated with Herbert Krauss Co. & Hasco Products, 5986 Montalvo Dr., San Jose, Calif. 95123. Neighbors' lines include Jet Sounds Car Tapes, revitalized under Leo David; Breaker CB accessories, Solar Sound Systems, Finetone Distributors' record/tape accessories; Delay youth phonographs, Muntz projection tv systems, Superscope Storyteller and Kar Cricket speakers.

(Continued on page 44)

Quasar Audio Decision Due

CHICAGO—Quasar Electronics Corp., Panasonic (Matsushita) subsidiary acquired from Motorola, is waiting for determination from Japan on whether it will be introducing a line of audio products at the May distributor meetings.


The decision to enter the audio field last May was rescinded because of the economy, a spokesman says, and plans have been held in abeyance since then.

"We had some compact stereo products designed and ready for production under the Quasar brand name, and we have hopes that this year we will be able to introduce them. We are still maintaining our audio marketing people within the company structure," says the spokesman.

Superscope U.S., Marantz Move To New Mfg. Plant

LOS ANGELES—All divisions of Superscope and Marantz will relocate, tentatively by March 1, from Sun Valley to new manufacturing, distribution and corporate office facilities at 20525 Nordhoff St., Chatsworth 91311.

Included is the newly established automotive products division, under the Superscope marketing department, responsible for research, development and marketing of car stereo and CB products and accessories, according to Fred Tushinsky, senior vice president, marketing/sales. New division will utilize both production facilities of Superscope in Taiwan and Marantz in Tokyo.



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Billboard photo by Maurie Oordenker

MID-LANTIC BRASS—New officers of Mid-Lantic Chapter, ERA, from left, include treasurer **George Sandell**, Kirk-Sandell; secretary **Ron Lyons**, P.C.A. Inc.; vice president **Joe Casele**, Harry Estersohn Assoc.; outgoing president and new chairman **George Conneen**, Geo. M. Conneen Assoc., and president **Eugene Klumpp**, J.A. Maguire Co.

Rep Rap

• Continued from page 43

Ronald Lyons, head of P.S.A., Inc., Feasterville, Pa., won the second annual **George B. Scarborough Award** of the Mid-Lantic Chapter, ERA, Philadelphia. In honor of the veteran executive secretary of the chapter, it goes to the rep making the most notable contributions to the industry and association. Initial recipient was **John Stinson**, president of Stinson Assoc., Inc., Wynnewood, Pa.

Aspen Ltd. has named **Paul Hayden Assoc.**, 1530 Naybell Ave., East Point, Ga., to rep its new Deck Dester and tape head cleaning prod-

ucts in Virginia, North and South Carolina, Georgia, Alabama, Mississippi, Tennessee and Florida, Aspen president **Sidney Laks** announced.

Kaytronics Ltd. has been appointed exclusive Canadian sales rep for all semiconductor products of **National Semiconductor Corp.**, with a joint announcement by **Don Beadle**, NSC sales director, and **Larry Kessler**, Kaytronics president.

Begun by Kessler in May 1964 to sell components to the industrial and military markets, Kaytronics has grown to approximately \$10 million annual volume. Main offices are at 7370 Cote St. Luc Rd., Montreal H4W 1P9, phone (514) 487-3434, and 1001 Finch Ave. W., Downsview, Ont. M3J 2N5, phone (416) 638-5511.

Jack Frankford, who formerly operated his own retail car stereo chain, "Crazy Jack," in the Detroit area, was at the recent Winter CES in Chicago as head of his new rep firm. **Jack I. Frankford & Assoc.** is headquartered at 26709 Farmbrook Villa Dr., Southfield, Mich. 48976. Phone: (313) 353-0130.

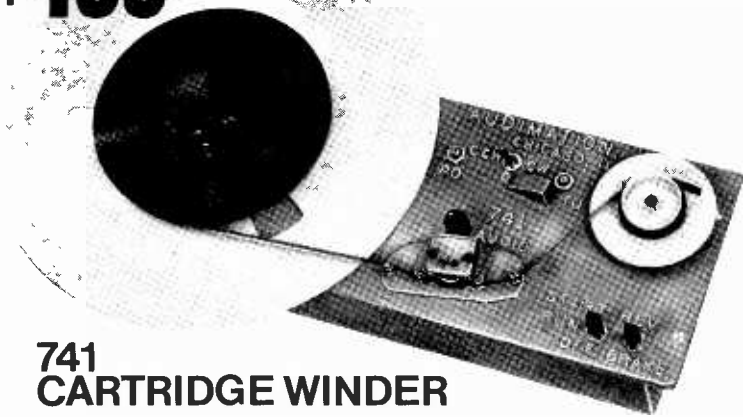
Paul Hayden Assoc., Box 90668, East Point, Ga. 30344, was recently named number one rep for the **Kris, Inc.**, line of CB receivers and accessories in 1975. President **Paul Hayden** received a special plaque from the Cedarburg, Wis.-based firm's **Bill Gary**, director of sales.

50th Outlet For Tech

PHILADELPHIA—Tech HiFi has opened its 50th retail stereo shop at nearby Eatontown, N.J., with a sale celebration at all stores in the chain. For the grand opening, a stereo headphone was given free with the purchase of any one of three Nikko systems offered at sale prices ranging from \$279 to \$842.

In addition to the local store and those in suburban Cheltenham, Feasterville and Bryn Mawr, Tech HiFi operates other stores on the New Jersey side in Pennsauken, Lawrence Township and Princeton

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Sonab Target Is Music-Aware Consumer

• Continued from page 43

optimum result in the ordinary living room environment. Put one way, "A lot of people today design loudspeakers which sound good in rooms in which no one ever listens to them."

The Sonab people stress that many speakers are designed in the sense of an anechoic chamber: that is, an acoustically neutral area. Sonab is not overly concerned that each living room is different, because they have designed with the idea of comparing the orthoacoustic principle with the anechoic-oriented differences.

Wilhelmsson says, "Our speakers are designed to produce a flat frequency in a normal living room: that is, the frequency curve represents the total sound flow—the reflected sound from the surrounding walls and ceiling and the furniture and the direct sound from the speakers (are combined).

A key toward this is the concept of the perfectly matched pair of speakers which give a large area of stereo image, a larger image area than is furnished by the conventional front-facing speakers, Wilhelmsson claims.

"With conventional speakers, you get a very definite cross area in the room where you have the best stereo reproduced, but the paired concept gives a larger area of optimal stereo image."

Sonab has no worries in the sense that its speakers could be like selling ski boots and ending up someplace with two lefts. The speakers are made in pairs, packed in pairs, same finish, same manufacturing throughout—"they're like brothers and sisters." Being marked common serial number "L" and "R," they could be mixed up only in the possibility someone could plug them in wrong.

"But all that would result in is a mirror image," says Wilhelmsson, inasmuch as the speakers are passive and there is no danger in wrong performance.

Hi fi dealers can appreciate that only in recent months has the IHF successfully pushed its concept of standardizing headphone jacks (now the tip end is left and quad directions are thusly identified in a standard manner at least). But speakers, unlike headphones, have a phase-matching problem.

"We have a head start on ensuring correct phase matching because our speakers have a phase plug on the bottom. So assuming they hooked it up right at the receiver, they can't hook it up wrong at the speaker. And there we are a little bit ahead in Europe because we're using pre-made leads with plugs in both ends."

Sonab's plans for its line grew out of desiring optimal use of the speakers, but as well, carrying forth in innovative fashion as with the speakers. In turntables, Sonab sees ever more refinement of automatic manuals, though perhaps not to the extent of loading down turntables with

FM/Audio Bazaar

• Continued from page 42

cluded: Harmon International; ESS of Sacramento; SAE, Los Angeles; TEAC and Infinity Systems. The Record Collectors' Journal and International Auto Radio Stereo were also exhibitors.

Lewis attributes the show idea to Irving Zeiger, chairman of the station's expansion fund, collaborating with Irving Stern, executive vice president of JBL, who welded together audio markers and local stores behind the endeavor.

repeat play (as one extension of multi-featureism).

As an example of distinct features, Sonab believes its tone control in its receivers is unusual in that it allows much more control of the mid-range in terms of balance.

Wilhelmsson makes it clear that Sonab is not talking about presence, "that is allowing only for boosting or de-emphasizing the mid-range. We are talking about balancing within the mid-range area, to balance the high end of the mid-range with the low end."

Sonab's cassette deck has the added feature of an amplifier for the headphone so that spot checks can be made in field recording. The deck will accommodate the newer 600-ohm headphone requirements.

As for why Sonab went to Naka-

michi for OEM (there is no indication on the product of Nakamichi), Wilhelmsson says if Sonab can't make something it feels is technically better in many ways or more suitable to Sonab's needs than another manufacturer can make, "why should Sonab invest in making something that's just the same as someone else's?"

It is clear that Sonab is moving carefully and cautiously in terms of selecting its various components and then in determining if Sonab will get into building them or work out OEM arrangements.

This puts Sonab in a position of being capable of expanding just as it wants and at its own pace, but who says what direction or speed? Sonab, it would seem, is very likely to be intriguing for many years to come.

Disco Hardware Impressive

• Continued from page 42

in addition to its widely used 750A, 500D and 250B power amps.

Digital Lighting, which is involved in a joint venture with Projectivision to provide custom lighting/large screen video installations, drew most attention to its unique "innorvision" panels and Mirrex mirror units, according to Chris Harms and Gail Howard.

Litelah Corp. had its entire catalog of disco products that it distributes available, with a number of samples, and shared space with the Sound & Light Co., whose Boyd Hildebrandt was showing his new model II mixer that offers a five-year warranty.

Electronic Environments East debuted as the Provincetown, Mass.-based outpost of Mastronix of Milwaukee, under Kris Kune, and was showing the Mastronix MX707D 36-channel computer that provides thousands of components neon floor color/pattern variations. System is offered in conjunction with an ICE stereo console, Bose 1800 power amps and 800 speakers, Technics or Russco turntables.

Let There Be Neon, one of the major custom neon houses, has only been in disco for the last six months, but David Scott and Rudi Stern both see a certain high-end market for their product.

Times Square Lighting, for 50 years the largest theatrical lighting supply house, sees a growing disco mart for its inexpensive components and supplies. Out-of-town (and country) attendees were amazed at what's available, noted Frank Driscoll, in reporting sales at the Forum to discos in Greece, Nigeria, Venezuela, Spain and the Philippines.

Varaxon Industries bases its system suggestions on a unique "Fact Finder" club profile worksheet, which determines basic needs, and budget. Its basic modular disco system can then be tailored to each club, with elements including the firm's own electronic dance surface matrix decoder control and console; Meteor sound panels, lighting controller and Clubman II mixer; Pioneer PL-12D turntables, Shure SC-35C or Stanton 681E cartridges, Beyer N69(C) mike, Phase Linear power amp and Koss headphones.

Design Circuit Inc., which had about 85 attendees to a special party at the Infinity disco which it installed, reported many potential clients. The firm's Bob Lobi put the entire Forum in perspective with his apropos comment that for the first time, in one place, virtually every major factor in the industry had the chance to meet and exchange valuable information.

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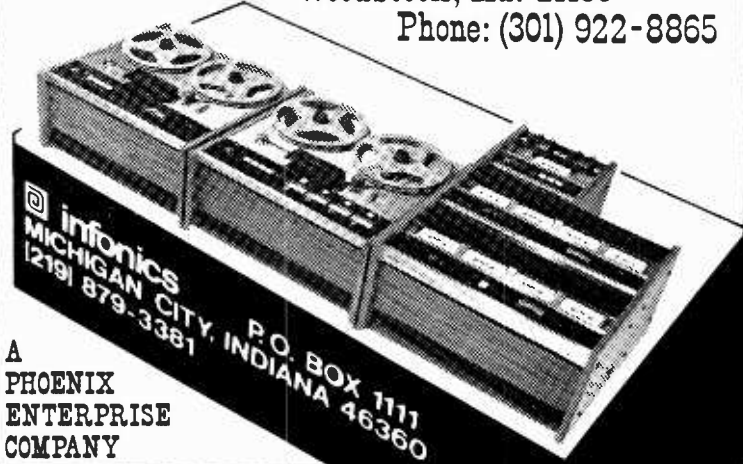
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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
2	5	9	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros., ASCAP)
3	15	5	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
4	4	11	SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
5	7	7	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
6	6	7	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
7	3	10	LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
8	8	8	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
9	1	10	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
10	18	6	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M. U.S.A., BMI)
11	13	11	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
12	14	5	TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
13	12	11	STARDUST Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
14	11	12	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI)
15	21	5	FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
16	9	11	BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
17	17	8	TELL IT LIKE IT IS Andy Williams, Columbia 3-10263 (Conrad/Olrap, BMI)
18	16	9	STAR TREK Charles Randolph Grean Sounde, Ranwood 1044 (Bruin, ASCAP)
19	40	2	LONELY NIGHT (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
20	29	4	SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
21	39	3	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
22	22	7	CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
23	23	5	DURHAM TOWN (The Leavin') Roger Whittaker, RCA 10447 (Arcola, BMI)
24	26	7	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
25	10	12	TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP)
26	28	4	DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
27	19	14	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
28	24	9	I CAN SING, I CAN DANCE Colton, Lloyd & Christian, 20th Century 2253 (Michael, ASCAP)
29	30	5	SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
30	27	6	INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
31	37	4	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
32	32	6	OVER MY HEAD Fleetwood Mac, Reprise 1339 (Warner Bros.) (McFleet, BMI)
33	33	4	YOU'RE A PART OF ME Kim Carnes, A&M 1767 (Brown Shoes/Chappell, ASCAP)
34	44	2	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
35	20	13	I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
36	25	8	CONVOY C.W. McCall, MGM 14839 (American Gramophone, SESAC)
37	34	6	ONE FINE DAY Julie, Tom Cat 10454 (RCA) (Screen Gems-Columbia, BMI)
38	49	2	DOLANNES MELODIE Jean Claude Borelly & His Orchestra, London 228 (Burlington, ASCAP)
39	42	11	NOW THAT WE'RE IN LOVE Steve Lawrence, 20th Century 2246 (Brut, ASCAP)
40	NEW ENTRY		THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
41	47	3	WAKE UP EVERYBODY (Part 1) Harold Melvin & The Blue Notes, Philadelphia International 8-3579 (Epic/Columbia) (Mighty Three, BMI)
42	NEW ENTRY		I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John, MCA 40505 (Big Pig/Leeds/Yellow Dog, ASCAP)
43	31	10	ONCE YOU HIT THE ROAD Dionne Warwick, Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
44	48	2	CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
45	45	3	BACK TO THE ISLAND Leon Russell, Shelter 40483 (MCA) (Skyhill, BMI)
46	50	2	EASY AS PIE Billy "Crash" Craddock, ABC/Dot 17584 (Chappell, ASCAP)
47	43	3	I COULD HAVE DANCED ALL NIGHT Biddu Orchestra, Epic 8-50173 (Columbia) (Chappell, ASCAP)
48	NEW ENTRY		DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
49	38	9	YESTERDAY CAN'T HURT ME Evie Sands, Haven 7020 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
50	NEW ENTRY		CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)

Classical Notes

Pianist Eugene List, whose album of Gottschalk pieces has been in continuous release for more than 20 years, has returned to the Vanguard studios to record more by the composer. This time he's joined by Joseph Werner as co-artist. ... Antonia Brico set to conduct the greater Miami Philharmonic this month, just about the time her debut album comes out on Columbia. She has more dates with the orchestra in April.

Andres Segovia to pick up an honorary doctorate from Loyola Univ. following a concert in New Orleans next month. ... Jazz and classics touch again Feb. 20 when ABC Records artist John Klemmer appears with the Milwaukee Symphony as guest. ... A grant of \$55,000 has been awarded the Cleveland Orchestra by the Cleveland Foundation to support a two-year audience development program.

Gunther Schuller has been unable to complete a commissioned bicentennial work in time for its scheduled premier in March by the National Symphony. It will be presented next season. ... Between Feb. 14 and April 25 Julius Rudel will fly the Atlantic 10 times to keep up with conducting commitments here and abroad. ... Barry Tuckwell, considered by many the world's most eminent French horn player, makes his U.S. tv debut Sunday (8) on the CBS program "Camera Three."

Vanguard Adds 10 To Musical History Series

NEW YORK—Vanguard Records plans to issue 10 more albums in its "Historical Anthology of Music" series during the next two months, bringing the total to more than 50 sets by the end of March.

Current plans call for the release of at least 24 new albums a year and as many as 30, according to Seymour Solomon, label president.

The series, begun two years ago, consists largely of reissued material, although new recordings are also included from time to time. Recordings are grouped into seven basic historical periods ranging from the middle ages through the classic era, with 14 sub-categories covering various musical forms such as oratorio, chamber music, concerto, etc.

Vanguard is now updating its HAM consumer catalog to include titles to be added during the year. List price of the series is \$3.98.

Educators Meet In Atlantic City

ATLANTIC CITY—"Music Education '76: Heritage, Festival, Horizons" is the theme of the 25th national biennial convention of the 64,000-member Music Educators National Conference to be held here March 10-14.

Composer Ned Rorem, Martin Bookspan, representing ASCAP; Maya Angelou, author and songwriter, and John Porter, Michigan state superintendent of public instruction, are booked as speakers. President of the organization is Charles H. Benner of the Univ. of Cincinnati College & Conservatory of Music.

About 3,000 school children will perform as singers and musicians.

Classical



Ian Anderson photo

A BUSS BROM THE BOSS—Renata Tebaldi takes a moment from autographing albums at the Sam Goody Sixth Ave. store in New York to accept a kiss from Sam himself. Beaming in the background, from left, are John Harper, London Records director of classical sales, and Goody executives Sam Stolon and Steve Steinitz.

FORD \$\$ RUN OUT

Calls Halt To Disk Subsidy

• Continued from page 3

6, 1975), leaving more than \$200,000 still to be assigned.

Some companies expressed chagrin that they had not been given adequate notice of the shutoff, leaving high and dry a number of projects on which considerable planning time had already been invested.

Under the program, the foundation provided up to \$16,000 per approved album for talent costs at union scale. Labels were required to absorb all technical and manufacturing expenses. Works had to be submitted through participating publishers who were required to print scores and/or parts of the chosen compositions.

In a letter to record companies and publishers, the foundation stated that it had received an "unexpectedly large number of contract offers" in recent weeks. "As a result of this unanticipated surge of contract offers and the foundation's acceptance of them, nearly all of the \$400,000 ... had been committed."

The letter went on to say that "funds remaining available to this program are now extremely limited and that the foundation may not be able to consider any contract offers received after Jan. 21, 1976," the date the letter was mailed.

Ditson Fund To Back Orion LP

LOS ANGELES—The Alice M. Ditson fund of New York's Columbia Univ. will provide funds for the local Orion label to record the works of five Los Angeles composers for spring release.

Harris Goldman, violinist, and Carolyn Brown, pianist, will be the artists featured in compositions by William Kraft, Romero Cortes, Robert Lynn, Anthony Vazzani and Robert Rodriguez. The Goldman-Brown duo will undertake its fifth tour of Europe in April, about the time of release of its album.

Record Sum Raised

SAN ANTONIO—In passing the chairmanship of the Symphony Society of San Antonio's 1976 fund campaign over to Wilbur Matthews Jr., former chairman David Kocurek discloses a record \$388,536 was raised last year.

