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Juke 45 Sales Good, Retail Dip: One-Stops

Betamax Deck In U.S. Market Bow

By STEPHEN TRAIMAN

NEW YORK—Akio Morita, Sony's chairman, introduced the firm's 1/2-inch Betamax video cassette deck to the U.S. market last week at a cost of \$1,300 with digital timer.

Both he and Harvey Schein, president of Sony Corp. of America, expect the deck that attaches to any tv set to outsell the \$2,295 console unit by five to one, similar to the ratio in Japan where both configurations have been sold since July.

And while the emphasis is on off-air recording one channel, while viewing another, or video recording while away from home using the timer, Schein acknowledges the hefty potential of prerecorded programming "once we get a big enough universe of machines out there."

From his days at CBS and involvement with its EVR film

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By JOHN SIPPEL

LOS ANGELES—Singles dollar volume is nearing its pre-mid-June 1975 peak in jukebox sales, but has eroded at retail, a check of key one-stops indicates.

"The Gary Wright 'Dreamweaver' (Warner Bros.) illustrates what has happened in retail in Northern California," Sandy Skeie, buyer at All-Records, Oakland, points out. "It's breaking. We've sold more than 1,000 45s and we're over 3,000 albums. We are one-stop retailers almost exclusively. Before the June 1975 price raise to \$1.29, it might have been the other way around.

"We still catch big singles, but even then they're not as big as before the price rise. Marvin Gaye did 40,000 with 'Let's Get It On.' And Al Green had a huge one with 'Let's Stay Together.'"

One-stops depend more on a close liaison with key radio stations today. Skeie raps often with Dave Scholin, music director at KFRC, and Keith Adams, KDIA. He must pay closer attention to what's happening as far

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Disco Cuts Royalty Mess; Publishers Pushing Oldies

By RUDY GARCIA

NEW YORK—The disco craze is sparking new life for mainline publishers' standard catalogs. "We're enjoying our own business again. It's a bull market for publishing companies with catalogs of old songs," says Marvin Cane, president of Famous Music Co., of the burgeoning disco craze and related publisher activity.

"The fifties was the rock 'n' roll era and the sixties and early seventies saw hard rock come to the fore. Most of the publishers' old lines were down and depressed. The disco craze is going to get the publishers' adrenalin flowing again," boasts Cane.

The fact of the matter is that publishers are engaging in more activity with independent record producers, hiring their own writing and producing teams and approaching record companies with more frequency. They

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NEW YORK—Disco music's hodge-podge of time lengths have created havoc with standard mechanical licensing agreements and publishers are just now getting around to dealing with the problem.

In the past, except for recordings of some live performances and certain jazz works, most non-classical album cuts fell well within the five-minute limit established as an industry standard for the usual 2 cent mechanical royalty. For any minute or fraction thereof beyond five minutes, the standard practice is to add a 1/2 cent to the fee.

However, where disco music is concerned there is a problem. Most such recorded product is cut in several versions. One, which is designed for airplay, is edited to well within the five-minute limit. Another version is prepared for an album cut and often runs to six or seven

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Musexpo 5-Yr. Plan To Cover 8 Nations

By IS HOROWITZ

NEW YORK—Musexpo hops the Atlantic to Europe early next year, launching a five-year program to establish mini Musexpoes in eight countries on the Continent, the Far East and South America.

The move is expected to bring in

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CBS To Sell 50-Store Discount Records Chain

By JIM MELANSON

NEW YORK—CBS is exiting the record retail arena domestically, placing some 50 Discount Records outlets up for grabs.

The move comes less than six months after reports of continued efforts to consolidate the chain for increased profitability (Billboard, Sept. 6, 1975).

Sale of the chain intact is sought, with individual store and/or cluster deals the next option, it's now been learned.

A number of prospective buyers have already been approached on an informal basis by CBS.

A firm divestment date has not

(Continued on page 8)



Rusty Wier, the DON'T IT MAKE YOU WANNA DANCE man, has lent his imitable style to another fine collection of progressive country tunes on "Rusty Wier" (T-495), his second 20th Century lp. Watch for enticing cuts like "I DON'T WANT TO LAY THIS GUITAR DOWN" and "FLY AWAY" from this rising country/rock artist. And look for RUSTY on a current national tour as well as on PBS-TV's "AUSTIN CITY LIMITS" series.

(Advertisement)

Labels Spawn Big Movies

By NAT FREEDLAND

LOS ANGELES—Two of the most successful movies of this season "One Flew Over The Cuckoo's Nest" and "Mahogany" have been produced not by film studios but by record labels, whose creative involvements with the projects ran from financing through production and distribution.

This can be seen as a new type of crossover, finally giving full establishment to a trend that has been building since the start of the 70s. Previously it was the film studios which branched out into recordings and music publishing.

The bottom line of why successful

(Continued on page 70)

Theme Parks = Disk Outlets

By CLAUDE HALL

LOS ANGELES—With three new Marriott Great American Theme Parks opening in the next few weeks, records are getting bonus exposure as well as being taken literally for a ride.

Marriott parks, in conjunction with new hotels, are opening in Santa Clara to serve San Francisco, in Chicago, and between Wash-

ington and Baltimore to serve those cities.

About 50% of the music in the parks will be original, written and produced by veteran radio jingles creator Tom Merryman of Dallas. Putting the records together and producing sound effects is Nickell Productions, Dallas, headed by Gim

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Watch out for "The Outlaws" (APL1/APS1/APK1-1321), a new album featuring country-rock rebels Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser, headed for the top of listener's and customer's most-wanted lists. Includes Waylon & Willie's "Good Hearted Woman," smash hits "I'm Looking For Blue Eyes" by Jessi and "Put Another Log On The Fire" by Tompall, and Waylon & Jessi's exciting "Suspicious Minds." "The Outlaws." Bringing in hefty rewards! RCA Records. (Advertisement)

(Advertisement)

The Sutherland Brothers & Quiver: the British band that's got them dancing in the Isles.



