

Billboard

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TV Stereo Is Urged But Costs Are High

By MILDRED HALL

WASHINGTON—Stereo sound and other services can be brought to consumers' television receivers, if broadcasters, equipment manufacturers and the FCC will work on the prospect—according to a recent study issued by the Office of Tele-

Stiffest Penalty For Can. Pirate

By MARTIN MELHUISE

TORONTO—The stiffest penalty ever handed down in this country for tape piracy has been meted out to Richard Charles Hadath—a two-year sentence and \$3,000 fine. Hadath, arrested last October for tape counterfeiting, pleaded guilty to charges of forgery Thursday (5).

All equipment seized in a raid by Metropolitan Toronto police was ordered destroyed.

Usually cases such as this are tried under provisions of the Canadian copyright act and result in small fines. But in this case, because Ha-

(Continued on page 49)

communications Policy in the Executive Office.

But EIA's Consumer Electronics Group (CEG) takes as dim a view of stereo tv today as it did a decade ago. In 1967 the FCC canceled a two-year-old tv stereo inquiry because of convincing opposition by the EIA and "lack of industry interest."

Problems of cost, adaptability to existing sets and, above all, fear of degrading the tv picture by use of a portion of the picture-scan for stereo sound, discouraged the idea.

John Eger, Telecommunications

(Continued on page 34)

BMI Hosts Latin Meet

By RUDY GARCIA

NEW YORK—BMI's first major response to recently voiced complaints of composers and publishers of Latin music concerning performance rights royalties is set for March 1 in San Juan where BMI executives will conduct a Latin music seminar. The purpose will be to meet with the composers and publishers on a one-to-one basis to stress potential dollar value of BMI affiliation.

"One of the principal problems we learned of when we began an in-depth study of the situation last summer is the fact that many Latin music composers with songs currently being recorded and receiving

(Continued on page 48)

N.Y. Dealers Face Fight Over 'Noise'

NEW YORK—A Brooklyn retailer, who claims the city's Environmental Protection Administration (EPA) is harassing record dealers as part of an anti-noise pollution campaign, won his latest battle with the organization, albeit on a technicality.

Neither side, however, appeared totally satisfied with the result and

more action is expected on a political level to try to resolve the situation.

Leonard Fogel, who has a shop on the corner of Flatbush and Church Aves., has received numerous noise-pollution citations from inspectors over the past several years because of the music emanating from a loud-

(Continued on page 17)

TAPE, RETAILING EMPHASIS Capitol Firming New Directions

By BOB KIRSCH

LOS ANGELES—Capitol Industries-EMI, Inc., is shifting emphasis within its magnetic products and Music Den retail operation divisions

with an eye toward achieving a growth and stability pattern similar to that reached at Capitol Records.

Following his announcement of a large number of key promotions at the vice presidential level (see Executive Turntable), as well as the appointment of Brown Meggs as assistant to the president and Don Zimmermann as executive vice president and chief operation officer, Capitol Records' Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, says: "We hope to bring the same upward velocity to the tape and retailing divisions that has been brought to the Capitol label.

"We also hope to build the kind of management teams from within that have played such a major role in the Capitol Records success. Following the severe financial losses of our 1971 fiscal year," Menon continues, "the emphasis was to hold the company together and to build that company from a manpower and artist

(Continued on page 28)

Movie Lot Is Music Base

By FRANK BARRON

LOS ANGELES—A music complex is being constructed at the old Columbia Pictures Studio.

Sound stages, once used by major picture stars, will become the stomping grounds for major rock acts if all plans gel. A major grand opening has been set for early March.

The main force behind this new venture is Studio Instrument Rentals of Hollywood, San Francisco, Chicago and New York, headed by Dolph Rempp and Ken Berry. In a few weeks they will have refurbished, reconstructed and remod-

(Continued on page 28)

TV Ads Aid Classical Acts

By IS HOROWITZ

NEW YORK—Three classical artists have been plugging upcoming New York appearances via specially taped spots on television in a sharp departure from conventional concert promotion practice in this repertoire area.

Pianists Garrick Ohlsson and Leonard Mackenzie, and organist Leonard Raver were hopeful that

the frequently aired 30 and 60-second commercials would spur ticket sales. And based on earlier experience with spots produced by Gurtman & Murtha Associates for their classical clients, their hopes had a good chance to be realized.

It all began some months back when G&M, an agency active in

(Continued on page 39)

Fems Only At Olivia Label

By JEAN WILLIAMS

LOS ANGELES—Eleven-month-old Olivia Records, owned by five women involved in the feminist movement, hopes to dent male domination in the record industry by using only females as artists as well as in sales, distribution and promotion.

The label was formed because there is a lack of women's music,

says Ginny Berson, partner in the local company.

"Most female records are aimed at men, and the music does not relate to women's lives," she says.

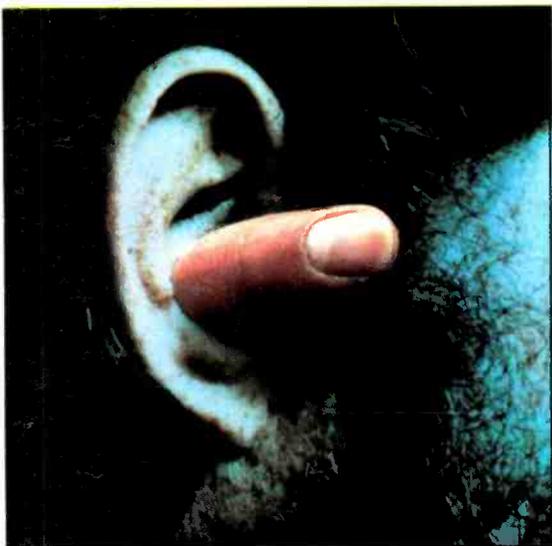
"The other side of women's lives that does not deal with men is not shown in music, and we are offering an alternative to this situation," adds

(Continued on page 33)



This album marks the birth of a new sound and a great new band, KGB is made up of some of the most talented musicians in the recording industry. Michael Bloomfield, Barry Goldberg, Ray Kennedy, Rick Grech and Carmine Appice are five professionals, each with his own particular style. Under producer Jim Price, the individual styles of KGB blend into an unusual and totally unified sound. Best of rock and roll, rhythm & blues-jazz, merge in this debut album for KGB. (MCA-2166)(Advertisement)

(Advertisement)



PAUL BUTTERFIELD's harmonica playing and singing career began in blues bars on the South Side of Chicago and went on to include numerous albums with The Paul Butterfield Blues Band and, later, Paul Butterfield's Better Days. His new sound is fuller and funkier than ever before, as his new album, PUT IT IN YOUR EAR (BR 6960), demonstrates. On Bearsville records and tapes.

(Advertisement)

Includes The Hit Single
"JUST YOU AND I"

A Major Star Is Soaring!

MELISSA MANCHESTER

Melissa Manchester's new album "BETTER DAYS AND HAPPY ENDINGS" takes her to new heights. You will be moved by its beauty.

AL4067

A New Star Is Emerging!

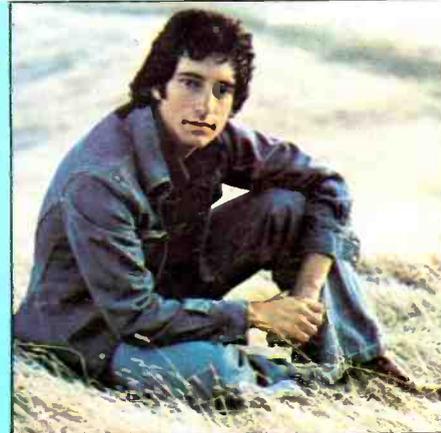
DAVID POMERANZ

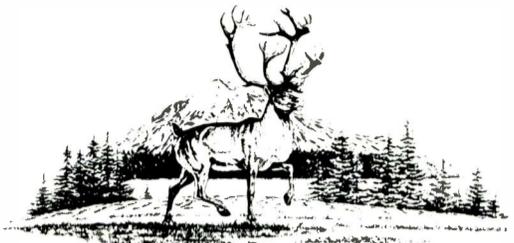
David Pomeranz is ready. His album bursts forth with inspired writing, powerful performances and songs that we'll all be singing for years to come.

AL4053

Both Albums Produced by Vini Poncia

Arista Records...Where Careers Are Launched





Caribou Records

The Artists Company



Distributed by CBS Records



*Max Bennett, John Guerin,
Robben Ford, Victor Feldman, David Luell*



PZ-33940

Distributed by CBS Records 

DISKS' LONGEVITY SHORTER

Warner, Col, Cap Win Charts Honors

By BOB WHITE & JOHN SIPPEL

LOS ANGELES — Warner Communications made it six straight years as top U.S. corporation by again earning in 1975 the largest share corporately of chart activity on Billboard's Hot 100 and Top LP and Tape charts.

Columbia, among labels, walked away for the sixth time with the biggest share of LP and Tape chart action. Capitol made it two consecutive years as the label getting the most singles action on the Hot 100 chart.

Longevity on the charts for individual hit releases shortened again. More different contenders reduced time on each chart. Total corporation singles on that chart rose .01% from 472 to 477 in 1975. Other total cumulative increases by chart were: total labels' singles from 1974 to 1975: 241 to 264, +9%; corporate album action, 638 to 754, +18%; label album action, 360 to 438, +21.6%; combined album and single chart action corporately, 1,096 to 1,231 products, +12% and combined album and single chart action by label, 597 to 687, +15%.

Elektra / Asylum, combined

first as a single label entity in 1975, dented all label chart action categories. Capitol as a label boosted its position in the combined album and single action sharing to second from a previous year fifth.

Arista returned to the labels grabbing album action and combined album and singles action.

Complete results appear in bar graph form on page 14.

thus providing corporately for its return to the corporate combined album and singles action chart at ninth.

ABC elevated itself to seventh among corporations sharing in album chart activity, which again hiked it two positions to seventh among corporations sharing combined album and singles' activity for the year.

All 1975 share of chart performances were part of Billboard's sixth annual 12-month chart success analysis recapitulation of its two charts by the Market Research section of the Music Popularity Charts Dept.

MIDEM Crowds Spur New Edifice To Handle Growth

By PETER JONES

CANNES—The constant expansion of MIDEM has now made it necessary to seek an even bigger venue for the event than the Palais des Festivals here, which accommodates more than 500 stands.

This year's MIDEM resulted in more than 40 potential stand-takers having to be refused, the first time in the 10 years of its existence companies had been turned away.

As a result, the Cannes Municipality has given approval for the construction of a massive new conference and exhibition hall complex on the site of the present Casino.

This will include a vast exhibition area on two floors, a panoramic restaurant, three auditoriums and conference and projection rooms. The complex is scheduled for completion in 1979.

Bernard Chevry, MIDEM director-general, says that in the meantime, and starting with the 1977 MIDEM, which runs from Jan. 21-27, he expects to establish extra

(Continued on page 46)

BMI Plea To Force CBS Parley Denied

NEW YORK—A legal bid by BMI to force CBS-TV to enter into negotiations for the adjustment of performance fees has been denied by Federal District Court Judge Morris Lasker.

However, BMI feels that the ruling is not without its merits. A spokesperson for the company points out, "We have achieved one major result. Judge Lasker has recognized, and clearly states, our efforts on behalf of BMI writers and publishers to effect a proper fee for their music used by CBS-TV."

In his ruling, Lasker said he was denying the motion on the grounds that the overall licensing dispute between CBS-TV, and BMI and ASCAP, is currently in contention in the U.S. Court of Appeals.

In clarifying his stand, Lasker states, "If the Court of Appeals were to hold that BMI had misused its copyrights, CBS would be entitled to argue that no adjustment would be in order."

(Continued on page 55)

Poor LP Graphics Hamper Retail Sales

By NAT FREEDLAND

LOS ANGELES—Poorly thought-out factors in the graphic design of record jackets regularly hurt sales of albums, according to a national sampling of retail store managers and executives.

It is not only new artists without followings who get hurt by "wrong" jacket designs, the retail front-line staffers feel. Even a hit act that decides on an eccentric visual design which omits names, titles and album number can lose potential sales because of confusion caused in warehouses and stockrooms.

Among the graphics factors most often mentioned as hurting album sales, particularly for newer artists, are:

- Black-and-white rather than multiple-color covers.
- Artist name and LP title not on top of the jacket front so customers can see them while thumbing quickly through bins and step-downs.
- Abstract or expressionistic drawings instead of photographs of the artists.
- Any design that leaves an over-

C'right Revision Bill Gearing Up For Final Passage

By MILDRED HALL

WASHINGTON—The overall copyright revision bill is slowly gearing up for the final passage hoped for in this second session of the 94th Congress, the sixth Congress to try it. Typically, a slim chance of early Senate action on S.22 Thursday (5) collapsed, and a tentative target date of Feb. 17 has been set for floor action and possible vote.

On the House side, Rep. Robert W. Kastenmeier's subcommittee on Courts, Civil Liberties, and the Administration of Justice held its first markup session Wednesday (4), which was given over to a not-too-harmonious discussion of ground rules and a word-by-word analysis of the basic definitions of terms used in the copyright law.

For once, the chairman had all six members present, a rarity during the long series of public hearings that ran from May to December of last year. But true to form, a second hearing planned for last Thursday had to be cancelled because of member commitments to other committees.

An argument broke out at once over whether some of the markup meetings should be closed, rather

than open. Rep. Charles Wiggins (R-Cal.) and George Danielson (D-Cal.), both frequent absentees, wanted to be sure of their option to hold some of the hearings behind closed doors.

Chairman Kastenmeier said he strongly prefers all hearings to be open, but will yield to the majority when members want privacy to argue controversial issues.

Rep. Wiggins the number one absentee, complained that he could not possibly remember all the pros and cons of copyright issues in controversy during the months of subcommittee hearings on the revision. He said members have to rely on their memories, and notes, and "an occasional visit from interested parties," which got the most appreciative laugh of the afternoon from lobbyists present.

SCHWARTZ AT N.J. TRIAL

Wholesaler Says He Paid Cash For Disks

By RUDY GARCIA

NEWARK—James Schwartz, president of Schwartz Bros., major wholesaler, retailer based in Washington, D.C., testified at the Brunswick Record company trial last week that he purchased more than \$100,000 in records from the label and paid for it all in cash. Brunswick is accused of using the proceeds of such transactions to pay radio personnel in return for airplay.

Schwartz also testified during nearly two days on the witness stand

that he had cash dealings with Bud Katzel of Avco although he did not specify how much or for how long he had such arrangements.

He said he also had single cash transactions with Chess-Janus through a man he identified as Stan Hoffman and with Ovation Records, through Joe Cappelone.

But Schwartz said he had no cash dealings with any of what he called "majors."

The presiding judge, Frederick Lacey, quashed subpoenas issued by

(Continued on page 59)

Sahara Bows Early AM Act Showcase

By HANFORD SEARL

LAS VEGAS—The Hotel Sahara, already a rock-concert innovator on the Strip, will showcase unrepresented acts in a new talent search program christened "Sahara Showcase After Midnight."

The new performing format, a brainchild of Jack Eglash, hotel talent coordinator and musical director, will make its bow with two invitation-only nights for celebrities,

managers, entertainers and talent buyers Feb. 20-21. Feature lineups will be open to the public.

"Basically we felt a need in the town and entertainment business in general to allow exposure for professional people who are trying to break into live performing," says Eglash.

The present 200-capacity Don the Beachcomber restaurant will be con-

verted into the after-hours showcase every Friday and Saturday from 1-6 a.m. Previously, the night spot, which features live bands and trios for dancing, has closed shop at 12:30 a.m.

According to Eglash, another purpose for the talent showcase will be to create a local hangout for entertainers and show business person-

(Continued on page 25)

ABC Negotiating To Acquire GRT Canada To Fill Major Void

By MARTIN MELHUISH

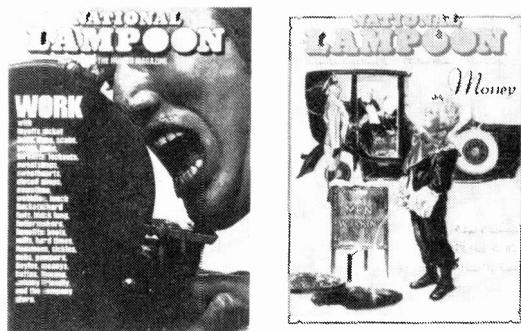
TORONTO—Negotiations are currently going on between ABC and GRT of Canada Ltd. regarding ABC's purchase of GRT. In the interim and as of Dec. 31, no company in Canada has been licensed to manufacture ABC product here, leading to the contention by Ed Preston of RCA Canada, the former licensee of the ABC/Dunhill product line, that close to 200,000 units of sales have been lost by ABC in this country.

At MIDEM, negotiations were being carried on by Steve Diener of ABC and Ross Reynolds of GRT of Canada regarding the sale. Andy Mogy of RCA also spent time in discussions with Diener.

Preston indicates that he had known for close to two years that ABC had been looking at the possibilities of opening up its own operation in Canada. "I guess because of

(Continued on page 49)

This year there will be thirteen issues of the National Lampoon.



One of them
is a record
album,
"Good-Bye, Pop."
PE 33956

From the same people who publish twelve hilarious issues a year; who concocted two incredibly successful stage shows; who appear on NBC's "Saturday Night Live": "Good-Bye Pop."

The unsweetened, unexpurgated, irresistible album that has the Lampoon's six-million readers waiting in wild anticipation.

On Epic Records and Tapes.

N.Y. Latin Distribs Team Up

Assn. Formed To Devise Security Following Thefts

By RUDY GARCIA

NEW YORK—A rash of burglaries along Latin distributors row on Tenth Ave. culminating in two major thefts last week has led to the formation of an embryo association designed to explore means of

obtaining additional security for the establishments.

The latest break-ins involved the huge Caytronics warehouse on the corner of Tenth Ave. and 46th St. and the new Casino Records distri-

bution facility directly across the street from Caytronics. Preliminary estimates of the total take in tapes, records and cash exceeds \$200,000.

The thieves apparently knew precisely what they were after and took their time about getting to it. In both instances they broke through solid brick walls to enter the establishments, then went directly to the 8-track and cassette departments to select hot selling product.

Manuel Cepero, of Casino Records, says he was flabbergasted when he noted the break-in upon opening the shop Monday morning (2). "We just moved here last month from our 23rd St. location. We felt it would be better for business because we were off the beaten track in the our old place. The one area of our new store which I didn't think needed any special security precautions was the back of the basement because the only way in was through a solid brick wall. But they just came through the wall—it's unbelievable."

Joe Cayre, of Caytronics, was disgusted with the theft. "You do everything you can to protect yourself from something like this. Everything here is either shuttered with metal sheeting or solid brick. We don't even have windows. Yet they still manage to break in and there is even some question as to whether or not we will be able to collect for the full extent of our loss from the insurance company."

(Continued on page 48)

Judge Rules Springboard Must Tag Albums As Dated

NEW YORK—A U.S. District Court Judge here has ordered Springboard Records to affix two-by-three-inch labels inscribed, "These Songs Were Recorded Over Ten Years Ago," on all reissues of early recordings by Charlie Rich and Pattie La Belle & The Bluebells.

The judge has also issued a preliminary restraining order barring Springboard from further misrepresentations to the record-buying public by using current pictures of Rich

and LaBelle to sell old recordings for the artists.

The rulings by Judge Charles Tennen are the result of a complaint brought against Springboard by CBS, Charlie Rich, LaBelle and its individual members, Patricia Edwards, Sarah Dash and Nona Hendryx, under the Lanham Act.

A counter-complaint by Springboard, seeking to have the plaintiffs' motions denied, was disallowed by the court.

In its complaint, the plaintiffs had charged that Springboard had released a recording by Rich titled, "Charlie Rich—The Entertainer" and two by Pattie La Belle & The Bluebells ("LaBelle & The Bluebells' Early Hits," and "Merry Christmas From LaBelle") in jackets featuring current pictures of the entertainers.

In agreeing with the plaintiffs that Springboard's action was "deceptive, misleading and confusing to the public," Judge Tennen said: "The Court finds that since his signing with CBS, Rich has undergone a substantial change both in his stylistic approach to his music and in his appearance. As a result, his career has skyrocketed, and his general appearance by the public has increased manifestly."

And: "To compare Pattie LaBelle and the Bluebells to LaBelle, is to compare Lawrence Welk to the Rolling Stones."

U.K. Retailers Win Fee Delayal

By PETER JONES

LONDON—The Performing Right Society is suspending its demand that record retailers in the U.K. pay roughly 3 cents per square foot royalty for demonstration plays in stores, until the dispute over the decision has been resolved.

A society executive meeting is discussing the matter. The society is in dispute with the Music Trades Assn. which has advised its members not to pay.

But it seems likely that the trade has seen only the start of a long-term battle. Feelings within the society that their executives will not want to alter the decision in respect of retailers. It is felt that it is within its rights to exercise a section of copyright law which has been waived in the past.

The retailers group, meanwhile, intends to make a fight of it. The association is meeting with its lawyers and, in the event of the society's announcing a no-change decision, a legal loophole is to be sought. Says retailers group secretary Margaret Davis: "If we get a negative reply from the society, we won't leave it there."

Although the Society insists the charge would be nominal for the average retailer, the retailers group argues that for a large number of retailers it could run into the equivalent of thousands of dollars a year.

Classical Critics Ask Label Ties

By JOHN SIPPEL

LOS ANGELES—The Music Critics Assn., a long-time group of approximately 125 U.S. and Canadian classical music critics, is actively seeking stronger links with the recording industry.

Elliott W. Galkin, president of the group, would like to see record label representation at its 1976 national convention to be held in conjunction with a Kennedy Music Center festival Sept. 7-10 at the Howard Johnson Hotel, Washington, D.C. Interested parties can contact Richard Freed, 6201 Tuckerman Lane, Rockwell, Md. 20852.

Galkin envisions a general broadening of the scope of his group. "We don't have provision for non-writer membership yet. We haven't thought or done much about it," Galkin says. Group's executive committee just met, and, as usual, there was talk about record reviewing. Its membership ranges from the critics for major circulated newspapers and magazines to smaller, more vertical publications. Galkin foresees a music critics institute after 1976 which would concern itself solely with recorded music reviews.

Currently, the executive board is preparing for a session in about two months to implement two, and possibly three 1976 institutes. Concurrently, a Baltimore and a Round Top, Tex., institute are scheduled.

The Baltimore and Texas events will be from 7 to 10 days in conjunction with a national conductors' competition in the Maryland city, while the Lone Star institute will revolve around piano music and performances. (Continued on page 39)

L.A. Shriners Pay; AFM Makes Peace

LOS ANGELES—A lengthy dispute involving AFM Local 47 and the Al Malaikah Shrine here was resolved last week and the two organizations now are pledged "to work in full cooperation in all future Shrine shows, which will employ Local 47 musicians," says Max Herman, Local 47 president.

The Shriners paid the union \$3,500 to cover services of musicians engaged at a 1975 Shrine event. "We regard the controversies of last year as behind us," Herman declares.



Fantasy photo

TOP JAZZMAN—Stanley Turrentine accepts two Billboard No. 1 awards for being voted top artist and having the top LP, "Pieces Of Dreams." At the presentation in Los Angeles are from the left: Turrentine, Bob Mercer and Ron Granger of Fantasy and Billy Page, co-producer of the LP.

Executive Turntable



MEGGS



ZIMMERMANN



MAZZA

Brown Meggs has been elevated to assistant to **Bhaskar Menon**, president and chief executive officer, Capitol Industries-EMI. He will be elected vice president of the corporation Wednesday (11) at the next corporate board meeting. Meggs continues as a member of the board of directors of Capitol Records, Inc. Succeeding him as executive vice president and chief operating officer of Capitol Records Inc. is **Don Zimmermann**, who was senior vice president, marketing. Zimmermann started as a San Francisco salesman in 1965 with Capitol.

★ ★ ★

In a continuing realignment at Capitol Records, **Jim Mazza** moves from director, international marketing, to vice president, marketing. **Bruce Wendell**, ex-national promotion manager, elected vice president, promotion, while **Pete Goyak**, formerly director, administration, is elected vice president, administration. In the Capitol a&r division, **Larkin Arnold** appointed divisional vice president and general manager, r&b; **Rupert Perry**, divisional vice president and general manager, a&r. **Al Coury**, senior vice president, a&r, at Capitol, has left the firm after 18 years.

★ ★ ★

Key appointments at Caribou Records include: **Larry Fitzgerald** as vice president/general manager and **Howard Kaufman**, vice president, business affairs. Fitzgerald has been president of Caribou Management since 1967. Kaufman joined in 1966 as treasurer of Caribou and James William Guercio Enterprises. . . . Realignment of staff for Savoy Records, recently bought by Arista, under continuing general manager **Fred Mendelsohn**, include: **Erwin Bagley**, ex-Blue Note and Groove Merchant, marketing manager; **Bob Porter**, once Prestige, Muse and Chess producer, a&r coordinator; **Mary Lou Webb**, who operated her own mail-order firm, marketing coordinator.

★ ★ ★

Formation of Pyramid Records and restructuring of Roulette brings on the following changes: producer/manager **Buddy Scott** assumes marketing, creative services and artist development; **Ira Leslie**, ex Polydor and MGM, joins as national sales manager, assisted by **Chris Vassalli** in sales/promotion; and **Jane McAuliffe**, personal aide to **Dennis Ganim**. . . . **Chuck Dembrak** moves from RCA East Coast promo chief to promo director at Midland International. . . . **Paul Black** promoted from Columbia's West Coast local promo staff to Southeast promotion/marketing manager, Atlanta. . . . At Polydor, **Jan Floyd** upped to Midwest r&b promo manager from Chicago/St. Louis local.

★ ★ ★

Larry Sonin, last with Mr. Topp Tape, opening his own one-stop, Price Rite Corp., Island Park, N.Y. . . . **Nancy Fishman** joins MCA's artist relations/publicity, New York, from the William Morris music department. . . . Singer/musician **Terry Blaine** to Charles Morrow Associates as national sales manager. . . . **Frank Manzella**, Caedmon Records controller/treasurer since 1969, has left the label but continues as consultant temporarily for parent Raytheon

(Continued on page 66)

Roulette To Distrib Pyramid Label

NEW YORK—Pyramid, a new label, has been formed, with distribution chores going to Roulette Records.

According to Dennis Ganim, founder of the label, and Morris Levy, Roulette's president, initial plans call for the release of some 15 albums and 20 singles on Pyramid during the next year. Product emphasis will fall on progressive rock, r&b and Top 40 material.

Product debut comes this week with a single by Pat Lundy. Albums by Lundy, Phil Medley, the NVB Orchestra and D.C. LaRue are due out shortly (see Executive Turntable for Pyramid appointments).

Meanwhile, Roulette is also reactivating its Birdland series with concentration falling on the Echoes of An Era series from the label's catalog.

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The richness of a concert orchestra.
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whose sound surrounds for all to hear.
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CHUCK MANGIONE'S NEW SINGLE "BELLAVIA" IS A BILL GAVIN PERSONAL PICK.

AM 1773



From the album, "Bellavia" SP 4557

GRAMMY NOMINATIONS

Best Instrumental Composition—Chase The Clouds Away—Chuck Mangione
(Composer's Award)

Best Pop Instrumental Performance—Chase The Clouds Away—Chuck Mangione

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Vol. 88 No. 7

General News

London Sales Confab Highlights



LONDON CONCLAVE—More than 150 "delegates" including 24 independent distributors at Jan. 25-27 London sales meet heard, clockwise top right, president D.H. Toller-Bond with Herb Goldfarb, marketing vice president, John Striker, finance vice-president; Tony D'Amato, Phase 4 a&r vice president next to Don Wardell, creative services director, at their presentations; Arthur Haddy, Decca technical director at intro of ffr "highest quality cassettes;" Syl Johnson and Al Green at Reno Sweeney artist showcase; Willie Mitchell, Hi vice president, and producer of Johnson, Green and Ann Peebles, with Gerry Hoff, Threshold chief, Mike Pinder of Moody Blues; John Harper, sales director, and Terry McEwen, a&r vice president, at their classical presentation.

Nashville Leaders Seek a Way To Bolster City's Pop Status

By GERRY WOOD

NASHVILLE—The upsurge in pop music coming out of Nashville has grown so strong that a group of local music leaders has met to air common problems and objectives, and discuss the setting up an organization to promote this city's pop potential.

Though establishment of a pop association still appears nebulous, the assemblage of these pop-oriented producers, publishers and writers indicates that Nashville's pop movement is growing beyond the infancy stage.

If nothing else, the meeting held in the conference room of BMI has produced some followup activities and a crystallization of the problems facing Nashville's pop music industry. And the participants were unanimous in their respect for Nashville's country music industry and the job the CMA has done to promote it.

"One of the problems," comments

Switch Rector Suit To Feb. 24

LOS ANGELES—The federal suit against Fred Rector, independent record promotion executive, charging income tax evasion, has been continued from Feb. 3 to Feb. 24. The government's charge that Rector failed to file income tax on time and then, when filing, understated his income, will be heard be-

(Continued on page 55)

producer Bob Montgomery, "is that the CMA has done such a great job of selling the town as the country capital that it's almost to the point that everybody thinks everything coming out of Nashville is country. Country is our bread and butter, and I love it, but I don't think we should limit the town to strictly country product."

Montgomery has produced country hits as well as such pop smashes as "Watching Scotty Grow" and "Honey" by Bobby Goldsboro and "Rocky" by Austin Roberts. "I didn't want to publicize the fact that 'Rocky' was cut in Nashville because the minute I said it, people would say, 'That's a good country record.'"

(Continued on page 40)

Nashville Pop Firm Will Offer a Branch In L.A.

NASHVILLE—A reverse trend might be in the making with a Nashville music firm opening an office in Los Angeles. Monday (16) is the official open house date for the West Coast office of International Record Distributing Associates — a fast-growing 18-month-old Nashville firm.

With the opening of its new Hollywood office at Sunset and Vine under the direction Ross Burdick, vice president West Coast operations, firm realizes its first major expansion objectives.

"The company's growth has exceeded all expectations," remarks Hank Levine, company president. "We're planning the opening of an additional office in New York in the near future."

The company's action reverses the normal procedure of a New York or

L.A. firm opening a branch office here.

Mike Shepherd, the firm's executive vice president, will soon announce the firm's new international affiliates and plans to establish a London office this year.

Founded by Levine and Shepherd, company offers record producers an outlet for masters. A record distribution and merchandising venture, firm has handled such songs as Stella Parton's "I Want To Hold You In My Dreams Tonight" on Soul Country and Blues Label, Zoot Fenster's "The Man On Page 602" on Antique Records, and "Music Matic" by Brick on Main Street Records.

Burdick was formerly national sales manager for Claridge Records and also has worked for Famous Music and Viewlex.

“SIREN,” A CLASS ACT BY ROXY MUSIC ON ATCO RECORDS & TAPES:



SD 36-127 Produced by Chris Thomas

& ON TOUR:

Feb. 13, Memorial Auditorium, Kansas City, Mo.; Feb. 15, Kent State Univ., Kent, Ohio; Feb. 17, Ambassador Theatre, St. Louis, Mo.; Feb. 20, Palladium, Los Angeles; Feb. 21, Paramount Theatre, Oakland, Cal.; Feb. 28, Warehouse, New Orleans; Feb. 29, Ellis Auditorium, Memphis; March 11, State Fair Coliseum, Indianapolis; March 12, Veterans Auditorium, Columbus; March 13, The Gardens, Louisville; March 14, Carnegie Mellon Univ., Pittsburgh; March 15, Memorial Coliseum, Ft. Wayne, Ind.; March 16, IMA Auditorium, Flint, Mich.



FOR 2nd FISCAL QUARTER

Cap-EMI Turn Profits Up 56%

LOS ANGELES—Capitol Industries-EMI, Inc. showed a 56% jump in net profits and a 19% jump in

sales for the second fiscal quarter ending Dec. 31 compared with the same period last year.

Profits were achieved on net income of \$2,802,000 or 84 cents per share and sales of \$43,818,000 compared to net income of \$1,791,000 or 54 cents per share and sales of \$36,725,000 during the corresponding period last year.

For the first half of fiscal 1976, Capitol's net income was \$3,326,000 or \$1 per share on sales of \$77,683,000 compared to net income of \$3,951,000 or \$1.19 per share on sales of \$70,938,000 for the corresponding period the previous year.

Higher costs during the first quarter resulted in a lower net income for the six months notwithstanding a lower tax rate.

Average shares outstanding this year were 3,318,161 as compared to 3,331,393 last year.

Bhaskar Menon, firm's president and chief executive officer, points out that the "company's improved sales and profit in the second quarter reflects a strong marketplace for recorded music attended by higher levels of consumer spending on Capitol's products."

He notes that chart success was achieved by a number of established artists during the second quarter as well as encouraging sales and strong chart action from a number of comparatively new artists, including Asleep At The Wheel, Natalie Cole, Jessi Colter, Dr. Hook, Gentle Giant, Hagood Hardy, Kraftwerk, Pilot, Bob Seger, Sweet, Tavares and Triumvirat.

Producer Denies Messiah On Disk

LOS ANGELES—Robert S. "Bob" Crewe, producer of "Hollywood Hot" by the Eleventh Hour on 20th Century Records, denies that Messiah performed on that disco record in a statement to Superior Court here.

Blue Denim Productions, which manages Messiah, earlier charged that Messiah made the recording and was deprived of label credit by defendants Russ Regan, Crewe and the record label.

Crewe states that Vincent Simms, a member of Messiah, performed one five-hour session (May 2, 1975) during the recording as a backup singer for which he was paid \$407.50 AFTRA scale. Crewe denies that anyone was induced by intoxication to work a tv promo gig.

Plaintiff alleged Messiah made the record during an October session. Crewe says the sessions took place in April and May 1975, for the June 1975 release. Crewe said he is the lead singer with Eleventh Hour and all backup musicians and singers varied with sessions.

Beatles, Klein Suit Gets Light

LONDON—A judge ruled here last week that a pending High Court action between three ex-Beatles and their former manager Allan Klein should go ahead.

Mr. Justice Slade had been asked by Klein to rule that the U.K. proceedings should be stayed pending the outcome of the case coming up in the U.S., in which he is suing the ex-Beatles on similar issues.

But the judge ruled that because the British action had been instituted before the American action, the U.K. case should proceed as planned. The hearing is expected to begin January 1977 and continue for several months.

John Lennon, Ringo Starr and George Harrison, together with associated companies, are suing Klein and his company ABKCO over issues arising out of Klein's management of the group between 1969 and 1973. (Continued on page 59)

A Seattle Divorce For Craig And CBS

SEATTLE — A long-standing agreement between the Craig Corp. and CBS covering distribution of Columbia and Epic records and tapes here will be terminated March 31.

A Craig spokesman says the firm will continue its sales office, warehouse and repair service operations here and, later this year, will expand into new, enlarged facilities.

The split was by "mutual consent," the spokesman declares.

Market Quotations

As of closing, Thursday, February 5, 1976

| 1975 | | NAME | P-E | (Sales 100s) | As of closing, Thursday, February 5, 1976 | | | Change |
|------|------|-------------------|-------|--------------|---|-----|--------|--------|
| High | Low | | | | High | Low | Close | |
| 27% | 13% | ABC | 14.14 | 376 | 25% | 24% | 25 | - 1/4 |
| 7% | 2% | Ampex | — | 864 | 6% | 6% | 6% | Unch. |
| 6% | 1% | Automatic Radio | — | 607 | 7% | 6% | 6% | + 1/4 |
| 17% | 4% | Avnet | 8.06 | 1808 | 17% | 16% | 17 | - 1/4 |
| 22% | 10% | Bell & Howell | 9.45 | 775 | 20% | 19% | 19% | - 1/4 |
| 57% | 28% | CBS | 13.42 | 197 | 56% | 54% | 54 1/2 | - 1/4 |
| 9% | 2% | Columbia Pic. | 7.88 | 366 | 7% | 6% | 6% | - 3/4 |
| 11% | 2% | Craig Corp. | 6.63 | 115 | 10% | 10% | 10% | - 3/4 |
| 62% | 21% | Disney, Walt | 29.23 | 995 | 62% | 60% | 60% | - 1/2 |
| 5% | 1% | EMI | 16.02 | 164 | 5% | 5% | 5 1/4 | + 1/4 |
| 25% | 18% | Gulf & Western | 5.33 | 1235 | 23% | 22% | 22% | - 1/4 |
| 7% | 3% | Handleman | 11.46 | 60 | 7% | 6% | 6% | - 1/4 |
| 21% | 5% | Harman Ind. | 6.81 | 51 | 21% | 20% | 20% | - 1/2 |
| 10% | 3% | Lafayette Radio | 12.50 | 184 | 10% | 9% | 9% | - 3/4 |
| 20% | 12% | Matsushita Elec. | 18.36 | 44 | 20% | 20% | 20% | - 1/4 |
| 89% | 27% | MCA | 7.61 | 235 | 78% | 75% | 75% | - 2% |
| 18% | 11% | MGM | 7.20 | 110 | 14% | 14% | 14% | - 1/4 |
| 68% | 43% | 3M | 27.18 | 626 | 62% | 60% | 60% | - 2% |
| 4% | 1% | Morse Elec. Prod. | — | 12 | 3% | 3% | 3% | + 1/4 |
| 57% | 33% | Motorola | 42.69 | 293 | 50% | 49% | 49 | - 1% |
| 26% | 12% | No. Amer. Philips | 13.76 | 192 | 26% | 26% | 26% | + 3/4 |
| 19% | 7% | Pickwick Internl. | 10.69 | 163 | 19% | 18% | 18% | - 1/4 |
| 6% | 2% | Playboy | — | 146 | 4% | 3% | 3% | - 3/4 |
| 26% | 10% | RCA | 19.02 | 1366 | 26% | 25% | 25 1/2 | - 1% |
| 13% | 5% | Sony | 36.50 | 2446 | 9% | 9% | 9% | + 1/4 |
| 31% | 9% | Superscope | 10.50 | 349 | 32% | 29% | 29% | - 1% |
| 38% | 22% | Tandy | 13.72 | 684 | 38% | 37% | 37 1/2 | - 1/2 |
| 7% | 2% | Telecor | 9.12 | 169 | 7% | 7% | 7% | - 3/4 |
| 3% | 1/2% | Telex | 11.21 | 538 | 3% | 3% | 3 | - 1/4 |
| 3% | 1% | Tenna | 20.83 | 522 | 4% | 3% | 4 | + 1/4 |
| 11% | 6% | Transamerica | 10.00 | 1710 | 11% | 11% | 11% | - 1/4 |
| 15% | 5% | 20th Century | 5.49 | 307 | 12% | 12% | 12% | - 1/4 |
| 22% | 8% | Warner Commun. | 8.21 | 311 | 22% | 21% | 21% | - 1 |
| 30% | 10% | Zenith | 29.13 | 617 | 31% | 31% | 31 1/4 | + 3/4 |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-------|-------|--------|--------|------------------|-------|-------|--------|-------|
| ABKCO Inc. | 50.00 | 1 | 1% | 2% | M. Josephson | 17.58 | 181 | 9% | 10% |
| Gates Learjet | 4.30 | 250 | 12 1/4 | 12 3/4 | Schwartz Bros. | — | — | 1 1/2 | 2% |
| GRT | — | 67 | 1% | 2% | Wallich's M.C. | — | — | 1/16 | 5/16 |
| Goody Sam | 3.95 | — | 2% | 2% | Kustom Elec. | 9.82 | 12 | 2% | 3% |
| Integrity Ent. | — | — | 1 1/2 | 2% | Orrox Corp. | — | — | 3% | 52/64 |
| Koss Corp. | 8.44 | 5 | 6% | 7% | Memorex | — | 159 | 14 1/2 | 14% |

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Sound Of Music Chain Sales Rise 37%

MINNEAPOLIS—Sound of Music, stereo and electronics retail chain based here, reports a 37% increase in sales over last year during the same fiscal quarter. Gross sales for the quarter ending Nov. 30, 1975

were \$1,298,767, as opposed to \$946,495 for the same period of the prior year.

Net income was \$30,365, or 13 cents per share, while the previous year's \$21,212 came to 9 cents per share.

Richard Schulze, president, attributes the increase to an expanded new advertising campaign that began in September.

He also credited the elimination of fair trade prices by some manufacturers with helping to open the market. Sound of Music operates five retail outlets in Minnesota and franchises three more.

Hawaii Publisher Mails Demo LP

HONOLULU—Newly formed Rainglow Music here has created a song sampler LP of works by Ric Marlow, co-writer of "A Taste Of Honey" and has mailed the LP to artists, producers and labels.

Accompanying the LP called "A Taste Of Honey" are lead sheets of the 12 songs on the demo disk. Collaborating with Marlow are such writers as Luchi De Jesus, Bobbi Boyle, Robert Hughes, Jack Keller, Phillip Lambro and Michael Rubini.

Pat Valentino did the arrangements for the studio session done here.

Koss Profits Show 144% Rise

MILWAUKEE—For the quarter ended Dec. 31, the Koss Corp., manufacturer of headphones and speakers, posted a 144% gain in profits on 21% higher shipments.

Net income for the six months was up 51% and shipments rose 22% from the corresponding period, John C. Koss, chairman and chief executive officer of the firm, discloses.

For the second quarter, net shipments hit \$5,347,539 and net income came to \$325,293, or 19 cents a share. That's up from 8 cents a year ago.

For the six months, Koss' net earnings totalled \$706,557 or 42 cents a share, on sales of \$9,843,675, compared with a year ago's \$467,767 income and 28 cents per share on sales of \$8,044,763.



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Writers On Tap At Press Party

LOS ANGELES—The Hollywood Press Club will present "ASCAP Night" featuring noted songwriters on Feb. 13 in the Hollywood Roosevelt Hotel's Blossom Room.

Scheduled to perform their own tunes are Alan and Marilyn Bergman, Mac David, Gene De Paul, Matt Dennis, Sammy Fain, Arthur

Hamilton, Jay Livingston, Ray Evans, Henry Mancini, Joseph Myrow and Bobby Troup. The Abe Most Quartet and singer Beryl Davis are also on the program.

Fee for non-members is \$15, if paid before Feb. 17, and \$20 after this date. Members are charged \$10 before Feb. 17 and \$15 thereafter.



CBS photo

Artists attending CBS recent National Marketing Meeting in San Diego include (above) Michael Murphey with Walter Yetnikoff, CBS Records Group president; Minnie Riperton and Johnny Nash (left) with Ron Alexenburg, Epic Records-Custom Label Group vice president-general manager and Willie Nelson (right) accepting a gold LP and flanked by Bruce Lundvall, Columbia Records vice president-general manager on his left and Irwin Segelstein, CBS Records Division president.



RUN BY 29-YEAR-OLD

'Geriatric' Discos On the Rise In Wis.

By RADCLIFFE JOE

NEW YORK—Imagine the music of Lawrence Welk and Guy Lombardo finding a home in the campy, strobe-lighted environment of your favorite discotheque. Impossible?

Well, Chris Lane, a 29-year-old ex-radio DJ, is turning the impossible into big business in discos in and around his hometown of Oshkosh, Wis.

Working on the premise that discos are not necessarily a phenomenon of the 18 to 25 age group, Lane, head of Chris Lane Programming, is packaging disco music for a number of clubs in the Wisconsin area. The programming includes everything from disco, pop and soul, to MOR, country and the champagne music of Welk.

Lane's strategy is packing those Wisconsin discos which he programs with high-stepping dancers ranging from the T-shirt and blue jeans group, to the silver-haired Geritol set.

Lane, who has been programming discos long before they became an overnight phenomenon, feels that even though a disco operation could possibly enjoy success with an exclusively young audience, a broader clientele could mean the difference

between marginal success and outstanding business.

To attract this broader clientele, Lane uses what he calls the "psychology of music programming," an art acquired from the days when he spun platters for WDUZ in Green Bay, and WYNE in Appleton, Wis.

Obviously his psychology works, for Lane, assisted by his wife, Jane,

(Continued on page 57)

2 Hit Singles Made Eligible For Oscar Win

LOS ANGELES—Motown Records' "Theme From Mahogany" and Warner Bros.' "Let's Do It Again," two national single hits previously ignored by the Academy Of Motion Picture Arts & Sciences, have been added to its preliminary list of best Oscar songs.

Nominations in the three Oscar music categories will be made by the entire 207 Academy music branch members shortly.

Originally, "Mahogany" was deemed "qualitatively ineligible" by the Academy's 64-member music screening committee.

In making room for the new entries four songs were eliminated.

The board modified its rules by placing the determination of artistic merit for music awards with the entire branch membership, rather than a previously constituted special screening committee and the music branch executive committee.

RIAA Tees New Plan For Certifying Platinum Peak

NEW YORK—The RIAA is inaugurating a new program to audit and certify recordings for platinum awards beginning with releases subsequent to Jan. 1, 1976.

According to the RIAA, it will begin accepting requests for platinum record award certifications on April 1. To qualify, albums and their counterpart prerecorded tapes must achieve a minimum sales of one million units and singles must sell two million units.

The platinum record award plaque will be similar in appearance to RIAA's gold record award except that the disk, inscription plate and frame will be platinum in color instead of gold.

The new platinum certification plan was adopted by the RIAA board of directors at its December meeting. Some individual record companies have been informally awarding platinum awards over the past several years, according to RIAA, but there has been no sales achievement uniformity and no audited certification.

Writer Says Song Is Hers; Is Suing

LOS ANGELES—Noel H. Resnick is suing Bobby Womack, Unart Music, United Artists Records and BMI, claiming she is co-writer of the song, "Doin' It My Way," recorded by Womack in his "Lookin' For Love Again" LP.

She asks Superior Court to grant her co-writer rights in the song which she alleges she wrote with Womack in the summer of 1971, plus an accounting of royalties and \$250,000 punitive damages.



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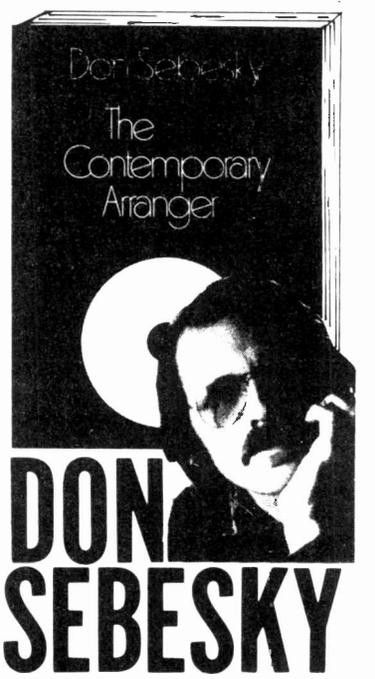
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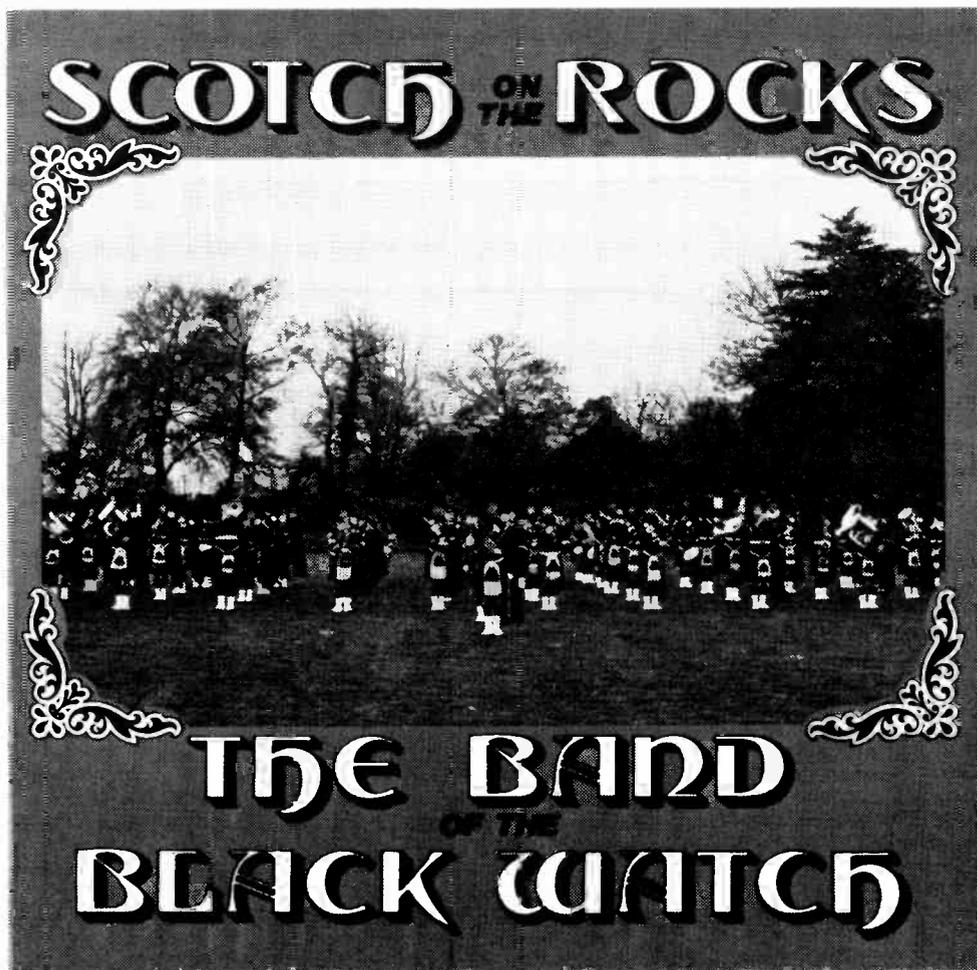
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1975 (Jan.-Dec.) Share Of Chart Action

How The Top 10 Corporations Shared The Hot 100 Chart Action

| Rank/Corp. | No. of Records | % Share |
|--------------|----------------|---------|
| WARNER COMM. | 120 | 19.6 |
| CBS | 71 | 10.7 |
| CAPITOL | 53 | 10.4 |
| MCA | 24 | 6.6 |
| RCA | 36 | 6.3 |
| POLYGRAM | 50 | 5.7 |
| ABC | 45 | 5.4 |
| A&M | 31 | 5.3 |
| MOTOWN | 29 | 4.6 |
| ARISTA | 18 | 3.1 |

How The Top 10 Corporations Shared The Top LP And Tape Chart Action

| Rank/Corp. | No. of Records | % Share |
|--------------|----------------|---------|
| WARNER COMM. | 221 | 24.9 |
| CBS | 140 | 15.5 |
| CAPITOL | 59 | 6.9 |
| RCA | 62 | 6.8 |
| MCA | 43 | 6.3 |
| A&M | 59 | 6.2 |
| ABC | 58 | 5.5 |
| POLYGRAM | 51 | 4.5 |
| ARISTA | 30 | 3.7 |
| MOTOWN | 31 | 3.5 |

How The Top 10 Corporations Shared The Hot 100 and Top LP/Tape Chart Action

| Rank/Corp. | No. of Records | % Share |
|--------------|----------------|---------|
| WARNER COMM. | 341 | 23.8 |
| CBS | 211 | 14.5 |
| CAPITOL | 112 | 7.5 |
| RCA | 98 | 6.7 |
| MCA | 67 | 6.4 |
| A&M | 90 | 6.0 |
| ABC | 103 | 5.4 |
| POLYGRAM | 101 | 4.9 |
| ARISTA | 48 | 3.5 |
| MOTOWN | 60 | 3.6 |

How The Top 10 Labels Shared The Hot 100 Chart Action

| Rank/Label | No. of Records | % Share |
|----------------|----------------|---------|
| CAPITOL | 35 | 7.5 |
| COLUMBIA | 38 | 5.5 |
| ELEKTRA/ASYLUM | 23 | 4.9 |
| A&M | 27 | 4.8 |
| RCA | 29 | 4.7 |
| ATLANTIC | 27 | 4.6 |
| WARNER BROS. | 21 | 4.3 |
| MCA | 22 | 4.2 |
| EPIC | 14 | 2.9 |
| ABC | 28 | 2.9 |

How The Top 10 Labels Shared The Top LP And Tape Chart Action

| Rank/Label | No. of Records | % Share |
|----------------|----------------|---------|
| COLUMBIA | 88 | 9.8 |
| ATLANTIC | 47 | 5.6 |
| WARNER BROS. | 43 | 5.6 |
| RCA | 47 | 5.4 |
| A&M | 47 | 5.3 |
| CAPITOL | 43 | 5.2 |
| MCA | 35 | 4.9 |
| ELEKTRA/ASYLUM | 31 | 4.5 |
| EPIC | 31 | 3.4 |
| ARISTA | 26 | 3.0 |

How The Top 10 Labels Shared The Hot 100 And Top LP/Tape Chart Action

| Rank/Label | No. of Records | % Share |
|----------------|----------------|---------|
| COLUMBIA | 126 | 8.9 |
| CAPITOL | 78 | 5.7 |
| ATLANTIC | 74 | 5.4 |
| WARNER BROS. | 64 | 5.3 |
| RCA | 76 | 5.2 |
| A&M | 74 | 5.2 |
| MCA | 57 | 4.8 |
| ELEKTRA/ASYLUM | 54 | 4.6 |
| EPIC | 45 | 3.3 |
| ARISTA | 39 | 2.9 |

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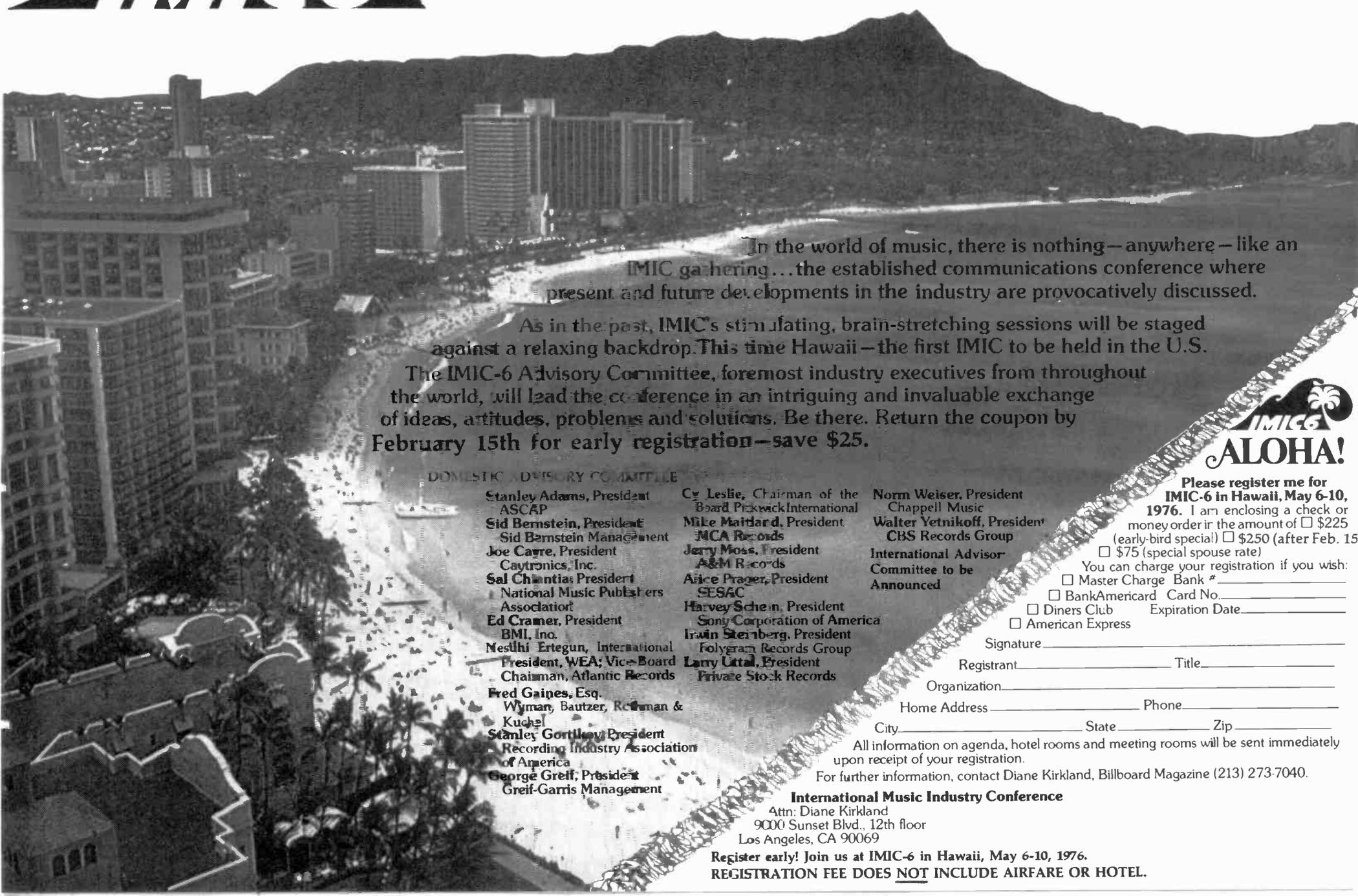
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'CHAPLAIN OF BOURBON ST.'

Rev. Bob Harrington's Co. Really Sells His Sermons

By DAVE DEXTER JR.

LOS ANGELES—The increasing importance of religion on records is emphatically indicated by the Rev. Bob Harrington's New Orleans-based Chaplain label, which rang up a gross of \$1.25 million in 1975.

"That," says the man who is renowned throughout America's South as "The Chaplain of Bourbon Street," is double what we grossed in 1974.

"This year," he says, "our gross will rise to \$3 million."

Harrington, a one-time football player at Alabama Univ., has 24 LPs in his Chaplain catalog and each album is covered via 8-track and cassette configured units.

He owns his own Convair 240, which he flies more than 150,000 miles annually and which costs \$300 an hour to operate. His television programs are beamed once a week from 20 American stations, including outlets in Los Angeles, Dallas, New Orleans, Atlanta, Buffalo, Cleveland and Nashville. And next month his new series of five-minute "Bob Harrington's Heartbeat" motivational sermons will be broadcast over Mutual's national radio network of 589 stations five days a week.

It's the record business that interests Harrington most, he declares.

"My first LP was recorded in 1964

at the Memphis Union Rescue Mission," he recalls. "I incorporated 13 or 14 cuts of motivational, inspirational messages—short, pithy little sermons not without humor. From the royalties on that one album I have since donated \$124,000 to that little mission in Memphis. The RIAA long ago certified the package as gold."

Harrington says his major ambition in life is to "reach people."

He is an evangelist properly accredited by the Southern Baptist Church. Many of his appearances are in nightclubs. He has preached sermons in strip joints. He numbers hundreds of professional musicians among his friends, one of which, clarinetist Pete Fountain, is his neighbor in the posh residential section of New Orleans' Lake Shore area. Harrington's offices at 227 Bourbon St. are next door to Fountain's nightery as well.

"We have three women in our offices constantly operating three WATS lines to ensure efficient distribution of our disks and tapes," says Harrington.

The big item at the moment, he says, is "Have Fun On Me." He leased the LP master out to Canaan Records, a division of Word Records of Waco, Tex.

Harrington recorded his "Holy Happy Hour" album in a strip joint in San Antonio, the Green Gate. The couple who owned the club at first were skeptical, but were converted to Christ while Harrington preached and the tape zipped through the Ampex.

Harrington is on the road 35 weeks a year. He has written several books. And two months ago, unable to guide his mushrooming activities, he signed on as international marketing director Hobart Wilder, who will handle promotion and sales of the three to five LPs Harrington intends to record and release annually in the future.

"We promote our product not only on our tv series in 20 markets," says Harrington, "but by making up short, pungent tapes which we send mainly to country stations. We also rely on direct mail—our list of interested Americans is at about the one million mark today."

Harrington uses no music on his records. He simply talks. But he talks persuasively and with humor.

His activities operate under The Ministry Of Bob Harrington Inc., a non-profit Louisiana corporation. He lives on a straight salary just as his employees do.

Now 48, Harrington was a record collector even before he matriculated at the Univ. of Alabama, his home state. And when he has a rare night at home he gathers his wife and children around him and plays records—jazz LPs on a Fisher quadraphonic rig he recently installed.



A&M photo

A&M GREECE—The fabled Acropolis looks down as Dave Hubert, A&M Records vice president for international (center), shakes hands on a three-year pact signed in Athens licensing CBS Records of Greece to distribute A&M exclusively there. Alan M. Feinberg, CBS area marketing director (left) and Simon Schmidt, CBS regional director (right), flew in from their CBS of Israel base to set the deal.

ALSO CALIF. ACTION

Nab Suspect Tapes In North Carolina

NEW YORK—In the continuing battle against record pirate operations, East Coast authorities raided a warehouse confiscating 6,000 alleged pirated 8-track tapes while a judge in California signed a restraining order preventing the owner from recovering 15,000 allegedly pirated tapes previously seized by police.

In Greensboro, N.C., an alleged ring involved in the manufacture, distribution and sale of pirated 8-track tapes was claimed to have been smashed with raids by law enforcement authorities on a warehouse there as well as on a building in High Point, N.C., and a private residence in Durham, N.C.

The three firms involved—Mission Distributors, Inc., Diversified Distributors and Winders Sales—were said to be capable of producing more than 30,000 8-track tape cartridges a week. Tape "pancakes," raw tape, blank cartridges and other materials which would have sustained operations for about 1½ weeks were also seized in the raids.

Police would not divulge the names of the individuals arrested

but they indicated that possible violations of copyright and tax laws were involved and formal charges would be filed. The investigation is continuing although the raids climaxed a 10-week investigation initiated by Greensboro police and joined by police from High Point, Durham, the State Bureau of Investigation and the FBI.

The alleged pirated product involved included duplicated tapes of "Honey" by the Ohio Players; "Chicago's Greatest Hits"; "High On You" by Sly Stone and "Barry White's Greatest Hits."

In Hawthorne, Calif., Judge Norman Dowds of Los Angeles Superior Court signed a restraining order enjoining Bernard Mazel, doing business as Malibu Records, from recovering about 15,000 allegedly pirated tapes that were previously seized by Hawthorne police.

The action was part of a civil suit instituted by Warner Bros. and other record companies in 1973 against Arthur Leeds, et al. in which Mazel was named as one of the defendants.

NARM Firms Up Topics For March 19-24 Sessions

CHERRY HILL, N.J.—Minicomputers, non-financial finances, the prerecorded tape business and shopping center/mall relations are key topics of the Monday morning business program at NARM, March 19-24 at the Diplomat, Hollywood, Fla.

Each session will be given twice to offer each attendee a chance to catch two of the four, a scheduling switch that worked well last year, notes Jules Malamud, executive director.

"The Commercial Minicomputer And The Record Wholesaler" will cover uses in inventory control and trend prediction, sales order processing and analysis, billing, payroll, financial statement preparation, cash flow predictions and tax advantages.

Participating are Ron Finegold, president, Computer Horizons, which will hold a reconvened meeting the following afternoon for more discussion, plus Joel Diamond and John Cassese, vice presidents.

Mortimer Berl, partner in the J.K. Lasser accounting firm, will conduct the seminar on "What The Non-Financial Executive Should Know About His Company's Finances." It is designed for top execs with a background in the creative, producing and merchandising areas who have to make financial decisions.

Herb Hershfield, marketing vice president, GRT Corp., assisted by Jack Woodman and Biruta McShane, will offer a presentation

(Continued on page 53)

Hank Levine and Mike Shepherd

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IRDA . . . An association of small independent record labels who
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N.Y. Retailers Face City Charges Of 'Noise Pollution'

• Continued from page 1

speaker over the door to his establishment.

The city's administrative code, attempting to comply with state regulations, prohibits any such sound and indeed is so vaguely worded, according to Fogel, that retailers can even be cited for an inside speaker should the noise escape into the street upon opening the door to the shop. The Environmental hearing officer appeared to sustain that interpretation in this latest case.

The technicality that saved Fogel in his recent battle with the Environmental Agency concerned the equipment the inspector, Roger Nazarro, used to measure the decibel count. Apparently the inspector lacked the proper earphones and wind gauge to measure whether the sound level was more than 5 dBs above the ambience.

Hearing officer Leo B. Connally dismissed the case holding that Nazarro was not required to use any equipment and could make the judgment on his own. However, once he decided to use the equipment than it was incumbent upon the inspector to use all of the measuring devices needed. Because only half-measures were used Connally threw the case out.

The city's prosecutor in the case, Phillip Gordin, did not take issue with Connally's ruling although he disputes Fogel's claim of harassment of record retailers. After the hearing, Gordin noted that he believes strong lobbying efforts in Albany with the state legislature and at City Hall with the city council should be employed by the local retailers association to change the thrust of the regulations.

As the law now stands, Christmas music is allowed, playing of the national anthem at outdoor stadiums and the use of loudspeakers to attract persons to political and civic rallies, all upon issuance of a permit. However, permits are not issued to commercial establishments.

"But that's not the way EPA enforces the law," says Fogel. "During the summer you find concessionaires at Coney Island and other city beaches and parks using loudspeakers to attract customers and they're never cited. It appears as if they single us out. The problem is that most retail record store owners just bow their heads and pay the average \$50 fine and forget about it."

Fogel has threatened to issue citizen citations to other noise pollution code violators if the EPA continues to harass record store owners.

"What we play is music and I feel there is some question as to whether or not music can be considered as noise," Fogel says.

Connally disagrees and said so during the hearing. "I don't care if what you play is classical music or Peggy Lee. I happen to be a Peggy Lee fan and I would still have to find you in violation of the code if you were playing her music on the loudspeaker," Connally said.

The Fogel case is but one of many plaguing New York City record retailers. "We just consider it a part of the cost of doing business. If we don't pay the EPA or its inspector, then we have to pay the cops. It's all the same thing," he says.

One group, consisting of Latin record store owners appealed to State Assemblyman Armando Montano for help. He interceded with the Environmental Agency and had them agree not to initiate citation actions on their own but to only act on the basis of complaints.

This has become standard prac-

tice with the Environmental Agency according to Nazarro. He also claims that in terms of the Latin store owners, loudly played Latin music is a part of the community's cultural

heritage and is not considered offensive. As a consequence, the inspectors do not issue many citations in Latin areas, despite the claim by some that the number is increasing.

Montano says that at a time when the city needs as much revenue as it can get, it is foolish to make it difficult for the small taxpaying busi-

nessman to do business in New York.

"The record retailer makes his contribution to the economic health

(Continued on page 51)

Billboard's Spotlight on the San Francisco Bay Area!

Billboard's March 13 issue will focus on the San Francisco Bay Area—ten years of evolution into a vital segment of the music industry!

We'll spotlight the record companies, recording studios, San Francisco area artists, live music, disco music . . . everything that makes San Francisco one of the fastest-growing areas in the music business today.

If you have a message to give to the industry about YOUR involvement in today's Bay Area music scene, join us in the March 13 issue!

Joe Fleischman
Billboard
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213/273-7040

ISSUE DATE: March 13
AD DEADLINE: February 20

Joe will be at the Stanford Court, San Francisco, February 9 through 13.

Radio-TV Programming

New Computer Firm In Utah DRC Test-Marketing Program Services

By CLAUDE HALL

LOS ANGELES—The computer is quickly moving into all facets of radio life from billing to programming, music selection, audience breakouts as a programming tool, and even affecting the job of music director.

The latest computer firm to launch a nationwide music service is DRC Corp., Salt Lake City. DRC has been quietly test-marketing a complete music programming advisory service for about six months in the Inter-Mountain area—specifically with radio stations such as KVNU in Logan, Utah; KOVO in Provo, Utah, and KIDO in Boise, Idaho.

KOVO has been sold and the new owners will drop the service, but Randal S. Chase, DRC president, has contracts with six other radio stations and is going to be offering the service nationwide.

Thus, DRC joins Dynamics Programming Services in El Cajon,

Calif., and Moffatt Broadcasting in Calgary, Canada, with computer operations dealing specifically with programming.

There are other firms—including some automation equipment manufacturers—involved with the computer and two firms that operate billing and accounting services for radio stations, but Moffatt, DRC, and Dynamics are frontrunners in programming—all with different services. Dynamics specializes in computer analysis of ARB ratings and Moffatt with computer-assisted music handling for the air personality.

DRC provides a weekly music playlist and rotation order. Chase, a veteran air personality and program director, was a computer science major in college; he says he got into radio "as a kick, then decided to make it my career." He was program director of KSL-FM, 6-midnight personality at KRSP, and production di-

rector of KNAK, all in Salt Lake City.

"In 1967, I started thinking that there must be some method to apply computer techniques to programming. Of course, in those days you couldn't even mention the word computer to anyone in radio."

Three years ago, though he quit KSL-FM to form DRC, launching at the same time DRC Advertising and DRC Recording to "keep alive." DRC Recording does live remote recording sessions in the area.

The first project was to determine all possible tuneout factors that might be involved in any and all rec-

(Continued on page 23)



WHUPS—Nigel Olsson, drummer on Rocket Records and former member of Elton John's band, does a double take chuckle continent to continent.



Billboard photos by Chuck Olsen

DEEJAY AGAIN—Joe Smith, chairman of Elektra/Asylum Records, talks with listeners in Australia over 2SM radio, Sydney. Bob Rogers, 2SM air personality, right, broadcasted a daily radio show live from the studios of Watermark Inc., Los Angeles, as a promotion heralding his new job.



BOARD WORK—Watermark's chief engineer Pete Skye, center, and director of creative services Lee Hansen, right, co-engineered the daily three-hour program. Executive producer was Watermark president Tom Rounds.

KRIZ PHONE SURVEY

Listeners Select Top 40 In Phoenix

By FRANK BARRON

LOS ANGELES—If it's good enough for ARB or Pulse, it's good enough for KRIZ in Phoenix, explains program director Jay Stone, discussing how the music is selected for his Top 40 outlet. And selecting the tunes to go on the air is somewhat of a different process for the station, compared to how most other stations choose their music.

'Gold' Stanza Goes On Columbia WNOK

COLUMBIA, S.C.—WNOK, stereo station at 105 on the dial, is now programming RPM's new syndicated progressive format "Rock N' Gold" at nights, according to music director Barry K. Brown. The station uses RPM's progressive MOR format during the day. "It's quite a combination... a dynamite package and Columbia loves it," says Brown. The RPM packages are the creations of Tom Krikorian.

"We have a unique system of selecting music," says Stone. "We use telephone research. We actually research our music. We play songs on the phone to people, and their feedback is computerized and applied to the ARB research. Our music is pre-programmed by a computer."

The disk jockeys, he notes, select none of the music, nor does Stone. He doesn't let his personal feelings or judgment have anything to do with the phone research. Listeners for the phone survey are selected at random, much the same as ARB and others. "We do it this way rather than go into discos."

Stone, who is also a disk jockey, explains that "Listeners must be familiar with music. They can't judge music if they don't know it. That's why we play the songs over the phone. We are not interested in discos. We are more interested in diary holders. They determine the num-

(Continued on page 23)



DISCO QUEEN—Donna, who recently had a big record hit in U.S. discos, talks with Australian listeners.



DOUBLE CHECK—Frankie Valli dropped by to be on the air and here waits to go on while Rogers checks his program schedule with an engineer in Sydney.

Burns Pops With a Newsy Magazine In Form Of LP

LOS ANGELES—An audio magazine in LP form is being launched by Burns Media Radio Consultants here and the first edition of the bimonthly album/magazine will be shipped free to 400 program directors across the nation this week. George Burns, president of the radio syndication and consulting firm, produced the hour-long album.

First issue focuses on "Creativity In Radio" and features personal observations on such people as Jack Thayer, president of NBC Radio; Joe Smith, chairman of Elektra/Asylum Records; David Klahr, program director of WMGK in Philadelphia; Marshall Bronstein, vice president of Ode Records; John Bayliss, general manager of WSAI in Cincinnati; Bill Young, program

director of KILT in Houston; Jim Long, chief operating officer, TM Productions in Dallas; and Penny Wright of the Chiat Day agency in San Francisco.

The album/magazine is produced at Watermark studios in Los Angeles. Commentators include Burns, music director Sylvia Clark and announcer Chuck Olsen. Clark will review a couple of albums per album/magazine.

Judy Burns, vice president of Burns Media Radio Consultants, says that the LP will be free, at least for the present time, and "spots" will be sold to various clients, including record labels and jingles producers.

LPs by Supertramp and Eric Carmen were reviewed on the first album/magazine. CLAUDE HALL



HALF ON HAND—Jim Seals, half of the duo of Seals and Crofts, appears on the show.



BREAK UP—Johnny Rivers breaks up Bob Rogers, right, with a comment during his on-air stint over 2SM.

Vox Jox

By CLAUDE HALL

LOS ANGELES—The other day the **Globetrotters** were playing here in town and I took my son to see them do their antics on the basketball court, as did Dick Clark. And you can imagine my surprise when I heard the play-by-play announcer introduce himself at court-side—**Hy Lit**. He's traveling with the team, listening to radio in his spare moments, and beginning to think of getting back into a full-time radio personality job somewhere in the nation. You can't reach him on the road, because the team moves day-by-day. But you might leave word for him at 609-823-1667 with his lady love **Terry**. Lit still has that magic touch with words and delivery; his announcing of the game with all of its nonsense was sensational.

The lineup at WIXY in Cleveland contains **Tom Murphy** 6-10 a.m., program director **Steve Kelly** 10 a.m.-noon, **Paxton Mills** noon-4 p.m., **Randy Robins** 4-8 p.m., **Rick Monroe** 8 p.m.-1 a.m. and **Phil Thomas** 1-6 a.m. Kelly says: "All the extensive research in the last year points to lengthening the playlist to cut down repetition. This market is owned by FM and we must be familiar, but at the same time broaden the playlist." Kelly and a bevy of other leading program directors will be commenting on this problem in programming in Billboard articles over the next few weeks.

Todd Grimsted, currently afternoon drive personality at WMAD in Madison, Wis., is seeking a country air personality job somewhere else. Call 608-257-8515. . . . **Don O'Brian** reports in from 14-ZYQ (WZYQ) in Frederick, Md., a top 40 station managed by **Howard Johnson**. O'Brian, who'd been with WJPL in Baltimore, is music director and says he needs better record service; WZYQ, Route 12, Box 311, Frederick, Md. 21701. . . . **Jerry Lockwood** has shifted from KING across the street to KJR in Seattle, replacing **Scotty Brink**. Brink is alive and well, incidentally, and flying between potential jobs.

Country station KWPC in Muscatine, Iowa, is looking for a personality working his way up: call program director **Steve Bridges** at 319-263-2442. . . . **Eddie Mason**, program director of OK-102 (KZOK) in Seattle, reports in with his lineup of morning man **Gary Crow**, himself, production director **Bill Minckler** from 1-4 p.m. just moving from KIMN in Denver, **Norm Gregory** in afternoons, followed by **Rick Evans** 7-midnight and **Leroy Henry** all night. . . . **Sandra Hill**, who works in promotion for Capitol Records covering secondary markets called KEZR in San Jose, Calif., Jan. 14 and accidentally got Ma Belled onto the contest line. She was the 10th caller and answered the question about **Paul Revere** and won a pie. Only thing is, KEZR air personality **Steve O'Neil** wants her to go down to the local Mr. Bumbleberry Pic shop and pick it up herself. Hill had to later call back and get O'Neil, also the music director, to plug her records.

Talked with **Robin Walker** last week; he's at WLRS in Louisville, Ky., putting together the format of that progressive operation with programming consultant **Lee Abrams**. . . . **Billy Kelly** is now programming WBVP in Beaver County, Pa., a Top 40 station. . . . **Scott St. James**, air personality at KKSS in St. Louis, is

now consulting three different discos and developing four others. Send records to him at 12356 B Shoreridge, Maryland Heights, Mo. 63043. And will return calls at 314-434-7283.

The staff at WFI in Philadelphia is **Jim Brown** midnight-6 a.m., **Joey Mitchell** 6-9 a.m., **Long John Wade** 9 a.m.-1 p.m., program director **Bob Hamilton** 1-4 p.m., **J.J. Kennedy** 4-8 p.m., **Al Bandiero** 8-midnight, and **Bobby Walker** on weekends. . . . At WING in Dayton, Ohio, the lineup features program director **Steve Kirk** 6-10 a.m., **Lou Swanson** 10 a.m.-3 p.m., **Ken Warren** 3-7 p.m., **Al Morgan** 7-10 p.m., **Jerry Dennis** 10 p.m.-1 a.m., **Liz Darrig** 1-6 a.m., and **Gordie Price** does midnight-7 a.m. each Saturday night.

Big lashback in Dallas at the ARB rebuttal sent out by KLIF. **Bart McLendon**, general manager of KNUS, says this is "one of the most explosive situations ever heard of. I've never heard of anyone going to this length to discredit a book." What happened was that KLIF came in with lousy ARB numbers; they sent out a statement claiming they were on reduced power some of the rating period and that affected their numbers. I called up a program director down in Dallas on a competing station and he suggested that a horrible on-air sound might have also contributed to the poor showing. Report is that even with reduced power, KLIF amply covered the market surveyed. You can expect to hear more about the situation.

Walt Baby Love has joined KSD
(Continued on page 23)

Bubbling Under The HOT 100

- 101—HAPPY MUSIC, Blackbyrds, Fantasy 762
- 102—MOTELS & MEMORIES, T.G. Shepard, Melodyland 6028 (Motown)
- 103—I AM SOMEBODY, Jimmy James & The Vagabonds, Pye 71057
- 104—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 105—RATTLESNAKE, Ohio Players, 20th Century/Westbound 5018
- 106—LOVING POWER, Impressions, Curtom 0110 (Warner Bros.)
- 107—ONCE A FOOL, Kiki Dee, Rocket 40506 (MCA)
- 108—LOVIN' AS YOU WANNA BE, Pete Wingfield, Island 051
- 109—I'M SO LONESOME I COULD CRY, Terry Bradshaw, Mercury 73766 (Phonogram)
- 110—THE CALL, Anne Murray, Capitol 4207

Bubbling Under The Top LPs

- 201—AMERICAN GRAFFITI VOL. III, MCA 2-8008
- 202—CONWAY TWITTY, Twitty, MCA 2176
- 203—PARLIAMENT, Mothership Connection, Casablanca NBLP 7022
- 204—TOM T. HALL, Greatest Hits Vol. II, Mercury SRM-1-1044 (Phonogram)
- 205—ROY AYERS UBIQUITY, Mystic Voyage, Polydor PD 6057
- 206—10cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 207—BOB DIDDLEY, 20th Anniversary Of Rock 'N' Roll, RCA APL1-1229
- 208—DANNY KIRWAN, Second Chapter, DJM DJLPA 1 (Amherst)
- 209—KEITH JARRETT, Backhand, ABC/Impulse ASH 9305
- 210—ONE FLEW OVER THE CUCKOO'S NEST, Motion Picture Soundtrack, Fantasy F 9500

Join The Masked Minute Man Network Today!