Matthews, who kicks off the new campaign in mid-February here, says the new goal will be \$425,000 "and the needs of our orchestra are far greater than this sum."

Richard Kapp, program officer, did assure in his letter, however, that all submissions received prior to this date "will be fully considered."

Labels which have received Ford Foundation support during the run of the program include Vox, Composers Recording, Angel, RCA, CMS-Desto, Delos, Musical Heritage, Nonesuch, Orion and Srenus.

Philips Artists Interviewed On Tape For Radio

NEW YORK—Twenty taped interviews with Philips artists have already been produced and distributed free to classical radio stations, and more are on the way.

The label is now waiting for pianist Stephen Bishop to pass through New York so that he too may be added to the series which Philips feels has provided a strong promotional assist to the firm's product. In only one case, that of the conductor Bernard Haitink, taping was done abroad.

Martin Bookspan acts as interviewer on the one-hour tapes, which also include music chosen by the artist. Format permits editing by the stations to fit special needs, including artist appearances in the broadcast area. The tapes have been made available to 40 stations across the country, according to Scott Mampe, Philips chief.

'LOLLIPOPS' DRAW MOPPETS

KANSAS CITY—They start 'em young here in the Heart of America city.

The Kansas City Philharmonic spread six concerts over Jan. 28-30 with audiences comprised exclusively of pre-school through third grade pupils. They are called "Lollipop Concerts" and are conducted by James Paul, assistant to the ensemble's conductor Maurice Peress.

Nor does the Philharmonic offer kiddie repertoire like "Three Blind Mice." This week's programs embraced Mozart, Handel, Bach, Tchaikovsky, Debussy and a duct from Humperdinck's "Hansel And Gretel" with highly professional guest singers.

MIDEM'S A BIG HIT *Largest Attendance Ever Sets a Businesslike Tone*

• Continued from page 1

event important deals were evident and important comments made about industry matters.

Among the big publishing deals was one between the U.S.'s Soul Train and Carlin for U.K. rights for the Soul Train label and its publishing outlet owned by Don Cornelius and Dick Griffey. This deal was set up and finalized by attorney Johanon Vigoda. There were more music industry lawyers here than ever before.

MIDEM produced its full quota of key international pronouncements: Alexander Lebrdry, head of international relations for the Soviet copyright agency VAAP, reported to an international lawyers meeting that the agency had now signed bilateral agreements with more than 30 performing and mechanical rights societies all over the world. He hoped that Western countries would make increasing use of Soviet copyrights and that more Western music would be played in Russia.

London's DJM Records announced the release of an album of live performances by Elton John simultaneously in the U.K. and U.S. for May. Though John is now with EMI in England, DJM has "substantial footage" from his live performances across the world and the new release may be a double album.

Alvin Deutsch, music industry attorney from New York, drew attention of international lawyers to a threatened erosion of the rights of copyright owners when he said that a U.S. Senator was seeking a compulsory license for non-commercial radio and television in the U.S. with a predetermined payment for authors and composers.

The International Federation of Festival Organizations (FIDOF) was at MIDEM searching for a venue for its scheduled international gala in aid of UNICEF after the withdrawal of first Germany and then Switzerland to host the event.

Secretary-General Armando Moreno said the proposed dates of March 26 and 27 were being held as many artist contracts had been signed. FIDOF is considering tentative offers from Mexico where shows could be transmitted by satellite, or Yugoslavia. FIDOF has obtained rights from both Eurovision and Intertvision to relay the galas through the continent.

The Tokyo Music Festival is to be held this year on June 27 while a Mallorcan festival in Spain is set for May 6-8.

The 16 Australian companies here celebrated Australia Day with a party at their joint stand. Despite the huge travel overheads the Australians faced to attend, there was gen-

eral agreement that it had been worthwhile. More Australian product than ever was sold this year.

A basic theme was that MIDEM this year had become more businesslike. Claude Ebrard, international director of the French company Trema said: "We know who is here for business and who is here just for fun. As for any big contract deals we have fixed, I feel superstitious: no announcement of names until the ink on the contracts has dried."

One basic criticism of MIDEM related to the quality of the sound equipment on the stands. Ralph Siegel, Jupiter Records boss from Germany, added his criticism about the sound quality at the galas: "Bernard Chevry had a very expensive marquee for the shows but lousy equipment for sound."

Tun Smits, Intersong Music international director, said the industry dealt in sounds, which had to be perfectly reproduced, but the equipment on the stands gave a completely distorted picture.

On the entertainment side, the Russians triumphed with a gala performance—the country's first ever at MIDEM.

At a cocktail party given for Billboard by Chevry, he announced that a new conference center would be built in Cannes and be ready by the end of the decade.

Soviet Announces Signings Of 30 Copyright Agreements

By PETER JONES

CANNES—Alexander Lebedev, head of international relations for the Soviet copyright agency VAAP, reported to the international lawyers' meeting in MIDEM that the agency had now signed bilateral agreements with more than 30 performing and mechanical rights societies all over the world.

It included all the East European countries, except Rumania and Albania.

Payments had already been made and he was hopeful that western countries would make increasing use of Soviet copyrights and that more

western music would be played in Russia.

Lebedev said that the balance of performing rights payments between the U.K. and the Soviet Union was currently in Britain's favor "thanks mainly to the Beatles."

He said that in some respects foreign authors and composers wanted more favorable treatment in the Soviet Union than national authors and composers. VAAP had succeeded after long negotiations with state television and radio in getting them to agree to respect article six of the Universal Copyright Convention. The Soviet broadcasting authorities had agreed to pay VAAP a global amount of money for the exploitation of foreign works which are not published in printed form.

"Before we joined the Universal Copyright Convention, dance halls and restaurants in the Soviet Union were not obliged to pay fees for the use of protected music. But four or five months ago we reached an agreement for such payments to be made and a government decree made such payments compulsory."

Lebedev appealed to the western countries to understand the problems VAAP had in getting Soviet legislation changed. He said VAAP was now studying the possibility of ratifying the Rome convention.

Replying to a question of the existence of record piracy in the Soviet Union, Lebedev said: "we tend to consider this more a problem for the capitalist countries and I'm not aware of any piracy problems currently—although there certainly were cases before we signed the Universal Copyright Convention."

Soul Train Signs Deal

CANNES—One of the biggest publishing deals settled at MIDEM was between Soul Train, of the U.S., and Carlin concerning U.K. rights for the copyrights of the Soul Train label and publishing company, owned by Don Cornelius and Dick Griffey.

The deal was set up between the two companies by Johanon Vigoda, lawyer to Stevie Wonder and many other top music industry personalities.

He said: "Soul Train has, for five years, been the most important black television program, syndicated through the U.S., and this deal covers all the Cornelius and Griffey-owned compositions and there are expected to be at least six albums in the U.K. in the next year. Included is the Soul Train Gang, whose Soul Train '75 was a Top Ten record in the U.S. r&b charts and the Whispers, currently in the U.S. Charts. RCA is to release all the Soul Train label product in the U.K. and throughout the world.

He adds, "Soul Train is currently being shown on television in Japan and there are strong marketing moves in other areas, notably the U.K. and Australia. But this is an active marketing and promotion company with the principals going on the road to sell the product.

"The deal with Carlin covers Soul Train publishing and whatever is put into the Soul Train company."

A very busy MIDEM for Carlin's Freddy Bienstock and U.K. vice-president Paul Rich also saw the conclusion for the British-territory rights for Far Out, the publishing arm of War Productions—the group currently on the U.K. charts for the first time since Eric Burdon left the band.

Carlin is also entering a three-year agreement with Curtis Mayfield for his Curtom music. Said Rich, "we had the company prior to the more recent deal with Warners. Now Mayfield has several important acts signed to him as well as providing his own copyrights."

MIDEM MIX

CANNES—With an eye on a big 1976 buildup of pop singles product, MCA U.K. was particularly active at MIDEM. Manager Peter Robinson announced two deals involving Don Fardon and John Carter.

Fardon had a hit some years back with Indian Reservation and Carter, writer-producer-performer, has Harmony Group Magic.

Fardon debuts for MCA in March with a single produced by Miki Anthony, who handles the recorded product of the goodies. Magic is produced by Carter for his Sunny Records Production Company and MCA will release worldwide the first single Disco Kid.

And with Tony Christie's single "Drive Safely Darlin," by writing team Geoff Stephens and Barry Mason, a chart single in the U.K., Robinson and MCA international vice-president Lee Armstrong have used

MIDEM as a platform for creating the singer as an international name.

Robinson said there were plans to sign two major U.K. rock groups to the label as a further stage of the pop single product drive.

★ ★ ★

An early MIDEM development was a call to European performing rights societies to block European jukebox royalties due to American publishers, authors and composers, made by Felix Faecq, president of World Music, Belgium, during an informal public discussion session international copyright matters. Faecq argued that such a course of action was the only way to stop the U.S. from continuing to exempt jukeboxes from the need to pay performing rights.

He suggested that the money should be held in Europe until the U.S. made some effort to change the jukebox situation and that interest on the accumulated money should be paid to European authors and composers. The meeting, attended mainly by music industry lawyers, was also urged by Faecq to frame a resolution calling for the universal ratification of the Rome convention regarding permanent rights payments to record producers (neighboring rights).

No action was taken on either recommendation. But there was a consensus of agreement that there was a need to extend and intensify protection of copyrights throughout the world.

★ ★ ★

Also at MIDEM, Alan Bates, managing director of the U. K. jazz labels Black Lion and Freedom, announced the formation of a new r/b label, Openhouse.

Signed to the label are guitarist Geoff Bradford, bottleneck specialist Brian Knight (Formerly with Elmer Gantry), 12-string guitarist Johnny Joyce and Irish singer-guitarist Frank McConnell.

The first MIDEM gala, featuring Gloria Gaynor, Silver Convention, the Fania All-Stars, Morris Albert

and Esther Phillips, was partly emceed by actor Anthony Quinn, who has set up and was introducing his own film-record production company, WIP. He was also promoting in advance his own single "Nous Deux C'est Fini."

An early social event at MIDEM was the presentation by Music Week editor Brian Mulligan, of a silver savor to Bernard Chevry, for his services to the international music industry. It was only the fourth such award by Music Week, others going to Perry Como, Clive Davies and Goddard Lieberson. Chevry said that nobody had done more to help MIDEM succeed than the specialist press.

★ ★ ★

Rondor Music made several significant changes in its European representation.

A new long-term agreement was entered into for Germany, Austria and Switzerland with Global Music, Peter Kirsten's company. In Italy, a new deal was set up with RCA Italiana.

Existing arrangements with Universal Songs in the Benelux territories, Ego musical in Spain and Pathe Marconi in France were extended.

Rondor was represented at MIDEM by Chuck Kaye, executive vice-president, Evan Medow, director of Rondor Inc. and Bob Grace, general manager of Rondor London.

Conf. Nettles France Soir

CANNES—A bitter attack on MIDEM and on music business in general was published in the top-selling French evening paper France Soir—printed during the early part of the event.

Referred to as "the mafia of melody," MIDEM was said to be "making fortunes" by writer Jean Loup Lafont. He said MIDEM is the "salon of gold and dollars," and the participants as "a caviar of 5,200 ladies and gentlemen from 43 countries."

Talking about the newspaper article, Jacques Souplet, president of CBS France, said he would take up the matter with the French Record Industry Association and said that legal action might be taken.

But Eddie Barclay just laughed off the attack. His view, shared by many participants, was that MIDEM had "seldom received a good press reaction."

International Turntable

Malcolm Eade has been appointed international a&r development manager at CBS, reporting directly to Paul Atkinson. He joins the company from Anchor where he was head of a&r.

Glyn Evans has joined EMI as repertoire manager of the international division, reporting to Peter Jamieson, general manager of EMI Inter-

national. He was formerly at Phonogram where he was U.K. representative.

Chris Hutchins has quit C.H.I., his public relations operation which controlled worldwide publicity for MAM artists, Tom Jones, Engelbert Humperdinck and their manager Gordon Mills for the last 10 years

(Continued on page 47)

Irish Govt. Joins Tape Deal

LONDON—A new manufacturing facility for magnetic tape and cassettes goes into production in Ireland in February.

Total investment in plant and equipment is in excess of two million dollars and will have a work force of more than 100. The plant is to be of 30,000 square feet, set in Carraroe, County Galway, with an initial capacity to produce more than 25 million complete sets of components annually and a corresponding amount of raw magnetic tape.

Product will be sold as loaded blanks or as c-zeros and bulk tape for the professional market.

The company is to be known as Contek Teo and is a joint venture of the Irish government and a private group of investors associated with the production and marketing of magnetic tape products in Europe and the U.S. for many years.

Expansion is being planned to provide for digital and video tapes during the later part of 1977. Distributors are being appointed in key markets through Europe, Africa and the Middle East.

Managing director of the marketing company Contek Magnetics (industrial) is Ray Linton, former European marketing manager of Emitape.

Linton announced the new production company at MIDEM and said he had found tremendous interest from companies throughout Europe, plus South America and Japan. A warehouse is being set up in London to serve U.K. customers and another for Europe will be in either Rotterdam or Hamburg.



RCA photo

BOWIE'S BILLBOARD—Just in case Londoners are not aware of the multiplicity of performances in which David Bowie will be engaged this year, RCA has made it its business to remind them in a promotional campaign whose theme is "This Is Bowie's Golden Year." Accordingly, RCA has kicked off the campaign with this giant billboard on London's Shaftesbury Avenue plugging his new LP, starring movie and upcoming concert performances and the huge Wembley Empire Pool.

Dutch Prepare For Carnival

By FRANS VAN DER BEEK

AMSTERDAM—At the end of February each year, southern Holland enjoys a four-day Carnival. And "carnival" records are peculiar only to the Netherlands, with local companies putting out many releases for the celebrations.

Carnival time is a fun festival of singing, dancing, drinking and the songs blend with the festival flavor. Many of the songs contain naughty and bawdy lyrics, with an oom-pa-pa beat.

Ariola has two carnival singles out this week, one song "Utrecht Me Stad," about the town of Utrecht, likely to do well for it is one of the main carnival centers. Last year Ariola released a single about the unemployment situation in Holland, but radio stations took a poor view of the insinuation that Dutch people actually enjoyed being out of work, therefore the single had no air play.

CNR has released four singles, one by Andre van Duin, Holland's

most popular comedian. His single "Willempie," best-selling carnival single over the past seven years, is expected to go to number one again.

CBS has released two singles and an album on carnival themes. Cees Schilperoord, who hosts a popular radio program, has recorded a special carnival song for which big sales are anticipated. And another single "Johanna," by Rijk de Gooyer, recorded last November, is expected to have increased sales through the carnival period.

Phonogram is releasing five singles and re-released ten albums, along with four new ones. Phonogram also has a "tip for the top" with "Simplistics Verbond," a take-off on the television program of the same name.

So at least 150 carnival records are released each year. On average, five will get into the Top 40 and these five will sell between them 150,000 copies. A normal Top 40 record would be expected to sell between 20,000 and 30,000.

However the question arises as to whether it is profitable for record companies to release so many carnival records when there are only slender chances of any one becoming a hit. But apart from the fact that mass release of carnival records has become something of a Dutch tradition, most record companies feel it is worth gambling in an effort to score the elusive hit.

Phonogram No's Chart

PARIS—Phonogram has decided to withdraw completely from the French best-seller record charts because it is opposed to the existing method of creating and compiling the lists.

The situation has long been confused. Having decided to hand the operation over to a market-research unit, the results proved quite unsatisfactory and the previous method of using returns contributed by the record companies was reintroduced.

But when the market-research people handled the charts, two charts were published each month—every other week. Now it is a monthly chart. This brings its own complications. Records selling well are often not included in the charts because the declarations apply to the previous preceding period.

But the present situation cannot go on for long. It was originally hoped to find a new system by Jan. 1, but this was impossible. Now the whole question is under consideration by the newly formed Economic Committee and it is expected a satisfactory chart-compilation system will be set up by March.

Neodisk Spurs Supraphon Biz

ATHENS—For the last 12 years the Supraphon label has been distributed in Greece by Neodisc, a company run by Vasilis Rekouniotis at 25 Panepistimiou Street in Athens. Only now is it getting over the stigma that records from behind the Iron Curtain are of low quality.

Rekouniotis admits that Neodisc had a tough time selling Czechoslovakian records, not helped by the fact that the basic repertoire of Supraphon records was almost totally classical which still has a very limited following in Greece.

"There are still many problems for us including the 90 percent tax the Government has put on imported albums," he says. "To open credit in a bank we have to pay 180 percent of the value of the records before we can import them. The 80 percent remains in the bank without interest for four months before it is returned to the importer."

Rekouniotis adds that it would be unwise to actually press Supraphon records in Greece because of the limited classical sales. He commented: "However, we have done well in recent years with Moldava's 'Symphony of the New World,' Vivaldi's 'Four Concertos For Brass' and Khatchaturian's 'Masquerade' and 'Sabre Dance'."

Renew With BMI

LOS ANGELES—The writing/producing team of Dennis Lambert and Brian Potter has re-signed a long term agreement with BMI.

AMAZING SALES

'Greatest Hits' Soar In U.K. Too

• Continued from page 6

Diamond are doing well without benefit of the small screen.

It is cheaper to complete a hit LP than one of brand new material because there are no recording costs but this does not appear to be a major consideration in record companies' thinking.

The two main reasons for issuing greatest hits albums according to Ken Maliphant, Phonogram mar-

Sentence Three Belgian 'Pirates'

By JUUL ANTONISSEN

BRUSSELS—Suspended jail sentences have been meted out in Louvain, Belgium, to three men involved in counterfeiting and selling copyright recorded material.

The manufacturer of the albums was given a suspended sentence of six months, the distributor a suspended sentence of three months and the label printer a suspended sentence of two months. RCA, Inelco and SABAM, the Belgian performing and mechanical rights society, each received 25,000 Belgian francs (\$625) in damages.

This was the first case of record piracy to come before the courts in Belgium and it came at a time when the Belgian Parliament was discussing ratification of the Geneva Convention on piracy.

The piracy was discovered when an RCA representative was asked by a sales girl in a record store why certain RCA singles did not have personalized sleeves. The salesman asked to see the records and was shown 50 which were in plain sleeves. The representative put the records in his car and promised immediate replacement. He knew the records were illicit because all RCA singles in Belgium have personalized sleeves.

Inquiries established that the owner of the store had ordered the records from the pirate manufacturer without invoice—thus avoiding the need to pay value added tax. The singles were perfect copies, even down to the SABAM stamp.

The pressing plant was located and all pressing material confiscated.

Commenting on the case, Inelco president Pierre Goemaere told Billboard: "Belgian law protects us very effectively against counterfeiters—but where straightforward pirated recordings are concerned, we are in a much weaker position since we only have the old Napoleonic Code law of unfair competition to protect. This has proven on many occasions to be insufficient. That is why we are hoping that Belgium will now ratify the Geneva Convention.

International Turntable

• Continued from page 46

and Gilbert O'Sullivan for the last six. He is now taking full charge of Thunderbird Records with his partner Mick Green.

Kenneth Flower has been appointed managing director of Record Manufacturers of Nigeria. He joined the EMI group in 1948 and was formerly quality assurance manager with EMI's radar and equipment division. Adrian Williams has been appointed managing director of EMI (Nigeria). Williams joined EMI's Music For Pleasure as southern region sales manager in

1971 and was recently promoted national sales manager.