Major two-month U.S. tour begins in March. Their debut Columbia album "Reach for the Sky" On Columbia Records and Tapes.

From Hollywood and Vine!



Capitol Records February Release



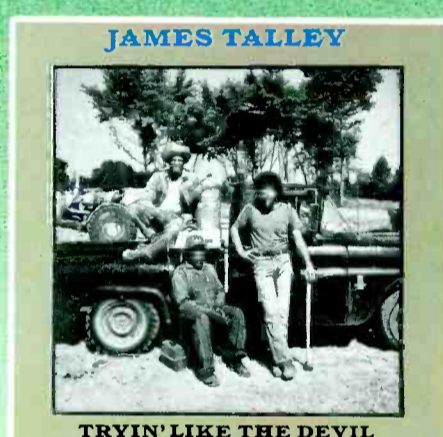
SWEET – “Give Us A Wink!”
The group that gave us “Ballroom Blitz” and “Fox On The Run,” now on national tour and giving “Action”!
ST-11496



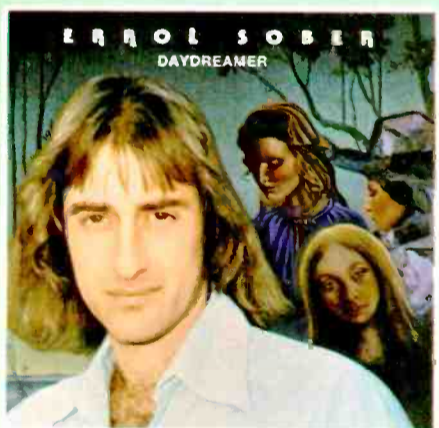
PILOT – January
That “Magic” group hits again with a new album titled after their current chart single, “January.”
ST-11488



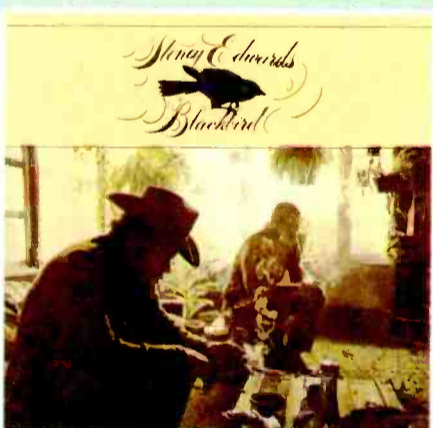
MERLE HAGGARD – It's All In The Movies
Merle's #1 single, now the title of a new collection, backed by his award-winning Strangers.
ST-11483



JAMES TALLEY – Tryin' Like The Devil
His first album, “Got No Bread...” told us where James was from, his new album tells us where he is.
ST-11494



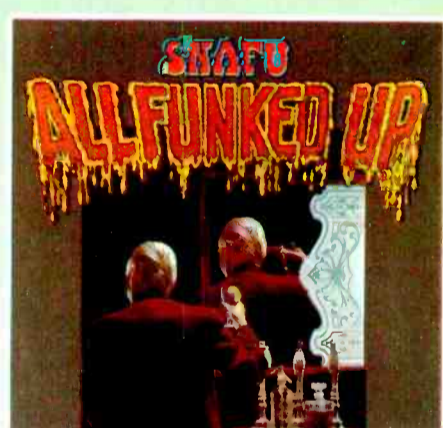
ERROL SOBER – Daydreamer
From a behind-the-scenes pro in the business to a first album, produced by Steve Barri.
ST-11485



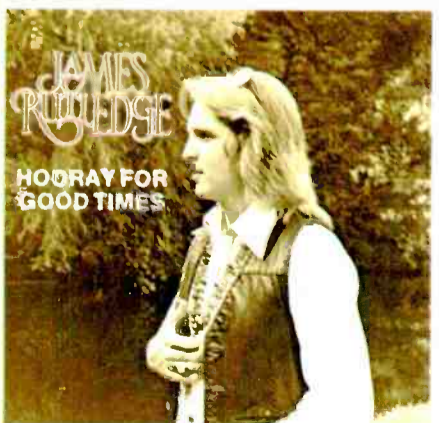
STONEY EDWARDS – Blackbird
Progressive, country-blues by a man who's lived the songs he sings. Produced by Chip Taylor.
ST-11499



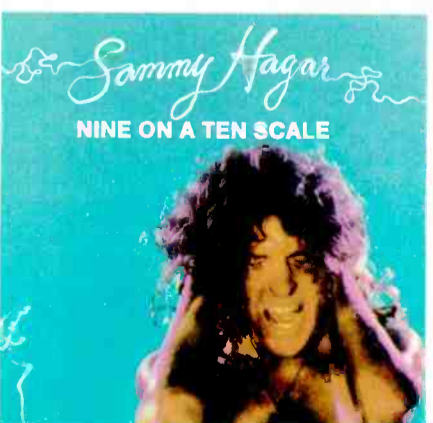
BARRETT STRONG – Live & Love
Writer of “Papa Was A Rolling Stone” and “I Heard It Through The Grapevine” now with his second album.
ST-11490



SNAFU – All Funked Up
Rock'em sock'em energy from a hard-rockin' hard-workin' English group!
ST-11473



JAMES RUTLEDGE – Hooray For Good Times
Former lead singer with Bloodrock steps into the solo spotlight with his first album.
ST-11487



SAMMY HAGAR – Nine On A Ten Scale
Former belter in front of the powerhouse Montrose band now confirms his singer/guitar playing/song writing talents.
ST-11489



SUN – Live On, Dream On
Seven-member progressive R&B group comes bursting out of the midwest, ready to show its stuff!
ST-11461



TENNESSEE ERNIE FORD – Sing His Great Love
Ford's deep, rich voice swells through ten heart-felt performances in his first album produced in Nashville.
ST-11495

McClellan To Senate: Provide 3¢ Mechanical

Calif.'s Tunney Wants Short Publisher Waits For Tribunal Review

By MILDRED HALL

WASHINGTON—In a talk preliminary to this week's expected floor action on Senate copyright revision bill S. 22, Sen. John L. McClellan has urged the Senate to provide a 3-cent mechanical royalty rate for music publishers, and to retain review of the \$8 jukebox music performance rate by the Copyright Royalty Tribunal established in the bill.