- | | |
|-----------------------------------|------------------------------------|
| KAUM — Houston, Texas | KLOS-FM — Los Angeles, California |
| WGN — Chicago, Illinois | KCBQ — San Diego, California |
| WTAR — Norfolk, Virginia | WIP — Philadelphia, Pennsylvania |
| WHEN — Syracuse, New York | WIRE — Indianapolis, Indiana |
| WHOO — Orlando, Florida | WLW — Cincinnati, Ohio |
| WISZ — Baltimore, Maryland | WERC — Birmingham, Alabama |
| WJW — Cleveland, Ohio | KAKE — Wichita, Kansas |
| WMAK — Nashville, Tennessee | KTOP — Topeka, Kansas |
| WNCI — Columbus, Ohio | WVLC — Lexington, Kentucky |
| WWDC — Washington, D.C. | KRMG — Tulsa, Oklahoma |
| WLCY — St. Petersburg, Florida | KLWW — Cedar Rapids, Iowa |
| KGU — Honolulu, Hawaii | WDVA — Danville, Virginia |
| WBSR — Pensacola, Florida | WINN — Louisville, Kentucky |
| KALE — Tri Cities, Washington | KANN — Ogden, Utah |
| KAUS — Austin, Minnesota | KAWL — York, Nebraska |
| KBLC — Lakeport, California | WDUN — Gainesville, Georgia |
| WFAH — Alliance, Ohio | WGAD — Gadsden, Alabama |
| KGMO — Cape Girardeau, Missouri | WKCM — Hawesville, Kentucky |
| WKEE — Huntington, W. Virginia | WKXA — Brunswick, Maine |
| KKYX — San Antonio, Texas | WLPO — La Salle, Illinois |
| KLYD — Bakersfield, California | WMBT — Shenandoah, Pennsylvania |
| WMIX — Mt. Vernon, Illinois | KMWX — Yakima, Washington |
| WOBT — Rhinelander, Wisconsin | KOLT — Scottsbluff, Nebraska |
| WORD — Spartenburg, S. Carolina | KPUG — Bellingham, Washington |
| WSON — Henderson, Kentucky | KSTT — Davenport, Iowa |
| WTLB — Utica, New York | WYZE — Tazewell, Virginia |
| KSTO — Tamuning, Guam | KUGN — Eugene, Oregon |
| KCMJ — Palm Springs, California | WAZL — Hazleton, Pennsylvania |
| KUAI — Ele Ele, Kauai, Hawaii | KAYS — Hayes, Kansas |
| KUPK — Garden City, Kansas | WCIS — Pascagoula, Mississippi |
| WVOY — Charlevoix, Michigan | KIMM — Rapid City, South Dakota |
| WSDC — Hartsville, South Carolina | KSSS — Colorado Springs, Colorado |
| KLEE — Ottumwa, Iowa | WRKB — Kannapolis, North Carolina |
| WLTN — Littleton, New Hampshire | WWPA — Williamsport, Pennsylvania |
| WBIZ — Eau Claire, Wisconsin | WPAR — Parkersburg, West Virginia |
| WTUB — Coldwater, Michigan | WAKN — Aiken, South Carolina |
| KSPN — Aspen, Colorado | WPDC — Elizabethtown, Pennsylvania |
| KNIN — Wichita Falls, Texas | KLIK — Jefferson City, Missouri |
| WEED — Waynesboro, Pennsylvania | WSOY — Decatur, Illinois |
| WISE — Asheville, North Carolina | WLOX — Biloxi, Mississippi |
| KPRB — Redmond, Oregon | WTAC — Flint, Michigan |

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TWO EAST OAK, CHICAGO, ILL. 60611
(312) 944-7724

Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/12/76)

TOP ADD ONS - NATIONAL

TONY ORLANDO & Dawn—Cupid (Elektra)
GARY WRIGHT—Dreamweaver (W.B.)
RUFUS/CHAKA KHAN—Sweet Thing (ABC)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

TONY ORLANDO & DAWN—Cupid (Elektra)
FOGHAT—Slow Ride (W.B.)
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)

PRIME MOVERS:

ERIC CARMEN—All By Myself (Arista)
GARY WRIGHT—Dreamweaver (W.B.)
CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)

BREAKOUTS:

TONY ORLANDO & DAWN—Cupid (Elektra)
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
AEROSMITH—Dream On (Columbia)

KHJ—Los Angeles

- FOGHAT—Slow Ride (W.B.)
- TONY ORLANDO & DAWN—Cupid (Elektra)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 22-9
- DAVID BOWIE—Golden Years (RCA) 20-10

K100 (KIQQ-FM)—Los Angeles

- NONE
- NONE
- NONE

KIIS—Los Angeles

- BAY CITY ROLLERS—Money Honey (Arista)
- SALSOUL ORCHESTRA—Tangerine (Salsoul)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 23-6
- ERIC CARMEN—All By Myself (Arista) 24-14

KFXM—San Bernardino

- BEE GEES—Fanny (RSO)
- WHO—Squeeze Box (MCA)
- EAGLES—Take It To The Limit (Asylum) 17-10
- DONNA SUMMER—Love To Love You Baby (Oasis) 11-8

KAFY—Bakersfield

- FOUR SEASONS—December 1963 (W.B./Curb)
- LARRY GROCE—Junk Food Junkie (W.B.)
- MIRACLES—Love Machine (Part 1) (Motown) 20-10
- DONNA SUMMER—Love To Love You Baby (Oasis) 5-2

KCBQ—San Diego

- BEE GEES—Fanny (RSO)
- WHO—Squeeze Box (MCA)
- NAZARETH—Love Hurts (A&M) 24-9
- GARY WRIGHT—Dreamweaver (W.B.) 25-18

KENO—Las Vegas

- AEROSMITH—Dream On (Columbia)
- SWEET—Action (Capitol)
- LARRY GROCE—Junk Food Junkie (W.B.) 14-2
- CAPTAIN & TENNILLE—Lonely Night (A&M) 20-13

KBBC—Phoenix

- JONI MITCHELL—In France They Kiss On Main Street (Asylum)
- HELEN REDDY—Somewhere In The Night (Capitol)
- ERIC CARMEN—All By Myself (Arista) 20-9
- FOUR SEASONS—December 1963 (W.B./Curb) 19-10

KRIZ—Phoenix

- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ERIC CARMEN—All By Myself (Arista) 16-7
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 15-11

KQEO—Albuquerque

- AEROSMITH—Dream On (Columbia)
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA)
- GARY WRIGHT—Dreamweaver (W.B.) 27-19
- ERIC CARMEN—All By Myself (Arista) 20-13

KTKT—Tucson

- FOUR SEASONS—December 1963 (W.B./Curb)
- TONY ORLANDO & DAWN—Cupid (Elektra)
- ERIC CARMEN—All By Myself (Arista) 14-7
- GARY WRIGHT—Dreamweaver (W.B.) 18-11

Pacific Northwest Region

TOP ADD ONS:

TONY ORLANDO & DAWN—Cupid (Elektra)
RUFUS/CHAKA KHAN—Sweet Thing (ABC)
SWEET—Action (Capitol)

PRIME MOVERS:

GARY WRIGHT—Dreamweaver (W.B.)
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
BAY CITY ROLLERS—Money Honey (Arista)

BREAKOUTS:

TONY ORLANDO & DAWN—Cupid (Elektra)
RUFUS/CHAKA KHAN—Sweet Thing (ABC)
SWEET—Action (Capitol)

KFRC—San Francisco

- DR. HOOK—Only Sixteen (Capitol)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 18-10
- GARY WRIGHT—Dreamweaver (W.B.) 16-9

KYA—San Francisco

- HELEN REDDY—Somewhere In The Night (Capitol)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ERIC CARMEN—All By Myself (Arista) 23-16
- LARRY GROCE—Junk Food Junkie (W.B.) 26-21

KLIV—San Jose

- BAY CITY ROLLERS—Money Honey (Arista)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ERIC CARMEN—All By Myself (Arista)
- GARY WRIGHT—Dreamweaver (W.B.)
- KJOY—Stockton, Calif.

COMMODORES—Sweet Love (Motown)

- FOUR SEASONS—December 1963 (W.B./Curb)
- JONI MITCHELL—In France They Kiss On Main Street (Asylum) 26-16
- WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer) 23-14

PRIME MOVERS - NATIONAL

GARY WRIGHT—Dreamweaver (W.B.)
ERIC CARMEN—All By Myself (Arista)
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)

KNDE—Sacramento

- BAY CITY ROLLERS—Money Honey (Arista)
- FREDDIE FENDER—You Lose A Good Thing (ABC/Dot)
- GARY WRIGHT—Dreamweaver (W.B.) 18-7
- LARRY GROCE—Junk Food Junkie (W.B.) 22-14

KROY—Sacramento

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- STYX—Lorelei (A&M)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 14-4
- GARY WRIGHT—Dreamweaver (W.B.) 26-20

KJR—Seattle

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- TONY ORLANDO & DAWN—Cupid (Elektra)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 23-18
- EARTH, WIND & FIRE—Sing A Song (Columbia) 13-9

KING—Seattle

- OZARK MOUNTAIN DAREDEVILS—If I Only Knew (A&M)
- BACHMAN-TURNER OVERDRIVE—Take It Like A Man (Mercury)
- DAVID BOWIE—Golden Years (RCA) 26-2
- CAPTAIN & TENNILLE—Lonely Night (A&M) 23-12

KJRB—Spokane

- TONY ORLANDO & DAWN—Cupid (Elektra)
- HUDSON BROS.—Spinning The Wheel (Rocket)
- GARY WRIGHT—Dreamweaver (W.B.) 18-14
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 10-7

KTAC—Tacoma

- JIGSAW—Love Fire (Chelsea)
- B.C.G.—Sweet Talk (20th Century)
- FOUR SEASONS—December 1963 (W.B./Curb) 22-8
- MIRACLES—Love Machine (Part 1) (Motown) 18-9

KGW—Portland

- TONY ORLANDO & DAWN—Cupid (Elektra)
- OZARK MOUNTAIN DAREDEVILS—If I Only Knew (A&M)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 28-18
- GARY WRIGHT—Dreamweaver (W.B.) 20-12

KISN—Portland

- ROXY MUSIC—Love Is The Drug (Atco)
- TONY ORLANDO & DAWN—Cupid (Elektra)
- BAY CITY ROLLERS—Money Honey (Arista) 29-17
- GARY WRIGHT—Dreamweaver (W.B.) 26-15

KTLK—Denver

- STAMPEDERS—Hit The Road Jack (Capitol)
- SWEET—Action (Capitol)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 17-7
- NAZARETH—Love Hurts (A&M) 27-17

KKAM—Pueblo, Colo.

- ROXY MUSIC—Love Is The Drug (Atco)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- BEE GEES—Fanny (RSO) 21-13
- ERIC CARMEN—All By Myself (Arista) 29-24

KCPX—Salt Lake City

- TONY ORLANDO & DAWN—Cupid (Elektra)
- SWEET—Action (Capitol)
- BAY CITY ROLLERS—Money Honey (Arista) 27-15
- LARRY GROCE—Junk Food Junkie (W.B.) 16-8

KRSP—Salt Lake City

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- TONY ORLANDO & DAWN—Cupid (Elektra)
- BAY CITY ROLLERS—Money Honey (Arista) HB-23
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 13-8

KYNO—Fresno

- CREEDENCE CLEARWATER REVIVAL—I Heard It Thru The Grapevine (Fantasy)
- HUDSON BROTHERS—Spinning The Wheel (Rocket)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 17-9
- ERIC CARMEN—All By Myself (Arista) 22-14

Southwest Region

TOP ADD ONS:

DAVID BOWIE—Golden Years (RCA)
GARY WRIGHT—Dreamweaver (W.B.)
ART GARFUNKEL—Breakaway (Columbia)

PRIME MOVERS:

ERIC CARMEN—All By Myself (Arista)
CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)
RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)

BREAKOUTS:

GARY WRIGHT—Dreamweaver (W.B.)
MIRACLES—Love Machine (Part 1) (Motown)
RUFUS/CHAKA KHAN—Sweet Thing (ABC)

KILT—Houston

- ART GARFUNKEL—Breakaway (Columbia)
- DAVID BOWIE—Golden Years (RCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 40-28
- GARY WRIGHT—Dreamweaver (W.B.) 36-31

KRBE-FM—Houston

- BEE GEES—Fanny (RSO)
- MIRACLES—Love Machine (Part 1) (Motown)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 6-1
- FOGHAT—Slow Ride (W.B.) 14-9

KLIF—Dallas

- DR. HOOK—Only Sixteen (Capitol)
- LEON RUSSELL—Back To The Island (Shelter)
- LARRY GROCE—Junk Food Junkie (W.B.) 17-8
- WAYLON & WILLIE—Good Hearted Woman (RCA) 19-10

KNUS-FM—Dallas

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 10-4
- ERIC CARMEN—All By Myself (Arista) 12-7

KFJZ—Ft. Worth

- GARY WRIGHT—Dreamweaver (W.B.)
- MIRACLES—Love Machine (Part 1) (Motown)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 14-5
- ERIC CARMEN—All By Myself (Arista) 20-13

KXOL—Ft. Worth

- NONE
- NONE
- NONE

KONO—San Antonio

- NONE
- NONE
- NONE

BREAKOUTS - NATIONAL

RUFUS/CHAKA KHAN—Sweet Thing (ABC)
TONY ORLANDO & DAWN—Cupid (Elektra)
GARY WRIGHT—Dreamweaver (W.B.)

KELP—El Paso

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ERIC CARMEN—All By Myself (Arista) 7-1
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 17-11

XEROK—El Paso

- FOUR SEASONS—December 1963 (W.B./Curb)
- DAVID BOWIE—Golden Years (RCA)
- ERIC CARMEN—All By Myself (Arista) 21-11
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 11-4

KAKC—Tulsa

- DAVID BOWIE—Golden Years (RCA)
- CLEDUS MAGGARD—The White Knight (Mercury)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 24-15
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 11-7

KELI—Tulsa

- ART GARFUNKEL—Breakaway (Columbia)
- ROXY MUSIC—Love Is The Drug (Atco)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 7-2
- HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.) HB-29

WKY—Oklahoma City

- GRANK FUNK RAILROAD—Take Me (Capitol)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 18-11
- BEE GEES—Fanny (RSO) 15-12

KOMA—Oklahoma City

- CAT STEVENS—Banapple Gas (A&M)
- BAY CITY ROLLERS—Money Honey (Arista)
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 24-11
- FOUR SEASONS—December 1963 (W.B./Curb) 29-21

WTIX—New Orleans

- GARY WRIGHT—Dreamweaver (W.B.)
- LARRY GROCE—Junk Food Junkie (W.B.)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 11-3
- MIRACLES—Love Machine (Part 1) (Motown) 14-9

KEEL—Shreveport

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- TONY ORLANDO & DAWN—Cupid (Elektra)
- DR. HOOK—Only Sixteen (Capitol) 22-17
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 28-24

Midwest Region

TOP ADD ONS:

AEROSMITH—Dream On (Columbia)
EAGLES—Take It To The Limit (Asylum)
GARY WRIGHT—Dreamweaver (W.B.)

PRIME MOVERS:

RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
ERIC CARMEN—All By Myself (Arista)

BREAKOUTS:

AEROSMITH—Dream On (Columbia)
EAGLES—Take It To The Limit (Asylum)
GARY WRIGHT—Dreamweaver (W.B.)

WLS—Chicago

- AEROSMITH—Dream On (Columbia)
- MIRACLES—Love Machine (Part 1) (Motown)
- FOUR SEASONS—December 1963 (W.B./Curb) 13-4
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 8-3

WCFL—Chicago

- QUEEN—Bohemian Rhapsody (Elektra)
- BAY CITY ROLLERS—Money Honey (Arista)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 9-1
- FOUR SEASONS—December 1963 (W.B./Curb) 13-6

WOKY—Milwaukee

- CHARLIE ROSS—Will Out Your Love Mr. Jordan
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 23-16
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 7-1

WZUU-FM—Milwaukee

- NONE
- BEE GEES—Fanny (RSO) 16-13
- WHO—Squeeze Box (MCA) 4-3

WNDE—Indianapolis

- GARY WRIGHT—Dreamweaver (W.B.)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- OHIO PLAYERS—Love Rollercoaster (Mercury) 13-5
- EAGLES—Take It To The Limit (Asylum) 14-9

WIRL—Peoria, Ill.

- DAVID BOWIE—Golden Years (RCA)
- ROXY MUSIC—Love Is The Drug (Atco)
- FOUR SEASONS—December 1963 (W.B./Curb) 17-11
- ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 13-8

WDGY—Minneapolis

- NONE
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 10-1
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 17-8

KDWB—Minneapolis

- GARY WRIGHT—Dreamweaver (W.B.)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ERIC CARMEN—All By Myself (Arista) 24-10
- EAGLES—Take It To The Limit (Asylum) 18-11

KOIL—Omaha

- DAVID BOWIE—Golden Years (RCA)
- TRAMMPS—Hold Back The Night (Buddah)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 29-20
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 12-4

KIOA—Des Moines

- FOUR SEASONS—December 1963 (W.B./Curb)
- AEROSMITH—Dream On (Columbia)
- EAGLES—Take It To The Limit (Asylum) 12-5
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 9-4

KKLS—Rapid City, S.D.

- QUEEN—Bohemian Rhapsody (Elektra)
- STYX—Lorelei (A&M)
- GARY WRIGHT—Dreamweaver (W.B.) 20-12
- MIRACLES—Love Machine (Part 1) (Motown) 23-15

KQWB—Fargo, N.D.

- AEROSMITH—Dream On (Columbia)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- FOGHAT—Slow Ride (W.B.) 17-6
- ERIC CARMEN—All By Myself (Arista) 5-2

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Suddenly Angel appeared...

Record World
Billboard
Radio & Records
Cash Box

"Sleeper"
"Most Added"
"Most Added"
"Best New Group"

11/15/75
11/15/75
11/14/75
1975

...and here's what was said:

"'Angel' by ANGEL is AR
(after the birth of rock)"
—CASH BOX

"A little Mott, a little Mountain.
This is the real S'uff!"
—RECORD WORLD

"A little bit of the Moody Blues,
a little bit of Led Zep rolled into
one. Every cut is a stand-out!" —R&R

...and now, ANGEL'S new hit single, "ROCK AND ROLLERS"

On Casablanca Records and Tapes



Booking



Management:
David Joseph
for
Toby Organization Inc.



Billboard Singles Radio Action

Based on station playlists through Thursday (2/12/76)

 Playlist Top Add Ons ●
 Playlist Prime Movers ★

KXOK—St. Louis

- **EAGLES**—Take It To The Limit (Asylum)
- **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.)
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 18-8
- ★ **MIRACLES**—Love Machine (Part 1) (Motown) 11-3

KSQJ—St. Louis

- **AEROSMITH**—Dream On (Columbia)
- **EAGLES**—Take It To The Limit (Asylum)
- ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 17-6
- ★ **ERIC CARMEN**—All By Myself (Arista) 10-5

WHB—Kansas City

- **ERIC CARMEN**—All By Myself (Arista)
- **EAGLES**—Take It To The Limit (Asylum)
- ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 10-1
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 17-8

KEWI—Topeka

- **LARRY GROCE**—Junk Food Junkie (W.B.)
-
- ★ **CLEDUS MAGGARD**—The White Knight (Mercury) 20-3
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 22-9

North Central Region

| |
|---|
| <p>● TOP ADD ONS:</p> <p>GARY WRIGHT—Dreamweaver (W.B.) BAY CITY ROLLERS—Money Honey (Arista) TRAMMPS—Hold Back The Night (Buddah)</p> |
| <p>★ PRIME MOVERS:</p> <p>WHO—Squeeze Box (MCA) GARY WRIGHT—Dreamweaver (W.B.) PAUL SIMON—50 Ways To Leave Your Lover (Columbia)</p> |
| <p>BREAKOUTS:</p> <p>GARY WRIGHT—Dreamweaver (W.B.) TRAMMPS—Hold Back The Night (Buddah) RUFUS/CHAKA KHAN—Sweet Thing (ABC)</p> |

CKLW—Detroit

- **EAGLES**—Take It To The Limit (Asylum)
- **PETER FRAMPTON**—Show Me The Way (A&M)
- ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 17-11
- ★ **NAZARETH**—Love Hurts (A&M) 10-5

WGRD—Grand Rapids

- **GARY WRIGHT**—Dreamweaver (W.B.)
- **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC)
- ★ **WHO**—Squeeze Box (MCA) 29-10
- ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 13-4

Z-96 (WZZM-FM)—Grand Rapids

- **BEE GEES**—Fanny (RSO)
- **DAVID BOWIE**—Golden Years (RCA)
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 23-8
- ★ **WHO**—Squeeze Box (MCA) 16-2

WTAC—Flint, Mich.

- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- **SWEET**—Action (Capitol)
- ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 10-6
- ★ **BAY CITY ROLLERS**—Money Honey (Arista) HB-30

WIXY—Cleveland

- **BAY CITY ROLLERS**—Money Honey (Arista)
- **DR. HOOK**—Only Sixteen (Capitol)
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 15-8
- ★ **AEROSMITH**—Dream On (Columbia) 14-7

WGCL—Cleveland

- **TRAMMPS**—Hold Back The Night (Buddah)
- **BAY CITY ROLLERS**—Money Honey (Arista)
- ★ **RUFUS/CHAKA KHAN**—Sweet Thing (ABC) 20-6
- ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 13-5

13-Q (WKTQ)—Pittsburgh

- **AEROSMITH**—Dream On (Columbia)
- **GARY WRIGHT**—Dreamweaver (W.B.)
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 22-10
- ★ **ERIC CARMEN**—All By Myself (Arista) 19-13

WKBW—Buffalo

- **GARY WRIGHT**—Dreamweaver (W.B.)
-
- ★ **ERIC CARMEN**—All By Myself (Arista) 30-19
- ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 11-5

WSAI—Cincinnati

- **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
- **GARY WRIGHT**—Dreamweaver (W.B.)
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 21-11
- ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 8-1

WCOL—Columbus

- **TRAMMPS**—Hold Back The Night (Buddah)
- **JIGSAW**—Love Fire (Chelsea)
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 24-18
- ★ **JONATHAN CAIN**—'Til It's Time To Say Goodbye (Claridge) 20-15

WAKY—Louisville

- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC)
- ★ **LARRY GROCE**—Junk Food Junkie (W.B.) 29-19
- ★ **WHO**—Squeeze Box (MCA) 22-13

WBGW—Bowling Green, Ky.

- **MELISSA MANCHESTER**—Just You And I (Arista)
- **JOHN MILES**—High Fly (London)
- ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 21-14
- ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 15-10

WJET—Erie, Pa.

- **NONE**
-
- ★ **NONE**
- ★

WRIE—Erie, Pa.

- **WAYLON & WILLIE**—Good Hearted Woman (RCA)
- **TRAMMPS**—Hold Back The Night (Buddah)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 30-17
- ★ **MELISSA MANCHESTER**—Just You And I (Arista) 40-28

WCUE—Akron

- **BAY CITY ROLLERS**—Money Honey (Arista)
- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- ★ **AEROSMITH**—Dream On (Columbia) 16-6
- ★ **LARRY GROCE**—Junk Food Junkie (W.B.) 24-16

Mid-Atlantic Region

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|--|
| <p>● TOP ADD ONS:</p> <p>TONY ORLANDO & DAWN—Cupid (Elektra) BAY CITY ROLLERS—Money Honey (Arista) RUFUS/CHAKA KHAN—Sweet Thing (ABC)</p> |
| <p>★ PRIME MOVERS:</p> <p>FOUR SEASONS—December 1963 (Oh. What A Night) (W.B./Curb) CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M) GARY WRIGHT—Dreamweaver (W.B.)</p> |
| <p>BREAKOUTS:</p> <p>TONY ORLANDO & DAWN—Cupid (Elektra) RUFUS/CHAKA KHAN—Sweet Thing (ABC) MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)</p> |

WFIL—Philadelphia

- **GARY WRIGHT**—Dreamweaver (W.B.)
- **BEE GEES**—Fanny (RSO)
- ★ **MIRACLES**—Love Machine (Part 1) (Motown) 17-12
- ★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 10-6

WIBG—Philadelphia

- **ABBA**—I Do, I Do, I Do, I Do (Atlantic)
- **MICHEL POLNAREFF**—If You Only Believe (Atlantic)
- ★ **DR. HOOK**—Only Sixteen (Capitol) 17-12
- ★ **MAXINE NIGHTINGALE**—Right Back Where You Started From (U.A.) HB-25

WPGC—Washington

- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- **JOHN MILES**—Highfly
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 27-20
- ★ **BAY CITY ROLLERS**—Money Honey (Arista) 30-23

WCAO—Baltimore

- **ROXY MUSIC**—Love Is The Drug (Atco)
- **TRAMMPS**—Hold Back The Night (Buddah)
- ★ **FOGHAT**—Slow Ride (W.B.) 19-13
- ★ **MIRACLES**—Love Machine (Part 1) (Motown) 15-10

WGH—Newport News, Va.

- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- ★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 28-20
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 25-18

WYRE—Annapolis, Md.

- **BAY CITY ROLLERS**—Money Honey (Arista)
- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- ★ **ERIC CARMEN**—All By Myself (Arista) 14-7
- ★ **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.) 15-8

WLEE—Richmond, Va.

- **BAY CITY ROLLERS**—Money Honey (Arista)
- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 11-4
- ★ **ERIC CARMEN**—All By Myself (Arista) 16-10

Northeast Region

| |
|---|
| <p>● TOP ADD ONS:</p> <p>RUFUS/CHAKA KHAN—Sweet Thing (ABC) GARY WRIGHT—Dreamweaver (W.B.) BEE GEES—Fanny (Be Tender With My Love) (RSO)</p> |
| <p>★ PRIME MOVERS:</p> <p>GARY WRIGHT—Dreamweaver (W.B.) ERIC CARMEN—All By Myself (Arista) DONNA SUMMER—Love To Love You Baby (Oasis)</p> |
| <p>BREAKOUTS:</p> <p>RUFUS/CHAKA KHAN—Sweet Thing (ABC) TRAMMPS—Hold Back The Night (Buddah) ROXY MUSIC—Love Is The Drug (Atco)</p> |

WABC—New York City

- **ERIC CARMEN**—All By Myself (Arista)
-
- ★ **WHO**—Squeeze Box (MCA) 38-21
- ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 14-5

WPIX-FM—New York City

- **BEE GEES**—Fanny (RSO)
- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- ★ **SWEET**—Fox On The Run (Capitol) 17-9
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 18-11

WBBF—Rochester, N.Y.

- **PETER SCHELLER**—Hard Times (Private Stock)
- **JOHN MILLS**—Highfly
- ★ **NAZARETH**—Love Hurts (A&M) 11-3
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 12-8

WRKO—Boston

- **DAVID BOWIE**—Golden Years (RCA)
- **ROXY MUSIC**—Love Is The Drug (Atco)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) HB-18
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 12-4

WBZ-FM—Boston

- **ROXY MUSIC**—Love Is The Drug (Atco)
- **BACHMAN-TURNER OVERDRIVE**—Take It Like A Man (Mercury)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 27-14
- ★ **ERIC CARMEN**—All By Myself (Arista) 17-8

WVBF-FM—Framingham, Mass.

- **AEROSMITH**—Dream On (Columbia)
- **CLEDUS MAGGARD**—The White Knight (Mercury)
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 31-21
- ★ **ERIC CARMEN**—All By Myself (Arista) 25-19

WPRO—Providence

- **ART GARFUNKEL**—Breakaway (Columbia)
- **AEROSMITH**—Dream On (Columbia)
- ★ **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.) 24-12
- ★ **BARRY WHITE**—Let The Music Play (20th Century) 29-20

WORC—Worcester, Mass.

- **NEIL YOUNG**—Lookin' For A Love (Reprise)
- **STYX**—Lorelei (A&M)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 16-9
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 9-3

WDRG—Hartford

- **QUEEN**—Bohemian Rhapsody (Elektra)
- **FOUR SEASONS**—December 1963 (W.B./Curb)
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 16-8
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 27-21

WTRY—Albany

- **NONE**
-
- ★ **NONE**
- ★
- **BAY CITY ROLLERS**—Money Honey (Arista)
- **LARRY SANTOS**—We Can't Hide It Anymore (Casablanca)
- ★ **EAGLES**—Take It To The Limit (Asylum) 22-11
- ★ **ERIC CARMEN**—All By Myself (Arista) 23-12

Southeast Region

| |
|---|
| <p>● TOP ADD ONS:</p> <p>ROXY MUSIC—Love Is The Drug (Atco) ERIC CARMEN—All By Myself (Arista) DAVID BOWIE—Golden Years (RCA)</p> |
| <p>★ PRIME MOVERS:</p> <p>RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) FOUR SEASONS—December 1963 (Oh. What A Night) (W.B./Curb) ERIC CARMEN—All By Myself (Arista)</p> |
| <p>BREAKOUTS:</p> <p>ROXY MUSIC—Love Is The Drug (Atco) AEROSMITH—Dream On (Columbia) RUFUS/CHAKA KHAN—Sweet Thing (ABC)</p> |

WQXI—Atlanta

- **FOUR SEASONS**—December 1963 (W.B./Curb)
- **FOGHAT**—Slow Ride (W.B.)
- ★ **NAZARETH**—Love Hurts (A&M) 12-3
- ★ **EAGLES**—Take It To The Limit (Asylum) 5-1

WFOM—Atlanta

- **MELISSA MANCHESTER**—Just You And I (Arista)
- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- ★ **AEROSMITH**—Dream On (Columbia) 38-28
- ★ **ELTON JOHN**—Grow Some Funk/I Feel Like A Bullet (MCA) 29-22

Z-93 (WZGC-FM)—Atlanta

- **CATE BROTHERS**—Union Man (Elektra)
- **R.B. HUDMON**—How Can I Be A Witness (Truth)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 23-11
- ★ **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.) 11-7

WBBQ—Augusta

- **JONATHAN CAIN**—'Til It's Time To Say Goodbye (Claridge)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 10-1
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 27-18

WGSN—Birmingham, Ala.

- **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.)
- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 23-10
- ★ **HELEN REDDY**—Somewhere In The Night (Capitol) 24-16

WHHY—Montgomery, Ala.

- **MELISSA MANCHESTER**—Just You And I (Arista)
- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- ★ **KENNY ROGERS**—Love Lifted Me (U.A.) 23-14
- ★ **BAY CITY ROLLERS**—Money Honey (Arista) HB-23

WTOB—Winston/Salem, N.C.

- **MICHAEL MURPHEY**—Renegade (Epic)
- **GRAND FUNK RAILROAD**—Take Me (Capitol)
- ★ **BEE GEES**—Fanny (RSO) 17-11
- ★ **ERIC CARMEN**—All By Myself (Arista) 20-16

WSGA—Savannah, Ga.

- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 22-17
- ★ **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.) 26-21

WTMA—Charleston, S.C.

- **NATALIE COLE**—Inseparable (Capitol)
- **BAY CITY ROLLERS**—Money Honey (Arista)
- ★ **CLEDUS MAGGARD**—The White Knight (Mercury) 7-3
- ★ **MIRACLES**—Love Machine (Part 1) (Motown) 13-9

WKIX—Raleigh, N.C.

- **QUEEN**—Bohemian Rhapsody (Elektra)
- **ROXY MUSIC**—Love Is The Drug (Atco)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) HB-26
- ★ **RUFUS/CHAKA KHAN**—Sweet Thing (ABC) HB-27

WORD—Spartanburg, S.C.

- **BILLY JOE ROYAL**—All Night Rain (Spector)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 24-10
- ★ **DR. HOOK**—Only Sixteen (Capitol) 11-5

WAYS—Charlotte, N.C.

- **METERS**—They Asked For You
-
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 29-13
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 22-12

WNOX—Knoxville

- **ERIC CARMEN**—All By Myself (Arista)
- **COMMODORES**—Sweet Love (Motown)
- ★ **CLEDUS MAGGARD**—The White Knight (Mercury) 23-11
- ★ **EAGLES**—Take It To The Limit (Asylum) 21-14

WGOW—Chattanooga, Tenn.

- **BEE GEES**—Fanny (RSO)
- **LARRY GROCE**—Junk Food Junkie (W.B.)
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 18-6
- ★ **LINDA RONSTADT**—Tracks Of My Tears (Asylum) 15-10

KAAY—Little Rock

- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- **EAGLES**—Take It To The Limit (Asylum)
- ★ **HELEN REDDY**—Somewhere In The Night (Capitol) 24-19
- ★ **EARTH, WIND & FIRE**—Sing A Song (Columbia) 20-16

WHBQ—Memphis

- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- **CAROLE KING**—Only Love Is Real (ODE)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 29-15
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 20-10

WMPS—Memphis

- **BAY CITY ROLLERS**—Money Honey (Arista)
- **TRAMMPS**—Hold Back The Night (Buddah)
- ★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 14-11
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 23-20

WMAK—Nashville

- **NONE**
-
- ★ **HAROLD HARDY**—The Homecoming (Capitol) 17-9
- ★ **FOGHAT**—Slow Ride (W.B.) 14-7

WLAC—Nashville

'PARTY' CLICK

Guest Acts Dictate Format
On Atlanta TV Music Series

By JEAN WILLIAMS

LOS ANGELES—"Party," a syndicated television dance show in Atlanta, came on the air two years ago vowing to let its performing guests dictate its format.

Mike Wilson, the show's executive producer, says the program has picked up 25 markets including WPIX-TV, New York; WXON, Detroit; WEWS, Cleveland; WTCC, Atlanta; WTOG, Tampa, Fla.; and WBFF, Baltimore.

Show is a fast paced half-hour. "And it stays clear of interviews and a lot of chatter with its guests," he says.

"To make the show different, we permit the acts to come on camera with the same show they perform in nightclubs.

"We had the Funkadelics on," he continues. "They are usually not welcome on tv shows because of the lyrics of their recordings. We feel this is the type of group that will keep people tuned in. They came on with baby diapers and other wild costumes."

Wilson further explains that his guests are selected for their visual appeal. Live acts comprise only a portion of the show, with the remainder going to recorded music.

Because 98% of "Party's" tunes are up-tempo, Wilson says, there are seldom stand-up ballad singers on the show. "They tend to slow the pace. And on a half-hour show, there is no time for that."

Groups such as the Kay Gees, who recorded "Hustle With Every Muscle" especially for "Party," are always welcomed, according to Wilson.

"Hustle With Every Muscle" is the show's theme song.

The program, which airs Saturday

4:30-5 p.m. plays host to 50 dancers.

Wilson feels he is broadening his audience because he does not limit the age of the dancers to teens. The ages range from 16-28.

He selects the dancers from live discos and personal referrals. But he insists dancers be not only good steppers but not bad to look at.

The acts are usually taped during the week. The dancers are taped Sunday.

Wilson explains that he and part-

ner, Willie Hunter, select all music for "Party" from Billboard charts and records sent by record labels.

He admits that he will inject into "Party's" format records by new artists.

He declares that at the end of each show, a fan letter box number is flashed on the screen. And due to this advertised box number, persons come from as far away as North Carolina (approximately 400 miles), to be on the show.

Vox Jox

• Continued from page 19

in St. Louis to do a late evening shift. Love was last in New York on WXLO. . . . **Danny Glad** has decided to leave KDZA in Pueblo, Colo., and is looking for air work; has music experience. 303-543-0753. . . .

Alan Mitchell, program director, replies to a recent comment of mine about WIND in Chicago being more of a Top 40 station than anything else: "Thanks for the Vox Jox mention. It's what comes between those Top 40 records that makes WIND so special."

• • •
Dave Powell, 213-377-0644, is looking for on-air work. Any size market will be considered. He has considerable experience on air and in production. . . . **Brian Roberts** is at 213-347-6497 and wants to hear from old friends. . . . Just got my official Year Of The Chicken calendar from KGB program director **Rick Leibert**. I've hung it on the wall opposite my 1958 K-EARTH calendar. . . . **Tim Benko**, Airchecks, 2748

it's ASCAP, BMI, or SESAC, date of release if it's an oldie, whether the tune is on cart or reel-to-reel, and other information strictly for use of the program director.

For an additional fee, DRC will provide all of the records, too, with oldies going as far back as 1950, depending on the format involved. DRC services are available for rock, country music, easy listening, and MOR formats. And a beautiful music format service is in preparation.

DRC has also matrix quad programming in half-hour blocks and a 30-hour Christmas music package on hand for stations.

Though he is expanding, Chase believes that most of his activities will be with small and medium market stations where the program director is involved in so many station activities that this type of music director service would be of extreme value.

And, of course, station input is required to really be effective. Each week, the program director phones in his key request items, his information from store calls. This information is fed into the computer, too.

To date, because of the size of the markets, DRC has no ratings to back up its activities. "KIDO in Boise was number six in the market. We're waiting for an April ARB to see how effective we've been there. But the response from the audience is good. The station didn't change its format, incidentally, it just started using our service."

DRC will also provide a radio station with a weekly playlist to distribute to local stores.

The computer, Chase believes, has a valid and increasing potential in radio programming.

179th St., Lansing, Ill. 60438, sent me airchecks of WIND, WLS, WCFL and WDFH—all taped last week. I'll probably write a few comments about them later.

• • •

Stu Hamblen, songwriter and air personality who does "Cowboy Church" Sunday mornings on KLAC in Los Angeles, has been enshrined as the 1,168th star in Hollywood's Walk Of Fame. He'll be saluted with the star Feb. 18. KLAC will provide a 100-seat bleacher to accommodate record crowds anticipated for the event and broadcast it live on the **Harry Newman** show. The Hollywood High School marching band will perform three of Hamblen's tunes—"This Ole House," "It Is No Secret" and "What Can I Do For My Country." The other day I was at a party at Hamblen's house where **Bill Ward**, general manager of KLAC, was chief engineer on the taping of the event and also chief photographer. **Ken Griffis** of the Jonathan Edwards Memorial Foundation at UCLA was chief coordinator. Among people there, and singing, were **Bob Nolan**, **Lloyd Perryman**, **Marty Robbins** and **Stu Hamblen**. **Harold Hinsley** played fiddle. **Hugh Cherry** was chief cheerleader, along with **Gene Bear**. I've got a fantastic tape of Robbins singing two or three of his tunes, along with Nolan's "Cool Water," and Nolan and Perryman singing harmony.

• • •

Faced with widespread rumors of staff rumblings, coupled with current ARB ratings showing it has tumbled from its leadership on the FM band as the leading progressive rock station, Metromedia's WMMR made a drastic move to stem the tide and unceremoniously ousted **Joel Samuelson**, station's long-time general manager. **George Duncan**, Metromedia's president who dropped the ax, said that Samuelson would be offered another position in the company's corporate structure.

Until a replacement is made, **Mel Karmazin**, general manager of Metromedia's WNEW-FM in New York, will look after the local outlet. Metromedia also owns station WIP here, top-rated AM outlet with an MOR format. Karmazin will commute between New York and Philadelphia until the permanent replacement is made. **T. Morgan** will carry on as program manager.

Duncan said the WMMR staff can expect a beefing up of the station's equipment, which was a major issue of concern to the deejays; and also promised to make fuller use of the funds that had been allocated for station promotion. While WMMR, pioneer in progressive rock programming, had the field all to itself for many years, the station has faced increasingly heavy competition from other stations close to its spot on the FM band that turned to rock programming.

Listeners Select Top 40 In Phoenix

• Continued from page 18

bers. We develop a sample audience from phoners, much like ARB. This has been a successful formula for us."

KRIZ is a "very tight playlist station. Most of our opposition is from KBBC, which we study closely. We are several weeks behind the rest of the country. We are unconventional—but successful."

Most of the playlist is from albums. "Primarily we pick singles. But there is no format on album cuts. We play it only if it is a hit record. We play about 15-25 feasible hits and change every week."

Stone says that Phoenix is extremely active in discotheques. "They definitely are an influence on radio listening. But our research doesn't involve going into discos. About 10% of the audiences go into a disco and are influenced. We have disco records, but the music still has to be decided by the research phones."

The program director admits he likes to present what he calls "a humanly communicative system. Screaming on the air is OK if there's a reason. Let the disk jockey scream, but keep a human profile. Screaming to me is an abrasive—an irritant.

I think the kids would rather be talked to."

KRIZ has a big 12-24 age market, but plays to the 12-34 age group. "With more than 30 stations in the market, you must be selective."

Stone, who has been at the station three years, the past two as the program director, sees no format changes in the future. "Our personnel is extremely competent." He admits that being a Top 40 station at times means "we sound like an MOR or r&b station."

The station's on-the-air lineup includes Stone from 6 to 9 a.m.; Long John Ball 9 to noon; Steve Casey noon to 3 p.m.; Phil Kelly 3 to 6 p.m.; Tommy Evans 6 to 9 p.m.; Dave Trout 9 to midnight, and Ron James midnight to 6.

Stone admits that former executive **Todd Wallace** was the man "who turned this station into a winner. Todd was one of the best in the nation, but he is no longer active in broadcasting. I was his assistant." Both men previously had been with another Phoenix station and Stone also turned in a chore at San Antonio.

"But what I'd really like," he sighs, "is to be in New York. Ah—what radio man wouldn't want to be in New York?"

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• Continued from page 18

ords. Chase decided on these aspects:

Intensity, type of record, rotation, title of song, the artist or group involved, the beginning of the record, the ending of the record, the length of the record, the number of records played per hour, the number of oldies played per hour and the kind of oldies, the consistency of content of records and the contrast of records with adjacent records.

All of these factors play an important role and these 12 criteria are the standards, on a one-to-five ratio, by which Chase and/or the program directors of the station on his service rank records.

This information is fed into a Univac 1108 computer. "We keep that turkey cooking for 15 minutes at a time, which is a long time for a computer."

But the result is that DRC supplies a complete list, in order, of records for a radio station to program. They are all blended, balanced and adjusted to eliminate all possibility of tuneout, according to Chase.

"Even the best music director or program director in the world can't remember and handle all of those potential factors affecting a record. The computer can."

Stations get a 3x5-inch microfilm card each week. The air personality has a Microfiche unit—provided and maintained by DRC—before him on which the microfilm is enlarged to show him his playlist hour-by-hour and record by record. A regular computer printout can be had, but it's extra; the Microfiche shows the same thing. It shows title, artist name, intro time, type of ending, total length of record, label, whether

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Billboard Album Radio Action

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

Billboard SPECIAL SURVEY for Week 2/14/76

Top Add Ons-National

- BAD COMPANY**—Run With The Pack (Swan Song)
- PHOEBE SNOW**—Second Childhood (Columbia)
- PRETTY THINGS**—Savage Eye (Swan Song)
- JERRY GARCIA**—Reflections (Round Records)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KISW-FM—Seattle

- BAD COMPANY**—Run With The Pack (Swan Song)
- LYNARD SKYNARD**—Gimme Back My Bullets (MCA)
- PARIS**—(Capitol)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **JOHN KLEMMER**—Touch (ABC)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)

KOME-FM—San Jose

- BAD COMPANY**—Run With The Pack (Swan Song)
- PHOEBE SNOW**—Second Childhood (Columbia)
- JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner Worlds (Columbia)
- COLD BLOOD**—Lydia Pense And Cold Blood (ABC)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **JOURNEY**—Look Into The Future (Columbia)
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)

Southwest Region

TOP ADD ONS:

- BAD COMPANY**—Run With The Pack (Swan Song)
- JIMMY BUFFETT**—Havana Daydreaming (ABC)
- PHOEBE SNOW**—Second Childhood (Columbia)
- PRETTY THINGS**—Savage Eye (Swan Song)

TOP REQUEST/AIRPLAY:

- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- PARIS**—(Capitol)
- BOB DYLAN**—Desire (Columbia)
- JOURNEY**—Look Into The Future (Columbia)

BREAKOUTS:

- BAD COMPANY**—Run With The Pack (Swan Song)
- JIMMY BUFFETT**—Havana Daydreaming (ABC)
- PHOEBE SNOW**—Second Childhood (Columbia)
- JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner Worlds (Columbia)

KSHE-FM—St. Louis

- BAD COMPANY**—Run With The Pack (Swan Song)
- PRETTY THINGS**—Savage Eye (Swan Song)
- JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner World (Columbia)
- JIMMY BUFFETT**—Havans Daydreaming (ABC)
- ★ **JOURNEY**—Look Into The Future (Columbia)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **PARIS**—(Capitol)
- ★ **STARCASTLE**—(Epic)

KADI-FM—St. Louis

- BAD COMPANY**—Run With The Pack (Swan Song)
- LYNARD SKYNARD**—Gimme Back My Bullets (MCA)
- 10 CC**—How Dare You (Mercury)
- MICHAEL POLNAREFF**—(Atlantic)
- ★ **PARIS**—(Capitol)
- ★ **LOU REED**—Coney Island Baby (RCA)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **CAROLE KING**—Thoroughbred (Ode)

Top Requests/Airplay-National

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

KZEW-FM—Dallas

- BAD COMPANY**—Run With The Pack (Swan Song)
- PHOEBE SNOW**—Second Childhood (Columbia)
- JIMMY BUFFETT**—Havana Daydreaming (ABC)
- MIKE HARRISON**—(Island)
- ★ **PAUL SIMON**—Still Crazy After All These Years (Columbia)
- ★ **TOM JANS**—The Eyes Of An Only Child (Columbia)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)

KLBJ-FM—Austin

- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- PHOEBE SNOW**—Second Childhood (Columbia)
- JIM CAPALDI**—Short Cut, Draw Blood (Island)
- BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)
- ★ **CHRIS SQUIRE**—Fish Out Of Water (Atlantic)

Midwest Region

TOP ADD ONS:

- PRETTY THINGS**—Savage Eye (Swan Song)
- BAD COMPANY**—Run With The Pack (Swan Song)
- STARCASTLE**—(Epic)
- JERRY GARCIA**—Reflections (Round Records)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- BAD COMPANY**—Run With The Pack (Swan Song)
- PRETTY THINGS**—Savage Eye (Swan Song)
- STARCASTLE**—(Epic)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)

WBAX-FM—Detroit

- BAD COMPANY**—Run With The Pack (Swan Song)
- PRETTY THINGS**—Savage Eye (Swan Song)
- JERRY GARCIA**—Reflections (Round Records)
- STARCASTLE**—(Epic)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **JOURNEY**—Look Into The Future (Columbia)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **QUEEN**—A Night At The Opera (Elektra)

WMMS-FM—Cleveland

- GOLDEN EARRINGS**—To The Hilt (MCA)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- SPIDERS FROM MARS**—(Pye)
- PASSPORT et al**—Doldinger Jubilee '75 (Atlantic)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)

WXRT-FM—Chicago

- JOURNEY**—Look Into The Future (Columbia)
- LOU REED**—Coney Island Baby (RCA)
- PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- 10 CC**—How Dare You (Mercury)
- ★ **PATTI SMITH**—Horses (Arista)
- ★ **THIN LIZZY**—Fighting (Vertigo)
- ★ **TED NUGENT**—(Epic)
- ★ **BOB DYLAN**—Desire (Columbia)

WCOL-FM—Columbus

- PRETTY THINGS**—Savage Eye (Swan Song)
- PARIS**—(Capitol)
- MICHAEL POLNAREFF**—(Atlantic)
- CHRIS SQUIRE**—Fish Out Of Water (Atlantic)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **PHOEBE SNOW**—Second Childhood (Columbia)

WZMF-FM—Milwaukee

- BAD COMPANY**—Run With The Pack (Swan Song)
- PHOEBE SNOW**—Second Childhood (Columbia)
- STARCASTLE**—(Epic)
- NICKEY BARCLAY**—Diamond In A Junkyard (Arista)
- ★ **QUEEN**—A Night At The Opera (Elektra)
- ★ **FOGHAT**—Fool For The City (Bearsville)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)

Southeast Region

TOP ADD ONS:

- PHOEBE SNOW**—Second Childhood (Columbia)
- 10 CC**—How Dare You (Mercury)
- BAD COMPANY**—Run With The Pack (Swan Song)
- DAVID BOWIE**—Station To Station (RCA)

TOP REQUEST/AIRPLAY:

- BOB DYLAN**—Desire (Columbia)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- EMMYLOU HARRIS**—Elite Hotel (Reprise)
- EARTH, WIND & FIRE**—Gratitude (Columbia)

BREAKOUTS:

- PHOEBE SNOW**—Second Childhood (Columbia)
- BAD COMPANY**—Run With The Pack (Swan Song)
- 10 CC**—How Dare You (Mercury)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)

WMAL-FM—Washington

- 10 CC**—How Dare You (Mercury)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- PHOEBE SNOW**—Second Childhood (Columbia)
- BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **EMMYLOU HARRIS**—Elite Hotel (Reprise)
- ★ **CHRIS SQUIRE**—Fish Out Of Water (Atlantic)
- ★ **BETTE MIDLER**—Songs For A New Depression (Atlantic)

National Breakouts

- BAD COMPANY**—Run With The Pack (Swan Song)
- PHOEBE SNOW**—Second Childhood (Columbia)
- MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- PRETTY THINGS**—Savage Eye (Swan Song)

WBAB-FM—Babylon

- ★ **MIKE HARRISON**—(Island)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **10 CC**—How Dare You (Mercury)
- ★ **PHOEBE SNOW**—Second Childhood (Columbia)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **JOAN BAEZ**—From Every Stage (A&M)
- ★ **LOU REED**—Coney Island Baby (RCA)

WOUR-FM—Syracuse/Utica

- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **McKENDREE SPRING**—Too Young To Feel This Old (Pye)
- ★ **PHOEBE SNOW**—Second Childhood (Columbia)
- ★ **PASSPORT et al**—Doldinger Jubilee '75 (Atlantic)
- ★ **SPEEDY KEEN**—Y'Know Wot I Mean (Island)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **JERRY GARCIA**—Reflections (Round Records)
- ★ **BOB MARLEY & THE WAILERS**—Live (Island Import)

WMMR-FM—Philadelphia

- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **PRETTY THINGS**—Savage Eye (Swan Song)
- ★ **PHOEBE SNOW**—Second Childhood (Columbia)
- ★ **JOHN McLAUGHLIN/Mahavishnu Orchestra**—Inner Worlds (Columbia)
- ★ **JERRY GARCIA**—Reflections (Round Records)
- ★ **10 CC**—How Dare You (Mercury)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **RORY GALLAGHER**—Against The Grain (Chrysalis)

WLIR-FM—New York

- ★ **MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- ★ **JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner Worlds (Columbia)
- ★ **ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)
- ★ **HOLLIES**—Write On (Polydor Import)
- ★ **10 CC**—How Dare You (Mercury)
- ★ **JERRY GARCIA**—Reflections (Round Records)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **BE BOP DELUXE**—Sunburst Finish (Harvest)

WHCN-FM—Hartford

- ★ **ROSALIE SORRELS**—Always A Lady (Philo)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **McKENDREE SPRING**—Too Young To Feel This Old (Pye)
- ★ **PRETTY THINGS**—Savage Eye (Swan Song)
- ★ **CHRIS SQUIRE**—Fish Out Of Water (Atlantic)
- ★ **G.T. MOORE**—(Mercury)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)

CHUM-FM—Toronto

- ★ **10 CC**—How Dare You (Mercury)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **JERRY GARCIA**—Reflections (Round Records)
- ★ **DAVID COURTNEY**—David Courtney's First Day (United Artists)
- ★ **CAROLE KING**—Thoroughbred (Ode)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **EMMYLOU HARRIS**—Elite Hotel (Reprise)
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)

Western Region

TOP ADD ONS:

- PHOEBE SNOW**—Second Childhood (Columbia)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- BAD COMPANY**—Run With The Pack (Swan Song)
- LYNARD SKYNARD**—Gimme Back My Bullet (MCA)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- PHOEBE SNOW**—Second Childhood (Columbia)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- LYNARD SKYNARD**—Gimme Back My Bullet (MCA)
- JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner Worlds (Columbia)

KLOS-FM—Los Angeles

- PHOEBE SNOW**—Second Childhood (Columbia)
- QUEEN**—A Night At The Opera (Elektra)
- PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **JOAN BAEZ**—From Every Stage (A&M)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)

KMET-FM—Los Angeles

- LYNARD SKYNARD**—Gimme Back My Bullets (MCA)
- WAYLON JENNINGS & VARIOUS ARTISTS**—Outlaws (RCA)
- THIN LIZZY**—Fighting
- DAVID COURTNEY**—David Courtney's First Day (United Artists)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **JONI MITCHELL**—Hissing Of Summer Lawns (Asylum)
- ★ **LOGGINS & MESSINA**—Native Son (Columbia)

KSML-FM—Lake Tahoe/Reno

- BURNING SPEAR**—Marcus Garvey (Island)
- PASSPORT et al**—Doldinger Jubilee '75 (Atlantic)
- LOWEL FULSON**—The Ole Blues Singer (Granite)
- JOHN McLAUGHLIN/MAHAVISHNU ORCHESTRA**—Inner Worlds (Columbia)
- ★ **JOURNEY**—Look Into The Future (Columbia)
- ★ **MAINSTREAM**—Quiet Sun (A&M)
- ★ **BAD COMPANY**—Run With The Pack (Swan Song)
- ★ **LYNARD SKYNARD**—Gimme Back My Bullets (MCA)

KGB-FM—San Diego

- BAD COMPANY**—Run With The Pack (Swan Song)
- PHOEBE SNOW**—Second Childhood (Columbia)
- GRAND FUNK RAILROAD**—Born To Die (Capitol)
- ★ **CAROLE KING**—Thoroughbred (Ode)
- ★ **DAVID BOWIE**—Station To Station (RCA)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)

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Talent

Problems Persist In S. Africa Financial & Integration Guarantees Not Yet Ideal

By RUDY GARCIA

NEW YORK—South African pop-rock concert promoter Cedric Kushner, with wide experience producing concerts both in his home country and the U.S., sees South Africa as a viable market for personal appearances although recognizing that there are still some problems which must be dealt with where big name acts are concerned.

Chief among the problems he sees are the questions of financial guarantees and the concern of many acts that insist on performing before integrated audiences.

"Although the situation has improved over the last five years, it is still not at the point where permits to appear before integrated audiences are issued routinely," says Kushner, whose company with his name has offices in New York and Johannesburg.

"The fact of the matter is that although there have been numerous permits issued for performances before mixed audiences, an application must be made for them in each instance and the authorities decide on an individual basis whether or not to issue the permit.

"If an act is going to make the issue of performing before integrated audiences a matter of contract stipulation, then the promoter must apply for and receive such a permit before finalizing his negotiations.

"Our company fills out these ap-

plications routinely for every concert we intend to promote. It makes more business sense to do so because it increases your potential audience. But there is no guarantee that the permits will be granted," says Kushner.

He points out that he is neither condoning nor condemning the South African government practices in this regard, merely clarifying the situation faced by promoters.

Concerning financial guarantee to performers to induce them to play South Africa, Kushner takes issue with those "who would bandy about astronomical figures.

"When you start talking about \$250,000 guarantees, which I believe are ludicrous, you must be counting on large open-air stadiums," he says. "This has been tried and found wanting because the South Africans look upon a pop or rock concert as a dress-up affair. They just will not dress up to go to a large tennis facility which has been spruced up and converted into an outdoor concert hall.

"As a consequence, in order to attract the audience that can afford the ticket prices you must make it an attractive affair in an enclosed facility. Since most of those have very

limited capacity it just becomes virtually impossible to meet such huge guarantees," Kushner says.

On Kushner's current Rod Stewart promotion, he notes that ticket prices have to be scaled at about \$4.50 in advance and \$5.70 at the door. "It is the first time that we will attempt the two-price policy but we feel it is what will make the promotion viable given the difference in the economic situation there," says Kushner.

He expects to draw 22,000 for two Rod Stewart shows in Johannesburg, 11,000 for one show in Cape town and 8-10,000 in Durban.

"In most cases we try to make the promotion attractive to the artists by selling them on the concept of a 'working vacation,' stressing the climate and beach facilities. We also try to involve the record companies the artists are associated with. We point out to them the strong promotional value of local appearances in terms of record sales. And, of course, what is said about South Africa being a good routing stop for acts is true since we make a natural stop-over location on a world tour."

But the costs involved are still

(Continued on page 27)

CONCERT SURVEY

Big Winter, Spring Tagged For Phoenix

By HARDY PRICE

PHOENIX—The concert going public here is in for a very big winter and spring season as "snowbird" tourists fill the town on their annual pilgrimages to the sun.

Concert calendars at area theaters are rapidly filling up available dates to take advantage of the heavy influx of winter visitors. Celebrity Theater, Civic Plaza, Symphony Hall, Arizona State Univ.'s Gammage Auditorium and the new Scottsdale Center for the Arts all have promising lineups with more dates due to round out the January-April season.

Buster Bonoff, in his thirteenth season at the 2,700-seat Celebrity, leads the way. Bonoff opened Jan. 15 with four sold-out Mac Davis shows. He followed that with five Charlie Rich shows opening Jan. 29.

His remaining season includes Andy Williams with four shows opening Feb. 5, John Davidson with four opening on Feb. 12, Jim Nabors on Feb. 19 with four, a March 1 one-nighter with Victor Borge, the 5th Dimension on March 4 with four shows and ending on March 11 with a six-show stand by Liberace.

Bonoff has enjoyed his best season ticket sales ever with his youngest lineup of talent.

Doug Clark, who books rock acts into Celebrity, has cut back his scheduled somewhat due to Bonoff's shows. He has a trio of dates scheduled at this time with several more on the horizon.

Feb. 8 will bring in Herbie Mann, the only jazz artist to consistently draw a Phoenix audience. Janis Ian, fresh off five Grammy nominations, will do a Feb. 11 concert and Emmylou Harris opens for local favorite Jerry Jeff Walker in a March 18 show.

Symphony Hall is in the midst of the Phoenix Symphony season, severely hampering some bookings. A Ferrante and Teicher one-nighter

Feb. 20 will mark the first time appearance of San Francisco promoters Joy Johnson and Linda Friedman. The two plan to test the market in hopes of expanding their operations into Arizona.

Symphony Hall's most popular show, with a record 11 sellouts, returns for three performances April 2-3. The Mormon musical, "Saturday's Warrior" has been hard to beat.

The new Scottsdale Center for the Arts hosted a pair of jazz concerts in January, the L.A. Four and the Chuck Mangione Quartet.

Feb. 13 brings in '50s and '60s folk favorite Odetta. The Mangione con-

(Continued on page 27)

Signings

The **Carpenters** to Jerry Weintraub's Management III, as predicted in Inside Track Jan. 31. ... **Charlie Daniels** switches to Epic from Buddah. ... **Brenda Lee Eager** to Howard Brown of Heidi Music Machine for management. She's a soulster on Playboy.

Wishbone Ash to Atlantic from MCA, with upcoming album produced by Tom Dowd. ... **Ray Stevens** and **Donna Fargo**, both major country artists, to Warner Bros. ... **Don Gibson** to Acuff-Rose Artists for booking. ... **Red Steagall** and **Roy Head**, each an established country artist, to ABC/Dot Records.

Jean Carn to Philadelphia International Records. ... **Fool's Gold** to Morning Sky Records. The group's leaders were Dan Fogelberg sidemen. ... **Free Beer** to Kama Sutra, switching from previously Buddah-distributed Southwind Records. ... **Dave Morris**, former lead singer of the Guilding Light, to Buddah. ... **Bobby Rydell** to P.I.P. Records.

N.E. Philly Band to Fantasy via Kessler-Grass Management. ... The **Persuaders** to Calla Records of New York. ... **Lavada**, fem pianist-singer-writer, to ATV Records.

Singer **Kid Cashmir** and guitarist **Winnie LeCoux** to Phantom, distributed by RCA, with debut single "Happy Birthday U.S.A."



Jeffrey Mayer photo

ROLLING DYLAN—Bob Dylan's Rolling Thunder Revue is nothing if not spontaneous. And so Dylan (center) and the core of his loosely organized touring band showed up unannounced at the 300-capacity Troubadour in West Hollywood to play three songs after Roger Miller's late set Jan. 23, less than 14 hours before boarding a chartered jet to perform before 47,000 at the Houston Astrodome benefit for Hurricane Carter. From left: Scarlett Rivera, Howie Wyeth, Rob Stoner, Dylan, Stephen Soles, Bob Neuwirth and Roger McGuinn.

Sahara Series Seeks New Acts For Las Vegas Bows

• Continued from page 4

nel. Eglash reports there will be no cover charge but a policy may be forthcoming on minimums depending on public demand and reaction.

Eglash says costs for auditions at Strip hotels have proven prohibitive for new acts. The cost of renting a room, musicians, lighting and other costs have cut off new talent from trying out. The Sahara will provide a backup trio to accompany acts.

The untapped reservoir of talent stands at about 50-60 acts who could make in-person appearances while some 100 acts write in letters for possible booking, adds Eglash.

Only professional performers capable of performing without audition or rehearsal—singers, dancers, comedians, etc.—will be allowed access to the stage. Eglash stresses there will be no conflict of interests since the acts will be unrepresented and he says the hotel does not want to enter the agency area.

"We have several singers, a musical comedy team, a family of entertainers similar to the Osmonds ready to go the first two nights," says Eglash. He adds the showcase will present a minimum of five acts who will appear twice nightly, after a special screening.

Lenny Martin, entertainment director and vice president for the hotel and Del Webb Corp., supports

Eglash in the new venture. Martin pioneered rock concerts into the Sahara two years ago and has created a talent development program to book new acts throughout the seven-hotel Del Webb chain.

A Las Vegas since 1950, Eglash says the closing of lounges at major Strip hotels had no bearing on the decision to provide an outlet for new talent. The Sahara, Las Vegas Hilton, Stardust, Frontier, Marina and Flamingo Hilton are the only Strip hotels to keep open lounges.

Eglash concludes that this new forum will allow the many talented performers, such as the cast of 1,000 in the two-hour super production of "Hallelujah Hollywood" at the MGM Grand, an opportunity to display individual talents.

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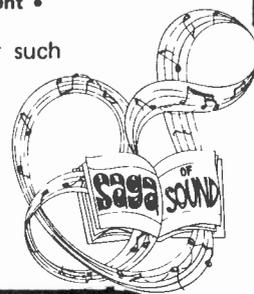
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Talent In Action

GLORIA GAYNOR
ESTHER PHILLIPS
JOAN BAEZ
HENRY MANCINI

MIDEM Galas, Cannes

In terms of big chart names and prestigious personalities, the gala presentations at this year's MIDEM were outstanding. Held in a huge ten-masted, 3000-seater marquee, the shows suffered occasionally from poor sound reproduction—notably during Silver Convention's act in the first gala—but generally speaking there were no gripes.

Gloria Gaynor, plus dancers for "How High The Moon," was a worthy show-closer in the first presentation. "Never Can Say Goodbye" has already become something of a standard, but the whole act was powered by the singer's discolored style.

Earlier, Silver Convention was something of a disappointment, sound apart. Where Gaynor effervesced, this trio worked flatly, fizz-free.

The Fania All-Stars, salsa exponents and full of Latin percussion and hard blowing, opened proceedings with a lively enough routine. Morris Albert, whose "Feelings" was one of the big international singles of 1975, was short on stage personality, but the voice, looks and charm were enough to get him by.

But stronger even than Gloria Gaynor was Esther Phillips, who packed in "Esther's Blues," her new single "For All We Know," and a magnificent "What A Difference A Day Makes," which had her brought back for a deserved reprise.

The second gala performance belonged to Henry Mancini, with his instantly recognizable themes and a well-nigh impeccable set of arrangements. An augmented orchestra responded valiantly and Mancini's piano medley just had to be repeated, via a standing ovation.

Joan Baez also generated superstar aura and style, that crystal-clear voice projecting to the canvas walls of the tenting. Personality warm; conversation and lyrics sometimes barbed.

Others involved were French chanteuse Nicole Croisille, voice ranging from a whisper to a full-throated volley; French-Canadian singer Claude Dubois, who struggled manfully but eventually failed; a group of French accordion players, who opened the show; and compere Yves Lecoq.

PETER JONES



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Signings

• Continued from page 25

Philadelphia International. Classical guitarist **Michael Loriner** to an exclusive publishing pact with Charles Hansen Music, which is rush printing his editions and transcriptions.

John Travolta, of the ABC-TV "Welcome Back, Kotter" cast, to RCA-distributed Midland International.

Lenny LeBlans to Big Tree. An album from the singer/songwriter ships shortly. ... **Madeleine Bell**, U.K. songstress, joins the ATV/Pye roster. Her first Pye release is slated for next month. ... Rock group the **Good Rats** and their label Raticity to All-Platinum in a worldwide distribution pact. An LP, "Raticity In Blue," ships next week.

WAYLON JENNINGS JESSI COLTER

Roxy, Los Angeles

It no longer makes much sense to view Jennings as a country artist making good on an occasional foray into the pop music world. As he demonstrated here Feb. 3, he is now one of those few artists who manages to jump back and forth across musical borders without alienating any particular group.

Before a full house Jennings spent more than an hour showcasing his distinctive mix of rock and country. His voice remains one of the best in popular music, his guitar playing some of the most tasteful as well as skillful. His stage presence is as exciting as any other act currently on the road.

Equally deserving of credit is the band, one of the tightest seen in a long time and far better than most musically. Steel player Ralph Mooney, drummer Richie Albright and bassist Duke Goff, all with the group for some time, continue to prove themselves among the best in their fields.

People have talked for several years of the growing interest in Jennings beyond the country field, but it is only recently, as the "Outlaws" LP with Jennings, Jessi Colter, Tompall Glaser and Willie Nelson heads up the pop album charts, that any tangible evidence has been seen.

What the Roxy audience saw included a genuine aura of excitement, an artist who obviously enjoys what he's doing and a set that works despite being reasonably unstructured.

Selections included a cross-section of material from the Jennings career, such as "Are You Sure Hank Done It This Way" (a vivid plea and demand for change), "This Time," "Only Daddy That'll Walk The Line," "Dreaming My Dreams," "Rambling Man" and "Me & Paul" converted to "Me & Tompall." The Tompall of the song, Tompall Glaser, took the stage to do his "Put Another Log On The Fire" hit and was well received both shows.

Jessi Colter, who broke into the pop and country charts last year with "I'm Not Lisa," ran through a mix of material that, like Jennings' songs, cross boundaries.

Colter, playing piano and singing in front of Jennings' band as well as her own female harmony vocalist and a string synthesizer, offered a much more powerful show than her debut here some nine months ago. Singing songs from both her albums, she displayed a growing performance flair as well as a skill in balancing different tempo material.

The band seems more at home with her now than it did several months ago and vice versa. Her vocals are stronger and the reasonably small club setting appeared to be the atmosphere she works best in.

A Jennings-Colter type of show may have been a pop novelty until recently, but the response gathered here and the response given recent recordings indicate that visits to the so-called straight pop areas should become both more frequent and more successful.

BOB KIRSCH

BILLY SWAN

Other End, New York

After years of hanging in the shadows of acts like Kris Kristofferson and Kinky Friedman, Swan has emerged on a concert tour of his own, and judging from the reception he received Jan. 17, he'll be fronting his own group for quite a while.

Swan's music is plain and simple, good old rock 'n' roll with touches of country thrown in for good measure. Still, he has acquired his own distinct sound without doing anything fancy.

The make-up of the band is keyboards, guitar, bass, drums, saxophone, and Swan on lead vocals and rhythm guitar. Swan led off with his big hit "I Can Help," but it worked out very well with the audience in his grasp for the remainder. During the next 60 minutes he alternated songs from his first two Monument LPs like "Stranger" and "Don't Be Cruel," and adapted them in a more exciting way than on the original.

Perhaps the most chilling selection, with regards to a future single was a song, "To The Bone." It displayed more of the same laid-back trademarked "Swan Song," and could catch on as a crossover.

Perhaps the real find of the group is guitarist Tim Krackow. The band is best compared to a good "bar" band that gets out there and plays non-stop, and this is the thing that helps keep Swan's music his own brand.

JIM FISHEL

Talent In Action

DOBIE GRAY B.W. STEVENSON

Troubadour, Los Angeles

Doug Weston's showroom served up a pair of good, pleasant-listening bar-band artists Jan. 29 who represent fascinatingly different variations in the spectrum of possibilities of progressive "cosmic country-rock."

B.W. Stevenson, one of the new generation of Austin talents, was strictly a musician onstage with no show business flash. Looking like a younger and freakier Al Hirt, Stevenson just stood there at the microphone in the midst of his tight backup group and ran off his songs in a strong rock voice.

What was most unusual was his current batch of material. The artist, who made his national breakthrough in 1973 with "Shambala" on RCA, has come up with a sound that combines elements of reggae and surf music in his first Warner Bros. album. "Way Down By The Ocean" and the LP title song, "We Be Sailing," were the set's strongest examples of this quirky, individualistic sound as played by a band of solid cosmic-country musicians.

Headliner Dobie Gray's set was almost as slick as B.W.'s was stolid. Probably a middle ground between the two approaches would be most effective for contemporary club or concert audiences. Actually, Gray was singing with far more conviction than I remember from Troubadour appearances some years ago at the height of his "Drift Away" comeback success.

But his flirtation with Nashville and the country club circuit seems to have put him into the unfortunate habit of hokey Charley Pride-type raps.

His comedy was far more effective musically, in a medley outlining the variety of influences he was exposed to during his Texas childhood. The dead-perfect mimicry covered everything from traditional country and blues to "Volare."

Gray's voice is most effective on vocals, such as his first Capricorn single "If Love Must Go" and earlier hits like "Lovin' Arms." He also found some good, offbeat song choices to do with his solid contemporary-country band, such as the Eagles' "Best Of My Love."

Gray is clearly going through a transitional phase in his career, moving more into the crossover mainstream than shown in his recent Nashville-made MCA albums. He just needs to focus more closely on exactly what it is he wants to do next.

NAT FREELAND

SWEET ERIC CARMEN

Aragon Ballroom, Chicago

Faced with equipment hassles and a disappointing half-full house despite two recent chart singles, British rockers Sweet went on with what proved to be a somewhat lackluster show Jan. 30, punctuated by occasional gleams of audiences-pleasing brilliance.

The problem was neither the notes played nor the showmanship displayed. Sweet make more effective—and mercifully judicious—use of film in their act than any group extant and their rock 'n' roll is impossible to fault.

But for all the madcap humor displayed in a tune like "Ballroom Blitz," the first hit single extracted from their Capitol LP "Desolation Boulevard," the band failed to communicate their personalities to the audience and as a result, the excitement level remained low through much of the set. They also failed to take full advantage of the recognition factor of their recent hit, "Fox On The Run," combining it in a brief medley with another excellent hard rocker, "A.C.-D.C.," instead of using it to cap the show.

There was, on the other hand, no problem that a few thousand more people couldn't have solved for ex-Raspberries Eric Carmen and his light, professional band.

To no one's surprise, Carmen's sound is strongly flavored with raspberries, but without the sugar coating that made them unpalatable to some potential record buyers.

Carmen's current hit single on Arista, "All By Myself," was well received, as were the band's visually exciting, choreographed twin drummers. Closing his set, Carmen brought the audience to its feet with a potent version of the Raspberries smash hit, "Go All The Way."

BRUCE MEYER

TOMPALL GLASER JERRY INMAN

Palomino, Los Angeles

One of the leaders of country's so-called outlaw movement made his first Palomino appearance in a successful 20-year career and by his second night, Jan. 31, when various sound problems had been cleared away he turned in his usual excellent and highly distinctive performance.

Glaser initially became known, of course, as a member of the highly successful Tompall & the Glaser Brothers, a group that won several country group of the decade awards in the early '70s. His solo act, however, does not depend, like many who leave successful combinations, on material associated with the group.

The artist is involved in one extremely interesting idea—combining top bluesmen Mel Brown on guitar and Charles Polk on drums (both one-time members of Bobby "Blue" Bland's band) with more country-oriented musicians. The result often showcases what many feel is the natural kinship of country and black music.

Glaser's voice remains one of the more recognizable and versatile in country and pop, shifting from clear to hoarse to various levels in-between, according to the material. Selections include strong ballads like "I Can't Remember," hit originals such as "Streets Of Baltimore," country standards like "T For Texas" and the recent hit, "Put Another Log On The Fire."

For the Saturday full house, Glaser demonstrated his appeal to a wide mix of audience types, ranging from aged country fans who probably still think he and his band are the Glaser Bros. to younger fans obviously drawn in by the whole outlaw movement and its publicity.

In any case, Glaser showed that he most certainly has the ability to appeal to the growing outlaw or progressive movement as well as pure country fans and, most important, fans who do not categorize music except as music.

Jerry Inman & the Palomino Riders opened the evening and the too-often neglected house band put on their usual top-notch show. For any who have traveled, it is immediately evident that Inman and his group are heads above most club bands around the country and are on a par with many currently recording.

While local fans may take the quintet for granted at times, Inman leads the band through a vast variety of material and never loses the general feel of excitement and fun. Vocals are all well done, instrumentation is superb and the many styles offer variety to an audience that is used to hearing only one musical facet.

BOB KIRSCH

STANLEY TURRENTINE RICHIE LECIA

Roxy, Los Angeles

Despite working with several recent sideman replacements, Turrentine and veteran keyboarder John Miller hung it together for an overall good 75-minute opening set Jan. 23.

Gig started almost 90 minutes late, which makes for a costly, and relatively useless cocktail soiree for a house packed with freebies at the expense of Fantasy Records. Too, delay makes for a restless audience when the show opens.

But Turrentine's peerless lead tenor on a seven-minute classic rendition of "More" cooled the nervous room. All during the set, Turrentine showed necessary concern about his backing. Newcomer drummer J.T. Lewis played overly loud, driving Turrentine and guitarist Robert Banks to continually up the gain on their instruments. It wasn't till "Pieces Of Dreams" at mid-point that it all seemed to jell. But by that time lead instrument volume was so high you lost the great synthesizer backdrop by Michel Rubini. Turrentine played primarily cuts from Fantasy LPs and would have improved his program by varying with some downright funk from older albums. Crowd reaction was good through the show.

Solo guitarist-singer Richie Lecia, who warmed up the almost-packed house needs astute management and a veteran producer. One has to admire his tireless effort.

But it all comes out sounding pretty much the same. Instead of doing only his own songs, as a newcomer he should tackle some standards so an audience can more easily comprehend his styling through comparison. There is significant musical potential in his performance.

JOHN SIPPEL

Excerpt from THE MEASUREMENT OF MELODY

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This book contains 18 charts, the illustrations of 4 more Stephen Foster pieces and 20 other famous songs, the engineering quirks and totals of 8 more old favorites, plus the totals for 12 contemporary hits including THEME FROM THE MONKEES, I'M A BELIEVER, BORN FREE, YESTERDAY, and TENNESSEE WALTZ.

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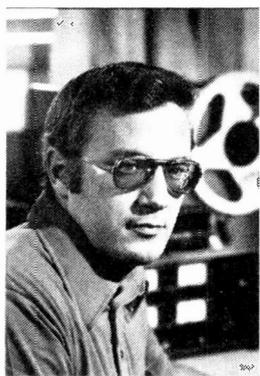
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Joel Whitburn's Record Research Report

Elvis Presley celebrates his 20th anniversary on the "Hot 100" charts next week, as it was on February 22, 1956 that "Heartbreak Hotel" became Elvis' first pop charted record at position #68. Frank Sinatra, the then reigning pop music king, hit the same chart one position ahead of Elvis at #67 with a very appropriate record entitled "You'll Get Yours."

Carl Perkins, a fellow Sun label artist with Elvis in 1955, also hit the 2/22/56 chart for the first time with "Blue Suede Shoes," a song later covered by Elvis.

On March 7, 1956, Carl Perkins became the first artist ever to make the Top 100, Country & Western, and Rhythm & Blues charts with the same record. Elvis was only 4 weeks behind Carl, when on April 4, 1956 "Heartbreak Hotel" crossed over to the R&B charts from its #1 position on the Pop and C&W charts.

Jerry Lee Lewis, also from the Sun label, was the third artist to make all 3 charts with "Whole Lot of Shakin' Going On."

Sam Phillips roster of talent in 1955 looked like the all-star rock team with the likes of Elvis Presley, Jerry Lee Lewis, Carl Perkins, Johnny Cash and Roy Orbison. If Sam had kept this talent together on his label, Sun would undoubtedly have been the major record manufacturer in the country during the late '50's.

Trivia Question #42:
Name the only instrumental record to make the Top 10 of the "Hot 100" charts during 1957.

(Answer: "Rauncho"; Bill Justis)

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Joel Whitburn

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Live Acts Push Anaheim Complex Into the Black

LOS ANGELES—Pop, rock and country concerts were big money-makers for the Anaheim Convention Center and Anaheim Stadium in 1975, according to Tom Liegler, director of the two facilities. The stadium, in fact, had never been in the black before, but three big shows last season took it out of the red.

Stadium is home of the California Angels baseball team, and also was the site for the Southern California Sun football team of the now defunct World Football League. But it took concerts by Chicago and the Beach Boys; Rod Stewart and Faces, plus Loggins & Messina; and the Eagles, Linda Ronstadt and Jackson Browne to make the Stadium a money-winner. Approximately 150,000 saw those three concerts.

The Convention Center, with its 9,100-seat Arena, is one of the revenue-leading facilities in the nation, and has been since opening in 1967. The Arena in 1975 again was the scene of top concerts in almost every field, and usually sold out. The Center recorded a net income of \$1,022,707, an increase from

\$816,814 reported in 1974. Total revenues came to \$2,073,546.

Deficits at the Stadium, about a mile away from the Convention Center, had been recorded each year since the opening in 1966, and in 1974 were reported at \$306,834.

But the bottom-line net total in 1975 was a plus \$70,520, thanks primarily to the rock shows. Net operating income, before depreciation, was reported at \$886,185 for the 12-month calendar year. Figure was \$607,325 the year before. Total income, Liegler said, came to \$942,845.

Liegler anticipates the first 1976 outdoor concert of the season at the Stadium to draw a sell-out crowd of 55,000 March 21. This is for the Who, in its lone Southern California appearance of the season, in a show being promoted by Wolf & Rissmiller.

The facilities director also notes that the Convention Center has more event days every year, and looks forward to even more rock shows in the Arena this year.

Music In Phoenix Setting

• Continued from page 25
cert was promoted by the Scottsdale Doubletree Inn. Manager Dave Spradling was encouraged by the response and says he hopes to do more jazz shows in the 850-seat hall.

At ASU, the two-year-old 15,000 seat Activities Center (a basketball gym by any other name) hosted Elton John to a full house last October. January saw Johnny Cash and the Freedom Train show. The coming months offer a March 26 appearance by Olivia Newton-John and an April 3 performance by Neil Diamond.

In the 3,300 seat Gammage, British songstress Cleo Laine and husband John Dankworth check in on Feb. 28.

Veteran's Memorial Coliseum has few dates available for concerts, what with the Phoenix Suns of the National Basketball Assn. and the Phoenix Roadrunners of the World Hockey Assn. in the midst of home schedules. Add to that a rodeo, a horse show and an ice show and you will find few promoters willing to take on the leftover dates.

At this time only one show, a Feb. 15 David Bowie concert, is booked there.

The club scene is dominated by discos. Currently there are more

than 15 discos in the Valley, with several live entertainment clubs planning on turning disco as soon as possible. Three new discos are currently in various stages of construction.

Live entertainment is provided by local bands and small combos imported from Las Vegas for the most part. The Scottsdale Safari's French Quarter was the last bastion of live name entertainment, but it threw in the towel shortly before Christmas.

"Even our old standbys—Rusty Draper, Randy Sparks, and the Ink Spots—just haven't done it for us like in years past," says manager Phil Kenerson. "We thought maybe we'd used them too much, so we tried a few new names and they didn't do it either."

Scottsdale's old Red Dog, shuttered after a brief four-month run last year under the name of Balcony Hall as an ersatz Troubadour, opened shortly before Christmas with an announced policy of name entertainment.

The opening act was Sam Butera and the Witnesses, followed by comic Jerry Van Dyke for the New Year's week. Since then, the club has contented itself with less well-known talent and has been drawing small crowds.

Concerts In South Africa

• Continued from page 25
rather heavy, Kushner notes. He points out that South Africans without experience in producing concerts in the U.S. are unaware of some of the hidden costs such as backstage catering, shipping of sound and light equipment and the need to beef up the bill with local performers.

"We also have to depend heavily on print media and poster advertising. There is no commercial television there and radio spots on the national network are prohibitive. So when you add up the advertising costs, plus transportation and lodgings and the rest and consider the relatively limited seating facilities it becomes rather silly to talk of astronomical guarantees to performers. All that really does is make it hard for legitimate promoters to negotiate concerts since they must spend so

much time debunking misinformation," Kushner says.

Despite all of this, Kushner feels that South Africa is a good concert market for recording acts in pop and rock. "You must remember that more than 60% of the rock product sold in South Africa is foreign-produced.