Judy Totton, publicity manager for the Greenwood Theater at London Bridge and the Tramshed Company at Woolwich, has succeeded Sue Dunkley as press officer at Magnet. She previously handled publicity for a number of theater companies and last year was awarded an MA by the Royal College of Art for her thesis on stage design.

Phil Davies leaves his post as contemporary product manager at Phonogram. No replacement for him has yet been made.

David Bickers has been appointed director of promotions at Radio Luxembourg. Rodney Collins remains as director of communications. Bickers has been with Luxembourg since mid-1974 and has been working in association with the sales office.

Tony Pye has been promoted to company secretary and chief accountant at United Artists as a result of the departure of John Barklem who has left to take up a post with EMI South Africa. Pye is being replaced by Bernard Symonds who joins after experience with the Dunlop Rubber Company.

(Continued on page 50)

keting director, are to "re-amortize" the original repertoire investment and/or to bring an artist back into public focus relatively sharply and use that as a platform for future promotion and marketing ideas.

"The impact of television advertising has pulled a new audience in the stores," Alan Fitter Decca pop marketing manager says, "and as buying records may be generally unfamiliar to them, greatest hits packages are ideal."

Despite the fact that Decca's Rolled Gold compilation offers the cream of the Rolling Stones' hit singles and LP tracks, Fitter does not believe that it will damage their back-catalog.

"All the Stones albums did nicely after the release of 'High Tide And Green Grass,' a previous hits package in the Sixties. I believe they'll continue to do that in the wake of 'Rolled Gold.' The same applies to the Moody Blues. If the catalog's been hurt it's too slight to tell," Fitter says.

Some of the same arguments have been raised by stateside record companies to justify their release of greatest hits packages which have done extremely well recently, particularly during the holiday season.

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Puerto Rican Tax Slows Music Sales

• Continued from page 3

forward to an improvement in our sales picture for the other islands," says Pancho Cristal.

His Puerto Rican branch office, Universal Records, has exclusive distribution rights in Puerto Rico to numerous American labels as well as several Latin companies' product.

"However, this tax has really worked against us," Cristal says. "What has happened is that the major wholesalers and retailers on those islands are bypassing Puerto Rico and buying directly from Miami in order to avoid the tax which adds 20 to 25 cents to their cost per album.

"That's a pretty stiff bite for them to absorb, particularly when you add their own import duties to the picture. On the other hand, passing it on to the customer virtually prices the product out of the market."

Carlos "Toti" Julia, a veteran of

30 years in the record distribution business in Puerto Rico who recently joined Universal as its general manager, explains the situation further. "You know, it's funny, in a way. With the economic difficulties we have been experiencing here in Puerto Rico you'd expect that this is the place where we would be having the most trouble in terms of sales.

"Yet, with improved promotional efforts, more contact and servicing of radio stations and, of course, first-line product, we expect to nearly double our gross sales to over \$2 million this year. This, in spite of the excise tax.

"On the other hand, where we expected to do much better, in the other Caribbean islands, the improvement has been so slight as to be almost negligible. This, because of the tax. That's the kind of thing that makes this business so hard to figure."

Universal has somewhat of an advantage over most of its competitors because it handles so many labels whose recording stars have become solid favorites in Puerto Rico.

"We are generally a few weeks or months behind music trend changes in the States," Julia says. "So we've noted no drop-off in interest in such stars as Barry White, the Carpenters, Sergio Mendes who plays here every year to sellout crowds; the Stylistics who open here in February for the second year in a row; Gladys Knight & the Pips and Donna Summer who's just about the hottest act here in terms of record sales.

"I think what happens is that although we begin to hear and receive new product almost as soon as it

comes out in the States, it has to vie for airplay on most local stations with Latin music.

"Right now the major Latin stations are programming almost 40% American product, so it takes longer to penetrate and fully saturate the market," Julia concludes.

Cristal, from his overall perspective which includes sale of Latin product for export to other countries as well as to Puerto Rico and his discussions with other distributors and record company executives, sounds a double note of caution.

"The improved sales picture for us in Puerto Rico is gratifying, of course. But it has got to be looked at closely. To offset the pass-along factor of the excise tax we have had to absorb two manufacturer's increases. That's just about our limit. It also appears as if we're losing ground on the other islands which should be a natural market for us.

"I think that what could happen is that if we begin to price our product beyond the Puerto Rican consumers' means, the complaints will force a return by the radio stations to playing locally produced Latin product which will be more accessible. Or else we'll be flooded with pirate product in huge quantities."

As far as Puerto Rico is concerned, locally manufactured Latin product represents but a minor portion of the sales picture. Only one major label, Borinquen, has pressing facilities there. Thus a return to more Latin music might help Borinquen but may not be so meaningful to the other Latin majors.

Cristal disputes this theory to some extent. "Except for Fania

New Philly Venue For Latin Fans

PHILADELPHIA — Although there is a large Puerto Rican community here, the Latin musical sound gets a center-city showcase for the first time with the Ruin Grotto, a popularly priced restaurant, being converted into a La Cantrrria on Wednesday nights.

Until now, Latin music has been confined to two small area radio stations featuring Puerto Rican programs each day, and to the jukeboxes at locations in the city's Puerto Rican neighborhoods.

Raffy Hernandez with a 10-piece band will provide the dance music, with salsa a featured attraction. The orchestra hopes that others than Puerto Ricans will be interested to see, hear and dance to salsa and La Cantrrria will become more than a one-night weekly stand.

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Latin Scene

NEW YORK

Jorge Bustamante, Caracas deejay and newspaperman who covers the music scene there, was here giving a rundown on what is happening there and also studying FM broadcasting techniques and equipment in use here. He reports salsa music getting a big boost in Venezuela and with improvement in his country's economy due to increased crude oil prices there is a boom for both live act presentations and record sales.

A first for Latin music fans will be a new single soon to be released on the Gala label by Coco which features **Steve Lawrence** singing in Spanish. . . . Fans are familiar with his wife, **Edye Gorme**, and her Spanish language recordings but have never heard Steve do Latin before. . . . New salsa group, **Funche**, ready to release first single "Sube Un Poquito Mas" b/w "Ritmo Tropical."

Frankie Bibiloni, calling from Puerto Rico, advises that **Yolandita Mongo** (Coco) has number one hit there, a fine wedding present following her recent marriage here in New York. . . . Others doing well are: **Juan Camacho** (Audio-Latino), **Raul Marrero** (Mericana), **Ismael Miranda** (Fania), **Camilo Sesto** (Pronto), **Morris Albert** in Spanish (Audio Latino), **Julio Iglesias** (Al-

hambra) and a host of American recording stars led by **Barry White** (20th) and **Donna Summer** (Oasis).

Victor del Corral and **Manolo Alonso** have just finished producing an LP by **Georgina Granados** in which she displays her fine lyric soprano voice. . . . Two singles from LP set to be released shortly, "Be My Love" which was the big **Mario Lanza** hit and "Granada" the traditional big-voice Spanish song. . . .

They have also recorded **Alberto Roche** doing a beautiful Latin song which was popular a few years ago, "Cuitarra Suena Mas Bajo," taken from an old Italian melody. Both singers are on the Vico label, to be distributed here by **Rafael "Felo" Diaz-Gutierrez** of Audiorama Records and in Puerto Rico by **Pancho Cristal** of Universal Records.

BMI executive **Elizabeth Granville** reports a seminar for Latin composers scheduled for Puerto Rico on March 1 with some positive pronouncements forthcoming. . . . More details to be available next week. . . . And, speaking of composers, WHOM-AM music director, **Mike Casino**, reports his station will be joining effort to identify composers as each song is played to give them more recognition.

RUDY GARCIA

A 'Soul On Fire' London Promo

NEW YORK—London Records kicks off its "Soul On Fire" campaign Wednesday (28), a major promotion aimed at breaking the label's roster of black artists.

Although the program will cover all of London's soul artists, the ones to receive immediate concentration will be Al Green, Bloodstone, Ann Peebles, Syl Jonson, the Infernal

Blues Machine and the Olympic Runners.

Included in the campaign will be radio and print advertising, in-store displays and other sales aids.

The kick-off date will immediately follow London's national distributor meeting Sunday (25) through Tuesday (27) at the Warwick Hotel here.

which has increased its list price on some of its latest product, most of the other Latin labels are still at least \$1 cheaper than the American product.

"For instance, we represent Coco which has not increased its price and we have noted a vast improvement in the sale of its product on recent releases by Eddie Palmieri, Cortijo and Yolandita Monge who has the top selling LP in Puerto Rico.

"This could be significant and represent the start of a trend. That's why we're so interested in their recent expansion and signing of such stars as Steve and Eydie for Latin product. Coco and the other Latin labels we handle, such as Audio-Latino with Morris Albert singing in Spanish and TR with the late Tito Rodriguez' product which is still popular in Puerto Rico, could be our hedge against disaster.

"And that disaster could come if we keep getting hit by increased taxes and distributor prices and begin losing available markets."

Billboard SPECIAL SURVEY For Week Ending 2/7/76

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto Pts 1013	8	EDDIE PALMIERI Unfinished Masterpiece-Coco-Clp 120
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	9	LOS DIABLOS Mexico Es. Latin International-Diis 2037
3	JUAN GABRIEL Canta Sus Exitos DKL1 3305	10	LOS BABYS Un Viejo Amor, Peerless 1849
4	FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020	11	CORTIJO Bochinche, Clp Coco 117
5	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	12	ROSENA BERNAL A La Edad De 14 Anos, Latin International 5036
6	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul TU2-400	13	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP 00480
7	SALSOL ORQ. Salsoul Orquestra, SZS-5501	14	MORRIS ALBERT Dime, Audio Latino 4085
		15	MONGO SANTAMARIA Afro Indio, Vaya XVS 38

IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LATIN BREED Memories, GC 119	8	COSTA AZUL Crema De Cumbia Con El NVL 309
2	FREDDY FENDER Canta, CCL 1012	9	ROYAL JESTERS The Band, GC 118
3	LATIN BREED U.S.A., GC 115	10	FREDDY FENDER She Thinks I Still Care, ARV 1030
4	VICENTE FERNANDEZ Para Recorder, Caytronics 1450	11	JULIO IGLESIAS El Amor, Alhambra 23
5	LOS HUMILDES Mas Mas Humildes Fama 529	12	JOSE A. JIMENEZ Alicia J. Con Jose Alfredo, DKL1 3312
6	FREDDY FENDER Wasted Days and Wasted Nights, 8FLP 2001	13	LITTLE JOE Brown Stuff, Buena Suerte 1054
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Keyboards

JOHN BONNIE

Alto Sax

JOE "One And Only Lips" DE ANGELIS

Horns (leader)



Set Date For Juno Awards

TORONTO—This year's Juno Awards, the Canadian equivalent to the Grammys in the U.S., will be held on March 15 at the Ryerson Theatre in Toronto.

Mel Shaw, president of the Canadian Academy of Recording Arts and Sciences (CARAS), indicates that ballots have been sent to member record companies to report by return mail their sales of records and tapes by Canadian and International artists. The results will establish the nominees for this year's

Juno Awards. CARAS will oversee the nominations and voting.

Voting ballots will be mailed to the CARAS membership on Feb. 16 with a deadline of March 6 set for their return.

This year's presenters of the awards will comprise name disk jockeys from across Canada. Presenters will be announced on Feb. 19 along with a host and a list of the artists performing on the live 90-minute telecast.

From The Music Capitals Of The World

VANCOUVER

Bill Wray's debut album for Legend Records, distributed by MCA, will be released in March. . . . Studio City Musical, which already has offices in Calgary, Edmonton, Winnipeg, Spokane and Los Angeles, has opened a branch in Vancouver managed by **Gary Bunkowsky**, a former agent for **Bruce Allen Talent Promotions**. **Paul Handler** and **Ken Chalmers** also work out of the Vancouver office. Two acts booked by Studio City, **Next** and **The Great Canadian River Race**, will move to Vancouver.

Creative Productions Center has been sold to **Ken Singer**, formerly with CKCK in Regina, and **John Wells**, also formerly with CKCK as well as CKY, Winnipeg. Creative Productions Center, which is a 16-track studio facility, is being used for commercial singles and radio and tv servicing packages, as well as for independent sessions. **Roger Monk** will stay on as studio producer. . . . **Mart Shaer**, a former producer with Timbre Sound, has left that company to form his own production, management, publishing and record company, Top Hat International Music, Inc.

Shelly Siegel of Mushroom Records indicates that he is establishing a Los Angeles office for the label. He intends to hire independent promotion men across the U.S. and set up a distribution network. . . . **Neil MacGonigall** is the new manager of western promotions for A&M Records. Based in Calgary, his territory will cover Alberta and British Columbia. . . . **Glen Gore-Smith** has been hired as promotion man out of Mushroom Records' Vancouver office. Gore-Smith was formerly with Laurel Records out of Winnipeg, and prior to that with GRT out of Toronto.

JEANI READ

MONTREAL

With excellent reaction to **Andre Gagon's** single "Wow" on Phase One in Canada, it is being rush-released in the U.S., England, Germany, Holland, Austria, Australia, Eire, Switzerland, New Zealand, Belgium, South Africa, Luxembourg, Spain and Sweden. . . . **Michel Pagliaro** was in Toronto recently for a Columbia-sponsored press reception to launch his new album "Pagliaro I." Pagliaro's current single from the album is "I Don't Believe It's You." He has been in and out of Toronto in the last month working at Phase One Studio on his English album and his two French LPs, as well as on an album for guitarist **Walter Rossi**.

MARTY MELHUISH

TORONTO

Reliable sources indicate that ABC Records in Canada is currently in the process of merging with GRT of Canada. A bid has been made by Canadian investors to purchase

GRT (Canada). . . . While Montreal band **The Dudes** were in Toronto recently for a week-long engagement at the Gas Works, **Bob Segarini** of the band spent time at Phase One Studios with engineer **George Semkiw** mixing six tracks which will likely be included on the band's next album—with Segarini producing. . . . Effective Jan. 1, Phase One Studios offers 24-track recording and mixing. All 24 tracks have Dolby noise-reduction units and the machines run at either 30 or 15 i.p.s. At no charge, an Eventide digital delay and an Eventide flanger are available.

Lip Service Studio Productions Ltd. has moved to 216 Carlton Street in Toronto. The new phone number is (416) 967-1906. . . . **Burton Cummings**, former lead singer of **The Guess Who**, has signed with CBS in the U.S. An album is expected from him in the late spring or early summer. . . . **Supertramp** will tour Canada for Donald K. Donald Productions at the end of February and the beginning of March. . . . Columbia Records' **Myles and Lenny** set out on a western Canada tour the end of January and are currently lining up a number of American dates. Their second album, as well as the single "I Care Enough," have been released in the U.S.

Dolenz, Jones, Boyce and Hart are scheduled to tour Canada at the end of February. . . . The Condor Music Corporation has signed **Blake Emmons** to the label for distribution. An album is scheduled for a spring release. . . . **Keith Barrie** will have a French-language single entitled "Quand L'Homme" released shortly by the Canadian Talent Library. . . . **Cleo Laine** will appear with the **Toronto Symphony** under the direction of **Andrew Davis** Tuesday (5).

Record retailer **Sam "the Record Man" Sniderman** will be the subject of a roast sponsored by the Canadian music trade paper Record Week Feb. 14 at the Downtown Holiday Inn in Toronto. Tickets are \$20 and include cocktails and dinner. They are available by calling (416) 925-3121. . . . Brampton radio station CHIC-FM has changed its call letters to CFNY-FM. . . . **Ivan Rebhoff**, who is represented exclusively in North America by Sound Of The World Ltd. in Vancouver, is currently in the middle of a cross-Canada tour.

Attic recording artist **Shirley Eikhard** has just finished recording new material with **Michael Jackson** with **Little Feat's** pianist **Bill Payne** and drummer **Gary Mallaber** (formerly with **Van Morrison** and **Paul Williams**), plus **Josh Onderishin**, **Terry Clarke** and **Pat Godfrey** playing on the sessions. . . . **Martha Reeves** has just completed a four-city tour of western Canada. . . . RCA has rush-released **Anna McGoldrick's** LP in Canada.

Harrison Drops EMI

• Continued from page 4

went on to explain that he sees Dark Horse as the continuation of the original ideal of Apple which he and Ringo Starr had been interested in buying at one point.

The deciding factor in making him choose in favor of Dark Horse had been the relationship developed with A&M. "I like the idea of an independent group, big companies always seem to be owned by somebody else," he commented. On the current state of Dark Horse, which has only developed one U.K. hit so far—Splinter's "Costa Fine Town," Harrison said: "It is very active. I am convinced there is enough going on for it to be valid without my being there. But I have no intention of trying to develop it as a huge label."

Warn Execs On Freebies

• Continued from page 1

The VAT General Guide, revised in September 1975, clearly states the conditions under which industrial samples may be supplied by manufacturers. Companies are breaking the law if they send out free records that are not clearly marked. "Promotional copy—not for resale."

Further, if a VAT invoice is not sent with singles that are then sold, Customs and Excise officials take the view that the companies are encouraging and inviting the dealer not to declare VAT, for which they are also liable for prosecution. Should the dealer not declare VAT on such records sold, he too is breaking the law.

Ten dealers in the survey claim that with one record before Christmas, although the disk charted, they didn't have to buy a single copy because the company had sent out so many free. A dealer in York claims he receives about 60 singles a week and up to a dozen albums. His way of dealing with the free disks is to give them away to the local disco operators. Other dealers give away the records in the street on a Saturday morning and still others collect them for the local hospitals.

BTO Movie Is Festival Entry

VANCOUVER — Bachman-Turner Overdrive's feature film documentary has been chosen as one of eight entries in the Cannes Film Festival to be held in May.

The film, directed by Peter Allies under the auspices of BTO manager Bruce Allen and Randy Bachman, includes footage from three North American tours and their 18-date tour of Europe.

It is 60 minutes in length and will be released for distribution to television and then, in edited form, to theaters as a film short.

BTO is currently on a tour of North America which winds up in Richmond, Va., on Feb. 29. Mercury's promotion for the tour includes guest stints for the group at major radio stations along the route.

Giveaway promotions include tickets for the band's concerts, albums and copies of the BTO biography "Rock Is My Life, This Is My Song." A major media party is to be staged to coincide with the band's concert at the Nassau Coliseum, New York, on Feb. 15.

International Briefs

LONDON—John Mew, manager of EMI's dealer services division, claims that his business in record tokens is up 25 percent in the last year. The figure is based on the distribution of tokens to dealers although Mew won't know how much real business has been achieved until March when the three month token exchange cycle comes to an end. Mew claims that dealer promotion was at its highest this year with a consumer campaign based around in-store display material. The campaign concentrated on persuading the consumer that it is cheaper to send a token through the post than a record.

★ ★ ★

PARIS—Bernard Soustrot, 21, has been named greatest trumpet player in the world by an international jury. He beat U.S. musician John Alley in a contest aboard the liner French Renaissance as it cruised around the Caribbean. This trumpet-playing competition is a very serious matter. Divided into zones, competitors included top trumpet players from France, Germany, Austria, the U.K., Hungary and Switzerland, as well as the U.S. Soustrot won the European zone title in 1975. And it was then decided to hold a final round during a musical cruise organized by the Paquet French shipping line.