The highly educational copyright revision analysis by the Senate Copyrights Subcommittee chairman was made before an empty chamber on Friday (6). It was heard only by president officer Sen. Quentin Burdick (D-N.D.), himself an expert in copyright, veteran of 10 years on the McClellan subcommittee. Senators can read the talk in the Congressional Record of Feb. 6, in time for possible (but by no means certain) action on Monday (16), or Thursday (19) or both.

Sen. John Tunney (D-Calif.) turned up briefly to mention an amendment that would at least assure music publishers of shorter waits for Tribunal review of their compulsory licensing rate, lowered to 2½ cents by the Senate Judiciary Committee, from the 1974 bill's 3-cent rate. Sen. Tunney proposes a seven-year, rather than the 10-year interval voted during the October markup. He is particularly

mindful of a "certain type" of statutory royalty unchanged in 67 years.

Sens. Hubert Humphrey (D-Minn.), James Buckley (Cons. R-N.Y.) and Alan Cranston (D-Calif.) have proposed an amendment to the controversial Mathias section in the marked-up bill, which permits compulsory licensing of nondramatic music and literary works for use by Public Broadcasting Service (PBS). The amendment would leave only music under the compulsory license.

Literary and pictorial works would be removed from the Mathias-sponsored compulsory license. The three senators agree with the insistence of the Copyright Office that authors must be able to maintain control over their works in a major communications medium. The amendment makes no mention of similar rights for music composers, vis-a-vis PBS exploitation.

Sen. McClellan is completely opposed to the Mathias (R-Md.) proposal. He reminded his non-present listeners that he has sponsored meetings between PBS officials and music licensors and publishers in an attempt to reach privately negotiated terms, and avoid harsh statutory licensing—but the parties could not reach agreement.

On the jukebox rate freeze issue, Sen. McClellan said the restoration of the Tribunal review (which was knocked out of the 1974 Senate-passed S. 1631, but restored in S. 22 markup) will provide a fair forum for the industry. The Tribunal will have a three-year period, after passage of the bill, "for careful consideration of the impact of the copyright payments on the viability of the jukebox industry."

On the traditionally crucial issue of cable tv, Sen. McClellan feels the present bill has reached satisfactory compromises. He feels the same way about the more recent (and still seething) controversy over library photocopying rights and Fair Use rights, as they are handled in the bill.

Rights of nonprofit users, authors and the public are in balance, he believes, and he hopes the Senate will not make changes in these sections.

On the House side of a second markup hearing on Wednesday (11) by Rep. Robert W. Kastenmeier's subcommittee continued the slow and meticulous analysis of working in the opening section as of the copyright revision bill. The subcommittee plans to meet Wednesday (18) on controversial Fair Use and photocopying sections.

NAIRD To Washington

LOS ANGELES—The National Assn. of Independent Record Distributors (NAIRD) holds its 1976 convention March 26-28 at the Dulles Marriott, Washington, D.C.

Room reservations may be made by calling (800) 228-9290. Convention reservations, \$50 in advance and \$75 at the door, can be made by calling Gene Rosenthal, Adelphi Records (301) 270-9440 or Ellen Thomas, Tant Enterprises (313) 863-2665.

NAIRD is composed of specialized record labels and distributors of those labels. This is its sixth national convention. It met last year in Santa Monica, Calif.

Glenn Miller Craze Triggered In U.K.

LONDON—The success of an RCA single featuring three old hits by the Glenn Miller orchestra—"Moonlight Serenade," "Little Brown Jug" and "In The Mood"—has triggered a whole new wave of nostalgia for Miller music.

The single is being played in discos all over the U.K. and many fans are taking to wearing the rimless spectacles associated with the late Miller.

Following the huge success of the Miller material concerts in Edinburgh and London last December, a similarly-programmed tour of the U.K. is expected to attract full house audiences.

The tour features the Million Airmen Orchestra, conducted by Malcolm Lockyer and with Anne Shelton as

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Grand Jury Indicts Rubino

NEW YORK—A federal grand jury here has indicted Anthony Rubino, previously named with David Wynshaw in a CBS civil suit for alleged misappropriation of company funds.

The seven-count mail fraud indictment was filed in Federal District Court Jan. 16, four days after Wynshaw pleaded guilty to earlier government charges of tax evasion and conspiracy to commit mail fraud.

Wynshaw and Pasquale Falconio, currently serving a prison term for unrelated drug trafficking offenses, were charged June of last year in a 20-count indictment covering mail fraud, wire fraud and interstate transportation of stolen property (Billboard, July 6). A separate indictment charged Wynshaw with three counts of tax evasion.

Follows Guilty Pleas Made By David Wynshaw

By JIM MELANSON

The charges centered around a scheme which allegedly bilked CBS out of more than \$75,000 in phony invoice payments to five "sham" companies, which included a trucking firm, a travel agency and a limousine service.

Pleading before Federal Judge Thomas Griesa Jan. 12, Wynshaw bowed to one count of conspiracy to commit mail fraud and two counts of tax evasion. Falconio pleaded guilty to a number of charges.