Imported product sells at about \$8 per LP and as much as \$13-\$14 for a double record set. Yet people still buy the records, which shows considerable interest in the artists. This despite the fact that there is no more than four or five hours a day of musical radio programming on the network station. And only one regional substation, Radio Five, has an all-music format.

The others feature mostly radio serials. That's what makes live concerts so viable," Kushner says, "but they must be reasonably priced."

A New Don Gibson Fights His Way Back Up Ladder

By GERRY WOOD

NASHVILLE — Don Gibson's newly signed booking agreement with Acuff-Rose Artists Corp. is another noteworthy sign that his career—once checkered and almost snuffed out by drugs and alcohol—continues its dramatic cold-turkey rebound.

Writer of enough country classics like "Oh Lonesome Me," "A Legend In My Time," and "I Can't Stop Loving You" to insure him a spot some day in the Country Music Hall of Fame, Gibson has a couple of goals now that he has emerged in one piece from the hazy, crazy days of drug usage: become a better performer and write a better song.

"The period I got lost on drugs hurt everything—my whole career," Gibson explains. "I had a lot of big network television shows I could have done. I goofed off and didn't show up. I got producers and everybody else mad at me."

How did he beat the habit that has claimed more than its share of vic-

tims? "I took pills so long I got ashamed of myself. It got to where
(Continued on page 40)

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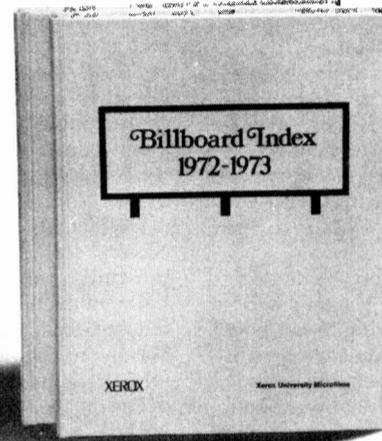
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AT PENN. SCHOOLS

Students High On Classical Things

PHILADELPHIA — Although rock and folk has dominated the collegiate musical tastes for many years, the new year finds classical music making some decided inroads on the college campus hereabouts. Instead of a bumper crop of rock concert announcements that generally greeted the start of a new school term, area colleges show a heavy schedule of classical music concerts featuring both vocal and instrumental soloists.

The high and rising costs for name groups, the increasing popularity of discotheques catering to the college crowd, and the increasing sale of classical records to the school set, finds a growing interest in the classical artist in concert on the college campus.

Larry Rosen, who heads up the chain of seven WeeThree Record Shops throughout this area, reports a marked increase in classical record sales, especially for standard classics.

Jeanne Behrend, noted pianist, attracted wide attention Jan. 24 with an all-American recital at Drexel Univ. here, featuring music that ranged from Scott Joplin to Edward MacDowell. On Jan. 26, Temple Univ. offered a choral recital conducted by Sheldon Levin.

And at suburban campuses, the new term also saw Jan DeGaetani, mezzo soprano, with pianist Gilbert Kalish, in concert at Swarthmore; pianist Sylvia Glickman performing with the dePasquale String Quartet at Haverford; the Renaissance Choir in concert at Bryn Mawr; while Montgomery County Community College at Blue Bell offered the North Penn Symphony Orchestra.

Upstate at nearby Easton, Pa., classical guitarist Michael Newman presented an evening concert at Lafayette College playing works ranging from Bach to Ponce and Sor. In the afternoon, he gave an informal lecture-demonstration. Also in Easton, the Amado String Quartet opened the second semester concert series at Muhlenberg College.

Also nearby in Newark, Del., mezzosoprano Janet Baker, noted British concert star, ushered in the second semester at the Univ. of Delaware. For its Performing Arts Series this term, the university has cellist Mstislav Rostropovich on March 16 and Igor Kipnis April 13.

It is significant to note that FM radio, for the most part rock oriented, has played a large part in helping the college set here cultivate a taste for the classical.

It is not uncommon for WMMR, the leading progressive rock station, to sneak in a symphonic recording apart from the always-popular Bach platter. WFLN, the good music station which had to be content with the 50-and-over listeners, now finds younger groups showing up in its ARB ratings. WXPB at the Univ. of Pennsylvania, and WKVU at Villanova Univ., among other campus stations, feature classical record shows. MAURIE ORODENKER

DIR Broadcasting in New York, as a panelist on two sessions: "The Music And Its Effect On Society," and "The College Market And Its Place In The Entertainment Industry"; Pete Fornatale, WNEW, New York disc jockey, as a panelist on the session "The Music And Its Effect On Society"; Ruth Glazer, president of the Assn. of College, Univ. and Community Arts Administrators, as session person for "Fund-Raising And Grantpersonship," and several others.

Alex Hodges of the Paragon booking agency and singer Mary Travers will be panelists on two sessions each, while agents Chuck Ramsey and Bob Bonis will be panelists for the "Promoters" session.

(Continued on page 33)

Studio Track

By BOB KIRSCH

Col Studio New Role

• Continued from page 1

eled long dormant stages into recording studios.

Studio Instrument Rentals is starting with two stages and 40,000 square feet which will house rehearsal stages, a production workshop, video, film and sound equipment, a registration bureau to assist musicians and roadies in finding placement, an art gallery and room for photo displays.

Rempp says eventually the facility will have a game room. A restaurant is under construction. And there will be room for hardware displays, supplies and showrooms. Nearing completion is a videotape room where acts can rehearse, then play back the tape for viewing on monitors.

The studios will have complete production facilities as well as storage space, rehearsal space, a ballet studio and room to display instruments for rental purposes. Arnold Zane will have his own space for manufacture of instrument cases.

"Equipment for rent is still the big thing," notes Rempp. "Plus which, we have the cartage and freight forwarding services." The firm will still have its original building and rehearsal stages on Santa Monica Blvd. and Rempp says his company is spending its own money on the new facilities.

Robert Hagel, president of the Burbank Studios, which operates the old Gower-Beachwood lot, says he would like to sell the stages and property, embracing about eight small city blocks. But rentals are filling up many of the stages.

Five of the 14 stages are used as private tennis courts, and Pirate Sound occupies three more stages on the 1½-acre lot. Two former Deep Purple soundmen, John DeBord and Simon run Pirate Sound, which came to the Columbia stages last March.

Pirate reinforced the stages for sound, then had groups coming in to rehearse their shows before going on tour. Among these were Bad Company, Elton John, Black Sabbath, Led Zeppelin and the Hudson Brothers, among others. Pirate also provide power and heat.

Also on the lot is Sundance Lighting, Pacific Scenery and Teel Brothers Trucking, all involved in the music industry.

Dan Chaccia in Burbank handles the rentals for the Hollywood stages, although as yet there isn't anyone in that capacity on the Columbia lot itself.

(Continued on page 55)

4 Star In A \$10 Mil Commitment

NASHVILLE — Joe Johnson, president of the 4 Star publishing/recording complex, reports "a \$10 million commitment" to his Nashville-based operation.

4 Star's new multi-media recording complex is slated for a June opening with one studio ready by March 1.

The all-inclusive recording facility will feature audio/video, tape and film screening, and videotape and disk mastering. Equipment includes 32-in and 32-out Neve consoles with Ampex audio/video support equipment.

The custom syndication produc-

(Continued on page 42)

LOS ANGELES—RCA's Studios here continue the brisk pace set over the past year. Randy Sharp has been in with producer Bruce Johnston and engineer Kent Tucks. The Hues Corp. is wrapping up another album, with Wally Holmes handling production and Grover Helsley in charge of the console. Joe Turner is back in the studio for Pablo, working with producer Eric Miller. Producer Bones Howe is working with Sterling Music; Pete Abbot is engineering. The Main Ingredient has been in with producer Don Holden, and Ella Fitzgerald and Joe Pass have also been cutting.

★ ★ ★

In Miami at Criteria Recording Studios, Stephen Stills is busy mixing his next album. Neil Young is also due in to work with Stills on another project with Tom Dowd producing. Don Gehman is set to engineer. Producer Bill Szymczyk has several things set for his Pandora Productions, including albums from the Eagles, Rick Derringer and Jay Ferguson. Aerosmith is due in with producer Jack Douglas, and Mothers Finest is set to work with producer Tom Woman. Joe Gallivan and Charles Austin were in with engineer Mack Emerman. Stephen Nicholas and Emerman are also producing sessions for the pair with Erick Knight arranging. Bill Seighman is cutting tracks.

★ ★ ★

At the Burbank Studios in Burbank, Bobbie Gentry is re-cutting "Old To Billie Joe" for the soundtrack of the movie of the same name. The Staple Singers are overdubbing strings, as is Bernie Taupin for his album. Karen Pree is overdubbing with producer Clay McMurray, and Tower Of Power is adding horns to the next Rod Stewart LP, produced by Tom Dowd.

★ ★ ★

At Woodland Sound Studios in Nashville, Glenn Smith cut an album with Dave Redden producing and Rex Collier at the board. Buryl Red flew down from New York to produce Jami Badry. Nat Stuckey has been in recording his debut MCA album on the new Studer 24-track recorder with David Barnes and Conway Twitty handling production. Johnny Carver cut a single with producer Ron Chancey and engineer Les Ladd. Kurt Kaiser produced a set dubbed "The Hawaiians," with Bill Pursell arranging and playing keyboards. David McKinley handled engineering chores. In the mastering room, Denny Purcell and Lynn Peterzell have been busy with singles and albums for Hank Thompson, Freddy Fender, Roy Acuff, Kansas, Roy Clark, Bobby "Blue" Bland, Austin Roberts, Red Stegall and Chuck McCabe.

★ ★ ★

In notes from around the country: Jimmy Rabbitt has wrapped up his debut Capitol album at Sound City in Los Angeles with Waylon Jennings producing. Billy Preston is finishing up his next album at the Record Plant in Sausalito. Five of the new songs are co-written with Syreeta Wright and the Tower Of Power horn section is also lending a helping hand. Preston also gave a hand to Sly Stone for his next project.

Johnny Rivers is at Wally Heider's in Los Angeles, busy on his next album. And Donovan is cutting at A&M Studios in Los Angeles.

At Sunswept Sound in Studio City, Calif., Attitudes, new artists on

Dark Horse, has been cutting a new album. Band includes Paul Stallworth, David Forest, Danny "Kootch" and Jim Keltner. Lee Keifer has been engineering. Studio manager Paul Dengrove reports that Vogue Publishing has been in recently, as has Ted Neeley. Sandy Szigeti was engineer on these sessions.

★ ★ ★

At the Creative Workshop in Nashville, Larry Gatlin is wrapping up his next album with producer Fred Foster. Clay Smith is also cutting. Larry Jon Wilson is cutting with producer Rob Galbraith and Sandy Posey is back again, working with Tommy Cogbill. Brent Maher engineered all the above sessions. Alex Harvey has been in cutting, as has John Hiatt. Billy Sherrill stopped in to produce some sides on Steve Davis.

★ ★ ★

At the House Of Music in West Orange, N.J., the Good Rats are back in action, this time produced by Stephan Galfas. Shadowfax cut a set with producer Marty Scott and Larry Fast and the Exciters cut a set with Herb Rooney. Sylvia Robinson has finished tracks for her next LP, with Michael Burton producing. Savannah is overdubbing material for its first RCA album with Sandy Linzer producing. Bob Miranda has been in cutting the Happenings. Engineering has been shared by Jeffrey Kawalek, Charles Conrad, Jim Bonafond and Joe Intile.

★ ★ ★

In more notes from around the country: Floyd Westernman has been recording in New York City's Big Apple Studios for Harry Belafonte Enterprises. Jimmy Curtiss produced and Kurt Munkasci engineered. Frank Morgan also cut an album, with Steve Loeb and Billy Arnell producing. Engineer was Weislaw Woszczyk.

At Allen Zentz Mastering Studio in Los Angeles, Allen Zentz and Brian Gardner have recently mastered material for David Bowie, Loggins & Messina, the Bob Crewe Generation, the Eleventh Hour, Donna Summer, Kiss, Angel, Larry Santos and Bill La Bounty.

★ ★ ★

At the Music Farm in Seattle, Brownsmith is finishing an album for Capitol with Jim Bredouw producing. Martin Lund's Latin jazz group, Papya, is cutting a single with Jim Wolfe handling production. Junior Cadillac is cutting a single with producer Tim Rock. The studio is now a 24-track facility.

Milton Hamilton Crystalized is in New York's Delta Recording Studios cutting a disco album. Bob Blank is engineer on the sessions.

Dr. Hook dropped by the Heavenly Recording Studios in Sacramento to do a live broadcast over KROI-FM.

C. W. McCall is back at it, cutting a new single. The "Convoy" man is working at Sound Recorders in Omaha, and will soon begin an album at the studio as well as at the sister operation in Kansas City. Don Sears and Chip Davis are producing, as well as mixing and mastering.

★ ★ ★

At the Music Designers in Boston, the Brigati Brothers are cutting tracks with Adrian Barber. Roomful Of Blues, which just finished a Bottom Line date with John Hammond, finished a single with engineer Jeff Gilman and producers Duke Rob-

(Continued on page 29)

Industry Figures Slated For NEC National Parley

By JIM FISHEL

NEW YORK—This year's NEC National Convention is in final preparation stages and several key industry notables have been added to the list of participants.

According to NEC officials, registration is better than ever before and more than 3,000 delegates are expected in Washington, Feb. 25-29, with approximately three-quarters of them being representatives of the 900 NEC member schools in the U.S. and Canada.

"We are expecting this year's gathering to be our biggest yet, because our membership from both schools and associate members is up," says Bill Deutsch, convention coordinator. "In addition, our booth sales are up with almost all of them sold."

Educational sessions will deal with 12 areas of programming that are NEC standing committees: art and exhibits, contemporary, films, lecture, minority, outdoor recreation, performing arts, music and dance, research services, theater, travel and video.

In addition, there will be four resource centers in the areas of performing arts, outdoor recreation, art and exhibits and theater.

Pre-convention activity will include three workshops in professional development, promotion and minority programming.

Professional development seminars include: "Profile Of A Student Activities Director," "Philosophies And Common Threads," "Improving Your Personal Productivity Through Time Management," "Motivating And Managing Volunteers," "The Creative Administrator," "Training New Members And Program Boards" and "A Life Planning Workshop."

Minority programming seminars include, "To Be Black And A Programmer," "Inculturation, Programming In The First World," "The Blackness/Whiteness Concept In Programming," "Where Is Your Head And Where Do We Go From Here."

Session topics at the promotion workshop include "Electronic Media," "Promoting Rock Concerts," "Graphic Design And The Total Campaign."

Each of these one-day workshops will begin Feb. 24, so they end in time for the start of the formal convention.

Among speakers at the numerous sessions are Sen. Edward Kennedy as the featured panelist on the "Status Of Travel Today" meeting; Pat Cox, communications director of

Sound Waves

By JOHN WORAM

NEW YORK—Several recent loudspeaker product announcements seem to point up the divergence of opinion on what makes a good speaker.

Most, but not all, manufacturers seem to agree that a single speaker cannot faithfully reproduce the entire audio spectrum. Consequently, two or more speakers are installed in an enclosure, with a specific range of frequencies assigned to each speaker.

Crossover networks divide the program into two or more frequency ranges, routing each range to the appropriate speaker. But crossover networks introduce phase shift, and the confusion begins.

Most studio personnel have been "done in" by phase shift at one time or another. If two microphones are wired out-of-phase, an instrument picked up by both may cancel out when the signals are combined. If this happens on the recording session, there may be some embarrassment. If it happens when your stereo album is broadcast over AM radio, there may be some unemployment.

In the listening room, stereo speakers wired out-of-phase have an effect on centered soloists. Although they don't disappear, localization becomes a little vague. This uncertainty may be cleared up by reversing the leads to one speaker.

Phase shifts within the speaker system itself are not so easily corrected, nor is there unanimous agreement on what to do about such shifts. As the crossover network routes high frequencies to one speaker and lows to another, it introduces a phase shift, especially to those frequencies in the crossover ranges that is, the band of middle frequencies that are reproduced by both speakers.

Generally, the sharper the action of the crossover network, the more the phase shift. Depending on the amount of phase shift, some frequencies in the crossover region may be severely attenuated. Others may not be, since the amount of phase shift varies according to the frequency of the signal being reproduced.

On the other hand, if the action of the crossover is reduced, so is the phase distortion. But now, each speaker must be capable of reproducing a wider band of frequencies, thus somewhat defeating the purpose of the network in the first place.

The new Band and Olufsen Uni-Phase Loudspeaker System approaches the crossover phase shift distortion problem by adding a so-called filler driver to its system. Basically, the Uni-Phase is a two speaker system, beyond the crossover frequency, each speaker falls off at the rate of 12 dB per octave. The crossover network produces a complete phase reversal at the crossover frequency.

Often, this type of condition is countered by reversing the leads to one of the speakers within the system—in effect, reversing the reversal. Now the speakers are in-phase at the crossover point, but progressively out-of-phase on either side of this frequency.

Instead, the Band and Olufsen design adds a third speaker, tailored to provide maximum response at the crossover frequency, and to fall off at 6 dB per octave on either side of it. In effect, this filler speaker takes over in the crossover range, smoothing out the frequency response, and eliminating the phase shift over the entire audio bandwidth.

But how critical is a phase shift that continuously varies over the audio bandwidth? On that question,

authorities disagree. Although all agree that out-of-phase combinations of the same frequency usually leads to disaster, the disadvantages of shifting an already combined signal by various amounts are not so clear.

Some manufacturers make a point of their speakers' excellent phase response. Bang and Olufsen reports that, in a group of 25 listeners, all noticed the difference in sound quality between a conventional, and a linear phase, speaker. The inference is that the linear phase performance is superior. On the other hand, H. Harwood of the BBC's research department reports that phase shifts across the audio bandwidth are all but undetectable. Although instruments can measure them, Harwood believes the ear cannot.

Engineers who designed the Acoustat DD-3 speaker system claim that all crossover networks, no matter how carefully designed, do degrade program material. Needless to say, the DD-3—an electrostatic speaker system—contains no crossover networks. Its designers say that previous electrostatic suffered from poor bass response and inadequate output levels, deficiencies which Acoustat has remedied with its Servo Charge Amplifier. The Servo Charge uses vacuum tubes in the output section, and transistors elsewhere. The amplifier is built into the base of the speaker enclosure.

Duntech Labs' DL-15 speaker claims to be the first "Total Performance Loudspeaker," whatever that may be. DL-15 designer John Dunlevy has long been associated with research in the field of antenna design, and has applied some of that technology to his speaker system.

A unique feature is a specially formulated plastic foam material which surrounds the enclosure at the level of the tweeter and mid-range drivers. Dunlevy claims the highly absorbent foam practically eliminates distortion-producing diffraction effects.

DL-15 literature also stresses the significance of correct physical placement of the speakers within any enclosure. When these are not in proper vertical alignment, there may be some image shifting as the sound of an instrument crosses over from one speaker to another. The DL-15 maintains a stationary sound image by precisely aligning the speakers on the same vertical axis.

Despite these and other recent developments in loudspeaker technology, the ultimate truth is speaker beauty still lies in the ear of the listener. Since the perfection of the ear some years ago, no revolutionary design changes have been reported in the press, and although most listeners have owned two of them for many years, there still remains some confusion as to how they work, especially since they do not come with operating instructions.

Many years ago, Fletcher and Munson demonstrated that the ear's frequency response varies drastically, according to program level. This applies to the ears of producers, as well as ordinary mortals. As listening level is brought down, high and low frequencies seem to fall off more rapidly than mid-range sounds. Therefore, a program that seems well balanced at a loud playback level will probably sound deficient when heard at a quieter volume setting.

No doubt thousands of hours have been spent cursing at a speaker system, or the engineer who installed it, when the real culprit has been mother nature. Some grief can be

(Continued on page 55)

Sound Business

Dallas' Sundance Gunning For Video Specialization

DALLAS—Sundance Productions, which has been moving more into videotape and veering farther away from the business of cutting records, will now specialize in video.

First step in the video plan is new equipment. Much of it was moved in last fall, but some is still arriving, including an RCA TKP-45 color camera.

Also wrapped up was a structural refitting and modification of the studio's new video van, which was completed last week in time for the van to take off for Tulsa to tape an Easter special for Oral Roberts.

Sundance, though making a drive into video, will remain heavily involved in the commercial audio production work it has been building up over the past year.

In addition, some recorded consumer work will continue. Euel Box, who handled the music for the enormously successful "Benji" soundtrack, has been finishing a cut dubbed "Still Thinking About You" to be used in the next Mulberry Square film, "Hawmps."

Other activity at the studio has included Rush Beesley, president of the operation, taking a one-minute vocal and scratch track and expanding and orchestrating a two-minute theme song for "Ghost Squadron," a film based on the Texas Confederate Air Force. Ernie Ford is featured in the movie.

Tom Whitelock, vice president of promotion, is helping spread the Sundance word. Whitelock recently

presented a musical history of the company on KCHU here.

Sundance first reported it would be moving away from the artist end of things last fall in Billboard's spotlight on Texas and Oklahoma (Nov. 15).

The company hopes to expand the video work to neighboring states and will be available to cover rock festivals within a few months.

Whitelock likes the mobility video offers as well as the cutting of time and costs it offers. He also points out that there are few competitors in his part of the country.

He feels that while many in the area have dabbled in the video market, the making of a full commitment can help move Sundance ahead of the pack.

Commercial work will be kept up in the video end of the spectrum as well as the audio end, and Whitelock says the company will be able to do the audio and video as well as cast actors and actresses, do the script and run off dubs. Offering pilots for the networks is another possibility for the facility, as well as offering programs for syndication.

Initial commitment to video is estimated at about \$1 million.

Studio Track

• Continued from page 28

illard and Bob Kaminsky. Michael Polacco completed an album with engineer Joe Chiccarelli. Mark Harmon mixed a live Orleans tape.

Symphony Hall In Newark Is Abruptly Shut

NEW YORK—Inability to raise \$250,000 for emergency electrical repairs has forced the abrupt closing of Newark's 3,400-seat Symphony Hall. The auditorium was touted as one of the largest and most important talent venues in northern New Jersey.

According to Clarence Reisen, president, of the Board of Trustees of the hall, the auditorium was found to be in violation of Newark's electrical code, and needed an estimated \$250,000 to effect the necessary repairs. The board has no such amount, and found it advisable to close the facility.

The sudden Jan. 30 closing of the hall affected a scheduled Feb. 1 concert by Natalie Cole and a Feb. 8 date for Harold Melvin & the Blue Notes.

Within recent years, Symphony Hall, has served as an important showcase for a wide variety of pop, rock, soul, jazz, gospel, blues and country music entertainers. The hall is also the home of the New Jersey Symphony Orchestra, the Garden State Ballet, the Opera Theater of New Jersey, and the main theater for many black cultural events.

The building was constructed in 1925 as a convention hall for Shriners. In 1963 the City of Newark purchased the building from its private owners, and leased the facility to a Board of Trustees of community leaders for a period of 50 years at a nominal rent.

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Discos

JERRY'S DAUGHTER

Another Wexler Rises, But Discos Are Her Bag

By JIM MELANSON

NEW YORK—Use the name Wexler in recording circles, and it's a safe bet that people will think you're referring to well-known producer Jerry Wexler.

Toss the name out in a disco DJ's booth here, though, and the odds will change, this time in favor of producer Anita Wexler. Still, it's all in the family—like father, like daughter.

Plying her mixing trade at Atlantic Records for close to two years now, the 24-year-old Wexler is making a name for herself with the dance set. Credit her efforts on such product as "Lady Bump" and the label's new "Star Trek" dance LP, and also add the ties she's developed with many a local spinner for keeping abreast of what's musically happening, if you want to write the formula down.

Describing herself as "someone who's always been into funky music," Wexler says she feels that disco is yet to peak, and that Atlantic's involvement in the dance craze has already paid off in a lot of different ways.

Front-running categories on the dividend list, she continues, have been added sales, increased leverage in breaking new acts and the attention that disco has placed on mixing and mastering pop and r&b product in general.

The latter area's benefits were an offshoot from urgings by club spinners for a higher quality of sound, so necessary in club airplay.

Along these lines, Atlantic has made it a practice to supply disco DJs with special 12-inch disks on dance product, and Wexler offers that she feels the time and expense are well worth it.

The cost of the 12-inchers run three to four times more than a commercial single pressing, and Atlantic distributes some 3,000 units on any one title. But, she continues, the label has been able to break a number of new acts locally via club play, not



Photo by John David Kalodner
Anita Wexler: her name's well known to the disco set.

to mention being able to sell established acts without the benefit of a single, and has gladly put out the extra expenses.

She also explains that Atlantic's move to 12-inch disk for DJs also spotlighted its commitment to the dance scene.

As for spinners, she opines that club players in general should be recognized more for their ability to expose new music and for their specialized "art form" when playing.

Has the Wexler name helped or hindered her career? She explains that some people have tended to compare her with her father (especially in the beginning), but now it's quickly becoming a thing of the past. She prefers to let her work speak for itself, and says that her father is one of her biggest boosters.

What does the future hold? She says she would like to get more involved in producing. Like father, like daughter.

Disco Dance Troupe Set In 5 Cities

NEW YORK—Richard Nader's "World's Biggest Disco Dance Party" production has added Los Angeles' Forum and Chicago's McCormick's Place to its cross-country, arena tour itinerary.

According to Nader, who unveiled the tour at Billboard's recent disco forum here, five dates have now been firmed—Cleveland's Coliseum Friday (13), Detroit's Olympia (14), the Forum (28), McCormick Place March (14) and San Francisco's Cow Palace (20)—and several more are pending.

The latter category includes Philadelphia's Spectrum, Toronto's Maple Leaf Garden and Houston's Summit.

Headlining the Cleveland and Detroit shows is Donna Summer. Van McCoy and Faith, Hope & Charity, among others, are also featured on the bill.

Meanwhile, the production's latest venture, at the Nassau Coliseum Jan. 31, reportedly was a boxoffice disappointment. Attendance and gross figures were not available at presstime, but one source described the event as a break-even proposition.

Missouri Students Operating Mobile

COLUMBIA, MO.—Two Univ. of Missouri students, Johnny O'Connor and Pat Peters, have inaugurated the first mobile disco in this area, Disco Dealers.

For a flat fee of \$150 they supply parties with LP and tape music, lugging about \$5,000 worth of equipment in their van.

"We have our own rules," says O'Connor. "We charge half as much as a live band, we promise clients we can supply any disk they request and we take no 15-minute breaks as musicians do."

"We get our kicks playing music and drinking—that's what life is all about."

'Disco '76' Beams Over L.A. Channel

LOS ANGELES—Disco gets a crack at prime-access television time here Thursday (12), when KABC-TV (Channel 7) airs "Disco '76" at 7:30 p.m.

The half-hour dance special, produced by Ft. Lauderdale-based Marcus Productions, hosted by H.W. Casey of K.C. & the Sunshine Band, and features the acts Blue Magic, Gwen McRae and Calhoun.

It's understood that the network will be eyeing the show's ratings with the possibility of carrying it and other owned-and-operated outlets in mind.

A New Mobile Firm

NEW YORK—The Mobile Music Machine, a mobile disco firm based in Manheim, Pa., opened operations Feb. 3.

The company, headed by Keith Acre, will be doing business in Southeastern Pennsylvania and New Jersey. Several vans will be used to cover the markets.

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

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 LET'S GROOVE—Archie Bell & The Drells—TSOP (LP)
- 3 MORE, MORE, MORE—Andrea True Connection—Buddah
- 4 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury
- 5 I LOVE MUSIC—The O'Jays—Phila. Intl (LP)
- 6 TO TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
- 7 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (U.K. import)
- 8 IT'S NOT WHAT YOU GOT/HE'S A FRIEND/CHAINS—Eddie Kendricks—Tamlam (LP)
- 9 SPANISH HUSTLE—The Fatback Band—Event (LP)
- 10 THAT OLD BLACK MAGIC—The Softones—Avco
- 11 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
- 12 JOYCE—Papa John Creach—Buddah
- 13 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
- 14 STREET TALK—BCG—20th Century
- 15 LADY BUMP—Penny McLean—Atlantic (disco version)

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

This Week

- 1 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
- 2 SPANISH HUSTLE—The Fatback Band—Event (LP)
- 3 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
- 4 MORE, MORE, MORE—Andrea True Connection—Buddah
- 5 I FEEL A GROOVE—Bobby Womack—UA
- 6 CHAINS/IT'S NOT WHAT YOU GOT—Eddie Kendricks—Tamlam (LP)
- 7 LET'S GROOVE—Archie Bell & the Drells—TSOP
- 8 MASADA—Joe Thomas—Groove Merchant
- 9 DISCO CONNECTION—Isaac Hayes—ABC
- 10 LET'S DO IT AGAIN/PLEASE STAY—Eddie Drennon—Friends & Co. (LP)
- 11 I HEAR A SYMPHONY—Hank Crawford—Kudu (LP)
- 12 ZONE—Rhythm Makers—Vigor
- 13 MIGHTY HIGH—Mighty Clouds Of Joy—ABC
- 14 SMILE—Simon Said—Atco
- 15 IT'S LOVE—Atlanta Disco Band—American Ariola (LP)

Top Audience Response Records In San Francisco Discos

This Week

- 1 MIGHTY HIGH—Mighty Clouds Of Joy—ABC
- 2 LADY BUMP—Penny McLean—Atlantic (disco version)
- 3 SING A SONG—Earth, Wind & Fire—Columbia
- 4 JUMP FOR JOY—Biddu Orch.—Epic
- 5 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
- 6 BOHANNON'S BEAT—Bohannon—Dakar (LP)
- 7 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (LP)
- 8 HE'S A FRIEND—Eddie Kendricks—Tamlam
- 9 STREET TALK—BCG—20th Century
- 10 LOVE MACHINE—The Miracles—Tamlam
- 11 SEXY LADY—Jumbo 76—American Ariola
- 12 FIND MY WAY—Cameo—Chocolate City
- 13 MORE, MORE, MORE—Andrea True Connection—Buddah
- 14 MOVIN'—Brass Construction—UA (LP)
- 15 DO WHAT YOU FEEL/BUCKHEAD—Atlanta Disco Band—American Ariola (LP)

Colony Records (New York) Retail Sales

This Week

- 1 SPANISH HUSTLE—The Fatback Band—Event (LP)
- 2 MORE, MORE, MORE—Andrea True Connection—Buddah
- 3 FIND MY WAY—Cameo—Chocolate City
- 4 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury
- 5 SALSOUL—Salsoul Orch.—Salsoul (LP)
- 6 COLLAGE—Eddie Drennon (LP)—Friends & Co.
- 7 MERRY GO ROUND—Monday After—Buddah
- 8 WOW—Andre Gagnon—London
- 9 AUTUMN LEAVES—Jon Wite Group—Cenpro
- 10 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (LP)
- 11 MASADA/POINCIANA—Joe Thomas—Groove Merchant (LP)
- 12 BIDDU ORCH.—Biddu Orch.—Epic (LP)
- 13 SALSA DISCO—Louis Ramirez—Cotique
- 14 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 15 ONE FINE DAY—Julie Budd—RCA

Downstairs Records (New York) Retail Sales

This Week

- 1 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
- 2 MORE, MORE, MORE—Andrea True Connection—Buddah
- 3 I HEAR A SYMPHONY—Hank Crawford—Kudu (LP)
- 4 LOS CONQUISTADORES Chocolates—Johnny Hammond—Milestone
- 5 HEART BE STILL—Carl Graves—A&M
- 6 IT'S NOT WHAT YOU GOT—Eddie Kendricks—Tamlam (LP)
- 7 RAIN—Blanch Carter—RCA
- 8 STREET TALK—BCG—20th Century
- 9 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
- 10 SPIRIT OF 76—Leroy Hudson—Curton
- 11 COLLAGE—Eddie Drennon (LP)—Friends & Co.
- 12 FIND MY WAY—Cameo—Chocolate City
- 13 LADY BUMP—Penny McLean—Columbia (LP) (Canadian import)
- 14 MY LOVE SUPREME—Milton Hamilton—TR
- 15 MASADA/POINCIANA—Joe Thomas—Groove Merchant (LP)

Top Audience Response Records In Los Angeles Discos

This Week

- 1 MORE, MORE, MORE—Andrea True Connection—Buddah
- 2 BOHANNON BEAT—Bohannon—Dakar
- 3 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
- 4 DO WHAT YOU FEEL/MY SOUL IS SATISFIED—Atlanta Disco Band—Ariola (LP)
- 5 STREET TALK—B.C.G.—20th Century (disco edit)
- 6 SING A SONG—Earth, Wind & Fire—Columbia (LP)
- 7 MOVIN'/CHANGIN'—Brass Construction—United Artists (LP)
- 8 SPIDERMAN—Ramsey Lewis—Columbia (LP)
- 9 SHACK-UP—Banbarra—United Artists (LP)
- 10 DANCE, DANCE, DANCE—Charlie Challels—Ariola
- 11 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco edit)
- 12 SING A HAPPY FUNKY SONG—Miz Davis—Now Records
- 13 SALSOUL—Salsoul Orch.—Salsoul (all cuts)
- 14 STRANGER'S IN THE NIGHT—Bette Midler—Atlantic (LP)
- 15 SALSA—Louis Remerez—Critique

Disco Mix

By TOM MOULTON

NEW YORK—One of the hottest new records around is "That's Where The Happy People Go" by the Trammps. Atlantic is already giving out copies of the U.K. single (released there last week), and will be shipping it here in three weeks. The commercial copy will carry a long and short version of the song. The label is also coming with 12-inch disco disks within the next two weeks. The disco grapevine is already turned on to the record, from the several test pressings that got out a few weeks back.

Midland International is releasing the new Touch Of Class single "Don't Want No Other Lover" this week. It's more of a disco record than its last disk "I'm In Heaven," which most DJs had to speed up. This effort seems right on the mark. The label's Harry Sparo also tips us that there will be a new Silver Convention single out in two weeks. The song, "Get Up and Boogie," is a cut on a forthcoming album as well. The disco version runs 7:19, and it has a much harder sound, with numerous breaks, than what was on their last release. The album will be available the second week of March.

RCA is rush releasing "A Time For Celebration," a new single by the Choice Four and Faith, Hope & Charity. Yes, both groups are together on the disk. The offering is the latest in a flood of bicentennial tunes, and it should prove out as one of the best. Expect a 12-inch disk of the record.

RCA has also released "Never Gonna Let You Go," an LP by Vicky Sue Robinson. Besides the title cut (her first single), there are four strong dance tunes, with the best being "Turn The Beat

Around," also title of her latest single. Honors also go to "Common Thief," "We Can Do Almost Anything" and "Act Of Mercy."

"Disco Hop" by the Third World Band shapes up as an interesting release. It has the hustle beat, with a big horn sound. The sound is very New York, even though it ships on Abraxas, a label based in Morton Grove, Ill.

Epic has just released the long-awaited Biddu Orchestra LP—"Biddu Orchestra"—containing all the songs that the clubs here have been playing off an English import. On the album are "Exodus," "Aranjuez Mon Amour," "Summer Of 42," both songs on their latest single and a version of "Blue Eyed Soul."

Anthony White has his debut album released by Philadelphia International. There are two strong cuts: "Stop And Think It Over" and "Only Child's Play." Both cuts are on the up-side, and have the "Philly sound."

WLYT-FM in Cleveland is now Disco 92, playing the best in disco 24 hours a day. The new format went into effect Jan. 2, and program director John Jay Mudocloff says that the move was prompted by local listener requests for more disco and progressive Black music sounds. The station is now similar in style to Washington, D.C.'s KYS.

Tom Savarese, DJ at 12 West here, has had "Los Conquistadores Chocolates" by Johnny Hammond (Milestone) on his top 10 list for almost two weeks now. Reportedly, other DJs are beginning to pick up on it. The record is the closest thing to jazz that is happening in the discos now.

Rack Singles Best Sellers

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As Of 2/2/76

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

- | | |
|---|--|
| 1 I WRITE THE SONGS —Barry Manilow—Arista 0157 | 21 TIMES OF YOUR LIFE —Paul Anka—United Artists 737 |
| 2 YOU SEXY THING —Hot Chocolate—Big Tree 16047 | 22 LONELY NIGHT (Angel Face) —Captain & Tennille—A&M 1782 |
| 3 CONVOY —C.W. McCall—MGM 14839 | 23 LOVE MACHINE (Part 1) —Miracles—Tamla 54262 |
| 4 50 WAYS TO LEAVE YOUR LOVER —Paul Simon—Columbia 3010270 | 24 EVIL WOMAN —Electric Light Orchestra—United Artists 729 |
| 5 LOVE ROLLERCOASTER —Ohio Players—Mercury 73734 | 25 NIGHTS ON BROADWAY —Bee Gees—RSO 515 |
| 6 SATURDAY NIGHT —Bay City Rollers—Arista AL 4049 | 26 WALK AWAY FROM LOVE —David Ruffin—Motown 1376 |
| 7 FOX ON THE RUN —Sweet—Capitol 4157 | 27 DREAM WEAVER —Gary Wright—Warner Bros. 8167 |
| 8 LOVE TO LOVE YOU BABY —Donna Summer—Oasis 401 | 28 ROCK AND ROLL ALL NIGHT —Kiss—Casablanca 850 |
| 9 THEME FROM "MAHOGANY" —Diana Ross—Motown 1377 | 29 DREAM ON —Aerosmith—Columbia 3-10278 |
| 10 THEME FROM "SWAT" —Rhythm Heritage—ABC 12135 | 30 LOVE FIRE —Jigsaw, Chelsea 3037 |
| 11 SQUEEZE BOX —The Who—MCA | 31 THE WHITE KNIGHT —Cleddus Maggard—Mercury 73751 |
| 12 ALL BY MYSELF —Eric Carmen—Arista 0165 | 32 FLY ROBIN FLY —Silver Convention—Midland International 10339 |
| 13 LOVE HURTS —Nazareth—A&M 1671 | 33 I LOVE MUSIC (Part 1) —O'Jays—Philadelphia International 3577 |
| 14 SLOW RIDE —Foghat—Bearsville 0306 | 34 WAKE UP EVERYBODY (Part 1) —Harold Melvin & The Blue Notes—Philadelphia International 8-3579 |
| 15 FLY AWAY —John Denver—RCA 10517 | 35 PALOMA BLANCA —George Baker Selection—Warner Bros. 8115 |
| 16 GROW SOME FUNK OF YOUR OWN —Elton John—MCA 40505 | 36 BABY FACE —Wing & A Prayer Fife & Drum Corps—Wing & A Prayer 103 |
| 17 BREAKING UP IS HARD TO DO —Neil Sedaka—Rocket 40500 | 37 SING A SONG —Earth, Wind & Fire—Columbia 3-10251 |
| 18 WINNERS & LOSERS —Hamilton, Joe Frank & Reynolds—Playboy 6054 | 38 ONLY SIXTEEN —Dr. Hook—Capitol 4171 |
| 19 THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band—TK 1015 | 39 DECEMBER 1963 (Oh What A Night) —Four Seasons—Warner Bros./Curb 8168 |
| 20 TAKE IT TO THE LIMIT —Eagles—Asylum 45293 | 40 'TIL IT'S TIME TO SAY GOODBYE —Jonathan Cain—October 101 |

Rack LP Best Sellers

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As Of 2/2/76

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

- | | |
|--|---|
| 1 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 | 21 ROCK OF THE WESTIES —Elton John—MCA 2163 |
| 2 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 | 22 GREATEST HITS —John Denver—RCA CPL1-0374 |
| 3 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 | 23 THE BAY CITY ROLLERS —Arista AL 4049 |
| 4 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 24 THE HUNGRY YEARS —Neil Sedaka—Rocket PIG 2157 |
| 5 HELEN REDDY'S GREATEST HITS —Capitol ST 11467 | 25 BREAKAWAY —Art Garfunkel—Columbia PC 33700 |
| 6 WINDSONG —John Denver—RCA Asylum 7E-1039 | 26 THE BEST OF CARLY SIMON —Elektra 7E-1048 |
| 7 ALIVE! —Kiss—Casablanca NBLP 7020 | 27 MAIN COURSE —Bee Gees—RSO SO 4807 |
| 8 TRYIN' TO GET THE FELLIN' —Barry Manilow—Arista AL 4060 | 28 CLEARLY LOVE —Olivia Newton-John—MCA 2148 |
| 9 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 29 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 |
| 10 DESIRE —Bob Dylan—Columbia PC 33893 | 30 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 |
| 11 GREATEST HITS —Elton John—MCA 2128 | 31 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 12 BLACK BEAR ROAD —C.W. McCall—MGM M3G 5008 | 32 PRISONER IN DISGUISE —Linda Ronstadt—Asylum 7E-1045 |
| 13 GRATITUDE —Earth, Wind & Fire—Columbia PC PG 33694 | 33 WISH YOU WERE HERE —Pink Floyd—Columbia PC 33453 |
| 14 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot DOSD 2020 | 34 IV —Led Zeppelin—Atlantic SD 7208 |
| 15 K.C. & THE SUNSHINE BAND —TK 603 | 35 FACE THE MUSIC —Electric Light Orchestra—United Artists UA-LA546-G |
| 16 GREATEST HITS —Seals & Crofts—Warner Bros. BS 2885 | 36 RUFUS FEATURING CHAKA KHAN —ABC ABCD 909 |
| 17 SEDAKA'S BACK —Neil Sedaka—Rocket 463 | 37 FAMILY REUNION —O'Jays—Philadelphia International PZ 33807 |
| 18 M.U. THE BEST OF JETHRO TULL —Chrysalis CHR 1078 | 38 LOVE TO LOVE YOU BABY —Donna Summer—Oasis OCLP 5003 |
| 19 FLEETWOOD MAC —Reprise MS2225 | 39 RUN WITH THE PACK —Bad Company—Swan Song SS 8416 |
| 20 TIMES OF YOUR LIFE —Paul Anka—United Artists UA-LA569-G | 40 WAKE UP EVERYBODY —Harold Melvin & The Blue Notes—Philadelphia International PZ 33808 |

Dick Hyman Explores Piano Styles

SHREWBURY, N.J.—A Sunday afternoon jazz concert-lecture, "Jazz Piano—From Ragtime To The Avant-Garde," was presented by pianist Dick Hyman at the Mammoth County Library here recently under a grant from the New Jersey Foundation for the Arts.

Hyman, who played with Benny Goodman, Lester Young and Red Norvo, is musical director of the New York Jazz Repertory Company.

He featured the various styles from ragtime to boogie woogie, bop, funk and contemporary, and explored the styles of piano greats such as Scott Joplin, Jelly Roll Morton, Errol Garner and Dave Brubeck.

Jukebox Programming

Neighbors Play Rough In Chicago

By ANNE DUSTON

CHICAGO—Opening a game room in the entertainment area of Lincoln Ave., the latest popular night spot area of the city, is almost as difficult as opening a massage parlor, Harris Block and his brother Robert are finding out.

Neighborhood groups made up of residents and businessmen, gathered under the umbrella organization of the Lincoln Park Conservation Assn., are opposing the establishment because they feel it doesn't comply with the adult entertainment concept of the area, and, according to Steve Chamberg, Lincoln Park head, will "make pinball addicts out of school kids."

By attracting minors to the area, vandalism, shoplifting and gang harassment will threaten established businesses, according to Charles Dee, owner of an area pub and main organizer of restaurant and tavern owners opposed to the arcade.

The Blocks hope to compromise with some of the community fears by establishing an 18-year-old age limit, if constitutional; prohibiting smoking and liquor; and providing 100% supervision. "These people are not interested in compromising, however, and we intend to go ahead with plans to open by the end of February, after venting work is completed to comply with city codes," Harris Block says. He adds that pinball games are illegal in Chicago.

He further points out that arcades are permitted under the zoning regulations, and he has as much to lose as other businessmen if property should deteriorate. "Our building is worth in excess of \$150,000, and we would immediately close the game room if we saw any problems in property value depreciation."

All equipment for the arcade will be bought rather than leased, a substantial investment by the brothers.

The room will be open from early afternoon to 2 a.m., to draw foot traffic from other clubs.

"Our music policy is unclear at the present time because of the number of clubs on the block playing loud rock music," Block says.

Repair School Set By Ill. Operators

CHICAGO—The first state-wide service school sponsored by the Illinois Coin Machine Operators Assn. will be held Feb. 23-27 at the Holiday Inn, Elmhurst, Ill., and will be offered free to both members and non-members.

Morning, afternoon and evening sessions will cover repair for electro-mechanical, audiovisual, digital circuits, pinballs, shuffle alleys, and phonographs. The evening session is eliminated for the final day.

Companies sending service representatives include Chicago Coin, Midway, Kurz Kasch, Ramtek, Electra Games, Baily, Rock-Ola, Atari-Kee, Gottlieb, AMI, Seeburg and United/Williams.

Reservations for various sessions can be made through Joanne Greinke, ICMOA, at 1201 Waukegan Rd., Glenview, Ill. (312) 724-7700.

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 2/14/76

Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|--|
| 1 | 2 | 10 | PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros./Famous, ASCAP) |
| 2 | 3 | 6 | BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP) |
| 3 | 1 | 10 | BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI) |
| 4 | 6 | 8 | 50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI) |
| 5 | 5 | 8 | TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP) |
| 6 | 10 | 7 | ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI) |
| 7 | 11 | 12 | THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI) |
| 8 | 12 | 6 | TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP) |
| 9 | 8 | 9 | DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP) |
| 10 | 4 | 12 | SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI) |
| 11 | 9 | 11 | FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP) |
| 12 | 7 | 11 | LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP) |
| 13 | 19 | 3 | LONELY NIGHT (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI) |
| 14 | 20 | 5 | SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP) |
| 15 | 15 | 6 | FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI) |
| 16 | 21 | 4 | VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP) |
| 17 | 16 | 12 | BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP) |
| 18 | 17 | 9 | TELL IT LIKE IT IS Andy Williams, Columbia 3-10263 (Conrad/Olap, BMI) |
| 19 | 14 | 13 | WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI) |
| 20 | 30 | 7 | INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP) |
| 21 | 24 | 8 | SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP) |
| 22 | 18 | 10 | STAR TREK Charles Randolph Green Sounde, Ranwood 1044 (Bruin, ASCAP) |
| 23 | 22 | 8 | CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP) |
| 24 | 29 | 6 | SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI) |
| 25 | 42 | 2 | I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John, MCA 40505 (Big Pig/Leeds/Yellow Dog, ASCAP) |
| 26 | 26 | 5 | DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP) |
| 27 | 23 | 6 | DURHAM TOWN (The Leavin') Roger Whittaker, RCA 10447 (Arcola, BMI) |
| 28 | 34 | 3 | TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP) |
| 29 | 31 | 5 | ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI) |
| 30 | 38 | 3 | DOLANNES MELODIE Jean Claude Borelly & His Orchestra, London 228 (Burlington, ASCAP) |
| 31 | 40 | 2 | THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI) |
| 32 | 33 | 5 | YOU'RE A PART OF ME Kim Carnes, A&M 1767 (Brown Shoes/Chappell, ASCAP) |
| 33 | 37 | 7 | ONE FINE DAY Julie, Tom Cat 10454 (RCA) (Screen Gems-Columbia, BMI) |
| 34 | 41 | 4 | WAKE UP EVERYBODY (Part 1) Harold Melvin & The Blue Notes, Philadelphia International 8-3579 (Epic/Columbia) (Mighty Three, BMI) |
| 35 | 13 | 12 | STARDUST Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP) |
| 36 | 32 | 7 | OVER MY HEAD Fleetwood Mac, Reprise 1339 (Warner Bros.) (McFleet, BMI) |
| 37 | | | NEW ENTRY JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI) |
| 38 | 44 | 3 | CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP) |
| 39 | 28 | 10 | I CAN SING, I CAN DANCE Cotton, Lloyd & Christian, 20th Century 2253 (Michael, ASCAP) |
| 40 | 25 | 13 | TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP) |
| 41 | 48 | 2 | DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP) |
| 42 | | | NEW ENTRY LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI) |
| 43 | 27 | 15 | THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI) |
| 44 | 46 | 3 | EASY AS PIE Billy "Crash" Craddock, ABC/Dot 17584 (Chappell, ASCAP) |
| 45 | 47 | 4 | I COULD HAVE DANCED ALL NIGHT Biddu Orchestra, Epic 8-50173 (Columbia) (Chappell, ASCAP) |
| 46 | 50 | 2 | CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP) |
| 47 | 45 | 4 | BACK TO THE ISLAND Leon Russell, Shelter 40483 (MCA) (Skyhill, BMI) |
| 48 | | | NEW ENTRY LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Blesize, ASCAP) |
| 49 | | | NEW ENTRY I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI) |
| 50 | | | NEW ENTRY JUNK FOOD JUNKIE Larry Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP) |

GOVT. REPORT

TV Stereo Is Urged,
But Costs Are High

• Continued from page 1

Policy acting director, has written letters urging the EIA and the FCC to use the "idle signaling capacity" on tv receivers for the stereo sound, captioning for the deaf and eventually data facsimile and other services. (FCC and Public Broadcasting Service (PBS) have already put in two years on the tv captioning experiment, and rulemaking has recently been announced by the commission to authorize this service.)

Eger's optimistic view is founded on a Denver Univ. Research Institute study, "Ancillary Signals For Television," made at his request. The study is a compilation of "available" and existing information. It gives cost estimates for manufacturer and consumer for both stereo and 4-channel discrete sound on tv sets—a possibility Eger envisions by 1980.

The study estimates that between 10 and 25% of buyers for the 13 to 17 million tv sets sold annually in the U.S. (retailing at about \$200 to \$225 average) "would be willing" to pay \$50 to \$100 more for new tv receivers with stereo. Expected improvements in present monophonic tv sound would predictably cost an extra \$15 to \$20 retail.

Actual add-on costs given in the report indicate retail price increase of \$90 to \$105 on new tv stereo sets. For discrete quadraphonic sound on tv, the added cost would be \$160 to \$180 to the consumer, and could go much higher because of the "specialness" of the product for the manufacturer.

Add-on equipment to provide multiple sound for the millions of existing tv sets is acknowledged to be "economically not feasible," except possibly for large stereo consoles with AM-FM and tv. Hypothetically, the study says such add-on equipment and installation could cost the consumer between \$115 and \$165 for stereo, and \$195 to \$250 for 4-channel sound.

3M 'Master'
Symposiums
Launch Line

ST. PAUL—The 3M Scotch Master blank tape line introduced at the Winter CES to replace the current High Energy line (Billboard, Jan. 17) is being phased in at dealer and consumer-type symposiums similar to the bow of the high-end Classic line several years ago, according to John Taylor, retail market manager.

This is in addition to the special promotions that include one C-90 Master cassette in a new push-button C-box storage unit plus an empty C-box for \$2.99, and a two-month 10% dealer discount.

Symposiums will be held at both the Detroit and San Diego High Fidelity Music Shows of the Rogers organization. The retailer series kicked off late last month in Cincinnati, Charlotte, N.C., Atlanta and Miami, aimed mainly for locations in campus areas.

Taylor notes the six-county Detroit metro market in particular ranks fourth in the U.S. for magnetic recording tape sales, which he attributes to the area's greater than ex-

(Continued on page 36)

Jack Wayman, senior vice president, EIA/CEG, repudiates the whole idea: "We'd love to sell better tv sound, but years of experience have taught us that the general public is not willing to pay extra for it. We've tried it. The extra cost for stereo would be worthwhile only with music programming—it would do nothing extra for news and mass audience programming."

Eger however, pictures future stereo broadcasts of operas, concerts and theatrical works. He says these programs are presently deterred by the "low quality" of present tv sound.

But EIA's Wayman points out that opera and concert audiences want the highest quality sound "live or on high fidelity equipment. Good speakers on a tv set will not make hi fi out of low fi input on tv programs. Stations and networks using long-line telephone service cannot provide good quality sound," he says.

UHER BLANK
BY MAXELL

LOS ANGELES—Uher of America is introducing a 900-foot, 5-inch plastic reel of blank tape under the Uher Ultra-Dynamic brand name, produced by Maxell, that will retail at suggested \$6.95. Uher will supervise tape spooling and packing, and distribution to its dealers, president George Rose notes, adding it may be the first step in producing other open-reel lengths.

SOUND OF MUSIC Making Hi Fi More Simple
Has Built Net To \$4.5 Mil

By VICKORA CLEPPER

MINNEAPOLIS—At the Twin Cities-based Sound of Music, Inc., everything from personnel training to store layout is designed to "take the confusion out of what has been a confusing business," explains president Richard Schulze.

It has proved a successful formula for the nine-store outfit, which earned \$4.5 million in fiscal 1975. The chain is expanding further with an "Audio Outlet" opening here this month, for discontinued and "used" merchandise.

"To the average customer, buying a hi fi system can mean rummaging through a bewildering array of components, and he may not even know



Billboard photos by Vickora Clepper

Sound of Music president Dick Schulze; his goal: to minimize hi fi confusion.

Reps' Query:
What Prods
Salesmen?

By JOHN SIPPEL

LOS ANGELES—Employee motivation combines compensation possibilities, profit sharing and pension incentives, management leadership and empathy with individual accounts, a meeting of the Southern California chapter of the Electronic Representatives Assn. Jan. 29 concluded.

Jack Goldner of G.D.S. Marketing, who moderated the session on employee compensation, found the broader base as participants volunteered other important prods for salesmen.

Commission, a draw and a combination of the two were debated. Goldner summed it all up, noting that experience showed each rep firm must basically come up with its own formula for salesman compensation. Goldner's allusion to firms providing profit sharing and pensions showed about eight rep companies providing such plans, while four rep firms present signified they had no such incentives.

Goldner pointed out that a properly established and administered program can benefit both top management and sales employees.

M. Robert Rogers, pioneer hi fi show producer, was given chapter approval during the meeting to obtain dealer addresses in Southern California so he can contact audio stores to handle discount admission tickets and promote his San Diego hi fi show March 12-14.

Rogers is asking reps to help him

(Continued on page 36)

NEW '76 LINE

Pioneer: Low-Key
Shift To Pro Mart

By RADCLIFFE JOE

NEW YORK—U.S. Pioneer Electronics, buffeted by the repeal of fair trade, and shaken to its very foundation by increasing competition in the consumer electronics market, is moving to capture a portion of the high-end audiophile and professional markets.

In its carefully orchestrated and deliberately understated move, the company has developed a line of high-end equipment including stereo receivers, open reel tape decks, a graphic equalizer and a speaker system, all aimed at the professional and "semi-pro" markets.

The units, featured in Pioneer's 1976 product catalog, are being launched without fanfare, and will be sold through the firm's regular dealer outlets. The dealers themselves are being prepared for the gradual broadening of Pioneer's

parameters through special training sessions aimed at familiarizing them with the more sophisticated units.

They are further being encouraged to take on the line through a number of incentives including a \$1,000 display rack, free if they carry the higher-priced systems, according to Ken Kai, vice president, marketing.

In addition, Pioneer is stepping up its participation in trade shows that attract the professional buyer. These include the NAB and AES conventions and the FM broadcasters show.

The equipment being offered to high-end equipment buyers includes two AM/FM stereo receivers, models SX-1050 and SX-1250. The SX-1050 offers 120 watts RMS per channel power output, and carries "nationally advertised value" just

(Continued on page 37)

JVC Video Showcase To
Highlight Audio Units Also

NEW YORK—JVC Industries will show a comprehensive new audio system including professional portable cassette recorder, mixer, mikes, booms and cable reels as part of its new generation of 3/4-inch U-Matic VCR system packages scheduled to tour the country as "JVC's Video Showcase."

The cassette recorder, model CD-1636, features JVC's exclusive updated super automatic noise reduc-

tion system (ANRG); a coreless motor with power-saving characteristics; a distortion-free Sen Alloy head; built-in bias and equalizing selectors; separate level and tone controls; and a reed switch and rotating magnet for full auto stop.

The JVC Video Showcase, bowed at the recent NAVA expo, is scheduled to make stops in more than a dozen major cities across the country, and will devote part of each stop to training sessions for the company's 200-plus dealers.

The rest of the exhibition will be open to the public, and a team of JVC engineers headed by Doug Sheer, advertising and sales promotion manager, and John Chow, assistant manager, engineering, will be on hand to answer questions.

Cities on the Showcase itinerary include Detroit, Boston, New York, Washington, D.C., Atlanta, Dallas, Los Angeles, San Francisco, Seattle, Omaha, Chicago, Minneapolis and Columbus, Ohio.

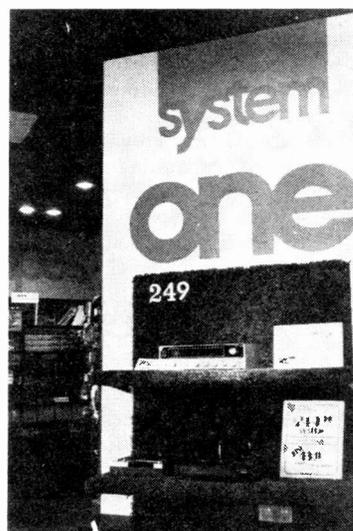
In addition, the JVC Showcase will be on display at the annual conference of the International Tape Assn. (ITA) in Tucson later this month, as well as at the Assn. for Education Communications and Technology, Anaheim, Calif., late March; the National Cable TV Assn. convention, Dallas, early April, the Los Angeles Videoshow, late April, and the Chicago Video Expo, early May.

DiscProtec Newest
Record Care Entry

BOULDER, Colo.—Newest entry in the record care field is DiscProtec, a dry, non-oily inert material that cleans the disk and leaves a thin material on the grooves that is claimed to repel water and oil.

According to Tom Loran, president of Canyon Products and inventor of the material, for which patents are pending, DiscProtec does not fill grooves or decrease sound fidelity, as proved by Univ. of Colorado tests.

Packaged in a canister with polishing mitt, enough DiscProtec for about 29 LPs has a suggested list of \$6.95, available from a growing rep/distributor network.



Prepackaged systems on carpeted pedestals indicate price, terms; extensive blank tape department is at rear.

Billboard

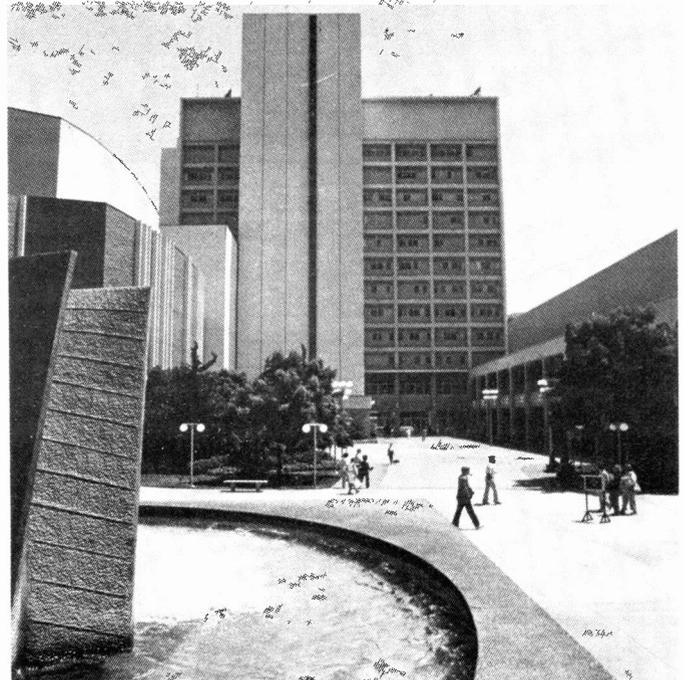
SALUTE TO AUDIO

In Conjunction
With

M. Robert Rogers & Teresa Rogers
High Fidelity Music Shows



COBO HALL
DETROIT
February 13-15



GOLDEN HALL
SAN DIEGO
March 12-14

Special Feature

AUDIO '76

- Receivers/Tuners/Amps • Turntables •
- Speakers • Disco Equipment • Tape Decks •
- Car Stereo & CB •
- Blank Tape & Accessories •



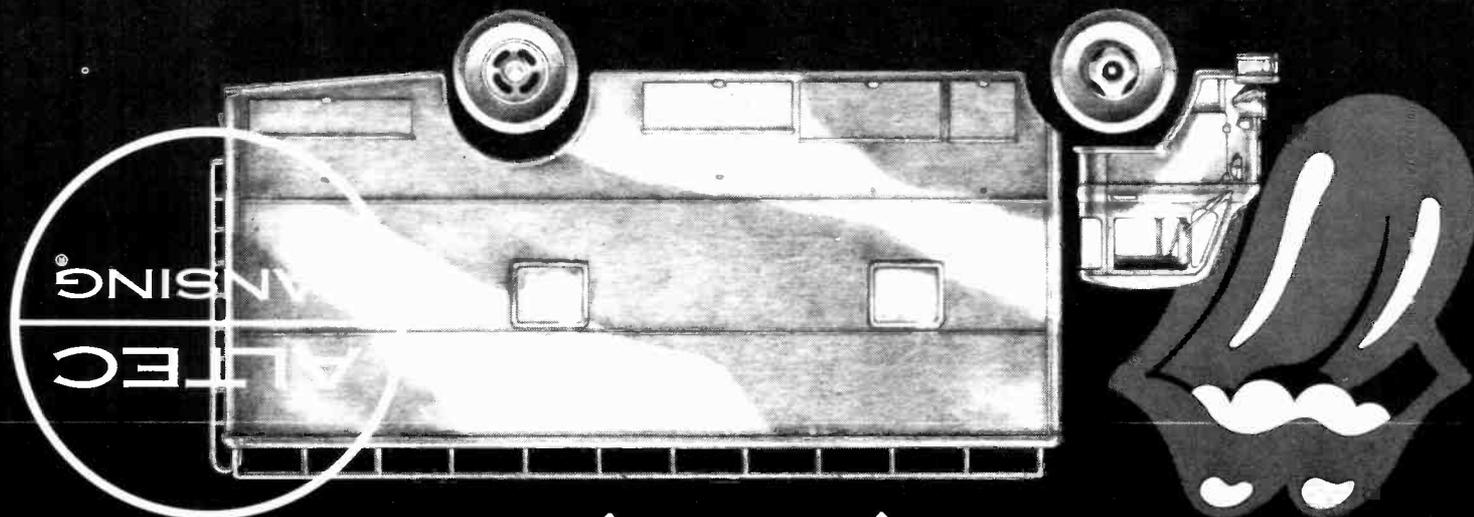
**What weighs 23,800 lbs.,
has 6 wheels, records 38-
track Stereophonic Sound
from 44 microphones, moves
in 10 forward and 3 reverse
speeds, containing only the
very finest sound equipment
and is the highly-prized pos-
session of the greatest rock
and roll band in the world?**

**The Rolling Stones Mobile Recording Studio,
sound-equipped by ALTEC**

Hear the Altec monitors used in the Stone's Mobile Studio
at our booth at the San Diego Hi-Fi Show.

For free hi-fi catalog, write:

Altec Sound Products, a Division of Altec Corporation, 1515 S. Manchester Ave. (Dept. BM), Anaheim, CA 92803



(answer)

The Rogers & Hi Fi—A 22-Year Love Affair

One of the best-known persons in the audio industry has never manufactured nor directly sold a hi fi component or set although responsible for millions of dollars in sales of audio equipment to consumers. This person is also one of the few—literally less than a handful—in the industry who for more than 21 years has held a top executive post in the same company, accomplishing this in a field as well-known for playing musical chairs as for reproducing musical sounds.

The person—in an activity dominated overwhelmingly by would-be machos at all levels from factory to consumers—is, right on the mark in 1976, a woman. She still has the appearance and sometimes the mannerisms of a slip of a girl. But that beguiling facade retracts when she is in one of her take-charge moods, often brought into play when she is directing a High Fidelity Music Show, which happens to be her self-chosen job.

Not completely self-chosen. Teresa Rogers was elected president of the corporation that produces the shows by her fellow stockholder, M. Robert Rogers, who happens to be her husband and who founded the shows in 1954. At that time Bob Rogers was president and general manager of Radio Station WGMS-AM-FM in Washington, whose call letters were and still are an acronym for Washington's Good Music Station, descriptive of the classical music featured on its programs.

He devised the shows as a means of audience and advertiser promotion for the radio station which, as a result, soon became one of the few stations with its specialized kind of programming to become profitable. (It didn't hurt when President Dwight D. Eisenhower dropped the information during a press interview that he had become one of the station's devoted listeners. Rogers returned the favor in 1956, by organizing the Committee of Arts, Science and Education for Eisenhower (CASE), the first activity of its kind in Republican history.)

In 1962, after WGMS had been favorably sold to RKO-General and following an extended idyll in Mexico, the Rogers returned to Washington in response to an invitation from fellow board members to Bob

to become managing director of the National Symphony Orchestra. Although the station had been sold to RKO, the Rogers retained ownership of the hi fi shows and continued to produce them in Washington. His contract with the symphony association provided for his independent business activities, but Bob preferred not to be openly active in the hi fi shows and persuaded Terry, who had been station manager at WGMS, to move into the top spot.

It was Terry's enterprise that took the shows, until then operated only in Washington, on the road. Thus 1976 finds a February show in Detroit's Cobo Hall and a first San Diego show in Golden Hall in March.

Asked how the couple divides their responsibilities to the shows, Terry explains, "My primary job is to do the advance work and sell space; Bob's is to supervise promotion and to introduce new elements of showmanship from time to time. Briefly, my burden is to get the exhibits; his is to get the public to come. We are both dedicated to the principle that we want everyone to go home happy."

Another operating principle is that there will be no Rogers show in any area unless there is support from substantial members of the local audio industry. The first Rogers show outside of Washington was Philadelphia in 1966, at the invitation of the local manufacturers' representatives. Philadelphia was revisited in 1968 and with spectacular success last November.

The couple's first Detroit show in 1968 was their only bomb. It had been scheduled with understandable innocence of any knowledge that the civil unrest of mid-1967 would make downtown Detroit something of a nightmare by early '68, and it would become an almost complete disaster area for promotion when showtime found the city in the midst of the longest newspaper strike in its history. Even Terry's marching with a banner in a St. Patrick's Day Parade didn't help enough and the show, although as well-attended as some put on in other cities by other producers, did not meet the Rogers standards.

They more than made up for this on returning to Detroit in 1974, this

time to the ideal facilities of the city-owned Cobo Hall. An attendance of some 22,000 was second only to the averages of 28,000 regularly chalked up in Washington. Terry bubbled that the set-up was so great, she'd like to take Cobo Hall on tour, something that even if practical was not likely to get much encouragement from the city fathers and mothers.

In San Diego, their first West Coast venture, the Rogers feel that Golden Hall, also city-owned, will add a new dimension to the public presentation of the hi fi medium, by offering facilities that combine an excellent auditorium with attractive closed rooms and conventional exhibit booth space, a novelty in consumer shows.

The dominant novelty introduced in Detroit and San Diego this year is Super Disco, a large-scale demonstration of the craze that is sweeping the entertainment field. Bob Rogers latched on to this new element of showmanship largely as the result of Billboard taking up the cause through the introduction of a regular department on the subject early last year.

Although he has produced well over a thousand live concerts—symphonic and pop—in his managerial career, he had been leery of combining heavy doses of live music with a hi fi show because he believes that live sound is not compatible with audio in the pop-rock area.

"However," he says, "with disco, audio itself is the star. It is an activity that can only extend the appetite for high quality sound in the home, and further stimulate the hobbyist element that is an important human component in hi fi."

The Rogers are in the curious and enviable position of having outlasted the overwhelming majority of exhibitors in their early shows. From that first 1954 show in Washington, only Pickering, Shure Brothers and McIntosh have continued uninterrupted under the same ownership.

They also appear to have outlasted their heaviest competitor, the trade association, the Institute of High Fidelity (IHF), which was organized in 1954 by a group of manufacturers to promote the fledgling industry. Last year, the IHF announced that it was withdrawing indefinitely from the production of shows and planned to concentrate on industry-wide promotions in conventional media.

How does an independent practitioner of private enterprise compete with a rival organized by its most important trade customers? Terry Rogers explains: "You learn how to walk on eggshells. Perhaps our Washington associations had taught us the art of avoiding confrontations when possible, and having deterrent capability when necessary. We went out of our way to maintain good relations with the IHF, and we even joined it as associate members. Over the years we voluntarily avoided markets where the Institute was producing shows. Hence, in 1973, the IHF announced its own Philadelphia show. Since we owned the trade name rights in Pennsylvania, we could have blocked it. Instead, and without charge, we gave them a one-time license to operate with our name."

Bob Rogers adds that his organization has a unique important competitive advantage: the charisma of Terry Rogers. She is a living trademark, whose jet-black ponytailed hairdo hasn't changed since she was photographed listening to a



Rogers photo

Terry and Bob Rogers make personal music together at their Virginia farmhouse.

standard brown goods console at that first 1954 show.

Her trade customers to a man, including the one or two female executives, have a combination of respect and affection for her. When she received an award during the industry-wide Consumer Electronics Show in Chicago last summer, she got as much applause as the manufacturing executives who also won awards Terry isn't sure that her profile should be quite that high—something like beating your husband or boyfriend at tennis or chess.

Both Rogers have also become known to the general public in cities where they produce shows. A reporter was standing in front of the show office at the 1974 Detroit show when a young man approached Bob and extended a hand. "I'm John Q. Public and I'd like to congratulate you on a really well-managed show." In Washington the producers are regularly stopped in the crowded hallways by those who haven't missed a show in 22 years.

The couple insists that there is no magic formula behind their success pattern. "It's mainly a policy of doing the best job we can for both the consuming public and the industry. As independent producers we can serve the interests of the industry without being inhibited by the competitive rivalries that exist within all trade associations. We can make decisions without going through a committee process. And we can't afford to make serious mistakes, because nobody's going to close ranks behind us for the sake of the old school tie. Hi fi enthusiasts are among the best-informed consumers in the world. The react badly to ripoff and hype. We've been fortunate in keeping these elements out of our shows."

The Rogers had spotted the shift in the hi fi market before most manufacturers had. In the 1950's the prime customers were settled and affluent admirers of classical music. By 1962, the stereo revolution had switched the market to youthful devotees of rock, generally the 18 to 35 age group with a heavy emphasis on males. Bob Rogers promptly changed the show promotion pattern, and was the first to insert special advertising in campus

publications and arrange tie-ins with college radio stations.

The other factor on which the Rogers have been insistent—sometimes in spite of heavy resistance from important exhibitors—is that a successful show stays downtown. They have so far avoided the suburbs and motels, and expect to keep out of those areas for good. Trade eyebrows went especially high when they moved their Washington flagship show from the midtown Sheraton Park to the downtown Hotel Washington in 1971. This was not long after the race riots a couple of blocks away, and the industry had really thought that the Rogers had lost their cool. But the 1971 show set new records for paid-attendance events in the hi fi field—a trend that continued in the 1973 and 1975 shows at the same location. The Washington Post credited the '71 show with helping restore retail confidence in the downtown area.

Bob Rogers says that he learned the lesson of never writing off center cities during his military service in World War II. As an OSS agent (OSS was the wartime ancestor of CIA), he was one of the early Americans into Berlin in 1945. Looking at the ruins and rubble of the downtown area, he assumed aloud that the site would be abandoned and that a new Berlin would rise somewhere at the fringe. An OSS colleague (an architect in private life, the late Eero Saarinen) said no way. A good part of the lifeblood of a city is underground, and most of that plumbing and cabling can be salvaged. Also, downtown is the hub of highway and transit routes.

The Rogers' faith in downtown sites was tested most recently this past November in Philadelphia. They attracted more than 20,000 to the old Benjamin Franklin Hotel, bucking not only fancied image problems, but complete traffic chaos with most of the area streets torn up for a massive urban renewal project.

In private life, they get as far as they can from downtown. In 1970 Bob Rogers retired from managing the Washington National Symphony, where he had built the largest average audiences for any American orchestra, so that Terry

(Continued on page S-12)



Rogers photo

Terry Rogers at the first High Fidelity Music Show in Washington, D.C., in 1954, with one of the early Zenith phonograph/radio consoles.

Audio '76— A New Hi Fi Era Opens

By STEPHEN TRAIMAN

For the entire hi fi industry in 1976, it's a whole new ball game. Such diverse factors as the end of fair trade, new federal warranty and mail order regulations, and the growing influence of the disco sound on equipment all should benefit the consumer—and as a result, continue to boost the growth of the industry.

The demise of resale price maintenance, that came formally with President Ford's signature on legislation to repeal existing fair trade laws, already has brought down many of the "suggested list prices" of familiar hi fi lines from 10 to 40% or more.

Competition is definitely the name of the game as far as the Federal Trade Commission is concerned, and those manufacturers and audiophile dealers who once stood aloof from the fray are now on the front lines of the battle for the consumer dollar.

This new competition has put renewed emphasis on "service," that intangible factor that means much more today with the advanced technology and increased sophistication of many hi fi components. It ties in with FTC enforcement of the new Magnuson-Moss warranty act, which for the first time defines "full" and "limited" warranties, and requires both the manufacturer and retailer to stand fully behind the products.

While transshipping of equipment from a former non-fair trade state to one that had restrictive laws is now fully legal—and even encouraged by the FTC to further promote competition—strict new rules governing mail order sales in effect this May will give new protection to the consumer. Suppliers will have to strictly adhere to the new rules as opposed to the former situation where direct mail buyers had little recourse over the delays in getting equipment, or return of shoddy or damaged merchandise, usually prepaid or C.O.D.

The disco influence is being felt in many ways, as more of the traditional hi fi companies are entering the booming "hustle and bump" market with high end sound reinforcement equipment also available to the consumer.

Such firms as B.I.C., Bose, Cerwin-Vega, Dynaco, ESS, JBL, SAE, Sansui, Stanton Magnetics, Technics and Thorens have all initially had existing products "adopted" by the custom disco equipment packagers. Now they are developing new components—and even full lines—tailored to the continuous high power output requirements of the market.

DETROIT HI FI SHOW & SUPER DISCO: HOURS

Trade & Press Only

Fri., Feb. 13: 1 — 5 p.m.

Sun., Feb. 15: 10 a.m. — Noon

Public Hours

Fri., Feb. 13: 5 — 10 p.m.

Super Disco to Midnight

Sat., Feb. 14: 11 a.m. — 10 p.m.

Super Disco to Midnight

Sun., Feb. 15: Noon — 7 p.m.

Super Discos at both the Detroit and San Diego High Fidelity Music Shows will demonstrate some of the best component packages now available.

In Detroit, Chris Stromberg's Audio Land chain, which also includes the C.J. Sound Factory and Crazy Jack car stereo/citizen's band outlets, has Key Marketing Associates, headed by Bill Bendler and son Todd, putting together its Super Disco.

Tentative equipment lineup includes Accuphase CE200 preamps and PE300 power amps (150 watts RMS per channel), Meter Clubman 2 disco mixer, Lenco turntables (distributed by Uher of America) and B.I.C. Venturi speakers "stacked in walls."

WDRQ program director Ted Ferguson, "China Jones" on the air, is spearheading the station's tie-in "Get That Detroit Feeling" dance contest in the Motor City, with its deejays manning the disco turntables until midnight both Friday and Saturday (13-14), two hours after exhibits close. Audio Land and other retailers are providing equipment, record/tape and merchandise prizes, with local athletes and other VIPs on the judging panel. Additionally, the local Jack Barnes dance studio is offering free hustle and bump lessons.

In San Diego, a Cerwin-Vega factory team headed by Gail Martin is setting up the Super Disco, using most of the firm's own equipment. Included is the new DM-1 disco mixer, GE-2 graphic equalizer and a "bass excavator" (said to diminish subsonic rumble in the turntables). Full C-V speaker array includes the "Earthquake" L48SE for bass, V32 and V33 for mid-range and RMH1 for high end sound reinforcement, plus the C-V A3001 power amps (up to 400 watts RMS), along with Technics SL-1500 turntables and either TEAC or Dokorder tape decks as an alternate music source for the top current disco disks.

The traditional hi fi firms are climbing on the disco bandwagon recognized early on by such relatively new custom sound firms as Meteor Sight & Sound division of Revox and GLI (Gerantium Laboratories Inc.).

Meteor, which got its start in the U.K. where the current disco boom pre-dated the U.S. takeoff, has a full line of components including a portable "disco desk" and new Clubman 4 mixer. GLI, started four years ago by a quartet of salesmen at New York's Harvey Sound, now supplies a complete line of speakers and a growing array of disco components, including the new 5880 "creative controller" that permits a variety of programmed or manual sound and lighting effects.

In addition to the disco equipment showcased at the Detroit and San Diego High Fidelity Music Shows, other new features of interest include:

- **Receivers, Tuners, Amps**—This "basic" hi fi category finds more new high power units—reflecting the disco influence—as well as many new "add ons" such as graphic equalizers, digital time de-



Bonyas photo

Only the dates will change on the Cobo Hall marquee for the last Detroit High Fidelity Music Show in 1974.

lay units and noise reduction systems.

A special quad note—this is the time to take a good look at the super values in many 4-channel receivers that are a solid investment to enhance an existing stereo library now, even if not convinced about the future of quad. Discounts and closeouts of quality units from such major firms as Technics, Pioneer, Sansui, JVC, Harman/Kardon and Sherwood, to mention a few, makes a move to quad particularly worthwhile.

- **Speakers**—New design breakthroughs from many companies, both old-line and new-breed, will be spotlighted at both shows, offering better sound in all ranges at prices tailored for every budget. While the disco influence is certainly felt at the "high power" end, the compact bookshelf and electroacoustic units also are finding growing appeal.

- **Turntables**—Sharing interest are both the price breakthroughs in the belt-drive multiple play units

and the growing number of electronic transcription models at the other end of the market. Increasing competition from relatively new European entries by such names as Sonab and Fons is putting pressure on veteran continental firms like Thorens, along with more aggressive marketing from American firms like B.I.C., the Japanese giants and their U.S. subsidiaries—all combining to bring better units to the consumer at better prices.

- **Tape Decks**—Progress is noted at virtually every level of recording, from the new micro-mini cassette recorder from Sankyo Seiki that uses the industry's first 60-minute microcassette, to the growing number of sophisticated and surprisingly low priced front-loading cassette decks with Dolby, and the revitalized open reel market that has seen such firms as TEAC/Tascam, Dokorder and Pioneer offer impressive new units for the growing "semi-pro" market.

- **Blank Tape, Accessories**—New

blank formulations vying for the consumer cassette dollar include Fuji FX pure ferris, Maxell UDXL epitaxial, Scotch Master high energy and TDK Audua (that uses the same open reel formulation). Toss in major promotions for Audio Magnetics, Capitol Magnetics (The Music Tape), Memorex, Columbia Magnetics, and Ampex, plus the repackaged BASF open reel lines, and the booming market is evident.

More of the blank tape firms are finding the accessory market viable

(Continued on page S-14)

SAN DIEGO HI FI SHOW & SUPER DISCO: HOURS

Trade & Press Only

Fri., March 12: 1 — 5 p.m.

Sun., March 14: 10 a.m. — Noon

Public Hours

Fri., March 12: 5 — 11 p.m.

Sat., March 13: Noon — 11 p.m.

Sun., March 14: Noon — 9 p.m.

IHF Providing Leadership

By GEORGE DE RADO

All of us—consumers, manufacturers, distributors, manufacturers' representatives and retailers—can look to 1976, with some degree of confidence, for a return to continued growth in the audio industry. However, this growth will in no way correspond to our experience of the past. This will be a year of tremendous market upheaval, calling for new ways of thinking about our industry by all of us. The imminent months ahead will place upon us an urgent need for renewed leadership.

I feel confident this leadership will be assumed by the Institute of High Fidelity (IHF), founded more than 20 years ago by a small group of audio manufacturers devoted to improvement of technology and promotion of the relatively young hi fi industry.

In consequence, the IHF will present itself more as a trade association than it has in the past, and work at establishing appropriate trade directions for the industry. I am not suggesting that the IHF has not served as an important influence in the past, for I am personally convinced that we all are indebted to the IHF of past years for the growth enjoyed by the industry and the benefits to all concerned.