★ ★ ★

PARIS—French-language purists are accusing U.S. and U.K. show-business of undermining the French language and many believe now is the time to act. This development follows a decision by the President of the Republic to ban English terms from advertising. The move started some years ago when the late George Pompidou was president. Since then the purists have tried to keep English terms out, but are finding it difficult. In a letter to the French newspaper Le Monde, a French teacher, living in England, complains that artists are largely responsible for the "sacrifice" of the original French language. She objects to the word "show" and finds the expression "one man show" absolutely abominable. She believes the present craze for what she calls Anglo-Saxon show-business and pop is swamping the French language. She writes: "French radio is inundated with it and it is not rare to find several French stations all broadcasting in English at the same time." But she makes no mention of what to do if the listeners prefer it that way.

★ ★ ★

MILAN—Fred Naggiar, owner of Baby Records, decided to use the same methods for finding new talent as those employed by the government for recruiting the civil service. He put advertisements in magazines, asking for likely talent to apply for the job. And the result was remarkable, with more than 3,000 aspiring singers, musicians and writers turning up. After screening them all, Naggiar signed up a 19-year-old singer-songwriter and gave him the name Pupo. First single is "Ti Scrivero," and it is selling well. Now Pupo is making his first album.

★ ★ ★

PARIS—On the eve of the production of his new comic opera "Monte Cristo," at the Champs Elysees Theatre in Paris, Michel Legrand announced his intention of going into films. As well known in the U.S. as a composer of film music as he is in his native France, Legrand says, in an interview in Le Figaro, that at the age of 43 he is now ready to try and realize his life ambition. "When I have finished the film music I have

been asked to write, I shall start making my own films." This does not mean he will abandon music. On the contrary, he believes that if writers, photographers and actors can make their own films, a musician should also try. His objective, he says, is to explore the links between sight and sound—between what is seen and what is heard. He hopes to produce what he calls cinematographic opera, though he says little else about his plans, except that he has already found the necessary financial backing in the U.S.

★ ★ ★

COPENHAGEN—Despite the fact its artists don't tour Scandinavia very much, Supraphon continues to increase its market share, in Denmark according to Sonet managing director Paul Thomsen. The classical label has been represented here by Sonet for 15 years now. Thomsen comments: "Though the classical market for years has been dominated by the big international western labels, we have been able to create a special interest for discophiles of classical music. We have been able to establish a still-growing market for Eastern European classical records." Among the best-sellers are Beethoven's Ninth Symphony, Mozart's "Elvira Madigan" theme—Concerto No. 21—and music by Dvorak. Over the years Supraphon has become a collectors' label.

★ ★ ★

BONN—A two-album box set with picture booklet containing excerpts from a lengthy interview of Walter Scheel, President of the Federal Republic of Germany, will be released this spring. During the interview, other members of the President's family also took part. An official presentation to Scheel is planned when the album is released.

★ ★ ★

PARIS—The French record syndicate SNEPA has signed an agreement with various organizations representing artists and musicians whereby it is hoped to obtain ratification by the French government of the 1961 International Convention protecting their rights. A second aspect is to help solve the present controversy between the syndicate and the broadcasting and television stations. An agreement is being worked out between SNEPA and the first French TV program but until it is reached a lump sum will be paid in lieu of royalties. The agreement between SNEPA and the artists organizations will limit use of records by broadcasting networks and television stations and establish a system of sharing royalties between the record companies and the artists.

★ ★ ★

LONDON—Andrew Oldham, former manager and producer of the Rolling Stones, and Tony Calder, his former partner on the Immediate label, have joined efforts again. Oldham has become part of the Nems Organization, of which Calder is a director, as director of special projects.

International Turntable

• Continued from page 47

Ian Gurney has moved to WEA with the Elektra/Asylum labels as general manager. Offices are at present being found for Gurney and his team of **Monti Smith** and **Paul McNally**. All three have left EMI and will be working out of the WEA office in New Oxford Street.

From The Music Capitals Of The World

LONDON

In an effort to boost circulation the Daily Mirror has launched a pop club for which membership is free to Mirror readers. The club offers discounts on albums and cassettes as well as record players and radios and there will also be competitions and concert tickets at reduced prices. The Mirror has been negotiating with retail outlets throughout the U.K. for special discounts to be given to club members although the newspaper emphasized that the scheme was not intended to put the small dealer out of business.

The Musicians' Union and members of Equity are in dispute with the management of two London West End nightclubs, the Celebrate Restaurant and the Blue Angel, following the sacking of musicians in favor of pre-recorded tape. The cabaret which performed at both venues consisted of singers, dancers and musicians but when the musicians were sacked the M.U. called for their reinstatement and the Equity artists have given full support by refusing to perform to the recorded music. . . . CBS has launched a campaign to help move sales of the company's ten top-selling albums. It is aimed at the independent dealer and offers discounts of between 2½ percent and 7½ percent depending on the quantity ordered. The disks involved in the offer include "Desire" by **Bob Dylan**, **Paul Simon's** "Still Crazy After All These Years," **Art Garfunkel's** "Breakaway" and **Abba**. Also discounted are current albums by the **Wombles**, **Sailor**, **Johnny Mathis**, **Vince Hill**, **Johnny Nash** and the **Sutherland Brothers**. CBS is also re-activating the "Hall of Fame" series of double A-side singles with a release of 25 singles which include hits by **Dylan**, **Santana**, **Charlie Rich** and **Andy Williams**. . . . A \$24,000 sales campaign, Scottish Sound Spectacular, is being launched north of the border in Scotland by Phonogram. It features product from a variety of sources from **Rod Stewart**, **Alex Harvey**, **Robin Hall** and **Maira Anderson**. The campaign, nicknamed Scotpak, is to be backed by an extensive radio and press advertising promotion and the aim is to sell 50,000 total units. . . . In recent Daily Mail feature, **Laurie Krieger** revealed that Pye lent him \$500,000 to buy the Soho chain of Harlequin shops and also that Harlequin sales to Jan. 31 will top \$10 million with likely pre-tax profits of \$800,000. . . . Coming soon from Polydor, **James Last** triple album and new promotions deal involving retailers and radio stations. . . . Despite **Queen's** nine weeks at number one **Slim Whitman's** "Rose Marie" still holds the record—12 weeks in 1955.

CHRIS WHITE

HAMBURG

Geroges Moustaki recorded his latest hit "Humblement Il Est Venu" in a German version written by **Walter Brandin**. New title, for Polydor release next month, is **Kaum Bemerkt Und Unerkannt**. . . . Top French star **Michel Sardou's** records will now be distributed by Ariola here.

"Charlie Brown," already one of the top-sellers in France, Spain and Belgium, has been published in six different versions in Germany, with **Two-Man Sound** (the original version), on WEA; the **Charlie Brown Family** on Ariola; **Benito di Paula** on Teldec; **Nini Rosso** on Hansa; **Marco Remez** on Polydor; and the first German version is by **Benny** on Hansa; the publishing done by **Nouvelles Editions' Eddie Barclay** to Edition Montana.

WOLFGANG SPAHR

Michel Fugain and **Le Big Bazar** to be released here on RCA in future, the contract being arranged by RCA Germany and Fugain's Paris producers **Le Minotaure**, his first German product already out. . . . For the first time in 15 years, a French title has hit the top of the German charts: **Alain Barriere's** smash hit "Tu T'en Vas," with 400,000 copies sold here through Ariola. . . . Last French number one here was "Milord" by **Edith Piaf**.

U.K. group **5000 Volts** have sold 450,000 copies of the "I'm On Fire" single here through CBS. . . . Ariola sells 40% of its records to the 8,000 German dealers, 19% to warehouses and 17% to wholesalers. . . . Ariola's **Lena Valaitis** invited to give a concert in the Paris Olympia. . . . Second German TV in Mainz started series of 13 jazz shows with the **Peter Herbolzheimer** big band and **Esther Phillips**.

WEA's Record Service in Alsdorf has started operation and the company also has the central store in Alsdorf. . . . Hansa has the German version of the U.S. hit "Rocky," with **Frank Farian**. . . . **Heinz Lukacs**, ex-United Artists marketing and production chief is the new product manager of Bellaphon in Frankfurt, and also joining Bellaphon is label manager **Richard Belfort**.

Manfred Bung is the new advertising manager of Metronome, and **Rolf Enoch** has joined the company as international product manager. . . . **Roland Kommerell** and **Walter Stein-Schomburg** have been named vice-presidents of Polydor International. . . . Peer Musikverlage has a newcomer from Holland: **Jody**, who has produced a single for WEA. . . . April Music reporting great reaction for the new CBS single "Good old Days," by **Albert Hammond**. . . . And plenty of action for the **Bob Dylan** single "Hurricane" by **Budde Musikverlage** in Berlin.

Plenty of radio play reported by **Gerig Musikverlage** for **Katja Ebsen's** first Electroloa single "Aus Liebe Weint Man Nicht." . . . And the Meisel group is happy with big-selling girl singer **Juliane Werding** with "Wenn Du Kenkst Du Denkst," another good sheet-music seller being **Albert Hammond's** "Down By The River." . . . Number one of *Melodie der Welt* in Frankfurt in "Ich Hab Noch Sand In Den Schuh Von Hawaii," by **Bata Illic** (BASF).

Metronome director **Gerhard Weber** reports a deal with Italian label Rifi and success for his new CTI-campaign through Germany. . . . **Slezak Musikverlage** and Metronome had success with a debut concert of **Roger Whittaker** in Hamburg, the show being sold-out and his six albums all selling well, leading to a full concert tour in the fall.

Slezak has a deal with **Char-Liz Music** and **Three Brothers Music** in the U.S. . . . **Dave** produced for CBS the German version of his hit "Moonlight Serenade," re-named "Wie Schoen, Dich Zu Sehn." . . . Number one on all German radio stations and in the 80,000 jukeboxes is Hansa's **Juliane Werding** and the single "Wenn Du Denkst, Du Denkst," written by **Gunter Gabriel**.

EMI Electrola has a new staff for international production chief **Herbert Fest**: label managers **Gunnar F. Kelling** (EMI), **Jochen Krauss** (Tamla Motown), **Walter Puetz** (Bellavista) and **Stefnan Knab** (RAK). Public relations manager is **Holger Mueller** and **Bernd Cockerl** is press officer. Chief on the German production side is still the successful **Manfred Zunkeller**.

HELSINKI

Wigwam, Love Records group, currently at Manor Studios, England, recording a new album which will again go through Virgin in the U.K., composer credits being shared by group members **Jim Pembroke** and **Pekka Reckhart**. . . . News of an album release "Many Sunny Places" by **Scott Flagan** (RCA), a co-production of Finland's Love Records and **Warren Schatz**, singer-composer living in New York.

MTV has started a new magazine program "Hot From MTV," which includes music, the first spotlighting **Paul Anka** on stage at Las Vegas. The singer is a firm favorite here and visited Helsinki back in 1959. . . . **Aanilevytuottajat**, or the Finnish group of IFPI, has made minor price increases on domestic product, but international material is unaffected for the time being. Adjustment is because of continual price pressure on studio and duplication costs. Retail price of a standard album goes up from \$7.80 to \$8.30 and a single from \$2 to \$2.35.

The Nordic Cultural Centre is to be opened in Finland and may be built in Viaborg Island, near Helsinki. It will serve the arts of music, sculpture, painting and so on, and is the outcome of lengthy top-level discussions by representatives of the Scandinavian nations.

Roger Whittaker (Philips and EMI) made another Finnish trip this month. The Finns were the first to "discover" him in a big way and he has written many of his hit songs while in this country. . . . **Ylioppilaskunnan Laulajat** (YL) is touring the Far East, giving concerts in Thailand, the Philippines, Hong Kong and Japan, plus a recording session planned for Tokyo. It is the oldest and best-known Finnish choir and features 40 voices.

"Suorat Savelet," a musical tv show, investigated the world of various sales charts in a recent edition, sounding out **Finnlevy**, EMI Finland, Love, Raha-Automaattiyhdistys and pop magazines *Intro* and *Suosikki*. There are three competing charts, all based on monthly information and the most reliable is the one from *Intro*, used by *Billboard*.

The **Bournemouth Symphony Orchestra** (EMI), conducted by Finnish-born **Paavo Berglund**, to visit Finland in the fall. . . . **Yuval Yaron** of Israel won the 3d Sibelius Violin Competition here in which more than 30 young musicians took part. . . . *Rediffusion*, a U.K. record company, now selling *Finnlevy's* classical product in the U.K., names under promotion including **Merikanto**, **Madetoja** and **Sibelius**. . . . *Yleisradio* has received more than 200 local entries for the 1976 Eurovision Song Contest and a jury of nine will pick nine songs for a domestic final round of competition, to be held at the end of February.

KARI HELOPALTIO

ATHENS

"Jesus In Berlin," a new play described as a "political musical," written by **Harry Petropoulos**, with music by **Yiorgos Hadjinassios**, is to be presented next fall by British director **Victor Spinetti** at the Kotopouli theater. **Spinetti**, responsible for presenting "Hair" in Rome and Amsterdam and "Jesus Christ, Superstar" in Paris, intends transferring the play to London after the Greek premiere.

Phonogram artist **Vicky Leandros** gave two charity performances in Frankfurt in aid of Cyprus refugees. . . . Greek singer **Soula Markisi** is portraying Mercedes, the bride lost

CBS International Marks Banner Year

NEW YORK—CBS Records International tallied the best sales results in its 10-year history in 1975, according to Dick Asher, president.

The banner-year results, 60% of which came on product from non-U.S. recording acts, were achieved despite persisting economic problems around the world, says Asher. He predicts continued growth for the division in 1976, citing the label's efforts to strengthen, still further, its a&r and marketing operations.

While foreign acts enjoyed the larger piece of the sales pie, a number of domestic artists, notably the O'Jays, **Johnny Cash**, **Art Garfunkel**, **Billy Swan**, **Tammy Wynette**, **Santana**, **Paul Simon**, **Earth, Wind & Fire**, **Neil Diamond**, **Harold Melvin & the Blue Notes** and **Labelle**, to name a few, shared the spotlight as well.

The ninth release in the U.K. of **Tammy Wynette's** "Stand By Your Man" saw it go to the top of the charts there, while aggressive touring by other U.S. artists, both in England and on the continent, reportedly enhanced their record sales.

Acts performing overseas for

the period were **Bruce Springsteen**, **Simon**, **Garfunkel**, **Santana**, **Earth, Wind & Fire**, **Blue Oyster Cult**, **Weather Report**, **Swan**, **Billy Paul** and **Harold Melvin & the Blue Notes**, among others. **Swan** had an LP which topped the 120,000-units sold mark in Sweden alone.

Also enjoying strong sales during the year, according to the label, were the acts **David Essex**, **Ian Hunter**, the **Wombles**, **Russ Ballard**, **Sailor** (all U.K.-based artists); **Thijs Van Leer** (Holland); **Sharif Dean** and **Albert West** (Benelux); **Gianni Nazarro** and **I Pooh** (Italy); **Costa Cordalis** (Germany); **Cecelia** and **Lolita** (Spain); **Joe Dassin**, **Annie Cordy**, **Nino Ferrer**, **Michel Fugain** and **Dave** (France); **Sammy Brown** (South Africa); **Roberto Carlos** (Brazil); **Murray McLaughlan**, **Michel Pagliaro** and **Patricia Dahlquist** (Canada); **Vicente Fernandez** (Mexico); **Julio Sosa** (Argentina) and **Momoe Yamaguchi**, **Hiromi Go**, **Mayumi Itsuwa** and **Mizuumi No Kesshin** (Japan).

CBS also entered into joint a venture agreement in 1975 with **Federal Records** in Jamaica, and with a Greek label.

on her wedding day, in the musical "Monte Cristo," at the Theatre des Champs Elysees in Paris, with music by **Michel Legrand**. . . . **Romina Power** and **Al Bano** flew in to Athens, at the invitation of YENED-TV for a special show which included 17 of their Italian hits.

Music Box artist **Christina** represented Greece at the Malta International Festival for Peace, singing the song "Bethlehem, Bethlehem," written by the **M. Arhontidis-P. Kallos** team. . . . A new Lyra album is "St. Ouranou Ta Perivolia," with songs by **Yiorgos Kontoyorgos**, performed by **Dimitris Psarianos** and new singer **Isidora Sideri**.

Minos Matsas and **Son** rissued "Without You," by **Nilsson**; "A Cada D'Irene," by **Nico Fidenco**; "Per Un Pugno Di Dollari," and "Per Qualche Dollaro In Più," both **Ennio Morricone**; and "The Good, The Bad And The Ugly," by the **Hugo Montenegro** orchestra and chorus, all RCA product and smash hits when first released. . . . Singer-composer **George Marions**, for the past ten years in Denmark, recording 11 albums and 53 singles, now in Athens. There is also a Phonogram artist, **Yiorgos Marinos**, who has been popular here for quite a while, but **George Marinos** is having his disks released by a new company, **Elliniki Eteria Epikinonion**.

Cellist Byron Fithedjis to be honored with the **Spiros Montsenigos** Award from the Athens Academy, a trophy presented every two years to a brilliant young Greek musician. . . . **Maria Farantouri** touring big Greek centers in March, performing for the first time without **Mikis Theodorakis**, and in February she takes part in a concert at London's Royal Albert Hall in aid of Cyprus and Chilean refugees.

"Onira," or "Dreams," is the Greek version of "Africa," sung by **Teris Chrysos**, Music Box artist, and by **Dakis**, a Minos label singer, and the song is also available in Greece through the English version by **Simba** (EMI), but the French rendition by **Joe Dassin** on CBS, popular

in Aegean island discotheques through the summer, has not been released yet. . . . **Stelios Elliniadis**, former international repertoire manager for Lyra, is now in a similar position for CBS, the American company completing staffing in readiness for the start of operations here.

Polydor artist **George Moustkai** appeared in a special television show telecast by ERT, with guests stars **Vicky Mosholiou**, **Antonis Kaloyiannis** and **Arletta**, with **MC Yiorgos Papastefanou**. . . . Phonogram's **Vicky Leandros** also did a television special, hosted by Phonogram's international repertoire manager **John Petridis**, who is also a top radio disk-jockey in Greece.

LEFTY KONGALIDES

BARCELONA

An open-air festival, "Les Sis Hores De Canco A Canet," six hours of Catalonian songs in Canet, attracted a crowd of 30,000, and there is to be a double album of the event, though no record label has yet been announced.

Belter Records here giving huge promotion in clubs and discos for "Ramaya," the **Afric Simone** record. . . . Concerts in Spain this month for U.K. group **Roxy Music** (Ariola).