Rubino, who was director of mar-

keting administration and budget control, for CBS Records, is now charged with being a part of the scheme to defraud the company.

It's alleged that Rubino conspired in the scheme with Wynshaw and Falconio (both named in the Rubino indictment, but not as defendants), and that he knowingly approved phony invoices, resulting in the payment of some \$60,000 to the dummy companies.

Wynshaw, who along with Rubino departed CBS in early 1973, was director of special marketing projects for the label.

With his admission of guilt, Wynshaw now faces sentencing of up to five years in prison and a maximum fine of \$10,000 on each of the counts. A number of remaining charges are expected to be dismissed. A sentencing date has not been set.

Took Cash Gifts, DJs Testify Prosecution Rests Case In Newark Brunswick Trial

By RUDY GARCIA

NEW YORK — The prosecution rested its case Friday (13) in the trial of Brunswick Record Corp. executives in Newark after presenting testimony from three radio personalities who claimed they had received cash gifts and other emoluments from Melvin Moore, one of the Brunswick defendants.

E. Rodney Jones, program director of WVON in Chicago and himself one of the leading personalities in black radio, also admitted to having received cash gifts from Avco, Stax, Philadelphia International, All Platinum, Chess and Buddah. However, he specifically denied ever hav-

ing received cash gifts from Columbia, Atlantic or MGM when defense attorneys posed the question to him.

The defense has contended throughout the trial that the Brunswick executives did no more than what was considered common practice in the industry and that their actions were necessary to remain competitive.

The defense attempted to block the testimony of the three witnesses, who all testified under a grant of immunity from prosecution. Federal Judge Fredrick Lacey, however, ruled for the prosecution—opening the way for the first actual testimony

relating to the "payola" aspect of the indictments.

The Brunswick executives have been charged with various violations including the sale of records for cash and merchandise, the proceeds of which allegedly were used to pay radio station personnel in return for playing Brunswick and Dakar records on the air.

Jones and the other two disk jockeys, Roosevelt F. D. "Rudy" Green of WJMO in Cleveland, and Willie L. Williams, formerly of WCHB in Detroit, would not specifically say

(Continued on page 10)

U.S. Probes Latin Tapes

By JOHN SIPPEL

LOS ANGELES—The Justice Dept.'s drive against Latin music pirates surfaced last week when Assistant U.S. Attorney Dominick Rubelcava filed suit against Andrew Bus, 45, 3726 Ackerman Dr., Los Angeles, on two counts of infringement of copyrighted recorded performance.

The FBI's intervention in the battle against Mexican music pirates was reported exclusively in Billboard Jan. 17.

A Nov. 12, 1973 notification to the Oklahoma City FBI office by Rick Kelly, veteran retailer there who operates Records Inc., triggered the investigation. Kelly reported receiving a mailing from an Andrew Buss (whose name is spelled with two s), offering a catalog of approximately 300 different current hit and hit collection tapes for sale. Buss' letter con-

(Continued on page 12)

Acts' Demands Spur Colleges' Contract Riders

By JIM FISHEL

NEW YORK—After years of being bombarded by growing contractual demands from agents and artists, schools throughout the country are beginning to retaliate by attaching their own comprehensive riders to the original contract.

Schools like the Univ. of New Hampshire here have enacted their own set of requests which they use to safeguard themselves against escalating concert costs due to long lists of demands.

Groups are asking for everything from extra sound and lighting to several cases of imported liquors, according to people involved in the area of student activities on the collegiate level.

UNH-Durham has a solid reputation as a school that offers a wide cross-section of musical entertainment. During the past year, attractions have included Seals and Croft, The Rolling Thunder Revue, Ella

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Chicago Retailers Note Disco Disks Market Impact

By ANNE DUSTON

CHICAGO—Disco record product here is becoming recognized as a valuable profit item by city retailers while making slower inroads into suburban stores, according to an area survey. Retailers report disco sales are from 5 to 25% of total sales.

Disco is still not recognized as a separate music category by customers, but the dollar amount spent on the music is "shocking," one retailer

claims, with customers carrying out three or four albums and several singles. Disco deejays will buy from 10 to 20 singles at a time.

While suburban stores are still stocking in accordance with requests, city locations are taking a more aggressive stance in coordinating inventory to disco play especially with nearby clubs, and are actively seeking information from the

clubs, deejays and trade charts, on hot product.

Single sales outnumber album sales about four to one, with one retailer reporting that 60% of his total single sales are disco.

Sales of albums in other categories are increasing if the artist has a disco single, reports Max Tuchtin, owner of Hear Here. For example, the Ron Carter jazz album is show-

ing exceptional sales on the strength of a disco cut, "Extra Extra," released as a single. Another jazz artist benefitting from a disco single is Esther Phillips, he notes.

Hear Here has an active dialog with a number of clubs, and the store often becomes the site for rap sessions among deejays who drop by to buy product, giving disco product

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Nashville Publishers Adopt Global Outlook

By GERRY WOOD

NASHVILLE—Nashville-based publishing companies expect 1976 to be the biggest year in history for international royalties on their songs with one major publisher predicting that foreign monies could exceed U.S. income for his firm next year.

"The foreign business continues to be an ever-growing profitable venture," comments Jack Stapp, chairman of the board of Tree International. Tree reports that foreign royalties have doubled each year since 1973. "Our foreign monies might exceed U.S. monies by 1977," predicts Stapp.

Tree's first foreign office was opened in 1966 in London, and the giant publishing complex now has 17 foreign offices. Stapp opened the overseas offices by traveling around the world with attorney Lee Eastman, learning how different companies operated abroad, and drawing up agreements to set up the branches.