It wasn't that long ago when

(George De Rado, president of the IHF, is also president of TEAC Corp. of America.)

many of the large, influential consumer audio equipment manufacturers were in reality small businesses, and the high fidelity enthusiast was often a dedicated hobbyist. The audio industry as a whole had a rather esoteric appeal compared to the enormous popularity of television. The directions established by the IHF then were tailored to suit existing needs. Hence, the emergence of journals, shows and other traditional channels of communication.

We can safely say that the hi fi industry has matured over the last few years, although there are a few rough areas that remain to unsettle its future. The Institute is fully cognizant of the nature of this seemingly strange maturation the industry is experiencing these days. The concept of hi fi was rather like a distant relative constantly being reintroduced at local hotel shows. We believe that considerable prog-

ress was made through this period of limited exposure, imposed on an industry with limited funds.

The past three years witnessed the entrance of many new manufacturers with the resources necessary to forge the aggressive marketing strategies and broaden the market base. High fidelity now enjoys much broader acceptance and has become an essential element in the lifestyle of young people everywhere.

Technological advancement now makes hi fi products imminently more affordable, and the IHF must find ways to broaden the market base. We must better understand the distribution requirements of manufacturers and give full support to programs and promotions that will further the growth of the industry. We must become sensitive to the needs of all facets of our industry, so that the IHF will become the focal point for collecting and disseminating information for its members, which alone will enable all segments of the industry to more intelligently plan its growth to benefit the consumer.

Our rapid growth has given us a rather unprepared-for national visibility—the kind that serves as the base for even greater future growth. Paradoxically, this very visibility also has subjected us to the close scrutiny of various government agencies and again, as an industry, we found ourselves ill-pre-

(Continued on page S-14)



Manufacturer's Rep Plays Vital Industry Role

S-5

It has only been in the relatively last few years that manufacturers' representatives, or reps as they are known, have come into closer contact with the consumer. Along with this changing role of the rep has come a new realization of just how valuable the rep is in the consumer electronics business.

As the traditional go-between man representing a factory or supplier to the dealer who buys directly from that factory or supplier, the rep has been part of the middleman marketing mix, just as has the distributor.

But lately, forces shaping modern marketing have made it apparent that the middleman has a greater role to play in helping relate the consumer to the manufacturer and supplier.

This is not to say the traditional function of the rep to represent his lines, and the role of the distributor, to stock lines, has or will diminish. The rep will still represent the many manufacturers that want to sell direct and that, for various reasons, do not want to go through a stocking distributor. By the same token, the distributor will grow by the very nature of being so accessible to the dealer that cannot stock in the depth required by direct-from-factory purchases.

However, it is over-simplification to draw too many distinctions between reps and distributors. Many reps today, particularly with the important lines coming into America from Europe and other countries, are called upon to do more stocking, or more of the traditional distributor role.

Probably no barometer on the growth of the rep is more salient than the figures from the national association of reps, the Electronic Representatives Assn. ERA's members alone, account for the sale of \$5.2 billion worth of electronic products annually. Taking in all representatives—not all, of course, belong to ERA—and the figure nearly doubles to \$9 billion, ERA claims. That's a healthy chunk of the estimated \$30 billion electronics industry.

Just some quick figures over a 10-year span:

| | 1965 | 1974 |
|-----------------------------|-------------|-------------|
| Avg. sales per firm | \$1,767,457 | \$3,802,649 |
| Avg. gross commission | 105,822 | 207,272 |
| Avg. total expense | 97,794 | 191,827 |
| Net profit | 8,929 | 15,445 |
| Avg. salesmen per firm | 3.7 | 4.1 |
| Percent salesmen total firm | 62.4 | 63.4 |

One of the most important areas where reps' activity links to the consumer is in training store personnel. The Jack Berman Co. in Inglewood, Calif., held seminars last year that involved 696 audio sales people—all, presumably, now better equipped to handle the consumer's needs and desires.

Typical of some of these seminars are ones studying body language and lately, facial expressions. As sales people go through the activities of their daily confrontation with the consumer, the sessions are videotaped for later study and analysis. In one recent class, all the pupils received a mirror and were asked to study their own facial reactions to various stimuli from the experts at the seminar.

Says Dick Gravley, consumer electronics vice president at Jack Berman Co. and San Diego High Fidelity Music Show rep committee chairman, "there is no question but what reps are more and more alert to what the consumer wants and expects."

Some reps are taking programs right into the stores, according to Jack Carter, who has been part of ERA's national focus on consumer electronics. Carter, whose firm reps Maxell blank tape, has a program where people bring in tapes for

By EARL PAIGE

analysis and make comparisons with other brands.

Probably because he is so closely associated with the factory, no one is more up to date than the independent rep. The exception would

be the factory rep: that is, the rep who works for one factory or supplier. On the other hand, the rep with many lines has a more general knowledge and therefore an advantage over the factory rep.

It is thus that many manufacturers just coming into the hi fi

business look diligently for qualified reps. It is also a fact of modern marketing that a qualified and long experienced rep firm is so valuable that they can often represent lines that would seem to be in competition with one another. Often there

(Continued on page S-12)

THE SOUND VAULT



Every UD cassette gives you stainless steel guidepins to keep your recordings secure.

Tough steel pins form part of the internal security system inside every UD cassette. They make sure your UD tape runs smooth and winds even. (Ordinary cassettes have plastic posts that can wear out and cause wow and flutter.)

These steel pins are another reason your Ultra Dynamic cassette captures the very best sounds (both high and low) your equipment can produce.

Use Maxell Ultra Dynamic cassettes and you'll always play it safe.

Maxell Corporation of America, Moonachie, New Jersey 07074. Also available in Canada.

maxell
For professional recordings
at home.



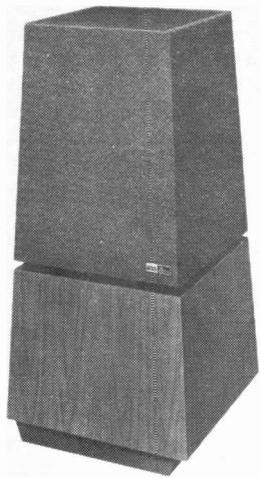
A Billboard Special Feature

FEBRUARY 14, 1976; BILLBOARD

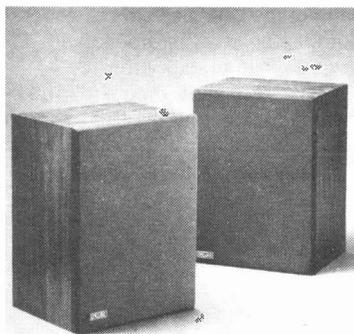
AUDIO '76 • Speakers

SHOWCASED AT ROGERS' HIGH FIDELITY MUSIC SHOWS

A Billboard Special Feature

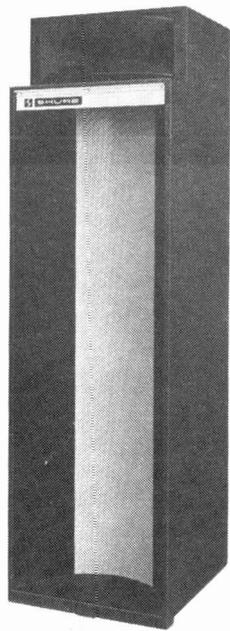


▲ ESS AMT 1A system uses Heil air-motion transformer with new 12-inch bass driver, 18 dB/octave crossover, 75 watts power capacity.

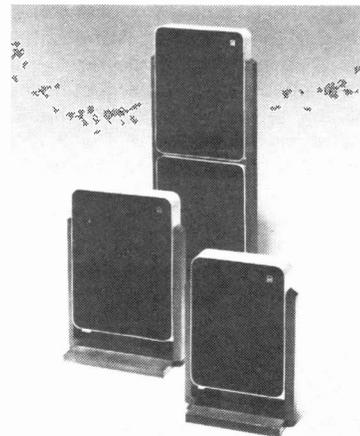


▲ EPICURE Five compact system has industry's first 10-year warranty, uses special woofer, tweeter with low-mass voice coil assembly.

SHURE SR 108 extended range system is designed for high sound-pressure level reproduction of wide frequency range material.



▲ B.I.C. Venturi speakers, from left, Formula 4, 6, 2, 1, offer unique cabinet design in reproducing bass response, 140 times more output.



▲ B.E.S. 3 3/4-inch wide diaphragm speaker systems with two, three or four drivers use the room as the speaker enclosure.



◀ KENWOOD LS-series, from left, LS-403, 405, 406, uses daphnewood diaphragm for very flat response of mid, high frequencies.

FEBRUARY 14, 1976, BILLBOARD



TDK AUDUA OPEN REEL PROUDLY ANNOUNCES THE BIRTH OF A CASSETTE.

The TDK Audua Cassette. It has a lot of the big open-reel sound of its illustrious parent.

And why not? The same technology which makes Audua Open Reel "The Master Recording Tape" now delivers that big beautiful sound on cassette.

The Audua Cassette replaces the famous TDK ED Cassette—with added high-end brilliance. It delivers outstanding sound at normal or high bias settings. From TDK, of course.

For your CrO₂ customers, sell the very best sound of TDK SA cassette tape, the state-of-the-art.

And don't forget these Super Dynamic sounds from TDK: SD cassette and 8-track, and S Open Reel.

TDK profit builders—for all your customers' tape needs.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, N.Y. 11530.

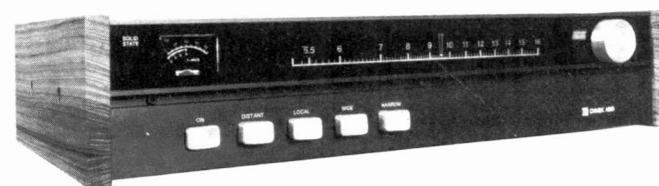
In Canada, contact Superior Electronics Industries, Ltd.

TDK

Wait till you hear what you've been missing.

You've never heard it so good... on AM!

Now, from Dymek: A tuner and antenna delivering the *ultimate* in AM high fidelity.



AM5 High Fidelity Tuner

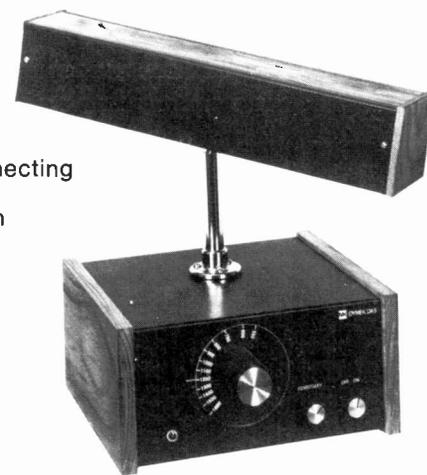
A professional quality solid state AM tuner with **Audio quality comparable to FM.** Solid state FET-IC construction throughout. **Low distortion** — less than 1%. **Notch filter**—typical AM "noise and whistles" 90% eliminated. **4 μ v sensitivity**—Pulls in the distant stations. **150-600 ohm option** — Balanced audio option available (for use in broadcast studios).

DA5 AM Antenna

A shielded ferrite loop antenna with solid state preamp, plus tuning and sensitivity controls. Connecting the DA5 is like adding an extra tuned RF stage with variable gain to the front end of your AM section. See what it can do: **Overcomes the two most common AM reception problems** - Interference from TV and electrical sources and strong local stations hiding weaker distant stations close on the dial.

Improves inherent long range capabilities of AM - Programs listenable from hundreds of miles.

Increases signal strength 4 to 8 times - (over a 40' long wire antenna) sharpens typical AM performance.



Factory direct — Money back guarantee — Rental plan available, Master Charge and BankAmericard accepted. For more information write or call toll free:

Nationwide 800/854-7769
California 800/472-1783

See us at the San Diego High Fidelity Show March 13, 14, 15, Room 260



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675 N. Park Ave.
P.O. Box 2100
Pomona, CA 91766

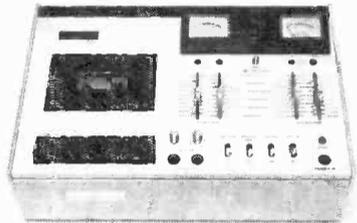
in Canada:
Ro Bar Electronics Systems Ltd.
140 Doncaster Ave., Unit 7
Thornhill, Ontario, Canada
Tel. 416/881-2331

AUDIO '76

Tape Decks



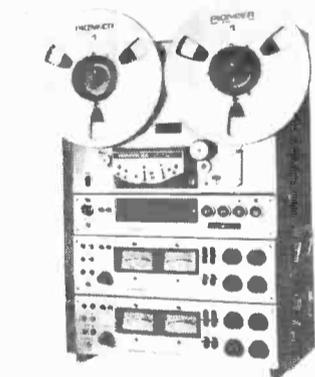
▲ **DOKORDER** redesigned 1140 4-channel tape deck has automatic multi sync/source feature, utilizing sophisticated logic circuitry.



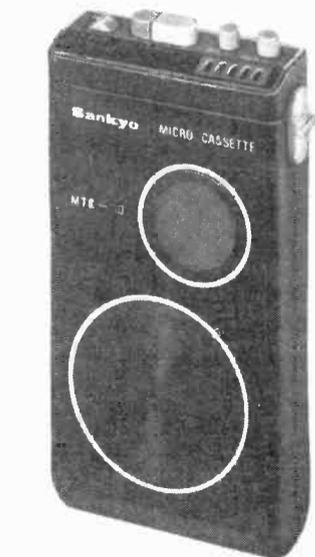
▲ **HARMAN/KARDON** HK2000 cassette deck with Dolby has improved tape transport, memory switch, mic/line mixing, new hard permalloy head.



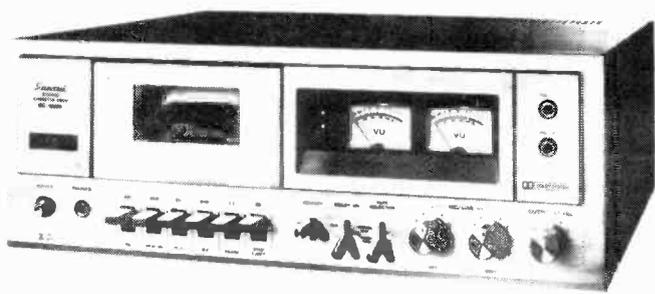
▲ **MARANTZ** 5420 offers 4-channel mixing with pan pots, Dolby, ferrite heads, 3½-inch VU meters, 3-position tape bias switch.



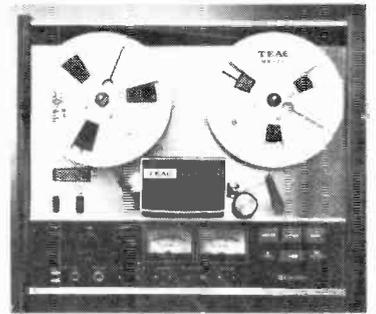
▲ **PIONEER** RT-2044 2/4 channel tape deck has two add-on modules for quad record/playback, plug-in head assembly for ¼-track operation.



▲ **SANKYO SEIKI** MTC-10 mini cassette recorder has new capstan drive system with 60-minute cassette, review/cue, built-in mike.



◀ **SANSUI** SC3000 front-loading stereo cassette deck has high speed transport, 3-digit counter, memory rewind, Dolby.



TEAC A-2300SD open reel deck with Dolby allows taping FM encoded broadcasts while simultaneously monitoring decoded signal.

It's all in your hands now.

These essential music-making tools let you get in, around, and behind your music. One part, one track at a time. Then when all the elements are the best they can be, you blend them together and generate the finished product. A process that involves your innermost sensitivities and perceptions. A personal statement.

The 3340 has undoubtedly helped more people make more demos and masters than any other tape recorder. Our new model, A-3340S, has extended high end frequency response in the sync mode, plus manual cueing. The Model 2 is about the best value going in small mixers—6-in, 4-out with full panning and multiple patch points. Plug in a few high quality TEAC ME-Series electret condenser mics, and you could be quite literally in business.

Just call toll free (800) 447-4700, in Illinois, 322-4400 for the name of your nearest TEAC dealer. When you have the right tools, the work is more productive.

TEAC®

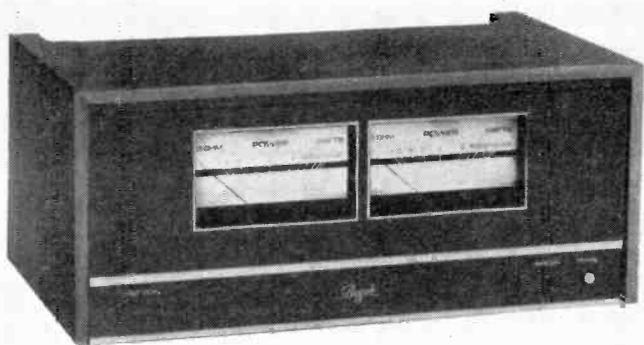
The leader. Always has been.

TEAC Corporation of America
7733 Telegraph Road, Montebello, Calif. 90640
©TEAC 1975

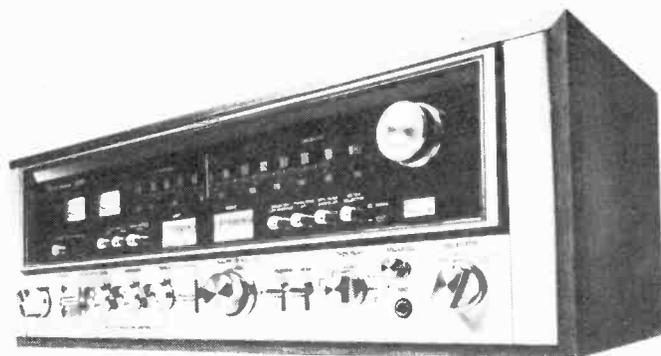


AUDIO '76 • Receivers / Tuners / Amps

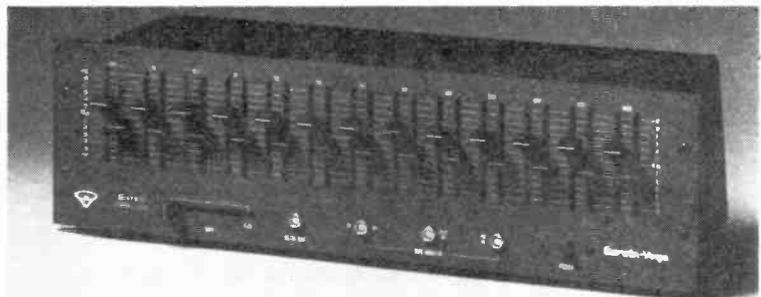
SHOWCASED AT ROGERS' HIGH FIDELITY MUSIC SHOWS



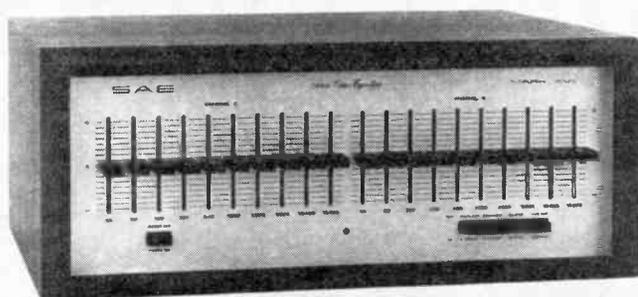
◀ **BOZAK** model 929 audio power amp offers 150 watts RMS per channel, subsonic filter switch, direct-coupled output, over-heat protection.



SANSUI 9090 FM/AM stereo receiver has 110 watts RMS per channel; twin power, signal meters; phase lock loop IC MPX demodulator.



▲ **CERWIN-VEGA** GE-2 stereo graphic equalizer offers half-octave bands for control over room and speaker resonances.



◀ **SAE** Mark XVII stereo octave equalizer offers oil-damped slide pots, adjustable half-octave EQ range for program, room equalization.



▲ **LUXMAN** M-4000 power amp offers 180 watts RMS per channel, separate power supplies, two-meter power output display / LED peak-output indicators.



▲ **SUPERSCOPE** R-1220 AM/FM stereo receiver delivers 35 watts RMS per channel, 5-position switch including Quadraphase, FM muting switch.



▲ **CROWN** D-150A power amp has rating of 80 watts RMS per channel, unique rear panel stereo-mono switch, two direct-coupled amp circuits.



▲ **SONY** TA5650 integrated amp offers 50 watts RMS per channel, new low-noise device coupled with small-signal V-FET in phono preamp section.

B·I·C™

Here's our story -

About B·I·C Multiple Play Manual Turntables

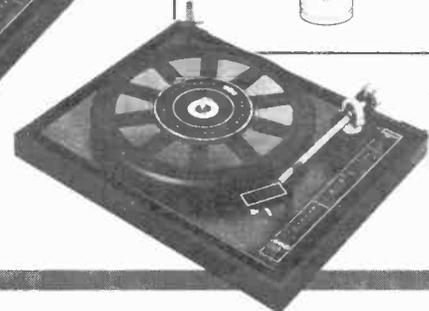
Multiple play manual turntables are a new concept pioneered by B·I·C. They are belt-drive turntables which provide six different combinations of manual or automatic operations! They are the first turntables which make it possible for a maze of mechanical linkages to be engineered out of the system, simplifying it and resulting in better performance, greater reliability, and longer life.

In short, they are the most advanced instruments of their kind. See your local B·I·C dealer for a demonstration today.

B·I·C Model 980 (top) 300 RPM, 24 pole motor, solid state electronic drive for $\pm 3\%$ pitch variations, built-in lighted strobe, adjustable rate cueing, unique programming system, gimbal mounted tonearm, 4 pin cartridge connector, 15° adjustable stylus angle. \$199.95 (less base & dust cover)

B·I·C Model 960 (bottom left) Same as 980 without speed control and strobe. \$159.95 (less base & dust cover)

B·I·C Model 940 (bottom right) Same basic performance features as 960, 980, with some differences in trim and refinements. \$109.95 (less base & cover)



Belt Drive... as used only on the finest manuals, plus 24 pole 300 RPM motor on all three models.



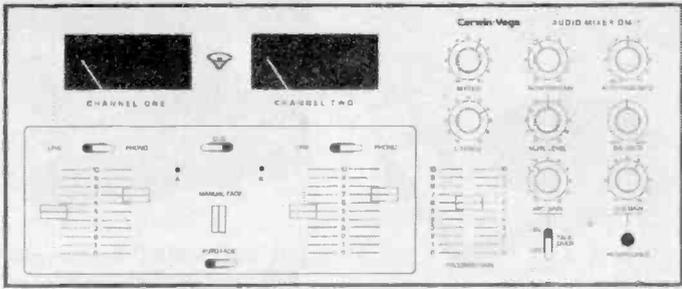
B·I·C Multiple Play Manual Turntables and B·I·C VENTURI Speaker Systems are available at leading high fidelity dealers throughout the country. If you want literature, or have a question about where to find a dealer near you, please call or write.

In Detroit: J. MALCOLM FLORA, INC.
165 West Liberty Street
Plymouth, Michigan 48170
(313) 453-4296

In San Diego: JACK BERMAN COMPANY
8295 South La Cienega Blvd.
Inglewood, California 90301
(213) 649-6111

AUDIO '76 • Disco Equipment

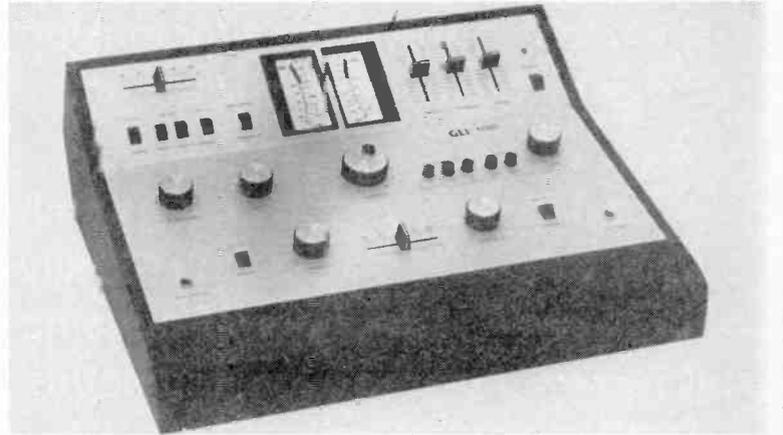
SHOWCASED AT ROGERS' HIGH FIDELITY MUSIC SHOWS



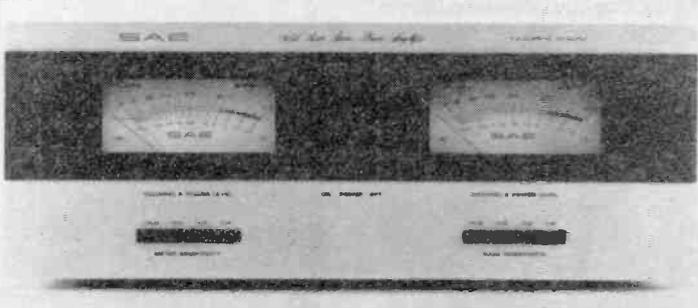
CERWIN-VEGA DM-1 disco mixer has Autofade circuit that crossfades between two stereo program sources, talkover switch, cue circuit.



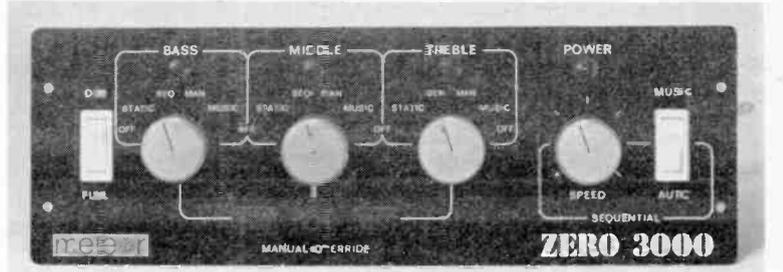
▲ BEYER Dynamic (Revox) DT100.1 headphone has one ear left open for monitoring ambient noise, offers easy-repair modular construction.



▲ GLI 5880 creative controller offers inputs switchable from phono to tape or other source, cueing system, dynamic range expander.



◀ SAE Mark XXIV stereo power amp comes in consumer, rack-mount versions with 200 watts RMS per channel, compact size, light-weight.



▲ METEOR Zero 3000 3-channel sound-to-light controller offers auto/manual operation, 600 watts per channel, stereo jack sound input.

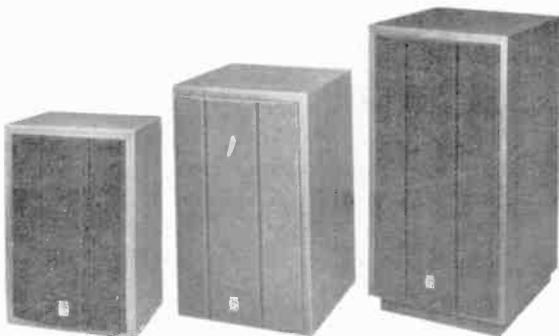
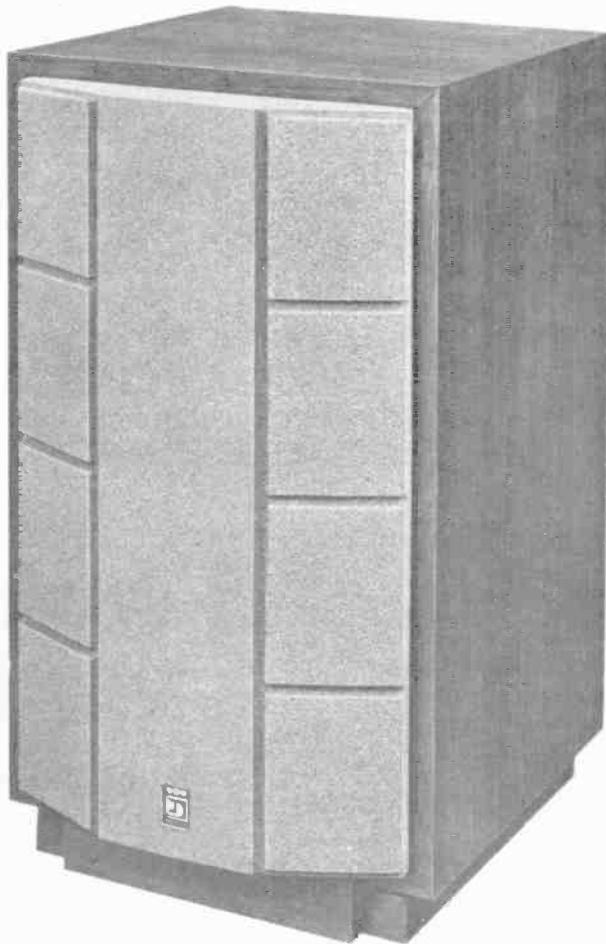
in case you miss us at the show!

About B-I-C VENTURI™ Speaker Systems

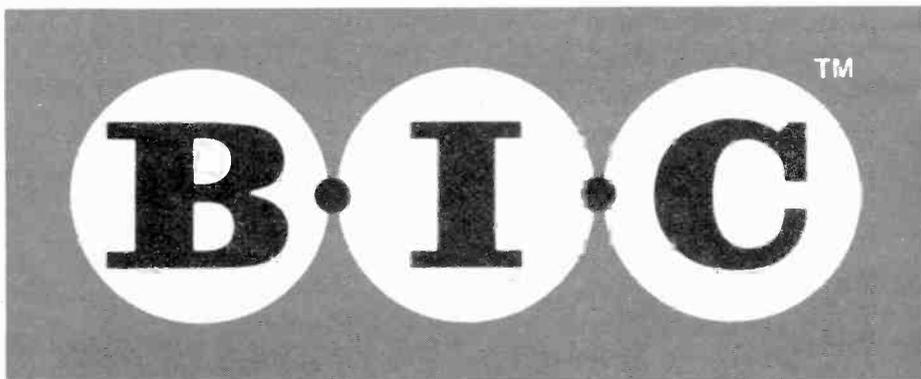
In the short time that B-I-C VENTURI speakers have been available to the public, they have earned an unprecedented reputation for reproducing accurate, life-like sound.

Based on an exclusive physics principle (U.S. pat. #3,892,288) and coupled with some of the most advanced engineering ever concentrated on a speaker system, B-I-C VENTURI speakers represent the ultimate in the state of the art. This, plus their remarkably high efficiency and power handling capability, make it possible to finally achieve the wide dynamic range of music not previously available to the enthusiast.

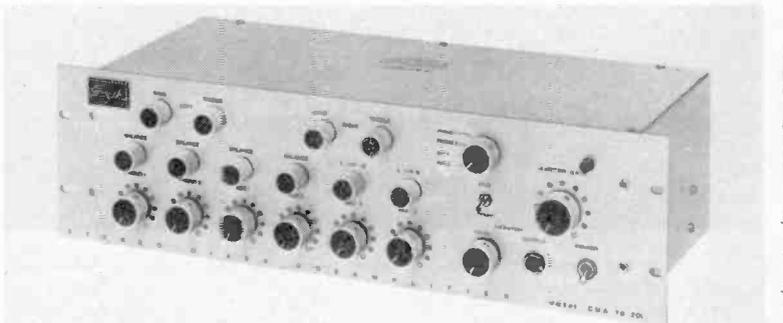
B-I-C VENTURI speaker systems are unique. Decide for yourself and hear a demonstration today!



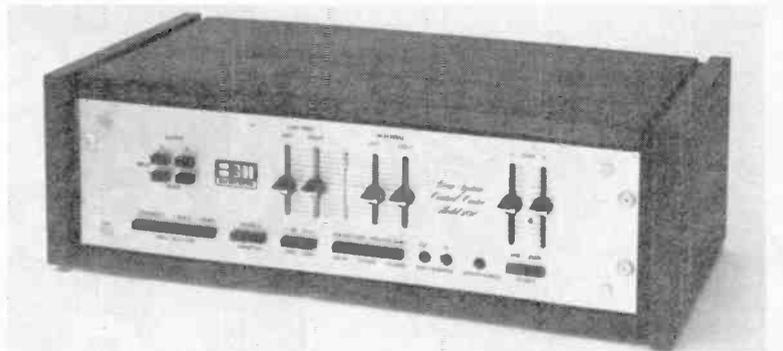
Formula 1 Formula 2 Formula 4 Formula 6



B-I-C and B-I-C VENTURI are trademarks of BRITISH INDUSTRIES COMPANY, Westbury, N.Y., 11590, Division of Avnet, Inc.



▲ BOZAK CMA-10-2DL stereo mixer/preamp has 4 stereo inputs, 2 mic/line inputs, program/input cueing monitor, high gain, 2-channel output.



▲ BGW 202 stereo preamp has active bass/treble control circuitry using 4-13-position sliding step switches for independent channel control.



▲ MARANTZ 1250 stereo console amp delivers 125 watts RMS per channel, has separate record mode selectors/monitors for two tape sources.



▲ AUDIO TRANSPORT SYSTEMS DC304 stereo disco mixer has 2 switchable mike inputs, 2 cueing systems, main & record outputs, VU meters.

NIMROD DISCO

wishes to thank everyone for making '75 our biggest year.

To make '76 your biggest, catch our act at the San Diego High Fidelity Show where we will be introducing our newest custom designed sound & lighting equipment.

"BOY HAVE WE GOT A DEAL FOR YOU!"

Write for brochures and price list:

NIMROD PROMOTIONS

8386 Maynard Ave.

Canoga Park, CA 91304

(213) 347-8565

AUDIO '76 • Turntables

SHOWCASED AT ROGERS' HIGH FIDELITY MUSIC SHOWS



▲ RABCO ST-7 straight-line tracking turntable offers brushless DC (Hall effect) belt-drive motor, anti-skating, electronic pitch controls, automatic cueing (damped control).



▲ LUXMAN P-121 is two-speed, direct drive turntable with DC brushless motor, standard without tonearm, fine-tune vernier controls.



▲ MESA IV CD-4 automatic turntable includes Audio Technica AT14S dual magnetic cartridge, Shibata stylus, low-capacitance audio cables.



▲ FONS CQ-30 transcription servo turntable comes standard without tone arm, offers continuously variable speeds from 29 to 100 rpm.



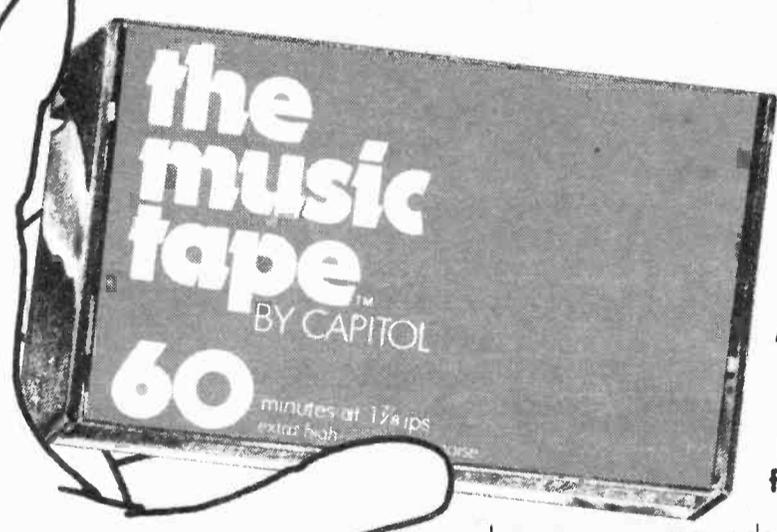
▲ MARANTZ 6200 automatic turntable has AC servo-controlled motor, anti-skating, electronic pitch controls, automatic cueing (damped control).



▲ TECHNICS SL-23 is frequency generator, servo-controlled belt-drive semi-automatic turntable with strobe, electronic speed switch.



▲ SANSUI SR717 direct-drive electronic transcription turnmotor, shorter arm for control of mass.



Traffic Builder Profit Maker

Introducing another success-season for The Music Tape™ ...and you!

In our consumer ads, we're calling The Music Tape "Sound Gatherer, Music Giver."

And you're going to call it "Traffic Builder, Profit Maker!"

Here's why: **Year-round National Advertising**

- Network and spot television
- Consumer and audiophile magazines
- Promotions
- Consumer promotions throughout the year
- Dealer incentives
- Merchandising Assistance
- Floor and counter display racks
- Posters and banners
- Product brochures and sales aids

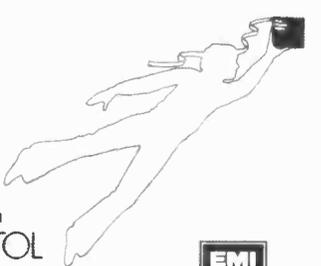
See Your Capitol Representative Now!

When they record music, sell them

the music tape™ BY CAPITOL



CAPITOL MAGNETIC PRODUCTS A DIVISION OF CAPITOL RECORDS, INC. • LOS ANGELES, CALIFORNIA 90028 • A MEMBER OF THE EMI GROUP



AUDIO '76

Blank Tape & Accessories



▲ AUDIO MAGNETICS offers free 6-cassette tote box with purchase of two Tracs cassettes any length in special dealer promotion.



▲ FUJI audiophile line of FX pure ferric cassettes is coated with gamma ferric oxide particles, requires no special bias settings.



▲ COLUMBIA MAGNETIX Big-Six Bonus Pack offers six 40-minute blank Soundcraft 8-track cartridges at \$5.99 in special carton.



▲ CAPITOL MAGNETICS campaign for The Music Tape is built around 4-Color animated "Sound Gatherer... Music Giver" typified by T-shirt.



▲ MAXELL epitaxial UDXL cassette combining gamma hematite, cobalt-ferrite is now available as both C-90 and C-60, in new design storage box.

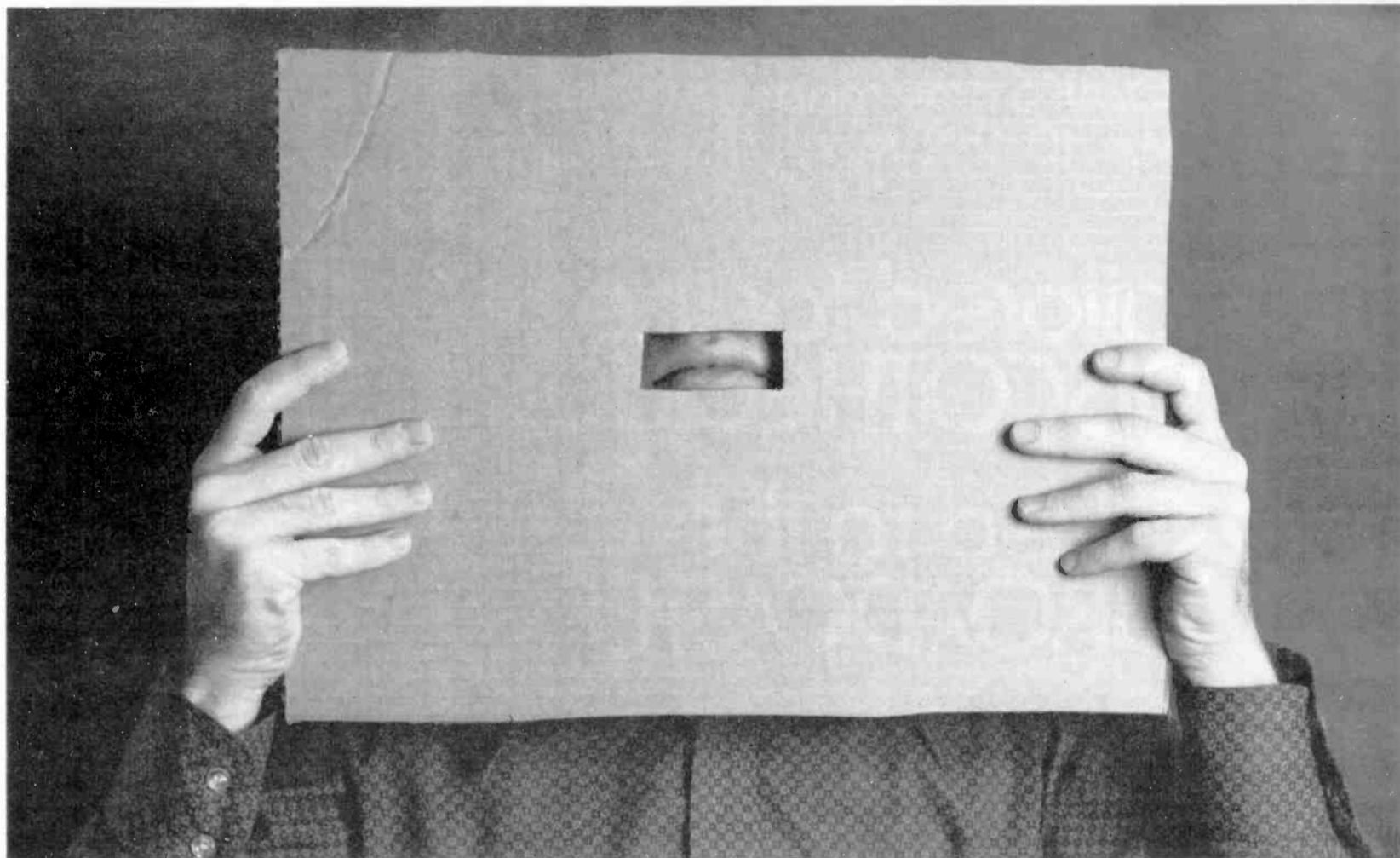


▲ TDK Audua cassette, using same gamma ferric formulation as its open reel line, comes in C-60 at suggested \$2.69, C-90 at \$3.99.

MEMOREX has new tv spots with Ella Fitzgerald in continuing "Live Or Memorex?" theme for Mrx₂ cassettes.



S-11



Turn yourself into a remarkable speaker demonstration.

To begin, just find a piece of heavy cardboard or corrugated carton about 14" x 20" and cut an opening in the center like the one above. Now you're ready! Grab a friend, your wife, your mother-in-law—anyone who can bear to hear you ramble on for the next 30 seconds. Hold the contraption you just made to your face so that your lips are against the opening and start talking. Now, take it away quickly as you continue to talk. Then hand it over and let the other person talk, with and without the cardboard.

If all went well, you probably noticed a coloration in voice quality whenever the cardboard was held up.

In essence, what you just did was to simulate the way every enclosure type of system is affected by the baffle board its speakers are mounted on. You became the speaker and the cardboard became the baffle.

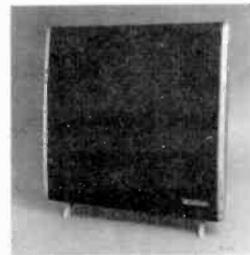
As you spoke without the cardboard, the sound waves reached the listener normally. But when you spoke holding up the cardboard, some of the sound waves from your voice traveled along the surface of the cardboard until they

reached the edges, the way they do on a conventional speaker. The sharp discontinuity caused an effect called "diffraction," which allows these waves to be heard too, but later than the original sound. This is what produces the unnatural coloration you heard.

But the Dahlquist DQ-10 overcomes this problem through an ingenious free-air mounting configuration which has no large baffle surfaces to color the sound. At the same time we are able to reduce time-delay distortion, since all drivers are mounted in the correct acoustical plane.

The end result is sound that is so natural and open in quality that you will realize just how much coloration enclosure type speakers produce. Even if you don't want to go to the trouble of

doing our little home demonstration, any Dahlquist Dealer will be happy to do it for you, using a DQ-10 instead.



DAHLQUIST
The boxless speaker

27 Hanse Ave., Freeport, N.Y. 11520

AUTHORIZED DAHLQUIST DEALERS IN MICHIGAN

ABSOLUTE SOUND
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DETROIT

DOUGLASS SOUND
331 S. Fourth Ave.
ANN ARBOR

DOUGLASS SOUND
224 W. Michigan Ave.
KALAMAZOO

KURTZ MUSIC & SOUND
237 East Front
TRAVERSE CITY

AUTHORIZED DAHLQUIST DEALERS IN SAN DIEGO

HIGH FIDELITY HOUSE
1635 University Ave.

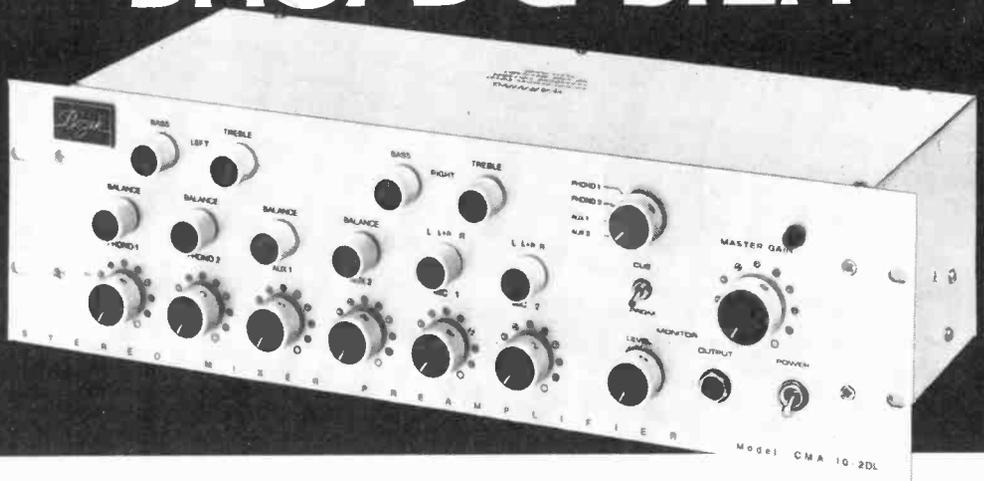
SOUND COMPANY
3675 Sports Arena Blvd.

SOUND COMPANY
4701 College Ave.

SOUND COMPANY
4218 Convoy St.

BOZAK'S new model CMA-10-2DL Mixer/Preamplifier

Tailored for the DISCOTHEQUE; suited to the BROADCASTER



The stage at a discotheque, the console in a broadcast station—no matter where a disc jockey works, his success depends on three factors which are combined in Bozak's new mixer/preamplifier—superb fidelity, outstanding control flexibility and unsurpassed reliability.

Combining four stereo inputs and 2 monaural inputs, the model CMA-10-2DL permits mixing audio signals from a variety of sources into a single stereophonic output. Changing among high-level tape, low-level phono and/or microphone inputs is easily accomplished by changing plug-in circuit boards.

Reliability is at the highest level of studio equipment standards with all-silicon circuitry permitting continuous operation at full rated output.

The partial specifications tell part of the story; only your ears can tell the rest.

Specifications:

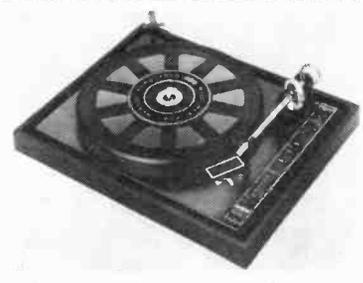
- Gain—Microphone, 75dB
Phono, 66dB
High-Level, 27dB
- Output, +18dBm
- Frequency response (+1dB), 20 to 20,000 Hz
- Distortion at 1kHz, less than 0.2%
- Output hum and noise, below rated output, -125dBm
- Input impedance—Microphone, 200 ohms
High-level, 50k ohms
- Equalization—Bass, ±10dB
Treble, ±10dB

For complete specifications on the Model CMA-10-2DL or for a copy of our complete commercial sound equipment catalog, write:

 Commercial Sound Department
BOZAK, INC.
Box 1166
Darien, Connecticut 06820

AUDIO '76

Turntables



▲ B.I.C. 940 lower price, belt-drive, multiple play turntable has 24-pole low-speed motor, damped cueing, anti-skating, three modes.



▲ PIONEER PL-510 DC servo direct-drive turntable uses 'howling-free' acoustic suspension cabinet, S-shape tonearm with angular-contact bearing.



◀ SONY PS2350 belt-drive semi-automatic turntable has new platter mat, rubber feet to reduce external vibration, isolate feedback.

Manufacturer's Rep Role Vital

• Continued from page S-5

is an overlap of prices or features or both.

At any rate, it is obvious why organizers of hi fi shows look to reps more and more for assistance and advice. And it will be increasing so as the hi fi business becomes ever more complex with new FTC rulings, more encompassing consumer protection in the form of warranty and guarantee demands, and a greater than ever need to relate hi fi to more and more people.

Detroit Rep Committee Firms

• J. Malcolm Flora, Inc., was founded in 1958 by show committee chairman Jim Flora and Wife Scottie. He has been ERA national senior vice president, president and board chairman, currently is a member of five-man insurance trust.

Lines: U.S. Pioneer, Shure Bros., B.I.C. turntables/speakers, Irish Tape, Soundcraftsmen, Barzilay, S.B.E., Channel Master, CTS.

• Phillip G. Flora Assoc. was started by Jim's younger brother about four years ago, and Phillip is a past president of the Michigan ERA chapter.

Lines: TEAC, Accuphase, dbx, Elpa Marketing, Kenwood, Janszen, Jennings Research, Maxell, Pickering, Plessey/Garrard, SAE, Telephonics.

• Shalco, Inc., more than 20 years in the business, is represented on the committee by Carl Ludwig, and partner Bill McCall is current president of the Michigan ERA.

Lines: Crown International, Philips (AKG), Frazier.

• D. Neumaier & Assoc. is headed by Dan Neumaier and has been in consumer electronics for more than a decade. He also is a past president of the Michigan ERA chapter.

Lines: Akai, BASF, Fanon, Fidelitone, Klipschorn, Lux, MX (Magnavox), Rectilinear, Sankyo Seiki, Superex, Wald.

• Riley & Petchell Sales, Inc., represented by Tom Petchell, is in business more than eight years as a partnership with George Riley.

Lines: JVC America, Audio Technica, Benjamin/Miracord, Benjamin/Concord, Dynaco, Electro-Voice.

San Diego Rep Committee Firms

• Jack Berman Co., Inc., 22-

year-old Inglewood, Calif.-based manufacturer representative firm, has had two lines from the inception of the company, British Industries Co. (B.I.C. and Venturi) and Shure Bros. Founder and president Jack Berman, is active in many industry associations and a leading exponent of body language communication study and analysis.

Lines represented: B.I.C., Venturi, JVC (audio only), Koss, Shure Bros., Woliensak, Lux, Audio Magnetics, SBE, Inc. (CB radios and scanners), Antenna Inc. (CB antennas), Clifford Industries (CB accessories).

• Markman Co., another 22-year-old firm headed by Mark Markman. Another rep active in industry functions, Markman has been in charge of programs for the local Southern California chapter of the national rep organization.

Lines: ADC, BSR, Dokorder, Dynaco, Infinity Systems, Sherwood, Superex, Fuji Photo Film, Walco, NTT/Peerless (speaker kits), Motorola Hobby Experimenter Products, Tennelec (scanners), Hy-Gain (CB radio).

• Jack Carter Associates, Inc., 20-year-old firm headed by founder Jack Carter, who has served as consumer electronics vice president for the national rep organization.

Lines: Maxell, Electro-Voice, Nikko, Phase Linear, Pickering, Tandberg of America.

• G.D.S. Marketing, five-year-old firm headed by Jack Goldner and Bruce Perlmuth, vice president and partner.

Lines: Pioneer of America, U.S. Pioneer, Casio (calculators), Sonic Research (cartridges).

Rogers & Hi Fi

• Continued from page S-3

and he could fulfill a long desire to own and live on an operating farm. They raise cattle on 150 acres along Middle River in the Shenandoah Valley, not far from Waynesboro where Bob runs Radio Station WANV to keep his hand in. One floor of their remodelled century-old farmhouse serves as an office for High Fidelity Music Show, Inc., which explains why the community of New Hope, Va., (pop. 200), has become a celebrated dateline in the hi fi trade press. Morning and late afternoon, Terry Rogers slips away from her desk to feed corn to her cows—a diet that her few detractors say she also feeds to her customers.

AUDIO'76

Receivers/
Tuners/Amps



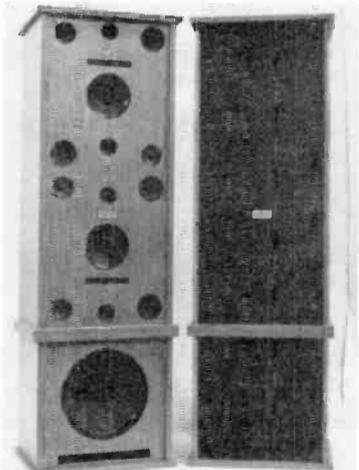
▲ DBX 120 series of noise reduction systems uses same 2:1 linear decibel compression/expansion principle as in pro studio line.

AUDIO'76

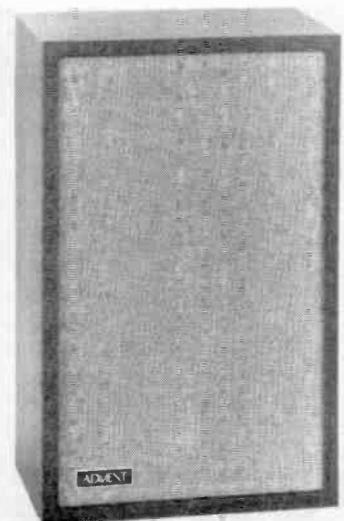
Speakers



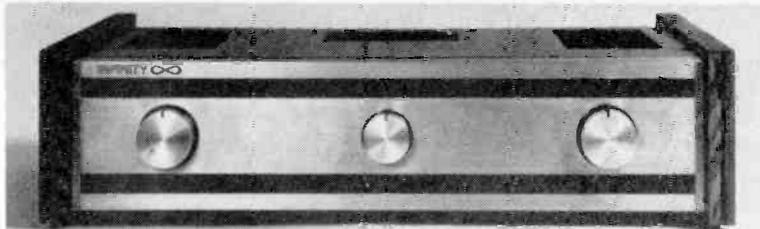
▲ DAHLQUIST ST-10 accessory stand for DQ-10 speaker raises it 10 inches above floor with slight upward tilt for improved acoustical radiation.



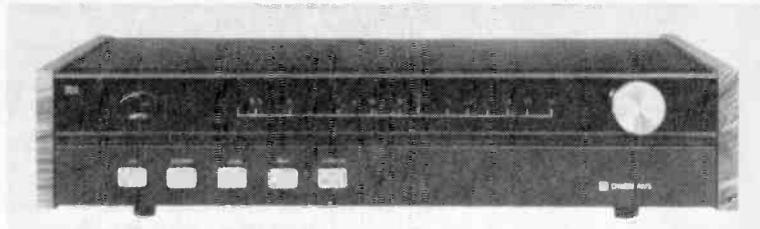
▲ GARUDA III is five-way transducer system with 15 individual driver units—1 low, 10 mid, 4 high—in two cabinets, 200 watts capacity.



▲ ADVENT two-way acoustic suspension bookshelf speaker sacrifices only half octave of bass for compact size; 8-ohm system, 10 watts.



▲ INFINITY switching amp has 250 watts RMS per channel, uses output transistors as high-speed switches that reduces need for large heat sinks.



▲ DYMEK AM 5 tuner has wide frequency response, two ceramic filters, all-FET RF amp chain, 110-120/220-240 VAC power switch, wide range AGC.



and you'll drop all the others.

There is a new cassette on the market. The FUJI FX, a Pure Ferrix cassette that soon will be the standard of excellence for top quality, truly high fidelity reproduction. It already is in many parts of the world.

FUJI FX gives you the music you want, the way you want your music. Clear, crisp sound over the entire audio frequency range without perceptible distortion. A signal-to-noise ratio of better than 58 db. No hiss. Virtually failure-proof. The finest music at your fingertips without the need for any special bias. Drop in at your FUJI dealer today; then drop in a FUJI and hear music as you have never heard it before.

FUJI FX cassettes come in lengths of 46, 60 and 90. Also available, a full line of FUJI FL Low Noise cassettes in lengths of 30, 60, 90 and 120 minutes. FUJI Photo Film U.S.A., Inc. The Empire State Building, New York, New York 10001.



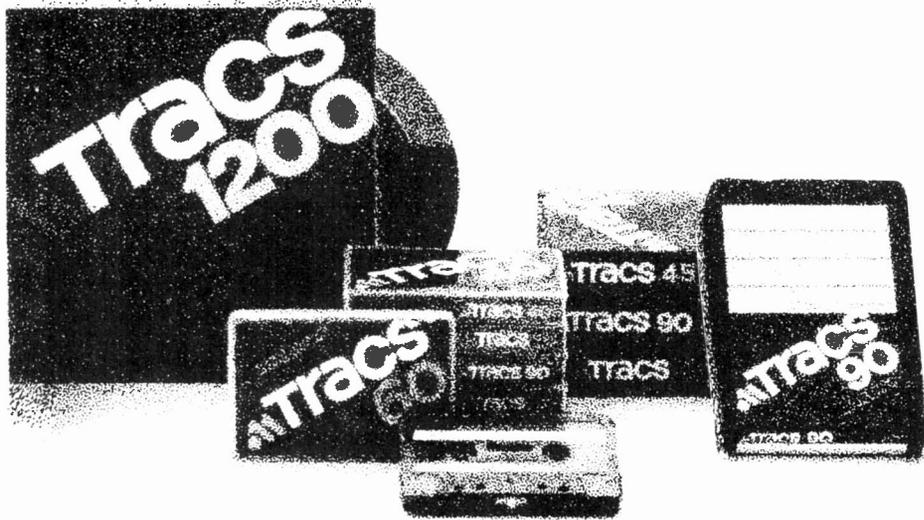
FUJI FILM

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PUT YOUR CUSTOMERS ON THE RIGHT TRACS.

AudioMagnetics makes TRACS to please your customers. Cassette TRACS. 8-TRACS. And open-reel TRACS. In all three formats, and in a wide range of display dispensers, it's the high-quality, low-noise tape that's perfect for most

home recording. And so many people have made tracks to TRACS that it's now AudioMagnetics' number one selling line. Find out what TRACS can do for your tape sales. The only noise you'll hear will be your customers calling for more.



AudioMagnetics 234 W. 146th St., Gardena, CA 90248.
For over a decade, one of the world's largest producers of quality blank recording tape.

Not all stereo cassette machines are created equal.

The Uher CG-360 has so many features and such outstanding performance specifications, that it makes other machines obsolete. It also comes closest to challenging professional open-reel machines, while still offering the ease of cassette operation.

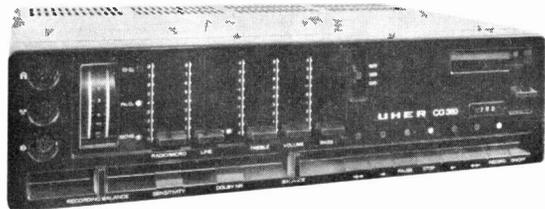
Talk of convenience, you have it with the world's first front loader, along with three ways to play back with an automatic selection system. It's also the first recorder with fully computerized digital logic controls and a Dolby IC Noise Reduction System for quiet operation.

Consider, too, the low wow and flutter of the CG-360 and frequency response from 20 to 20,000 Hz \pm 3dB with chrome tape.

We invite you to visit your Uher dealer or write to us for complete details.

UHER

Uher of America, Inc.
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Uher invites you to see the CG-360 at the Detroit High Fidelity Music Show then visit one of our authorized dealers. He has a complete line of Uher cassette and open-reel machines.

National Merchandise Distributing Co.
Bay City

Almas Hi Fi Stereo, Inc.
Dearborn

Pecar Electronics
Detroit

Stekette's Audio Shop
Grand Rapids

Main Electronics
Lansing

Audio-Land Men of Music
Mt. Clemens

Multi-Media Communications
Ypsilanti

The Listening Room, Inc.
Southfield

Audio Dimensions
Birmingham

Dictation Service
Detroit

Hi Fi Buys
East Lansing

Central Music Company, Inc.
Lansing

Marshall Music Company
Lansing

Tri County Av Sales & Service
Stevensville

IHF Offers Industry Leadership

• Continued from page S-4

pared to cope with this course of events. The IHF is once more confronted with the responsibility to assume a leadership role and provide the linkage between these government agencies and its industry members—a responsibility we will assume.

Recently, the question of opening IHF membership to include all segments of the industry has stimulated a number of heated discussions. There seems to me a more fundamental issue at stake:

What is the responsibility of the manufacturers and affiliated firms who presently make up IHF membership?

The representative acts on behalf of the manufacturer and services a given number of retailers, providing the vital link between the two, with ultimate benefits for the consumer. There is such an obvious commu-

nity of interest between manufacturer, representative and retailer that it seems nonproductive to segment the relationships into subgroups with separate identities.

We are all in the same business—and it is the responsibility of the IHF member manufacturers to devise, coordinate and implement programs that benefit everyone involved in the sales transaction—including the consumer.

Easier said than done, to be sure. But the burden of responsibility is clearly on the IHF members.

We already have the organization and the structures to get the job done. We must now get on with the business of expanding our industry, collectively and productively.

The extent to which the Institute effectively supports this effort will depend entirely on the participant members, and the degree to which they acknowledge and act upon their membership responsibilities.

IHF Members

Manufacturers

Altec Corp.
Audioanalyst Inc.
Audio Times
BSR (USA) Ltd.
Benjamin Electronic Sound
Bose Corp.
Bozak Inc.
British Industries Co.
CM Laboratories
Cerwin-Vega Inc.
Crown International
Dynaco Inc.
ESS Inc.
Electro-Voice Inc.
Elpa Marketing Industries
Empire Scientific Corp.
Fisher Radio
FM Guide
Garrard/Plessey
GTE Sylvania Inc.
Harman-Kardon Inc.
High Fidelity Trade News
Hitachi Sales Corp.
Infinity Systems Inc.
James B. Lansing Sound
JVC America Inc.
Jensen Sound Labs
Kenwood Electronics Inc.
Koss Corp.
Magnavox Co.
Maxell Corp. of America
Nikko Electric Corp.
Panasonic/Matsushita
Pickering & Co. Inc.

Sansui Electronics Corp.
H. H. Scott Inc.
Sherwood Electronics Labs
Shure Brothers Inc.
Sony Corp. of America
Soundcraftsmen
Stanton Magnetics Inc.
Superex Electronics
TDK Electronics Corp.
Tandberg of America
TEAC Corp. of America
3M Co. Magnetic Audio
Products Division
Toshiba America Inc.
U.S. Pioneer Electronics Corp.
United Audio Products (DUAL)
Utah America Corp.
Ziff-Davis Publishing Co.

Associates

Audio Magazine
Audio & Video News
Audio-Scene-Canada
Coast Magazine
Esquire Inc.
Forecast FM
Gernsback Publications
High Fidelity
Hi-Fi Stereo Buyers' Guide
Modern Hi-Fi & Stereo Guide
National Lampoon
Sight & Sound Marketing
Time Magazine
WANV Inc. (High Fidelity
Music Show Inc.)

Audio '76: New Hi Fi Era Opens

• Continued from page S-4

as well, with new storage cases from TDK and 3M two more recent examples. Traditional accessory firms such as Le-Bo are broadening their own lines to meet increasing competition from abroad, and relative newcomers like Devon Design with its Carola tape wheel are finding keen interest in "new look" storage units.

• **Car Stereo & CB**—The citizen's band boom has led to a growing number of tape/CB "marriages," with initial cassette units from J.I.L. and Far Eastern Research Lab (Xtal) being joined by a growing number of units from such companies as Audiovox, Kraco, Automatic Radio and others. High end cassette/radio units from Becker Autoradio and Blaupunkt (distributed in the U.S. by Bosch) are getting competition from more sophisticated U.S. models, and in the 8-track field Panasonic has come out

with its first hi fi player that offers 15 watts RMS per channel.

Certainly CB is a bright spot in consumer electronics, and with the recent Federal Communications Commission announcement of expansion of the existing 23 channels to 50, a new family of digital-design CB receivers will offer even more flexibility in the future as more major CB suppliers such as Hy-Gain and Surveyer also move into combination car stereo offerings.

More than 90 firms are represented at the Detroit show, either on their own, through several retailers or by the manufacturer's rep firms, and an equal number is expected in San Diego. Both shows are a tribute to the joint efforts of the Rogers organization, the area retailers and the rep firms, who are taking up much of the slack from manufacturers still recovering from the combination of factors that made last year very tough. For all concerned, the Detroit and San Diego expos should do much to kick off Audio '76 in a big way.

AUDIO '76 • Car Stereo & CB

SHOWCASED AT ROGERS' HIGH FIDELITY MUSIC SHOWS



▲ BECKER Autoradio Mexico cassette stereo has AM/FM radio, fast forward/reverse, auto switch radio to tape, auto tuning footswitch.



▲ SANYO FT407 mini cassette player has FM stereo radio, local/distance switch, new slide-in/out mounting bracket for safety.



▲ RCA 12R150 automatic reverse under-dash cassette player offers auto/manual program switching, fast forward, auto shutoff after eject.



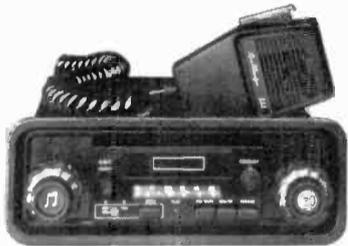
▲ PANASONIC CQ-1851 hi fi 8-track stereo tape player offers 15 watts per channel RMS, FM stereo radio, pullout under-dash bracket.



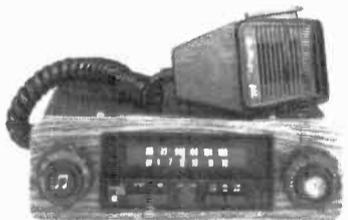
▲ REALISTIC TRC56 23-channel transceiver from Radio Shack has phone-type mike, speaker/handset switch for dual listening.



▲ BOMAN BM-1332 in-dash stereo cassette player with AM/FM/MPX radio has tape end warning light with audible beep tone slide bar selector.



▲ J.I.L. 606CB in-dash combination 23-channel mobile transceiver has AM/FM/MPX radio/cassette player with tape play running light.



▲ J.I.L. 852CB is 4-in-1 in-dash unit combining 23-channel transceiver, AM/FM/MPX radio, 8-track tape player with dial-in-door operation.

AUDIO '76

Tape Decks



▲ PANASONIC RQ-544S cassette recorder has one-touch record/play button, mike mixing in playback, 5-inch speaker, 3-way power, auto-stop.



▲ SANYO M9980 AM/FM cassette stereo tape deck has two amps, two stereo speaker systems for recording off air while listening.

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If you're surprised to learn that tubes solve some amplifier problems best, you have something to learn about amplifiers.

And about LUX.

It may seem courageously retrogressive for a company to introduce a *tube* amplifier—even a highly advanced type—to the semiconductor audio world of 1976. Especially for a company only recently established in the U.S. market with a comprehensive line of solid-state amplifiers and tuners. But for LUX, it is simply consistent with our philosophy: whatever path may lead to improvement in the accuracy of music reproduction will be explored by our audiophile/engineers. Whether it leads to transistors or tubes.

Certainly, transistors are not about to be obsoleted by tubes. However, there are some amplifier problems that tubes still handle better than transistors. Overloading is one such problem.

When a solid-state amplifier is driven beyond its rated power, it clips abruptly. Engineers call it "hard" clipping. The term is apt, as the sound from the spurious high-order odd harmonics is raspy and irritating. Further, if the overall circuitry is not stable, and the protective circuits not very well-designed, the distortion is extended in time beyond the moment of overload. Drive a tube amplifier beyond its rated power and it too clips the waveform, but gently and smoothly. This "soft" clipping introduces much smaller amounts of odd harmonics. The distortion is far less irritating, hence less noticeable.

Notch (or crossover) distortion, present in many transistor amplifiers, is another source of spurious high-order odd harmonics. It occurs when the transistor output circuits are not able to follow the musical waveform accurately at the points where it changes from positive to negative and back again. Since notch distortion, unlike clipping, is at a constant level regardless of the power the amplifier is delivering, the ratio of this distortion to signal is worse at lower power. The gritty quality heard from many transistor amplifiers, particularly when they are playing at low levels, is usually due to crossover distortion.

Of course, tubes also have *their* limitations. Especially

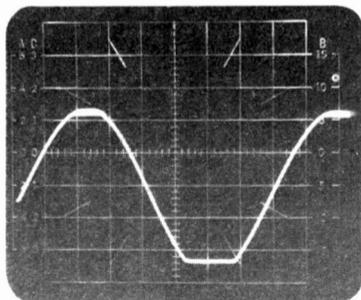
conventional tubes. The only tube previously capable of high-power amplification—the pentode—has inherently higher levels of distortion than the triode. Existing lower-distortion triode tubes cannot deliver sufficiently high power as a simple push-pull pair. But LUX, together with NEC engineers, has developed the first of a new breed of triode tube, the 8045G, which with other related technological advances, makes possible a high-power, low-distortion triode amplifier—the Luxman MB-3045. Among the differences in this new triode: the plate-electrode uses a special bonded metal with high heat-radiation characteristics. Also, the fin structure further aids heat dissipation.

LUX also developed a low-distortion high-voltage driver tube, the 6240G, capable of delivering over 200 volts of audio signal to the output triodes. Also, a new output transformer (LUX's long-time special area of expertise) has been designed to take optimal advantage of the triode configuration feeding it. The quadrafilar winding and core technology of this transformer represents another breakthrough. Overall, from input to output, the use of advanced design direct-coupled and self-balancing differential amplifier stages ensures stability and minimum phase shift.

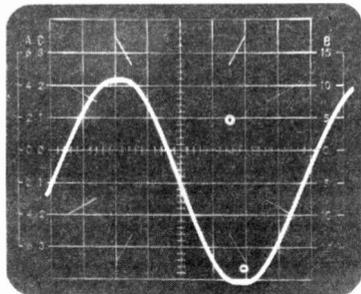
The MB-3045 produces a minimum of 50 watts continuous power into 4, 8, or 16 ohms, at any frequency from 20 to 20,000 Hz, with total harmonic distortion no more than 0.3%. As the MB-3045 is monophonic, a pair of them connected to a stereophonic preamplifier will not be subject to stereo power-supply interaction.

Now, we don't expect the MB-3045 to become the world's best-selling amplifier, any more than our highest-power solid state power amplifier, the M-6000 priced at nearly \$3000.

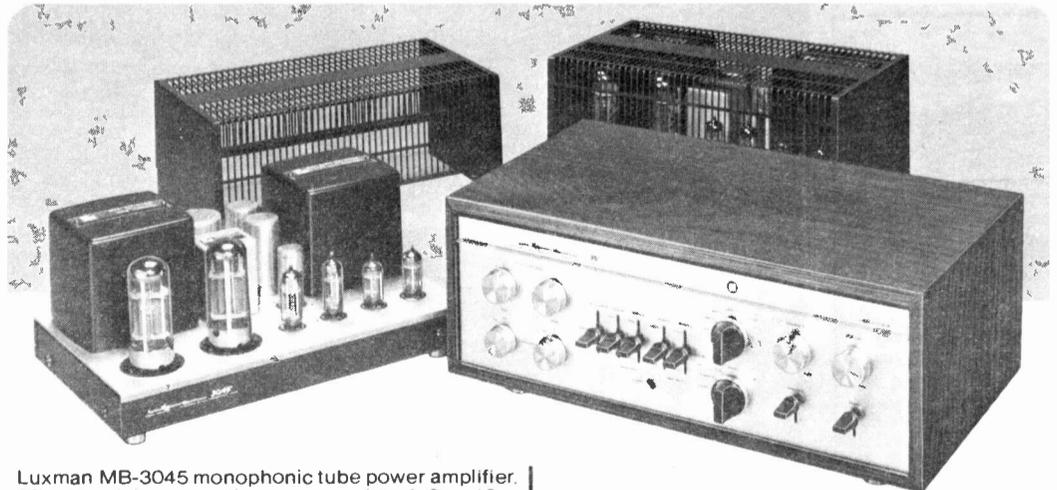
You'll find both at our carefully selected LUX dealers who will be pleased to demonstrate them for you. And any of the other dozen or so LUX models. It's why they're LUX dealers in the first place.



When a typical transistorized amplifier tries to deliver more power than it can, the top and bottom edges of the waveform "clip" sharply and abruptly, and not always symmetrically. Result: high-order harmonic distortion... raspy and irritating.



When a tube amplifier, such as the Luxman MB-3045, is driven into overload, the "clipping" is softer, with more rounded edges to the waveform. The resulting distortion is much less audibly bothersome.



Luxman MB-3045 monophonic tube power amplifier. 50 watts minimum continuous power into 4, 8, or 16 ohms, 20-20 kHz; total harmonic distortion no more than 0.3%. Frequency response: 10 to 40 kHz, ± 1 dB. Signal to noise ratio: 95 dB. Variable sensitivity, control for matching gain to any preamplifier. \$445.00 each.
■ **Luxman CL-35 III stereo tube preamplifier.** Total harmonic distortion: 0.06% at 2.0 V, 20-20 kHz, all

output signals. Frequency response: 2-80 kHz, ± 0.5 dB. RIAA equalization, ± 0.3 dB. Features include: tape monitoring and dubbing, 6 selectable turnover frequencies, twin high and low noise filters, switchable phono-input impedance (30, 50, 100 kohms), variable input sensitivities. \$745.00.

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Visit our displays at the High Fidelity Shows: in Detroit, Room 3124; in San Diego, Room 208

THE WINNING EDGE 17th Annual ERA Marketing Conference Pulls 660 From Records, 330 Rep Firms

By ANNE DUSTON

CHICAGO — "The Winning Edge," the ERA's sixth Interface program and 17th marketing conference, was a finely honed education in marketing and operating guidelines for the attending 330 rep firms, 24 manufacturers and half dozen distributors held Jan. 15-18 in Palm Springs. Total attendance of 660, while down from last year's Hawaii conference that drew family participation, represented the largest number of member firms participating in the annual conference.

The programs reflected the high degree of professional business management that is being increasingly utilized by rep firms, especially in the sophisticated use of computer accounting methods such as EDP through which a firm can do cost accounting on almost daily basis.

Bob Wilson, president of the Chicagoland Chapter, ERA, observes, "The industry has elevated itself tenfold in a very short time in its business approaches. The difference between five years ago and today is

like the difference between kerosene lamps and nuclear power. The use of elaborate forecasting methods, sophisticated techniques in advertising and information dissemination, an increase in advertising spending, and use of comparison charts such as the ERA financial operating ratio survey, and the McGraw-Hill cost analysis, dealt with either during the presentations or the roundtable discussions, point to professional development that was not apparent in the industry even six years ago."

Commenting on the varied programs, Wilson reports, "Any idea, theory, philosophy, or evidence to improve my internal operation and save me time and efficiency where I spend my bucks is tremendously interesting and meaningful." Wilson found the Time Management program by Dr. Donald Wass most helpful for his own Crest Associates, Inc. "I kept seeing myself in the negative examples."

Regular conference programs apart from the Interface sessions had the common theme of future needs of both reps and principals, such as forecasting, new product and new market penetration, the regional sales manager role, emphasis on technical knowledge, and learning to use interpersonal relationship techniques as sales tools.

Speakers for these sessions included Dr. Donald Wass; Bernie Golbus, Industrial Representatives, Inc.; Ed Lindberg, Linco; Dick Grubb, Augat; George Wissler, Howard W. Sams; Bill Becher, Singer; Tom Needles, Koss Corp.; Larry Courtney, Courtney-Price Advertising; Dr. Leonard Lunin; and Jack Berman, Jack Berman Co.

Areas of day-to-day problems were treated thoroughly in the popular roundtable Interface sessions, in which subjects on contracts and termination proved the most volatile, and discussion often continued from the table into the bar area, Wilson comments.

Friday's session was concerned with aspects of line acquisition, from the initial approach, to presentation, to the first six months, and including the ethics involved. Moderators were Bruce Anderson; John Merchant, R. C. Merchant Co.; Mark Markman, Markman Co.; Bernie Golbus, Industrial Representatives, Inc.; Dave Fisher, ERA legal counsel; and Harry Estersohn, Estersohn Associates, Inc.

The second Interface session examined cost analysis of salesman hiring, operation, selling, cost controls, and branch expenses. Moderators were Mel Daskal, creator of ERA's operating ratio survey; Herb

Gopstein, Marketing Survey; Logan Young, Forristal-Young Sales; Dave Locke, Bear Marketing; Chuck Sheridan, Sheridan Associ-

(Continued on page 36)

ERA Awards: Reps, Achievements

PALM SPRINGS—Awards presented during the ERA conference went to Jack Berman, who enters the ERA Hall Of Fame, and to the following national vice presidents for meritorious service: Jess Spoons, components & materials group; Jack Carter, consumer products group; and Dale Mann, technical products group.

Chapter of the Year Awards, based on size of chapter, were awarded to New York Chapter, with Gil Miller accepting, in the largest category; the Indiana-Kentucky Chapter, for medium-sized group, with Paul Meyer accepting; and San Diego, in the smallest category, with Tony Harle accepting.

The Idea Fair produced awards in four categories for the following: Business Management Category,

Houck Associates for self-education program, and Jim Finnegan for office procedures; Advertising Category, Northport Engineering Inc. for merchandising giveaways; in the Advertising/Public Relations Category, LCA with Bob Sargent accepting, and Harry Estersohn, for facilities brochures and rep profiles.

Under Communications, winners were the R. C. Merchant Co., for communications with principals; Harrison Frank, Halbar Associates, for communication with customers; and Frank Campisano, for customer inquiry and followup.

Presentations that produced awards went to Kenneth E. Hughes Co., for trade shows; Moxon Electronics, for technical seminars; and Crockett Sales Co., for distributor presentation.



Benyas-Kaufman photo

MANY HELPING HANDS—Going over last-minute details for Detroit Hi Fi Music Show this weekend (13-15) at Cobo Hall with co-producer Teresa Rogers are rep committee members, seated from left, Dan Neumaier and chairman Jim Flora; standing from left, Tom Petchell, Phil Flora and Carl Ludwig. Rogers credits group with taking up slack by some manufacturers in assuring representation of more than 90 audio/video/disco lines.

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CABLE AUDIOMATIC/TELEX 62282

Monthly TDK Tapeletter Bows

NEW YORK—The TDK Tapeletter is a monthly newsletter launched by TDK Electronics to educate and inform its reps, dealers and the consumer, according to Norm Sato, the firm's marketing assistant.

Sato explains the newsletter will update readers on new products, promotions, seminars and other newsworthy TDK activities. It will also talk to reps and dealers in the field, and bring their views on a wide range of tape subjects to the reader and offer continuing education on the formulations and applications of TDK products.

The newsletter, the second of its kind to be offered by a blank tape manufacturer, is designed and produced by Jim Horstman, TDK's public relations consultant. Memo-rex also publishes regular newsletters for both audio and video blank tape.

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It's the easy way to remove all dust, grit and dirt from your records. It has the new dry charge that keeps records constantly like new and maintains the same tonal quality as the day they were bought. It also helps to add life to the needle.

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System.

'Listening Booth' Feature: Taped Top LPs Help Sell

By MAURIE ORODENKER

PHILADELPHIA—Owners of a new record store here have reinstated the listening booth concept of the 1950s in a merchandising effort aimed at encouraging more shoppers to buy recorded music despite steadily escalating costs.

According to Vince and Jo Curcuro, operators of the new Music Booth store in the Bensalem Shopping Center in Cornwells Heights, "if customers could hear the records they would be more inclined to buy them."

Consequently, the Curcuros have designed their store to accommodate four listening booths—two are al-

ready functioning—are capsulizing and transferring the 10 most popular albums on tape, and piping the music into the listening booths.

According to the couple, prospective buyers can select any one of the LPs and preview it on tape in the listening booth. The Curcuros feel that while many people buy records on impulse or because of the artist, many potential buyers walk away empty-handed because they are not given an opportunity to hear what the album sounds like.

The listening booths are attractively designed for maximum customer comfort, with wall-to-wall carpeting, beanbag-type seats, and walls covered with posters of contemporary artists.

To ensure that all customers are given an equal opportunity to use the listening facilities, the Curcuros have limited listening time to 20 minutes for each customer, and no more than two customers are permitted in the booth at any one time.