Pepe Domingo Castana (Belter), with two successful singles behind him, has recorded "Mariaquilla," the old Spanish hit of 18 years ago. . . . Ariola releasing "Hoy No Me Levanto," the new single by **Manolo Galvan**, a record which has been a hit in South America under the title "Hijo De Ramera," or "Son Of A Bitch." **FERNANDO SALAVERRY**

STOCKHOLM

Two members of the British group **Genesis** were in town recently to promote the band's new album on Phonogram Sweden. It was issued here on January 30, two weeks before its U.K. release. . . . **Michael Trotow**, one of Sweden's top recording engineers who has worked

(Continued on page 52)

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin

SINGLES

This Week	Last Week	Title	Artist
1	3	MAMA MIA	Abba (Epic)—Bocu
2	12	FOREVER AND EVER	Silk
3	1	BOHEMIAN RHAPSODY	*Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
4	5	LOVE MACHINE	Miracles (Tamlia Motown)—Jobete London (Freddie Perren)
5	2	GLASS OF CHAMPAGNE	Sailor (Epic)—Chappell/Morris (J. Asser)
6	16	LOVE TO LOVE YOU BABY	Donna Summer
7	7	WE DO IT	R.&J. Stone (RCA)—Rondor/Tin Lid (Phil Swern)
8	4	IN DULCE JUBILO/ON HORSEBACK	*Mike Oldfield (Virgin)—Virgin (Mike Oldfield) (Bach/Murray/Oldfield)
9	6	KING OF THE COPS	*Billy Howard (Penny Farthing)—Burlington (Billy Howard)
10	14	EVIL WOMAN	*Electric Light Orchestra (Jet)—Jet/United Artists (Jeff Lynne)
11	9	LET THE MUSIC PLAY	Barry White (20th Century)
12	10	MIDNIGHT RIDER	Paul Davidson (Tropical)
13	13	ITCHYCOO PARK	*Small Faces (Immediate)—United Artists (Steven Marriott/Ronnie Lane)
14	22	ANSWER ME	Barbara Dickson (Mercury)—St. Annes (10c.c.)
15	11	ART FOR ART'S SAKE	*10c.c. (Mercury)—St. Annes (10c.c.)
16	29	WALK AWAY FROM LOVE	David Ruffin
17	23	SUNSHINE DAY	Osibisa
18	20	MILKYWAY	*Sheer Elegance (Pye)—Grade & Lynton/ATV (H. Watkins)
19	8	WIDE EYED AND LEGLESS	*Andy Fairweather Low (A&M)—Rondor (Glyn Johns)
20	26	NO REGRETS	Walker Brothers
21	30	BABY FACE	Wing & A Prayer Fife & Drum Corps. (Atlantic)—Francis Day & Hunter
22	18	DO THE BUS STOP	Fatback Band (Polydor)—Clita (Fatback Band)
23	28	50 WAYS TO LEAVE YOUR LOVER	Paul Simon (CBS)—De Shufflin (Paul Simon/Phil Ramone)
24	38	LOW RIDER	War (Island)—Scott/Far Out (J. Goldstein)
25	25	BOTH ENDS BURNING	*Roxy Music (Island)
26	45	MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD	Glenn Miller (RCA)—United Artists
27	32	DEEP PURPLE	Donny & Marie Osmond
28	—	DECEMBER '63	Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)
29	21	GET IT TOGETHER	*Crispy & Co. (Creole)
30	42	THE WAY I WANT TO TOUCH YOU	Captain & Tennille (A&M)—Rondor (Morgan Cavett)
31	44	SQUEEZE BOX	*Who (Polydor)—Eel Pie (Glyn Johns)
32	17	LET'S TWIST AGAIN/THE TWIST	Chubby Checker (London)—Carlin Gaynor
33	34	HOW HIGH THE MOON	Gloria Gaynor
34	49	HONEY I	George McCrae (Jayboy)—Sunbury (H.W. Casey/R. Finch)
35	39	LIES IN YOUR EYES	*Sweet (RCA)—Sweet/Carlin (Sweet)
36	47	IT SHOULD HAVE BEEN ME	Yvonne Fair (Tamlia Motown)—Jobete London (Norman Whitfield)
37	15	CAN I TAKE YOU HOME LITTLE GIRL	*Drifters (Bell)—Cookaway/Barry Mason (R. Greenaway)
38	35	DRIVE SAFELY DARLIN'	Tony Christie
39	48	WEAK SPOT	Evelyn Thomas (20th Century)—Levitathian/Horse (I. Levine/D. Leake)
40	19	GOLDEN YEARS	*David Bowie (RCA)—Bewlay/EMI/Chrysalis/Mainman (David Bowie)
41	40	TEARS ON THE TELEPHONE	Claude Francois
42	43	DREAMS OF YOU	*Ralph McTell (Warner Bros.)—Misty River/Essex (S. Allen)
43	—	SOMETHING'S BEEN MAKING ME BLUE	*Smokie (RAK)—Chinnichap (M. Chapman/N. Chinn)
44	—	RODRIGO'S GUITAR CONCERTO D'ARANJUEZ	Manuel & The Music Of The Mountains (EMI)—Critico (Norman Newell)
45	—	I LOVE MUSIC	The O'Jays (PIR)—Gamble/Huff/Carlin (K. Gamble/L. Huff)
46	41	GOD'S GONNA PUNISH YOU	Tymes
47	46	I BELIEVE I'M GONNA LOVE YOU	Frank Sinatra (Reprise)—Campbell Connelly (Snuff Garrett)

This Week	Last Week	Title	Artist
48	—	LET ME BE THE NO. 1	Dooley Silverspoon (Seville)—Mediant/Kassner (Sonny Casella)
49	—	JUST ONE LOOK	Faith, Hope & Charity (RCA)—Angusa Music (Van McCoy)
50	50	DANCE OF THE CUCKOOS	*Band Of The Black Watch (Spark)—Leber/Southern (Barry Kingston)

LPs

This Week	Last Week	Title	Artist
1	3	THE BEST OF ROY ORBISON	(Arcade)
2	1	A NIGHT AT THE OPERA	Queen (EMI)
3	2	24 ORIGINAL HITS	Drifters (Atlantic)
4	—	DESIRE	Bob Dylan (CBS)
5	—	HOW DARE YOU	10 cc (Mercury)
6	5	OMMADAWN	Mike Oldfield (Virgin)
7	4	4 GREATEST HITS	Perry Como (K-Tel)
8	6	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon (CBS)
9	24	STAR TRACKING '76	Various (Ronco)
10	—	SING LOFTY	Don Estelle & Windsor Davies (EMI)
11	21	40 GOLDEN GREATS	Jim Reeves (Arcade)
12	13	TUBULAR BELLS	Mike Oldfield (Virgin)
13	12	SHEER HEART ATTACK	Queen (EMI)
14	7	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
15	22	THE HISSING OF SUMMER LAWNS	Joni Mitchell (Asylum)
16	34	ELVIS PRESLEY'S GREATEST HITS	(Arcade)
17	18	WISH YOU WERE HERE	Pink Floyd (Harvest)
18	9	THE BEST OF THE STYLISTICS	(Avco)
19	19	GET RIGHT INTAE HIM	Billy Connolly (Polydor)
20	20	ROLLED GOLD	Rolling Stones (Decca)
21	8	WOULDN'T YOU LIKE IT	Bay City Rollers (Bell)
22	28	ONE OF THESE NIGHTS	Eagles (Asylum)
23	11	GREATEST HITS	Barry White (20th Century)
24	17	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
25	—	MUSIC EXPRESS	Various (K-Tel)
26	14	THE VERY BEST OF ROGER WHITTAKER	(Columbia)
27	23	20 SONGS OF JOY	Nigel Brooks Singers (K-Tel)
28	33	QUEEN	(EMI)
29	36	SIREN	Roxy Music (Island)
30	30	ALL AROUND MY HAT	Steeleye Span (Chrysalis)
31	10	MAKE THE PARTY LAST	James Last (Polydor)
32	31	BEDTIME STORIES	Judge Dread (Cactus)
33	25	FAVOURITES	Peters & Lee (Philips)
34	27	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
35	—	SUNBURST FINISH	Be-Bop Deluxe (Harvest)
36	15	THE SINGLES 1969-1973	Carpenters (A&M)
37	26	MOTOWN GOLD	Various (Tamlia)
38	—	THE BEST OF BREAD	(Elektra)
39	16	ALL THE FUN OF THE FAIR	David Essex (CBS)
40	32	BREAKAWAY	Art Garfunkel (CBS)
41	29	SHAVED FISH	John Lennon/Plastic Ono Band (Apple)
42	—	ABBA	(Epic)
43	—	LOVE TO LOVE YOU BABY	Donna Summer (GTO)
44	40	ELTON JOHN'S GREATEST HITS	(DJM)
45	—	M.U.	Jethro Tull (Chrysalis)
46	42	DESPERADO	The Eagles (Asylum)
47	35	CRISIS? WHAT CRISSES?	Supertramp (A&M)
48	41	THE ORIGINAL SOUNDTRACK	10cc (Mercury)
49	44	BAND ON THE RUN	Paul McCartney/Wings (Apple)
50	—	CARNIVAL	Manuel and The Music Of The Mountains (Studio Two)

JAPAN

(Courtesy of Music Labo, Inc.)
As Of 1/19/76

This Week	Last Week	Title	Artist
1	—	ANO HI NI KAERITAI	*Yumi Arai (Express)—(Alfa)
2	—	ORETACHI NO TABI	*Masatoshi Nakamura (Columbia)—(NTV)
3	—	SHIROI YAKUSOKU	*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
4	—	OYOGE! TAIYAKI KUN	*Masato Shimon (Canyon)—(Fuji)
5	—	SENTIMENTAL	*Hiromi Iwasaki (Victor)—(NTV)
6	—	MEMAI	*Kei Ogura (Polydor)—(Nichion, Kitty)
7	—	KATAMUITA MICHISHIRUBE	*Akira Fuse (King)—(Watanabe)
8	—	YURETERU WATASHI	*Junko Sakurada (Victor)—(Sun)

This Week	Last Week	Title	Artist
9	—	BYE BYE BABY	*Hiromi Goh (CBS/Sony)—(Toshiba)
10	—	CYCLAMEN NO KAORI	*Akira Fuse (King)—(Watanabe)
11	—	NAGORI YUKI	*Iruka (Crown)—(CMP)
12	—	AOZORA, HITORIKIRI	*Yosui Inoue (For Life)—(Nakayoshi Group)
13	—	HEART NO ACE GA DETEKONAI	*Candies (CBS/Sony)—(Watanabe)
14	—	ICHIGO HAKUSHO O MOUICHIDO	*Ban Ban (CBS/Sony)—(JCM, Young Japan)
15	—	FUYUNO HI NO KAERIMICHI	*Agnetha Chang (Warner)—(Watanabe)
16	—	NAKANOSHIMA BLUES	*Hiroshi Uchiyamada & Cool Five (RCA)—(Uchiyamada)
17	—	MOMEN NO HANDKERCHIEF	*Hiromi Ota (CBS/Sony)—(Watanabe)
18	—	ROMANCE	*Hiromi Iwasaki (Victor)—(NTV)
19	—	KOI NO YAKO RESSHA	*Zutorubi (Elec)—(NTV, Nichion)
20	—	JIBAI	*Miyuki Nakajima (Aard-vark)—(Yamaha)

ITALY

(Courtesy Germano Ruscitto)
As Of 1/20/76

This Week	Last Week	Title	Artist
1	—	LILLY	Antonello Venditti (IT/RCA)
2	—	LA TARTARUGA	Bruno Lauzi (RCA)
3	—	PROFONDO ROSSO	I Goblin (Cinevox)—Fonit/Cetra
4	—	IL MAESTRO DI VIOLINO	Domenico Modugno (Carosello/Ricordi)
5	—	THE HUSTLE	Van McCoy & Soul City Symphony (Avco/Ariston/Ricordi)
6	—	GAMMA	E. Simonetti Orchestra (Cinevox/Fonit/Cetra)
6	—	PAGLIACCIO	Alumni Del Sole (P.A./Ricordi)
8	—	UN'ALTRA VOLTA CHIUDI LA PORTA	Adriano Celentano (Clan/MM)
9	—	IO PROGIONIERO	Sandro Giacobbe (CBS/MM)
10	—	LE TRE COMPANE	Schola Cantorum (RCA)
10	—	WHAT A DIFFERENCE	Esther Philips (Kudu/MM)
12	—	FOOTSTOMPIN' MUSIC	H. Bohannon (Brunswick/MM)
12	—	BELLA DENTRO	Paolo Frescura (RCA)
14	—	UN ANGELO	Santo California (Baby Records)
15	—	TU CA NON CHIAGNE	Giardino dei Semplici (CBS/MM)

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)
*Denotes local origin

This Week	Last Week	Title	Artist
1	—	JE T'AIME TU VOIS	*Daniel Guichard (Barclay)
2	—	CHICAGO	*Frederic Francois (Vogue)
3	—	QUEL TEMPERAMENT DU FEU	*Sheila (Carrere)
4	—	LE FRANCE	*Michel Sardou (Trema/Sonopresse)
5	—	DU COTE DE CHEZ SWANN	*Dave (CBS)
6	—	ET MON PERE	*Nicolas Peyrac (Pathe-Marconi)
7	—	VIENS MAMAN	*Noam (Polydor)
8	—	VAISSELLE CASSEE	*Pierre Perret (WEA)
9	—	FRIDA OUM PAPA	*Annie Cordy (CBS)
10	—	DANSE-LA, CHANTE-LA	*Sylvia Vartan (RCA)
11	—	DOLANNES MELODIE	*Jean-Claude Borelli (Discodis)
12	—	QUAND J'ETAIS CHANTEUR	*Michel Delpech (Barclay)
13	—	BYE BYE CHERRY	*Martin Circus (Vogue)
14	—	MISSA AMORIS	*St. Preux (Carrere)
15	—	KISS ME, KISS YOUR BABY	Brotherhood Of Man (Vogue)

This Week	Last Week	Title	Artist
1	—	FERRAT 76	Jean Ferrat (Barclay)
2	—	COLUCHE VOL. 2	Coluche (Pathe-Marconi)
3	—	LA VIE LILAS	Serge Lama (Philips)
4	—	WISH YOU WERE HERE	Pink Floyd (Pathe-Marconi)
5	—	PREMIER ALBUM	Dave (CBS)
6	—	CHICAGO	Frederic Francois (Vogue)
7	—	DOLANNES MELODIE	Jean-Claude Borelli (Discodis)
8	—	TOI QUI T'EN VAS	Nana Mouskouri (Philips)
9	—	JULIEN CLERC NO. 7	Julien Clerc (Pathe-Marconi)
10	—	QUEL TEMPERAMENT DE FEA	Sheila (Carrere)

SWEDEN

(Courtesy of GLF)
*Denotes local origin

This Week	Last Week	Title	Artist
1	—	ABBA'S GREATEST HITS	(Polar)
2	—	SCHIFFZI	*Bjorn Skifs (EMI)
3	—	HAN AR MIN SANG	*Pelle Karlsson (Signatur)
4	—	FRIDA ENSAM	*Anni-Frid Lyngstad (Polar)
5	—	FLAMINGOKVINTETTEN 6	* (Flam)

This Week	Last Week	Title	Artist
6	—	PALOMA BLANCA	George Baker Selection (Warner Bros.)
7	—	STRUNG UP	Sweet (RCA)
8	—	ABBA	(Polar)
9	—	CAT STEVENS GREATEST HITS	(A&M)
10	—	A NIGHT AT THE OPERA	Queen (EMI)
11	—	NUMBERS	Cat Stevens (A&M)
12	—	CABALLERO	*Sven-Bertil Taube (HMV)
13	—	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
14	—	ROCK OF THE WESTIES	Elton John (DJM)
15	—	ELVA KVINNOR I ETT HUS	*Agnetha Faltskog (CBS)
16	—	LEVANDE PA NYA BACCHI	*Magnus & Brasse (Metronome)
17	—	INDISCREET	Sparks (Island)
18	—	BORN TO RUN	Bruce Springsteen (CBS)
19	—	CRISIS? WHAT CRISIS?	Supertramp (A&M)
20	—	EMIL I LONNEBERGA	*Soundtrack (Philips)

MEXICO

(Courtesy Radio MIL)
As Of 1/17/76

This Week	Last Week	Title	Artist
1	—	ESCLAVO Y AMO	Los Pasteles Verdes (Gas)
2	—	PAPAYA	Ursula Dudziak (Arista)
3	—	LUNA CARTA	Los Terricolas (Gamma)
4	—	CUATRO LAGRIMAS	Los Polifaceticos (Capitol)
5	—	COMO UN DUENDE	Los Baby's (Peerless)
6	—	MELINA	Camilo Sesto (Ariola)
7	—	SATIN SOUL	(Alma de satin)—Unlimited Sounds Orch. (Gamma)
8	—	DOING IT TO DEATH	(Haciendolo hasta morir)—The J.B.'s (Polydor)
9	—	HEY LITTLE FIREFLY	(Luciernaga)—Firefly (A&M)

This Week	Last Week	Title	Artist
10	—	WHO LOVES YOU	(Quien te ama)—Four Seasons (Gamma)
11	—	FELICIDAD	Gualberto Castro (CBS)
12	—	FLY ROBIN FLY	(Vuela Robin vuela)—Silver Convention (RCA)
13	—	VESTIDO MOJADO	Octavio (Musart)
14	—	COMO TE EXTRAÑO	Revolucion de Emiliano Zapata (Melody)

ISRAEL

(Courtesy of Israel Broadcasting Service)
As Of 1/20/76

This Week	Last Week	Title	Artist
1	—	RAMAYA	Afric Simone (Isradisc)
2	—	MONEY HONEY	Bay City Rollers (Bell)
3	—	LET'S TWIST AGAIN	John Asher (Creole)
4	—	HAPPY TO BE ON AN ISLAND	IN THE SUN—Demis Roussos (Philips)
5	—	WHY DID YOU DO IT	—Strech (Anchor)
6	—	DO YOU KNOW WHERE YOU'RE GOING	TO?—Diana Ross (Motown)
7	—	I WRITE THE SONGS	Barry Manilow (Arista)
8	—	LOVE IS THE DRUG	Roxy Music (Island)
9	—	MAMA MIA	Abba (Polar)
10	—	HURRICANE	Bob Dylan (CBS)
11	—	BLUE GUITAR	Justin Hayward & John Lodge (Threshold)
12	—	SQUEEZE BOX	The Who (Polydor)
13	—	EVIL WOMAN	Electric Light Orchestra (Jet)
14	—	SATURDAY NIGHT	Bay City Rollers (Arista)
15	—	LOVE HURTS	Jim Capaldi (Island)
16	—	ART FOR ART'S SAKE	—10 C.C. (Mercury)
17	—	I LOVE MUSIC (Part 1)	—O'Jays (PIR)
18	—	DO THE BUS STOP	Fatback Band (Polydor)
19	—	GLASS OF CHAMPAGNE	Sailor (Epic)
20	—	SHOW ME YOU'RE A WOMAN	Mud (Philips)

From The Music Capitals Of The World

Continued from page 51

closely with **Abba** on all their major recordings, is currently recording a solo album which is to be released on CBS. **Abba** have promised to sit in on the recording sessions. ... **Ejorn Skifs**, former lead singer with **Blue Swede**, together with his producer **Ben Palmers** goes to Los Angeles in February to start work on his new EMI album. **Skifs** is one of the European artists who will be promoted by EMI International this year. ... **Harpo**, another Swedish EMI artist, will also be promoted by EMI Intl. this year. His disk, "Movie Star," has been a big Continental hit and is being released on Capitol in the States.

Grammofon AB Electra has just released the new Sweet album, "Give Us a Wink." The group's two-album set, "String Up," has sold over 50,000 copies here, qualifying them for their fourth Swedish gold disk. ... Polydor is currently recording an album with Swedish-based pianist **Wlodek Gulgowski** and produced by **Leif Carlqvist**. ... The new **Robin Trower** Chrysalis album, "Live," was recorded at the Stockholm Concert House in February 1975. The group is returning to Stockholm in May for a free concert at the same venue.