Tree actively exploits the international marketplace. Stapp maintains contact with the offices on a weekly basis and makes trips to them every other year. All Tree releases—singles and LP cuts—are mailed to all foreign offices upon release date.

The biggest international money-earning songwriters in the Tree camp are—in order—Joe Tex, Roger Miller and Curly Putman. Putman's "Green, Green Grass Of Home" has been recorded in seven languages

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Latin Category In Jeopardy At NARAS

NEW YORK—After working diligently and successfully for Grammy award recognition for Latin music, it appears as if a lack of interest on the part of Latin record producers, writers and artists may cause a reversal of the Record Academy decision to include the category in future awards balloting.

George T. Simon of the New York NARAS office reports that despite early promises from members of the Latin record industry to the effect that the Academy would receive "hundreds of applications for membership" once Latin music was recognized, the applications have failed to materialize.

"The fact of the matter is that we have received very few applications for membership from the Latin recording industry," he says. "The result is that there are few NARAS members qualified to adequately judge Latin records and without such a nucleus it would be unfair to continue with the category."

Simon is quick to point out that

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Tape Equipment Back To Mazel

LOS ANGELES—Bernard P. Mazel, 45, of Beverly Hills, regained tape duplicating equipment seized in a Hawthorne police raid July 29, 1975, when a local Inglewood court last week declared the search warrant used was invalid.

In a separate action, Judge Norman Dowds of Superior Court here did hold up his regaining 9,222 fully-packaged 8-track tapes confiscated in the 1975 raid.

Judge Dowds signed a temporary restraining order regarding the tapes, held in the Hawthorne police station pending a hearing Friday

BACKGROUND MUSIC

Infringement Claim In Storecast Suit

NEW YORK—Storecast Corp. of America and 20 other defendants are being sued by the executors and trustees of the estates of Oscar Hammerstein II and Dorothy Fields, the trustee of Cole Porter's musical and literary trusts, on 31 counts of alleged copyright infringement.

Storecast supplies background music to such public establishments as Grand Union Supermarkets, Acme Supermarkets and National Food Stores, allegedly using compositions written and performed by the defendants.

The complaint, filed by Paul,

Weiss, Rifkind, Wharton & Garrison, and ASCAP attorney Bernard Korman for the plaintiffs, seeks to permanently enjoin Storecast from continuing the allegedly illegal practice, as well as to require the defendant to pay such damages as the court deems proper.

Among the songs in contention are such popular old standards as, "Getting To Know You," "Big Spender," "I Get A Kick Out Of You," "When I Fall In Love," and "Slow Boat To China."

The complaint was filed Feb. 10 in U.S. District Court here.

A CHICAGO HAPPENING

Bachman-Turner Soiree A Tribute To Their Label

By BRUCE MEYER

CHICAGO — Bachman-Turner Overdrive threw a "thank you" party Feb. 7 for the entire staff of Phonogram-Mercury's home office, then invited them to its concert at the 20,000-seat Chicago stadium.

About 150 Phonogram employees turned out for drinks and an elaborate buffet provided by Tango, one of Chicago's most exclusive restaurants.

Toasting both the band and his own employees, Irwin Steinberg, Phonogram president, noted that with only three signatures missing from the guest book, it was "the best attendance record this company has had in its history."

He called the relationship between Phonogram and BTO "one of the great successful romances of our time."

Chartered buses arrived at the conclusion of the early evening party to ferry several dozen Phonogram personnel—some with their children—to the Stadium. The band spent nearly \$6,500 on the party, transportation to and from the gig and for concert tickets.

Bruce Allen, BTO manager, says the band decided to throw the party almost on the spur of the moment. The idea first occurred about two weeks previous, at an appearance in Evansville, Ind.

"You know," says Allen, "whenever a band comes into a city like New York or Chicago or L.A., the record company always puts on a party."

"Well, the band is making millions, and it seems only right that we

should repay all the people—from the mailboys on up, the secretaries and all—who help make this whole thing go."

ABC Joins In Martin Lawsuits

LOS ANGELES—Joseph Martin, doing business as National Music Company, The Tape Co., and Pearl Music, Huntington Beach, faces more civil suits alleging tape piracy than any defendant yet.

ABC Records last week added 17 more counts of infringement of copyrighted recorded performances to a previous total of 342 cumulative counts filed in five previous Federal District Court suits locally. If Martin were to be found guilty, he could face a possible fine of up to \$1,795,000, as each infringement allegation seeks a \$5,000 payment.

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Executive Turntable

Sal Licata appointed director of sales for Chrysalis Records. He was previously vice president and general manager of United Artists Records and prior to that, president of Blue Thumb... Don Schmitzerle moves from executive director, label management, Warner Bros. Records, to the newly created post of vice president and general manager; Capricorn Records. He will base in Macon... Buck Reingold shifts from Casablanca Records, where he was executive vice president, to Chelsea Records. He becomes a partner in the Wes Farrell label and executive vice president and general manager. Replacing him at Casablanca will be Scott Shannon, veteran radio programming executive who was at WQXI, Atlanta.

Corb Donahue is operating as interim publicity director at A&M Records. An official announcement will be made soon as to his permanent official title and capacity. Donahue was last artist relations chief and publicity head for ABC Records... Dave Neckar moves to Queens Litho as West Coast salesman from United Artists Records, where he was national production director... Michael Resnick joins Arista Records as director of finance from the Discount Records retail chain, where he was in a&r. He will head a&r on the West Coast.