TAPE EQUIPMENT FOR SALE

- 1 Ampex BLM 200 8 120/240 60 HZ Tape Dupli-cator Model 1210
- 3 Ampex Slaves Model 1260, 8 track 1/4" 115V, 60 Hz
- 3 Ampex Hd Assembly Cartridge 120/60
- 3 Livingston Sidewinders

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Rep Rap

Charles Ray joins Henry Guggenheim in a partnership at GRC, New York-based rep firm with offices in Demarest, N.J. as well as Monsey, N.Y.

Ray resigned as national marketing director of Onkyo Audio Products, and previously had been marketing director for Superex headphones.

GRC will continue to represent Onkyo as well

3M Debuts Master Tape

• Continued from page 34

pected interest in music, tape equipment and do-it-yourself home entertainment systems.

Both the Detroit and San Diego hi fi shows will be staffed with 3M technical and marketing people, with continuous demonstrations of the new Master formulation utilizing a B&K analyzer and TEAC 450 cassette deck.

Introduction of the Master gamma ferrite formulation in the U.S. follows the successful test marketing in Europe that began quietly for "High Energy" last May in the U.K., "exceeding projections so that we're already making comparisons with Classic," according to Joe Leon, recently named national sales manager who shifted from international marketing manager.

Dispersion in Europe is following the pattern for the Classic line, with the cassettes now available in Belgium, France, Germany, Italy and Sweden as well as the U.K.

as other audio, communications and electronic component product lines, Ray affirmed.

★ ★ ★

A Southeastern Florida branch under the management of Don Fisher is being added to Hollingsworth & Still, Inc., a 43-year-old rep firm with headquarters in Atlanta, and branches in Charlotte, Mobile and Orlando. The new branch will be in Fort Lauderdale.

★ ★ ★

Newly named for Indiana and Kentucky by Audio-Technica U.S. Inc., is the Paul Stone Sales Co. in Indianapolis, with principals Paul Stone, Ed Beckner, Walt Hilyard and Mary Stone.

★ ★ ★

Twenty years' service with the same firm was recognized by Morris F. Taylor Co., for James J. Fahy, president, who received a diamond TAYCO service pin during a celebration at Silver Spring, Maryland.

Fahy began with the firm as district manager for parts of Pennsylvania, New Jersey, and Delaware, and moved up to vice president and sales manager in 1972, then to president in 1975.

Rep Motivation?

• Continued from page 34

put thousands of discount ducats into retail stores to boost show attendance.

He told the meeting the San Diego show will be the first in which there will be closed demonstration rooms plus an open exhibit area. So far, four retailers and 25 manufacturers have taken space.

Due to the success he has noted in Billboard's continuing disco coverage, Rogers said disco shows will be featured during the San Diego show. "The star of a disco show is the hardware that plays the music. It isn't like a live star at a hi fi show. That draws the crowd away from interest in hardware," Rogers says.

He will program disco 20 minutes and then there will be at least a 40 minute lapse to allow consumers to view the room and exhibit area, he says. There will be a Friday and Sunday pre-show period during which only dealers will be permitted into the show. More Los Angeles dealers than San Diego dealers are expected, Rogers avers.

The D-M-R (dealer-manufacturer-rep) session planned for San Diego March 4-7 requires more effort from a majority of the reps behind the sales sessions, Norm Marshank of Marshank Sales says.

ERA Confab Report

• Continued from page 35

ates; and Ed Carlson, Carlson Electronic Sales.

A mini-survey of participants indicated that while costs increased in the last year, commission rates actually decreased, especially in the technical and components and material areas. Consumer reps were less dramatically affected because of the popularity of CB last year.

Figures collected in the survey showed that salaries increased seven percent from 57% for a total expense of 61% of the budget. Traveling and entertainment costs rose three percent, taking an eight percent slice of the budget, up from 6.5%; auto expenses increased six percent, rising in total budget cost from 5.1% to six percent; communication costs rose eight percent, for a 4.5% share of the total budget, up one-half percent. Participants agreed that advertising should represent five percent of the total budget, but in practice was quoted from 1.2% to 1.6%.

Commission rates for technical reps showed a drop of six percent in the number of companies offering 15% commission rate when comparing last year's rates to 1970-71.

Companies offering seven percent commission increased by the same percentage, indicating that as new contracts were negotiated, lower commission rates were being offered.

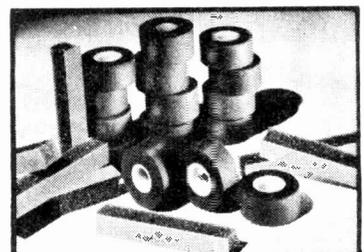
Salaries over-all declined in the technical area, from \$2.6 million in 1974, to \$2.1 million last year.

Reps were exchanging ideas on

more telephone, direct mail and advertising contacts because of the \$86 cost of visiting a customer reported by the McGraw-Hill survey.

Wilson concluded that the conference was one of the finest he has attended, with subjects directed to what reps want to know. "The fact that you do something in business doesn't change, but the way you do it does change, and the conference gets everyone in the same place at the same time without the pressures of a trade show, to exchange ideas from different regions."

A complete set of cassette tapes from the sessions is available for \$59 from Convention Seminar Cassettes, 13356 Sherman Way, North Hollywood, Calif. 91605.

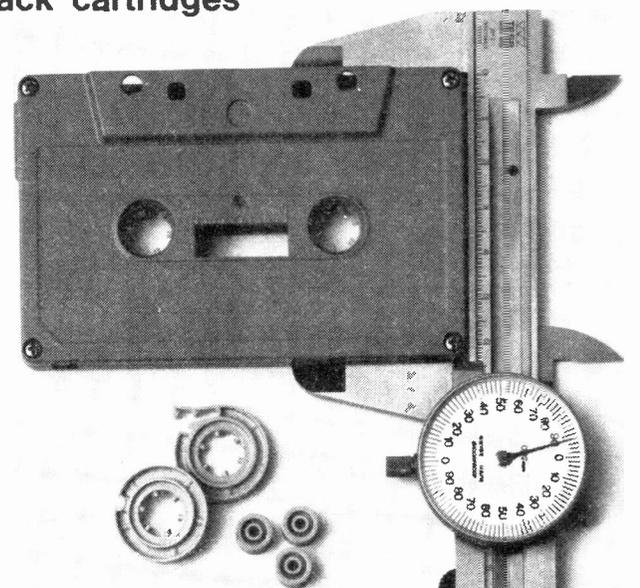


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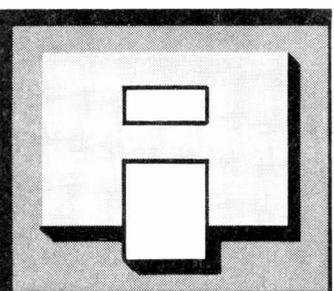


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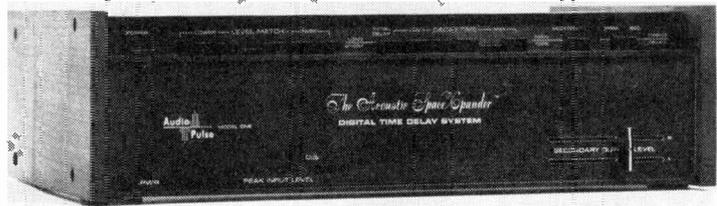
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▲ **SCOTCH MASTER** cassette is new line of improved low noise/high output ferric oxide, just introduced to replace High Energy series.



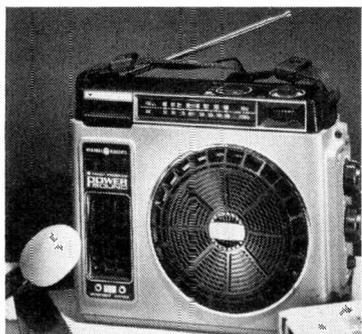
▲ **AKG K-240** lightweight circum-aural stereo headphone is called breakthrough in allowing listener to hear sound in natural manner.



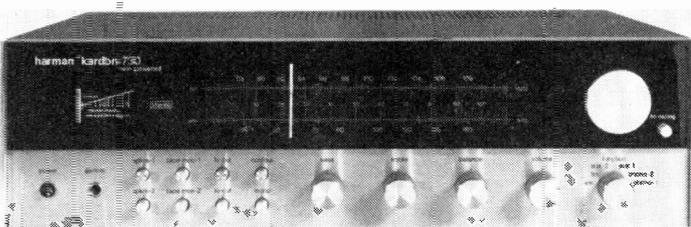
▲ **PACE CB161** 23-channel mobile transceiver has new digital synthesizer expandable to additional channels when FCC approves increase to 50.



▲ **GE 3-5222** radio has FM/AM/TV-audio bands, cassette recorder with condenser mike, AC/battery operation; will record from radio.



▲ **GE Showoff** has 8-track player, AM/FM radio with 6 1/2-inch woofer, 2 1/4-inch tweeter on AC/battery; stereo 8-track head, mono amp, sing-along mike.



▲ **HARMAN/KARDON 730** stereo receiver offers 40 watts RMS per channel in amp section, S/N ratio better than -70 dB in tuner section.



▲ **BASF** reintroduces complete open reel line with new graphics, renamed "Professional" (back-coated), "Studio" and "Performance" series.

Low-Key Pioneer Move To 'Pro'

• *Continued from page 34*
under \$700; while the SX-1250 has a power output capacity of 160 watts RMS per channel, for just under \$900.

The tape decks are models RT-2022, a stereo unit, and RT-2044 a 2/4-channel system. The stereo deck with a price tag of \$1,250, is a three-motor drive system, has three heads, and accepts reels up to 10 1/2 inches. Signal-to-noise ratio of the unit is rated at over 57 dB, and wow and flutter at less than 0.04%.

The 2/4 channel system, model RT-2044, features specifications similar to the model RT-2022. Added features include two add-on electronic modules for 4-channel record and playback, and interchangeable plug-in 4-track head assembly for 1/4-track operation. Price is just under \$1,600.

The graphic equalizer has a reported frequency response of 5 Hz to 70 kHz, and total harmonic distortion of 20 to 20,000 Hz. The unit, model SG-9500, provides six different recording and reproducing methods by combining tape monitor and equalizer switches. A band pass filter with IC operational amplifier for each element minimizes distortion. The unit is priced at about \$300.

Rounding out the line of profes-

sional products is a four way, 4 speaker system with a \$300 price tag. This unit features a cylindrical super tweeter which utilizes a high polymer molecular film, which, according to Pioneer engineers, provides breathing motion for wider sound dispersion.

A 12-inch carbon-fiber cone woofer is said to provide deep dimension, well-damped and transparent sound images. Mid-ranges are provided by a 4-inch, cone-type driver. A 1 1/4-inch, cone-type tweeter is also used.

Pioneer's consumer-oriented hi fi line for 1976 features three belt-drive turntables ranging in prices

from under \$100 to a 4-pole synchronous AC motor system with a floating suspension for reduced vibration and acoustic feedback, for about \$175. There are also two speaker systems: a three-way unit for about \$150, and a 4-way system for about \$225.

The rest of the line is comprised of an AM/FM stereo receiver, model SX-950, priced at under \$600; an AM/FM tuner, model TX-6500, priced at under \$175; an integrated stereo amplifier, model SA-6500, also priced at under \$175, and a set of stereo headphones, the Pioneer Monitor 10, with a price tag of about \$70.

Sound of Music Success Rx

• *Continued from page 34*

after, to keep up on advances in hi fi, to ask questions and make suggestions.

"We turn them into professionals," says Schulze.

Customers experiencing problems with their systems are encouraged to call a "service hotline" at each store, with a technician on hand who answers questions, prechecks systems and makes minor repairs. Often the technician can take care of a customer problem before it reaches the central service department.

The company also produced a booklet, "Facts You Should Know," explaining equipment and giving a glossary of commonly used hi fi terms. First offered two years ago, the free booklet is now in its fifth printing of 5,000 copies.

Last August, Sound of Music celebrated 10 years of business in the Twin Cities. The first store was begun by Schulze in St. Paul and made \$173,000 the first year, and subsequently went public in 1969.

When a chain operates successfully in a metropolitan area, the normal course of action is to expand to other cities and states. But Schulze likes the competitive structure and stable economics of the twin cities, so he finds one good way to grow is to start spinning off into parallel businesses in the same area.

The new "Audio Outlet" is one example. Other possibilities for the future include record/tape stores and a video outlet, to take advantage of Sound of Music's exclusive area distribution of Advent's VideoBeam large-screen projection tv, and the coming home videotape and videodisk systems.

The rationale for staying in one location is to become well-known and well-established there, as well as to become indispensable to a certain sector of customers.

(This exclusive two-part profile of Sound of Music concludes next week with an insight into customer demographics, advertising and promotion.)

Tape Duplicator

The second annual **Los Angeles Videoshop** will draw many business executives this year who will be attending the concurrent business equipment show, with both shows at the Ambassador Hotel, April 29-30.

Video equipment and service companies already listed as exhibitors in the near-sellout show include Akai, Ampex, Channematic Electronics, Cohu, Convergence Corp., DuPont, Eastman Kodak, Hoffman Electronics, International Video Corp., JVC Industries, Kansas State Network, Inc., I-W Intl., Maganavox, Panasonic, Philips A-V Systems, RCA, Sanyo, Sharp, Shintron, Sony, Studio Tape Exchange, 3M, Tri-Tronics and Video Components.

Several conferences are being arranged by industry trade associations, with special attention to problems and opportunities for off-air videotaping, the status of the videodisk and other low cost video formats, ENG for business and education, and all aspects of moderate cost color production.

The show is sponsored by Educational & Industrial Television Magazine.

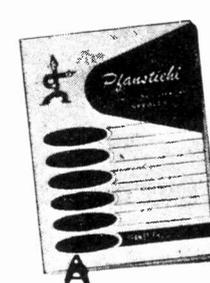
Telex Compacts Add 8-T Record

CHICAGO—Telex Communications Inc. Minneapolis, will be adding 8-track record for the first time as a feature in compacts when it introduces its new line to distributors in the middle of this year, according to James Arrington, vice president, marketing.

The console line will be expanded, despite industry figures indicating the lack of profitability of this category of equipment, Arrington states. "We will be concentrating on furniture styling and the addition of 8-track record in this area as well, and we evidently feel that consoles will be profitable," he adds.

Cosmetic changes are contemplated for the Telex component line.

According to another company spokesman, Telex consumer headphones are being studied and may be processed out by mid-year. A decision has not been reached.



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SPECIAL DESIGNS ON REQUEST

EYE THE ROAD

Quartet Rejoins Brubeck

By JIM MELANSON

NEW YORK—Dave Brubeck will soon be on the road again, this time though, rejoined by members of his former quartet, last heard from as a unit in 1967.

And, while the tour itself should prove a major concert attraction for East Coast jazz buffs, home listeners might end up sharing in the reunion too, as Brubeck says that he's close to an agreement with Horizon for a "live" LP off the dates.

Themed the "Twenty-Fifth Anniversary Of The Dave Brubeck Quartet," the tour resulted from the urging of Bill Lockwood of Avery Fisher Hall here to regroup the quartet's original players (Paul Desmond, Joe Morello, Eugene Wright) for a performance.

Brubeck, who has been playing the hall for the past four seasons with his sons (Two Generations Of Brubeck), says that Lockwood's nudging has been going on for some time, and only this year did he decide to acquiesce.

Avery was booked, a prep date was set for Princeton, and soon word got out that the quartet was back together. Queries came in, and eventually a 22-performance tour was put together.

The tour, kicking off Thursday
(Continued on page 39)



Louie Bellson: blasts away for Vegas Jazz Society.

Vegas Group In Bid To Aid Band To Montreux

LAS VEGAS—The Las Vegas Jazz Society has 450 members and its series of concerts at the Hacienda and at the Univ. of Nevada, Las Vegas, have become popular local successes.

Louie Bellson and his 19-piece band along with local group Kelly Stevens and Carnival played the fifth show of the series at the Hacienda recently.

Cal Tjader and Helen Humes were scheduled for Hacienda appearances Sunday (8), marking the first time Latin jazz has been presented by the almost year-old organization.

Among the musicians playing with Bellson here were Blue Mitchell, Pete Christlieb, Rick Davis, Carl Fontana and Carson Smith.

Monk Montgomery, Society president, says the organization hopes to help raise funds for the university's 17-piece jazz band to travel to the Montreux Jazz Festival in Switzerland this July.

Course Offered At Northwestern Univ.

CHICAGO—A spring quarter mini-course at Northwestern Univ. on rock'n'roll will include lectures on discs, covering facilities, dancing, electronic hardware, and the national and local scene.

The non-credit course, sponsored by the Student Union, will be given by George Lucchetti, president, T-Energy, a promotion and booking agency.

HAL COOK RESIGNS POST

A New WJA President On the Horizon

LOS ANGELES—Hal Cook has resigned as the first president of the World Jazz Assn. and his replacement will be named when the organization's board of directors meets sometime in April.

That date marks the WJA's first year of operation and it presently has 849 members, 308 in Southern California, 30 in Northern California, with representatives in 37 states and 18 countries.

Site for the board meeting has not yet been firmed says Paul Tanner, executive director. Cook, who helped form and launch the jazz trade organization, cites a business opportunity in his home in Orcas, Wash., as the reason for his departure.

WJA's first fund-raising event, an

Band is one of two from U.S. colleges invited to play at the renowned international event in Montreux.

"We're trying to line up a fund-raising event for these kids," Montgomery says. He speaks of having Herbie Hancock headline and envisions the concert in some Strip hotel.

Montgomery says word has gotten out about the good audience for jazz here and top name musicians working the Western part of the country are indicating interest in playing here under auspices of the jazz society.

Kiddie Jazz Books Introed By Hansen

NEW YORK—Charles Hansen Music has introduced the first of a series of jazz primers for children titled "Dr. Kazoo's First Book Of Jazz."

According to Hansen officials, "The First Book Of Jazz" offers a learning medium that integrates technique, attitude and enjoyment for the beginning student as well as the teacher.

The first in the series is called "Teaching Many Things Through Music," and features compositions by Jelly Roll Morton, George Gershwin, Scott Joplin, Duke Ellington, Oscar Peterson, John Denver and Marvin Hamlisch.

The books are published by Silhouette Music Corp. and carry a list price of \$2.95.

Billboard SPECIAL SURVEY For Week Ending 2/14/76
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs

| This Week | Last Report | Weeks on Chart | TITLE Artist, Label & Number (Distributing Label) |
|-----------|-------------|----------------|---|
| 1 | 2 | 13 | PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists) |
| 2 | 1 | 15 | FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown) |
| 3 | 5 | 23 | PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists) |
| 4 | 4 | 17 | MAN-CHILD Herbie Hancock, Columbia PC 33812 |
| 5 | 10 | 13 | CITY LIFE Blackbyrds, Fantasy F 9490 |
| 6 | 8 | 10 | NEW YORK CONNECTION Tom Scott, Ode SP 770033 (A&M) |
| 7 | 3 | 15 | JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic) |
| 8 | 6 | 17 | DONT IT FEEL GOOD Ramsey Lewis, Columbia PC 33800 |
| 9 | 9 | 17 | KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor) |
| 10 | 17 | 13 | TOUCH John Klemmer, ABC ABCD 922 |
| 11 | 11 | 23 | MELLOW MADNESS Quincy Jones, A&M SP 4526 |
| 12 | 16 | 6 | I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity) |
| 13 | 15 | 17 | HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493 |
| 14 | 14 | 17 | VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA) |
| 15 | 12 | 17 | RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor) |
| 16 | 34 | 4 | MYSTIC VOYAGE Roy Ayers Ubiquity, Polydor PD 6057 |
| 17 | 7 | 10 | BELLAVIA Chuck Mangione, A&M SP 4557 |
| 18 | 19 | 10 | TRIDENT McCoy Tyner, Milestone 9063 (Fantasy) |
| 19 | 18 | 50 | MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown) |
| 20 | 23 | 13 | FANCY DANCER Bobbi Humphrey, Blue Note BN-LA550-G (United Artists) |
| 21 | 30 | 4 | BEFORE THE DAWN Patrice Rushen, Prestige P 10098 (Fantasy) |
| 22 | NEW ENTRY | | MARCHING IN THE STREETS Harvey Mason, Arista 4054 |
| 23 | NEW ENTRY | | LOVELOCK! Gene Page, Atlantic SD 18161 |
| 24 | 13 | 23 | CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022 |
| 25 | 20 | 6 | 1975: THE DUETS Dave Brubeck & Paul Desmond, Horizon SP 703 (A&M) |
| 26 | 21 | 8 | LIVE Jim Hall, Horizon SP 705 (A&M) |
| 27 | 29 | 10 | ANYTHING GOES Ron Carter, Kudu 25 (Motown) |
| 28 | 22 | 13 | FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044 |
| 29 | 31 | 8 | VENUSIAN SUMMER Lenny White, Nemperor NE 435 (Atlantic) |
| 30 | 25 | 23 | CONCIERTO Jim Hall, CTI 6060 S1 (Motown) |
| 31 | NEW ENTRY | | MUSIC, YOU ALL Cannonball Adderley, Capitol ST 11484 |
| 32 | NEW ENTRY | | CONFESSIN' THE BLUES Esther Phillips, Atlantic SD 1680 |
| 33 | NEW ENTRY | | BORN ON A FRIDAY Cleo Laine, RCA LPL1-5113 |
| 34 | NEW ENTRY | | GEARS Johnny Hammond, Milestone 9062 (Fantasy) |
| 35 | 36 | 4 | MATCH BOOK Ralph Towner & Gary Burton, ECM 1056 (Polydor) |
| 36 | 37 | 4 | ELLINGTON IS FOREVER Kenny Burrell, Fantasy F 79005 |
| 37 | 35 | 4 | OREGON IN CONCERT Vanguard VSD 79538 |
| 38 | NEW ENTRY | | TROPEA Marlin 2200 (TK) |
| 39 | 39 | 4 | PLANET END Larry Coryell, Vanguard VSD 79367 |
| 40 | NEW ENTRY | | STRATOSPHERIC NUANCES Blue Mitchell, RCA APL1-1109 |

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Jazz Beat

LOS ANGELES—Thanks to all the jazz broadcasters who are writing to the column with items about their programming. Such as: Tom Mallison, who calls himself "Tom The Jazzman" on WRQR in Farmville, N.C., who says listener response has allowed him to move into a 6 p.m.-10 p.m. slot Sundays.

Mallison started playing jazz last spring on Monday from 11 p.m.-2 a.m. and then expanded to 10 p.m.-2 a.m. and now he airs today's sounds and music of yesterday in prime time. Mallison plays LPs from his own collection and on other nights features themes, artists, big bands, single instruments. Callers answering questions receive free LPs.

WYSP in Philadelphia has expanded its jazz programming with Maureen Flaherty working from 12:30 a.m. until 3:30 a.m. Sunday. . . . WBWC-FM, Baldwin Wallace College's station in Berea, Ohio, has compiled a list of "deserving people who should receive recognition." Best record service goes to Arista; best new and up-and-coming company: Gene Perla's PM label; best small label service award: Nemperor.

Two FMers, WMUB-FM on the campus of Miami of Ohio in Oxford, Ohio, and WGUC-FM in Cincinnati, are beaming jazz in the Cincinnati-Dayton-Oxford area, writes Jim Bennett, WMUB's music director. These stations have been airing jazz more than three years and have recently been joined by WPFM-FM out of Middleton, Ohio, with its nighttime programming.

Miraslav Vitous' first LP after leaving Weather Reports is due Feb. 15 with Herbie Hancock. LP is titled "Magic Shepherd" and also features vocalist Cheryl Grainger. . . . Blue Goose Records out of New York has its own big band, the Sam Brown-James Spaulding aggregation which sports 17 pieces. Spaulding plays flute and alto and is the band's prime soloist. He's played on many jazz dates. Sam Brown composes and conducts the band. He's done charts for Aretha Franklin and Jimmy Witherspoon. He's also written a mass dedicated to Martin Luther King which the band performs Feb. 19 at Livingston College in New Brunswick, N.J. Howard Gabriel is vice president of Blue Goose and is working on bookings for the band plus reedman John Stubblefield, who has done sessions with Miles Davis, McCoy Tyner, Gil Evans and Anthony Braxton, according to Gabriel.
(Continued on page 39)

Jazz Quartet

• Continued from page 38

(12) and running through March 16, covers a number of coastal cities, and even reaches as far inland as Minneapolis and St. Louis.

Could the tour continue to grow in number of dates? "No," says Brubeck. "my days of extended one-night stands are past." He reflects back to when he was on the road for 90 consecutive one nighters, and offers that workloads like that are behind him.

Brubeck also stresses that while the quartet is getting back together again (Desmond, alto sax; Morello, drums; Wright, bass, and Brubeck, piano), his ties to Two Generations remain paramount.

"I've worked four years on the group, even losing money in the beginning, and I'm not about to give it up now," he explains.

Notably, Two Generation members will also be on the tour. They are Brubeck's sons Darius, electric keyboard; Christopher, bass/trombone, and Daniel, drums. Canadian musician Rick Killburn sometimes sits in for Christopher. Christopher, like his brothers, has a group of his own, and commitments occasionally prevent a full family roster. A fourth boy, Matthew, 14 years old and into the cello and piano, may be joining the group soon, adds Brubeck.

As for the tour, performances will open with Brubeck and sons. After three numbers, Desmond will come out for two duet numbers with Brubeck, to be followed by two numbers by the Brubecks and Desmond together.

After an intermission break, the original quartet will come on stage for an hour-plus set.

Are there any differences musically, between Brubeck and his sons, especially with the combining of senior's traditional acoustic background in jazz with their electric approach?

"It's been a very healthy thing for them and for myself to know that we can each make it on our own as well together," Brubeck answers. "There's a level of excitement when we play," adding his sons did "convert" him to seeing the capabilities of electric instruments and jazz.

The jazzman's activities have also involved the long-hair set, and his most recent accomplishments are the pieces "They All Sang Yankee Doodle," commissioned by the New Haven Symphony, and "Song Of Bethlehem" (soon to be retitled "Mexican Folk Christmas Cantata"), commissioned by the Honolulu Symphony. Both were premiered this past fall.

Jazz Beat

• Continued from page 38

"Accent On Percussion" is the theme for Jack Kleinsinger's March 17 "Highlights In Jazz" concert at NYU's Loeb Student Union in Manhattan. Stars include Tony Williams, Ray Barreto, Sonny Fortune, Lew Soloff, Eddie Gomez, Jack Wilkins, Eddy Martinez and Patti Wicks.

Chuck Kraus' Nite Scene in Seaford, N.Y., is running a guest star policy on Mondays: upcoming Norris Turney Feb. 16; Paul Jeffrey Feb. 23; Harold Ousley March 1; Frank Foster March 8 and Jimmy Heath March 15.

Among the releases on Savoy which Arista will spring sometime early in the spring are previously unreleased performances by John Coltrane, Charlie Parker and Lester Young. Other acts in the first release include Milt Jackson, Yusuf Lateef, Cannonball Adderley and Erroll Garner.

LaMont Johnson, pianist-composer-arranger, is working on an LP for Masterscores Productions on which he plays Moog, Arp and other keyboards. His composition, "Symphony Number 2," will be played by the Southeast Sym-

(Continued on page 55)

Classical

CLASSIC PLOY

Video Spots Help Fill Concert Halls

• Continued from page 1

both public relations and advertising, produced their first spots for prize-winning violinist Eugene Fodor. That worked fine, says partner Bernard Gurtman, and amortized production costs quickly through repeated showings across the country as Fodor toured.

The Fodor, Ohlsson, Mackenzie and Raver tapes, as well as two more featuring pianist Gary Graffman and tenor Eugenio Fernandi are the six produced to date. But six additional spots are awaiting their production turns, and G&M is now turning them out at the average rate of one a week.

The production cost of \$7,000 to \$10,000 per tape, cheap by ordinary television standards, may seem inordinately high to promote a classical concert. But, says Gurtman, it's their versatility for a variety of uses that makes them pay off.

Basic approach used is soft sell—lots of music and little talk. All spots open with 10 or 15 seconds of music performed by the artist, then a bit of talk not keyed to the event, more music, and then the audio track left open to convey the message of the specific concert date being plugged.

In addition to the actual spots, tapes from the production sessions are also assembled into two to five-minute units which can be used by the artist for general promotion purposes.

Classical Critics Seek

• Continued from page 6

The institutes are limited to 10 chosen applicants from within the membership.

The institute's "fellows" normally attend a live classical music event each evening. The following morning, their reviews are Xeroxed and are "taken apart" by institute directors and their fellow institute members. The remainder of the day is spent in discussions revolving around the music of the festival. Artists, composers and artist managers join the fellows for afternoon dissertation.

Group engages in its first European reapproach in mid-June at Breuklyn, a Holland festival which Galkin will attend along with executive board members Irving Lowens, Washington Star; Michael Steinberg, Boston Globe; and perhaps Lalo Shifrin, who would represent jazz.

"We are going more into jazz criticism," says Galkin, who writes for the Baltimore Sun using the penname, Florestan Croche, for classical critiques and Bob Stuart when he does jazz record reviews. He does music news stories for the paper under his own name.

Galkin and his fellow critics who visit the Netherlands will discuss the American influence on European music and the American music scene.

Organization was founded between 15 and 20 years ago by Lowens and Miles Kastandieck, now retired from the Christian Science Monitor. Kastandieck is a member of the executive committee, along with: William Littler, Toronto Daily Star, first vice president; Thomas

Most of the spots are aired on non prime-time programs in morning or late evening hours, or Sunday afternoons, when costs are low. Time is purchased for as little as \$100 a spot and up to a maximum of \$250, which compares favorably with newspaper space often copiously used for weeks before a recital, running up tabs that may total as much as \$4,000 for a New York date.

However, it is not unusual for the spots to get free air time, as well. This has happened with Fodor prior to appearances with a number of symphony orchestras. As non-profit organizations, orchestras are often the beneficiaries of gratis time as a public service nod by local stations. And the soft-sell format of the artist tapes helps.

The trick in keeping production costs within bounds is to plan everything down to the last detail before going into the studio, says Gurtman. "Otherwise, forget it. Shooting costs are too high to permit experimentation at rates that can reach up to \$2,000 an hour with full crew and equipment."

In this advance planning stage now are projects with pianist Claudio Arrau (whose proven record as a concert draw might seem to void the need for special video promotion), soprano Roberta Peters, opera singers Catherine Malfitano and Richard Stillwell, and the Chamber Music Society of Lincoln Center.

Says Gurtman: "This is only the beginning."

Willis, Chicago Tribune, second vice president; Robert Commanday, San Francisco Chronicle, third vice president; Boris Nelson, Toledo Blade, treasurer; Frank Hruby, Cleveland Press, secretary; Edwin Safford, Providence Journal & Evening Bulletin; Betty Dietz Krebs, Dayton Daily News; Gladys P. Graham, Associated & African Press, New York; Robert Finn, Cleveland Plain Dealer and Steinberg and Galkin, Kastandieck, Lowens and Nelson are ex-officio members.

Officers and the executive committee are elected every three years. Funding comes from the Fromm Foundation, which sponsors the Tanglewood, Mass., festival; the Ford Foundation; the Corbett Foundation, principal bankroller of the Cincinnati Opera Company; and the National Endowment of the Arts.

CELESTIAL COP AT REHEARSAL

BALTIMORE—"Get that man to jail," said a disembodied voice during a recent rehearsal of the Baltimore Symphony at the Lyric Theater here.

Conductor Sergiu Comissiona didn't take the remark personally, but a search was nevertheless held for the author of the gratuitous comment. It came from the electronic celeste which was picking up radio transmissions on the local police band. A grounding wire disposed of the intruder.



RCA photo

NEW CLASSICAL 'LINE'—Tashi, RCA Red Seal's recording quartet, broke the classical barrier at New York's Bottom Line, one of the top pop/rock showcases, with a well-attended four-concert stand. From left are violinist Ida Kavafian, pianist Peter Serkin, cellist Fred Sherry and clarinetist Richard Stoltzman. Success of booking has club co-owner Alan Pepper and Stan Snadowsky thinking of more classical dates.

LOS ANGELES' KUSC

Tenfold Leap In Coverage

By DAVE DEXTER JR.

LOS ANGELES—A substantial broadening of the Southern California classical audience is expected this spring when new equipment and a move to a vastly more effective transmission site will send KUSC-FM's recorded music programs out to an audience in excess of 10 million listeners.

"We can reach only about a million potential listeners with our present outmoded equipment and weak signal," says Dr. Wallace Smith, general manager of the station. "But even with that handicap, our audiences have consistently been building over the last two years. Now we should double our listenership by year's end."

The change is motivated by a grant of more than \$750,000 to the station, owned and operated by the Univ. of Southern California in the heart of Los Angeles, by the Corp. for Public Broadcasting. The grant covers 1975 and the following four calendar years.

"This year," says Smith, "we will receive about \$100,000 of that total. That's enough to expedite the growth of KUSC dramatically. We can and will augment our general staff and, for the first time, move into vital areas of promotion and development."

With the new transmitter, high up Laurel Canyon near Mulholland Drive, KUSC also will, for the first time, beam stereo. That's a handicap Smith and his associates have faced for years.

Record companies, nevertheless, work closely with the station in exposing new albums. Labels are aware that KUSC is rapidly gaining on its all-commercial rival, KFAC, in pulling listeners who remain loyal to 91.5 on the dial.

Like New York, the Greater Los Angeles area is home to an inordinate number of musicians, record companies, music buffs and patrons of the arts. Local 47 of the AFM boasts a membership of more than 16,000 professionals. There are a half-dozen full-sized symphonies within the county and numerous chamber music groups.

The KUSC announcing staff comprises Dennis Bartel, Peter Moskowitz, Topper Smith, Winston Cooper, Helen Peppard, Edgar Daniels and Tom Royal. They alternate over each day's 18-hour programming schedule. No commercial spots are broadcast. Much of the music fare is full-length, uninterrupted symphonies, concertos and operas.

Prominent author, musician and lecturer Dr. Abram Chasins, for many years affiliated with non-commercial classical radio in New York City, now is KUSC's music consultant and it is his discerning touch that is pushing the campus station's ratings higher every month. The CPB grant will, he says, further spur KUSC's emergence into a West Coast classical music power.

Classics/Jazz Combo: Black History Week

By RUDY GARCIA

NEW YORK—Black History Week provides an opportunity for symphony orchestras to blend a combination of jazz, which many historians feel is a principal black contribution to American culture, with the more traditional musical concepts of classical compositions and performances by black Americans.

Typical of such efforts is the concert scheduled for Feb. 15 at Carnegie Hall by the Symphony of the New World.

Music director Everett Lee, who made a recent debut with the New York Philharmonic to much acclaim, selected a program with works by William Grant Still and Jimmy Owens. Also featured will be a viola concerto by Walter Piston performed by Marcus Thompson, prominent black violist.

Still will be represented by his "Afro American Symphony" which will open the program. It is a work heavily weighted with percussion phrases and a strong undercurrent of jazz melodic progressions, while retaining a classical musical concept. As such it is a quite appropriate lead off selection.

Jimmy Owens is a jazz trumpeter who has appeared with many of the greats in the field—Lionel Hampton, Herbie Mann, Charles Mingus and Dizzy Gillespie to name but a few. He will include his special arrangement of Duke Ellington's "Come Sunday" on the program.

Owens is no stranger to appearances with symphony orchestras. His quartet has appeared with symphonies in Holland and Germany, but it is the first time the group will appear with a symphony in New York.

Country Sales Up Because Of Crossovers

By COLLEEN CLARK

NASHVILLE—Despite three labels closing out their country divisions here in the past few months (Billboard Jan. 17), country sales are up over last year.

In checking with dealers, retailers and one-stops across the nation, every outlet reports an increase in country sales and the majority cites crossover product and the influence of the more contemporary or progressive artists the main factor for the upswing.

Artists such as Willie Nelson, Waylon Jennings, Jessi Colter, Tompall, Larry Gatlin, Emmylou Harris and Linda Ronstadt have

brought country music to the attention of a much younger market than ever before.

Most dealers feel that the Southern boogie bands such as Charlie Daniels, Marshall Tucker, Barefoot Jerry, Jerry Jeff Walker, Pure Prairie League, Ozark Mountain Daredevils and even the Eagles have also been largely responsible as they appeal to the soft rock or pop buyer as well as the country fan.

Sales are reported still strong for conventional country artists, but the deluge of the "progressive" sound in the past year has been a boon to the retailer, as well as the artists, exposing them to a much broader market.

The one thing that kept coming up in making the survey, whether asked or not, was promotion. Product using the most in-store promotion, such as displays, posters, etc., gained the most in sales.

While some of the "progressive" artists are not new, they are still unknown to the buying public. It was unanimous among all dealers checked that artist packages including contests and local radio station tie-ins, do the most to promote the artists and sales. Tradesters also claim that the country market could push a little harder in this promotional direction.

Nashville Leaders Seek a Way

• Continued from page 8

It was never played on a country station—it was strictly a Top 40 hit.

"A lot of people doing pop here have to hide the fact they're doing pop things because if record people in New York or Los Angeles know it comes from Nashville, they automatically categorize it as country. It's unfortunate, because we've got some of the greatest pop oriented musicians in the world here."

"Larry Uttal is one of the few guys who recognizes that there are other

things coming out of here," Montgomery remarks. "As a consequence, he's coming down and getting the cream because he's not categorizing Nashville."

Montgomery notes the problems also hit the songwriters. "There are a lot of great writers around like Mark James—a great pop writer—who have a problem getting their songs recorded here because there are still not enough of us here to get out that kind of product and draw those guys in. They have a problem in having a suitable outlet for their material, and it has a tendency to drive pop writers to L.A. or New York. If we get more pop product coming out of here, we're going to attract more pop writers."

Norbert Putnam, who has cut such acts as Joan Baez, Buffy Sainte-Marie, Dan Fogelberg and Eric Anderson at his Quadrafonic Studios, agrees with Montgomery. "I get a call from an executive in New York or L.A. to do an act, then we have to convince the act that it's okay to record in Nashville. They think of the musicians here as country. The biggest album Neil Young made—his 'Harvest' album—was cut at Quadrafonic. The Ozark Mountain

Daredevils cut their last album here."

Actually Nashville started out as a pop hit town in 1947 with the release of "Near You." Putnam cites CMA Hall of Fame member Owen Bradley as a pioneer in the Nashville pop field by producing Brenda Lee's string of pop hits, including "I'm Sorry."

Recent acts produced by Putnam include Brewer & Shipley, English artist Ian Matthews, and a Capitol group from Boston, Pousette-Dart. "As a producer, it's a hassle because most all labels have promo and a&r departments for pop in L.A. or New York. I don't think anyone in Nashville has authority to sign a pop act without checking with L.A. or New York."

In the early '60s, Shelby Singleton began bringing black and pop acts to Nashville—acts like Brook Benton, Clyde McPhatter, Patti Page and Damita Jo. "I don't think there's any problem if you've got a hit record," Singleton says. "My suggestion is that the pop charts list the cities where the top 100 records are cut. Then Nashville can speak for itself."

Toni Wine, writer of such pop smashers as "Groovy Kind Of Love" and "Candida," has moved from New York to Nashville where she married the Memphis-turned-Nashville producer-writer Chips Moman who has scored with many pop hits.

"A record out of Nashville gets labeled—and it's frustrating," Wine comments. "Petula Clark was just here, and she's about as country as Mario Lanza. It's not a country album, but a contemporary album."

"The meeting explored ways to boost Nashville as a total music community—not at the expense of our great country music industry," advises Frances Preston, BMI vice president.

"We all agree that we need to promote what's happening here in pop," comments Buzz Cason, producer, publisher and studio owner. "A lot of young musicians who grew up here had to go elsewhere to get their deals. The major problem is that we as independent producers can't seem to get final answers from people at major labels here."

"The majors are down here mainly for country music with hopes of crossing over—and they don't realize that pop stuff is being produced here."

The Nashville pop scene has been aided by many other talents—most of them with country roots: Buddy Killen of Tree, producer of Joe Tex; Bob Johnston who has produced Bob Dylan, Bob Beckham of Combine Music, Fred Foster of Monument Records, Don Gant of Tree, Papa Don Schroeder, Bergen White, Don Tweedy, and Wayne Moss. They want the world to know that Grand Funk Railroad cut an album in the hometown of the "Grand Ole Opry."

A New Don Gibson Fights

• Continued from page 27

they didn't do any good unless I mixed whisky with them. One day in Greenville, S.C., I was doing a show and my mother and my wife Bobbi were there. I really showed myself. The next morning I was so ashamed that I made up my mind that I was going to quit. So I started leveling off."

Although he wrote "A Legend In My Time" while on drugs, Gibson damaged both his writing and recording career that had taken him to both country and pop charts. "It was a living hell. They'd be wanting me to record and they couldn't find me. Sometimes I'd come in and barely make it through a session. And other times I'd storm out of a session and not do it at all."

"Wesley Rose and Chet Atkins stood by me, and were trying to help. My wife, Bobbi, helped me more than anyone."

Influenced by the late Red Foley, he mastered the guitar enough to play radio shows and clubs around Knoxville, N.C., and he started writing songs in 1954.

"Sweet Dreams"—recently recorded by Emmylou Harris—was one of the first songs he wrote. Mel Foree took Wesley Rose to a club in Alcoa, Tenn., where Gibson was performing—and when Rose heard "Sweet Dreams" he wanted it. Gibson told him, "If you take the song, take me—I'd like to record it myself."

Rose took both. Gibson went on MGM. "They didn't want me singing like Don Gibson—they wanted me sounding like Webb Pierce who was hot then. I didn't start singing like myself until I was with Chet at RCA. I was about to give up because I wasn't selling."

"Blue Blue Day" sold about 35,000. Then came "Oh Lonesome Me"—a pop and country hit. And a string of seven more hits. "After the acceptance of 'Oh Lonesome Me' I had the authority to sing the way I want to—so I started singing ballads my way."

His song "I Can't Stop Loving You" was recorded by Ray Charles and, as the first country/soul/pop crossover, triggered a significant trend in country music.

"I had started as a picker and singer," Gibson recalls. "I didn't have any idea I'd be a songwriter."

He has some interesting writing habits. His songs are usually songs of sadness, but he has to be happy to write them. "The good ones come real fast. 'Oh Lonesome Me' and 'I Can't Stop Loving You' didn't take more than 30 minutes each. If a song takes too long, I think something is wrong with it, and I'll leave it."

His song ideas come from tv, magazines and an active mind. "I wrote a sacred song called 'Praying Hands' when I got the idea from this emblem I wear. I was reading a magazine in a dentist's office and saw an article titled 'Once I Find My Way.' Sometimes I get them from

soap operas. I wrote a tune called 'Born Loser'—that I've done and Ray Charles has done—from an idea off a tv show. I got 'Legend In My Time' from a magazine article on Bobby Darin. He said he was going to be a legend in his time. I knew that would be good for a song, so I wrote it."

His writing periods come in spurts, sometimes lasting a few weeks, other times a month or two. "It's like filling up a bucket. It takes a while to fill up, but then it starts overflowing."

In the last two years, he has been getting up about 2-3 a.m. "It's real quiet then. There's nothing going on—and I can concentrate better. After I finish writing, I go back to bed."

The Hickory Records artist is serious about becoming a better performer. "Up until three years ago I didn't care if people came to see me or not. Doing show dates was just pocket money to me. Now I'm really trying to establish myself all the way to the top as a performer. It's been hard to prove myself again."

Appeal Is Filed In Williams Song Suit

NASHVILLE—Attorney Richard H. Frank Jr., representing Fred Rose Music, has filed a notice of appeal to the Federal Court in the suit involving songs written by the late Hank Williams.

U.S. District Court Judge L. Clure Morton ruled last October that Mrs. Billie Jean Berlin was the common-law wife of Williams at the time of his death Jan. 1, 1953.

The judge ordered the copyright renewals be shared by Mrs. Berlin and the late artist's son, Hank Williams Jr.

Hill and Range Songs of New York claim a half interest in the renewals through an agreement with Mrs. Berlin, with Fred Rose Music claiming entire renewal rights under its transfer from Hank Williams Jr.

ALSHIRE INTO SOUTH

LOS ANGELES — Alshire Records has opened a Nashville office, headed by Arnold Theis. Label owner Al Sherman, best known for his Alshire label, is concentrating on two other labels, A/S and Grit Records, and a new label, Nashte, from the Nashville office.

In addition, Theis will acquire copyrights for the Sherman publishing firms, Chesdel (BMI) and Daval (ASCAP).

Sherman is converting his Burbank pressing plant to completely automatic equipment, after which he will enter the custom pressing business. This will also act as a representative for this business.

Nashte label will establish its own distribution network domestically under Theis' direction.

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Helicopter Pilot Debuts On Records

NASHVILLE—Ronnie Records, based in Palm Beach, Fla., bowed Joe Brock's single "I Haven't Had A Good Night Since She's Gone," before some 200 persons attending a reception in its hometown.

Brock was formerly a helicopter pilot for the Highway Patrol in Florida. The disk was produced by local independent producer Gene Kennedy and released in mid-January.

Loretta Lynn Free

NASHVILLE—Loretta Lynn has been released from her management contract with the Wil-Helm Agency owned by the Wilburn brothers.

The ruling from Chancellor Ben H. Cantrell stems from a 1971 suit brought by the Wil-Helm Agency charging the entertainer with illegally breaking her contract. Lynn answered with a counterclaim.

According to Cantrell's ruling, the conduct of Doyle Wilburn over a three-year period constituted a breach of the contract.

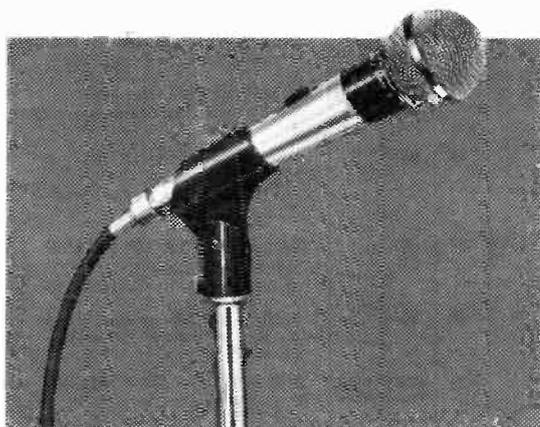
Famous In Move

NASHVILLE—Famous Music's Nashville office is moving to larger quarters at Two Music Circle, according to Marvin Cane, chief operating officer of the Famous Music publishing companies.

Cane attributes the expansion to the successful first year of the Nashville office under Hy Grill. Famous scored with 10 country chart singles over the past year.



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Nashville Scene

By COLLEEN CLARK

Little David Wilkins set for his third Western tour in April which will include Southern California, Utah, Arizona and Texas. . . . **Bill Anderson** was made an honorary Dodger fan by Dodger pitcher **Don Sutton** at his debut performance at the Palomino Club in North Hollywood recently. Sutton presented Anderson with a Dodger hat, pennant and T-shirt. . . . **Tanya Tucker** to tour Britain in March and record a television special for the BBC while there. . . . **Jacky Ward** was in town last week recording. . . . **Johnny Tillotson** made his acting debut in a "Movie Of The Week" film recently. It was filmed on location in Mammoth, Calif., with Tillotson doing both acting and singing roles. Entitled "Call Of The Wild," it is a Chuck Fries production.

Capitol artist **Linda Hargrove** off on a five-week tour. . . . **Melba Montgomery** filled in for an ailing **Buck Owens** recently at the Turf Shift Auditorium in Breda, Holland. . . . **Hank Williams Jr.** played on the **Ray Price** session on which Price is doing an album of Hank Williams songs. . . . **Welton Lane** in recording sessions recently under production of **Gary Paxton**. . . . **Ruby Fall's** new single, "Show Me Where," penned by **Ray Griff**, who has been consistent with the hits lately for others as well as himself. . . . **Billy Jo Shaver** has signed a recording contract with Capricorn Records. An album is due out soon entitled "You Can't Roll A Seven Everytime," produced by **Bob Johnston**. . . . **Grandpa Jones** did a talking blues segment for the NFL pre-Super Bowl show recently. He told of the rivalry between the Miami Dolphins and the Minnesota Vikings in Houston.

Tammy Wynette was listed along with **Elton John**, **Helen Reddy** and **Caroline Kennedy** on **Richard Blackwell's** "World's 10 Worst-Dressed Women." Responding to the news, Tammy laughed. "Well I hope Mr. Blackwell appreciates my singing more than he does my wardrobe." . . . **Connie Smith**, **Minnie Pearl** and **Ronald McDonald** raised more than \$300,000 on the Texas Rehabilitation Telethon. Smith is expecting her fifth child in time for the bicentennial celebration the Fourth of July.

4 Star Studios

Continued from page 28

tion center should be operative this month. Brother Dave Gardner and Millie Gardner will use the center for their pre-sold syndicated radio and theater shows—and the facility will be available for other radio, jingle and demo clients.

Johnson moved the 4 Star home offices to Nashville last year and has been realigning and expanding the publishing wings of the company. 4 Star officials say the \$10 million figure includes the new 4 Star building, the electronic equipment and the publishing firm.

"The operation will service the whole of the industry of recorded information, not just the recording industry," Johnson remarks. "It will be possible for producers of television, radio, film and record properties to start and complete their product here in Nashville.

"When a producer comes to Nashville for our unique talent pool, they deserve—and Nashville will supply them with—total professional custom services."

Billboard Hot Country Singles

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| Last Week | | | This Week | | | ★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week. | | |
|-----------|----------------|--|-----------|----------------|--|--|----------------|--|
| Rank | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | Rank | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | Rank | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
| 1 | 2 | 9 | 34 | 31 | 10 | 69 | 44 | 9 |
| ★ | 4 | 8 | 35 | 32 | 11 | ★70 | 80 | 2 |
| 3 | 1 | 12 | 36 | 38 | 8 | ★71 | 85 | 2 |
| 4 | 5 | 10 | 37 | 39 | 7 | ★72 | 90 | 2 |
| 5 | 6 | 9 | 38 | 34 | 9 | ★73 | 84 | 2 |
| 6 | 3 | 11 | 40 | 33 | 10 | 74 | 81 | 3 |
| ★7 | 9 | 7 | 41 | 35 | 13 | ★75 | 86 | 2 |
| ★8 | 10 | 12 | ★42 | 53 | 3 | 76 | 82 | 2 |
| ★9 | 17 | 6 | 43 | 28 | 15 | ★77 | NEW ENTRY | |
| 10 | 11 | 8 | ★44 | 58 | 3 | ★78 | 88 | 2 |
| 11 | 12 | 11 | ★45 | 55 | 5 | ★79 | 89 | 2 |
| 12 | 14 | 8 | ★46 | 57 | 4 | ★80 | NEW ENTRY | |
| 13 | 15 | 9 | 47 | 50 | 8 | ★81 | NEW ENTRY | |
| ★14 | 18 | 7 | 48 | 48 | 7 | ★82 | NEW ENTRY | |
| ★15 | 22 | 5 | ★49 | 60 | 3 | 83 | 42 | 14 |
| 16 | 7 | 12 | ★50 | 61 | 3 | 84 | 68 | 5 |
| ★17 | 26 | 7 | 51 | 56 | 6 | ★85 | NEW ENTRY | |
| 18 | 20 | 8 | ★52 | 63 | 3 | ★86 | NEW ENTRY | |
| 19 | 19 | 10 | ★53 | 65 | 4 | 87 | 87 | 3 |
| ★20 | 24 | 8 | 54 | 54 | 11 | ★88 | NEW ENTRY | |
| 21 | 16 | 10 | ★55 | 66 | 6 | 89 | 92 | 2 |
| 22 | 23 | 9 | ★56 | 69 | 2 | 90 | 94 | 2 |
| ★23 | 30 | 6 | ★57 | 77 | 2 | 91 | 91 | 2 |
| 24 | 8 | 11 | ★58 | 71 | 3 | 92 | 93 | 2 |
| 25 | 27 | 14 | ★59 | 72 | 2 | 93 | NEW ENTRY | |
| 26 | 13 | 12 | 60 | 64 | 6 | 94 | 99 | 2 |
| 27 | 25 | 9 | 61 | 62 | 7 | 95 | NEW ENTRY | |
| ★28 | 36 | 4 | 62 | 59 | 8 | 96 | 96 | 2 |
| 29 | 21 | 13 | ★63 | 78 | 3 | 97 | 100 | 7 |
| ★30 | 47 | 3 | ★64 | 74 | 2 | 98 | 98 | 2 |
| ★31 | 46 | 3 | 65 | 37 | 14 | 99 | NEW ENTRY | |
| 32 | 29 | 10 | 66 | 70 | 4 | 100 | 83 | 5 |
| 33 | 40 | 7 | 67 | 67 | 6 | | | |
| | | | ★68 | 79 | 3 | | | |



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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|---|
| | | | * Star Performer—LPs registering proportionate upward progress this week. |
| 1 | 1 | 14 | BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008 |
| 2 | 2 | 10 | THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241 |
| 3 | 3 | 18 | PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045 |
| ★ | 6 | 6 | LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM 1-1057 (Phonogram) |
| 5 | 4 | 9 | OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408 |
| ★ | 8 | 4 | THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176 |
| 7 | 7 | 18 | CLEARLY LOVE—Olivia Newton-John, MCA 2148 |
| 8 | 5 | 14 | NIGHT THINGS—Ronnie Milsap, RCA APL1-1223 |
| ★ | 34 | 2 | WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321 |
| ★ | 22 | 3 | ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.) |
| 11 | 10 | 17 | ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot D0SD 2044 |
| 12 | 9 | 17 | WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234 |
| 13 | 14 | 20 | WINDSONG—John Denver, RCA APL1-1183 |
| 14 | 15 | 11 | SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G |
| 15 | 13 | 10 | UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G |
| ★ | 26 | 3 | LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167 |
| 17 | 16 | 43 | BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020 |
| 18 | 18 | 9 | BARBI BENTON—Barbi Benton, Playboy PB 406 |
| 19 | 20 | 13 | COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G |
| 20 | 23 | 4 | HANK WILLIAMS, JR & FRIENDS—MGM M3G 5009 |
| ★ | 39 | 2 | JESSI—Jessi Colter, Capitol ST 11477 |
| ★ | 28 | 3 | THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 (Janus) |
| 23 | 19 | 12 | TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP) |
| ★ | 32 | 3 | THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177 |
| 25 | 12 | 27 | RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430 |
| 26 | 21 | 9 | COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222 |
| 27 | 11 | 16 | ROCKY—Dickey Lee, RCA APL1-1243 |
| 28 | 17 | 10 | GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.) |
| 29 | 27 | 28 | THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram) |
| 30 | 24 | 11 | TOGETHER—Anne Murray, Capitol ST 11433 |
| 31 | 29 | 17 | GREATEST HITS—Don Williams, ABC/Dot D0SD 2035 |
| 32 | 25 | 19 | GREATEST HITS, VOL. 2—Tom T. Hall, SRM 1-1044 Mercury (Phonogram) |
| 33 | 30 | 35 | REDHEADED STRANGER—Willie Nelson, Columbia PC 33482 |
| 34 | 36 | 6 | ODD MAN IN—Jerry Lee Lewis, Mercury SRM 1-1064 (Phonogram) |
| 35 | 31 | 32 | DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062 |
| ★ | NEW ENTRY | | THE WORLD OF CHARLIE RICH—Charlie Rich, RCA APL 1-1242 |
| 37 | 35 | 6 | COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1-1240 |
| 38 | 38 | 9 | WHO'S TO BLESS—Kris Kristofferson, Monument PZ 33379 (Epic/Columbia) |
| 39 | 37 | 15 | SINCE I MET YOU BABY—Freddy Fender, GRT 8005 (Janus) |
| ★ | NEW ENTRY | | 200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC 34035 |
| 41 | 41 | 13 | HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM 1-1052 (Phonogram) |
| 42 | NEW ENTRY | | STEPPIN' OUT—Gary Stewart, RCA APL 1-1225 |
| 43 | NEW ENTRY | | JERRY WALLACE—Jerry Wallace, MGM M3G 5007 |
| 44 | 46 | 2 | EVERYTHING LEADS BACK TO YOU—Slim Whitman, United Artists UALA513-G |
| 45 | 47 | 2 | SOME DAYS ARE DIAMONDS—Dick Feller, Asylum 7E-1044 |
| 46 | 33 | 5 | RED HOT PICKER—Jerry Reed, RCA APL1-1226 |
| 47 | 40 | 4 | SUPERBOW—Vassar Clements, Mercury SRM 1-1058 (Phonogram) |
| 48 | 48 | 19 | STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913 |
| 49 | NEW ENTRY | | I LOVE YOU BECAUSE—Jim Reeves, RCA APL 1-1224 |
| 50 | 50 | 2 | THE NIGHT ATLANTA BURNED—Atkins String Band, RCA APL1-1233 |

Billboard Means Music
All Over The Globe

IRISH DISK PROBLEM

How To Properly Promote Product With Limited Radio-TV Outlets

By KEN STEWART

DUBLIN—The Irish record industry issues a vast amount of product, some of which is not sufficiently promoted because of a lack of promotional outlets.

Ireland has one radio and television station, plus discos, a weekly consumer magazine, and record reviews in some of the national newspapers.

Sponsored programs on RTE Radio used to be a strong method of promotion. Record companies, bands and management agencies bought 15-minute slots and aired new records on a regular week-to-week basis. But the sponsored shows are being phased out and it is more difficult to get airplay.

Therefore record promotion can be a very big problem.

John Woods, of Polydor Ireland, launched the very successful television campaign on "The Best Of The Stylistics." He thinks the whole system of exploitation of records is undergoing a change, partly brought about by the advance made in tv-promoted disks.

"For a small market like ours, of three million," he says, "television is an extremely expensive medium and it seems that only with phenomenal success can it prove worthwhile.

"So we have to find other avenues

of promotion, because the competitiveness of the market seems to have exhausted the success of the now-routine forms.

"Ireland is a new market which is fast eating through the special campaigns that have produced good results up to now. The special spinoffs successful in other markets would upset trade too much in Ireland and the depth of local catalog available is not yet sufficient to produce a series of hit albums."

Woods says that each national company might be able to raise one or two albums but that it is unlikely they could keep a steady release schedule over a budgeted period of time.

"The big snag is having just one radio and television network. We believe sound and vision are the best promotion aids in the business, but we're completely dependent on this one station's support. If they don't show interest, we have no economical means of getting to the public.

"We're developing other aids, including the support of newspapers, discos and special projects. As we have no control over the media, we look for innovations at point of sale and in the discos."

David Duke, of CBS, says his company is after in-store goodwill.

He adds: "It has always been left to the likes and dislikes of the person running the shop. By careful analysis of those likes and dislikes, we'll supply the type of promotional material we think most suitable. So we'll help the retailer and ourselves. This goodwill essence is vital."

His theory: the dealer's smallest request should be treated in just the same way as a large order. Every shop is a salesman for you if the owner likes your product.

He adds: "Some 50% of those persons going into record shops are in there to be convinced as to what they should buy, meaning that in many cases the choice is left to the salesman."

Guy Robinson, of EMI Ireland, is conscious of the need for concentrated promotional activity and has a staff of four in his marketing and promotional division. He says: "RTE has always had a very strong MOR programming policy, so we have few outlets for progressive and hard rock. Two acts spring to mind: Pink Floyd and Rory Gallagher, whose albums we distribute in Ireland.

"Despite the fact they are one of the most important acts in the world, Floyd is rarely heard on local airwaves. Gallagher receives limited exposure, but more because he is

Irish than anything else. The only rock-oriented program which ran for a few months last year was axed in favor of a late-night news program.

"But there is a market, albeit a small one, for heavy music. Luckily rock fans have the option of tuning in to Radio Luxembourg and BBC Radio One and this they most certainly do."

EMI buys posters for in-store display for the major international album releases and prints its own for local artists. And the company goes for window displays to tie in with concert visits by acts.

Robinson also believes that in-store merchandising of records deserves more attention than it gets. "Record companies here tend to neglect it. But then one of the major frustrations is the rather conservative attitude of the majority of dealers.

"They seem much less adventurous than their U.K. counterparts. So it doesn't always pay to be a pioneer in your field, but some of our dealers are too cautious in the acceptance they give to new artists. They seem to allow consumer demand to dictate exclusively what product they stock, rather than taking the initiative upon themselves.

"The market for singles is still very dependent on what is happening on the U.K. charts, largely the result of the spill-over effect of U.K. radio and television which caters better to the younger tastes and demands.

"So there are repercussions for the Irish record industry. It is increasingly difficult to get distribution for singles by our local artists, despite the fact that recording standards have improved dramatically over the past two years. Many Irish releases are at least as good as those released in the U.K.

"Now the majority of record companies here, with a local-artist roster, see singles as more a promotional method of boosting album sales, or to maintain an artist's popularity on the ballroom cabaret circuit.

"But it remains the old story of an Irish artist having to achieve international success abroad before he is appreciated in his own country, that is, achieving album sales equivalent to those of international artists."

Robinson is chairman of Recorded Music Industries of Ireland, the association of record companies here. He believes that until popular music in Ireland gets the same sort of exposure it has in the U.K., with local acts getting the same attention as international names, this situation will prevail.

Eurovision Contest

18 Countries Plan Entries

THE HAGUE—This year's Eurovision Song Contest will be held April 3 in the Congresgebouw here, hosted by the Netherlands broadcasting organization NOS, Nederlandse Omroep Stichting.

The annual contest has been running since 1956 and in terms of entries and viewer and listener interest has shown no signs of slowing down.

Eighteen countries are taking part, though Sweden has pulled out for financial reasons.

In financial terms, the overall cost of presenting Eurovision is in the \$150,000-\$160,000 mark. The NOS receives up to \$75,000 guilders from participating countries, the contributions scaled to match the number of viewers in each territory.

At present the heaviest expenditure is on security. Interpol, in conjunction with the Minister of Justice in Holland, is already looking for leaks in security arrangement which might mar the smooth running of the contest.

And producer Fred Oster is currently searching for a suitable Dutch personality to host the contest.

Holland holds its own national song festival (Feb. 16) to find its representative for Eurovision. There are five entries—Bolland and Bolland, Spooky and Sue, Sandra, Rosea and Andres and Lucifer. Jan. 20 was the original deadline for all composers to send in Eurovision entries but as the five artists concerned were dissatisfied with the material they had to choose from, the deadline was moved up to Feb. 8.

This year the national contest, also held in the Congresgebouw, has added interest, for it is being combined with Holland's National Lottery, celebrating its 250th anniversary, and the lottery authorities have added substantial prize money.

Grassi Refuses RAI; Sticks With La Scala

By SYLVIA MANASSE

MILAN—After much deliberation, Paoli Grassi has turned down the Italian government's offer to take on the job of vice-president of the RAI television network.

He says it would be difficult to leave his duties with La Scala opera house here, work which has become very much a part of his daily life.

Grassi, who comes from theater background, having headed the Piccolo Theatre before taking on the Scala direction, feels his greatest contribution to Italian culture and to the Italian image in the music world, is to stay right where he is.

An overwhelming budget debt at La Scala, with doubts about whether government funds will cover the basic operating costs, does not seem to worry Grassi too much. Perhaps this is because he is in constant touch with most opera theater directors all over the world and realizes how widely his own problems are duplicated.

Atlantic In Big Jazz Push

By MICHAEL HENNESSEY

LONDON—Atlantic is launching a major jazz campaign. "That's Jazz" on April 1 with the release of 20 albums from the Atlantic and Warner catalogues.

Nesuhi Ertegun, president of WEA International, says that the campaign is one of the most ambitious in the company's history. A further ten albums will be released in September and another five in November.

Later releases will include previously unreleased masters from the extensive Atlantic and Warner archives and the whole campaign will

The recent summit meeting of opera directors held at the Grassi offices in Milan, proved that all opera houses, national or privately-owned, are facing difficulties. One item discussed was the stabilizing of diva salaries, and another was the exchange of programs and ideas to give artists a longer working period throughout the year.

A grave problem in operatic circles has always been to keep people working all year round.

Ideas on how to help develop new composers, musicians and scenic designers were also put forward.

Meanwhile work has been completed on the production of "Aida," which runs at the Scala as part of the season's program, with Tom Schippers conducting and Franco Zeffirelli directing. Following performances here, the production takes off for Washington D.C. to join in the Bicentennial celebrations and then on to London's Covent Garden.

be heavily supported by merchandising, press and advertising.

The campaign will be geared not only to the jazz market but to a wider range of record buyers. The albums will have a recommended price of \$2.99.

Among the first releases will be Giant Steps by John Coltrane, Free Jazz by Ornette Coleman, Blues and Roots by Charlie Mingus, Soul Brothers by Ray Charles and Milt Jackson, The Jazz Messengers with Art Blakey and Thelonious Monk, Inflated Tear by Roland Kirk and West Coast Jazz by Shorty Rogers.

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EMI Still On Top; Pye In Big Drop

By BRIAN MULLIGAN

LONDON—EMI maintained its leading position in the U.K. record market in fine style during the last quarter of 1975, according to the British Market Research Bureau's survey of sales performance during the October-December period.

With Queen's "Bohemian Rhapsody" giving the U.K. major the principal hit single of the Christmas period and the best-selling title of the quarter, the 17% share of sales came as no surprise and was a 2.2% improvement on 1974's final quarter.

Second place among the leading companies was shared by CBS and Polydor, each rating 9.3%, with WEA in fourth position, with 6.8%, a striking improvement on 1974 when it made ninth place with 4.4%.

The most significant change of position was that of Pye, second with 9.9% in 1974 and dropping to 10th place with 4.8% last year.

Of the top three singles labels, there was little to choose among the performance of EMI (6.5%), CBS (6.3%) and Bell (6.2%). Among the best-selling singles, CBS scored with Art Garfunkel's "I Only Have Eyes For You" and David Essex's "Hold Me Close," in third and fifth places respectively, while Bell's biggest success was the sixth-placed "There Goes My First Love" by the Drifters.

EMI's performance as the leading album company (LP's priced \$3 and over) rated a 21.4% share—better than the combined efforts of the next two companies, Decca (9.0%) and CBS (8.4%). But it is an interesting reflection of Decca's catalog strength that of the 20 best-selling albums listed, the British company's only entry was the Rolling Stones' "Rolled Gold" double album, at number 30, whereas CBS was placed

(Continued on page 47)

French Fee Feud Fizzes

PARIS—The controversy over royalty payments to record companies by radio and television bodies here appears to be on the way to a solution.

An agreement has now been reached with the French industry syndicate SNEPA and the three television programs. A payment of between \$650,000 and \$700,000 will be paid each year. While this sum is far from excessive, it is pointed out that television uses far fewer records than, for example, radio.

The fact that television has signed on the dotted line makes it almost certain that French State radio will follow. Only the peripheral stations, such as Luxembourg, Europe No. 1 and others are still hesitating about the plan.

The syndicate is certain, however, that as other developments occur, these will also accept—and pay up.

Walkers On Way

By KNUD ORSTED

COPENHAGEN—After building a reputation as the most popular rock group in Denmark over the past four years, the Walkers are now promoting themselves as an international attraction.

Before U.K. producer Tony Evers' own group 5,000 Volts—which sold more than two million copies of "I'm On Fire"—found wide success, he signed on as producer for the Walkers. He took the group to Pye's Marble Arch studios and recorded the album "Forever Together" for Starbox Productions in Copenhagen.

Johnny Reimar, Starbox managing director, says: "We have a shortage of good producers in Denmark, so I looked outside for a foreign expert for the Walkers. At the time I

(Continued on page 51)

International Briefs

HELSINKI—Mainos-TV-Reklam, best known for its involvement as the commercial television company in Finland, has started its own record-pressing operation. The official opening was preceded by a month-long spell of test pressing and some minor difficulties with the power supplies were overcome. The only other pressing plant in Finland is operated by Finnlevy. MTV is using Toolex equipment for album production, but is not, for the time being, pressing singles—the singles market here is on the brink of becoming unprofitable. The company also operates a cassette duplicating facility and turned out some 300,000 cassettes in 1975, of which over 80% were musicassettes. Love Records being one of the major customers.

TEL AVIV—The Israeli National Group of the International Federation representing the recording industry has released a special album containing a plea to Members of Parliament, ministers and senior officials to reduce tax on commercial records. It is a major effort in a massive campaign here to convince government officials and the rest of the public that records are a means of culture, affording similar entertainment as studying books and literature generally. The record explains the variety of classical, folk and light-music records released in Israel and points out that taxes and duties on records here amount to more than 60% on finished product, excluding the tax paid on raw materials. David Fuchs, Phonodisc Record and chairman of the Federation says: "It is absurd that pornographic books are exempt from tax while phonographic records are so heavily taxed."

LONDON—This month is Moody Blues month, through Decca, in the U.K. The group's entire Threshold album catalog is being promoted, plus the three solo albums by Justin Hayward and John Lodge, Graeme Edge and Ray Thomas. In the package is the two-disk "This Is The Moody Blues" greatest hits compilation. Decca's display team is arrang-

ing window and in-store product promotions, the theme being "The Moody Blues Magic," a slogan carried through on every item. Additionally all the country's radio stations are being re-serviced with Moody Blues albums, and a number of stations are running competitions with records as prizes.

TEL AVIV—The two Israeli radio stations, IBA and IDF, have combined their findings on pop-artist popularity based on listeners' votes, and Elton John emerges as top male singer of 1975. Gloria Gaynor was voted top girl singer, and Paul McCartney and Wings came out as top group. Best duo was the Carpenters, and the best instrumental group Bimbo Jet, who had a huge hit round the world with "El Bimbo." Opinions were divided on the category to find the best song of the year. Listeners of the Israeli Broadcasting Authority station went for "I Can't Give You Anything But My Love," by the Stylistics, while listeners of the Israeli Defense Forces station went for 10cc's "I'm Not In Love."

MADRID—El Gran Musical, the most popular Spanish music magazine, has Barry White top international male singer, and Gloria Gaynor top world girl singer in its honor list for 1975. Full list of results: National: male singer, Camilio Sesto (Ariola); new male artist, Miguel Gallardo (EMI); most promising male singer, Manolo Otero (EMI); best single, "Y Te Vas," by Jose Luis Peces (Hispanovox); girl singer, Cecilia (CBS); new girl singer, Lolita (CBS); most promising girl singer, Paloma San Basilio (Hispanovox); songwriter, Ray Giraldo; album, "Viatge A Itaca," by Lluís Llach (Movieplay); group, Mocedades (Zaffiro); new group, Los Puntos (Polydor); most promising group, Desmadre 75 (Movieplay); comedy artist, Fernando Esteso (Discophon); musical show, Jesucristo Superstar (Ariola); instrumentalist, Paco de Lucia (Fonogram). International: male singer, Barry White (Movieplay); new male artist, Richard Cocciante (EMI);

most promising male singer, Morris Albert (Columbia); single, "Bella Sin Alma," Richard Cocciante; promotional idea, "Soul Explosion," RCA; female artist, Gloria Gaynor (Polydor); new female artist, Minnie Riperton (CBS); most promising female singer, Syreeta (Movieplay). Album, "Jesus Christ Superstar," original soundtrack (Movieplay); instrumentalist, Mike Oldfield (Ariola); group, Jethro Tull (Continued on page 50)

WEA S. African Success Story

JOHANNESBURG — WEA's South African operation has become a major force in the local music industry and captured a large slice of the South African singles market just ten months after its launching.

WEA South Africa was founded last year as part of a worldwide expansion scheme which saw the creation of six new WEA subsidiaries.

The South African off-shoot is headed by Derek Hannan, former general manager of Polydor in Ireland, with local man Richard Sassoon as label manager.

WEA, a company which usually concentrates on albums, has had spectacular success here with singles. Three of its singles topped all authoritative charts within weeks of each other last year—George Baker Selection's "Paloma Blanca"; Columbus' "Milky Ways," and Rod Stewart's "Sailing." All three earned gold disk for sales well in excess of 25,000.

Eagle's "Lyn' Eyes" and America's "Sister Golden Hair" also held top chart slots for several weeks.

In the album field, too, WEA (South Africa) has done well. Hannan claims that Stewart's "Atlantic Crossing" was the biggest selling album of 1975, chalking up combined record and tape sales in excess of 37,500.

Hannan's outfit is approaching marketing with something of a missionary zeal. "We are trying to popularize areas of music and break new ground rather than stick with established stars," he says.

WEA has launched a two-pronged onslaught on the album market, promoting soul on the black market and pushing what Hannan calls "West Coast C&W" in the white market. WEA has not ignored the local scene, and has founded three labels which carry local, mostly black, artists.

Encouraging live tours by their artists is part of WEA South Africa's long-term policy. To date, Arthur Connolly and the Staple Singers have visited here.

A Rod Stewart tour is lined up and negotiations are under way to bring out Seals and Crofts and the Doobie Brothers.

Hanna attributes WEA's rapid buildup to having a young and enthusiastic staff. He feels WEA's product used to receive indifferent treatment from Teal, who used to distribute it.

WEA has a multi-racial company setup. Blacks hold executive positions—a rarity in South Africa—and WEA operates from a house in the suburbs of Johannesburg where they are less bound by the strictures of apartheid.

The company is now consolidating its position and views the future with confidence, particularly over growth prospects in the black market. RIAN MALAN

BECAUSE OF MIDEM

Cannes Expansion Plan Approved By Council

• Continued from page 4

stand space on the roof areas of the Palais des Festivals.

As MIDEM ended this year, there was no doubting its success in terms of business deals started and completed. And the worldwide trend towards inflation was certainly not reflected in terms of economic gloom. There were more expensive social events than ever before.

Several countries, notably Ireland and Australia, operated with grant-assistance on joint stands. The Irish reported substantial interest and two companies acting together, Release Records and Carlton Pressing, initiated a deal that could result in more than \$2 million worth of business going initially into the country.

The deal involves an American company, as yet unnamed but internationally based, with interests in tapes and records. The deal, once finalized, would mean the marketing of product in European Economic Community countries through an Irish-based subsidiary.

EMI Records opened negotiations with Terry Schoenbaum, formerly Polydor U.S. president, now representing a number of producers, for a production deal. Roy Featherstone, deputy managing director of EMI, says Schoenbaum is to visit London to consolidate early discussions.

And Larry Uttal, president of Private Stock, set up a number of deals: from Larry Page of U.K. company Penny Farthing, he secured the next Troggs album, now being recorded, for U.S. release, and from Trudi Meisel, a German disco version of "More" by Toga.

Sounds Express International, affiliate of the Midland International negotiated the sale of 60,000 albums to small wholesalers in the U.S.

Phonodisc and EMI Set Minnie Order Surcharge

By REX ANDERSON

LONDON—In an attempt to discourage small orders, and also to offset the cost of handling them, two major distributors have announced a new minimum order policy here.

Phonodisc, one of the few majors not operating a minimum order surcharge, has introduced one and EMI has announced the highest surcharge ever operated by a record company.

Island, which has also not operated a minimum order surcharge to date, is now reviewing the situation.

As of this month, all orders of a value under \$60, before Value Added Tax, through Phonodisc will be subject to a \$2 surcharge. However, if the total invoice value is brought below \$60 because of the distribution company's inability to supply certain items due to an out-of-stock situation then no charge will be levied.

Phonodisc managing director Tony Muxlow says: "The fact is that small uneconomic orders have to have some sort of surcharge and in fact we have lagged behind some of the other companies in this matter."

EMI has introduced a new surcharge of \$4 on orders below a value of \$50. Gordon Collins, EMI general manager of distribution and dealer services, says that the old surcharge, 50 cents on goods valued at under \$20, had probably not been invoked once in the past two years.

Germany, Scandinavia and other territories.

Managing director Michael Stern says Midland imports about 150,000 albums annually from the U.S., selling about half in the U.K. and re-exporting the remainder.

The U.S. catalog Arc-Jewel, featuring many Chuck Berry titles, contracted French representation with Chappell (France).

And three albums marking the U.S. bicentennial are to be recorded in Caracas, Venezuela, under the auspices of the International Cassette Club. This was announced at MIDEM by club chief Antonio Cortez and Aldemaro Romero, the Venezuelan musician and composer.

The first is "Portrait Of Lincoln," written by Romero, who will conduct the Royal Philharmonic Orchestra, with Henry Fonda as narrator. The second side will be an orchestral suite composed by Romero presenting a musical impression of America from 1776 to 1976.

Second album is a three-record set "History Of Popular Music Of The USA," spanning 200 years and compiled by composer Sammy Cahn, president of the Songwriters Hall Of Fame.

The third presents a smaller history of the U.S. in the form of music connected with the country, narrated by Danny Kaye. Coordination in the U.S. for the project is in the hands of club representative there, Fred Salem, formerly of CBS Records.

MIDEM produced more than its usual quota of deals and created more than its usual quota of opening gambits which will lead to contract-signing at a later date.

And the one sure thing seems to be that it will continue to get bigger year by year.

S. Africa TV Inaugural

By RIAN MALA

JOHANNESBURG—On January 6 this year, one million viewers sat glued to their brand-new television sets as South Africa moved into the television era—the last industrialized country to do so.

Historically the introduction of a full-time television service has been tough on all other sectors of the entertainment industry.

Attendance at cinemas and theaters has already fallen off but spokesmen for the South African music industry are confident that business will remain buoyant.

David Fine, chairman of the South African Record and Tape Association, says: "South Africa's \$40 million-a-year record trade is buffered against television by several unique factors. SABC-TV will not cater specially for blacks in its initial stages, although the introduction of African-interest channels is envisaged later.

"As a result, few blacks have bought sets and the huge and expanding black market will remain unaffected.

"And SABC's slightly staid approach to entertainment is unlikely to appeal to young adults and teenagers, who make up the largest sec-

tor of the record-buying public.

"There are so many other languages, cultural and ethnic minorities in South Africa that I'm certain the record industry will escape the down-turn experienced in other countries following the introduction of television."

Roland Boshoff, head of SABC's regional radio services and Radio Five, its pop offshoot, says television is unlikely to affect Five's primarily young adult listenership.

Radio Five's playlist structure and Top 40 format will not be changed to meet the challenge of tv. But it is feared that the mainly middle-aged listeners who tune to the SABC's regional music services—Radio Highveld, Radio Good Hope and Radio Port Natal—will be seduced by tv.

Television will provide the local music scene with a badly-needed shot in the arm and already local artists are growing to stardom under the glare of television lights.

Two variety features—one in each of the official languages, English and Afrikaans—are being screened each week. And record company executives are sure the planned screenings of imported star spectaculars will boost record sales.

From The Music Capitals Of The World

LONDON

Decca has taken on the worldwide licensing of Artists of America Records, the agreement being set up between Decca chairman **Sir Edward Lewis** and AOA president **Harley Hatcher**, the deal excluding the U.S., Australia, New Zealand and the Philippines. AOA, with producers **Mike Curb** and **Hatcher**, plan an across-the-market appeal.

Excellent reviews for **Shirley MacLaine** and her show, presented for two weeks at the London Palladium. . . . Straight denial by RCA president **Ken Glancy** regarding powerful rumors that a U.K. major managing director was to become involved with RCA on the international side. . . . **Perry Como**, **Burt Bacharach** and **Anthony Newley** seasons being considered for the Palladium.

Colosseum II touring U.K. to boost the new album "Strange New Flesh," out on Bronze March 12. . . . Following release of **Barry Melton's** "Rockfish" album, first on the new Rockfield/United Artists label, a batch of singles (a re-make of the old "Juliet" **Four Pennies'** hit and a version of **Freddy Fender's** "Wasted Days And Wasted Nights") and an album from Welsh group **Hobo**. . . . **Gil Scott-Heron** coming to U.K. later this month for university dates, along with his long-time collaborator **Brian Jackson** and the **Midnight Band**.

New chart group **Slik**, presenting nostalgia 1950s type music, make first live appearance in London's New Victoria (Feb. 28). . . . NEMS

group (Nems, Immediate and Opal) opens its first U.S. office in Los Angeles, March 1. . . . And the group has reached agreement with Phonogram for all recordings by **Black Sabbath**.