Grammofon AB Electra is now representing the U.K. label **Cube** which includes material by **Joe Cocker** and **T. Rex**. ... Swedish Radio will soon start the building of its long-projected concert house and recording studio. The building is calculated to cost \$6.5 million. ... Two local record companies, **Marilla** and **Mariann**, are currently promoting new albums through video presentation. **LEIF SCHULMAN**

AMSTERDAM

A record recently gone "Platinum" here is the film-track of the movie "Once Upon A Time In The West," the score written by **Ennio Morricone**. It has been on the Top 50 album chart for a year and sales

have almost reached the 100,000 mark.

David Bowie is breaking through in Holland, his success growing fast since the release here of his single "Fame," and **Inelco** decided to re-release his "Space Oddity" in December on the back-strength of "Fame." Then "Golden Years" came out in January, with both singles making the Top 10 here, a unique situation for Holland.

John Denver followup to "Calypso" is "Annie's Song," released here for the second time at the special request of Dutch disk jockeys. ... **Gladys Knight and the Pips** (Bud-dah) in Holland this month for concerts and already there are signs of sell-out success.

FRANS VAN DER BEEK

COPENHAGEN

Successful concert tour for South African singer **Roger Whittaker** and a sell-out

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 2/7/76

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	19	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005
2	2	19	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
3	20	6	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter)
4	21	6	SHIRLEY CAESAR Go Take A Bath (Sermon), Hob HBX 2183 (Scepter)
5	5	37	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
6	6	37	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360
7	7	96	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
8	8	96	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
9	9	37	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Goodbye Loneliness, Hello Happiness, Gospel Truth GTS 3506
10	3	41	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
11	11	75	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
12	4	100	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
13	10	37	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
14	18	87	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
15	13	11	GOSPEL KEYNOTES Destiny, Nashboro 7159
16	16	54	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
17	12	11	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
18	NEW ENTRY		ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
19	26	114	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
20	14	11	JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350
21	30	62	SENSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
22	34	6	O'NEAL TWINS Silver Anniversary Concert, Creed 3065 (Nashboro)
23	15	54	SUPREME ANGELS Shame On You, Nashboro 7141
24	27	15	SENSATIONAL NIGHTINGALES The Almighty Hand, ABC/Peacock PLP 59219
25	25	24	SWANEE QUINTET Ups And Downs, Creed 3062 (Nashboro)
26	22	19	SWAN SILVERTONES I've Got Myself Together, Hob HBX 2177 (Scepter)
27	35	6	ST. JAMES CHOIR The Gospel According To Saint James, 20th Century/Westbound W 800
28	NEW ENTRY		NEW YORK CITY COMMUNITY CHOIR Lift Him Up, Savoy MG 14384
29	19	15	THE REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR He's Able To Carry You Through, HOB HBX-2178 (Scepter)
30	NEW ENTRY		ANGELIC GOSPEL SINGERS Jesus Will Never Say No, Nashboro 7136
31	24	10	CONSOLERS Tell The Child About God, Nashboro 7158
32	NEW ENTRY		BROOKLYN ALLSTARS He Touched Me, Jewel LPS 0109
33	33	6	HENRY JACKSON COMPANY I've Been Changed, Myrrh MSA 6535 (Word/ABC)
34	23	32	THE ANGELIC GOSPEL SINGERS I'm Bound For Mt. Zion, Nashboro 7150
35	29	10	REVEREND C.L. FRANKLIN Satan Goes To Prayer Meeting, Jewel LPS

Gospel

The Hall Of Fame Looms Nearer As Site In Nashville Acquired

NASHVILLE—The site for the Gospel Music Hall of Fame, estimated at a cost of \$1.5 million, is situated at Demonbreun and Division Streets here, across from the Country Music Hall of Fame.

The three-level building, containing approximately 19,000 square feet on a 77,000-square-foot tract, will house a museum and offices for

the Gospel Music Assn (GMA). Groundbreaking ceremonies are set for this spring with opening target the fall of 1977.

"The announcement that the land has been purchased and the Hall of Fame will become a reality is the result of dedicated efforts of many leaders in the gospel music field," says Maurice LeFevre, chairman of

the Gospel Music Hall of Fame board of trustees.

"It fulfills the dream of not only those of us in the industry, but also thousands of gospel music fans."

Don Butler, chairman of the Hall of Fame fund-raising committee, points out that funding for the purchase of the property (from the Nashville Housing Authority) and construction are a result of contributions from both members of the industry and friends of gospel music. "In addition to cash gifts and pledges," Butler says, "gospel music show promoters and performers have staged benefit performances throughout the U.S. in behalf of the undertaking."

The building was designed by the Atlanta architectural firm of Jova, Daniel and Busby.

Shaped Notes

The Rambos recently taped the Rev. Jimmy Swaggart's television show here, making it three times in the past two years. . . . Joe Mulford's new album on Tempo Records was presented in a dedicatory concert at the Shreveport Civic Theater. Mulford performed several of the songs from the album, including "All Of Me," "Is It Any Wonder" and "He Is So Great." Congregational singing and a short message by Dr. Al Janney of Miami added variety to the evening. Lee Neuen, representing Tempo of Kansas City, led the crowd in a dedication of the new album.

The Hawaiians, Mark and Diane Yasuhara, sang a series of five formal banquets recently, sponsored by Kansas City Youth for Christ. . . . The Blue Ridge Quartet, Mark Four, the Jacob Brothers and The Vicksburg Quartet set to perform in a "Battle Of Songs" concert April 30 in Altoona, Pa. . . . Sunrise, a Southern gospel group from Birmingham, have changed their name to the Brothers. The change also includes a personnel change, the addition of Glen Wade to the group. . . . The Singing Towers of Oakboro, N.C. performed in 20-degree temperatures at Trade-Day in Collinsville, Ala. recently. Despite the weather they drew a crowd of approximately 3,500 for the event.

"It Was Jesus," the first country-gospel opera ever written, will be recorded by the Blackwood Brothers in February with Joel Gentry pro-

ducing the session for Sky-Lite Records. Barbara and Eddie Miller, staff writers for Tree International, are the writers.

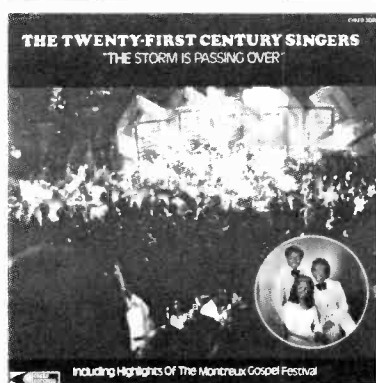
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Ales Quarterbacking Motown Resurge

• Continued from page 6

have to be given the same key sup-
port as is given to launching new
names. "You have to maintain what
you have. You can't forget the
people who have been with you
from the beginning."

The Supremes, Eddie Kendricks,
the Miracles, David Ruffin, the
Commodores. They are all on Ales'
mind. Even Smokey Robinson (one
of the label's key attractions, along
with Diana, Stevie, Marvin Gaye
and the Tempts) "should have been
built up much more than he has. His
'Quiet Storm' LP which came out in
early 1975 has sold some 650,000
units. It's quiet and it's terrible."

As for Wonder, there are still some
points in his reported \$13 million
pact which have not been cleared by
both sides. So in effect he hasn't
signed this new pact, but Ales says
he is very much legally under con-
tract to Motown under the previous
arrangement. Wonder is supposed to
do six LPs for the company but there
is no timetable. As for the sticky
items still to be resolved... Ales isn't
talking.

Wonder was in the studio last
week working on the long awaited
LP. As for the industry-setting \$13
million pact, Ales says simply:
"There are a lot of ways for dollars to
be accumulated at the end of the
term (of the contract)."

In setting up realistic LP sched-
ules, Ales acknowledges there have
been some months "we slipped with-
out any product. We'll avoid this by
a greater concentration of meetings
for singles, albums, sales and pro-
motion." And by having everyone
keyed in, Ales says all hands know
about meeting release schedules.

He conducts a singles meeting ev-
ery Tuesday morning, an LP meet-
ing every Wednesday morning. All
departments attend and work out re-
lease schedules.

As for LPs, "We're not interested
in a gigantic release like 20-30 ti-
tles," Ales says while nibbling on a
bagel with cream cheese, "but on a
small powerful inroad." Yet there
will be no minimum number of LPs
required each month.

The executive says there is more
concentration on doing LPs than
singles.

Motown's country efforts center
around three acts these days: T.G.
Shepard, who has had two No. 1
hits, Jed Strunk and Ernie Payne.
The recent consolidation of the
Nashville office for the Melodyland
label (which John Fisher operates) is

looked upon by Ales thusly: "Some-
times you have to take one step side-
ways before you can take two for-
ward."

Executives reporting to Ales in-
clude Suzanne DePass, head of creat-
ive services (which includes a&r);
Mike Lushka, boss of sales; Paul
Johnson, head of national promo-
tion; Guy Costa, head of recording
(Motown operates its own studio in
L.A.); Robert Gordy, head of pub-
lishing; Ken East, head of inter-

national (in London) and Ralph
Seltzer, head of corporate affairs.

Motown Industries is the motion
picture operation with Gordy, Mike
Roshkind, vice chairman; Gordon
Riess, chief operating officer and
Jack Lorenz, head of financial.

One area of concern: getting pro-
gram directors hip to Motown's
crossover records. Ales finds discos a
new area in which to break records,
but he doesn't think a company
should only cut its artists for discos.

Long-Lived Album Sales

• Continued from page 3

KIIS program director Charlie
Tuna points out that the biggest sell-
ing albums in Los Angeles in his sta-
tion's surveys are "Chicago's Great-
est Hits" and "The Greatest Hits of
Helen Reddy."

Chicago's collection was only re-
leased Nov. 17 and it's already past
two million units and selling at the
rate of 100,000 a week and CBS be-
lieves it will hit four million by the
end of the year.

There is evidence that some of the
greatest hits collections by superstars
such as Elton John reach 6 million
plus in sales in the U.S. alone.

Bob Dylan has two collections of
greatest hits and both are selling be-
tween 1,000 and 1,500 copies a week.
Neil Diamond's greatest hits collec-
tion on MCA is selling more than
3,800 copies a week and has been
out about 90 weeks. His "Hot Au-
gust Night" LP has been out more
than 164 weeks and is still selling
around 3,300 copies a week.

Elton John's "Don't Shoot Me,
I'm Only The Piano Player" LP is
still selling at the rate of 4,400 cop-
ies a week and it has been out more
than 157 weeks.

At Elektra Records, Stan Mar-
shall, national sales manager, re-
ports that "The Best Of Bread, Vol.
1, is a big, big, big LP." It sold
434,921 copies last year and about
67% of that was in tape, either 8-
track or cassette. The tape sales are
"incredible," Marshall says, adding
that he doesn't know why tape is so
high on this particular product.

The Doors are also alive and well
in oldies. The Doors sells between
125,000 and 150,000 a year, Mar-
shall reports.

MCA Records, however, may be
one of the biggest labels for contin-
uous sales of catalog product.
"Tommy" got added new life after
the movie came out and is selling
4,000-plus a week, mostly on the
East Coast and West Coast, after 346
weeks in release. The South, for
whatever reason, never really
latched onto either "Tommy" or
"Jesus Christ Superstar," another

MCA set that is still selling around
1,600 copies (a two-LP set) a week
after more than 224 weeks in release.
"American Graffiti" on MCA has
been out 125 weeks and is selling
around 4,800 copies a week.

MCA's twofer series, featuring the
best of such artists as Tommy Dor-
sey, etc., is selling 4,800 copies a
week.

But it's the rock stuff of the past
two to five years that is really scoring
in sales these days, including mat-
erial by Sonny & Cher and Emerson,
Lake & Palmer on Atlantic.

Atlantic's Greenberg says: "I
think kids are still discovering the
music. When they reach about 12
years old, they get out of the Donny
Osmond phase and perhaps hear a
record at a friend's house and they
go out and try to buy their own."

"Also, the honest truth is that this
music often has lasting value and
when a person wears a record out, he
or she buys another for their music
library."

London Label Convention

• Continued from page 8

thing, they should let us know be-
cause we are constantly looking for
feedback that many times never
comes," he said.

During a promotion meeting, the
delegates were given different views
from a panel composed of Gordon,
Bryan McIntyre of WCOL in Col-
umbus, Ohio, Neil McIntyre of
WPIX in New York, Sonny Taylor
of WRWL in New York, Tom Ken-
nedy of Universal Distributors in
Philadelphia, Ron Iaformaro of
Progress Records in Cleveland,
Gary Taylor of the Gavin Report
and Marty Ostrow of Cash Box.

Several key topics were discussed,
including the fact that singles con-
tinue to set up album sales, the abil-
ity of certain records to cross over
and the growing importance of dis-
cos.

On Tuesday (27) London had a
dinner-showcase with Syl Johnson,
Al Green and Greezy Wheels per-

ASCAP
Nominees
Revealed

NEW YORK—Sixteen writer candi-
dates and 12 publisher candidates
have been nominated by ASCAP for
positions on its Board of Review.

Lyricists nominated in the popu-
lar-production field are Walter Bish-
op, Martin Charnin, Joseph Dar-
rion, Sherman Edwards, Bud Green
and Leonard Whitecup. Composers
nominated in the same field are
Clint Ballard Jr., Leon Carr, Jay
Gorney, John Green, Harold Rome
and Charles Strouse.

In the standard field, composers
nominated are Jack Hamilton Bee-
son, Lukas Foss, Ned Rorem and
Elie Siegmeister. Publishers are
Walter Gould of Lawson-Gould
Music Publishers; Robert MacWil-
liams, E.C. Schirmer Music; and
George Shorney Jr., Hope Publish-
ing Co.

Popular-production publishers
nominated are B. Tom Collins,
Chess Music; Murray Deutch, Mu-
sic of The Times Publishing Corp.;
Burt Litwin, Belwin-Mills; Johnny
Marks; St. Nicholas Music; Ivan
Mogull, Ivan Mogull Music Corp.;
Duke Niles, Paris Music; and Bob
Reno, Midsong Music.

Members of ASCAP's writers
nominating committee are Louis Al-
ter, Lee Adams, Robert Allen, Jacob
Druckman, Bronislaw Kaper and
David Rose. The organization's
publishers nominating committee
includes Stanley Mills, Leo Talent
and David Sengstack.

forming, Walt McGuire, head of
pop a&r, handled introductions.

Besides the above-mentioned dis-
tributors, others attending included
Zamoiski of Baltimore, Bib of Char-
lotte, London Records of Chicago,
Arc-Jay-Kay of Detroit, Record
Sales of Denver, Alpha of Hartford,
H.W. Daily of Houston, Hot Line of
Memphis, London Records of Los
Angeles, Heilicher Brothers of Min-
neapolis, All-South of New Orleans,
Alta of Phoenix, ABC Records &
Tapes of Seattle and Roberts of St.
Louis.

Label Pushes Tour
Of Scottish Group

NEW YORK—Private Stock Rec-
ords has launched a comprehensive
advertising, promotion and public-
ity campaign in support of the Band
of The Black Watch, during the
Scottish military unit's cross-country
U.S. bicentennial tour, according to
Larry Uttal, Private Stock's presi-
dent.

The label, which has released an
album—"The Band of the Black
Watch"—by the group, will support
its 50-city military concert tour with
full-page trade and consumer print
ads.

In addition, there will be specially
designed point-of-purchase display
materials, and a special drive for in-
store play of both the single and al-
bum during and after each appear-
ance by the group.

Uttal also says that radio time
buys are being made in many mar-
kets on a multi-station, saturation
basis over a two or three-day period
in coordination with the tour sched-
ule.

Houston Distrib Set

ATLANTA—Heilicher Distribu-
tors will distribute Bang and Bullet
records in Houston.

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Box 7511, Van Nuys, Calif. 91406, U.S.A. tfn

SEARCHING FOR OLD RECORDS? DIS-
continued, 216 N. Rose, Burbank, California
91506. eow

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 2/7/76

Number of LPs reviewed this week 30 Last week 38



BARRY WHITE—*Let The Music Play*, 20th Century T-502. First album in some while for White is his familiar, disco sound fronted by his booming talk/sing style. Six cuts, with several including White's patented talking intros. Usual strong instrumental arrangements, with good strings and flowing melodies. Sound, on the whole, is a quite familiar one. Nevertheless, White's legions of fans have continued to support him even though he has not changed direction a great deal in the past several years, and there is no reason to expect that support to diminish markedly now.

Best cuts: "I Don't Know Where Love Has Gone," "I'm So Blue And You Are Too," "Let The Music Play."

Dealers: Expect large 20th promotion.

JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA—*Inner Worlds*, Columbia PC 33908. Usual potent McLaughlin mix of jazz, rock and soul with the artist excelling on guitar and guitar synthesizer. Lots of unusual sounds, but, amazingly enough, all is melodic and listenable. Instrumentals more familiar and generally better than the cuts featuring vocals, though Narad Michael Wilson turns in creditable soul oriented vocals as well as performing with skill on piano and drums. As for McLaughlin, unlike many star guitarists, he takes the lead but not to an extreme. His work is tasteful and exceptionally well done. Eastern sounds included with jazz/rock mix. Only one cut really features Mahavishnu Orchestra, by the way, and that group seems to have gone the way of McLaughlin's earlier groups.

Best cuts: "The Way Of The Pilgrim," "River Of My Heart," "Lotus Feet," "Inner World."

Dealers: McLaughlin reportedly set for tour.

JIMMY BUFFETT—*Havana Daydreamin'*, ABC ABCD-914. Buffett brings his unique mix of lunacy and sensitivity to the forefront again, offering his listeners a little of everything. Appeal to both pop and country listeners here, and the artist's vocals seem a bit stronger than on his last effort. Excellent Don Gant production, which brings in strings and a few horns without interrupting the basic simplicity of the songs. As for Buffett, this is a better all around album than his last set and one that should, if he gets out on the road, further his career measurably.

Best cuts: "Woman Goin' Crazy On Caroline Street," "The Captain And The Kid," "Big Rig," "Havana Daydreamin'," "This Hotel Room."

Dealers: Buffett's following grows each time out.

PRETTY THINGS—*Savage Eye*, Swan Song SS 8414 (Atlantic). Veteran band, that has been a factor on the British scene since the beginning days of the British invasion, takes a slightly different tact than they have in the past and it works. Mix of easy rockers and ballads here go with the pounding rock they have been identified with offers group a chance to showcase far above average harmony vocals and complicated arrangements. A more mature music, sounding at times like a funky Moody Blues without the MOR feeling the Moodies often had. Vocals even resemble Paul Simon at times. Good pounding abandoned rock is also present. Group hits home on about half the cuts, which is more than most pop artists.

Best cuts: "My Song," "Sad Eye," "It Ain't Rock And Roll," "Drowned Man."

Dealers: Band continually adds to following and U.S. tour should start shortly.

JERRY GARCIA—*Round RX-LA565-G* (United Artists). Grateful Dead leader goes to work with most of the Dead as well as Mickey Hart and Nicky Hopkins and comes up with the kind of easy rock/country mix he is best known for. Usual top guitar work from Garcia, as well as his trademarked lazy vocals. Instrumental backup is simple and effective. Material from Garcia and long-time writing partner Robert Hunter as well as Allen Reynolds & Bob McDill, Allen Toussaint and Hank Ballard. Set could do with a bit more action, but this is the kind of set Garcia's fans know and seem to like.