Michael Stotter promoted to manager, creative advertising, at RCA Records from senior copywriter... Dave Mani named national pop promo manager at the Buddah group. He was formerly with 20th Century and Capitol. Two local promo men for Buddah, Ceaser Hancock (Texas) and Billy Hendricks (Philadelphia) elevated to the Southwest and Northeast regional posts, respectively... John Kostick leaves CBS Records as local Cleveland promo rep for national promo for Pilot Records, part of Leber-Krebs Contemporary Communications... At ABC Inc., John Healy upped to vice president, corporate planning, from vice president, planning and administration, in the ABC Leisure Group and Ronald Sappenfield named vice president, corporate development.

Sandy Wardlow joins Howard Brandy's Los Angeles publicity firm as Brandy's assistant and secretary. She had been in the sales department at Motown... At MCA Records, John Brown moved from Nashville to Los Angeles, where he remains national country promo chief. Shelley Hopper promoted to newly created national secondary promo director from national promo coordinator. Chuck Meyer boosted from Los Angeles local promo to another new slot, national adult contemporary promo director. Fred Humphrey moves from Cleveland local promo to replace Meyer. Frank Horowitz moves from Detroit as a salesman to replace Humphrey.

Solomon Burke, veteran artist, named president of a&r, Andrea Records, Los Angeles... At ABC Records, Scot Jackson replaces Bobby Applegate as national album promo director. He had been working regional promo for the label. Barry Pollack has left his post as Los Angeles promo for ABC, as has John Connors who was Chicago branch manager... Pamela Vale joins Beechwood and Glenwood Music as Los Angeles professional manager. She left a similar job at Dick James Music... Eric Van Lusthader, formerly with Dick James Music and Elektra, to CBS Records as chief writer, press and public information... Cyndi Thurkins upped by Carl Strube, Boston indie promo man, to his assistant in charge of secondaries.

Leo Hahn promoted to Capehart senior vice president, marketing/sales, for Capehart and Dumont division sales vice president... Florence Towers moves from her own firm to Van Austin Associates, consumer electronics publicity firm, as vice president, public relations... Bill Wilbur joins Wald Sound in new position of controller.

Canadian Mechanicals Under New Firm

TORONTO—Canadian mechanical rights, previously handled by the Harry Fox Agency out of New York, will henceforth be administered by the newly formed Canadian Musical Reproduction Rights Agency.

The new agency which was actually incorporated under its current name about a year ago, was formed by the Canadian Music Publishers Assn.

The agency's present board is headed by president Franco Colombo with the heads of the principal Canadian publishing companies making up the rest of the executive board. Colombo is head of his own publishing firm as well as being associated with E.C. Kirby and Belwin Mills.

The Agency's address in Toronto is 198 Davenport Rd. with the phone number (416) 922-4351.

A press conference is being held on Tuesday (17) at the agency's office to announce its future plans.

5,000 Tapes In An Okla. Raid

LOS ANGELES—Approximately 5,000 8-track tapes and 25 different pieces of duplicating and packaging equipment were confiscated by the FBI following a raid on a Tecumseh, Okla., duplicating plant recently.

Kenneth W. Whittaker, FBI agent in charge in the Oklahoma City bureau, says the premises at 102 Broadway were the business address of Lunar Sound, operated by Thomas R. Coffee Jr. Equipment and tapes seized were estimated worth \$30,000. No arrests were made.

Mercer And Prima Still In Hospital

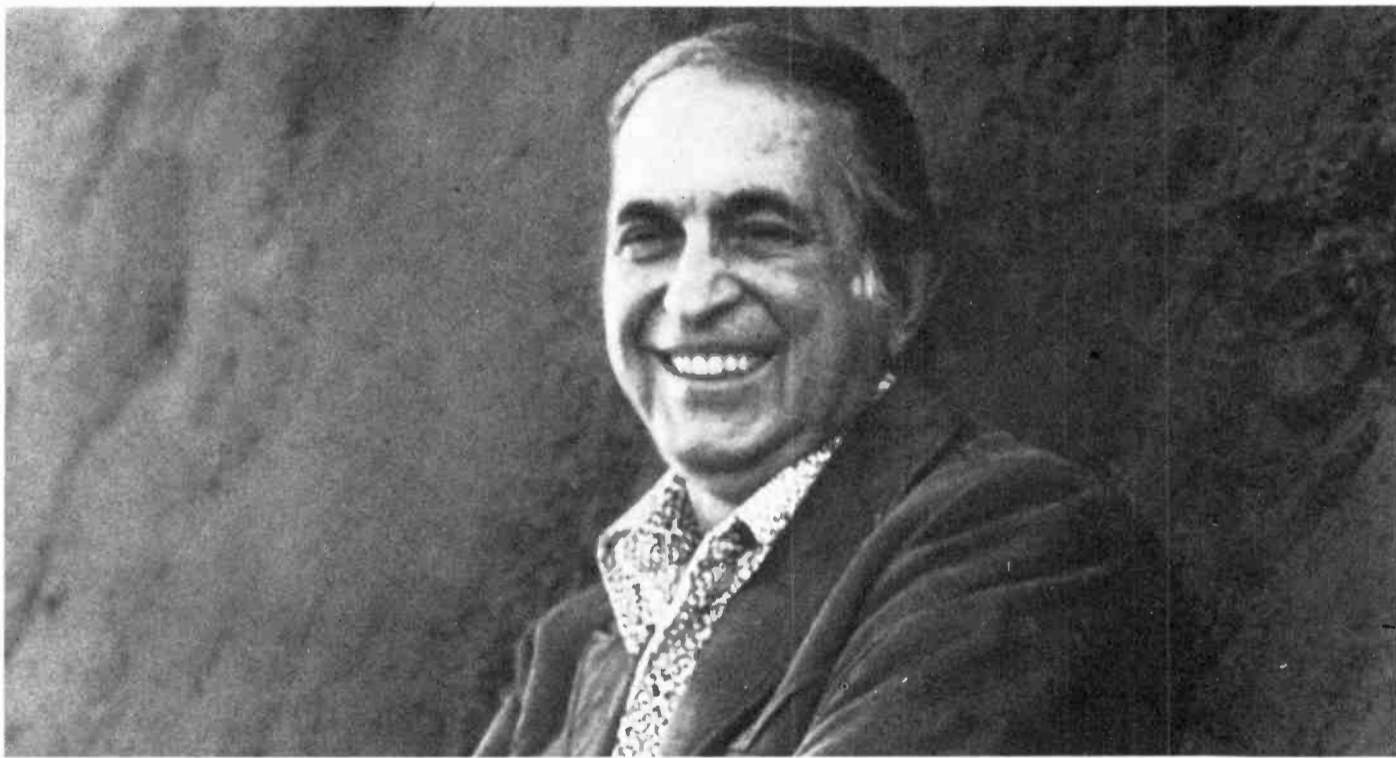
LOS ANGELES—Johnny Mercer, lyricist and singer, remains in Huntington Memorial Hospital, Pasadena in fair condition and Louis Prima, bandleader and vocalist, still is in a comatose state at Mount Sinai Hospital here. Both un-