Country music still growing in the U.K., particularly in terms of venues and local talent—around 250 country clubs and more than 300 solo acts and groups. . . . Comeback bid by **Billie Davis**, girl singer who hit big with "Tell Him," on "I've Been Lovin' Someone Else," on United Artists. . . . **Lorna Luft**, daughter of **Judy Garland**, makes her Palladium debut this week with veteran crooner **Eddie Fisher**.

Lynsey de Paul, singer-songwriter and currently girlfriend of **Ringo Starr**, has written and produced **Vera Lynn's** new EMI single, launched at a Dorchester reception. . . . French singer **Nicole Rieu** (Barclay) in town for a meet-the-press reception. . . . **Shirley Bassey** in London for two tv specials and to record a new album for United Artists. . . . Boston-born singer **Diane Solomon** with debut single for EMI, "Child's Play."

U.K. tour for **Rick Wakeman** and the **English Rock Ensemble** starts April 24, goes through May 8, then to Europe, including Holland, Sweden, Finland, Germany, Belgium, Switzerland, France, Spain and Portugal. . . . Wakeman's new double album is "No Earthly Connection" and deals on various phenomena, such as Atlantis, Stonehenge and the Bermuda Triangle.

John Kongos, with early 1970s hits

like "He's Gonna Step On You Again" and "Tokoloshe Man," and rock band **Budgie**, both signed worldwide recording deals with A&M here. . . . **Peter Jamieson** (general manager, EMI International) has appointed **Glyn Evans** international a&r manager for the division. . . . Publishing deal with April Music for **Wayne Nutt**, U.S. country singer currently senior driller on one of the North Sea oil rigs.

Neil Sedaka back, after a year, for concert dates starting April 27 and his new single here is a new version of "Breaking Up Is Hard To Do." . . . **Morris Albert** in town to record for a **Nana Mouskouri** television show (BBC-TV) and says worldwide sales of "Feelings" are now over the 10 million mark. . . . Completion of new **Jeff Beck** album, recorded in the AIR studios, and release date sometime in March. **PETER JONES**

COPENHAGEN

New eight-piece group **Skunk Funk**, of television program "Musical Friends," now signed for recording with Starbox, with **Peter Thorup**, of CCS fame, producing. . . . Heavy promotion for Danish traditional jazz band **Pap Bue and His Viking Jazzband**, celebrating its 20th year with Storyville-Sonet with a budget album.

Daniel Barenboim earned a silver disk for his album of Mozart's music for the Swedish film "Elvira Madigan," on EMI, though the original there was recorded with **Geza Anda** on GD label. . . . Because of the lack

(Continued on page 51)

International Turntable

Percy Evangeli has left EMI in London to head up promotion for Thunderbird, replacing **Richard Evans** who is moving to Private Stock.

Paul Kinder, GTO Records promotion man in London, is to extend his activities to a&r assisting managing director **Dick Leahy**. The promotion department will be joined by **Edward Christie**, who has been working in the film division.

New head of promotion for NEMS Records is **Oliver Smallman**, who has been working as promotion manager for Private Stock. His main duties involve the promotion of NEMS, Immediate and Opal catalogs, with London radio stations and tv networks. . . . **Neil Ferris** continues as promotion manager but will be concentrating on regional promotion via local radio and discos.

Dave Watson has joined NEMS as a&r manager for Opal. He takes some credit for introducing Afro-rock via **Osibisa** and **Assegai** after he joined the music business as manager of Mother Mistro Music. More recently he has been operating as an independent producer. Watson is to acquire and produce talent in the U.K. and West Indies for the label.

Andy Hoy, assistant press officer at RCA in London, is moving into a&r. He will be assistant to **Alan Sizer** in the U.K. product department. Succeeding him as **Rodney Burbeck's** assistant is **Jonathan Morrisch**, formerly of the CBS press office.

Phil Patterson has joined RCA-U.K., from Pye's promotion depart-

ment, and will be responsible for local promotion in Northeast England and Scotland.

Simon Porter, press officer at Penny Farthing Records for the past year, has moved to Bronze Records where he will be press and field promotion manager, reporting to general manager **John Cokell**. Prior to Penny Farthing, Porter worked in promotion for two years at Pye.

Tom McDonnell and **David Bishop** have been appointed divisional directors on the management board of Record Merchandisers. McDonnell becomes divisional director of sales and distribution and Bishop division director of finance.

From Feb. 2-March 24 **Terry Howard**, EMI (Aust.) Ltd. record division p.r. manager, becomes acting manager, EMI Hong Kong, replacing **Paul Ewing** while he attends a management course in the U.K.

EMI Still On Top

• Continued from page 45

at number nine with David Essex ("All The Fun Of The Fair") and Art Garfunkel's "Breakaway" at number 25.

The two leading sellers of the period were both tv-compilation albums—"40 Greatest Hits" by Perry Como (K-Tel) and "40 Golden Greats" by Jim Reeves (Arcade), both using RCA back catalog. Queen's "A Night At The Opera" in third place was the top-placed album of original material.

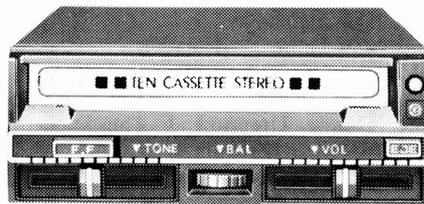
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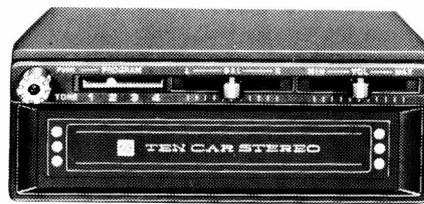
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BMI Sets Latin Seminar

• Continued from page 1

substantial airplay have no affiliation with any performance rights association," says Elizabeth Granville, BMI's general director of performance rights.

"Some of these writers have been urged not to do so by publishers or record companies and others just have not been fully informed of what they stand to gain by affiliation," she says.

BMI is making a heavy effort to publicize the seminar which is scheduled to last from noon to 7 p.m. at its hospitality suite in the Caribe Hilton Hotel. Ads and press releases have been sent to all of the major print outlets in Puerto Rico and Hispanic entertainment writers in New York have also been contracted and asked for help in getting the word out to the Latin composers.

The Latin composers and music publishers have been concerned for some time about the negligible royalties received for performance rights on their material despite getting heavy airplay and other performances in major Latin music markets throughout the states.

Part of the problem is relatively lax reporting procedures at Spanish language broadcasting facilities. Another is the "pool" system where they must compete for royalties paid out of set broadcast fees with composers of American hits which have their music played on a majority of the country's 7,000 stations.

Spanish language stations make up but a small fraction of those stations, less than 1%, so that projections of the amount of airplay a

Latin hit receives, based on spot monitoring, still leaves the Latin song well down on the list in figuring royalties.

As a consequence, both Latin record companies which have publishing divisions and some Spanish language radio stations have threatened to break off licensing contracts with performance rights associations.

In the forefront of this dispute has been Jerry Masucci, Fania Records president, the largest producer of salsa music which receives heavy airplay in Latin market areas.

He has refused to sign a new contract with BMI awaiting its attempts to deal with the situation involving his composers.

He has received support from the Puerto Rican Broadcasters Assn. which has threatened to go to the all-industry committee to get more favorable license fee rates based on the fact that so many Latin composers who provide the bulk of the music played on their stations have no performance rights association affiliations.

BMI assigned Granville to study the matter and she has been hard at work at it since August, conducting research and trying to come up with a total picture of the Latin music market in the U.S. and Puerto Rico.

According to the BMI executive, several of the Latin composers she expects to meet with in Puerto Rico will be learning for the first time of the association's bonus and advance payment programs which she hopes will make affiliation more attractive a proposition.

Format Changes Boost Latin Radio

By GERARDO FEENEY

LOS ANGELES—By simply comparing a playlist of today with one of two or three years ago, it becomes strikingly obvious that Spanish radio programming here has become a whole new ball game.

Previously there were three Spanish-language stations serving the L.A. area: KALI, KWKW and XEGM. All three had basically the same format, which consisted mainly of rancheras, nortenas and occasionally an international ballad.

It has always been known that the majority of the more than two million Latinos in the L.A. area are Mexican, but it seems that those within the industry were not aware of how significant the rest of the Latin community could be in terms of building a listening audience.

The year 1975 saw two new Spanish-language stations appear on the market: KLVE and XPRS. The latter has an entirely different approach to Spanish-language radio. The only programming rule is "anything Latin except rancheras and nortenas," other than that each DJ is given complete freedom as to material selection.

XPRS has been very successful with its format.

The other new station, KLVE, is the first and only Spanish-language station in the L.A. market area to operate on FM stereo 24 hours a day. Its format is a type of MOR/easy listening in Spanish which has also been quite successful.

In fact, KLVE is now the No. 1 Spanish-language station in L.A., according to the latest ARB ratings. What is more amazing is that KALI, KWKW and XEGM have not lost any listeners despite the large audiences gained by the two new stations. A close look at ARB and Pulse ratings over the past few years indicates there are many Spanish-speak-

ing persons who never before listened to ethnic radio but who have now switched due to the variety of music programming available among the five stations.

The salsa music trend has also brought a lot of people back to Spanish-language radio. KALI for years had poor ratings after 8 p.m. though it was the No. 1 station during daylight broadcast hours. At the start of 1975 KALI began programming salsa in the evenings as an experiment. The results showed that KALI has picked up a large teenage audience at night; an audience no Spanish-language station has had in years.

The existing diversified programming can be attributed to several factors, but the most notable is the strong competition which has been stirred up in the L.A. scene since major Latin record companies from New York and Miami have begun heavy promotion here.

Distrib Assn. Fights Thefts

• Continued from page 6

Caytronics, the parent company of the Salsoul label which has a hot single and a big selling LP both by the Salsoul Orchestra, along with several fast-moving Latin products, sustained major losses in tapes and cash.

Within the past several weeks, a number of other smaller Latin distributors on Tenth Ave. have also been hit by burglars.

As a result, a fledgling association of Tenth Ave. Latin distributors has formed to discuss security measures. Chief among the suggestions being considered is the possibility of hiring a private security force to provide patrol or door-shaking vigilance during nights and weekends.

"The situation has gotten so bad here in New York that the police really can't handle the matter. When we have approached them they kind of shrug and tell us to make sure to have insurance. They say that the budget and personnel cuts limit the amount of special surveillance they can give to any one area," says Cepero.

Throughout the city, in an attempt to battle the increase in muggings and other street crimes, block and neighborhood associations have taken to hiring private security agencies to provide guard services. In those cases residents are assessed a monthly quota to meet the costs.

"We could do something like that for this area which only runs for about six short blocks up Tenth Ave. (in the 40s), says Rafael Diaz-Gutierrez of Auditorium Records.

The group also plans to make further appeals to the police and try to apply some political pressure. However, most feel that the private security measure will probably be their best bet.

Latin Scene

NEW YORK

"Toti" Julia of Universal Distributors in San Juan reports that the Puerto Rican Tourism Development Company is expressing great interest in the upcoming NARM convention in Miami. The tourism agency has agreed to provide rum, straw hats and other souvenirs for distribution at NARM as part of their kick-off effort to entice the group to schedule next earliest possible meet for San Juan's brand new convention center.

Rinel Sousa of Caytronics reports super interest in upcoming Sandro concert scheduled for Felt Forum on Feb. 29. . . . This is just part of Caytronics move into concert field as reported here recently. Joe Cayre, president, says Camilo Sesto, Vicente Fernandez, Imelda Miller and Roberto Carlos also scheduled during this year.

Joe Gaines, WBNX sales dispenser released his monthly "listener response top 10" and it has some interesting vagaries. In order: "Un Puesto Vacante"—Eddie Palmieri (Coco); "Ya Llego"—Willie Colon/Mon Rivera (Vaya); "Numero

Seis"—Bobby Rodriguez (Vaya); "Amor Pa Quo"—Conjunto Candela (Combo); "Ban Ban Quere"—Ray Barreto (Fania).

And: "Las Tumbas"—Ismael Rivera (Vaya); "Salsa"—Louie Ramirez (Cotique); "Let's Do The Latin Hustle"—Eddie Drennon & The B.B.S. Unlimited (Friends & Co.); "Tangerine"—The Salsoul Orchestra (Salsoul); "El Bochinche"—Cortijo Y Su Combo (Coco). . . . The interesting thing about the list is that no mention is made of any of the album cuts from the Grupo Folklorico Y Experimental LP (Mericana) which is one of the hottest Latin albums in New York. Part of the problem is that the actual album cuts are quite long and not suited for airplay, as a result they don't get played. However, we understand special acetates of edited versions have been prepared for radio and are being sent out.

One of the swayingest discos off the beaten track is Act III in the Bronx on White Plains Rd. It has featured such major recording acts

(Continued on page 49)

Billboard SPECIAL SURVEY For Week Ending 2/14/76

Billboard Hot Latin LPs™

Special Survey

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IN NEW YORK

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|-----------|--|
| 1 | EDDIE PALMIERI Unfinished Masterpiece, Coco CLP 120 | 8 | MORRIS ALBERT Dime, Audio Latino, 4085 |
| 2 | GRUPO FOLKLORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400 | 9 | CAMILO SESTO Amor Libre, Pronto, Pts-1013 |
| 3 | ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP 00480 | 10 | LARRY HARLOW El Judío Maravilloso, Fania JM00490 |
| 4 | SALSOL ORQ. Salsoul Orchestra SZS 5501 | 11 | ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439 |
| 5 | PUPI-Y Su Charanga, Vaya XVS 40 | 12 | YAMBU Sunny, Montuno 506 |
| 6 | MONGO SANTAMARIA Afro-Indio, Vaya XVS 38 | 13 | CELIA & JOHNNY Tremendo Cache, Vaya XVS 37 |
| 7 | YOLANDITA MONGE Floreciendo, Coco-CLP-123 | 14 | ORQ. BROADWAY Lo Mas Duro En Charanga, Coco, CLP 119 |
| | | 15 | TITO PUENTE No Hay Mejor, Tico 1401 |

IN CHICAGO

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|-----------|--|
| 1 | CAMILO SESTO Amor Libre, Pronto Pts 1014 | 8 | JUAN GABRIEL Con El Maricahí, Arcano 3283 |
| 2 | VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450 | 9 | LOS BABYS Como Sufro, Peerless 1769 |
| 3 | JULIO IGLESIAS El Amor, Alhambra 23 | 10 | CORTIJO El Bochinche, Coco CLP-117 |
| 4 | ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014 | 11 | LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271 |
| 5 | EDDIE PALMIERI Unfinished Masterpiece, Coco CLP-120 | 12 | NELSON NED Nelson Ned, United Artists 1550 |
| 6 | YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283 | 13 | HECTOR LAVOE La Voz, Fania XSLP 00461 |
| 7 | ROSENDA BERNAL La Esposa Olvidada, Latin International 5027 | 14 | LOS FREDDYS Epoca De Oro, Peerless 1041 |
| | | 15 | CELIA & JOHNNY Tremendo Cache, Vaya XVS 37 |

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EDDIE PALMIERI

"SUN OF LATIN MUSIC"
Produced by Harvey Averne
COCO RECORDS, INC.
"El Sonido Creativo"



Latin Scene

• Continued from page 48

as The Tramps, Carol Williams (Salsoul) and The Crown Heights Affair and now also is featuring live salsa music on Thursday nights. . . . Just one more addition to the long list of New York clubs adding salsa to their flavor.

WXTV (Channel 41) has joined with two other local tv stations to telecast a fund-raising spectacular for seven Brooklyn cultural institutions. . . . It is scheduled to start March 6 at 10 p.m. and will be simulcast on WNEW (Channel 5) and WBTB (Channel 68) in New Jersey. . . . simultaneous translation will be made for the Channel 41 telecast. . . . Beneficiaries include the Brooklyn Academy of Music.

RUDY GARCIA

LOS ANGELES

Edmundo Perez and E&G Productions announce the completion of **Candi's** long awaited LP, to be released shortly on the E&G label. Candi's recent single "Tu Cancion/Alaluya" has been relatively successful in the L.A. and San Francisco markets. Material contained in the LP is reported far superior to the first release and several hits are expected from it. . . . **Dandy Beltran's** latest LP, "El Milagroso," appears to have gotten off to a good local start. Airplay has just begun with the cut titled "Mira Que Eres Linda," and sales are already surprisingly strong. Dandy has had several hits in recent years and to some extent, has conquered the international Latin market.

The very popular salsa group **La Preferencia** says it will be going on tour in the Orient, where interest in salsa has been growing for some time now. La Preferencia, featuring **Rudy Calzado** and **Jorge Luis Balmaseda** as vocalists, has a unique style of salsa which is somewhat jazz oriented and quite appealing to Latins and non-Latins alike.

Latin International label reports success with its new artist **Manolo Otero** and his first two single recordings, "Soleado" and "Que He De Hacer Para Olvidarte." These songs have appeared in most of the major Latin charts. Otero will be beginning a South American tour this month and is expected to appear in Los Angeles in June. **GERARDO FENNEY**

TEXAS

Carlos Guzman will be part of **Arnulfo Gordo Delgado's** annual Caravan of Stars. The show, which will be headlined by **King Clave**, **Vicente Fernandez** and several other top Mexican artists and groups, has been booked for the Million Dollar Theater in Los Angeles as well as for the San Francisco, Chicago, Dallas, Detroit, Madison Square Garden in New York and a good number of other U.S. cities.

Guzman who records for Falcon, will be backed by a mariachi band during his appearances for the Caravan. His inclusion in this year's troupe is due to the success of his latest album "La Costumbre" for Falcon. Later this spring, he will also be touring the nation in the company of **Soledad Acosta** and other Falcon artists.

The first album released by GCP this year promises to be a hot item for **Roberto Pulido Y Los Clasicos**. Airplay has been good for most of the songs in the album, including "Nina, No Te Pintes Tanto," "Besos Y Copas," "A La Orilla Del Mar," "Que Me Fusilen," and "Envidias." This last one was written by **Queta Trevino**, who heads an all-female mariachi called **Las Rancheritas**.

LUPE SILVA

Maple Co. Mushrooms Into U.S. Market

VANCOUVER—Following a predicted move indicated earlier by industry leaders, a small Canadian independent record label has opened offices in Los Angeles in an attempt to gain greater penetration of the U.S. market.

Mushroom Records, headed by Shelly Siegel has set up business in L.A. as Mushroom Records Inc. with Siegel himself running the U.S. office.

This is the second attempt by a small independent Canadian label to establish stateside operations. Two years ago another company, Ave. of America, opened offices in Los Angeles but closed down after one year. There have also been numerous exploratory talks between Canadian labels and U.S. representatives offering to help establish branch operations in L.A. or New York but they have all for the most part failed to reach fruition.

At least one major Canadian label also has made the move, Quality Records which has offices in both New York and Los Angeles.

Mushroom has started operations by appointing Levinson & Assocs. to handle public relations for the company in the U.S. and hired Macy Lipman as marketing coordinator for the label. A number of independent promotion people, including Jerry Morris out of Seattle, Tom Gelardi out of Detroit and Bruce Bird out of Cleveland also have been appointed.

The label is already moving product in the U.S. and preparing other for early release. One single called "Crazy On You" by a Vancouver band, Heart, is scheduled for release this week. It will be followed by the group's current album "Dreamboat Annie" which has already shipped more than 35,000 units in Canada. Seattle sales alone stemming from Canadian shipments exceed 7,000.

Heart recently toured with ZZ Top and is set to tour North America starting Feb. 20.

In order to enter into this independent venture, Mushroom had to terminate a previous deal with Island Records in the U.S. which gave that label first refusal on Mushroom product. An album entitled "Switched On Beatles" formerly leased to Island will now be released by Mushroom.

Can. Pirate

• Continued from page 1

Hadath had duplicated all parts of the final product, it fell under section 365 of the Canadian criminal code which deals with forgery.

Hadath had a warehouse in Scarborough, a suburb of Toronto, where he duplicated and manufactured tapes, including the cartridges and labels. He also had his own distribution network to variety stores and gas stations. It was all legitimate product that he copied.

The case was tried in the County Court of Toronto with Judge Rodgers presiding. The investigation had been carried out by the Toronto fraud squad in conjunction with the Canadian Recording Industry Assn.

Brian Robertson, a spokesman for the CRIA indicates, "you couldn't tell the counterfeited tapes from the real ones when they were laid side by side. The only way to tell was that some of the counterfeit cartridges were white instead of gray. It was a very sophisticated operation. We figure he did more than \$100,000 worth of business in three months."

Other product with early release schedules for the U.S. market include a Songbird LP, a new Paul Horne album and both a single and LP by Spring.

Filling the void made by Siegel's move to Los Angeles, Glen Gore-Smith, formerly with Laurel Record Distributors and GRT Records of Canada, has been appointed to handle West Coast promotion for the Mushroom label.

Mushroom, Inc. in the U.S. is not associated with Canbase Productions Ltd., the owners of Mushroom in Canada.

The move by independent labels into actual U.S. facilities is a response to the difficulties many industry leaders in Canada have expressed in terms of getting proper promotion and distribution for Canadian product in the U.S. In some instances, label chiefs have reported not being able to make distribution deals with stateside companies despite having a proven hit on their hands. **MARTIN MELHUIH**

Montreal Station Called To Hearing

OTTAWA—Radio station CFCF in Montreal has been called before a license renewal hearing by the Canadian Radio and Television Commission to explain its handling of a recent station promotion to encourage its listeners to sign a petition against the controversial official language act of the Province of Quebec commonly referred to as Bill 22. The bill is intended to make French the official language of the province of Quebec.

On the basis of their preliminary analysis, the Commission's view is that the station failed to provide a sufficient degree of balanced programming in the circumstances of this case.

Guy Lefebvre, the director general of licensing for the CRT, stated in an official release, "Some of the factors which the Commission must consider in judging whether the responsibilities set out have been met include an appraisal of the number of other broadcast media in the areas served by a licensee through which differing points of view may be expressed, the sensitivity of the public issue under discussion, the availability of spokesmen representing differing points of view, the broadcasting techniques employed by the station in conducting a campaign of the type under discussion, the identification of editorial opinion as such, the type of opportunities provided on the licensee's station for the expression of differing views taking into account the nature of the program, its scheduling and the freedom allowed for such expression."

CFCF's hearing, which is scheduled for Montreal in March, will discuss, among other things, the programming which took place during this campaign and will afford the licensee an opportunity to express its views on the Commission's analysis, how it perceived its programming responsibilities during this campaign and how the licensee considers that it met its responsibilities.

Though there is no specific penalty provided for a breach of this nature, it is one of the matters for consideration by the Commission in determining whether a licensee should continue to be licensed.

Canada

ABC Canada Losing Sales

• Continued from page 4

GRT's current situation it was natural that ABC should have discussions with them," says Preston. "I honestly don't know why they wouldn't give us some sort of an extension on our licensing agreement in the meantime."

Johnny Murphy, who was the former label manager for ABC/Dunhill out of RCA, states there have been no January releases on ABC/Dunhill. "They are hurting quite a bit because there is not stock available at the dealer level," says Murphy. "At the retail level things are pretty confused because there is some hot ABC product getting airplay."

Apparently ABC is asking a lot of money up front for the manufacturing and distribution rights to the label in Canada and has been "shopping around" for some time.

Adds Murphy, "As it turns out, we made our January even without ABC product. When the label was really hot in the days when Three Dog Night and Steppenwolf were at their peak, they once represented close to 32% of our sales."

George Struth, the head of Quality Records, the company which manufactured and distributed ABC Dot and Paramount labels in Canada, says he is still not sure where Quality stands in this situation. "We stopped pressing Dot and Paramount product as of Dec. 31," says Struth. "However, I remain optimistic that everything will be resolved, with our company once again involved with ABC."

It should be noted that in the eventuality of ABC purchasing GRT of Canada, it could take up to three months to ratify as it would have to go before the Canadian government's foreign investment review board.

Inadvertently, the unavailability of ABC product in Canada has brought up some questions as to the credibility of certain charts in this country. As an example, "Theme From SWAT" by the Rhythm Heritage, though not available in the series, is being charted across Canada and last week was number 37

Valdy & Band To Cover 30 Dates

TORONTO—On Saturday (14), Valdy along with his band The Hometown Band, will set out on a six-week tour of Canada covering 30 dates including Massey Hall, Toronto on March 20; the National Arts Centre, Ottawa on March 28; and an unconfirmed appearance at the Juno Awards on March 15.

On March 29, 30 and 31, Valdy and his band, which consists of Claire Lawrence, Dave Sinclair, Doug Edwards, Geoff Eyre and Sherry Ulrich, will complete the recording of their new LP at Le Studio in Morin Heights, just north of Montreal. The album, which was partially recorded at Vancouver's Little Mountain Sound, is scheduled for a May release by A&M. Valdy's current single "Yes I Can" will be included on the album.

Valdy's music including such songs as "Dance With Me," "Joey" and "Weathered Hands" was featured on the first of a series of television shows produced by the Ontario Educational Communications Authority in conjunction with the BBC and the American Public Broadcasting System entitled "The Camera And the Song."

with a bullet on the Top 100 chart of RPM, a Canadian music trade paper.

A survey of some major retail outlets and Ed Preston of RCA confirms that there have been no sales on the single for the last month though it is getting major airplay across the country.

RCA has just gone into the studio to do a cover version of "Theme From SWAT" which will be released shortly.

Because of the unavailability of Barbara Mandrell's hot country song "Standing Room Only" on ABC in Canada, RCA is suggesting that programmers go on the original version by Canadian Stephanie Taylor. It is, of course, on the RCA label.

From The Music Capitals Of The World

TORONTO

Bob McBride, former lead singer for **Lighthouse** and currently recording for Capitol Records in Canada, has been approached to become the lead singer of **Blood, Sweat and Tears**. . . . **Elton John** is considering playing two major concerts at the Canadian National Exhibition's Grandstand next summer. . . . A new magazine covering the live entertainment scene in Toronto has been introduced under the name "Night-out." Publisher is **Peter Francey** with **Margo Raport** editing. Flatiron Publications, which puts out the magazine, is located at 75 Sherbourne St. in Toronto. . . . Columbia Record Distributors Canada Ltd. offered its customers the opportunity to purchase a number of major LPs and Tapes with the added incentive of 10% in free goods on new releases from Jan. 12 to Feb. 12. All customers had to purchase catalog product in order to qualify for the discount on the new releases. . . . Also, to tie in with a cross-Canada tour by **Bruce Cockburn**, Columbia Record Distributors offered its qualified customers the opportunity to purchase the complete Cockburn catalog from Jan. 12 to Feb. 12 with the added incentive of 10% free goods during the promotion period. . . . A&M recording artist Bruce Miller taped his first guest appearance on the **Tommy Hunter** Show on Feb. 4 and 5. **MARTIN MELHUIH**

Platinum Certified For Supertramp LP

TORONTO—Supertramp, whose album "Crime Of the Century," was certified platinum in Canada late in 1975, has confirmed six concert dates in Canada.

The dates include London Arena, London on Feb. 24; Hamilton Place, Hamilton on Feb. 25; The Forum, Montreal on Feb. 26; Quebec City, Feb. 28; Moncton, Feb. 29; and Halifax, March 1.

"Crime Of the Century" has sold over 116,000 units in Canada for A&M. The platinum album will be presented to the band during the tour.

A single from their new album "Crisis? What Crisis?" entitled "Lady" is pending release in Canada.

Billboard Hits Of The World

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FEBRUARY 14, 1976, BILLBOARD

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | 1 | MAMA MIA | Abba (Epic)—Bocu |
| 2 | 2 | FOREVER AND EVER | *Slik (Bell)—Martin/Coulter (Bill Martin/Phil Coulter) |
| 3 | 4 | LOVE MACHINE | Miracles (Tama Motown)—Jobete London (Freddie Perren) |
| 4 | 6 | LOVE TO LOVE YOU BABY | Donna Summer (GTO)—Louigny Marquee (Pete Bellotte) |
| 5 | 7 | WE DO IT | R. & J. Stone (RCA)—Rondor/Tin Lid (Phil Swern) |
| 6 | 3 | BOHEMIAN RHAPSODY | *Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker) |
| 7 | 5 | GLASS OF CHAMPAGNE | Sailor (Epic)—Chappell/Morris (J. Asser) |
| 8 | 28 | DECEMBER '63 | Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio) |
| 9 | 9 | KING OF THE COPS | *Billy Howard (Penny Farthing)—Burlington (Billy Howard) |
| 10 | 8 | IN DULCE JUBILO/ON HORSEBACK | *Mike Oldfield (Virgin)—Virgin (Mike Oldfield) (Bach/Murray/Oldfield) |
| 11 | 10 | EVIL WOMAN | *Electric Light Orchestra (Jet)—Jet/United Artists (Jeff Lynne) |
| 12 | 12 | MIDNIGHT RIDER | Paul Davidson (Tropical)—Shapiro Bernstein (T. Shervington) |
| 13 | 20 | NO REGRETS | *Walker Bros. (GTO)—Essee (Scott Walker) |
| 14 | 13 | ITCHYCOO PARK | *Small Faces (Immediate)—United Artists (Steven Marriott/Ronnie Lane) |
| 15 | 26 | MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD | Glenn Miller (RCA)—United Artists |
| 16 | 11 | LET THE MUSIC PLAY | Barry White (20th Century)—A. Schroeder (B. White) |
| 17 | 14 | ANSWER ME | Barbara Dickson (RSO)—Bourne (Junior Campbell) |
| 18 | 16 | WALK AWAY FROM LOVE | David Ruffin (Tama Motown)—KPM (Van McCoy) |
| 19 | 18 | MILKYWAY | *Sheer Elegance (Pye)—Grade & Lynton/ATV (H. Watkins) |
| 20 | 24 | LOW RIDER | War (Island)—Scott/Far Out (J. Goldstein) |
| 21 | 44 | RODRIGO'S GUITAR CONCERTO D'ARANJUEZ | Manuel & The Music Of The Mountains (EMI)—Critico (Norman Newell) |
| 22 | 17 | SUNSHINE DAY | Osbisa |
| 23 | 21 | BABY FACE | Wing & A Prayer Fife & Drum Corps. (Atlantic)—Francis Day & Hunter |
| 24 | 19 | WIDE EYED AND LEGLESS | *Andy Fairweather Low (A&M)—Rondor (Glyn Johns) |
| 25 | 27 | DEEP PURPLE | Donny & Marie Osmond |
| 26 | 31 | SQUEEZE BOX | *Who (Polydor)—Eel Pie (Glyn Johns) |
| 27 | 23 | 50 WAYS TO LEAVE YOUR LOVER | Paul Simon (CBS)—De Shufflin (Paul Simon/Phil Ramone) |
| 28 | 30 | THE WAY I WANT TO TOUCH YOU | Captain & Tennille (A&M)—Rondor (Morgan Cavett) |
| 29 | 36 | IT SHOULD HAVE BEEN ME | Yvonne Fair (Tama Motown)—Jobete London (Norman Whitfield) |
| 30 | 43 | SOMETHING'S BEEN MAKING ME BLUE | *Smokie (RAK)—Chinnichap (M. Chapman/N. Chinn) |
| 31 | 45 | I LOVE MUSIC | The O'Jays (PIR)—Gamble-Huff/Carlin (K. Gamble/L. Huff) |
| 32 | 39 | WEAK SPOT | Evelyn Thomas (20th Century)—Levitathian/Horse (I. Levine/D. Leake) |
| 33 | 34 | HONEY I | George McCrae (Jayboy)—Sunbury (H.W. Casey/R. Finch) |
| 34 | 22 | DO THE BUS STOP | Fatback Band (Polydor)—Clita (Fatback Band) |
| 35 | 35 | LIES IN YOUR EYES | *Sweet (RCA)—Sweet/Carlin (Sweet) |
| 36 | 25 | BOTH ENDS BURNING | *Roxy Music (Island) |
| 37 | — | YOUR MAGIC PUT A SPELL ON ME | L.J. Johnson (Philips)—Leviathan Horse |
| 38 | 49 | JUST ONE LOOK | Faith, Hope & Charity (RCA)—Angusa Music (Van McCoy) |
| 39 | — | TUXEDO JUNCTION | Manhattan Transfer (Atlantic)—MCPS (A. Ertegun/T. Hauser) |
| 40 | 42 | DREAMS OF YOU | *Ralph McTell (Warner Bros.)—Misty River/Essex (S. Allen) |
| 41 | 38 | DRIVE SAFELY DARLIN' | *Tony Christie |
| 42 | 33 | HOW HIGH THE MOON | Gloria Gaynor |
| 43 | — | HURRICANE | Bob Dylan (CBS)—Big Ben |

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|----|----|------------------------------|--|
| 44 | 48 | LET ME BE THE NO. 1 | Dooley Silverspoon (Seville)—Mediant/Kassner (Sonny Casella) |
| 45 | — | LET'S CALL IT QUITS | *Slade (Polydor)—Barn (Slade) |
| 46 | — | DAT | *Pluto Shervington (Opal)—Nems (Paul Khouri) |
| 47 | — | INSIDE AMERICA | Juggy Murray Jones (Contempo)—Copyright Control (Juggy Murray) |
| 48 | — | I LOVE TO LOVE | Tina Charles (CBS)—Montglade |
| 49 | 50 | DANCE OF THE CUCKOOS | *Band Of The Black Watch (Spark)—Leber/Southern (Barry Kingston) |
| 50 | 47 | I BELIEVE I'M GONNA LOVE YOU | Frank Sinatra (Reprise)—Campbell Connelly (Snuff Garrett) |

| This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------------|--|
| 1 | — | THE VERY BEST OF SLIM WHITMAN | (United Artists) |
| 2 | 1 | THE BEST OF ROY ORBISON | (Arcade) |
| 3 | 4 | DESIRE | Bob Dylan (CBS) |
| 4 | 2 | A NIGHT AT THE OPERA | Queen (EMI) |
| 5 | 5 | HOW DARE YOU | 10 cc (Mercury) |
| 6 | 3 | 24 ORIGINAL HITS | Drifters (Atlantic) |
| 7 | 25 | MUSIC EXPRESS | Various (K-Tel) |
| 8 | 37 | MOTOWN GOLD | Various (Tama) |
| 9 | 7 | 40 GREATEST HITS | Perry Como (K-Tel) |
| 10 | 6 | OMMADAWN | Mike Oldfield (Virgin) |
| 11 | 8 | STILL CRAZY AFTER ALL THESE YEARS | Paul Simon (CBS) |
| 12 | 9 | STAR TRACKING '76 | Various (Ronco) |
| 13 | — | STATION TO STATION | David Bowie (RCA) |
| 14 | 15 | THE HISSING OF SUMMER LAWN | Joni Mitchell (Asylum) |
| 15 | 13 | SHEER HEART ATTACK | Queen (EMI) |
| 16 | 31 | MAKE THE PARTY LAST | James Last (Polydor) |
| 17 | 12 | TUBULAR BELLS | Mike Oldfield (Virgin) |
| 18 | 14 | ATLANTIC CROSSING | Rod Stewart (Warner Bros.) |
| 19 | 24 | SIMON & GARFUNKEL'S GREATEST HITS | (CBS) |
| 20 | 40 | BREAKAWAY | Art Garfunkel (CBS) |
| 21 | 10 | SING LOFTY | Don Estelle & Windsor Davies (EMI) |
| 22 | 23 | GREATEST HITS | Barry White (20th Century) |
| 23 | 42 | ABBA | (Epic) |
| 24 | 28 | QUEEN | (EMI) |
| 25 | 20 | ROLLED GOLD | Rolling Stones (Decca) |
| 26 | 43 | LOVE TO LOVE YOU BABY | Donna Summer (GTO) |
| 27 | 18 | THE BEST OF THE STYLISTICS | (Avco) |
| 28 | 50 | CARNIVAL | Manuel and The Music Of The Mountains (Studio Two) |
| 29 | 27 | 20 SONGS OF JOY | Nigel Brooks Singers (K-Tel) |
| 30 | 21 | WOULDN'T YOU LIKE IT | Bay City Rollers (Bell) |
| 31 | — | HEAVEN AND HELL | Vangelis (RCA) |
| 32 | 26 | THE VERY BEST OF ROGER WHITTAKER | (Columbia) |
| 33 | 11 | 40 GOLDEN GREATS | Jim Reeves (Arcade) |
| 34 | — | QUEEN 2 | (EMI) |
| 35 | 29 | SIREN | Roxy Music (Island) |
| 36 | 17 | WISH YOU WERE HERE | Pink Floyd (Harvest) |
| 37 | 22 | ONE OF THESE NIGHTS | Eagles (Asylum) |
| 37 | 35 | SUNBURST FINISH | Be-Bop Deluxe (Harvest) |
| 39 | 33 | FAVOURITES | Peters & Lee (Philips) |
| 40 | 46 | DESPERADO | The Eagles (Asylum) |
| 41 | 16 | ELVIS PRESLEY'S GREATEST HITS | (Arcade) |
| 42 | 19 | GET RIGHT INTAE HIM | Billy Connolly (Polydor) |
| 43 | 48 | THE ORIGINAL SOUNDTRACK | 10cc (Mercury) |
| 44 | 45 | M.U. | Jethro Tull (Chrysalis) |
| 45 | 39 | ALL THE FUN OF THE FAIR | David Essex (CBS) |
| 46 | 44 | ELTON JOHN'S GREATEST HITS | (DJM) |
| 47 | 32 | BEDTIME STORIES | Judge Dread (Cactus) |
| 48 | 41 | SHAVED FISH | John Lennon/Plastic Ono Band (Apple) |
| 49 | 30 | ALL AROUND MY HAT | Steeleye Span (Chrysalis) |
| 50 | 34 | DARK SIDE OF THE MOON | Pink Floyd (Harvest) |

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

| | | |
|---|------------------|---|
| 1 | DOLANNES MELODIE | Jean-Claude Borely (Telefunken)—Prisma/Budde |
| 2 | I'M ON FIRE | 5000 Volts (Epic)—Intersong |
| 3 | LADY BUMP | *Penny McLean (Jupiter/Ariola)—Meridian-Siegel/Butterfly |
| 4 | FLY, ROBIN, FLY | *Silver Convention (Jupiter/Ariola)—Meridian-Siegel/Butterfly |

| | | |
|----|-------------------------------------|---|
| 5 | MOVIESTAR | Harpo (EMI)—Melodie der Welt |
| 6 | MORNING SKY | George Baker Selection (WEA)—MUZ |
| 7 | SAILING | Rod Stewart (WEA)—Melodie der Welt |
| 8 | NEW YORK GROOVE | Hello (Bell)—Meldioe der Welt |
| 9 | MAMMA MIA | Abba (Polydor)—Intro |
| 10 | JOSIE | Peter Maffay (Telefunken)—Intro |
| 11 | DON'T PLAY YOUR ROCK 'N' ROLL TO ME | Smokie (RAK/EMI)—Melodie der Welt |
| 12 | WENN DU DENKST | *Juliane Werding (Hansa/Ariola)—Intro |
| 13 | TORNERO | I Santo California (Ariola)—Sugar Music |
| 14 | JULIE ANNE | Kenny (RAK/EMI)—Melodie der Welt |
| 15 | DER ZAR UND DAS MAEDCHEN | *Mireille Mathieu (Ariola)—Siegel/Abilene LPs |

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------------------------|
| 1 | — | SUPER 20-SUPER NEU | Various Artists (Ariola) |
| 2 | 1 | TREFFPUNKT HERZ | Various Artists (Ariola) |
| 3 | 4 | POLYSTAR PRAESENTIERT 20 ORIGINAL TOP HITS | Various Artists (DGG) |
| 4 | 2 | SEINE 40 GROSSTEN ERFOLGE | Elvis Presley (Arcade) |
| 5 | 20 | VOLKSLIEDER HITS | Various Artists (Arcade) |
| 6 | 25 | DEUTSCHES GOLD | Various Artists (Arcade) |
| 7 | 20 | SUPER 20 INTERNATIONAL | Various Artists (Ariola) |
| 8 | 11 | WIM THOELKE PRAESENTIERT: DER GROSSE PREIS | Various Artists (Ariola) |
| 9 | 9 | K-TEL'S 40 SUPER GREATS | Various Artists (K-Tel) |
| 10 | 10 | WISH YOU WERE HERE | Pink Floyd (Harvest/EMI) |

FRANCE

(Courtesy SNEPA)
*Denotes local origin
SINGLES

| | | |
|----|-----------------------------------|-----------------------------------|
| 1 | ET MON PERE | *Nicolas Peyrac (Pathe-Marconi) |
| 2 | JE T'AIME, TU VOIS | *Daniel Guichard (Barclay) |
| 3 | QUEL TEMPERAMENT DE FEU | *Sheila Carrere (EMI) |
| 4 | CHICAGO | *Frederic Francois (Vogue) |
| 5 | DOLANNES MELODIE | *Jean-Claude Borely (Discodis) |
| 6 | LE FRANCE | *Michel Sardou (Trema/Sonopresse) |
| 7 | FRIDA OUM PAPA | *Annie Cordy (CBS) |
| 8 | BYE BYE CHERRY | *Martin Circus (Vogue) |
| 9 | VAISSELLE CASSEE | *Pierre Perret (WEA) |
| 10 | VIENS MAMAN | *Noam (Polydor) |
| 11 | KISS ME, KISS YOUR BABY | Brotherhood Of Man (Vogue) |
| 12 | DU COTE DE CHEZ SWAN | *Dave (CBS) |
| 13 | VIENS FAIRE UN TOUR SOUS LA PLUIE | II Etait Une Fois (Pathe-Marconi) |
| 14 | QUAND J'ETAIS CHANTEUR | *Michel Delpech (Barclay) |
| 15 | A QUOI SERT DE VIVRE LIBRE | *Nicoletta (Barclay) |

HOLLAND

(Courtesy Stichting Nederlandse)
SINGLES

| | | |
|----|----------------------|---------------------------------|
| 1 | WILLEMPIE | Andre Van Duin (CNR) |
| 2 | BOHEMIAN RHAPSODY | Queen (EMI) |
| 3 | LOVE HURTS | Nazareth (Vertigo) |
| 4 | ALS HET GRAS TWEET | Kontjes Hoog IS—Hydra (Polydor) |
| 5 | SLEEPWALKIN' | Golden Earring (Polydor) |
| 6 | LET'S TWIST AGAIN | Chubby Checker (London) |
| 7 | VOLARE | Al Martino (EMI) |
| 8 | GOLDEN YEARS | David Bowie (RCA) |
| 9 | DU COTE DE CHEZ SWAN | Dave (CBS) |
| 10 | ALL AROUND MY HAT | Steeleye Span (Chrysalis) |

SPAIN

(Country El Gran Musical)
*Denotes local origin
As Of 2/1/76
SINGLES

| | | |
|----|------------------------|---|
| 1 | AMOR, AMOR | *Lolita (CBS)—(April Music) |
| 2 | JAMAS | *Camilo Sesto (Ariola)—(Arabella Armonico) |
| 3 | PARA QUE NO ME OLVIDES | *Lorenzo Santamaria (EMI)—(Ego Musical) |
| 4 | HOY TENGO GANAS DE TI | *Miguel Gallardo (EMI)—(Ego Musical) |
| 5 | TORNERO | I Santo California (Ariola)—(Armonico) |
| 6 | THE HUSTLE | Van McCoy & the Soul City (Columbia)—(Hispavox) |
| 7 | HAY QUE LAVALO | *La Charanga del Tio Honorio (CBS)—(CBS) |
| 8 | HEIDI | Version Original T.V. (RCA)—(RCA) |
| 9 | I'M ON FIRE | 5000 Volts (Phonogram)—(Canciones del mundo) |
| 10 | ABRAZAME | *Julio Iglesias (Columbia)—(Notas Magicas) |

| This Week | Last Week | Title | Artist |
|-----------|------------------------|-------------------------------------|--------|
| 1 | WISH YOU WERE HERE | Pink Floyd (EMI) | |
| 2 | HEIDI | Version Original T.V. (RCA/CBS) | |
| 3 | JESUCRISTO SUPERSTAR | *Version Teatral Espanola (Ariola) | |
| 4 | VIATGE A ITACA | *Lluís Llach (Movieplay) | |
| 5 | JESUS CHRIST SUPERSTAR | Banda Original Pelicula (Movieplay) | |
| 6 | PARA PIEL DE MANZANA | *Joan Manuel Serrat (Ariola) | |
| 7 | BREAKAWAY | Art Garfunkel (CBS) | |
| 8 | CBS-5 | Varios Interpretes (CBS) | |
| 9 | DISCO BABY | Van McCoy (Columbia) | |
| 10 | AMOR LIBRE | *Camilo Sesto (Ariola) | |

SWEDEN

(Courtesy GLF)
*Denotes local origin
As Of 1/22/76
LPs

| | | |
|----|------------------------------|---------------------------------------|
| 1 | ABBA'S GREATEST HITS | * (Polar) |
| 2 | FRIDA ENSAM | *Anni-Frid Lyngstad (Polar) |
| 3 | HAN AR MIN SANG | *Pelle Karlsson (Signatur) |
| 4 | SCHIFFZ! | *Bjorn Skifs (EMI) |
| 5 | PALOMA BLANCA | George Baker Selection (Warner Bros.) |
| 6 | HOW DARE YOU | 10cc (Phonogram) |
| 7 | FLAMINGOKVINTETTEN 6 | (Flam) |
| 8 | STRUNG UP | Sweet (RCA) |
| 9 | ABBA | * (Polar) |
| 10 | CAT STEVENS GREATEST HITS | (A&M) |
| 11 | HEAD ON | Bachman-Turner Overdrive (Mercury) |
| 12 | A NIGHT AT THE OPERA | Queen (EMI) |
| 13 | KRAMGOA LATOR 2 | *Vikingarna (Marian) |
| 14 | ATLANTIC CROSSING | Rod Stewart (Warner Bros.) |
| 15 | EMIL I LONNEBERGA/SOUNDTRACK | * (Philips) |
| 16 | LEVANDA PA NYA BACCHI | *Magnus & Brasse (Metronome) |
| 17 | ROCK OF THE WESTIES | Elton John (DJM) |
| 18 | NUMBERS | Cat Stevens (A&M) |
| 19 | CABALLERO | *Sven-Bertil Taube (HMV) |
| 20 | ELVA KVINNOR | *Agnetha Faltskog (CBS) |

MEXICO

(Courtesy Radio Mil)
As Of 1/23/76
SINGLES

| | | |
|----|----------------------------|--|
| 1 | ESCLAVO Y AMO | Los Pasteles Verdes (Gas) |
| 2 | CUATRO LAGRIMAS | Los Polifaceticos (Capitol) |
| 3 | MELINA | Camilo Sesto (Ariola) |
| 4 | PAPAYA | Ursula Dudziak (Arista) |
| 5 | POR QUE TE FUISTE | Los Versatiles (IN) |
| 6 | COMO UN DUENDE | Los Baby's (Peerless) |
| 7 | UNA CARTA | Los Terricolas (Gamma) |
| 8 | VESTIDO MOJADO | Octavio (Musart) |
| 9 | HEY LITTLE FIREFLY | Firefly (A&M) |
| 10 | LA FELICIDAD | Gualberto Castro (CBS) |
| 11 | SATIN SOUL | Unlimited Sounds Orch. (Gamma) |
| 12 | COMO TE EXTRANO | Revolucion de Emiliano Zapata (Melody) |
| 13 | DOING IT TO DEATH | J.B.'s (Polydor) |
| 14 | INTERROGACION | Fresa Salvaje (Capitol) |
| 15 | THAT'S THE WAY (I Like It) | K.C. & the Sunshine Band (RCA) |

BELGIUM

(Courtesy HUMO)
As Of 2/5/76
SINGLES

| | | |
|----|--------------------------|------------------------|
| 1 | BOHEMIAN RHAPSODY | Queen (EMI) |
| 2 | MISSISSIPPI | Pussycat (Grammophon) |
| 3 | LET'S TWIST AGAIN | Chubby Checker (Decca) |
| 4 | YOU SET MY HEART ON FIRE | Tina Charles (CBS) |
| 5 | VOLARE | Al Martino (EMI) |
| 6 | NOSTALGIA | Francis Goya (Polydor) |
| 7 | GIRLS, GIRLS, GIRLS | Sailor (CBS) |
| 8 | BABY DO YOU WANNA BUMP | Boney M. (Hansa) |
| 9 | GOLDEN YEARS | David Bowie (RCA) |
| 10 | MAMA MIA | Abba (Vogue) LPs |

DENMARK

(Courtesy I.F.P.I.)
As Of 1/23/76

| | | |
|---|----------------------|-----------------------------------|
| 1 | A NIGHT AT THE OPERA | Queen (EMI) |
| 2 | A SONG FOR YOU | George Baker Selection (Cardinal) |
| 3 | WINDSONG | John Denver (RCA) |
| 4 | WILL TURA NO. 13 | Will Tura (Topkapi) |
| 5 | DESIRE | Bob Dylan (CBS) |

| | | |
|----|------------------------|--|
| 4 | ATLANTIC CROSSING | (LP)—Rod Stewart (Warner Bros.) |
| 5 | DESIRE | (LP)—Bob Dylan (CBS) |
| 6 | MOVIESTAR | (SINGLE)—Harpo (EMI) |
| 7 | GREATEST HITS | (LP)—ABBA (Polar/EMI) |
| 8 | SWEET FANNY ADAMS | (LP)—The Sweet (RCA) |
| 9 | JORGEN RYG | (LP)—Jorgen Ryg (EMI) |
| 10 | JOHNNY REIMAR PARTY 10 | (LP)—Johnny Reimar (Philips/NPA) |
| 11 | 12 NYE VISR | (LP)—Birgitte Grimstad (RCA) |
| 12 | HEAD ON | (LP)—Bachmann-Turner Overdrive (Mercury/NPA) |
| 13 | GOLDEN HITS | (LP)—Suzi Quatro (RAK/EMI) |
| 14 | BARBADOS SKY | (LP)—Typically Tropical (GULL/NPA) |
| 15 | FOREVER TOGETHER | (LP)—Walkers (Philips/NPA) |

SWITZERLAND

(Courtesy Radio-Hitparade)
As Of 1/30/76
SINGLES

| | | |
|----|----------------------------------|---------------------------------------|
| 1 | DOLANNES MELODIE | Jean-Claude Borely (Metronome) |
| 2 | MAMMA MIA | Abba (Polydor) |
| 3 | I'M ON FIRE | 5000 Volts (CBS) |
| 4 | LADY BUMP | Penny McLean (Jupiter) |
| 5 | SAILING | Rod Stewart (Warner Bros.) |
| 6 | JULIE ANNE | Kenny (EMI/Electrola) |
| 7 | FLY, ROBIN, FLY | Silver Convention (Jupiter) |
| 8 | MORNING SKY | George Baker Selection (Warner Bros.) |
| 9 | MOVIESTAR | Harpo (EMI/Electrola) |
| 10 | 60 JAHRE UND KEIN BISSCHEN WEISE | Curd Jurgens (Polydor) |

International Briefs

Continued from page 46

(Ariola); new group, Rubettes (Polydor); most promising group, Eagles (Hispanavox); discotheque record, "Save Me," by Silver Convention; live concert, Genesis (Fonogram).

★ ★ ★

TEL AVIV—The Israeli record market is showing a remarkable increase in sales of compilation albums, containing a variety of original hit songs by different artists. CBS, major licensee here for record companies, has released four such albums in the last few months, all of them gaining high sales figures. The albums, referred to locally as "salad records," were compiled from 14-16 original cuts of chart hits from various labels. Industry sources relate the boom in these album sales to the lack of singles on the Israeli market. Production of singles was stopped over a year ago due to high manufacturing costs and poor sales figures.

★ ★ ★

LONDON—Highlights from the book "Inside Linda Lovelace," recently cleared in court here on obscenity matters, are available on three hour-long tapes from a North London-based spoken word cassette company, Venus Tapes. The firm, part of Metropolitan Communications, has signed a distribution deal with Transatlantic Records and plans to release the documentary on 8-track and record, too. Director Mark Hansu says the cassettes were produced under license from book publishers, Heinrich Hanau Publications. "The release of this material through record retail outlets will be the first time that adult spoken-word material of this type has been available to the public on a national scale through shops and supermarkets," he claims.

From The Music Capitals Of The World

• Continued from page 47

Dane Jazz Clubs Feud

COPENHAGEN—Under a new Government law which takes effect from April 1, Danish jazz clubs will be given around \$33,000 in subsidies but already there is a major row between two Copenhagen clubs about who should get the money.

The famous Montmartre club has been closed for two weeks since Per Svensson who had been in charge of it for two years sold the club to Jan Terkelsen. Now Svensson and the Jazz Musicians' Society are trying to get the \$33,000 to start a new jazz club on the premises of the former department store, Crome and Goldschmidt. Likely name for the new place is the Jazz Cafe.

However a battle has started in the local press between the former owner of Montmartre and its new owner—and both parties are claiming the money as subsidy for their respective venues. Jan Terkelsen says: "I believe that Per Svensson and the Jazz Society are naive when they think that they could take the old name Montmartre with them to the new club."

"The new owners have bought the name and the rights to use it and as I see it we should benefit from the Government grant," commented Terkelsen.

However Ole Mathiesen of the Jazz Musicians' Society says: "For a long time we thought that Montmartre would not be the place for jazz anymore—music in the early morning should be prohibited and I think that the Jazz Cafe can help jazz to survive."

The society has now opened a bank account and asked people to support the Jazz Cafe. Next week the two sides will have meetings with the Minister of Culture, Niels Matthiasen, on the matter of the survival of jazz in Denmark. **KNUD ORSTED**

Big Jazz Push

• Continued from page 45

Other jazz artists featured will be Mose Allison, Freddie Hubbard, the MJQ, Woody Herman, Erroll Garner, Lennie Tristano and Lee Konitz.

Says Dave Clipshan of Atlantic's creative services department: "Through close to thirty years of Atlantic's existence, jazz has always been a vital part of the company's expansion, with interest permeating down from the very top levels of management."

"In Britain the market for jazz is generally accepted as being limited but we aim to bring jazz sales to the highest possible level—first by achieving a crossover into other markets with jazz product, such as that by Jan Jammer, Les McCann, Stanley Clarke, Eddie Harris, Jean-Luc Ponty and Billy Cobham."

"Secondly we are building a good relationship with the specialty record shops. We have also issued a separate jazz catalogue, which can be used as a merchandising giveaway or as an insert in jazz magazines."

"We undertake regular advertising campaigns for jazz in the specialty press and in the wider music trade press—and we help gain extra mileage for jazz product by imaginative repackaging of albums, such as the "Art of . . ." series (which was world-wide) and the European 'Jazz Express' series."

"The new 'That's Jazz' campaign has been originated in the U.K. for use across Europe and with the aim of re-presenting some of the quintessential albums in the rich Atlantic catalogue."

of light entertainment in Danish tv planning, industry joy with new program "Videotak," featuring the **Carpenters, Sparks; Earth, Wind and Fire; Wings** and **Leo Sayer**, plus Swedish group **Abba**, on the first edition.

Continued huge success for **Gasolin** (CBS), touting Denmark with full houses everywhere, and big attendances for **Roger Whittaker** (Phonogram) on his recent tour. . . . **Roxy Music** and **Supertramp** pulled capacity audience for first appearances at the Tivoli Concert hall. . . . **Tommy Seebach**, producer and musician for EMI, has chart success with his first solo album, "Wheels," featuring a title-track version of the old **String-A-Long** hit, plus other instrumentals of yesteryear.

"Let's Twist Again" out in two Danish versions with Danish lyrics, by **Bamses Venner** on KMF and **Max Five** and **Lindhard** (Sonet). . . . Cover version of **Kamahl's** "Elephant Song," in Danish "Elefant-sangen," a huge hit for Starbox newcomer **Henning Vilen**. . . . Silver award for **Shu-Di-Dua's** second Polydor album. . . . Gold-earning album for **Bamses Venner**.

It seems most Danish pop groups are recording old rock standards with Danish lyrics, with **Bamses Venner, Max Five** and **Lindhard, Shu-Bi-Dua, Tygegummi Banden** (EMI) and **Cindy** all on the bandwagon. . . . Rave reviews for **Ole Kock Hansens**, jazz pianist, with an RCA album of old Danish folk songs. . . . **Barbarella** on Wilhelm Hansen's Artist label have their second album out, this time with lyrics from English writer **Douglas Holmes** of **Olsen Brothers** history.

KNUD ORSTED

HELSINKI

According to "Suoraan MTV," a television magazine program, the IFPI record and cassette sales were worth \$19.2 million at retail level for 1975 up to the end of October, the Christmas figures still to come, so it is expected the final tally will top \$25 million, a new record. But the figures do show the presence of Love Records, who did not join IFPI until the start of 1975.

Sales of "Finnhits II," a tv compilation album produced by Finnlevy, are more than 125,000 at wholesale level and so qualifies for a platinum award, yet "Finnhits I" sold only 75,000 copies. . . . Coming up in an album by **Olavi Virta**, who died in 1972 after a remarkably successful career. The album is titled "Unforgettable," is tv promoted and features such standards as "Mambo Italiano," "A Girl In The Wood" and "Jealousy."

Narhi, 26-year-old singer and keyboard player, is emerging as the first chart act from newly formed Hit-Hat Records, a soft-rock artist influenced by the likes of **Cat Stevens, Billy Joel** and **Elton John**. . . . Names under discussion for the 1976 Fori Jazz Festival include the **Buddy Rich Band, Earl Hines, Cecil Taylor, Art Blakey Jazz Messengers** and **Johnny Dankworth** and **Cleo Laine**, the festival budget being a reasonable \$150,000.

Postal address of CBS Records here is PO Bos 95, 00381 Helsinki 38 and the phone number (90) 558-927. **Ulf Ahrenberg** having been appointed head of repertoire and promotion. He was formerly a press officer with EMI Finland, a post now taken by **Leena Stark**, of Intro Magazine, a local pop paper. . . . **Rolf Nygren**, former managing di-

rector of EMI Finland now company head of EMI Svenska.

Artists visiting Finland this month and through April include **Woody Herman, Suzi Quatro, Steve Harley** and **Cookney Rebel, Rory Gallagher, Love Machine** and possibly **David Bowie**. . . . Yleisradio AB has introduced a new rock program "Rock Week," with reviews, interviews and news, the show modeled after a similar program on BBC and going out at tea-time Fridays.

With the film "Nashville" a big success here, record companies await a new golden era for country music and already there are signs of a boom period. . . . However another box office success "Jaws" is hardly setting any musical trends here.

KARI HELOPALTIO

STOCKHOLM

Recording artist **Caterina Valente** visited Sweden to record a television show for April transmission, with Sonet simultaneously releasing her album "Now." . . . **Scafell Pike**, former CBS group of U.K. and Swedish members, now recording an album for Phonogram.

Noted Swedish jazz personality **Gosta Theselius** died, aged 53, having been a leading saxophonist and arranger, particularly through the 1940s and 1950s. . . . **Bad Company** doing its first Scandinavian tour (Feb. 17-21), coinciding with the release of a third album "Run With The Pack." . . . **Mikael Rickfors'** debut solo album released by CBS in Holland and he visits there for tv appearances.

Succeeding **Arne Soderlund** as artist manager at the Swedish Folkpark's Central Organization is **Gosta Gronkvist**. . . . Polar duo **Sven and Charlotte**, currently recording a new album produced by **Michael B. Tretow**, to have their single "Bang A Boomerang" released by Morningstar in the U.S. . . . American jazz bassist **Chuck Israels** here for a one-week guest stint with the **Swedish Radio Jazz Group**.

Elektra released **Lee Hazlewood's** new album "20th Century Lee" on the RCA label. . . . Sonet released "Crazy Days," third LP by Finnish rock group **Hurricanes**, to be followed by the group's first ever Swedish tour. . . . The **Jan Johansson** scholarship, in memory of the top jazz pianist, awarded to **Ake Johansson**, who records for Odeon.

LEIF SCHULMAN

MADRID

Cuban singer and actress **Elsa Baeza**, who has previously recorded for Belter, RCA and Hispavox, has now signed with CBS. . . . **Donna Hightower** (Columbia) has recorded a new jazz album, arrangements by **Pedro Iturralde**, Spanish jazz musician, titled "Soul-Mate Talk."

After the chart success of **Desmadre '75** (Movieplay), several other comic groups are on the scene, notably **Gay Pobre** (Movieplay), **Sophoquina** (Zafiro) and **La Caranga Del Tio Honorio** (CBS), the latter hitting the charts with a debut single "Ay, Que Lavallo," or "You Oughta Wash It."

French singer **Joe Dassin** (CBS) recording in Spanish the song "Africa," under the title "Aun Vivo Para El Amor," the French version "L'ete Indien" already on the charts here. . . . Winning song at the 5th Festival de la Paz in Valladolid was "La Palabra," composed and performed by **J.E. Mochi** (RCA). . . . Following the split of **Formula V** (Fonogram).

Big sales during the holidays in Spain for all disks about "Heidi," a Japanese cartoon serial shown on

Spanish television. RCA and CBS have been most successful with "Heidi" product, RCA having the original soundtrack and CBS the film. Several albums are already out, plus singles, including product from Hispavox and Belter.

South American folk company **Arion**, with artists like **Los Calchakis**, previously distributed by CBS, has switched to Hispavox. . . . On the charts here: the first single from Argentinian singer **Miguel Tottis** (Polydor), produced by **Alain Milhaud**. Song is "Llevame," inspired by a composition by **Ketelby**.

FERNANDO SALAVERY

MOSCOW

The annual Russian winter concert series presenting the top U.S.S.R. classical and ballet talent finished here on Jan. 5. . . . British pianist **Paul Crossley** played four January concerts as part of his Russian tour, with French conductor **Charles Bruck** also doing concert appearances with the Leningrad Philharmonic and Moscow Philharmonic Orchestras. Organist **Ulf Sundman** from Sweden currently on his second concert tour and Swedish vocalist **Birgit Finnilae** making concert appearances in five cities presenting a chamber program. . . .

Another prospective visitor is **Mireille Mathieu** who first visited Russia ten years ago and has enjoyed strong and continuous popularity. . . . Austrian pianist **Gilbert Schuchter** played January concerts in the Tchaikovsky Concert Hall. . . . **The Singing Guitars** vocal and instrumental group presented the hundredth show of "Orpheus and Eurydice" by **Zhurbin and Dimitrin** on Jan. 25 in Leningrad. All the shows have been SRO events so far. . . . "A Devil's Bride" is the title of a rock-opera written by **Viatcheslav Ganelin**, a Lithuania-based composer and avant-guard pianist who is currently one of our top jazz musicians. The opera has been reportedly filmed at Lithuanian film studios and will go on public release soon. . . . **Bert Kaempfert's** double-album released here on Melodiya label was completely sold out in Moscow and Leningrad in only one day. Similarly albums by **Miles Davis** and **Duke Ellington** released by Melodiya on license from CBS Records International were sold out immediately after they reached retail outlets.

Walkers On Way

• Continued from page 45

signed Evers, I did not know he was recording 'I'm On Fire,' but he did and had a huge reputation-building success.

"Walkers' singer **Torben Lendager** and drummer **Poul Dehnhardt** are specialists in making hits on our own charts, but for outside interest it seemed we had to get better production. First reaction was a tremendous success of the single 'Forever Together' and the album hit number two on the charts the week of release.

"Now there is strong interest in the Walker album in Germany and they will play there on several top television shows."

Evers says: "I'm sure the boys can be big outside Denmark. Now they are so established in their own territory, they just have to go outside. Lendager has a good voice and writes fine songs with Poul."

"They could do well in the U.K. as a next step. But to be big there, they need as much luck as I admit I had with 5,000 Volts."

RICH AIDS 5-YEAR-OLD IN WALKING

MEMPHIS—A five-year-old handicapped girl, who motivated herself to walk when a friend told her "Charlie Rich would be proud of you if you walked," has had two dreams come true: she took her first step with a walker, and she met her idol.

Tracy Rachele Smith of St. Louis was born with a birth defect of the nervous system, and is being schooled by the Easter Seals Foundation. Her family was told she would probably never walk.

Rich learned about the courageous child and invited her to attend his benefit show for the Memphis Easter Seals Society. Kicking off his hour-long performance with "A Very Special Love Song," Rich presented a rose to Tracy seated at the front of the banquet hall.

When Rich finished the show, Tracy stood up for the 800 attendees and walked.

Special Orders Dealer's Forte

LOS ANGELES—Andy Anderson of Record Center, long-time Chicago retailer, finds his continuing effort to provide difficult special orders is paying off.

Anderson, who has conditioned newspaper and tv consumer query coordinators to call his shop when they get hard-to-find recorded music requests, has sold approximately 300 Tex Ritter Capitol LPs and 800 singles containing the narrative "Deck Of Cards," after the Chicago Sun-Times "Action Line" noted he had copies of the disk requested by a reader. WJJD, too, was helpful, picking up the query from the newspaper for its listeners.

Country Golf At Valencia Feb. 21-22

LOS ANGELES—The third annual Country Music Celebrity Golf Tournament will be held at the Valencia Country Club Feb. 21-22.

Entry fee is \$125, with all proceeds going to the Marty Landau Memorial Fund. Golf Classics, headed by Dave Pell, is running the tournament.

Guest golfers will receive two rounds of golf, gifts, a Friday night cocktail party invitation and admission to the Sunday night buffet.

The tournament is part of the Academy Of Country Music weekend that also includes the annual awards show. Celebrity participants in the tournament will be announced shortly.

N.Y. Retailers

• Continued from page 17

of New York just as any other small businessman. He should not be singled out for harassment.

"If the retailers are interested and want to get together with me about it I would be glad to prepare and submit legislation in Albany to help deal with the problem," he says.

Montano believes that applying individual pressure to city commissioners is only effective up to a point. "The real solution, as always, lies in corrective legislation," he says.

Gordin agrees and even suggests that the Environmental Agency is not too happy with the current regulations. "But we must enforce the law as it stands. We have no other choice," he says. **RUDY GARCIA**

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General News

Perrys Hit By A \$68,000 Suit

LOS ANGELES—A&M Records is suing Jeffrey and Leo Perry and JLF Productions in Superior Court here, seeking approximately \$68,000 allegedly due in indebtedness and damages.

Filing claims that the defendants made two sides, "Love Don't Come No Stronger" and "The Most Unforgettable Person" in an oral agreement between plaintiff and defendant. A&M alleges defendant Jeffrey Perry, who was the artist on the sides, failed to sign with the label after the sides were complete.

A&M claims it is owed therefore \$12,604.40 for recording costs, \$7,500 lent to the defendants and never repaid and seeks \$25,000 damages and \$20,000 punitive damages.

"The problem for a small label is that it generally winds up on the last page of the distributor's sheet if it makes it at all," Nesmith says.

"Access to retailers is limited. So we've decided to sell product to whoever wants to buy it rather than use the exclusive system. We will also not use a single price system. We will use a system that is used in many other businesses called the quantity discount system.

"For example, there will be one price if you buy up to one amount and another if you buy up to another level. The guy who buys hardly anything is therefore disqualified from distributor status, because someone buying more can buy for less."

"The Prison" is already on the market and lists for \$11.98.

Eureka KFMI Junks Old Format, Goes To Top 40

EUREKA, Calif.—KFMI has dropped its automated beautiful music format to program Top 40 music with live announcers. The stereo station is aiming at adult demographics. Dick Meyer is manager, Dick Bailey is program director and Richard Taylor music director.

"We are programming selected singles from the Billboard Hot 100 Chart," says Taylor, "emphasizing local picks and adding two or more cuts per hour from selected albums.

"I am personally concerned with breaking good new songs and artists and I'll be working closely with local record outlets and promotion executives. I plan to send out weekly playlists, but since the station was previously automated, we have had to

start from scratch to build a good record library and especially need recent albums, singles and greatest hit collections.

"My personal commitment to good music insures that all material we receive will be given equal attention."

Specials Planned

NASHVILLE—The Country World USA complex in Georgetown, Ky., plans a "Country World Opry" with major Nashville acts featured each Saturday in the 1,000-seat convention center.

Other entertainment, including bluegrass and gospel shows, is also being planned.

WASHINGTON GALA

Stevens Tribute Brings Out Stars

By MILDRED HALL

WASHINGTON—An overwhelming assemblage of VIPs including the President and Jackie Onassis, and a stunning array of performing artists paid tribute to Roger Stevens Sunday (25).

The chairman of the Kennedy Center for the Performing Arts was saluted as the "unstoppable visionary" who had brought culture to Washington.

But during the long, long evening in the red-carpeted, chandeliered corridors of the Kennedy Center, both Stevens and the four-hour parade of musical, dramatic and dance artistry put together in his honor, were shouldered out of the spotlight

by the super luminaries, to a really painful degree. A number of artists invited to perform are known to have refused, and others cancelled at a late hour.

Some 2,000 gawkers and lesser echelon figures paid from \$25 a seat to \$10,000 for a box, to get into the glittering crush. Some of the estimated take of more than \$300,000 will go to ease the Center's persistent performance deficits.

The real stars of the show were in the President's box, including President and Mrs. Ford, Jackie Onassis, the Roger Stevenses, and the Nelson Rockefeller and in the adjoining box were the Kennedy clan and the Kissingers. In the audience, all eyes wandered to the boxes, to check on the doings of the political superstars.

The show was wildly differentiated, from Mozart to "Hello Dolly" and from ballet to literary readings, and was put together by director Joshua Logan. It opened with excerpts from Bernstein's "Mass," included Isaac Stern performing Mozart, and songs from the musicals "West Side Story," "Treemonisha" and "Chorus Line." White House favorite Pearl Bailey performed and Carol Channing sang the finale. "Hello, Roger" to the "Hello, Dolly" music.

The Center was originally funded by Congress (after some persuasion) to be a performing arts mecca for the American citizenry.

KXOL, Ft. Worth, Goes Mod Country

NASHVILLE—Another major market station has gone the country route as KXOL, Fort Worth, Tex., has changed its format from adult contemporary to modern country.

Tom Wayne, formerly with San Antonio's KBUC, has taken over as program director and handles the 9 a.m.-noon airshift.

The deejay lineup includes Jim Travis, Bob Meadows, Dave Dumas, Jim Rose and Rocky Davis.

Thomas Label Switch

NEW YORK—Leon Thomas debuts on Don Records with the disco-flavored single, "Thank You Baby." Company is owned by singer Lloyd Price and Don King. Thomas was formerly on Flying Dutchman. Single was arranged by Neil Creque.

FEBRUARY 14, 1976, BILLBOARD

EX-MONKEE'S OWN LABEL

Varied Prices For Nesmith's Album

CARMEL, CALIF.—Michael Nesmith, quiet on the music scene for the past year, has formed Pacific Arts Records and will use a system of free distribution common to many fields but not generally found in the music business.

Nesmith, a songwriter ("Different Drum") as well as a onetime Monkee and solo artist with six RCA albums to his credit, will concentrate on a "no exclusive distributor policy."

First record to go through the new distribution channel will be "The Prison," a concept set with book recorded by Nesmith.

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"How to Master the Ceremonies," \$6, pstg. \$2

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ORIGINAL COMEDY FOR RADIO ENTERTAINERS. (Yessir, the real thing, gang!). Free Sample. OBITS, 366-D West Bullard Avenue, Fresno, California 93704. fe21

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SAUSALITO'S FAMILY LIGHT

Even Roadies Learn Art At This School

By JACK McDONOUGH

SAUSALITO, Calif.—The Family Light School here which recently converted to nonprofit status, making it eligible for funding and grants, hopes to develop sources for scholarship funds from within the music industry.

Notes Jan Tangen, founder/director:

"We're developing a whole new approach to education that may become universal in the next 10-15 years. And our community projects involve taking music into prisons, to juvenile and old folks homes. We also have courses for players, courses in recording techniques, radio broadcasting, music law. We even have courses for roadies."

There are some 325 students enrolled this term. The school stresses learning as therapy, seeking to overcome inherent discomfort and blocks to learning. Video facilities are a chief tool in addition to audio cassettes which have always been a main part of the teaching process.

Tangen plans to use the video facilities to do a promotional film on the school and to market video-cassette lessons by such people as Mike Bloomfield and Terry Garthwaite, who teach selected classes.

The range of classes continues to grow. There is a class in backup vocals and session singing; Tangen is teaching a chord substitution class normally offered only at conservatories; San Francisco attorney Jeffrey Graubart is teaching a class in music law; broadcasting classes will be taught by David T., DJ at Marin's KTIM; and school engineer Richi Ray teaches technical courses.

Ruff Centennial Album On the Way

LOS ANGELES—Producer Ray Ruff, who several years ago assembled an independently released twin-disk set of "The Bible," with multiple artists and songwriters, is applying the same approach to a "Happy Birthday U.S.A." bicentennial album for March release by Columbia.

Artists featured on the history album include Sammy Davis Jr., Pat Boone, the Mike Curb Congregation, Tom Sullivan, Jerry Naylor, Dorsey Burnette, Billy Joe Royal and Sean Morton Downey.

The school is also active in arranging public performances, festivals and seminars. The Family Light Blues Festival last fall featured Taj Mahal, Charlie Musselwhite, Bloomfield and others. A jazz and gospel festival concluded recently. Bill Graham last summer gave a three-hour talk. Producer David Rubinson has a one-shot seminar coming up. A bicentennial-themed American music review is planned.

The school, which offers such services as video rehearsal, studio demo recordings, lead sheet and copyist services, tape duplication, and booking for school performers, hopes for eventual academic accreditation.

LP Graphics And Sales

• Continued from page 4

record store browsers who like to be first in their crowds to own hot new releases. For a new artist, the jacket back should substantially indicate what type of music is on the album.

Marty Black of the Licorice Pizza chain in Southern California says, "For new artist sales almost always the best jacket illustration is a head shot or other photo ... if the act is at all interesting looking. Those Warner Bros. 9x9 liner note pages shrink-wrapped into new-artist albums also helped sales."

A Warner Bros. spokesman says that the 9x9 liner notes project was discontinued not to save money, but simply because of time-squeeze difficulties in getting the full liner information early enough to prepare the pages for shrink-wrapping into early pressings.

Frank Miko, vice president of the nationwide Peaches chain, says, "It seems to me that good-selling records are often those with the most effective artwork. I've seen many sales lost because the customer just couldn't find the act's name and album title on a confusing jacket design."

Andy Anderson of Chicago's Record Center says, "My pet peeve is overly cute classical records packaging that has the effect of poking fun at the customers and sends sales down the drain. This happens most often with repackaged series that are trying to go pop."

Charles Shaw, manager of the Sunset Strip Tower Records outlet in L.A., says, "Jacket art should reflect

what the group is about and indicate its music style. The listening booth isn't practical anymore and customers need all the help they can get.

Shaw gives as an example, "We just got Mike Nesmith's independently released album, 'The Prison' and those are the only two words on the entire jacket, with an abstract design. There's no way for a customer to know this is a Nesmith album. Our clerks were confused enough about where to shelve it in the bins."

Tom Haefer, manager of the Pipe Dreams chain headquarters store in Green Bay, Wis., says, "I see customers pick up albums of artists they don't know anything about if the jacket front is eye-catching enough. The new Pretty Things LP with a close-up of a woman's eye and fingertip is one current grabber jacket. Another new jacket that attracts customers is the Be Bop Deluxe LP with the nude woman in a plastic cage holding up a flaming guitar."

NARM Agenda

• Continued from page 16

"So You Think You Know The Tape Business." Highlights include innovations in packaging and a consumer test study on all aspects of tape.

"How To Deal With Shopping Center And Mall Owners" will feature Ed Strawgate, president of Webster Stone, Inc., mall developer in Florida and the Northeast. Seminar topics include rent factors, mall costs and typical "adventures" of lessees with landlords and attorneys.