Best cuts: "Might As Well," "Mission In The Rain," "Catfish John," "It Must Have Been The Roses."

Dealers: Merchandise with Dead catalog and other group members' solo sets.



VARIOUS ARTISTS—*Fire Into Music*, CTI CTS 2. This is a compendium of the CTI group's greatest hits, more or less. Included are top-selling records by Grover Washington Jr., Hubert Laws, Freddie Hubbard, Stanley Turrentine, Bob James and Deodato, as well as cuts by Hank Crawford, Esther Phillips and George Benson. The latter is a disco-single featuring the vocals of Benson, that was never before available on LP.

Best cuts: Listen to the entire album and pick the ones that fit most properly.

Dealers: Give this one plenty of wall space, as well as a constant reference to the fact that it is a greatest hits package.

PASSPORT & LES McCANN—**PHILIP CATHERINE**—**JOHNNY GRIFFIN**—**BUDDY GUY**—**PETE YORK**—**Doldinger Jubilee '75**, Atlantic SD 18162. Anytime you get a live concert jam to in-

Spotlight



BAD COMPANY—*Run With The Pack*, Swan Song SS 8416 (Atlantic). Same basic rock as heard on two prior chart topping LPs, but with more emphasis on ballads. Paul Rodgers' distinctive, blue-eyed soul vocals and Mick Ralphs' basic yet effective guitar take the spotlight as usual, while drummer Simon Kirke and bassist Boz Burrell remain, like the Stones' Watts and Wyman, in the back ground doing a standout job. Slower cuts seem to work best for the most part, with Rodgers' voice seemingly better suited for a ballad format. Slower cuts also show Ralphs a better guitarist than most think. Some variety also heard on slower songs, and singles in this direction could prove successful. Harmonies also show through on slower cuts. Lyrics not always great, but they are often hardly noticed in the instrumental barrage of the rockers. Listen for touches of "Bad Company" and "Seagull" in the easy tempo material.

Best cuts: "Simple Man," "Silver, Blue & Gold," "Do Right By Your Woman," "Sweet Lil' Sister" (sounds like a hit single), "Fade Away"

Dealers: Expect spring tour



PHOEBE SNOW—*Second Childhood*, Columbia PC 33952. Second LP from Snow brings into focus her unique talents, showcasing a distinctive voice and style (reminiscent of Ellen McIlwaine from several years ago) and a strong lyrical sense. The Snow style is one that is not heard much anymore, for it is often the style of the nightclub or torch singer. What she has really done is take bits of a style generally considered outdated, combined elements of her own and delivered a specialized, uncompromising sound to the mass audience. Vocal tricks are interesting but not gimmicky. Strong jazz feel in both instrumental and vocal arrangements, and compliments must go to Pat Williams for the brilliant orchestration and Phil Ramone for production. Musicians include some of New York's best—Grady Tate, Ron Carter, Richard Tee, Hugh McCracken, David Sanborn, John Tropea and others. All told, a brilliant album.

Best cuts: "Inspired Insanity," "No Regrets," "All Over," "Goin' Down For The Third Time," "There's A Boat That's Leavin' Soon For New York" (all written by Snow except "No Regrets.")

Dealers: Artist build gold LP following with first album.

clude the above mentioned artists, fireworks are bound to happen with an assortment of soul, jazz, blues and even rock. Doldinger is gaining a large U.S. following and many people will enjoy listening to him in the company of international stars from several idioms.

Best cuts: "Compared To What" (with a great McCann vocal performance), "Jadoo," "Ready For Takeoff" (strong instrumental performance with some excellent guitar work by Catherine), "Abracadabra."

Dealers: Each of these artists has a following and this LP should be spread out in their particular dividers.



First Time Around

FINCH—*Glory Of The Inner Force*, Atco SD 36-124 (Atlantic). Dutch rock with keyboards, synthesizers, mellotrons, guitars, bass and drums sounds a bit like Focus but is generally more melodic. Guitars and synthesizers dominate, alternating in lead chores. All instrumental, with complicated tempo shifts working well. Some jazz elements, but really a rock set. How commercial this is remains to be seen, with none of the four cuts under 9:18. Several portions, however, could easily be lifted for single or airplay without damaging the cuts. Guitar work of Joop Van Nimwegen is a highlight.

Best cuts: "Paradoxical Mood," "Pisces."

Dealers: Some airplay should be forthcoming.

Billboard's Recommended LPs

pop

WING AND A PRAYER FIVE DRUM CORPS—*Baby Face*, Wing And A Prayer HS 3025 (Atlantic). Standards converted to disco along the lines of the title cut are the hook here and it works well. Big band and four girl chorus (which is excellent). Nine minute medley of standards, a show medley and hits like "Eleanor Rigby" and "I Hear A Symphony" in the disco format are surprisingly good. Quite enjoyable for listening as well as being danceable. **Best cuts:** All good.

ROY WOOD—*Mustard*, United Artists UA-LA575-G. Former Move, ELO leader is back with another set on which he handles all instruments and vocals as well as production, arrangements and writing. Some '40s sounding material, a lot with American surf influences and the usual excellent musicianship. Still, the set is primarily for existing Wood fans, and cannot really be called commercial. The man is undoubtedly a major talent, and could easily make a highly commercial LP—let's hope his next fits the bill. He deserves it. **Best cuts:** "Any Old Time Will Do," "Look Thru The Eyes Of A Fool."

WAYNE PARKER—*Oklahoma Twilight*, Ariola America ST-50005. New singer comes up with strong country/rock mix. Several songs should appeal to the rock crowds, several to country and several to both. Mid-tempo material works best,

but there is one good rock cut in "Another Good Day." Production from artist and Mike Curb. **Best cuts:** "I Can't Stand Country Music," "The Hits Just Keep On Comin'," "Another Good Day" (on which Parker sounds a bit like Tony Joe White), "By The Time You Read This Letter."

NICKY BARCLAY—*Diamond In A Junkyard*, Ariola America ST-50006. Former Fanny member comes up with a creditable first set, blending in soft, moody vocals with reggae-influenced cuts, solid rock and several other variations. Strong singer who works well whatever the mode might be. **Best cuts:** "Lonely Days," "Baby Don't Let It Mess Your Mind," "You Can't Love Somebody," "Bad Boy."

PARIS, Capitol ST-11464. The world of heavy metal boogie gets a new power trio featuring guitarist-singer-writer Robert Welch, lately of Fleetwood Mac, with bassist-keyboardist Glen Cornick, an original member of Jethro Tull. The buzzsaw guitar leads and oh-so-cosmic lyrics remind one of the early Deep Purple at its most rambunctious. **Best cuts:** "Beautiful Youth," "Narrow Gate," "Nazarene."

soul

EDDIE DRENNON & B.B.S. UNLIMITED—*Collage*, Friends & Co. FS 108. Creditable first set featuring "hustle" instrumentals with female backup vocals. All in the same vein, and the only complaint might be that the material tends to sound a bit too much alike. Still, good arrangements and a well-done set. **Best cuts:** "Let's Do The Latin Hustle," "Get Down, Do The Latin Hustle."

jazz

WILLIS JACKSON—*Headed and Gutted*, Muse MR 5048. One of the better "Gator" albums in some time, featuring what he does best—bluesy blowing and bop in tandem. The help from guitarist Pat Martino and keyboardist Mickey Tucker are major factors. **Best cuts:** "Headed And Gutted," "Miss Ann," "The Way We Were," "Gator Whale."

AL HAIG/JIMMY RANEY—*Strings Attached*, Choice CRS1010. After almost 25 years, pianist Haig and guitarist Raney are on record again. Backed by Jamil Nasser on bass and Frank Gant on drums, these musicians get it on with a cross-section of jazz standards running from past to present. **Best cuts:** "Dolphin Dance," "Round Midnight," "Freedom Jazz Dance," "You Came To Me From Out Of Nowhere."

IDRIS MUHAMMAD—*House of the Rising Sun*, Kudu 27 (CTI). After gracing so many top-selling albums on this label, Muhammad has recorded his second LP for them. Overall it's a refreshing change of pace, as it features very little of the lush strings and more of the good old funk. Each of the tunes has a nice feel to it and several should pick up substantial r&b play, due to the vocals. **Best cuts:** "House Of The Rising Sun," "Sudan," "Hard To Face The Music."

BETTY CARTER—*Round Midnight*, Roulette SR 5110. It's very nice to have new product on the market by one of the first ladies of American jazz vocals. Her backing trio, led by pianist Norman Simmons is sensitive to her musical needs and responds ably. As for Carter, she does it all by singing, scatting and even bopping her way though a variety of standards. LP could also break on r&b radio. **Best cuts:** "Round Midnight," "Surrey With The Fringe On Top," "By The Bend In The River."

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 Meanson, Is Horowitz, Bob Kirsch.

Vox Jox

• Continued from page 18

terested in hiring a young, good air personality: call 1-919-592-6403.

★ ★ ★

Michael J. (Mike) Brown, vice president of KGB-AM-FM in San Diego, writes that the **Ron Jacobs** interviews "are a nice salute to a man who has contributed much to contemporary broadcasting. We will miss him sorely; but I have a hunch that the radio world has not seen the last of **Ron Jacobs**."

"One of the better radio promotions in recent history is the 'Homegrown' album, as conceived by Ron. This year's 'Homegrown III,' which includes original songs about San

Diego and adjacent communities written and recorded by local artists, will sell 60,000 copies.

"Unfortunately, there are a number of stations attempting a ripoff of this promotion. Attached is a copy of the letter our attorneys have written to KWST in Los Angeles referring to a promotion they are now running called 'The L.A. Soundtrack Album.' This promotion, as those done at a few other radio stations without our approval, follows the format of 'Homegrown' exactly. Only the name has been changed.

"I would appreciate a mention in Billboard of the fact that we have copyright protection for the 'Home-

grown' promotion and are pursuing legal remedies to enforce this protection.

"Thanks again for the article on Ron. Will look forward to seeing you at the next convention."

★ ★ ★

Source is out in Los Angeles and, more and more, I find it one of the most reliable audience ratings surveys going. In persons 25-49, average quarter hour figures Monday-Sunday 6 a.m.-midnight, KBIG leads with 28,800, followed by KMPC with 23,100, KHJ with 20,800, KNX-FM with 20,500, KLOS with 17,600, KLAC with

(Continued on page 58)

Billboard HOT 100

Chart Bound See Top Single Picks Reviews, page 58

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Main chart table with columns for Week, Last Week, Weeks on Chart, Title-Artist, and other chart data. Includes tracks like '50 Ways to Leave Your Lover', 'Love to Love You Baby', and 'Junk Food Junkie'.

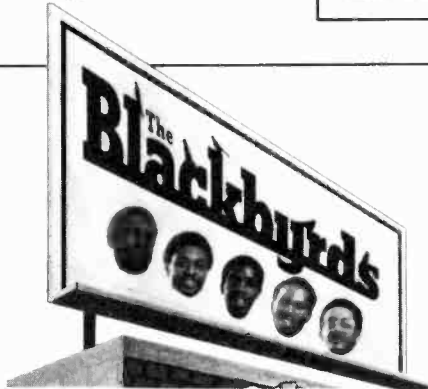
STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

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.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z - (Publisher - Licensee) listing for various songs and artists, including Abyssinia Jones, Baby Face, Bananaple Gas, and many others.

15

HAPPY SINGLES



FANTASY F-762

THE BLACKBYRDS HAPPY MUSIC

The most-requested cut from their disco-jazz-soul hit LP *City Life* is the Blackbyrds' new hit single! Produced and written by Donald Byrd.

CREEDENCE CLEARWATER REVIVAL I HEARD IT THROUGH THE GRAPEVINE

The all-time favorite album cut from the 3,000,000-selling *Cosmo's Factory* is finally a single... and picking up play everywhere. (It's also included in the just-released CCR's *Chronicle* LP.) Produced by John C. Fogerty.



FANTASY F-759



FANTASY F-761

TOMMY JAMES I LOVE YOU LOVE ME LOVE

Tommy James is back!!! with Earth Quake and the Tower of Power horn section and a Gary Glitter tune... a combination that spells H-I-T. Produced by Tommy James, Ritchie Cordell, and Kenny Laguna.

THE N.E. PHILLY BAND WHY DON'T WE LIVE TOGETHER



The smash pop version of the Phil Galdston-Peter Thom song is the N.E. Philly Band's debut single on Fantasy... and a stronger debut we couldn't ask for! Produced by Eddie Martinez.



FANTASY F-764



MILESTONE M-302

JOHNNY HAMMOND LOS CONQUISTADORES CHOCOLATES

Johnny Hammond's debut Milestone single (from his *Gears* LP) is a Larry and Fonce Mizell-produced disco-rocker that will have them shaking north and south of the border.

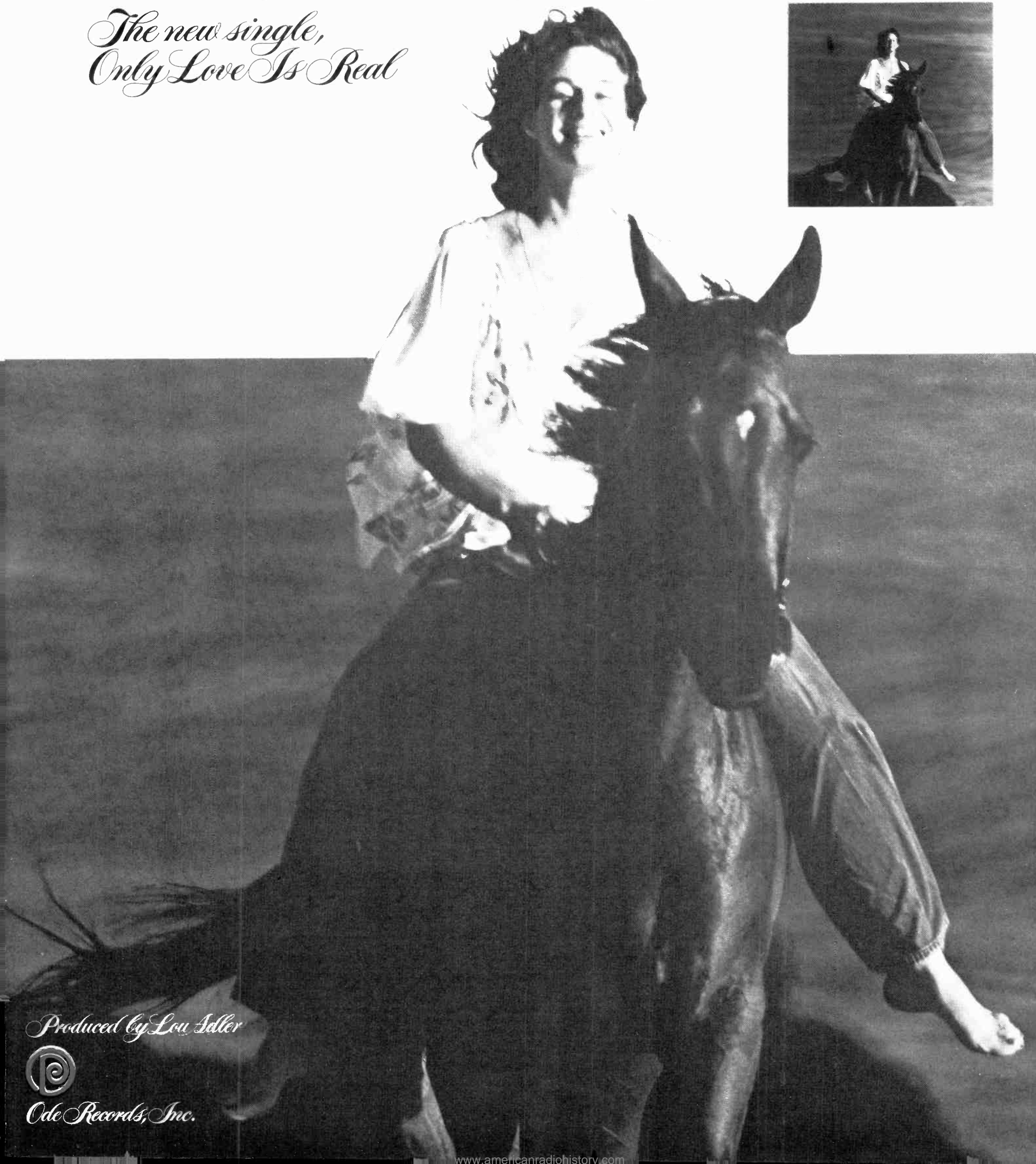


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Ode Records, Inc.

TOP LPs & TAPE

POSITION 106-200

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Chart columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title Label, Number (Dist. Label), SUGGESTED LIST PRICE (ALBUM, 4-CHANNEL, TRACK, O-8 TAPE, CASSETTE, REEL TO REEL)

Chart columns: THIS WEEK, LAST WEEK, Weeks on Chart, STAR PERFORMER-LP's registering greatest proportionate upward progress this week, ARTIST Title Label, Number (Dist. Label), SUGGESTED LIST PRICE (ALBUM, 4-CHANNEL, TRACK, O-8 TAPE, CASSETTE, REEL TO REEL)

Chart columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title Label, Number (Dist. Label), SUGGESTED LIST PRICE (ALBUM, 4-CHANNEL, TRACK, O-8 TAPE, CASSETTE, REEL TO REEL)

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS) - Alphabetical index of artists and their chart positions.

Artist list: Cate Brothers, Chicago, Stanley Clarke, Dennis Coffey, Natalie Cole, Jessi Colter, Commodores, Perry Como, Rita Coolidge, Crack The Sky, Dan Hill, Jim Croce, David Crosby/Graham Nash, Steve Howe, Deep Purple, George Duke, John Denver, Bob Dylan, Eagles, Earth, Wind & Fire, E.L.O., Fleetwood Mac, Foghat, Tommy Bond, Donny Hathaway, Fred Frampton, Freddy Fender, Rory Gallagher, Ron Garfunkel, Gloria Gaynor, Eric Carmen.

Artist list: Roger Glover, Al Green, Daryl Hall & John Oates, Hamilton, Joe Frank & Reynolds, Emmylou Harris, Isaac Hayes Movement, Herbie Hancock, Jimi Hendrix, Hagood Hardy, Dan Hill, Hot Chocolate, Stevie Nicks, Jigsaw, Jimmy James, Jefferson Starship, Waylon Jennings & Willie Nelson, Janis Ian, Isley Brothers, Elton John, Quincy Jones, Kansas, Eddie Kendricks, KC & The Sunshine Band, Carole King, Kinks, Kiss, John Klemmer, Gladys Knight, Kris Kristofferson, Cleo Laine.

Artist list: Ronnie Laws, Lad Zepplin, John Lennon, Ramsey Lewis, Gordon Lightfoot, Little Feat, Loggins & Messina, Harold Unlimited Orchestra, C.W. McCall, Barry Manilow, Mandrill, Chuck Mangione, Bette Midler, Lou Reed, Linda Ronstadt, Roxy Music, David Ruffin, Rufus, Tom Rush, Salt Soul Orchestra, Tom Scott, Seals & Crofts, Neil Sedaka, Beverly Sills, Carley Simon, Simon & Garfunkel, Paul Simon, Patty Smith, Osmonds.