derwent brain surgery last October. Mercer, 67, was the first president of Capitol Records in the 1940s and continues to undergo therapy. Prima, 64, made numerous big-selling records with his trumpet and band two decades ago.

During an association that spanned more than a quarter century, we at Columbia Records came to know Percy Faith as a talented and exacting artist, uncompromising on quality, but always open to new ideas.

Because of the man's gentleness and warmth, we came to know Percy Faith as a friend, too.

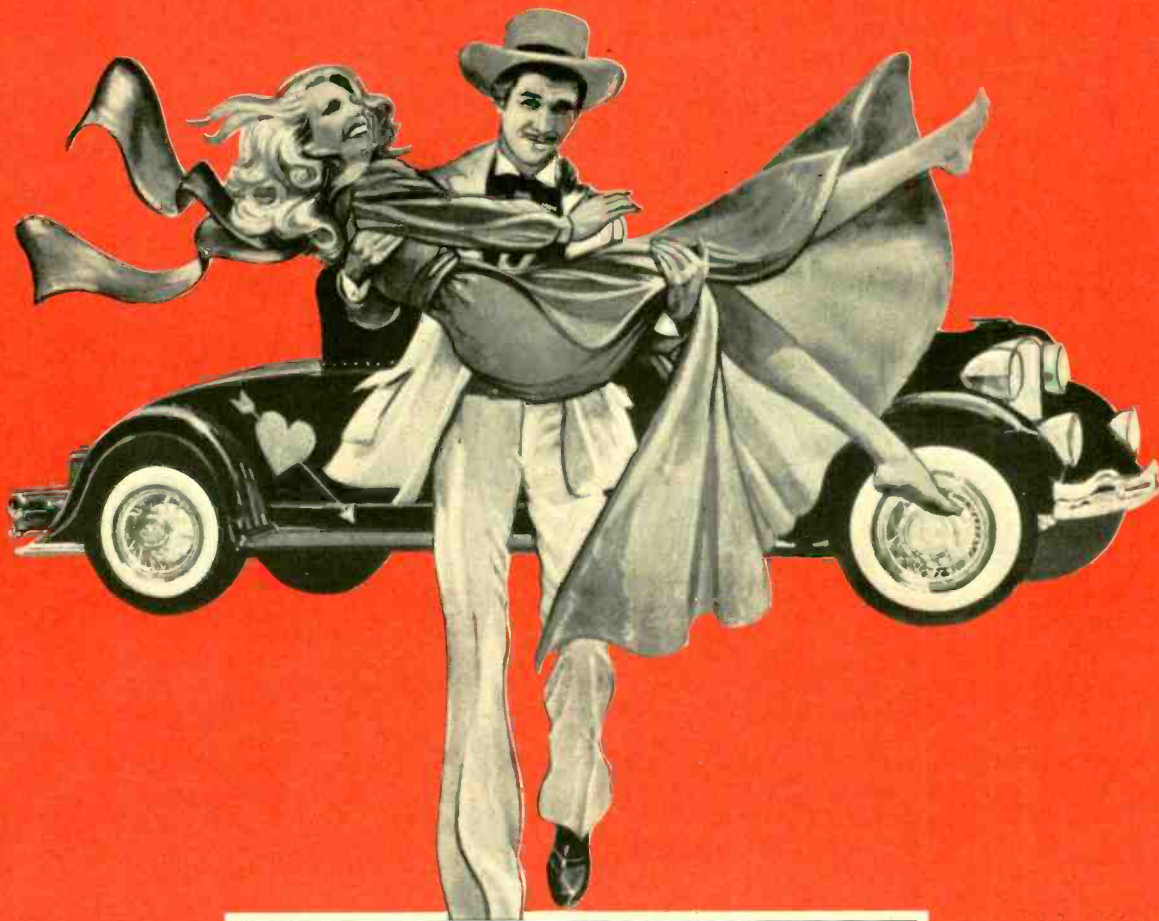
Percy was a man who made it a point to talk to and to listen to people in all parts of the Columbia Family. More than anyone else, he showed us that artistic greatness and a feeling for humanity can co-exist in one human being.



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Album Produced by Sonny Burke

MCA-2091

MCA RECORDS

PROFITS HIT \$56.3 MIL

Record Income For CBS Group

NEW YORK—Great strides in sales and income of the CBS Records Group in the past year played an important role in the establishment of new financial records by

the parent company, according to William Paley, chairman, and Arthur Taylor, president of CBS Inc.

The income of the CBS Records Group was \$56.3 million in 1975, an

increase of \$11.5 million over 1974. The group's sales were up to \$484.3 million over 1974's figures of \$420.4 million.