New LP/Tape Releases

POPULAR ARTISTS

- ANDERSON, BILL, & MARY LOU TURNER**
Sometimes
LP MCA 2182 \$6.98
8T MCAT2182 \$7.98
- ANDERSON, LYNN**
All The King's Horses
LP Columbia KC34089 \$5.98
8T CA34089 \$6.98
CA CT34089 \$6.98
- ARGENT**
Anthology: Collection Of Greatest Hits
LP Epic PE33955 \$6.98
8T PEA33955 \$7.98
CA PET33955 \$7.98
- ATKINS, CHET/LES PAUL**
Chester & Lester
LP RCA APL1-1167 \$6.98
8T APS1-1167 \$7.95
CA APK1-1167 \$7.95
- ATLANTA DISCO BAND**
Bad Luck
LP Ariola America ST50004 \$6.98
- ATTITUDES**
Attitudes
LP Dark Horse SP22008 \$6.98
8T BT22008 \$7.98
CA CS22008 \$7.98
- AUGER'S, BRIAN**
OBLIVION EXPRESS
Live Oblivion, v. 2
LP RCA CPL2-1230 [2] \$9.98
8T CPS2-1230 [2] \$10.95
CA CPK2-1230 [2] \$10.95
- BAD COMPANY**
Run With The Pack
LP Swan Song SS8415 \$6.98
8T TP8415 \$7.97
CA CS8415 \$7.97
- BAEZ, JOAN**
From Every Stage
LP A&M SP3704 [2] \$7.98
8T BT3704 \$9.98
CA CS3704 \$9.98
- BAKER, GEORGE, SELECTION**
Paloma Blanca
LP Warner Bros. BS2905 \$6.98
8T MB2905 \$7.97
CA M52905 \$7.97
- BANDY, MOE**
Hank Williams You Wrote My Life
LP Columbia KC34091 \$5.98
8T CA34091 \$6.98
CA CT34091 \$6.98
- BARCLAY, NICKY**
Diamond In A Junkyard
LP Ariola America ST50006 \$6.98
- BELL, ARCHIE, & THE DRELLS**
Archie Bell & The Drells
CA STOP PZT33844 \$7.98
- BISHOP, ELVIN**
Struttin' My Stuff
LP Capricorn CP0165 \$6.98
8T MB0165 \$7.97
CA M50165 \$7.97
- BLACK OAK ARKANSAS**
Live! Mutha
LP Atco SD36-128 \$6.98
8T TP36-128 \$7.97
CA CS36-128 \$7.97
- BLACK SABBATH**
We Sold Our Soul For Rock 'N' Roll
LP Warner Bros. 2BS2923 [2] \$9.98
8T J82923 \$10.97
CA J52923 \$10.97
- BLAIR, JOHN**
Southern Love
LP Columbia PC33950 \$6.98
8T PCA33950 \$7.98
- BOOTSY'S RUBBER BAND**
Stretchin' Out
LP Warner Bros. BS2920 \$6.98
8T MB2920 \$7.97
CA M52920 \$7.97
- BRECKER BROTHERS BAND**
Back To Back
LP Arista AL4061 \$6.98
8T B301-4061H (GRT) \$7.95
CA 5301-4061H (GRT) \$7.95
- BROTHERS JOHNSON**
Look Out For #1
LP A&M SP4567 \$6.98
8T BT4567 \$7.98
CA CS4567 \$7.98
- BUFFETT, JIMMY**
Havana Daydreamin'
LP ABC ABCD914 \$6.98
8T B022-914H (GRT) \$7.95
CA 5022-914H (GRT) \$7.95
- BUTLER, JOAN CAROL**
Joan Carol Butler
LP Capitol ST11476 \$6.98
- BUTTERFIELD, PAUL**
Put It In Your Ear
LP Bearsville BR6960 \$6.98
8T MB6960 \$7.97
CA M56960 \$7.97
- CALDERON, JORGE**
City Music
LP Warner Bros. BS2904 \$6.98
- CAPALDI, JIM**
Short Cut Draw Blood
LP Island ILPS9336 \$6.98
- CAPTAIN & TENNILLE**
Por Amor Vivremos
LP A&M SP4561 \$6.98
- CARTER, BETTY**
Round Midnight
LP Roulette SR5110 \$6.98
8T B045-5001H (GRT) \$7.95
- CASH, JOHNNY**
Strawberry Cake
LP Columbia KC34088 \$5.98
8T CA34088 \$6.98
CA CT34088 \$6.98
- CHIEFTAINS**
Chieftains—5
LP Island ILPS9334 \$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

- CHOCOLATE MILK**
Chocolate Milk
LP RCA APL1-1399 \$6.98
8T APS1-1399 \$7.95
- CODY, PHIL**
The Notorious Song & Dance Man
LP Reprise MS2232 \$6.98
- COE, DAVID ALLAN**
Longhaired Redneck
LP Columbia KC33916 \$5.98
8T CA33916 \$6.98
- COLTER, JESSI**
Jessi
LP Capitol ST11477 \$6.98
8T BT11477 \$7.98
CA 4XT11477 \$7.98
- CONNIFF, RAY**
I Write The Songs
LP Columbia KC34040 \$5.98
8T CA34040 \$6.98
CA CT34040 \$6.98
QL CO34040 \$6.98
- COURTNEY, DAVID**
David Courtney's First Day
LP UA UALA553G \$6.98
- DAVIS, MILES**
Agharta
LP Columbia PG33967 [2] \$7.98
8T PGA33967 \$8.98
CA PGT33967 \$8.98
- DAVIS, TYRONE**
Turning Point
LP Dakar DK76918 \$6.98
- DE BURGH, CHRIS**
Spanish Train & Other Stories
LP A&M SP4568 \$6.98
- DI MEOLA, AL**
Land Of The Midnight Sun
LP Columbia PC34074 \$6.98
8T PCA34074 \$7.98
- DR. FEELGOOD**
Malpractice
LP Columbia PC34098 \$6.98
8T PCA34098 \$7.98
- DOTTSY**
The Sweetest Thing
LP RCA APL1-1358 \$6.98
8T APS1-1358 \$7.95
CA APK1-1358 \$7.95
- DRENNON, EDDIE, & BBS UNLIMITED**
Collage
LP Friends & Co. FS108
- EDELMAN, RANDY**
Farewell Fairbanks
LP 20th Century T494 \$6.98
- FINCH**
Glory Of The Inner Force
LP Atco SD 36-124 \$6.98
8T TP36-124 \$7.97
CA CS36-124 \$7.97
- FRAMPTON, PETER**
Frampton Comes Alive
LP A&M SP3703 [2] \$7.98
8T BT3703 \$9.98
CA CS3703 \$9.98
- FRANKS, MICHAEL**
The Art Of Tea
LP Reprise MS2230 \$6.98
- FULSON, LOWELL**
The Ol' Blues Singer
LP Granite GS1006
- GALLAGHER & LYLE**
Breakaway
LP A&M SP4566 \$6.98
- GARCIA, JERRY**
Jerry Garcia
LP Round RXLA565G \$6.98
- GATLIN, LARRY**
With Family & Friends
LP Monument KZ34042 \$5.98
8T ZA34042 \$6.98
- GOLDEN EARRING**
To The Hilt
LP MCA 2183 \$6.98
8T MCAT2183 \$7.98
CA MCAC2183 \$7.98
- GRAND FUNK RAILROAD**
Born To Die
LP Grand Funk ST11482 \$6.98
8T BT11482 \$7.98
CA 4XT11482 \$7.98
- GRAY, DOBIE**
New Ray Of Sunshine
LP Capricorn CP0163 \$6.98
8T MB0163 \$7.97
CA M50163 \$7.97
- GRIFF, RAY**
Ray Griff
LP Capitol ST11486 \$6.98
- GROSS, HENRY**
Release
LP Lifesong LS6602
- HAPPY ORGAN**
Spirit Of '76
8T GRT8330-304U \$3.95
- HARPER, ROY**
When An Old Cricketer Leaves The Crease
LP Chrysalis CHR1105 \$6.98
- HARRIS, EMMYLOU**
Elite Hotel
LP Reprise MS2236 \$6.98
8T MB2236 \$7.97
CA M52236 \$7.97
- HARRIS, MAJOR**
Jealousy
LP Atlantic SD18160 \$6.98
8T TP18160 \$7.97
CA CS18160 \$7.97
- HAYES, ISAAC**
Groove-A-Thon
LP Hot Buttered Soul ABCD925 \$6.98
8T B022-925H (GRT) \$7.95
CA 5022-925H (GRT) \$7.95

- HOPKINS, LINDA**
Selections From "Me & Bessie"
LP Columbia PC34032 \$6.98
- HOUSTON, DAVID**
What A Night
LP Epic KE33948 \$5.98
8T EA33948 \$6.98
- HUSTLER**
Play Loud
LP A&M SP4556 \$6.98
- HUTSON, LeROY**
Feel The Spirit
LP Curtom CU5010 \$6.98
8T MBU5010 \$7.97
CA M5U5010 \$7.97
- IMAGINATIONS**
Good Stuff
LP 20th Century T497 \$6.98
- IMPRESSIONS**
Loving Power
LP Curtom CU5009 \$6.98
8T MBU5009 \$7.97
CA M5U5009 \$7.97
- INDIOS TABAJARAS, LOS**
Secret Love—All-Time Film Favorites
LP RCA APL1-1033 \$6.98
8T APS1-1033 \$7.95
- IRVINE, WELDON**
Sinbad
LP RCA APL1-1363 \$6.98
8T APS1-1363 \$7.95
CA APK1-1363 \$7.95
- JANS, TOM**
Tom Jans
8T Columbia PCA33699 \$7.98
- JONES, GEORGE**
The Battle
LP Epic KE34034 \$5.98
8T EA34034 \$6.98
- KALAPANA**
Abbaioir
LP KALA 0001
- KEEN, SPEEDY**
Y'Know What I Mean
LP Island ILPS9338 \$6.98
- KENDRICKS, EDDIE**
He's A Friend
LP Tamla T6-343S1 \$6.98
- KENNY, MICHAEL**
Michael Kenny
LP Tom Cat BYL1-1437 \$6.98
- KING, ALBERT**
Truckload Of Lovin'
LP Utopia BUL1-1387 \$6.98
8T BUS1-1387 \$7.95
CA BUK1-1387 \$7.95
- KING, CAROLE**
Thoroughbred
LP Ode SP77034 \$6.98
8T BT77034 \$7.98
CA CS77034 \$7.98
- KNIGHT, GLADYS, & THE PIPS**
Best Of
LP Buddha BDS5653 \$6.98
8T B320-5653H (GRT) \$7.95
CA 5320-5653H (GRT) \$7.95
- KOSTELANETZ, ANDRE**
Plays "A Chorus Line," "Tremonisha," etc.
LP Columbia KC33954 \$5.98
8T CA33954 \$6.98
- LA EXPRESS**
LA Express
LP Caribou PZ33940 \$6.98
8T PZA33940 \$7.98
- LaBOUNTY, BILL**
Promised Love
LP 20th Century T492 \$6.98
- LOGGINS, DAVE**
Country Suite
LP Epic PE33946 \$6.98
8T PEA33946 \$7.98
CA PET33946 \$7.98
- LUMAN, BOB**
A Satisfied Mind
LP Epic KE33942 \$5.98
8T EA33942 \$6.98
- LYNN, LORETTA**
When The Tingle Becomes A Chill
LP MCA 2179 \$6.98
8T MCAT2179 \$7.98
CA MCAC2179 \$7.98
- LYNYRD SKYNYRD**
Gimme Back My Bullets
LP MCA 2170 \$6.98
8T MCAT2170 \$7.98
CA MCAC2170 \$7.98
- MANCHESTER, MELISSA**
Better Days & Happy Endings
LP Arista AL4067 \$6.98
8T B301-4067H (GRT) \$7.95
CA 5301-4067H (GRT) \$7.95
- MANDALABAND**
Mandalaband
LP Chrysalis CHR1095 \$6.98
- MANDEL, HARVEY**
Shangrenade
8T Janus 8098-3047U (GRT) \$3.95
- MANDRILL**
Beast From The East
LP United Artists UALA577G \$6.98
- MAYALL, JOHN**
Notice To Appear
LP ABC ABCD926 \$6.98
8T B022-926H (GRT) \$7.95
CA 5022-926H (GRT) \$7.95
- McGARRIGLE, KATE & ANNA**
Kate & Anna McGarrigle
LP Warner Bros. BS2862 \$6.98
- MCKUEN, ROD**
The Essential Rod McKuen, v. 1
LP Warner Bros. 3BS2906 [3] \$15.98

- McLOONE, ANNIE**
Fast Annie
LP RCA APL1-1362 \$6.98
8T APS1-1362 \$7.95
CA APK1-1362 \$7.95
- MIDLER, BETTE**
Songs For The New Depression
LP Atlantic SD18155 \$6.98
8T TP18155 \$7.97
CA CS18155 \$7.97
- MILLER, JODY**
Will You Love Me Tomorrow
LP Epic KE33934 \$5.98
8T 33934 \$6.98
- MURPHY, ELLIOTT**
Night Lights
LP RCA APL1-1318 \$6.98
8T APS1-1318 \$7.95
CA APK1-1318 \$7.95
- NELSON, WILLIE**
The Sound In My Mind
LP Columbia KC34092 \$5.98
8T CA34092 \$6.98
CA CT34092 \$6.98
- NYRO, LAURA**
Smile
LP Columbia PC33912 \$6.98
8T PCA33912 \$7.98
CA PCT33912 \$7.98
- OAK RIDGE BOYS**
Old Fashioned, Down Home
LP Columbia KC33935 \$5.98
8T CA33935 \$6.98
- PACHEKO, TOM**
Swallowed Up In The Great American Heartland
LP RCA APL1-1254 \$6.98
8T APS1-1254 \$7.95
- PAGE, GENE**
Lovellock
LP Atlantic SD18161 \$6.98
8T TP18161 \$7.97
CA CS18161 \$7.97
- PARIS**
Paris
LP Capitol ST11464 \$6.98
- PARKER, WAYNE**
Oklahoma Twilight
LP Ariola America ST50005 \$6.98
- PARLIAMENT**
Mothership Connection
LP Casablanca NBLP7022 \$6.98
- PAUL, LES,**
see Chet Atkins/Les Paul.
- PHILLIPS, ESTHER**
Confessin' The Blues
LP Atlantic SD1680 \$6.98
8T TP1680 \$7.97
CA CS1680 \$7.97
- POLNAREFF, MICHEL**
Michel Polnareff
LP Atlantic SD18153 \$6.98
8T TP18153 \$7.97
CA CS18153 \$7.97
- POMERANZ, DAVID**
It's In Everyone Of Us
LP Arista AL4053 \$6.98
8T B301-4053H (GRT) \$7.95
CA 5301-4053H (GRT) \$7.95
- POTLIQUOR**
First Taste
8T Janus 8098-3002U (GRT) \$3.95
- Levee Blues**
8T Janus 8098-3033U (GRT) \$3.95
- PRETTY THINGS**
Savage Eye
LP Swan Song SS8414 \$6.98
8T TP8414 \$7.97
CA CS8414 \$7.97
- PREVIN, DORY**
Children Of Coincidence
LP Warner Bros. BS2908 \$6.98
- RAYE, SUSAN**
Honey Toast & Sunshine
LP Capitol ST11472 \$6.98
- RICH, CHARLIE**
Silver Lining
LP Epic KE33545 \$5.98
8T EA33545 \$6.98
CA CT33545 \$6.98
- ROBINSON, VICKI SUE**
Never Gonna Let You Go
LP RCA APL1-1256 \$6.98
8T APS1-1256 \$7.95
CA APK1-1256 \$7.95
- RUSH, OTIS**
Cold Day In Hell
LP Delmark DS638 \$6.98
- SANCIOUS, DAVID, & TONE**
Transformation
LP Epic PE33939 \$6.98
8T PEA33939 \$7.98
- SAVALAS, TELLY**
Who Loves Ya Baby
LP MCA 2160 \$6.98
8T MCAT2160 \$7.98
- SIMON, PAUL**
Still Crazy After All These Years
QL Columbia PCQ33540 \$7.98
QB CAQ33540 \$7.98
- SMITH, CAL**
Jason's Farm
LP MCA 2172 \$6.98
8T MCAT2172 \$7.98
CA MCAC2172 \$7.98
- SMITH, CONNIE**
Song We Fell In Love To
LP Columbia KC33918 \$5.98
8T CA33918 \$6.98
- SNOW, PHOEBE**
Second Childhood
LP Columbia PC33952 \$6.98
8T PCA33952 \$7.97
CA PCT33952 \$7.97
- SPRING CANYON**
Spring Canyon
LP Warner Bros. BS2853 \$6.98

- SQUIRE, CHRIS**
Fish Out Of Water
LP Atlantic SD18159 \$6.98
8T TP18159 \$7.97
CA CS18159 \$7.97
- STAIRSTEPS**
2nd Resurrection
LP Dark Horse SP22004 \$6.98
8T BT22004 \$7.98
CA CS22004 \$7.98
- STAMPLEY, JOE**
The Sheik Of Chicago
LP Epic KE34036 \$5.98
8T EA34036 \$6.98
- STARCASTLE**
Starcastle
LP Epic PE33914 \$6.98
- STEVENSON, B. W.**
We Be Sailin'
LP Warner Bros. BS2901 \$6.98
8T MB2901 \$7.97
CA M52901 \$7.97
- STREISAND, BARBRA**
Classical Barbra
LP Columbia M33452 \$6.98
8T MA33452 \$7.98
CA MT33452 \$7.98
- SUTHERLAND BROTHERS & QUIVER**
Reach For The Sky
LP Columbia PC33982 \$6.98
8T PCA33982 \$7.98
CA PCT33982 \$7.98
- SZOBEL, HERMANN**
Szoebel
LP Arista AL4058 \$6.98
- 10cc**
How Dare You
LP Mercury SRM-1-1061 \$6.98
8T MCB-1-1061 \$7.95
CA MCR4-1-1061 \$7.95
- TOWNSEND, ED**
Now
LP Curtom CU5006 \$6.98
8T MBU5006 \$7.97
CA M5U006 \$7.97
- TUFANO GIAMMARESE BAND**
Tufano Giammarese Band
LP Ode SP77032 \$6.98
- TULL, JETHRO**
M.U.—The Best Of
LP Chrysalis CHR1078 \$6.98
8T MB1078 \$7.97
CA MSC1078 \$7.97
- TURNER, MARY LOU,**
see Bill Anderson.
- UNICORN**
Unicorn 2
LP Capitol ST11453 \$6.98
- UNIVERSE CITY**
Universe City
LP Midland Int'l BK1-1368 \$6.98
- VANGELIS**
Heaven & Hell
LP RCA LPL1-5510 \$6.98
- WALKER, JUNIOR, & THE ALL-STARS**
Hot Shot
LP SOUL S6745S1 \$6.98
- WERTH, HOWARD, & THE MOONBEAMS**
King Brilliant
LP Rocket PIG2180 \$6.98
8T PIG2180 \$7.98
- WET WILLIE**
The Wetter The Better
LP Capricorn CP0166 \$6.98
8T MB0166 \$7.97
CA M50166 \$7.97
- WHISPERS**
Life & Breath
8T Janus 8098-3046U (GRT) \$3.95
- Love Story**
8T Janus 8098-3041U \$3.95
- WHITE, BARRY**
Let The Music Play
LP 20th Century T502 \$6.98
8T TACB502 \$7.98
CA TACVW502 \$7.98
- WHITTAKER, ROGER**
"The Last Farewell" & Other Hits
LP RCA APL1-0855 \$6.98
8T APS1-0855 \$7.95
CA APK1-0855 \$7.95
- Roger Whittaker**
LP APL1-1313 \$6.98
8T APS1-1313 \$7.95
- WILLIAMS, ROGER**
Virtuoso
LP MCA 2175 \$6.98
8T MCAT2175 \$7.98
CA MCAC2175 \$7.98
- WILSON, LARRY JON**
Let Me Sing My Song To You
LP Monument KZ34041 \$5.98
8T ZA34041 \$6.98
- WING & A PRAYER**
FIFE & DRUM CORPS
Babyface
LP Wing & A Prayer HS3025 \$6.98
8T TP3025 \$7.97
CA CS3025 \$7.97
- WINTER, JOHNNY**
Captured Live
LP Blue Sky PZ33944 \$6.98
8T PZA33944 \$7.98
CA PZT33944 \$7.98
- Early Times**
8T Janus 8098-3023U (GRT) \$3.95
- WITHERSPOON, JIMMY**
Spooftul
LP Blue Note BNLA534G \$6.98
- WYNETTE, TAMMY**
Till I Can Make It On My Own
LP Epic KE34075 \$5.98
8T EA34075 \$6.98
- WOOD, ROY**
Mustard
LP UA UALA575G \$6.98

POPULAR COLLECTIONS

- COUNTRY BOY & COUNTRY GIRL**
J. Reeves & D. West, B. Bare & S. Davis, H. Snow & A. Carter, etc.
LP RCA APL1-1244 \$6.98
8T APS1-1244 \$7.95
CA APK1-1244 \$7.95

- DISCO-TREK**
LP Atlantic SD18158 \$6.98
- MOTOWN DISCO TECH #3**
LP Motown M6-853S1 \$6.98

THEATRE/FILMS/TV

- LUCKY LADY**
Soundtrack
LP Arista AL4069 \$6.98
8T B301-4069H (GRT) \$7.95
CA 5301-4069H (GRT) \$7.95

- ONE FLEW OVER THE CUCKOO'S NEST**
Soundtrack
LP Fantasy F9500 \$6.98
8T B160-9500H (GRT) \$7.95
CA 5160-9500H (GRT) \$7.95

- PACIFIC OVERTURES**
Original Cast
LP RCA Red Seal ARL1-1367 \$6.98
8T ARS1-1367 \$7.95
CA ARK1-1367 \$7.95

JAZZ

- ADDERLEY, CANNONBALL, QUINTET**
Music, You All
LP Capitol ST11484 \$6.98

- AKIYOSHI, TOSHIO—LEW TABACKIN BIG BAND**
Long Yellow Road
LP JPL1-1350 \$6.98

- BASIE, COUNT, / ZOOT SIMS**
Basie & Zoot
LP Pablo 2310745 \$7.98
8T S10745 \$7.98

- CORYELL, LARRY**
Planet End
LP Vanguard VSD79367 \$6.98

- DOLDINGER**
Doldinger Jubilee '75
LP Atlantic SD18162 \$6.98
8T TP18162 \$7.97
CA CS18162 \$7.97

- FIRE INTO MUSIC**
LP CTI CT52

- FITZGERALD, ELLA, / OSCAR PETERSON**
Ella & Oscar
LP Pablo 2310759 \$7.98
8T S10759 \$7.98

- GILLESPIE, DIZZY**
Bahiana
LP Pablo 2625708 [2] \$11.98
8T S25708 [2] \$11.98

- GOODMAN, BENNY**
The Complete Benny Goodman, v. 2/1935-36
8T AXS2-5515 [2] \$9.95
CA AXK2-5515 [2] \$9.95

- HAIG, AL, / JIMMY RANEY**
Strings Attached
LP Choice CRS1010

- JACKSON, MILT, / JOE PASS / RAY BROWN**
The Big 3
LP Pablo 2310757 \$7.98
8T S10757 \$7.98

- JACKSON, WILLIS**
Headed & Guttled
LP Muse MR5048 \$6.98

- JENKINS, LARRY, & THE JAZZ COMPOSER'S ORCH.**
For Players Only
LP JCOA LP1010

- MUHAMMAD, IDRIS**
House Of The Rising Sun
LP Kudu 27 \$6.98

- PASS, JOE,** see Milt Jackson.
- PETERSON, OSCAR,** see Ella Fitzgerald.

- SIMS, ZOOT,** see Count Basie.

- TURNER, JOE, / ROY ELDRIDGE / MILT JACKSON / PEE WEE CRAYTON**
Nobody In Mind
LP Pablo 2310760 \$7.98
8T S10760 \$7.98

- WORLD'S GREATEST JAZZ BAND OF YANK LAWSON & BOB HAGGART**
In Concert
LP Flying Dutchman BDL1-1371 \$6.98

CLASSICAL

- BEETHOVEN, LUDWIG VAN**
Concertos For Piano (5)
Rubinstein, London Philh. Orch.,
Barenboim
LP RCA Red Seal CRL-5-1415 [5] \$27.98
QL ARD5-1415 [5] \$39.98
- Concerto For Piano No. 1**
Rubinstein, London Philh. Orch.,
Barenboim
8T RCA Red Seal ARS1-1416 \$7.95
CA ARK1-1416 \$7.95
- Concerto For Piano No. 2**
Rubinstein, London Philh. Orch.,
Barenboim
8T RCA Red Seal ARS1-1417 \$7.95
CA ARK1-1417 \$7.95
- Concerto For Piano No. 3**
Rubinstein, London Philh. Orch.,
Barenboim
8T RCA Red Seal ARS1-1418 \$7.95
CA ARK1-1418 \$7.95

Concerto For Piano No. 4
Rubinstein, London Philh. Orch.,
Barenboim
8T RCA Red Seal ARS1-1419 \$7.95
CA ARK 1-1419 \$7.95

Concerto For Piano No. 5
Rubinstein, London Philh. Orch.,
Barenboim
8T RCA Red Seal ARS1-1420 \$7.95
CA ARK 1-1420 \$7.95

Concerto For Violin
Stern, Barenboim
LP Columbia M33587 \$6.98
QL MQ33587 \$7.98
CA MT33587 \$7.98

Symphony No. 3
Walter
LP Odyssey Y33925 \$3.98

Symphony No. 6
Walter
LP Odyssey Y33924 \$3.98

BIZET, GEORGES
Carmen Suites
LP Odyssey Y33923 \$3.98

BOLLING, CLAUDE
Suite For Flute & Jazz Piano
8T Columbia MA33233 \$7.98

COPLAND, AARON
Billy The Kid; Rodeo
Gould & Orch.
LP RCA Gold Seal AGL1-1335 \$4.98

DVORAK, ANTONIN
Concerto For Piano in g
Bernstein
LP Columbia M33889 \$6.98

FRANCK, CESAR
Symphony in d
LP Odyssey Y33922 \$3.98

KHACHATURIAN, ARAM
Concerto For Violin
Rampal
LP Odyssey Y33906 \$3.98

LALO, EDOUARD
Symphonie Espagnole
London Sym. Orch., Previn/Ravel
Tzigane
LP RCA Gold Seal AGL1-1329 \$4.98

LISZT, FRANZ
Piano (Selections)
Cliburn
LP RCA Red Seal ARL1-1173 \$6.98
8T ARS1-1173 \$7.95
CA ARK 1-1173 \$7.95

MAHLER, GUSTAV
Songs Of A Wayfarer;
Kindertotenlieder
Forrester, Boston Sym. Orch., Munch
LP RCA Gold Seal AGL1-1338 \$4.98

Symphony No. 4
Della Casa, Chicago Sym. Orch., Reiner
LP RCA Gold Seal AGL1-1333 \$4.98

RAVEL, MAURICE
Music (Selections)
Ormandy
LP Odyssey Y33926 \$3.98

RIMSKY-KORSAKOV, NIKOLAI
Scheherazade
London Sym. Orch., Previn
LP RCA Gold Seal AGL1-1330 \$4.98

ROSSINI, GIOACCHINO
Sonatas For String Orch. (6);
Variations For Clarinet & Small
Orch.; Serenade For Small Orch.
I Solisti Veneti, Scimone
LP RCA Gold Seal AGL2-1339 [2] \$9.98

SCHOENBERG, ARNOLD
Moses & Aaron
Boulez
LP Columbia M2 33594 [2] \$13.98

SCHUBERT, FRANZ
Sonata in B-flat
Serkin
LP Columbia M33932 \$6.98

SHOSTAKOVICH, DMITRI
Sonata No. 2, Op. 64
Gilels/Liszt Sonata in b
LP RCA Gold Seal AGL1-1337 \$4.98

TCHAIKOVSKY, PETER ILYITCH
Romeo & Juliet; Serenade For
Strings, Op. 48
Boston Sym. Orch., Munch
LP RCA Gold Seal AGL1-1331 \$4.98

Symphony No. 4 in f, Op. 36
Boston Sym. Orch., Monteux
LP RCA Gold Seal AGL1-1328 \$4.98

VIVALDI, ANTONIO
Gloria; Kyrie; Credo
Lausanne Soloists, Vocal & Instrumental
Ensemble, Corboz
LP RCA Gold Seal AGL1-1340 \$4.98

WAGNER, RICHARD
Music (Selections)
Symphony Of The Air, Stokowski
(Stokowski Conducts Wagner)
LP RCA Gold Seal AGL1-1336 \$4.98

CLASSICAL COLLECTIONS

BRICO, ANTONIA
Antonia Brico
LP Columbia M33888 \$6.98

CLIBURN, VAN
Romantic Collection
LP RCA Red Seal ARL1-1176 \$6.98
8T ARS1-1176 \$7.95
CA ARK 1-1176 \$7.95

FIEDLER, ARTHUR, & THE BOSTON POPS
Great American Marches
LP RCA Gold Seal AGL1-1334 \$4.98

RAMPAL, JEAN-PIERRE
Poulenc/Prokofiev/Debussy/Bartok
LP Odyssey Y33905 \$3.98

REINER, FRITZ
Conducts Great Music Of Spain
LP RCA Gold Seal AGL1-1332 \$4.98

SCOTTO, RENATA
Songs by Rossini, Bellini, Donizetti, Verdi
LP RCA Gold Seal AGL1-1341 \$4.98

SHANKAR, RAVI
Music Festival From India
LP Dark Horse SP22007 \$6.98
8T 8T22007 \$7.98
CA CS22007 \$7.98

SILLS, BEVERLY, & ANDRE KOSTELANETZ
Plaisir D'Amour
LP Columbia M33933 \$6.98
8T MA33933 \$7.98
CA MT33933 \$7.98

Gwen Conley For Specials On Avco Web

CINCINNATI—Gwen Conley, a featured singer with "The Bob Braun Show," 90-minute television seg beamed five days a week over the Avco net embracing Cincinnati, Dayton and Columbus, Ohio, and Indianapolis, will host a series of half-hour musical specials to be aired monthly over WLW-TV beginning in late January. The series will be aired at 7:30 p.m., EST, Sundays.

Avco Broadcasting is producing the series in association with Black Cultural Productions of Cincinnati. The programs will combine music and dramatic skits. Miss Conley was at QCA Records studio here Thursday (15) to record parts of the initial program.

Bill Spiegel serves as executive producer of the series, with Conley assisting in producing-writing. Regular guests on the series are the Drifters and Lee Roy Reames, with Mike Hurdelbrink doing the directing.

Conley's recent album release, "The Many Faces of Gwen Conley," on the new Meco label, is enjoying a fair measure of success in the Tri-State area.

BMI Plea

• Continued from page 4

In the deadlocked issue, CBS-TV has been striving for a per-use license instead of BMI's and ASCAP's current blanket license.

In a previous decision relating to the issue, Lasker had found that the blanket license was not in violation of the antitrust laws. It is this decision that now awaits a ruling from the Court of Appeals.

In rejecting BMI's petition for an adjustment of fees, Lasker notes that since BMI has been in a frozen position for five years on account of the litigation, and will continue to be frozen for some time; and since the performing rights organization had taken all steps within its power to free itself to negotiate with CBS, the firm should be free to recover losses in any future adjustment.

The BMI spokesperson feels that although it was unfortunate that his company will continue to be frozen in the matter of CBS licensing fees, and will continue to be barred from negotiating, it was heartening to note that Lasker took time to underline CBS' refusal to negotiate, and properly compensate BMI writers and publishers for the contribution they make to CBS programming.

Switch Rector

• Continued from page 8

fore Federal District Judge Malcolm Lucas.

A number of record/tape industry personages are expected to appear as witnesses. The case file shows that Jim Crudginton, owner of Hot Line Distributors, Memphis, has been called as a witness.

Violence Ousted

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vid Ormont, dialog and lyrics, and veteran composer Henry Tobias, the collection includes 12 playlets, each about 15 minutes with five to seven original songs. Soft cover edition is \$7.95 retail.

General News

JOHN BROWN SHIFTS TO L.A.

MCA Centralizes Promo Efforts

By BOB KIRSCH

LOS ANGELES—MCA here has made what Vince Cosgrave, vice president of national promotion, calls a "furthering of our total national commitment to country with the move of John Brown, national country promotion manager, from Nashville to our Universal City headquarters."

The Nashville office, at the same time, will retain a complete staff. Chick Doherty is vice president, administration, handling artist relations, scheduling and other administrative duties.

"We will continue to have strong a&R people in Nashville," Cosgrave continues, "with both Snuffy Miller and Walter Haynes handling that area and reporting to Bob Davis. And Owen Bradley will work with several artists."

"Our Memphis sales office will now be headquartered in Nashville," Cosgrave says, "and though it is independent from other label functions, it will still strengthen the operation." The sales office covers Nashville, Memphis, Knoxville, and Little Rock and handles promotion and sales.

"John's move to Los Angeles," says Cosgrave, "basically enables us to centralize our promotion, since it will be totally out of Universal City and will actually provide country with an even greater shot than in the past when the lines of communication were 2,000 miles apart."

"In addition, there are now two spots to pour in country information. Really, the mileage gap was a technical problem, and one that we now feel is remedied. After all, the

label is totally geared to Universal City. Now, if an artist calls, or a manager calls, and wants to know sales figures, they can have them immediately rather than get caught in a time lag."

Brown points out that he will continue to travel the rest of the country with frequent trips to Nashville.

"Now I don't have to serve two masters," Brown adds. "Nashville, as far as I'm concerned, is one of the most concentrated areas of talent in the world. But I ran into problems just because of the distance from Los Angeles. Now we can tighten up promotion to where it is more workable than ever before."

Cosgrave says that with Brown basically sitting next to the FM progressive promotion people, the top 40 people and so on, things will be easier. "Now we can sit down together when we listen to a tape and decide which direction each of us is going to take and be in sync from the beginning."

"We've had a taste of crossover," Cosgrave continues, "and we expect more, both from country to pop and vice versa. As far as progressive country is concerned, I'm not sure there is such a thing anymore. The so-called progressive artists are now accepted, and I think it comes down to good music is good music kind of thing. In the area that people refer to as progressive, however, we have worked with Jerry Jeff Walker for years."

MCA's country roster includes Loretta Lynn, Conway Twitty, Cal Smith, Bill Anderson, Jeannie Pruett, Walker, Little David Wilkins, Brenda Lee, Jerry Clower, Kenny Starr, Ernest Tubbs and Tanya Tucker, who signed with the label last year. Nat Stuckey joined several months ago.

'THE DEVIL'S MUSIC' BBC In U.S. To Film Blues For TV

LOS ANGELES—A team of BBC television professionals is about to conclude a rigorous tour of the U.S. which will result, next summer, in a special series devoted to the blues and the men identified with that purely American genre.

Giles F. Oakley, who is writing the lengthy script, has pushed a camera-sound crew through the hills and flatlands of Mississippi photographing and recording the unsophisticated, earthy songs of Big Joe Williams, 73, and 77-year-old black blues guitarist Sam Chapmon. Neither is prominent in the music industry but both are renowned in the suburban South.

"We are not looking for the W. C. Handy type of musician," says Oakley, who has completed a book on the blues, "The Devil's Music," which will soon be published in Great Britain.

"Handy," says Oakley, "was called the father of the blues and he did some composing but he actually just put folk songs into published form. We are digging much deeper into the blues than that."

A Grammy Fete Held In Miami

MIAMI—The Atlanta Chapter of NARAS hosted a cocktail party Jan. 26 at the Miami Marriott honoring local artists and producers who are up for awards in the upcoming Grammy Competition.

K.C. and the Sunshine Band, whose LP "K.C. And The Sunshine Band," went platinum recently—the first Platinum record for Henry Stone's TK Productions, is up for three Grammys.

Gwen McCrae, another artist in the TK stable is up for one award. Producer Bill Szymczyk, who moved here last year from Denver in order to utilize the Criteria, recording studio, was also honored at the party. Szymczyk is nominated in several categories.

Sound Waves

• Continued from page 29

eliminated by mixing at a reasonably low level. Then when the tape is re-played at a higher level, there will apparently be even more bass. No-body ever complained about that.

In Memphis, the BBC group worked with Joe Willie Wilkins, Houston Stackhouse, Little Laura Duke, Mose Vinsin and Sonny Blake. Duke is 67 years old and only 4 feet, 7 inches tall but she impressed the Britishers with her voice, ukulele and lovely legs.

In addition to Oakley, the troupe comprises four technicians and Maddelena Fagandini, producer.

They filmed in St. Louis the team of Henry Townsend and Henry Brown, a pair of old-timers. Assisting in rounding up the Mound City performers was a policeman, Sgt. Charles O'Brien, a jazz-blues col-

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Jazz Beat

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phony Orchestra at Whidney High School Feb. 15 in L.A. during National Negro History Week.

Jimmy Smith's Supper Club in North Hollywood is lining up names: Bill Cosby, always a friend of jazz, March 8-11; Hampton Hawes trio Feb. 20; Bill Henderson Feb. 21-22. Mondays former KBCA DJ Chuck Niles and his trio perform. Members include Kenny Dixon and Art Hillery.

Texas musician Tomas Ramirez has formed his own band, the Jazzmanian Devil, and is playing in the Austin, Dallas and Houston markets. Ramirez formerly played sax with Jerry Jeff Walker and the Lost Gonzo Band. San Diego City College's KSDS-FM is polling listeners to find out what jazz musician or group gave the best performance in San Diego last year. Winners will be announced March 2 at 7 p.m. with a special program centering around their music. Listeners can also vote for best LP.

Station currently airs a "Jazz Live" series Thursdays at 7 p.m. featuring performances re-

corded by it at area clubs and concert halls. In the past few weeks the series has spotlighted Joe Henderson, Ahmad Jamal, Sonny Stitt, Weather Report, Harold Land, Buddy Collette, Chico Hamilton and Stan Getz, reports Hope Shaw, station's program director.

Esther Phillips and Joe Beck's new LP on Kudu is titled "Esther Phillips With Joe Beck ... For All We Know." ... Larry Coryell, Mundell Lowe and John Fahey performed at "Guitar Summit #1" at UCLA's Royce Hall Saturday (7). ... Dizzy Gillespie made his first appearance in Orange County, Calif., at the Golden Bear Jan. 31-Feb. 1. ... Stan Kenton and alumus vocalist Anita O'Day reunite Feb. 28 at Concerts At The Grove in L.A. ... Charles McPherson joins Xanadu's artist roster and its profit participation plan. His first LP for the Don Schlitten label is "Beautiful" featuring Duke Jordan, Sam Jones and Leroy Williams.

Items for Jazz Beat should be sent to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Old Film Lot Now Studio

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Rempp explains the big move by saying, "The industry needed a production facility—a place to stage and put on shows. A place to show off its creative ability."

Rempp and Berry, former UCLA classmates, got into the rental business in 1967 with Jimi Hendrix as their first client. "Rock and roll musicians were bad risks then." They were working at Paramount Recording and knew where and how to obtain various instruments for rent.

Company started as a service organization and soon became a 24-hour business. When Rempp and Berry saw the need for rehearsal stu-

dios, they moved from an old warehouse on El Centro St. to their present location on Santa Monica Blvd. First clients were Three Dog Night, Steppenwolf and Crosby, Stills, Nash & Young.

"Then we started going on the road, mainly to San Francisco, where there were no studio rentals at that time," Rempp says. "We worked with Santana, Doobies, Dr. Hook and Quicksilver Messenger Service. In 1969 we opened a studio there. Later, the Stones, the Who and Led Zeppelin wanted this service in New York. So we moved to New York three years ago, in mid-town.



FREDDY FENDER—Rock 'N' Country, Dot D0SD 2050 (ABC). Excellent set combining country, pop, soul and some interesting hybrids featuring mariachi and other Tex Mex sounds. Better choice of material than last set, as producer Huey P. Meaux and Fender come up with a number of old songs that sound as fresh as ever. The pair have a knack for picking good but not overly used material and hitting several markets at once. Usual strong, distinctive singing from Fender as he combines cuts that are proven stage winners for him as well as songs that will be new to his fans. Good instrumental work headed by Uncle Mickey Moody, from a number of musicians.

Best cuts: "Vaya Con Dios," "You'll Lose A Good Thing" (current single), "Mathilda," "My Happiness," "The Rains Came," "I Can't Help It."

Dealers: Stock in pop and country.

LYNYRD SKYNYRD—Gimme Back My Bullets, MCA 2170. Funky Southern rock, a bit more so in most spots than others. Good workingman's feel to much of LP and a strong ominous touch to many of the cuts, with such material generally turning out best. Good female backups throughout, working well against the blue-eyed soul feel of lead singer Ronnie Van Zant. Double guitar also good, on rockers as well as on several excellent ballads. Odd beat to the drums and they do seem a bit up front at times, but on the whole it all works. Still one of the standouts of this musical genre.

Best cuts: "Gimme Back My Bullets," "I Got The Same Old Blues," "Double Trouble," "Searching," "All I Can Do Is Write About It."

Dealers: Band constantly on the road.

THE BRECKER BROTHERS—Back To Back, Arista AL-4061. Known to studio personnel and fellow musicians for years as two of the best musicians in the business, the pair (Randy—trumpet, electric trumpet and flugelhorn and Michael—tenor sax and flute) began reaching pop crowds with their first LP. Now, with the help of some of the best singers and players in New York, the brothers offer up some jazz, some soul, some disco and some just plain universal music. Mostly instrumentals, with a few vocal cuts spread around, the LP captures the funk long associated with soul and the skill long associated with jazz. Uptempo or ballad style work equally well. LP is perfect of example of exactly the kind of music that is breaking down categorization of styles.

Best cuts: "Keep It Steady (Brecker Bump)," "If You Wanna Boogie," "Lovely Lady," "Slick Stuff," "Dig A Little Deeper," "Grease Piece."

Dealers: Place in pop, jazz and soul.



FREDDY FENDER—Rock 'N' Country, ABC/Dot D0SD-2050. Freddy comes through with another banner album that should do well in both country and pop markets. Fender bends some great songs into his own creations with his unique phrasing and Texmex accent. Produced by Huey Meaux and recorded at Huey's Houston studio, this includes the latest Fender chart climber, "You'll Lose A Good Thing." He dedicates "I Can't Help It" to the late Hank and Audrey Williams—and sings it convincingly. Production, artistry, song selection and musicianship are first-rate.

Best cuts: "Vaya Con Dios," "My Happiness," "Since I Met You Baby," "Big Boss Man," "I Can't Help It."

Dealers: Fender sells well in both country and pop categories.

BILLY "CRASH" CRADDOCK—Easy As Pie, ABC/Dot D0SD 2040. Crash shows his versatility by singing soft ballads such as the title cut—the recent country-pop smash—and the rocking Doug Sahm creation "She's About A Mover." Ron Chancey produces with a fine hand, and the Chancey-Cradock collaboration pays off in a solid LP that will please the present legion of his fans, plus add some new ones. The musicians are Nashville's best, and this is Crash's best album yet. Masterful and moody, it reflects a tremendous performance.

Best cuts: "Think I'll Go Somewhere (And Cry Myself To Sleep)," "Another Woman," "I Need Someone To Love," "Walk Softly," "The First Time," "There Won't Be Another Now."

Dealers: Crash is the latest country artist to cross over in a big way. Be prepared for this one to sell briskly.

LORETTA LYNN—When The Tingle Becomes A Chill, MCA 2179. The beautiful country queen is at her old Kentucky home best on this effort titled after her latest chart single. Twelve different writers are represented, but the only Lynn-written song is one of the best: "Red, White And Blue." Loretta also excels on the Bobby Harden song "All I Want From You (Is Away)." Perfectly produced by Owen Bradley, this features some familiar songs like "Rhinstone Cowboy," but Loretta sounds best on the fresh material such as "Turn Me Anyway But Loose."

Best cuts: "Leaning On Your Love," "All I Want From You (Is Away)," "Red, White And Blue," "Turn Me Anyway But Loose."

Dealers: Loretta's national reputation continues to grow, so expect some good action on this.

Spotlight



MELISSA MANCHESTER—Better Days & Happy Endings, Arista AL-4067. Album that will likely break Manchester as a superstar. Rockers, ballads, jazz-flavored singing, supper club style—all melts together as the artist perfectly bridges the gap between so-called adult contemporary and pop. Voice is at a more mature level than on prior sets, moving from sultry to soulful to innocent to just plain booming. Production of Vini Ponci is brilliant as is the musicianship of David Wolfert, James Newton Howard, Kirk Bruner and others. Variety of material could not be better, with balance near perfect. With most singers, one can say ballads are more impressive than rockers or vice versa. Here, no such distinction can be made. The uptempo cuts are as powerful as anything being done today and the ballads hit home just as hard. Writing (several songs with Carole Bayer Sager) also excellent.

Best cuts: "You Can Make It All Come True," "Better Days," "Come In From The Rain," "Just You And I," "Good News," "Stand Up Woman."

Dealers: "Just You And I" single very hot. Expect huge Arista push.



ISAAC HAYES—Groove-A-Thon, Hot Buttered Soul, ABCD-925 (ABC). Combination of disco and the old Hayes' style from the "By The Time I Get To Phoenix" days works remarkably well. Disco is not the trendy formula sound, but a strong beat in back of a more traditional pop big band with the distinctive, forceful Hayes vocals doing their usual effective interpretive job. Material and arrangements run from an occasional obvious disco sound (which works in this context) to very subtle disco. Ballads also work well. Excellent guitar work from Michael Toles, William Vaughn, Anthony Shinault and Charles Pitts, with production from Hayes and arrangements from Hayes and Lester Snell. One of few artists to completely cross pop and soul barriers. Six cuts, with shortest cut 5:39 and longest 9:48.

Best cuts: "Groove-A-Thon," "Rock Me Easy Baby," "Wish You Were Here (You Ought To Be Here)."

Dealers: Hayes hits road for long tour soon.

JIMMY BUFFETT—Havana Daydreamin', ABC/Dot ABCD-914. Reviewed pop last week, this Buffett set deserves a country pick too, since the Mobile-turned-Nashville-turned-Key West minstrel spurs country sales and airplay with his off-the-wall fun songs and haunting ballads. One of the best contemporary songwriters in the business, Buffett continues to gain stature as a performer with a string of successful shows, a growing cult of fans, and more respect for dates, times, old friends, and self. Contains his latest writings, plus an all-time Buffett great written five years ago: "The Captain And The Kid." Effective production from Don Gant. Plenty of single possibilities here including "The Captain And The Kid" and "My Head Hurts, My Feet Stink And I Don't Love Jesus."

Best cuts: "Woman Goin' Crazy On Caroline Street," "My Head Hurts, My Feet Stink And I Don't Love Jesus," "Defying Gravity," "Something So Feminine About A Mandolin," "This Hotel Room."

Dealers: "Come Monday" established Buffett as a hot chart artist. His fans emerge from the underground, the country and the cities, so you might want to display this under multiple categories.

BILL ANDERSON AND MARY LOU TURNER—Sometimes, MCA 2182. Titled after their first—and highly successful—duet release, Bill and Mary Lou team their talents with outstanding results. Mary Lou's bell-clear voice is the perfect complement for Bill's popular whisper. An interesting assortment of songs—some sweet, some suggestive—includes Paul Simon's "Gone At Last" and four from the pen of Anderson. Producer Owen Bradley keeps things country, insuring that the first Anderson-Turner LP will be a popular chart item in the coming months.

Best cuts: "Circle In A Triangle," "Gone At Last," "That's What Made Me Love You," "Without."

Dealers: If reaction to the first Anderson-Turner album is anything like that of their first single which went to No. 1, you'd better stock up.



First Time Around

HOWARD WERTH & THE MOONBEAMS—King Brilliant, Rocket PIG 2180 (MCA). British band offers a set of goodtime rock unburdened by the pretension that plagues so many new groups. Some strings, some horns, but for the most part a fairly basic set characterized by good vocals from Werth (sounds a bit like Leon Russell in some spots and Elton John in others) and above average instrumental work. Songs dealing with a variety of subjects with generally quite clever lyrics. Production from Gus Dudgeon, who, of course, produces

Elton. Musicians include Roger Pope on drums. Expect strong FM response to package.

Best cuts: "Cocktail Shake," "Got To Unwind," "Midnight Flyer," "The Aleph."

Dealers: MCA plans strong merchandising campaign.

JOHN BLAIR—Southern Love, Columbia PC 33950. Interesting set from man who has come up with a new instrument—the vitar, which appears to be a combination of violin and guitar. Almost a synthesizer like flavor to the instrument (though not as electronic) at times as Blair runs through a grouping of smooth, easy to listen to instrumentals in the easy jazz vein and adds a few vocals. Artist has an excellent voice, in the smooth soul/MOR vein. Unlike the most jazzy rock because of the lack of pretension and lack of frantic melody lines. Should get FM pop, jazz and some soul play. Ten cuts, with longest 5:39.

Best cuts: "Southern Love," "Sunburst," "I Sent My Son," "This Is The Last Time," "Sugar Plums."

Dealers: Try for merchandising displays featuring instrumental.

DAVID SANCIOS AND TONE—Transformation (The Speed Of Love), Epic PE 33939 (CBS). Man who began in Bruce Springsteen's band as keyboardist and arranger comes up with far more than the usual jazz rock set. Artist mixes in blues, bits of straight rock, bits of jazz and various combinations of all on a flowing, easy to listen to set that depends less on off the wall arrangements than it does on simple good music. Name the keyboard and Sancios plays it here, with all sounds necessary rather than gimmicky. Drummer Ernest Carter also comes from the Springsteen days, and bassist Gerald Carboy adds the finishing touch to the trio. Good, solid musical variety.

Best cuts: "Sky Church Hymn #9," "Transformation (The Speed Of Love)."

Dealers: Mention background on header card.

FAR CASTLE, Epic PE 33914 (CBS). The fare is lightweight rock in the tradition of Crosby, Stills, Nash & Young, "Lightweight" in the sense that this six-man group doesn't live up to the latter's formula. Nevertheless, several of the cuts work well, especially where the organ and synthesizer tracks load the way. Material should be well received on FM. Group shows promise, but should move away from CSN&Y sound. The inclination to compare only hurts them.

Best cuts: "Lad Of The Lake," "Forces," "Sunfield" and "Stargate."

Dealers: Play in store.

ANTHONY WHITE—Could It Be Magic, Philadelphia International X698 (CBS). Would you believe a cross between Richie Havens and Joe Crocker? Well, that's what we have on laid-back and uptempo cuts, respectively. White handles the material well, and the arrangements and background vocals enhance the overall effort. Material has good radio and disco airplay potential.

Best cuts: "Could It Be Magic," "Stop And Think It Over," "Never Let You Get Away From Me," "Only Child's Play."

Dealers: Place in pop and soul.

Billboard's Recommended LPs

pop

BIDDU ORCHESTRA—Epic PE 33903 (CBS). Good first set from man who was one of the first to take standards and convert them to disco format. Like the hit singles, an example that disco can be done in a refreshing manner and need not remain stuck in a formula groove. Big booming tracks and arrangements. **Best cuts:** "Summer Of '42," "I Could Have Danced All Night," "Black Magic Man," "Exodus" (main theme from film Exodus).

NARVEL FELTS—Narvel The Marvel, Dot D0SD-2033 (ABC). Country star Felts continues to showcase one of the strongest voices in country or pop, with a strong leaning toward a blues feel. Good arrangements and choice of material should find him gaining some pop as well as country exposure. Several pop chart records in past year. **Best cuts:** "Raindrops," "Somebody Hold Me (Until She Passes By)," "I Just Had You On My Mind," "I'm Afraid To Be Alone."

BRASS CONSTRUCTION—United Artists UA-LA545-G. Good strong soul set with heavy disco feel that could see it crossing into pop. As title says, lots of trumpet and sax. Strings well used as well, and a Latin feel surfaces from time to time. Seven out of nine handle vocals, which fits right into the current popular style. **Best cuts:** "Movin'," "Dance."

BILLY "CRASH" CRADDOCK—Easy As Pie, Dot D0SD 2040 (ABC). Major country name crosses pop from time to time, and he did it with this fine ballad title cut his last time out. Solid country set, with some leaning to pop production and several vocals easily acceptable in both pop and country markets. Good all around set. **Best cuts:** "Easy As Pie," "Think I'll Go Somewhere (And Cry Myself To Sleep)," "You Rubbed It In All Wrong," "There Won't Be Another Now."

GOLDEN EARRING—To The Hilt, MCA 2187. Who style rockers with long instrumentals and punching vocals. Basic instrumentation of guitar, drums, bass and some keyboards. One cut even disco oriented. **Best cuts:** "To The Hilt," "Violins."

VARIOUS ARTISTS—Goon Show Classics, Pye PYE 12122. The second offering of zany tales by Peter Sellers, Spike Milligan and Harry Secombe. The Goon Show boys were the precursors to Monty Python, and their brand of British humor continues to stand up here. It's all totally crazy, but really fun.

TANYA TUCKER—Lovin' And Learnin', MCA 2167. Tucker still does not appear to be singing quite as strongly as she could be, but the effort is a creditable one. Stronger country orientation than rock, which is to be expected. Best part of the LP are the expressive, interpretive vocals on the best of the cuts and some fine new songs from Billy Ray Reynolds, Barbara Keith and Doug Tibbles. **Best cuts:** "Don't Believe My Heart Can Stand Another You" (easily the best song on the album), "Pride Of Franklin Country," "Leave Him Alone." (LP is first produced by Jerry Crutchfield.)

soul

FREDDIE NORTH—Cuss The Wind, Mankind 205 (Nashboro). Very well done from relatively new singer. Strong renditions of several older songs and some new material served up with gusto. North is a powerful vocalist with a flair for bringing his own style to any selection. Artist's production matches the strength of his voice. Reminiscent of some of the better, more unrestrained soul belters of the '60s and the kind of act who is probably excellent live. **Best cuts:** "Cuss The Wind," "My Whole World Has Ended," "Sun Comes Up," "I Loved Another Woman."

SLIM HARPO—Knew The Blues, Excello 28030 (Nashboro). One of our truly great blues singers, whose material has been covered by the Stones and whose "Moody Blues" gave that group its name, gets a fine double set. One of the more basic and better blues artists, and one who will always remain timely. **Best cuts:** All excellent here.

country

AZAR LAWRENCE—Prestige P-10097 (Fantasy). Good cross between traditional and free form from soprano/tenor sax man, with best material the uptempo cuts. Help from Ron Carter. **Best cuts:** "From The Point Of Love," "Highway."

jazz

FRED TOMPKINS—Somesville, Festival 9002. Classically-influenced jazz album with interesting use of woodwinds. Featured with the New York Philharmonic Woodwind Quintet are Dave Lievman, Elvin Jones, Gene Perla, Steve Grossman, Buster Williams, Lenny White and others. **Best cuts:** "Keep Changing," "Bernard Cooke."

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fisher, Jim Melanson, Is Horowitz, Bob Kirsch.

ALL ABC ACTS

Premium LPs Spur \$1½-Mil Gillette Buy

By STEPHEN TRAIMAN

NEW YORK—The increasing use of contemporary music for premium albums is dramatized in the estimated \$500,000 investment by the Gillette Co. to promote two appliances utilizing ABC artists in a give-away LP, syndicated FM radio interviews and spot radio ads, all coordinated by TRG Communications here.

According to the agency's Joe Coleman, who with partners Bob

Fisher, Lynn Rabin and Loretta Schuur was responsible for a highly successful Dr Pepper LP several years ago and a more recent Suzuki Country Girl promo, today's sounds fit in logically with a host of youth-oriented companies and their products.

"Everyone's beginning to investigate intelligent uses of current music more heavily in the sales promotion area," he explains. "The current program is certainly a very productive tie-in with ABC for Gillette."

Key element is "Super Sounds" from Supermax, an LP featuring new material by Three Dog Night, The Pointer Sisters, Isaac Hayes, Cold Blood, B.J. Thomas, the Dramatics, Ace and Duke & the Drivers. Album is free for proof-of-purchase (plus 50 cents postage/handling fee) at any dealer, with tear-off forms on a handsome 4-color counter display for the Super Max hair curl appliance.

According to Coleman, first pressing was 25,000 copies, with up to 100,000 committed at least. ABC supplied the artists, handled the clearances and picked up most of the recording costs, he says.

As an added feature, live interviews and performances with the various artists were taped and placed with the syndicated "Rock Around The World" in some 120 markets, as sponsored segments paid for by Gillette with four 60-second spots for each hour program, each tagged with local participating retailers.

Initially TRG had planned to produce its own series of four weekly syndicated programs for the FM market. "Super Sounds: Roots Of The 70's," but the deal with the established program was more appealing, Coleman explains.

From Feb. 9 through March 7, the "Super Sounds" LP is being supported by spot radio in the top 25 markets, utilizing the same four 60-second dealer-tagged commercials.

TRG Communications grew out of Unicom Entertainment Corp., which produced the Dr Pepper LP in 1973 that featured Aretha Franklin, the Spinners, Donna Fargo, Dr. John, Maureen McGovern, the Pointer Sisters, Sylvia and Stories.

Its full-scale marketing/sales promotion services are handled from headquarters here by a Boston regional office as well as affiliated firms in Detroit (Market Response Group), Los Angeles (Media Directions) and Nashville (Nashville Marketing).

Musical Sales As Good As '74

NEW YORK—When all the figures are in, sales of musical instruments in 1975 should at least equal, and perhaps top, the record \$1.8 billion attained in 1974, according to Vito Pascucci, chairman of the American Music Conference.

The conference annually assembles sales figures statistics showing the scope of instrument manufacture and sale.

Pascucci further predicts a "banner year" in 1976, although some of the increase in revenues will be attributable to price boosts expected to average from 3 to 4%.

Price increases, due largely to higher labor costs, are necessary if the industry is to "develop the economic strength it should have to progress," he adds.

The AMC chief also observes that the trend toward the acquisition of music firms by conglomerates seems to have run its course. "I believe that some of the conglomerates will spin off divisions that are not profitable. For these companies in our industry that are profitable, I see growth in all segments," he says.

Symposium Firms ASI For Distrib

MINNEAPOLIS—ASI Records here is now the sole distributor for Symposium Records in the U.S.

First product to become available comes from the Symposium catalog, and includes Leo Kottke's "Circle Around The Sun" and Art Resnick's "Jungleoplis." First new release under the new agreement will be a Mark Lynn package, set for February release.

Symposium was previously distributed here by Takoma Records.

Wis. 'Geriatric' Discos

• Continued from page 12

receives a steady flow of requests to program other clubs, he claims.

Unlike those clubs that gear their programming to a youth-oriented audience, Lane's discos are attracting white and blue collar workers from all walks of life, and even the retiree set "who want to get out occasionally and get back into the swing of things."

In addition to his unusual approach to programming his music, Lane and his wife also give disk-spinning instructions to patrons who want to learn anything from the hustle and the bump, to the fox trot and the waltz.

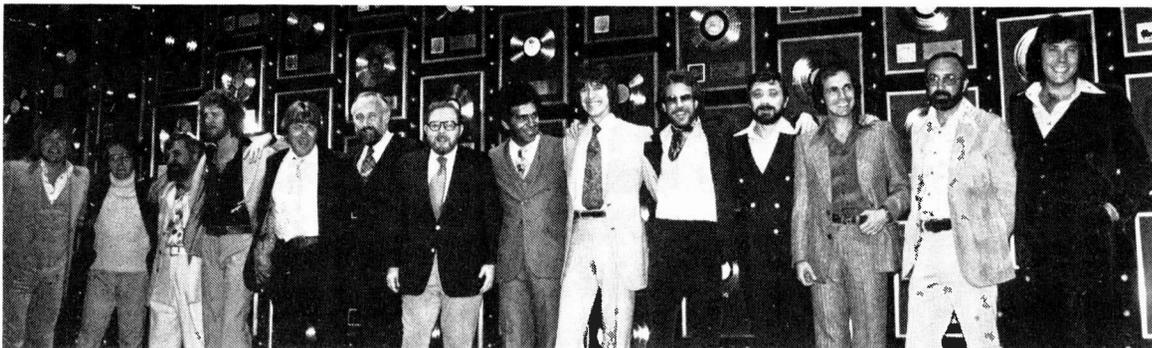
The Lane programming technique also makes provisions for

some listener requests, a rarity in most other discotheques.

To keep abreast of all that's new in discos, the couple travels frequently outside of Wisconsin to other disco-saturated areas. They feel this movement is imperative if they are to keep abreast of new sounds, new dances and new techniques in the booming disco business.

Among the discos being programmed by Lane are The Firehouse in Neenah, Wis.; Mr. Roberts in Appleton, and The Old Post Office in Oshkosh.

(In Los Angeles there is a convalescent home which runs a disco as a therapy situation in which the music is geared for over-40 adults.)



CBS photo

GOLDEN WALL—Chicago receives its 99 platinum LPs which are displayed on a wall at the recent CBS National Marketing Meeting in San Diego. Band members plus James Guercio, their producer, their managers plus various CBS officials all filled the stage during the presentation.

Capitol Mgt. Shapes Up New Directions

• Continued from page 1

base and propel it forward. The idea was to build music businessmen as well as top artists.

"There was no definite plan set down chronologically," Menon says, "but what has happened was what we anticipated. You must look at executives in the same light that we have always looked at artists. And that light is that it is essential to develop and promote from within whenever possible."

Keeping these ideas in mind, Menon feels that the shifts in emphasis in the magnetic products and Music Den divisions are now ready to result in a similar kind of forging ahead that has been characteristic of the label over the past few years.

"We moved the tape division from the East Coast to Los Angeles several years ago," he says, "with one aim being to adjust to the wide distribution necessary in the consumer tape market—a direction in which we are now concentrating."

"We will continue to work with the professional market, of course, but the consumer market, particularly through the Music Tape line, will get emphasis."

"Capitol, as a company, does not have the same historic momentum in tape as it does in records. But there is an air of excitement and exploration. We have new people, and these people will become our management team. The tape market was not good for the industry in general over the past few years, primarily as a result of the economy. But we are seeing a turnaround, both domestically and internationally."

"Effective packaging, advertising and promotion are also playing a greater role in the success of blank tape for consumers," Menon points out. "And in the international market, we have recently launched our Consumer Blank Tape in England, Europe and the Far East and are investigating the viability of establishing tape manufacturing operations in certain foreign locations."

In the Music Den operation, Menon points out that Capitol has divested itself of rackjobbing and leased department operations and will concentrate on retailing. All management, he adds, comes from a retailing background and the free-standing stores are the form the operation will take.

The eighth outlet in the chain, in Des Moines, Iowa, opened recently, and additional expansion is a certainty.

A key factor which will affect Capitol Industries and particularly the magnetic products division is the long-term agreement Capitol has with the Warner Communications group. Under the agreement, Menon says, "We will soon begin manufacturing a substantial quantity of disks and prerecorded tape for the Warner Bros., Elektra-Asylum and Atlantic labels in our plants. (CBS formerly held the contract.)

"In terms of the volume of business this arrangement will generate, the Capitol/Warner agreement represents one of the most important commercial transactions in the history of the record business. It will also provide a great deal of business for our magnetic product division's professional products."

Menon also points out that, as well as dedication to the company's roster, uncompromising cost discipline has been a "key cornerstone" of the label's endeavors since 1971. As for the large number of promotions, he smiles, "there will be no new miraculous directions, or if there are any, they will probably be by accident."

Meggs, who moves to assistant to the president and will be elected vice president of the corporation this week, says film is another new direction Capitol Industries-EMI will move toward.

"We are interested increasingly in film as a commercial investment in this country," Meggs says. "One film is already on the boards and we are planning to become involved in a number of musically oriented properties that are complementary to the record business."

Meggs also points out that the various promotions are nothing sudden, and were not precipitated by the strong financial picture painted in the recent quarter. "The promotions are a recognition of the performance of a number of gentlemen in charge of major corporate areas of responsibility," he says. "We thought that all of the promotions in

one fell swoop would help solidify the team."

Don Zimmerman, now executive vice president and chief executive officer of the label, says there will be "no radical change in direction. Rather, we hope to further develop the philosophies and activities already put into gear. There will be no structural changes in the field."

Ticket Scalpers For The Sinatra Week In Philly

CHERRY HILL, N.J.—Although ticket scalping is illegal in New Jersey, carrying a maximum penalty of six months in jail and a \$1,000 fine, ticket scalpers are having a field day selling tickets for Frank Sinatra's week's engagement at the Latin Casino here, opening Friday (13).

The scalpers are charging two to three times the \$21 to \$26.25 purchase price of each ticket, the higher price going for the weekend shows.

The 3,000-seat Latin sold out in less than 24 hours when the tickets went on sale last November. Ticket price is only the entrance charge and does not include the food and drink minimums.

Although illegal, the tickets are being offered through the personal columns of the newspapers in nearby Camden, N.J., and Philadelphia, with the top price set at \$125 for a pair for opening night. Most are asking \$50 and \$60.

First Vegas Disco Dance Headlines War For \$8.50

LAS VEGAS—The first disco dance concert ever for this city was held Sunday (8) at the Flamingo Hilton convention facility with United Artists' War headlining.

The seven-man group was preceded by the Don Cornelius Soul Train Gang which provided the self-contained disco equipment. New Hope Productions out of Los Angeles coordinated the event.

Tickets cost \$8.50 and there were no reservations for the 1,500 seats for listening. Basically we're experimenting at this point," says Jack Abell, local rep for New Hope. "This has never been done before here with a major act."

War has appeared here twice—the first time in 1973 with Captain Beyond at the Flamingo Hilton and because of the group's popularity here, it was booked again in 1974 with Wet Willie at the Las Vegas Convention Center.

"We believe this a better format for the hotel because there is less congestion and more room for the kids and it is better exposure for a rock act," Abell says. He is a sales rep for KBMI here.

Musexpo Lines Up Acts For Sept. 8-9

NEW YORK—Musexpo '76 will feature a talent showcase of top international recording acts, reports Roddy Shashoua, Musexpo's president, who is reportedly hand-picking the artists from countries around the world.

The selected acts will be showcased in the 1,800-seat ballroom of the Fairmont Hotel, New Orleans, Sept. 8-9. The rest of the exposition will also be housed at the Fairmont.

In addition, Musexpo will offer facilities within the Fairmont to recording companies, booking agencies and managers wanting independently to showcase their own artists.

An added boost came from Mayor Moon Landrieu's proclamation of Sept. 8-11 as "International Musexpo Week," with the city contributing multilingual welcome posters and banners at International Airport. Musexpo officially opens with an evening cocktail party Sept. 7.

FEBRUARY 14, 1976, BILLBOARD

Number of singles reviewed
 this week **110** Last week **91**

Top Single Picks

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CAROLE KING—Only Love is Real (3:32); producer: Lou Adler; writer: Carole King; publisher: Colgems, ASCAP. Ode 66118 (A&M). Cut already on the Hot 100 at 77 is from new "Thoroughbred" LP. Sounds a bit like "It's Too Late" and is probably the most commercial as well as the most listenable King single since the "Tapestry" days. Return to general simplicity with usual superb lyrics and distinctive vocals. Fine Lou Adler production.

SWEET—Action (3:25); producer: Sweet; writers: Scott Priest-Connally-Tucker; publisher: Sweet/WB, ASCAP. Capitol 4220. British rockers are coming off two top 10 singles and, now, in the midst of a cross country barnstorming tour, they serve up a third frantic yet controlled sample of rock and roll. Good production. Several vocal parts and good lyrics. Should find them in the top 10 again shortly. Already on charts.

SAILOR—Glass Of Champagne (2:39); producer: Jeffrey Lesser; writer: G. Kajanus; publisher: Edwin H. Morris, ASCAP. Epic 8-50194 (CBS). Excellent song, vocals and arrangement from British stars. Good use of British accent, title used well as hook, lots of catch phrases and wonderful instrumental in use. Basically, everything a hit single should be.

recommended

SUTHERLAND BROTHERS AND QUIVER—Arms Of Mary (2:30); producers: Howard Albert & Ron Albert; writer: I. Sutherland; publisher: Island, BMI. Columbia 3-10284.

ELVIN BISHOP—Fooled Around And Fell In Love (2:58); producers: Allan Blazek & Bill Szymczyk; writer: Elvin Bishop; publisher: Crabshaw, ASCAP. Capricorn 0252. (Warner Bros.)

DAVID CROSBY/GRAHAM NASH—Take The Money And Run (3:23); producers: David Crosby & Graham Nash; writer: G. Nash; publisher: Thin Ice, ASCAP. ABC 12165.

KOKOMO—Rise And Shine (3:24); producer: Brad Shapiro; writer: T. Collins; publisher: Anglo Rock, BMI. Columbia 3-10233.

SPLINTER—Which Way Will I Get Home (3:56); producer: Tom Scott; writer: R. J. Purvis; publisher: Ganga, BMI. Dark Horse 10007. (A&M)

THE BAND—Ophelia (2:52); producers: The Band; writer: Robbie Robertson; publisher: Medicine Hat, ASCAP. Capitol 4230.

CHARLIE CALELLO—Dance, Dance, Dance (3:30); producers: Joel Diamond & J. Calello; writer: Joan Calello; publishers: Silver Blue/Calello, ASCAP. Ariola America 7614.

HENRY GROSS—Shannon (3:50); producers: Terry Cashman & Tommy West; writer: Henry Gross; publisher: Blendingwell, ASCAP. Lifesong 45002.

KENNY RANKIN—Sunday Kind Of Love (2:28); producers: Michael Stewart & Yvonne Rankin; writers: Louis Prima-Barbara Belle-Anita Leonard-Stan Rhodes; publisher: MCA, ASCAP. Little David 732 (Atlantic).



OHIO PLAYERS—Popp (3:30); producers: Ohio Players; writers: J. Williams-C. Satchell-L. Bonner-M. Jones-R. Middlebrooks-M. Pierce-W. Beck; publisher: Play One, BMI. Mercury 73775. Follow to a No. 1 pop hit is a bit more soul oriented, as the Players move through their patented mix of pop, funk and disco with jazz and soul flavored instrumentals and chanting, chorus like vocals. Good shot at pop action and almost a top of the soul chart certainty.

KOOL & THE GANG—Love And Understanding (Come Together) (3:30); producers: Kool & The Gang; writers: Claydes Smith-Ronald Bell-Kool & The Gang; publishers: Delightful/Gang, BMI. De-Lite 1579 (PIP). New York jazz/rock/soul specialists come up with usual strong disco flavor and good vocals on this rocker. Expect usual pop crossover as well as immediate soul action.

recommended

CHOCOLATE MILK—How About Love (3:22); producers: Allen Toussaint & Marshall Sehorn; writers: A. Castenell Jr.-E. Dabon-R. Dabon-J. Smith III-F. Richard-D. Richard-M. Tio-K. Williams; publisher: Marsaint, BMI. RCA JB-10569.

GWEN McCRAE—Cradle Of Love (3:12); producers: Steve Alaimo & Clarence Reid; writer: Clarence Reid; publisher: Sherlyn, BMI. Cat 2000 (T.K.).

ARCHIE BELL & THE DRELLS—Let's Groove (Part 1) (3:05); producers: John Whitehead, Gene McFadden and Victor Carstarphen; writers: L. Huff-J. Whitehead-G. McFadden-V. Carstarphen; publisher: Mighty Three, BMI. TSOP 4775 (CBS)

WILLIE HUTCH—Party Down (3:02); producer: Willie Hutch; writer: P. Hutch; publisher: Getra, BMI. Motown 1371F.

THE TEMPREES—I Found On A Disco Floor (3:14); producers: J. Gonzalez-S. Bradford; writers: J. Gonzalez-S. Bradford; publisher: Syl John, BMI. Epic 8-50192 (CBS).

AL WILSON—I've Got A Feeling (We'll Be Seeing Each Other Again) (3:21); producer: Marc Gordon; writers: Carl Hampton-Homer Banks; publisher: Irving, BMI. Playboy 6062.

MIZ DAVIS—Sing A Happy Funky Song (3:07); producers: Jackson-Gadson-McKay-Dunlap & Politi; writer: not listed; publisher: Drive-in, BMI. Now 10. (Original Sound).



SHANDI SINNAMON—Rainbow In My Heart (2:47); producer: Snuff Garrett; writers: Stephen H. Dorff-Milton L. Brown-Larry Herbst; publishers: Hobby Horse, BMI/Cotton Pickin', ASCAP. Asylum 45303. Good vocals, easy melody and strong lyrics highlight cut. One of better new female vocalists of past year. Good, commercial stuff.

ANDREA TRUE CONNECTION—More, More, More—Part 1 (3:02); producer: Gregg Diamond; writer: Gregg Diamond; publishers: Buddah/See Diamond, ASCAP. Buddah 515. New York actress comes up with strong disco tune. Good, sexy vocals.



JOHNNY PAYCHECK—The Feminine Touch (2:36); producer: Billy Sherrill; writers: Larry Kingston-Frank Dycus; publisher: Window, BMI. Epic 8-50193. Excellent performance on a good and gutsy song will vault Paycheck upward again. One of the few singers who can hold a candle to George Jones, Paycheck does it here.

DR. HOOK—Only Sixteen (2:44); producer: Ron Haffkine; writer: Sam Cooke; publisher: Kags, BMI. Capitol P-4171. The best version of this golden oldie since its author—Sam Cooke—cut it fifteen years ago. Performed with love and care, this should lift the good doctor from Mobile onto the country chart. It's already climbing the pop chart.

MICKEY GILLEY—Don't The Girls All Get Prettier At Closing Time (2:56); producer: Eddie Kilroy; writer: Baker Knight; publisher: Singletree, BMI. Playboy P-6063-A. Gilley gives a robust rendering of this all-too-true country-rock slice of life. Eddie Kilroy's production provides a spirited backdrop for Mickey's latest gem.

MICHAEL MURPHEY—A Mansion On The Hill (2:57); producer: Bob Johnston; writers: Hank Williams-Fred Rose; publisher: Milene, ASCAP. Epic 8-50184. It's time for the cosmic,

yet country, cowboy to make his strongest ride onto the country chart. Produced by Nashville's Bob Johnston, this subtle and stone-country cut of the Williams-Rose masterpiece comes from Murphey's "Swans Against The Sun" LP. It's powerful.

JOHNNY RUSSELL—I'm A Trucker (3:10); producer: Roy Dea; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, ASCAP. RCA JH-10563. Jerry Foster and Bill Rice have written the ultimate trucking song with all the heartache and humor that haunts the big rig set. And Russell sings it with enough feeling to please the average American trucker or country music fan. Historically, good trucking songs have fared well on the country chart—and this will be no exception.

JIM REEVES—I Love You Because (2:35); producers: Chet Atkins—original, Jerry Bradley—remix; writer: Leon Payne; publisher: Acuff-Rose, BMI. RCA JH-10557. This smooth song, pulled from the LP of the same name, sounds as fresh as tomorrow. Jerry Bradley took the Reeves voice track, produced by Chet Atkins, and added an all new rhythm track to sweeten the song which was first a hit for Leon Payne and Ernest Tubbs in 1950.

JACK BARLOW—The Mighty Man (3:15); producer: Dallas Corey; writer: Red Tuck; publisher: Brushcreek, ASCAP. Antique IRDA 204-A. Barlow's basement voice rumbles through this catchy tune in fine fashion. Clean production from Dallas Corey and confident singing by Barlow make this a potent product that builds beautifully.

recommended

ROBERT ALLEN JENKINS—Feelin' Kinda Lonely (2:43); producer: Dave Burgess; writers: Robert Jenkins-Skip Yates; publisher: Singletree, BMI. MGM M-14841.

SAMMI SMITH—As Long As There's A Sunday (3:02); producer: Jim Malloy; writer: Justin Tubbs; publisher: Tree, BMI. Elektra E-45300-A.

MACK WHITE—Let Me Be Your Friend (2:22); producers: Mack White & Don Powell; writers: D. Orender-P. Powell; publisher: Acuff-Rose, BMI. Commercial COM-1317A.

GEORGE KENT—Shake 'Em Up and Let 'Em Roll (2:14); producers: Bud Logan & Mary Reeves Davis; writers: Jerry Lieber-Mike Stoller; publisher: Trio, BMI. Shannon SH-840.

CRISTY LANE—This Is The First Time I've Seen The Last Time On Your Face (3:22); producers: David Byrd & Lee Stoller; writer: Daniel; publisher: Cristy Lane, ASCAP. LS Records LS 070 A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

BURBANK'S GLEN GLANCY

\$2 Mil '76 Gross Seen By Boss Of 3 'Small' Firms

By JOHN SIPPEL

LOS ANGELES—Glen Glancy put his faith in specialized independent labels shortly after he got into the record mastering business in 1965. It's paid off.

If all goes according to plan, the under-40 president of United Sound, Burbank, will see his three allied record businesses top \$2 million in their seventh year.

"I depend on the under-20,000 run type of label. We must do business with 150 to 200 different labels. I found out early that type of label needs more personal service," Glancy says.

He must be doing some things right. His first 1969 mastering studios in Burbank have enlarged to 6,500 square feet from 1,100 square feet. His United Graphics plant, started in Burbank in 1971, has spread from its original 2,000 square feet to 10,000 square feet.

The 22-employee operation handles mostly album slicks and backliners. It will gross more than \$1.25 million this year, Glancy says. It can print 60,000 four-color LP covers per day. Four fabricating machines can produce 20,000 finished LP covers daily.

As an example of the service factor provided the small indie label,

United Graphics has a four-color stock cover catalog, from which a client can select a cover on which he merely overlays his type and logo. As covers are used or become outdated, Glancy adds new ones, usually providing a selection of about 50 different ideas.

Glancy finds the key is one-stopping and service. He's adding automated record pressing April 1. Csaba Hunyar, veteran record manufacturing executive last with Researchcraft, is vice president of PhonoPress, newest Glancy affiliate.

Four Alpha Delta automatic presses, made by Toolex of Stockholm, began LP production early in April. Glancy foresees a total of 10 such presses in 18 months with a potential yearly output of 2.5 million LPs. A 21,000 square-foot area in the same building housing printing/fabricating is being provided PhonoPress.

Former fellow Keysor-Century employes Jim Auchterlonie (vice president of sales) and Steve Owen (salesman) are already soliciting custom pressing business. Eventually, Glancy sees an 8 million annual pressing capability for a projected 20-press facility.

Chicago Hosts MOA's Seminar

CHICAGO—The MOA regional seminar location has been changed from the Univ. of Notre Dame to the O'Hare Hilton Hotel in Chicago, according to Fred Granger, executive vice president of MOA. The dates remain April 30 to May 1.

The change was necessary because of previous space commitments for those dates at the Morris Inn near the university. "Rather than change the dates, we chose to change the location to one that is more centrally located, especially for out-of-towners," Granger says.

Granger confirms that registration will continue to be limited to 70 persons to afford the greatest learning opportunity, especially in workshops.

Brochures and registration forms will be mailed to members next month, Granger says.

Atkins And Paul Team Up For Album

NASHVILLE—Two of the world's most famous guitarists, Chet Atkins and Les Paul, have teamed for the first time in recording an album titled "Chester And Lester" due for release this month.

Atkins and Paul worked out a list of tunes for the LP when Atkins was in New York rehearsing for a tour with Arthur Fiedler and the Boston Pops.

The effort marks the first time in 10 years that Paul has cut an album.

Judges Named To Select America's Top Musicians

NEW YORK—The American Music Conference has appointed three panels of judges to select recipients of National Music Awards honoring musicians who have contributed most to the development of American music during the past 200 years.

On the jazz panel are Quincy Jones, performer/composer; Leonard Feist, columnist; Marian McPartland, jazz pianist; Chuck Suber, Down Beat; and David Baker, Indiana Univ.

Ray Nance Dies; Key Ellington Name

NEW YORK—Jazz violinist-trumpeter Ray Nance, who died Jan. 28, was cremated Tuesday (3) following a jazz service Monday (2) at the Central Presbyterian Church here.

Nance, 62, was long featured as a trumpeter, violinist and vocalist with Duke Ellington. He had been ill almost two years.

Born in Chicago, the versatile musician was nicknamed "Floorshow" for his showmanly antics in the Ellington band, which he joined in 1940 after working stints with Horace Henderson and Earl Hines. He left Ellington in 1963 and worked in small groups in the New York area until recently. Nance was featured on numerous singles and LPs in his more than 40 years as a professional entertainer.

The pop music panel is chaired by Leonard Feist, executive director, National Music Publishers Assn.; and includes Russ Sanjek, vice president, BMI; Sammy Cahn, lyricist; Alec Wilder, author/composer; William Ivy, executive director, Country Music Foundation; Richard Lewine, author/producer; Lehman Engel, author/educator; and David Ewen, writer.

The classical/concert panel will be chaired by Don Robinson, director of music education, Fulton County (Atlanta) public schools; and includes Dr. William Kearns, Univ. of Colorado; Richard Jackson, N.Y. Public Library; and Dr. Allen Britton, Univ. of Michigan.

The judges will select up to 200 honorees from the three categories. Recipients will include living and dead composers, lyricists and performers who have helped shape America's musical history. Additional National Music Award winners will be named at five-year intervals.

Cite Roy Acuff

NASHVILLE—Roy Acuff has been elected Nashville's "National Salesman Of The Year" for 1976 by the Sales and Marketing Executives of Nashville.

The annual award cites Acuff for "selling Nashville nationally and internationally for many years."

New Companies

Lioness Ltd. opens in Nashville to handle public relations for Nationwide Sound Distributors clients. Firm is headed by Vicki Branson. Firm will also do freelance work.

* * *

Almar Management opens in Beverly Hills headed by Alan Salke. Firm will manage business affairs for show business personalities.

* * *

Quad 5 Recording Studios, a 16-track facility 25 miles from Manhattan in North Merrick, L.I., has been launched by Lou Bolognese, who formerly operated the Bolognese School of Music, and Don Casale, recording engineer with Decca, Scepter and other studios.

* * *

Artist/songwriter John Heath has formed Buckingham Records and Heath Music Publishing Co. in Louisville, with the label's initial release featuring Heath on "Music Is Love & Break I-O."

* * *

Kool Kat Productions opens in Spring Valley, N.Y., to offer musical arrangements, a rehearsal hall and recording studio. Firm is headed by Edward Kaplan as president and Ernie Fromen, general manager.

* * *

Emmett Garner opens his own firm Trina Music in Chicago after leaving Curtom Records as its national promotion director. First client is the Notations. Garner will also do consulting work for Curtom.

* * *

Bob Cato, graphics designer and

artist most recently United Artists Records vice president of creative services, has opened Sky Bow Productions in Beverly Hills. Cato has also been in charge of graphics design at Columbia Records and Revlon. He won many prizes for his album cover designs.

* * *

Pure Gold Records has been formed in Los Angeles by Bobby Sanders and arranger/producer Ernie Freeman. First act signed to the label is Little Anthony, formerly of Little Anthony and the Imperials.

* * *

Bald Ego Records has been formed in San Francisco, with first artist on the label Steve Saskin. First release will be a Steve Saskin & Friends "Greatest Hits," to be distributed in the Bay area. Saskin is managed by Brad Schulenberg.

* * *

New Hope Productions formed in Deal, N.J., by Mimi Ostrow to handle talent booking and management. Staffers include Diane O'Del and Joy Kish. Emphasis will be on campus business.

Annuet Coeptis Music Records & Tapes, a new label co-founded by Michael Adler and Eric Steinmetz, swings into operation next month. With headquarters in Croydon, Pa., label will concentrate on pop and r&b and will also actively seek foreign recordings for U.S. release, according to Steinmetz, most recently a Buddah vice president.

Independent distribution is planned, with label product set to debut to coincide with the upcoming NARM convention, says Steinmetz.

Max Baer Music, a record production division of Max Baer Productions, has been formed in Los Angeles by Max Baer and Roger Camras.