Artist list: Ozark Mountain Daredevils, Mahogany, Spinners, Bruce Springsteen, Chris Squire, Ringo Starr, Cat Stevens, Rod Stewart, Steven Stills, Barbra Streisand, Queen, Donna Summer, Sweet, Supertramp, Temptations, Jethro Tull, Toots And The Maytals, Stanley Turrentine, Frankie Valli, Bobby Vinton, Dionne Warwick, Grover Washington Jr., Rusty Weir, Barry White, Who, Wings, Lenny White, Bill Withers, Bobby Womack, Gary Wright, Neil Young, ZZ Top.

Artist list: Chicago, Herbie Hancock, ZZ Top, Barbra Streisand, Dan Hill, Jim Croce, David Crosby/Graham Nash, Steve Howe, Deep Purple, George Duke, John Denver, Bob Dylan, Eagles, Earth, Wind & Fire, E.L.O., Fleetwood Mac, Foghat, Tommy Bond, Donny Hathaway, Fred Frampton, Freddy Fender, Rory Gallagher, Ron Garfunkel, Gloria Gaynor, Eric Carmen, Roger Glover, Al Green, Daryl Hall & John Oates, Hamilton, Joe Frank & Reynolds, Emmylou Harris, Isaac Hayes Movement, Herbie Hancock, Jimi Hendrix, Hagood Hardy, Dan Hill, Hot Chocolate, Stevie Nicks, Jigsaw, Jimmy James, Jefferson Starship, Waylon Jennings & Willie Nelson, Janis Ian, Isley Brothers, Elton John, Quincy Jones, Kansas, Eddie Kendricks, KC & The Sunshine Band, Carole King, Kinks, Kiss, John Klemmer, Gladys Knight, Kris Kristofferson, Cleo Laine, Ronnie Laws, Lad Zepplin, John Lennon, Ramsey Lewis, Gordon Lightfoot, Little Feat, Loggins & Messina, Harold Unlimited Orchestra, C.W. McCall, Barry Manilow, Mandrill, Chuck Mangione, Bette Midler, Lou Reed, Linda Ronstadt, Roxy Music, David Ruffin, Rufus, Tom Rush, Salt Soul Orchestra, Tom Scott, Seals & Crofts, Neil Sedaka, Beverly Sills, Carley Simon, Simon & Garfunkel, Paul Simon, Patty Smith, Osmonds, Ozark Mountain Daredevils, Mahogany, Spinners, Bruce Springsteen, Chris Squire, Ringo Starr, Cat Stevens, Rod Stewart, Steven Stills, Barbra Streisand, Queen, Donna Summer, Sweet, Supertramp, Temptations, Jethro Tull, Toots And The Maytals, Stanley Turrentine, Frankie Valli, Bobby Vinton, Dionne Warwick, Grover Washington Jr., Rusty Weir, Barry White, Who, Wings, Lenny White, Bill Withers, Bobby Womack, Gary Wright, Neil Young, ZZ Top.

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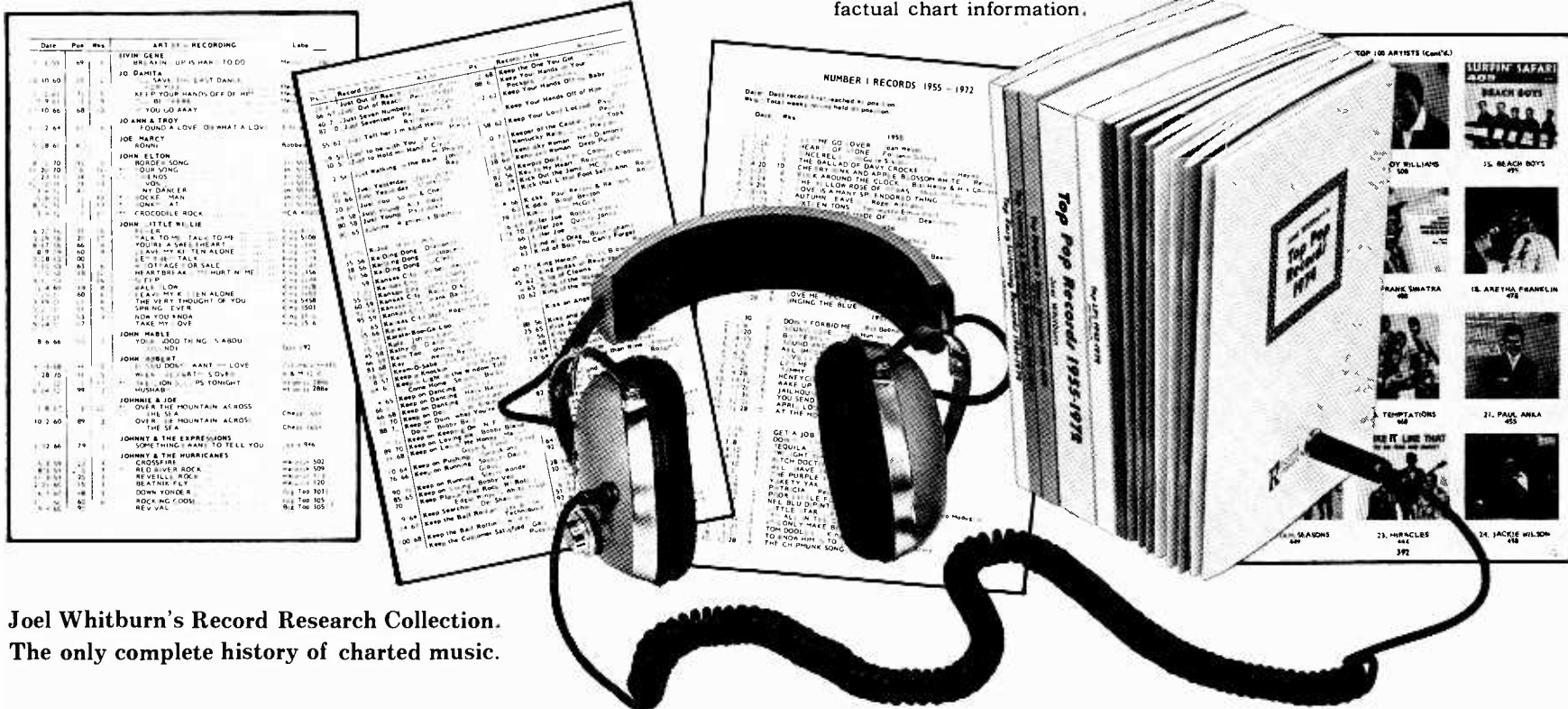
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Judge Hears Motown-CTI

• Continued from page 3

ment of a temporary receiver, pending the full hearing of the case.

CTI has been attempting to move goods through new independent distributors, many of whom are also Motown outlets.

In one of the supporting affidavits submitted by Motown to the court in support of its request for a preliminary injunction, attorney Robert Osterberg reviews the financial terms under which CTI and Motown joined forces in June 1974.

At that time, the affidavit asserts, CTI was "in serious financial jeopardy," with "inadequate" cash flow to meet obligations "totalling approximately \$2 million."

Upon signing the contract, Motown agreed to lend CTI \$500,000 and provide the Taylor firm with \$100,000 a month for operating expenses. In November of that year, an additional \$300,000 was loaned to CTI, says Osterberg, and the monthly stipend raised to \$120,000.

Payments to CTI were stopped in December 1975 as a result of alleged breaches by CTI of its contract with Motown, the affidavit states.

If the injunction is granted, it would, in effect, also enjoin distributors, pressing plants and jacket fabricators from dealing directly with CTI. Among those in this category

listed on the injunction petition are Columbia Record Productions, Modern Album & Finishing, Mastercraft Record Plating, Kent Records, Schwartz Bros., Heilicher Bros., Music Trend of Detroit, Hot Line Record Distributing, Progress Records, Alpha Distributing and 21 John Does.

CTI is under contract to Motown until June of 1978, claims Barney Ales, Motown's executive vice president.

Ales, along with a number of other Motown officials, will be here for the hearing. They include Ewart Abner, former president of the label who helped firm the original deal with Creed Taylor; Paul Johnson, head of promotion; Mike Lushka, head of sales and Pete Senoff, creative services executive.

Ralph Seltzer, Motown's corporate affairs chieftain, says "product has definitely been shipped by CTI to distributors who in many cases are holding it because they're not clear on the legal situation."

Ales claims his attempts to talk with Taylor on the phone and in person in his office have been fruitless. Ales claims he hasn't heard firsthand what Taylor's complaints are.

Ales suggests that if Taylor and Motown would sit down and discuss the problem areas, "there might be a way to work them out."

Board Set For Intl IMIC-6

• Continued from page 1

Italy, Japan, Singapore and Australia.

The advisors, Zhito explains, will help formulate the issues to be discussed during IMIC-6 at the Royal Hawaiian Hotel on Waikiki Beach in the city of Honolulu.

The international advisory board complements a U.S. advisory panel which will offer its recommendations for subjects and speakers.

Among the domestic advisors are: Stanley Adams, president of ASCAP; Sid Bernstein, president,

Sid Bernstein Management; Joe Cayre, president, Caytronics; Sal Chiantia, president, National Music Publishers Assn.; Ed Cramer, president, BMI; Neshui Ertegun, international president, WEA; Fred Gaines, attorney with Wyman, Bautzer, Rothman & Kuchel; Stan Gortikov, president, RIAA; George Greif, president, Greif-Garris Management.

Also: Cy Leslie, chairman of the board, Pickwick International; Mike Maitland, president, MCA Records; Jerry Moss, president, A&M Records; Alice Prager, president, SESAC; Harvey Schein, president, Sony Corp. of America; Irwin Steinberg, president, Polygram U.S.; Larry Uttal, president, Private Stock Records; Norm Weiser, president, Chappel Music, and Walter Yetnikoff, president, CBS Records Group.

"IMIC's achievements of the past have centered on providing top international executives with a sounding board for the exchange of thoughts and ideas to solve mutual problems," Zhito says.

IMIC-6 marks the first time the U.S. has hosted this prestigious event. Previous IMICs have been held in Nassau, the Bahamas; Palma de Mallorca, Spain; Montreux, Switzerland; Acapulco, Mexico and London.

As has been the custom with past IMICs where technological developments have been unveiled for the world music community, this year's IMIC hopes to present in Hawaii new technology which will compete for the leisure dollar and be of value to the music-record industries.

Hawaii was picked for its unique climate and its unusual contributions to America celebrating its bicentennial year.

Registration for the meetings and socials is \$250 and does not include airfare or hotel accommodations. Information on hotel rooms will be mailed to persons sending in their registration fees.

Further information may be obtained by contacting International Industry Music Conference, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Inside Track

The expected wholesale price realignment, reported first in *Billboard*, seems to have hit some roadblocks. **Rio Frio** of MCA, most positive re a price shakeup then, said it's coming, but didn't predict how soon. CBS Records reportedly sprung its plan to the in-house convention in San Diego last week to get employee reaction. **Joel Friedman** of WEA Corp. says he's watching it all.

Boxing champ **Muhammad Ali** adds **Spinners'** "Live" LP to training session playlist, as he boogies his weight down for a title bout in Puerto Rico Feb. 20. . . . Four years of trying results in the release of a **Chet Atkins/Les Paul** album this month. . . . **Enoch Light's** Project 3 label in a talent search. . . . Merry Mailman **Ray Heatherton** returns to the Rainbow Room bandstand when the Heatherton orchestra plays there Feb. 17 through March 21. He debuted his big band sound at the nightery 35 years ago.

The **Commodores** join the **O'Jays** for a three-month, 42-city tour. . . . **Joe Petralia** back on the indie promotion trail, representing Ivan Mogull Publishing and Artists of America Records. . . . CBS artist **Juan Carlos Calderon** completes score for "Assassination In Sarajevo," the first joint U.S./Yugoslav/Czechoslovakian film production. . . . **The Three Degrees, Lou Rawls, Mirabai, Gloria Loring and Aliza Kashi** were among those giving of their time and talent to the Philadelphia telethon for handicapped children Jan. 24-25. . . . **Billie Jean King** served up a surprise when she joined disco DJs at a **Bob Crewe** New York Record Pool party recently.

Is Southwind Records strictly a production company, now that they're no longer distributed by Buddah? . . . A fully recovered **Lionel Hampton** gets back in the swing with 17-city tour covering nine states this month. The bandleader had undergone a cataract operation. . . . The Composers Lyricist Educational Foundation, nonprofit AGAC affiliate, established permanent endowment in memory of **John Philip Sousa** and **Gene Buck** at the Idyllwild School of Music in California. "It's Beginning To Look Like Christmas" composer **Meredith Willson** contributed the funds to set up the endowment.

The Crown Albums being sued by **Stuart C. Kern** in Superior Court, Los Angeles (*Billboard*, Jan. 31), is not the **Bihari Bros.** LP firm, but a firm that makes photo albums. . . . Wonder why superstar albums are no longer released Dec. 26, but early in January? Corporate book-keeping likes to start the new year with a sales bang.

Paul Simon this week takes the biggest jump into the No. 1 spot of any single in the last three years. Not since Vicki Lawrence's "The Night The Lights Went Out In Georgia" has a record shot to No. 1 from as low as No. 10.

* * *

A direct-to-consumer television pitch is being tried in New York to break relatively unknown recording artist **Peter Lemongello**. Home-screen viewers will be offered a two-record set for \$6.98 through the mail.

The campaign will cover six weeks, the first two devoted to airing 10-second teasers, while the remaining weeks go to 60 and 120-second spots. The spots will be used during prime-access, prime-time and late night viewing slots. Also, the campaign will be tied in to a local personal appearance gig for Lemongello. The disk package, "Love '76" (Rapp), was produced by **Teddy Rاندازو** and **Sal Romano**. Lemongello's personal manager.

* * *

Arista Records president **Olive Davis** joins politicians **John Dean** and **Frank Mankiewicz** as a featured speaker in a Playboy lecture series, "America In Motion" at the Felt Forum. Davis appears March 8. Produced by Boston-based Entertainment Resources, the series will also travel to a number of other cities, including Chicago, Cincinnati and Boston. The Felt Forum dates will be moderated by WNEW radio disk jockey **Alison Steele**.

Phono-Mercury In Best Of 28 Years

• Continued from page 4

ices performed, how accounts were sold and computerization of sales figures and the other necessary data."

"Phonodisc did more for us in six months on our Philips classical imprint label than our previous independent distributors were able to in any prior full year. It was the biggest year we ever had on classics, a 40% increase" he says.

An important reason Phonodisc has been able to work so well with Phonogram product, says **Abramson**, is the autonomy granted to the 11 Phonodisc branches nationwide. Treating each of these branches as if it were an independ-

ent distributor, he says, has proven to be a cost-saving tool that maximizes efficiency at the direct sales and promotion level.

"One of the things I have done since taking over marketing in October is to allocate a sum of money to each of the Phonodisc branches to be used for tour tickets and tour support," says **Abramson**.

"In the past, we would survey all of the independent distributors involved and just ask how many tickets they needed; invariably, the number of tickets ordered was way out of hand. So a lot of tickets were wasted.

"Now, we make that Phonodisc distributor get involved in the tour, in the artists, by giving him the

Chicago's helmsman **James Guercio** is producing the next **Bill Joel** album. . . . **Journey's** equipment was spared when the building next to the Starwood burned down during its gig. . . . Oscar-winning songwriters **Ernest Gold** and **Sammy Cahn** premiered their new "Hollywood Boulevard" ditty on the **Mike Douglas** tv show as **Douglas** got his own star on the boulevard.

The first **Mac Davis** celebrity golf/tennis tourney goes on Feb. 12-18 at the new Kona Country Club in Hawaii. . . . The upcoming LP of heavy-rockers **Kiss** will include a surprise ballad by lead singer **Peter Criss** done with a 26-piece orchestra and 30-voice choir. . . . The **Ozark Mountain Daredevils** cancelled an Australia-New Zealand tour due to Nashville recording sessions.

Bette Midler was named Harvard Univ. Hasty Pudding Club "Woman Of The Year." . . . **Bette White**, who opened for the Band and the Strawbs on recent tours, moved from U.K. to Silver Plume, Colo. and is looking for U.S. management. . . . **Peter Frampton** had to add a third Detroit concert this month. **Kiss/Montrose** added a second Forum date.

George Wiener, veteran Brill Building publisher with branches in London and Australia, has opened a Hollywood office. . . . **Gino Vanelli** was the only pop artist named by Canada to the cultural committee for the 1976 Montreal Olympics.

Staple Singers just toured South Africa successfully. . . . The **Beach Boys** are setting their biggest summer tour ever for '76, plus overseas touring and a tv special to boost their upcoming album. . . . **Dobie Gray** sings and wrote songs for film, "The Commitment."

Publicist **Edward Shaw** was named by President Ford California Chairman of the volunteer Partners Of The Americas Latin-relations organization. . . . **Jethro Tull's** 1970 "Benefit" LP went platinum. . . . Country artists **Jon & Jim Hager** star as twins in a tv pilot comedy-mystery "Gemini."

Playboy Records promotion director **Jack Hakim** got his mom to cook an authentic Middle East buffet dinner for a music business assemblage at his Woodland Hills home. **Barbi Benton** and **Hugh Hefner** got there in time for the belly dancer entertainment.

Hank Crawford's "I Hear A Symphony" is distributed solely by CTI, not Motown as originally reported. . . . **Silver Convention** makes its U.S. debut Feb. 28 at the Felt Forum in New York, starring with **Faith, Hope & Charity** and **A Touch Of Class**. Group will go on a national tour around March 5. Female trio has been based in Munich although it consists of Americans.

Olivia Newton-John suffered spinal sprains when thrown from a horse at the Malibu Riding & Tennis Club, where she gallops regularly. . . . **Roy Harper**, influential U.K. writer-singer, has his first U.S. album and tour next month on Chrysalis.

Hamilton, Joe Frank & Reynolds go on their first concert tour starting next month. The Playboy trio served as grand marshals of the KHM March of Dimes Walkathon. . . . Columbia has been holding first-quarter sales meetings at its offices around the country.

Aerosmith headed up KPRI's Project 1000 charity drive in San Diego. . . . **Peter Frampton's** WNEW-FM charity gig in New York raised \$12,000 for cerebral palsy. . . . **John Klemmer** blows his sax with the Milwaukee Symphony Feb. 20.

Sean Morton Downey met with **Richard Nixon** at San Clemente to present the ex-President with a copy of his Artists Of America single, "He Played A Yo-Yo In Nashville" about Nixon's visit to the "Grand Old Opry."

Isaac Hayes touring the Orient for the first time. . . . **Al Martino** has **Mike Curb** producing his "Volare" album. . . . **Neil Sedaka** is the latest rock name to go on kiddie-tv "Wonderama." . . . **Les De Merle**, poll-winning jazz drummer, is playing with his Transfusion group Mondays at the Cellar Theater in Hollywood.

Chrysalis All-Out For Tull Promotion

LOS ANGELES—Chrysalis Records is launching the most expensive campaign in its history for the new "M.U.—The Best Of Jethro Tull."

Aside from substantial print advertising in trade and consumer press plus in-store display concentrations, a radio spot with Tull leader **Ian Anderson** discussing the greatest hits album will be aired extensively in connection with LP giveaway contests.

Anderson has also taped 30- and 60-minute versions of a program where he introduces and comments on the album cuts.