* * *

One On One, a Los Angeles management-production firm, has been started by former Warner Bros. publicist Gary George and Mark Hammerman, previously with Blue Peacock Management. Starting clients are Maria Muldaur, Jackson Browne, Browne's protege Warren Zevon and—in association with Dick Waterman of Avalon Productions in Cambridge—Bonnie Raitt. Howie Burke is the office's production manager.

* * *

Universal Record Promotions, r&b and jazz specialists, has been formed in Detroit with Ted Joseph as president, Sam Logan and Keith Bell as vice presidents.

* * *

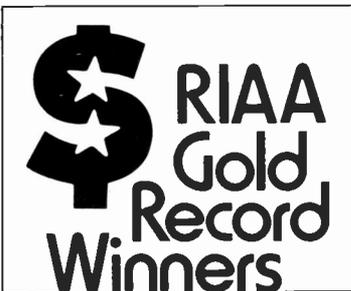
Noreen Jenney Public Relations has been opened in Los Angeles by the former vice president of Edward Shaw Enterprises and Management Sciences Corp.

Valentine Card To Include Flexi-Disk

NEW YORK—ABC Record & Tape Corp. is going after the Valentine Day impulse buyer with a greeting card/clear vinyl flexi-disk combination.

The recording, "I Like Being With You" by Jane Meryll, is affixed to a 7¼-inch square card, and carries a \$1 list price. The song's lyrics, written by Meryll and Dick Lavsky, make up the card's printed greeting, as well.

A company spokesman says that some half million units have been shipped, with marketing emphasis on greeting card departments in drugstores, mass merchandiser operations and department stores around the country.



Singles

Creedence Clearwater Revival's "Proud Mary"; disk is the group's ninth gold single.

The Ohio Players' "Love Rollercoaster" on Mercury; disk is group's third gold single.

Barry Manilow's "I Write The Songs" on Arista; disk is his second gold single.

O'Jays' "I Love Music (Part 1)" on Philadelphia International; disk is its third gold single.

Hot Chocolate's "You Sexy Thing" on Big Tree; disk is its first gold single.

Albums

Bob Dylan's "Desire" on Columbia; disk is his 18th gold album.

Rufus featuring Chaka Khan" on ABC; disk is their second gold album.

Harold Melvin & the Blue Notes' "Wake Up Everybody" on Philadelphia International; disk is their second gold album.

Cat Stevens' "Numbers" & "Mona Bone Jakon" on A&M; disks are his seventh and eighth gold albums.

Helen Reddy's "No Way To Treat A Lady" on Capitol; disk is her seventh gold album.

Barbra Streisand's "A Christmas Album" on Columbia; disk is her 15th gold album.

Electric Light Orchestra's "Face The Music"; disk is the group's second gold album.

Donna Summer's "Love To Love You Baby"; disk is her first gold album.

C.W. McCall's "Black Bear Road"; disk is his first gold album.

Black Oak Arkansas' "High On The Hog" on Atco; disk is group's fourth gold album.

"Bay City Rollers" on Arista; disk is group's first gold album.

Glen Campbell's "Rhinstone Cowboy" on Capitol; disk is his ninth gold album.

Barry Manilow's "Tryin' To Get The Feelin'" on Arista; disk is his second gold album.

CBS' Goldstein Dies In New York

NEW YORK—Milton Goldstein, CBS Records "Salesman Of The Year" in 1975, died Jan. 31 of a heart attack. He was 60. Goldstein, employed by CBS for close to 30 years, began as a presser at Columbia's record plant in Connecticut, and later became a salesman for Times-Columbia, the label's independent New York distributor. He later joined the label. Goldstein is survived by his widow, two daughters and a son.

Beatles/Kline

• Continued from page 10

The complex legal battle is now expected to culminate in a "case race," the judge predicted. The two hearings could even coincide.

He granted Klein leave to appeal against his decision but added that to stay the British proceedings would hit the ex-Beatles and their companies harder than it would hit Klein and ABKCO, and that was one of the reasons for his ruling.

Philly's Just Jazz Celebrates 3d Anny

By MAURIE ORODENKER

PHILADELPHIA — Although very few were confident that Al Schmidt and Jack Manoff could survive when they first opened their Just Jazz, midtown nitery dedicated to jazz, the partners have surmounted many obstacles and have celebrated their third anniversary.

Although it is becoming increasingly difficult to find 52 jazz acts to keep the room going the year round, as the bill is changed weekly, the detours from time to time have found favor with the fans.

Just Jazz, with a seating capacity of only 275 seats, tacks on a cover charge of \$5 to \$7, depending on the attraction. However, the club faces

competition for available talents from the 2,200-seat Latin Casino and the 3,000-seat Valley Forge Music Fair. Moreover, some performers like Chuck Mangione and Nina Simone will confine their performances to the concert halls only.

Also hurting is the state's 21-year-old age limit for drinking compared to the 18-year-old limit across the river in New Jersey where the Latin Casino is located. The Valley Forge Music Fair has no age problem since it's a theater operation.

Another obstacle that almost didn't make it easy to reach a third anniversary is the fact that the area's

(Continued on page 66)

Schwartz Testifies

• Continued from page 4

Brunswick's defense attorneys to obtain accounting books and records of CBS, RCA, Warner Bros. and Atlantic. Defense attorneys want to bring out how much money, which they said runs into the millions of dollars annually, the majors spend on advertising and promoting their product. Lacey said the subpoenas were too broad but indicated he would consider other alternatives once the defense begins its case next week.

During the four weeks of the trail, more than 10 wholesalers and retailers testified for the prosecution that they paid cash to Brunswick. The defense attorneys have indicated in legal arguments outside the presence of the jury that if Brunswick and the seven defendants did get cash it was needed and used to compete with the major companies.

Schwartz said that in 1971, the year after Schwartz Bros. became a Brunswick distributor, he telephoned Nat Tarnopol, Brunswick's president and chief defendant in the trail, to complain that some of his customers were getting Brunswick product "cheaper than I was able to sell it for." Schwartz said Tarnopol mentioned there could have been "the possibility of leakage at the pressing plant."

Finally that year, Schwartz testified, he reached agreement with Tarnopol that Schwartz Bros. could purchase Brunswick records at a lower price than normal and "after the merchandise was received we would pay for that in cash."

Schwartz spent the better part of one day on the stand indentifying shipping documents and checks made out to cash which he said was used to pay for Brunswick product.

Craig Hyatt, a former record buyer for Schwartz Bros., testified for the prosecution that he participated in three of the cash transactions with Brunswick and said that Schwartz Bros. also had cash dealings with Fred Rector of TK Productions. Hyatt said that James Schwartz authorized these deals. But neither Schwartz nor Hyatt said exactly how much the cash discount was.

Hyatt also said that when he was buying records for Schwartz Bros. from 1969 to 1973 he used trade magazine and tip sheets as a guide to purchase certain records. In legal arguments, again outside the presence of the jury, defense attorneys said that Schwartz is "a very powerful person in the record industry... and this jury has no idea at this juncture how a man like this can make or break your record and to the extent is a person you deal with very, very gingerly."

Peter Parcher, the chief defense attorney, explained to the judge that Schwartz Bros. and its retail outlet, an 11-store chain called Harmony Hut, are apparently contacted by trade magazines and asked what records are selling and what is hot.

"And if Harmony Hut says X record is hot, there is a very good chance that song is going to appear with a 'bullet' in the trade magazine," Parcher argued.

"When it appears with a bullet the radio stations start playing it because they go to that source to find out what's a hot song worth playing. And the end of the story is that all of our children start buying these records because that's the name of the game in the record industry."

However, Lacey restricted Parcher and the other attorneys from delving into this area until they can present their case next week.

Parcher also argued that if Brunswick did have a cash discount arrangement with Schwartz Bros. "it's a demonstration of this man's (Schwartz) power. You might give a man like this a break for wholly innocent reasons or perhaps you really feel you're being squeezed."

Another key prosecution witness was Spiros Biliouris, the president of Soul City One Stop and City One Stop in Los Angeles. Biliouris testified that he began buying Brunswick records for cash through Peter Garris, a Brunswick vice president.

Biliouris said that Garris "would bring me small quantities of 45s anywhere from 200 to 500. I would in turn pay him in cash."

"How many times did this occur?" prosecutor Thomas Greelish asked.

"Quite frequently, I can't really tell you," Biliouris said, adding that in 1971 Garris wanted the payments to be changed.

Biliouris said that he either paid in bank money orders or Western Union money orders and "I was instructed to send them (the payments) to Mr. Garris' home."

Biliouris said that he paid Garris 35 cents for singles compared with the going price of 48 cents, and \$1.50 for albums in contrast to \$2.40 which was the normal wholesale price.

He said he would call the orders to Garris either at this home or at the Brunswick office.

He said that in a two-year period he paid close to \$74,000 to Garris.

Biliouris also testified that he bought records for cash from Joe Robinson of All Platinum Records, Bud Katzel of Avco and Charles Bobbitt, who he said works for James Brown.

The trial was recessed Thursday because one of the defendants, Irving Weigan, Brunswick's secretary-treasurer, was ill with the flu.

WB 'Waxpaper' Replacing Its Old 'Circular'

LOS ANGELES—Warner Bros. Records has ended its six-year run of its Circular promotional magazine. It will be replaced with a new publication, Waxpaper, which is approximately twice the size. But WB will save money on the changeover.

The savings will come from publishing monthly instead of biweekly, from sending it only to press, radio and merchandisers who normally get free advance copies of all Warner releases, and from enclosing the magazines with monthly release packages instead of mailing them separately.

Circulation of the free WB magazine will be cut back from some 18,000 to 7,000, mainly by eliminating 6,000 subscriptions requested by record consumers who wrote in after seeing overruns of certain issues given away at retail shops.

Charles Haas, WB editorial director, explains the switch thusly: "It's a realignment of Warner priorities. The circulation size of Circular was getting too big and it's not the label's business to publish a consumer magazine."

Dr. Demento and the regular columns from Circular will be kept, as well as feature stores not necessarily only about WB and its artists. The increased issue size will be devoted to longer presentations about every album in the WB releases.

"We still feel the best way to present information that helps sell Warner product is to package it as good entertainment," says Haas. "But now we want to concentrate on communicating with the trade in a WB magazine and providing more in-depth information about all our product."

Billboard HOT 100

*** Chart Bound**

GLASS OF CHAMPAGNE—Sailor
[Epic 8-50194 (Columbia)]
SEE TOP SINGLE PICKS REVIEWS,
page 56

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|-----------|-----------|--------------|---|
| ★ 1 | 9 | 1 | 50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270 | ★ 34 | 41 | 6 | DREAM ON—Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 | ★ 68 | 78 | 3 | LET YOUR LOVE FLOW—Bellamy Brothers (Phil Gernhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 |
| 2 | 2 | 11 | LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 401 (Casablanca) | 35 | 12 | 16 | I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia) | 69 | 69 | 4 | WHAT'S THE NAME OF THIS FUNK (Spider Man)—Ramsey Lewis (Charles Stepney, Ramsey Lewis), C. Stepney, M. Stewart, D. Raheim, Columbia 3-10235 |
| 3 | 3 | 16 | YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic) | ★ 36 | 40 | 7 | ONLY SIXTEEN—Dr. Hook (Ron Haffkine), S. Cooke, Capitol 4171 | 70 | 73 | 6 | REMEMBER ME (When The Candlelights Are Gleaming)—Willie Nelson (Willie Nelson), S. Wiseman, Columbia 3-10275 |
| ★ 4 | 8 | 14 | THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzan, ABC 12135 | 37 | 14 | 16 | THEME FROM "MAHOAGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377 | ★ 71 | 82 | 4 | VENUS—Frankie Avalon (Billy Terrell), E. Marshall, De-Lite 1578 (PIP) |
| 5 | 5 | 13 | SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251 | ★ 38 | 51 | 2 | MONEY HONEY—Bay City Rollers (Phil Wainman), Faulkner & Wood, Arista 0170 | 72 | 74 | 5 | TELL IT LIKE IT IS—Andy Williams (Rick Hall), G. Davis, L. Dismond, Columbia 3-10263 |
| 6 | 4 | 14 | I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157 | ★ 39 | 43 | 8 | SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 | 73 | 75 | 5 | IF I ONLY KNEW—Ozark Mountain Daredevils (David Anderle), L. Lee, A&M 1772 |
| 7 | 6 | 14 | LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram) | ★ 40 | 49 | 4 | TANGERINE—Salsoul Orchestra (Vincent Montana Jr.), J. Mercer, V. Schertzinger, Salsoul 2004 (Caytronics) | ★ 74 | 84 | 2 | KEEP HOLDING ON—Temptations (Brian Holland), E. Holland, B. Holland, Gordy 7146 (Motown) |
| ★ 8 | 11 | 17 | LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tama 54262 (Motown) | ★ 41 | 45 | 8 | LOVE IS THE DRUG—Roxy Music (Chris Thomas), Ferry, Mackay, Atco 7042 | ★ 76 | 86 | 2 | SINCE I FELL FOR YOU—Charlie Rich (Billy Sherrill), B. Johnson, Epic 8-50182 (Columbia) |
| 9 | 10 | 10 | BREAKING UP IS HARD TO DO—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, H. Greenfield, Rocket 40500 (MCA) | 42 | 44 | 9 | THE HOMECOMING—Hagood Hardy (Peter Anastasoff), H. Hardy, Capitol 4156 | ★ 77 | NEW ENTRY | 4 | ONLY LOVE IS REAL—Carole King (Lou Adler), C. King, Ode 66119 (A&M) |
| ★ 10 | 13 | 14 | EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729 | 43 | 46 | 4 | RENEGADE—Michael Murphey (Bob Johnston), M. Murphey, Epic 8-50184 (Columbia) | ★ 78 | 88 | 3 | I HEARD IT THROUGH THE GRAPEVINE—Credence Clearwater Revival (John C. Fogerty), N. Whitefield, B. Strong, Fantasy 759 |
| 11 | 9 | 11 | CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839 | 44 | 32 | 12 | PALOMA BLANCA—George Baker Selection (Hans Bouwens), J. Bouwens, Warner Bros. 8115 | ★ 79 | 89 | 2 | LOVE FIRE—Jigsaw (Chas Peate), C. Scott, D. Dyer, Chelsea 3037 |
| ★ 12 | 19 | 9 | TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 | 45 | 36 | 8 | LOVE OR LEAVE—Spinners (Tom Bell), C. Simmons, B. Hawes, J.B. Jefferson, Atlantic 3309 | ★ 80 | NEW ENTRY | 2 | ACTION—Sweet (Sweet For Chinebridge Ltd.), Scott, Priest, Connelly, Tucker, Capitol 4220 |
| ★ 13 | 15 | 13 | LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671 | 46 | 23 | 15 | WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kipps, Motown 1376 | ★ 81 | NEW ENTRY | 2 | HE'S A FRIEND—Eddie Kendricks (Norman Harris), A. Felder, B. Gray, T.G. Conway, Tama 54266 (Motown) |
| ★ 14 | 18 | 9 | ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 | ★ 47 | 57 | 5 | HOLD BACK THE NIGHT—Trammps (R. Baker, N. Harris, E. Young), R. Baker, N. Harris, Felder, E. Young, Buddha 507 | ★ 82 | 85 | 4 | CLOSE TO YOU—B.T. Express (Jeff Lane), B. Bacharach, H. David, Roadshow 7005 (Scepter) |
| ★ 15 | 16 | 13 | WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), J. Whitehead, G. McFadden, V. Carstarphen, Philadelphia International 3579 (Epic/Columbia) | ★ 48 | 54 | 7 | LADY BUMP—Penny McLean (Michael Kunze), F. Leavy, S. Prager, Atlantic 7038 (Al Gallico, BMI) | ★ 83 | NEW ENTRY | 4 | WE CAN'T HIDE IT ANYMORE—Larry Santos (Don Davis), B. Murphy, Casablanca 844 |
| ★ 16 | 17 | 12 | SQUEEZE BOX—Who (Glyn Johns), P. Townshend, MCA 40475 | ★ 49 | 55 | 6 | 'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain (J.C. Phillips), J. Cain, October 1001 (Clairdisc) | ★ 84 | NEW ENTRY | 2 | BOOGIE FEVER—Sylvers (Freddie Perron), K. St. Lewis, F. Perron, Capitol 4179 |
| ★ 17 | 22 | 4 | GROW SOME FUNK OF YOUR OWN/ I FEEL LIKE A BULLET (In The Gun Of Robert Ford)—Elton John (Gus Dudgeon), E. John, B. Taupin, D. Johnstone, MCA 40505 | ★ 50 | 60 | 2 | TAKE IT LIKE A MAN—Bachman-Turner Overdrive (R. Bachman), C.F. Turner, B. Thorton, Mercury 73766 (Phonogram) | ★ 85 | NEW ENTRY | 2 | YOU'LL LOSE A GOOD THING—Freddy Fender (Huey P. Meaus), B.K. Ozen, ABC/Oot 17607 |
| ★ 18 | 28 | 8 | DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 | ★ 51 | 52 | 10 | INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193 | ★ 86 | NEW ENTRY | 2 | I DO, I DO, I DO, I DO—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3310 |
| ★ 19 | 20 | 11 | SOMEWHERE IN THE NIGHT—Helen Reddy (Joe Wissert), R. Kerr, W. Jennings, Capitol 4192 | ★ 52 | 61 | 2 | BANAPPLE GAS—Cat Stevens (Cat Stevens), C. Stevens, A&M 1785 | ★ 87 | 90 | 3 | SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Oaryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 |
| ★ 20 | 21 | 14 | BABY FACE—The Wing & A Prayer Fife & Drum Corps (Harold Wheeler, Stephen Y. Sheaffer), B. Davis, H. Akst, Wing & A Prayer 103 (Atlantic) | ★ 53 | 62 | 2 | CUPID—Tony Orlando & Dawn (Hank Medress, Dave Appell), S. Cooke, Elektra 45302 | ★ 88 | NEW ENTRY | 2 | LOCOMOTIVE BREATH—Jethro Tull (Ian Anderson, Terry Ellis), I. Anderson, Chrysalis 2110 (Warner Bros.) |
| ★ 21 | 25 | 4 | LOVELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), M. Sedaka, A&M 1782 | ★ 54 | 64 | 2 | GOOD HEARTED WOMAN—Waylon & Willie (Ray Pennington, Waylon Jennings), RCA 10529 | ★ 89 | 94 | 3 | SCOTCH ON THE ROCKS—The Band Of The Black Watch (Barry Kingston), B. Bates, Private Stock 45055 |
| ★ 22 | 24 | 8 | FANNY (Be Tender With My Love)—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic) | ★ 55 | 53 | 4 | TAKE ME—Grand Funk Railroad (Jimmy Ienner), D. Brewer, C. Frost, Capitol 4199 | ★ 90 | NEW ENTRY | 2 | LORELEI—Styx (Styx), D. DeYoung, J. Young, A&M 1786 |
| ★ 23 | 7 | 14 | TIMES OF YOUR LIFE—Paul Anka (Bob Skaff for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737 | ★ 56 | 66 | 2 | CAN THE CAN—Suzi Quatro (Mike Chapman, Nicky Chinn), N. Chinn, M. Chapman, Big Tree 16053 (Atlantic) | ★ 91 | 92 | 7 | DAY DREAMER—C.C. & Company (Mike Theodore, Dennis Coffey), T. Dempsey, 20th Century/Westbound 5016 |
| ★ 24 | 26 | 10 | GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441 | ★ 57 | 67 | 2 | JUST YOU AND I—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0168 | ★ 92 | 96 | 3 | JANUARY—Pilot (Alan Parsons), D. Paton, EMI 4202 (Capitol) |
| ★ 25 | 29 | 8 | THE WHITE KNIGHT—Cledus Maggard (Leslie Advertising Agency), J. Hugely, Mercury 73751 (Phonogram) | ★ 58 | 50 | 15 | WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Carollo, Alan Dennison), D. Hamilton, A. Hamilton, Playboy 6054 | ★ 93 | 93 | 2 | SWEET LOVING MAN—Morris Albert (Morris Albert), M. Albert, RCA 10437 |
| ★ 26 | 27 | 9 | TRACKS OF MY TEARS—Linda Ronstadt (Peter Asher), W. Robinson, M. Tarplin, W. Moore, Asylum 45295 | ★ 59 | 37 | 11 | FLY AWAY—John Denver (Milton Okun), J. Denver, RCA 10517 | ★ 94 | 97 | 2 | UNION MAN—Cato Brothers (Steve Cropper), E. Cato, E. Cato, S. Cropper, Asylum 45294 |
| ★ 27 | 31 | 7 | DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 | ★ 60 | 39 | 8 | BREAKAWAY—Art Garfunkel (Richard Perry), B. Gallagher, G. Lyle, Columbia 3-10273 | ★ 95 | NEW ENTRY | 2 | RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pete Townshend), P. Townshend, V. Edwards, United Artists 752 |
| ★ 28 | 30 | 10 | SLOW RIDE—Foghat (Nick Jameson), D. Pevolett, Bearsville 0306 (Warner Bros.) | ★ 61 | 47 | 14 | ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850 | ★ 96 | 99 | 2 | TEXAS—The Charlie Daniels Band (Paul Hornsby), C. Daniels, Kama Sutra 607 (Buddah) |
| ★ 29 | 34 | 6 | JUNK FOOD JUNKIE—Larry Groce (Randoiph Nauert), Warner Bros./Curb 8165 | ★ 62 | 68 | 5 | QUIET STORM—Smokey Robinson (Smokey Robinson), W. Robinson, R. E. Jones Tama 54265 (Motown) | ★ 97 | 98 | 2 | NURSERY RHYMES (Part 1)—People's Choice (Kenneth Gamble, Leon Huff), L. Huff, C. Gilbert, TSOP 4773 (Columbia/Epic) |
| ★ 30 | 35 | 10 | DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM) | ★ 63 | 63 | 7 | CHAIN GANG MEDLEY—Jim Croce (Terry Cashman, Tommy West), S. Cooke, Butler, Carter, Mayfield, J. Lieber, M. Stoller, Lifesong 45001 | ★ 98 | 100 | 2 | ABYSSINIA JONES—Edwin Starr (Edwin Starr), E. Starr, Granite 532 |
| ★ 31 | 42 | 7 | SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 | ★ 64 | 48 | 14 | FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157 | ★ 99 | NEW ENTRY | 2 | HIGH FLY—John Miles (Alan Parsons), J. Miles, B. Marshall, London 20084 |
| ★ 32 | 33 | 8 | LET THE MUSIC PLAY—Barry White (Barry White), B. White, 20th Century 2265 | ★ 65 | 87 | 2 | DISCO LADY—Johnny Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 | ★ 100 | NEW ENTRY | 2 | IF LOVE MUST GO—Dobie Gray (Troy Scals, Dobie Gray), W. Jennings, Capricorn 0249 (Warner Bros.) |
| ★ 33 | 38 | 7 | BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297 | ★ 66 | 77 | 2 | IN FRANCE THEY KISS ON MAIN STREET—Joni Mitchell (Not Listed), J. Mitchell, Asylum 45298 | ★ 100 | NEW ENTRY | 2 | |
| ★ 34 | 38 | 7 | BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297 | ★ 67 | 71 | 4 | GROWIN' UP—Dan Hill (Matthew McCauley, Fred Mollin), D. Hill, 20th Century 2254 | | | | |

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher-Licensee)

| | | | | | | | | | | | | | |
|---|---|--|---|--|---|--|--|---|---|--|---|---|---|
| Abysinia Jones (ATV/Zonal, BMI) 98 | Convoy (American Gramophone, SESAC) 80 | Cupid (Kags, BMI) 53 | Good Hearted Woman (Baron/White Nelson, BMI) 54 | Grow Some Funk Of Your Own/I Feel Like A Bullet (In The Gun Of Robert Ford) (Big Pig/Leads/Yellow Dog, ASCAP) 17 | January (Al Gallico, BMI) 92 | Just You And I (Rumanian Pickle works, New York Times, BMI) 57 | Let Your Love Flow (Loaves & Fishes, BMI) 100 | I Heard It Through The Grapevine (Stone Agate, BMI) 78 | In France They Kiss On Main Street (Crazy Crow, BMI) 66 | Lonely Night (Angel Face) (Don Kirshner, BMI) 21 | Nursery Rhymes (Part 1) (Mighty Three, BMI) 97 | Somewhere In The Night (Almo, ASCAP/Inring, BMI) 19 | Theme From 'S.W.A.T.' (Spellgold, BMI) 4 |
| Action (Sweet, Warner Bros., ASCAP) 80 | All By Myself (C.A.M.U.S.A., BMI) 14 | Dream Weaver (Warner Bros./Famous, ASCAP) 20 | Evil Woman (Mainman, ASCAP) 24 | I Do, I Do, I Do, I Do (Countless, BMI) 11 | Love Machine (Part 1) (Jobete/Butterfly, BMI) 8 | Love Or Leave (Mighty Three, BMI) 45 | Love Rollercoaster (Ohio Players/Unichappell, BMI) 2 | Love To Love You Baby (Sunday/Cage Americana, ASCAP) 32 | Love Is The Drug (Tro Cheshire, BMI) 79 | Only Love Is Real (Coligems, ASCAP) 20 | Only Love Is Real (Coligems, ASCAP) 20 | Squeeze Box (Tower Tunes, BMI) 16 | The White Knight (Unichappell, BMI) 2 |
| Baby Face (Warner Bros./Famous, ASCAP) 20 | Banapple Gas (Ashtar, BMI) 52 | Bobemian Rhapsody (B. Feldman/As, Trident, ASCAP) 33 | Boogie Fever (Parren-Vibes, ASCAP) 84 | Breakaway (Almo/Calendonian, ASCAP) 60 | Can The Can (Chinnichap/RAK, ASCAP) 56 | Chain Gang Medley (Kags/Conrad, BMI/Unichappell, ASCAP) 63 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 |
| Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 | Close To You (U.S. Songs/Blue Seas/Jac, BMI) 82 |



TROOPER

**On Tour
With
Bachman-
Turner
Overdrive**

Jan. 20 Indianapolis, IN
 Jan. 21 Evansville, IN
 Jan. 22 Louisville, KY
 Jan. 23 Cincinnati, OH
 Jan. 24 Columbus, OH
 Jan. 25 Omaha, NE
 Jan. 28 Duluth, MN
 Jan. 29 St. Paul, MN
 Jan. 30 Madison, WI

Jan. 31 Springfield, IL
 Feb. 1 Ft. Wayne, IN
 Feb. 6 Detroit, MI
 Feb. 7 Chicago, IL
 Feb. 11 Cleveland, OH
 Feb. 12 Providence, RI
 Feb. 13 Utica, NY
 Feb. 14 Lewiston, ME
 Feb. 15 Nassau, NY

Feb. 18 Springfield, MA
 Feb. 19 Washington, DC
 Feb. 20 Charleston, WV
 Feb. 21 Norfolk, VA
 Feb. 22 Charlotte, NC
 Feb. 25 Oklahoma City, OK
 Feb. 26 Kansas City, MO
 Feb. 27 Johnson City, TN
 Feb. 28 Fayetteville, NC
 Feb. 29 Richmond, VA



MCA RECORDS

Debut album MCA-2149
 Produced by Randy Bachman

Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | REEL TO REEL | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | REEL TO REEL | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | REEL TO REEL | | | | |
|-----------|-----------|----------------|---|--|-----------|---------|----------|----------|--------------|-----------|-----------|----------------|--|--|--|---------|----------|----------|--------------|-----------|-----------|----------------|---|---|--|--|--|----------|--------------|-------|-----------|---------|----------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | | | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | | | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE |
| ★ | 1 | 4 | BOB DYLAN Desire Columbia PC 33893 | 6.98 | | 7.98 | | 7.98 | | ★ | 41 | 11 | NAZARETH Hair Of The Dog A&M SP 4511 | 6.98 | | 7.98 | | 7.98 | | 71 | 71 | 26 | OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram) | 6.98 | | 7.98 | 7.98 | 7.98 | | | | | |
| ★ | 2 | 17 | PAUL SIMON Still Crazy After All These Years Columbia PC 33540 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | ★ | 37 | 24 | 15 | MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1 | 6.98 | | 7.98 | | 7.98 | | 72 | 73 | 19 | NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA) | 6.98 | | 7.98 | | 7.98 | | | | |
| | 3 | 3 | 11 | EARTH, WIND & FIRE Gratitude Columbia PG 33694 | 7.98 | | 8.98 | | 8.98 | | | 38 | 21 | 11 | THE BEST OF CARLY SIMON Elektra 7E-1048 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | | 73 | 78 | 13 | TED NUGENT Epic PE 33692 (Columbia) | 6.98 | | 7.98 | | 7.98 | | | |
| | 4 | 4 | 12 | CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | | 39 | 39 | 10 | CAT STEVENS Numbers A&M SP 4555 | 6.98 | | 7.98 | | 7.98 | | 74 | 74 | 36 | THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552 | 6.98 | | 7.98 | | 7.98 | | | |
| | 5 | 5 | 15 | BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060 | 6.98 | | 7.98 | | 7.98 | | ★ | 44 | 26 | GARY WRIGHT The Dream Weaver Warner Bros. BS 2868 | 6.98 | | 7.97 | | 7.97 | | 75 | 50 | 115 | JOHN DENVER Greatest Hits RCA CPL1-0374 | 6.98 | | 7.95 | | 7.95 | | | | |
| ★ | 88 | 2 | DAVID BOWIE Station To Station RCA APL1-1327 | 6.98 | | 7.95 | | 7.95 | | ★ | 43 | 13 | HOT CHOCOLATE Big Tree BT 89512 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | 76 | 79 | 14 | GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | | | | | |
| | 7 | 7 | 13 | AMERICA History—America's Greatest Hits Warner Bros. BS 2894 | 6.98 | | 7.97 | | 7.97 | ★ | 46 | 8 | STEPHEN STILLS Live Atlantic SD 18156 | 6.98 | | 7.97 | | 7.97 | | 77 | 77 | 14 | BARRY WHITE Greatest Hits 20th Century T 493 | 6.98 | | 7.98 | | 7.98 | | | | | |
| | 8 | 8 | 12 | O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia) | 6.98 | 7.98 | 7.98 | | 7.98 | ★ | 52 | 14 | ERIC CARMEN Arista AL 4057 | 6.98 | | 7.98 | | 7.98 | | 78 | 59 | 49 | EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | | | | |
| | 9 | 10 | 17 | ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G | 6.98 | | 7.98 | | 7.98 | | ★ | 44 | 18 | 20 | JOHN DENVER Windsong RCA APL1-1183 | 6.98 | | 7.95 | | 7.95 | | 79 | 81 | 9 | STYX Equinox A&M SP 4559 | 6.98 | | 7.98 | | 7.98 | | | |
| | 10 | 11 | 11 | RUFUS FEATURING CHAKA KHAN ABC ABCD 909 | 6.98 | | 7.95 | | 7.95 | | | 45 | 33 | 17 | MIRACLES City Of Angels Tama 16-339 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | | 80 | 80 | 23 | BRUCE SPRINGSTEEN Born To Run Columbia PC 33795 | 6.98 | | 7.98 | | 7.98 | | | |
| ★ | 13 | 16 | DONNA SUMMER Love To Love You Baby Oasis OCLP 5003 (Casablanca) | 6.98 | | 7.98 | | 7.98 | | | 46 | 35 | 21 | BAY CITY ROLLERS Arista AL 4049 | 6.98 | | 7.98 | | 7.98 | | 81 | 82 | 13 | BLACKBYRDS City Life Fantasy F 9490 | 6.98 | | 7.98 | | 7.98 | | | | |
| ★ | 14 | 12 | C.W. McCALL Black Bear Road MGM M3G 5008 | 6.98 | | 7.98 | | 7.98 | | | 47 | 47 | 10 | PATTI SMITH Horses Arista AL 4066 | 6.98 | | 7.98 | | 7.98 | | 82 | 86 | 40 | JOAN BAEZ Diamonds & Rust A&M SP 4527 | 6.98 | 6.98 | 7.98 | 7.98 | 7.98 | | | | |
| ★ | 15 | 10 | HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia) | 6.98 | 7.98 | 7.98 | | 7.98 | | | 48 | 48 | 12 | FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900 | 6.98 | | 7.97 | | 7.97 | | ★ | 95 | 8 | KANSAS Masque Kirtshner PZ 33806 (Epic/Columbia) | 6.98 | | 7.98 | | 7.98 | | | | |
| ★ | 16 | 4 | JANIS IAN Aftertones Columbia PC 33919 | 6.98 | | 7.98 | | 7.98 | | | 49 | 37 | 17 | ART GARFUNKEL Breakaway Columbia PC 33700 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | 84 | 84 | 14 | DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists) | 6.98 | | 7.98 | | 7.98 | | | | |
| ★ | 19 | 29 | FLEETWOOD MAC Warner Bros. BS 2225 | 6.98 | | 7.97 | | 7.97 | | | 50 | 55 | 12 | ROXY MUSIC Siren Atco 36-127 | 6.98 | | 7.97 | | 7.97 | | 85 | 85 | 10 | HAMILTON, JOE FRANK & REYNOLDS Fallin' In Love Playboy PB 407 | 6.98 | | 7.98 | | 7.98 | | | | |
| ★ | 16 | 6 | 11 | HELEN REDDY'S GREATEST HITS Capitol ST 11467 | 6.98 | | 7.98 | | 7.98 | | ★ | 51 | 53 | 30 | SWEET Desolation Boulevard Capitol ST 11395 | 6.98 | | 7.98 | | 7.98 | | ★ | NEW ENTRY | 87 | 87 | 10 | KENNY RANKIN Inside Little David LD 1009 (Atlantic) | 6.98 | | 7.97 | | 7.97 | |
| ★ | 17 | 17 | 31 | JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA) | 6.98 | 7.98 | 7.95 | 7.95 | 7.95 | | ★ | 69 | 19 | FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | 88 | 90 | 15 | COMMODORES Movin' On Motown M6-848 S1 | 6.98 | | 7.98 | | 7.98 | | | | |
| ★ | 20 | 3 | LOGGINS & MESSINA Native Son Columbia 73-33570 | 6.98 | | 7.98 | | 7.98 | | ★ | 66 | 3 | GRAND FUNK RAILROAD Born To Die Grand Funk ST 11482 (Capitol) | 6.98 | | 7.98 | | 7.98 | | ★ | 99 | 7 | REDD FOX You Gotta Wash Your Ass Atlantic SD 18157 | 6.98 | | 7.97 | | 7.97 | | | | | |
| ★ | 31 | 2 | CAROLE KING Thoroughbred Ode SP 77034 (A&M) | 6.98 | | 7.98 | | 7.98 | | | ★ | 62 | 9 | TOM SCOTT New York Connection Ode SP 77033 (A&M) | 6.98 | | 7.98 | | 7.98 | | ★ | 90 | 16 | STANLEY CLARKE Journey To Love Nemperor NE 433 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | | |
| ★ | 22 | 4 | M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | 55 | 57 | 10 | JIGSAW Sky High Chelsea CHR 509 | 6.98 | | 7.98 | | 7.98 | | ★ | 160 | 2 | THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah BDS 5653 | 6.98 | | 7.95 | | 7.95 | | | | |
| ★ | 23 | 43 | AEROSMITH Toys In The Attic Columbia PC 33479 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | ★ | 65 | 2 | LOU REED Coney Island Baby RCA APL1-0915 | 6.98 | | 7.95 | | 7.95 | | ★ | 92 | 94 | 6 | LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480 | 6.98 | | 7.98 | | 7.98 | | | | |
| ★ | 51 | 3 | PETER FRAMPTON Frampton Comes Alive A&M SP 3703 | 7.98 | | 9.98 | | 9.98 | | | 58 | 58 | 10 | THE BAND Northern Lights-Southern Cross Capitol ST 11440 | 6.98 | | 7.98 | | 7.98 | | ★ | 105 | 5 | ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC) | 6.98 | | 7.95 | | 7.95 | | | | |
| ★ | 25 | 35 | BEE GEES Main Course RSD SO 4807 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | 59 | 40 | 12 | NEIL YOUNG WITH CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | 95 | 75 | 11 | DEEP PURPLE Come Taste The Band Deep Purple PR 2895 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | | |
| ★ | 26 | 10 | SPINNERS LIVE! Atlantic SD 2-910 | 6.98 | | 7.97 | | 7.97 | | | 60 | 60 | 11 | MICHAEL MURPHEY Swans Against The Sun Epic PE 33851 (Columbia) | 6.98 | 7.98 | 7.98 | | 7.98 | | 96 | 96 | 9 | TOMMY BOLIN Teaser Nemperor NE 436 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | | |
| ★ | 27 | 10 | PAUL ANKA Times Of Your Life United Artists UA-LA569-G | 6.98 | | 7.98 | | 7.98 | | | 61 | 61 | 15 | ELTON JOHN Rock Of The Westies MCA 2163 | 6.98 | | 7.98 | | 7.98 | | 97 | 97 | 65 | ELTON JOHN Greatest Hits MCA 2128 | 6.98 | | 7.98 | | 7.98 | | | | |
| ★ | 28 | 8 | QUEEN A Night At The Opera Elektra 7E-1053 | 6.98 | | 7.97 | | 7.97 | | ★ | 98 | 2 | JOAN BAEZ From Every Stage A&M 3704 | 7.98 | | 9.98 | | 9.98 | | ★ | 154 | 2 | PURE PRAIRIE LEAGUE If The Shoe Fits RCA APL1-1247 | 6.98 | | 7.95 | | 7.95 | | | | | |
| ★ | 29 | 7 | BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram) | 6.98 | | 7.95 | 7.95 | 7.95 | | | 63 | 63 | 17 | THE WHO BY NUMBERS MCA 2161 | 6.98 | | 7.98 | | 7.98 | | ★ | NEW ENTRY | 100 | 106 | 30 | WILLIE NELSON Red Headed Stranger Columbia KC 33482 | 5.98 | | 6.98 | | 6.98 | | |
| ★ | 30 | 12 | THE SALSOUL ORCHESTRA Salsoul SZS 5501 | 6.98 | | 7.98 | | 7.98 | | | 64 | 64 | 14 | SEALS & CROFTS Greatest Hits Warner Bros. BS 2886 | 6.98 | | 7.97 | | 7.97 | | ★ | 101 | 4 | CHRIS SQUIRE Fish Out Of Water Atlantic SD 18159 | 6.98 | | 7.97 | | 7.97 | | | | |
| ★ | 29 | 9 | 19 | KISS Alive! Casablanca NBLP 7020 | 7.98 | | 7.98 | | 7.98 | | ★ | 76 | 2 | ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349 | 7.98 | | 8.95 | | 8.95 | | 102 | 102 | 10 | ALLMAN BROTHERS BAND The Road Goes On Forever, A Collection Of Their Greatest Recordings Capricorn ZCP 0164 (Warner Bros.) | 6.98 | | 7.98 | | 7.98 | | | | |
| ★ | 34 | 3 | BETTE MIDLER Songs For The New Depression Atlantic SD 18155 | 6.98 | | 7.97 | | 7.97 | | | 66 | 68 | 25 | NATALIE COLE Inseparable Capitol ST 11429 | 6.98 | | 7.98 | | 7.98 | | 103 | 103 | 20 | LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045 | 6.98 | | 7.97 | | 7.97 | | | | |
| ★ | 31 | 32 | 14 | DAVID RUFFIN Who I Am Motown M6-849 S1 | 6.98 | | 7.98 | | 7.98 | | | 67 | 42 | 21 | PINK FLOYD Wish You Were Here Columbia PC 33453 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | 104 | 104 | 19 | DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902 | 6.98 | | 7.95 | | 7.95 | | | |
| ★ | 32 | 12 | 11 | JONI MITCHELL The Hissing Of Summer Lawns Asylum 7E-1051 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | | | 68 | 45 | 11 | KINKS PRESENT SCHOOLBOYS IN DISGRACE RCA LPL1-5102 | 6.98 | | 7.95 | | 7.95 | | ★ | NEW ENTRY | 105 | 105 | 1 | DAVID BOWIE Young Americans RCA APL1-0998 | 6.98 | 6.98 | 7.95 | 7.95 | 7.95 | |
| ★ | 38 | 4 | EMMYLOU HARRIS Elite Hotel Reprise MS 2236 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | 69 | 49 | 10 | SUPERTRAMP Crisis? What Crisis? A&M SP 4560 | 6.98 | | 7.98 | | 7.98 | | | | | | | | | | | | | | |
| ★ | 54 | 2 | WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321 | 6.98 | | 7.95 | | 7.95 | | | 70 | 70 | 9 | OHIO PLAYERS Rattlesnake 20th Century/Westbound W 211 | 6.98 | | 7.98 | | 7.98 | | | | | | | | | | | | | | |
| ★ | 35 | 36 | 34 | THE EAGLES One Of These Nights Asylum 7E-1039 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | | | | | | | | | | | | | | | | | | | | | | | | |

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

Edwin Starr's
"Abyssinia Jones" G532
FREE TO BE MYSELF

EDWIN STARR

FEATURING THE
 SMASH
 "ABYSSINIA
 JONES"
 (15 and 18 is 33!)

FEATURING THE
 SMASH
 "ABYSSINIA
 JONES"
 (15 and 18 is 33!)

Hot Soul Singles Charts:

Billboard 29

Record World 29

Cash Box 35

THIS WEEK—
CROSSING OVER!
Billboard Hot 100,
Record World's
Singles Chart.



EDWIN STARR BOOKING: Rodgers Agency, 213 550-0570; 9200 Sunset Bl., Los Angeles, 90069

LOWELL FULSON
The Ol' Blues Singer

G5 1006



From
Lowell Fulson's
New Granite LP
"The Ol' Blues Singer"
G51006

"DO YOU LOVE ME"
G533

Billboard
Hot Soul Singles:

New Entry 96

Granite

Granite

LOWELL FULSON BOOKING: RECORD MAN Morey Alexander, Bill Sherman, 213 660-1672 Entertainment 1132 No. Vermont, Los Angeles, 90027

TOP LPs & TAPE

POSITION
106-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | SUGGESTED LIST PRICE | | | | | REEL TO REEL |
|-----------|-----------|----------------|---|-----------|---------|----------|----------|--------------|
| | | | ALBUM | 4-CHANNEL | 8-TRACK | O-8 TAPE | CASSETTE | |
| | | | Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. | | | | | |
| | | | ARTIST Title Label, Number (Dist. Label) | | | | | |
| 157 | 3 | | ISAO TOMITA Firebird RCA ARL 1312 | 6.98 | 6.98 | 7.95 | 7.95 | 7.95 |
| 108 | 110 | 11 | AEROSMITH Get Your Wings Columbia PC 32847 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 109 | 109 | 16 | DAN HILL 20th Century T 500 | 6.98 | | 7.98 | | 7.98 |
| 120 | 48 | | BARBRA STREISAND Lazy Afternoon Columbia PC 33815 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 111 | 101 | 16 | JANIS IAN Between The Lines Columbia PC 33394 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 131 | 3 | | LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Curton CU 5005 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 |
| 113 | 93 | 32 | EDDIE KENDRICKS He's A Friend Tania T6-343 S1 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 114 | 100 | 13 | HELEN REDDY No Way To Treat A Lady Capitol ST 11418 | 6.98 | | 7.98 | | 7.98 |
| 129 | 129 | | GORDON LIGHTFOOT Gord's Gold Reprise 2RS 2237 (Warner Bros.) | 9.98 | 10.97 | | | 10.97 |
| 116 | 121 | 9 | PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol) | 6.98 | 7.98 | 7.98 | | 7.98 |
| 138 | 4 | | STEVE HOWE Beginnings Atlantic SD 18154 | 6.98 | | 7.97 | | 7.97 |
| 118 | 108 | 40 | ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 |
| 119 | 114 | 138 | ZZ TOP Fandango London PS 656 | 6.98 | | 7.95 | 7.98 | 7.95 |
| 120 | 117 | 12 | SIMON & GARFUNKEL Greatest Hits Columbia PC 31350 | 6.98 | | 7.98 | | 7.98 |
| 132 | 2 | | CHUCK MANGIONE Bellavia A&M SP 4557 | 6.98 | | 7.98 | | 7.98 |
| 133 | 2 | | NILSSON Sandman RCA APL1-1031 | 6.98 | | 7.95 | | 7.95 |
| 123 | 72 | 24 | BRASS CONSTRUCTION United Artists UA LA 545-G | 6.98 | | 7.98 | | 7.98 |
| 134 | 6 | | ROD STEWART Atlantic Crossing Warner Bros. BS 2875 | 6.98 | | 7.97 | | 7.97 |
| 125 | 113 | 59 | ARCHIE BELL & THE DRELLS Trop PZ 33844 (Epic/Columbia) | 6.98 | | 7.98 | | 7.98 |
| 136 | 4 | | NEIL SEDAKA Sedaka's Back Rocket 463 (MCA) | 6.98 | | 7.98 | | 7.98 |
| 127 | 112 | 15 | AEROSMITH Columbia PS 32005 | 6.98 | | 7.98 | | 7.98 |
| 128 | 124 | 21 | JOHNNY MATHIS Feelings Columbia PC 33887 | 6.98 | | 7.98 | | 7.98 |
| 129 | 128 | 23 | RONNIE LAWS Pressure Sensitive Blue Note BN LA452-G | 6.98 | | 7.98 | | 7.98 |
| 130 | 130 | 37 | SILVER CONVENTION Save Me Midland International BKL 1129 (RCA) | 6.98 | | 7.95 | | 7.95 |
| 139 | 2 | | ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142 | 6.98 | | 7.98 | | 7.98 |
| 142 | 7 | | PARIS Capitol ST 11464 | 6.98 | | 7.98 | | 7.98 |
| 133 | 111 | 11 | DARYL HALL & JOHN OATES RCA APL1-1144 | 6.98 | | 7.95 | | 7.95 |
| 134 | 107 | 18 | MFSB Philadelphia Freedom Phila. Intl PZ 33845 (Epic/Columbia) | 6.98 | 7.98 | 7.98 | | 7.98 |
| 145 | 254 | | HERBIE HANCOCK Man-Child Columbia PC 33812 | 6.98 | | 7.98 | | 7.98 |
| 147 | 7 | | CAROLE KING Tapestry Ode SP 77009 (A&M) | 6.98 | | 7.98 | 7.98 | 7.98 |
| | | | HAGOOD HARDY The Homecoming Capitol ST 11468 | 6.98 | | 7.98 | | 7.98 |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | REEL TO REEL |
|-----------|-----------|----------------|---|----------------------|-----------|---------|----------|----------|--------------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | O-8 TAPE | CASSETTE | |
| 137 | 122 | 19 | OLIVIA NEWTON-JOHN Clearly Love MCA 2148 | 6.98 | | 7.98 | | 7.98 | |
| 138 | 118 | 11 | FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC) | 7.98 | | 8.95 | | 8.95 | |
| 139 | 144 | 23 | MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | |
| 150 | 2 | | JESSI COLTER Jessi Capitol ST-11477 | 6.98 | | 7.98 | | 7.98 | |
| 141 | 127 | 14 | LITTLE FEAT The Last Record Album Warner Bros. BS 2884 | 6.98 | | 7.97 | | 7.97 | |
| 142 | 119 | 20 | RAMSEY LEWIS Don't It Feel Good Columbia PC 33800 | 6.98 | | 7.98 | | 7.98 | |
| 143 | 123 | 36 | ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| 144 | 67 | 28 | GLEN CAMPBELL Rhinstone Cowboy Capitol SW 11430 | 6.98 | | 7.98 | | 7.98 | |
| 145 | 125 | 11 | KRIS KRISTOFFERSON Who's To Bless And Who's To Blame Monument PZ 33379 (Epic/Columbia) | 6.98 | | 7.98 | | 7.98 | |
| 146 | 92 | 16 | JIM CROCE The Faces I've Been Lifesong LS 900 | 9.98 | 10.98 | | | 10.98 | |
| 147 | 149 | 5 | DENNIS COFFEY Finger Lickin' Good 20th Century/Westbound W 212 | 6.98 | | 7.98 | | 7.98 | |
| 148 | 115 | 10 | THE FOUR SEASONS STORY Private Stock PS 7000 | 6.98 | | 7.98 | | 7.98 | |
| 149 | 91 | 11 | RINGO STARR Blast From Your Past Apple SW 3422 (Capitol) | 6.98 | | 7.98 | | 7.98 | |
| 150 | 152 | 12 | JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV) | 6.98 | | | | | |
| 151 | 151 | 26 | QUINCY JONES Mellow Madness A&M SP 4526 | 6.98 | 6.98 | 7.98 | 7.98 | 7.98 | |
| 152 | 146 | 9 | PERRY COMO Just Out Of Reach RCA APL1-0863 | 6.98 | | 7.95 | 7.95 | 7.95 | |
| 153 | 155 | 8 | JOHN KLEMMER Touch ABC ABCD 922 | 6.98 | | 7.95 | | 7.95 | |
| 154 | 158 | 5 | BOBBY WOMACK Safety Zone United Artists UA LA544-G | 6.98 | | 7.98 | | 7.98 | |
| 155 | 156 | 16 | STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493 | 6.98 | | 7.98 | | 7.98 | |
| 166 | 3 | | LED ZEPPELIN (IV) Atlantic SD 7208 | 6.98 | | 7.97 | | 7.97 | |
| 157 | 126 | 23 | AL GREEN IS LOVE Hi HSL 32092 (London) | 6.98 | | 7.98 | | 7.98 | |
| 169 | 5 | | RUSTY WEIR 20th Century T 495 | 6.98 | | 7.98 | | 7.98 | |
| 159 | 165 | 4 | ROGER GLOVER & GUESTS The Butterfly Ball & The Grasshopper's Feast UK UKL 56000 (Phonogram) | 6.98 | | 7.98 | | 7.98 | |
| 160 | 135 | 15 | BILL WITHERS Making Music Columbia PC 33704 | 6.98 | | 7.98 | | 7.98 | |
| 161 | 161 | 11 | ANNE MURRAY Together Capitol ST 11433 | 6.98 | | 7.98 | | 7.98 | |
| 162 | 162 | 29 | BARRY MANILOW I Arista AL 4007 | 6.98 | | 7.98 | | 7.98 | |
| 163 | 163 | 19 | GLORIA GAYNOR Experience MGM M3G-4997 | 6.98 | 6.98 | 7.98 | | 7.98 | |
| 164 | 164 | 4 | CRACK THE SKY Lifesong LS 6000 | 6.98 | | 7.98 | | 7.98 | |
| 165 | 140 | 13 | PRELUDE Owl Creek Incident Pye 12120 | 6.98 | | 7.98 | | 7.98 | |
| 167 | 148 | 18 | WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic) | 6.98 | | 7.97 | | 7.97 | |
| 168 | 137 | 11 | FREDDY FENDER Are You Ready For Freddy ABC/Dot D0SD 2044 | 6.98 | | 7.95 | | 7.95 | |
| | | | DIONNE WARWICKE Track Of The Cat Warner Bros. BS 2893 | 6.98 | | 7.98 | | 7.98 | |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | REEL TO REEL |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|--------------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | O-8 TAPE | CASSETTE | |
| 169 | 171 | 4 | GEORGE DUKE I Love The Blues, She Heard My Cry BASF/MPS MC 25671 (Audioidelity) | 6.98 | | 7.98 | | 7.98 | |
| 170 | 170 | 2 | CLEO LAINE Born On A Friday RCA LPL1-5113 | 6.98 | | 7.95 | | 7.95 | |
| 181 | 12 | | TEMPTATIONS House Party Gordy G6-973 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | |
| 172 | 172 | 32 | CAT STEVENS GREATEST HITS A&M SP 4519 | 6.98 | 6.98 | 7.98 | 7.98 | 7.98 | |
| 190 | 2 | | BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol) | 6.98 | | 7.98 | | 7.98 | |
| 174 | 176 | 3 | JEAN-PIERRE RAMPAL & CLAUDE BOLLING Suite For Flute & Jazz Piano Columbia M 33233 | 6.98 | | 7.98 | | 7.98 | |
| 175 | 175 | 3 | ESTHER PHILLIPS Confessin' Atlantic SD 1680 | 6.98 | | 7.97 | | 7.97 | |
| 176 | 179 | 3 | GEORGE BAKER SELECTION Paloma Blanca Warner Bros. BS 2905 | 6.98 | | 7.97 | | 7.97 | |
| 177 | 177 | 3 | LENNY WHITE Venusian Summer Nemperor NE 435 (Atlantic) | 6.98 | | 7.97 | | 7.97 | |
| 188 | 2 | | MANDRILL Beast From The East United Artists UA LA 577-G | 6.98 | | 7.98 | | 7.98 | |
| 179 | 141 | 15 | GEORGE CARLIN An Evening With Wally Londo Featuring Bill Siaszo Little David LD 1008 (Atlantic) | 6.98 | | 7.97 | | 7.97 | |
| 180 | 143 | 15 | OZARK MOUNTAIN DAREDEVILS The Car Over The Lake Album A&M SP 4549 | 6.98 | | 7.98 | | 7.98 | |
| 181 | 173 | 114 | JIM CROCE Photographs & Memories (His Greatest Hits) ABC ABCD 835 | 6.98 | 7.98 | 7.95 | 7.98 | 7.95 | |
| 182 | 184 | 5 | ATLANTA DISCO BAND Bad Luck Ariola America ST 50004 (Capitol) | 6.98 | | 7.98 | | 7.98 | |
| 184 | 186 | 2 | HENRY GROSS Release Lifesong LS 6002 | 6.98 | | 7.98 | | 7.98 | |
| 185 | 185 | 2 | CATE BROTHERS Asylum 7E 1050 | 6.98 | | 7.97 | | 7.97 | |
| 188 | 178 | 86 | BEST OF TOM RUSH Columbia PC 33907 | 6.98 | | 7.98 | | 7.98 | |
| 189 | 189 | 2 | BARRY WHITE Let The Music Play 20th Century T 502 | 6.98 | | 7.98 | | 7.98 | |
| 191 | 180 | 36 | 10 CC. How Dare You Mercury SRM 1-1061 (Phonogram) | 6.98 | | 7.95 | | 7.95 | |
| 192 | 192 | 50 | JOHN DENVER Back Home Again RCA CPL1-0548 | 6.98 | | 7.95 | | 7.95 | |
| 193 | 196 | 12 | HENRY MANCINI CONCERT ORCHESTRA Symphonic Soul RCA APL1-1025 | 6.98 | | 7.95 | | 7.95 | |
| 194 | 194 | | JOURNEY Look Into The Future Columbia PC 33904 | 6.98 | | 7.98 | | 7.98 | |
| 195 | 195 | 8 | PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419 | 6.98 | | 7.98 | 7.98 | 7.98 | |
| 196 | 196 | | AN EVENING WITH JOHN DENVER RCA CPL2-0764 | 12.98 | 13.95 | | | 13.95 | |
| 197 | 197 | 12 | RORY GALLAGHER Against The Grain Chrysalis CHR 1098 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | |
| 198 | 198 | | JIMMY BUFFETT Havana Daydreamin' ABC ABCD 914 | 6.98 | | 7.95 | | 7.95 | |
| 199 | 199 | 8 | BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia) | 6.98 | | 7.98 | | 7.98 | |
| 200 | 200 | | JERRY GARCIA Reflections Round RX-LA565-G (United Artists) | 6.98 | | 7.98 | | 7.98 | |
| | | | JIM CAPALDI Short Cut Draw Blood Island ILPS 9336 | 6.98 | | 7.98 | | 7.98 | |
| | | | TOM SCOTT & THE L.A. EXPRESS Tom Cat Ode SP 77029 (A&M) | 6.98 | | 7.98 | | 7.98 | |
| | | | BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903 | 6.98 | | 7.97 | | 7.97 | |
| | | | SYLVERS Showcase Capitol ST 11465 | 6.98 | | 7.98 | | 7.98 | |

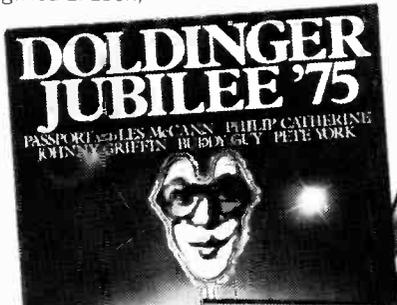
TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | | | | | | | | | | | |
|----------------------------|--------------|--------------------------|----------|--------------------------------|-----|-------------------------|--------|------------------------------------|---------|-------------------|--------|
| Aerosmith | 21, 107, 126 | Captain And Tennille | 74 | Grand Funk R.R. | 53 | Cleo Laine | 170 | Billy Paul | 195 | Bruce Springsteen | 80 |
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| Atlanta Disco Band | 182 | Stanley Clarke | 90 | Hamilton, Joe Frank & Reynolds | 85 | Little Feat | 141 | Pure Prairie League | 98 | Steven Stills | 42 |
| Bachman-Turner | 27 | Dennis Coffey | 147 | Emmylou Harris | 33 | Loggins & Messina | 18 | Queen | 26 | Barbra Streisand | 109 |
| Bad Co. | 86 | Natalie Cole | 66 | Isaac Hayes | 94 | Jean Unlimted Orchestra | 92 | Jean Pierre Rampall/Claude Bolling | 174 | Styx | 79 |
| Joan Baez | 62, 82 | Jessi Colter | 140 | Herbie Hancock | 134 | C. W. McCall | 12 | Kenny Rankin | 87 | Donna Summer | 11 |
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| Bay City Rollers | 46 | Crack The Sky | 164 | Hot Chocolate | 41 | Chuck Mangione | 120 | Linda Ronstadt | 103 | Supertamp | 69 |
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| Bee Gees | 23 | David Crosby/Graham Nash | 104 | Jigsaw | 55 | Bette Midler | 30 | David Ruffin | 31 | Temptations | 171 |
| Archie Bell And The Drells | 124 | Deep Purple | 95 | Jimmy James | 150 | Marshall Tucker Band | 139 | Rufus | 10 | Isao Tomita | 106 |
| Elvin Bishop | 117 | George | | | | | | | | | |

Atlantic/Atco continues its bicentennial salute.

SD 18162
Produced by Siegfried E. Loch,
Klaus Doldinger



Swan Song SS 8414
Produced by
Norman Smith

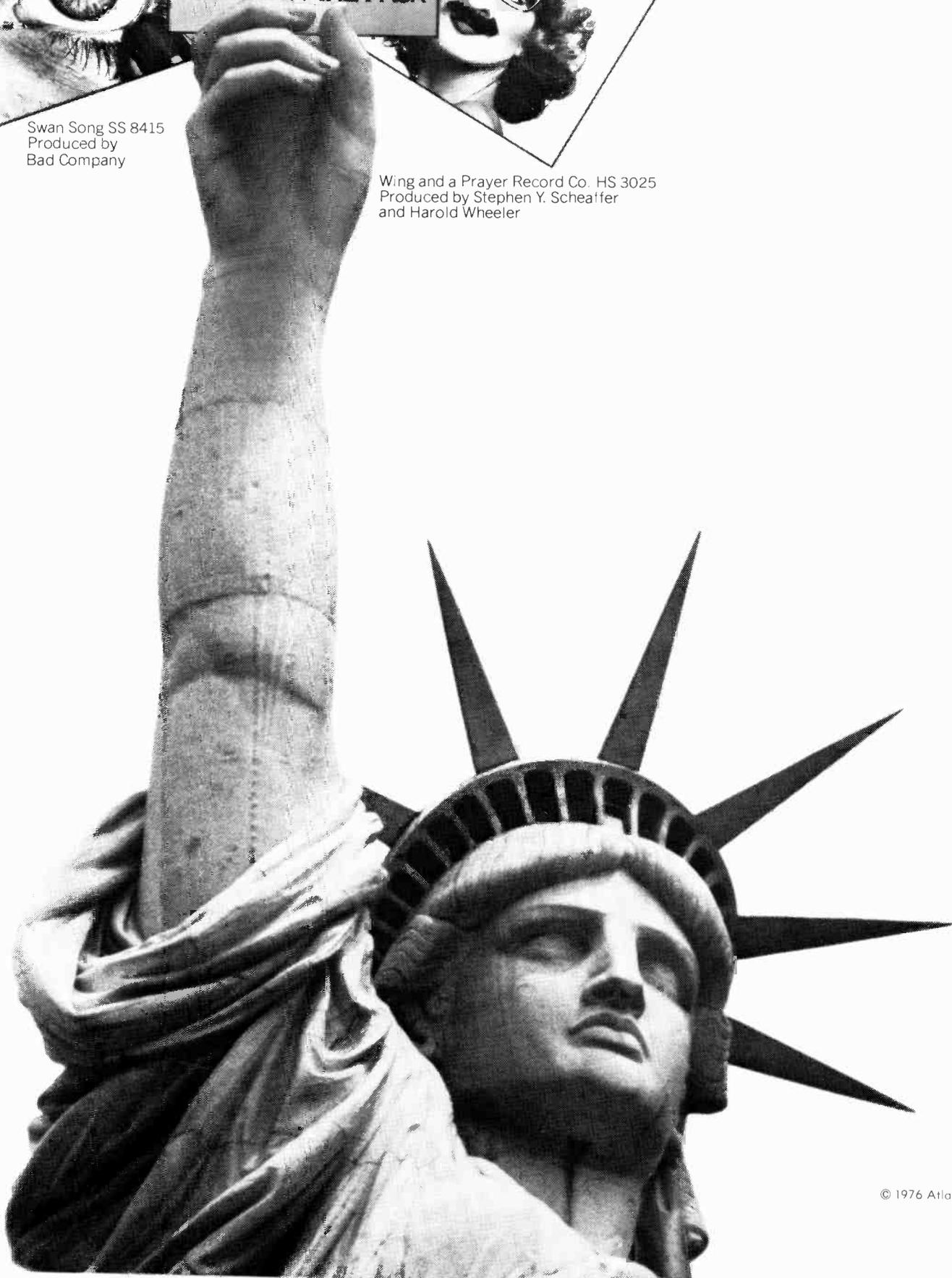


SD 36-124
Produced by Roy Beltman



Swan Song SS 8415
Produced by
Bad Company

Wing and a Prayer Record Co. HS 3025
Produced by Stephen Y. Scheafner
and Harold Wheeler



MERCER ELLINGTON BOOKED \$25,000 Grant To Ensure Duke's Music At Newport

NEW YORK—Audiences at this year's Newport Jazz Festival will be treated to a series of concerts covering the early works of the late Duke Ellington, thanks to a \$25,000 grant from the National Endowment for the Arts.

The concerts were originally scheduled as part of a 12-show series to be staged this year by the New York Jazz Repertory Co. However, the plan fell through when an expected grant from N.Y. State Council on the Arts failed to materialize.

As both producer of the Newport Jazz Festival, and director of the New York Jazz Repertory Co.,

George Wein has been able to salvage at least some of the concerts for Newport with relative ease.

The first of the four concerts will cover Ellington's music during the 1920s, and the second and third will follow his growth and style through the 1930s and 1940s.

In the final concert of the series, Ellington's son, Mercer, who now leads his father's band, will perform. There will also be a complete performance of Ellington's first extended composition, "Black, Brown And Beige," by the Jazz Repertory Orchestra. The composition was first performed in 1943 at Carnegie Hall.

BBC In U.S. To Film Blues

• Continued from page 55

lector. The Missouri city also delivered James DeShay, who operates the Santa Fe Bar on Martin Luther King Dr.

Oakley says he titled his blues book "The Devil's Music" because many persons, particularly religious fanatics, disapprove of the music. They regard the blues as sinful and gutterish in appeal.

"Blues has always been the music of the poor, the downtrodden and those who aspired to raise themselves above their environment didn't want any part of it," Oakley declares.

Oddly, the BBC team has not included New Orleans in its schedule. "Down there," Oakley says, "the emphasis is on r&b, not blues. It's also Dixie Land country."

Executive Turntable

• Continued from page 6

Corp. . . . **Arnold Thaler** promoted to vice president, product design, from director at Topp/Juliette Electronics. . . . **Wilbert Roth** promoted to general manager, New York, from operations manager at Teletronics International.

Mel Price has left Phonodisc, where he was national sales director, to become director of sales at ABC Records. Also anklng Phonodisc for ABC is **Bill Grady**, who becomes director of branch operations and production. Grady was vice president of operations at Phonodisc. At the branch level, **Art Miller**, who was vice president, sales and marketing, Warner's Special Products, takes over the ABC Los Angeles branch, while **Shelly Rudin** assumes New York branch reins and **Bill Shaler** becomes ABC San Francisco branch chief. . . . **Joe Carbone**, must recently product manager with ABC Records, shifts to Western regional sales manager for United Artists Records. Also at UA, **Larry Friedman** moves from the New York promotion staff to East Coast publicity coordinator.

Robert Curnow, general manager and director of artists & music for Stan Kenton's Creative World Records, has resigned. He is a former music educator and composer. . . . **Herman Spero**, formerly executive producer of the syndicated tv contemporary music series, "Upbeat," has been appointed deputy director of special projects for the four music and concert facilities operated by the city of Cleveland.

Steven P. Steinberg has joined the firm of Shapiro & Stern, Beverly Hills, and will handle music cases. . . . **Lenny Bronstein** promoted to national album-oriented radio coordinator at A&M Records from West Coast special projects director. . . . At Capricorn Records, **Mark Pucci** upped from assistant publicity director to director, national publicity. **Gail Giddens** moves in as assistant publicity director from publicity secretary. **Pete Mazzetta**, formerly with Phonogram/Mercury, becomes Midwest Capricorn promotion manager. . . . **Ron Baron**, one-time trade press reporter, moves to Winter/Grey Public Relations as an associate. He had been with Faralla/Woltag & Munao.

Reg Dunlap named president of Show Biz, Inc., Nashville tv production firm active in music. . . . **Robin Conant**, former manager of the Great Southeast Music Hall and his own production firm, joins Discovery Inc., Atlanta, as a booking agent. . . . **Bob Breault** moves to vice president of production at 4 Star publishing, where he'll direct the new multi-media recording facility. . . . Publishing veteran **Bob Witte** joins Silverline and Goldline Music as catalog administrator.

Bob Gold, who had been administrative assistant to **Skid Weiss**, WEA's ad chief, has been upped to national manager of marketing services, a new position corporately. . . . **Al Levenson**, Atlanta branch manager for ABC Record & Tape Sales, has moved to account executive with Sutton Records, working that area. Levenson was a partner in L&F Distributors and sold his interest to ABC in 1969. A replacement will be announced soon. . . . **Denny Vaughn** now representing Music Distributors of America in the San Francisco area. He was with the CBS Records branch there last.

Magnavox Consumer Electronics names three senior executives to new office of senior vice president: **John Fauth**, operations; **Ken Ingram**, sales/marketing and **D.P. van de Merwe**, business development. . . . **Nicolay Johannsen** joins Superscope as vice president, finance, from a similar slot with aerogjet-General. . . . **Anita Schreiber** promoted at Akai America to manager of the new Action Line dealer headquarters department from audio sales.

Inside Track

George Wein still hopes to open an innovative jazz showcase in New York similar to his successful Boston Storyville jazz club of the 1950s, but the planned Feb. 28 bow may be delayed. As a place where musicians could meet, jam and try out new ideas, it was to be housed in the basement of Frank's Place on East 48th St. in Manhattan.

At midpoint of **Bette Midler's** four-month national tour, gross is reported as topping \$1.2 million, including a record \$403,000 for six days at Los Angeles' Chandler Pavilion and \$210,000 for five days at Chicago's Opera House.

Moodies drummer **Graeme Edge** sailed the Atlantic in his 70-foot Delia, landing in Barbados. . . . The **Ray Thomases** welcomed a girl, their second child, as an early Christmas present.

Big 3 Music Corp. is expanding its marketing push for **Bruce Springsteen's** "Born To Run Songbook" from national chain rocks to bookstores, at \$5.95 retail. . . . **The Three Degrees** (CBS Intl) will be featured entertainers at Mexico's El Heraldo Awards (similar to U.S. Oscars), Feb. 20 in Mexico City. . . . **Telly Savalas**, joined by guests **Diahann Carroll**, **Barbara Eden** and **Cloris Leachman**, makes his tv musical-comedy special debut in "Telly . . . Who Loves Ya Baby?," Feb. 18 on CBS-TV.

★ ★ ★

Mainstream pop acts that have enjoyed heavy television exposure dominated the third annual American Music Awards, presented Jan. 31 on ABC-TV.

For the second year in a row, **Olivia Newton-John** was the top winner, determined by polling the American public. She repeated as the favorite female vocalist in pop and country, and won the pop album award for "Have You Never Been Mellow."

John Denver also won three awards, repeating as the favorite male vocalist in pop, as well as taking the country male artist and country album prizes for "Back Home Again."

Glen Campbell, with Newton-John one of the co-hosts of the program, won two awards for "Rhinstone Cowboy" as the pop and country single of the year. **Aretha Franklin**, the third co-host, was named favorite female vocalist in soul.

Gladys Knight & the Pips, who won four awards last year, repeated in only one of those categories, for top soul group.

★ ★ ★

Max Morath interviewed fellow ragtimer **Eubie Blake**, who was 93 years young Feb. 7, for American Heritage magazine. . . . 12-year-old **Jimmy Osmond** makes his live solo debut as special guest star in "Pufnstuf's Bicentennial Show," Feb. 12-22 at Madison Square Garden's Felt Forum. . . . **The Hutchison Bros.** was to make its first Manhattan appearance Feb. 8 at O'Lunney's Country Music City. . . . Jazz pianist **Billy Taylor**, with doctorates in humanities and music, has become a contributing editor of WNBC-TV's "Sunday" program. . . . With a one-day sellout of his March 13 show at New York's Lincoln Center, **Paul Anka** added a second performance for Avery Fisher Hall that night.

Jim Fragle, lyric writer, disk producer, former Billboard writer, has an article on how to break into songwriting in the 1976 Writer's Yearbook. Piece details how to get a song to a publisher and tips for writing tunes. Fragle has produced **Melba Moore**, **Laurie Beechman** and will a&r **Judith Cohen** in the spring. . . . **Dee Murray**, former **Elton John** bassist, living in Los Angeles since last May, has been doing some vocal work with **Jack Jones** and **Randy Edelman**. . . . Holiday Inn officials presented **President Ford** with the firm's 12-LP set commemorating the nation's 200 years of music. LP is titled "A History Of The United States." Project took 15 months and cost \$250,000.

Capacity crowds, tremendous fan reaction, and talk of a return visit were highlights of **Roy Clark's** triumphant two-week tour of the Soviet Union Jan. 20-Feb. 2.

Clark, the first country music entertainer to headline his own show in Russia (**Tennessee Ernie Ford** last year headed an Opryland U.S.A. troupe into the U.S.S.R.), kicked off the bicentennial American-Soviet cultural exchange program for the U.S. State Dept. Appearing on the Clark show were the **Oak Ridge Boys**, **Buck Trent** and the three-woman group **Sugah**. The performers played five concerts in Moscow, five in Leningrad and four in Riga. The concerts were sold out in each city—and in Moscow tickets were sold out 90 minutes after

then went on sale. The entertainers appeared before an estimated 62,000 persons—most of them getting their first taste of country music.

Al Bramy, San Francisco distribution pioneer, is convalescing at his home from a minor heart attack. He will return to Eric Mainland as general manager in about four weeks.

W.F. "Jim" Myers, SESAC vice president and director of international relations, returns to the U.S. the end of the month following visits to Paris, Helsinki, Stockholm, Oslo and Copenhagen after MIDEM in Cannes. Joining him at the National Religious Broadcasters convention, Feb. 22-25 at the Shoreham Americana, Washington, D.C., will be SESAC staffers **Norman Odum**, vice president/director, copyright administration, and **Jim Black**, gospel music director. The trio also will attend the Gospel Music Assn. board meet, March 1-3 in Nashville.

Paul Simon has gotten farther than ever in his latest attempt to get permission for a concert tour of the Soviet Union. . . . **John Denver** gets a full 90-minute segment of Merv Griffin's syndicated tv show and will introduce the tv debuts of **Starwood** and the **Starland Vocal Band** from his Windsong label. . . . **Sam Pruitt** back at Sapphire Entertainment of New York after recovering from a near-complete physical breakdown. . . . **Anson Williams** of tv's "Happy Days" series opening for **Tanya Tucker** dates.

Rick Derringer has a new band of his own, named Derringer and featuring two lead guitars. . . . Another musician associated with the **Winter Bros.**, **Dan Hartman**, is working on his first solo LP. As for the Winters themselves, Edgar is doing his next LP with the Philly production kings, **Gamble-Huff**, while John starts a tour. . . . The Bally pinball company has sold 9,000 units of its new "Pinball Wizard" model with **Roger Daltrey's** picture.

Upcoming **Mac Davis** tv series will have weekly segments of Mac performing a new song from an amateur writer. . . . **Arlo Guthrie**, **Hoyt Axton**, **Ronee Blakely** and **Doug Dillard** raised \$10,000 for the Sierra Club with two shows at the Rose Garden Ballroom in Pismo Beach, Calif.

Ace Cannon, saxophone stylist for Hi Records for 14 years, cuts his first gospel album this month. . . . **Billy Adams**, president of Memphis Artists Attractions booking agency, put together a roster of talent for an April 11 benefit at Mid-South Coliseum for St. Jude Children's Research Hospital. Already committed are **Jerry Lee Lewis**, **Ace Cannon**, **Ray Price** and **Jerry Wallace**. Goal is \$500,000.

Is **Rick Nelson** going to Warner Bros. from MCA? . . . Northwest Releasing of Seattle celebrated its 25th anniversary by scheduling 32 spring concerts. . . . **Nat Freedland**, Billboard talent editor, guests at Songwriters Showcase Los Angeles rap session Wednesday (11) at the Improvisation. . . . **Minnie Riperton** debuts in Las Vegas at Riviera next Thursday (19).

The Gold Record Room dinner theater opened in Panama City Beach, Fla., with **Paul Delicato** and **Sean Morton Downey**. . . . Chelsea Record president **Wes Farrell** and **Steve Bedell**, WFO Music Group publishing chief, returned from London meetings with their U.K. licensees. . . . **Bobby Hunt** and his trio are the first outside act booked by jazz organ great **Jimmy Smith** for his San Fernando Valley club. Keyboardist Hunt is currently there Thursdays while Smith plays most weekends.

An **Eagles** Greatest Hits package is E/I's next release, a natural in this season of greatest hits gold LPs. . . . Actor **Ricardo Montalban** cut spoken-word LP "An American In Love With His Country" for **Buz Wilburn's** Suey Lee Productions.

Film-tv composer roundup: **Roger Nichols** to score "The Five Senses Store" tv special with **Roger Miller** and **Mac Davis**. . . . **Lalo Schiffrin** scoring "Sky Riders" 20th film. . . . **Artis Butler** scores "It's Showtime" film. . . . **Elmer Bernstein** scoring **Glenda Jackson** film bio of **Sarah Bernhardt**. . . . **Leonard Rosenman** scores "The Last Hard Men."

ON TOUR: **Steve Gibbons Band** on MCA debuts in U.S. as openers on March-April **Who** tour. . . . **Pretty Things** to U.S. as new "Savage Eye" LP starts to move. . . . **Eddie Kendricks** en route to Japan. . . . **Manhattan Transfer** hits Europe this spring. . . . **Third World**, Island act billed as founder of progressive reggae, in from Jamaica for six weeks of gigging around reggae-crazy San Francisco area.

Philly's Just Jazz Celebrates 3rd Anny

• Continued from page 59

only-jazz radio station, WWDB-FM, switched to all-talk last year and shut out a major promotional source.

Talent budget starts at about \$4,000 for the week and has gone as high as \$12,000. On top of talent costs, there's a weekly payroll of

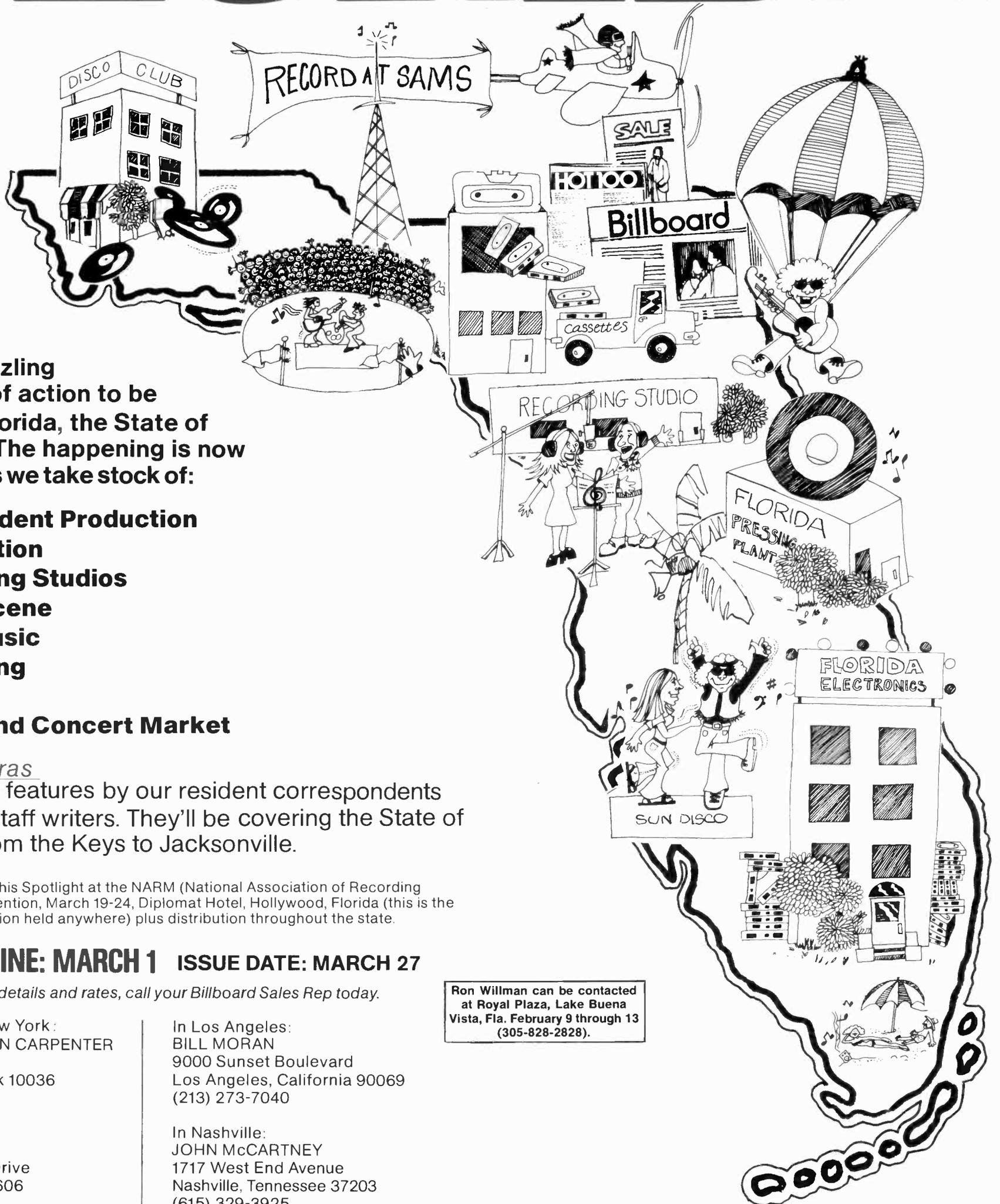
\$2,500, \$1,000 monthly rental, \$1,000 in electric bills and another \$1,000 in insurance premiums. However, Schmidt and Manoff in chalking up a third anniversary are already pointing to a fourth.

To keep in the swim, Just Jazz switches to r&b and soul acts from time to time with such attractions as

Billy Paul, Harold Melvin and the Blue Notes, and the Main Ingredient. In the main, jazz music is fairing far better than other musical forms for this upstairs room. Before the jazz era the room faired poorly as a disco called The Trauma, and flunked out as a rock club named Funky Donkey.

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And these extras

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

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

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