According to Paley & Taylor, the new peak in sales and income for the CBS Records Group resulted from advances in both the domestic and international divisions.

Also up were sales and income of the CBS Columbia Group which, according to the executives, "was most affected by the recession due to the nature of its consumer product businesses." It is this adverse effect of the economy on the division that has prompted CBS to phase out its chain of domestic retail record stores (see separate story).

However, despite this setback, the CBS Columbia Group enjoyed an increase in income of \$1.2 million during 1975. Its sales were up \$37.8 million during the same period.

According to Paley and Taylor, 1975 fourth quarter results were also at a record level. Fourth quarter net income for the entire corporation was \$35.668 million, as compared with \$32.454 million earned during the fourth quarter of 1974. This 10% gain was equivalent to \$1.25 per share in the fourth quarter, as compared with \$1.14 for the fourth quarter of 1974, which was the company's previous record high for that period.

Fourth quarter net sales were \$574.722 million compared with \$501.267 million for the same period in 1974. This reflected a 14% improvement.

Total net income for 1975 was \$122.903 million, compared with \$108.557 million the year before—a 13% increase. This was the equivalent of \$4.30 per share for 1975, compared with \$3.80 a share the year before.

The corporation's net sales for 1975 were up to \$1.938 billion, compared with \$1.751 billion for the previous year.

CBS's biggest money spinner remains its broadcast division, which netted sales of \$869 million and income of \$172.2 million last year.

Racks Lost In Grant Fold-Up

NEW YORK—Rack outlets worth millions in annual record and tape sales were lost when a U.S. bankruptcy judge here Thursday (12) ordered W.T. Grant, 359-outlet retail chain, to liquidate within 30 days.

Actual industry loss on a long-term basis, though, is yet unclear, as there are reports of potential buyers in the wings, looking to absorb many of Grant's locations into their own mass merchandising networks. It's generally felt that such moves would result in new sales opportunities, and that the overall blow to the industry would be softened.

Prior to filing for reorganization under federal bankruptcy laws last October, the giant retailing chain was said to have provided racks \$19-\$23 million in sales, the bulk of which went to ABC Records & Tapes and Buffalo-based Transcontinent Record Sales.

The reorganization resulted in a severe cutback in locations, mostly in the South and Far West, and the chain's outlet total eventually dropped from 1,073 stores to its present 359.

It was estimated that more than 700 of the chain's outlets were handling recorded product up to the time bankruptcy petitions were filed.

Pioneer Electronics (\$70,719); Advent Corp. (\$41,667); British Industries Corp. (\$25,713); Kenwood Electronics (\$28,660); Avid Corp. (\$21,205); Scientific Audio Electronics (\$33,628); McIntosh Laboratories (\$28,450); Harman-Kardon (\$23,049); Plessey (\$15,197); and United Audio Products (\$15,559).

Audio Exchange lists its debts at over \$1 million and assets at just over \$500,000. In its move to consolidate and reconstruct the sagging business, the firm has already closed the Massapequa and Rego Park stores, and will reportedly close others in the belt-tightening drive.

The petition has been referred to bankruptcy judge Stanley Lesser in U.S. District Court here.

Foreclose On Bell

MEMPHIS—Union Planters National Bank begins foreclosure proceedings on a 5.21 acre tract of land owned by Al Bell, chairman of the board of now defunct Stax Records, in the exclusive Neshoba Plantation subdivision near Memphis.

Value of the land was not given in the foreclosure documents. The bank, holder of the mortgage, charged Bell had defaulted on payments.

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1975		NAME	P-E	(Sales 100s)	1975			Change
High	Low				High	Low	Close	
27%	13%	ABC	14.21	361	26%	26%	26½	+ ½
7%	2%	Ampex	—	377	7%	7%	7%	— ½
7%	1%	Automatic Radio	57.29	55	6%	6%	6%	— ½
18½	4%	Avnet	8.35	515	18	17%	17%	— ¾
22%	10%	Bell & Howell	9.68	242	21%	20%	20%	— ½
57%	28%	CBS	13.04	212	55%	54%	54%	Unch.
9%	2%	Columbia Pic.	4.32	346	6%	6%	6%	— ¾
11%	2	Craig Corp.	6.71	362	11%	11%	11%	+ ¾
62%	21%	Disney, Walt	28.58	429	61%	60½	60½	— ¾
5%	1%	EMI	16.02	52	5%	5%	5%	Unch.
25	18%	Gulf + Western	5.33	1273	23%	23%	23%	Unch.
7%	3%	Handleman	11.46	24	6%	6%	6%	— ½
24	5%	Harman Ind.	7.61	229	24%	22%	24%	+ ¾
11½	3½	Lafayette Radio	10.91	211	11%	10%	10%	— ½
20%	12	Matsushita Elec.	17.91	2	19%	19%	19%	— ½
89%	27%	MCA	7.26	206	74%	73	73	— 2
18%	11%	MGM	7.58	106	15%	14%	14%	— ½
68	43	3M	26.42	754	61	60	60	— ½
4%	1%	Morse Elec. Prod.	—	147	4%	4%	4%	+ ¾
57%	33%	Motorola	42.06	156	50	48½	48%	— 1½
29%	12%	No. Amer. Philips	10.52	66	29	28½	28%	— ½
20	7	Pickwick Internl.	10.78	13	19%	19%	19%	Unch.
6%	2%	Playboy	66.67	22	4%	3%	4%	+ ¾
26%	10%	RCA	18.73	659	26%	25%	25%	— 1½
13%	5	Sony	35.50	332	8%	8%	8%	Unch.
36%	9%	Superscope	12.17	260	36%	35	35½	— 1¾
40%	22%	Tandy	14.35	445	39%	38%	38%	— ¾
9	2%	Telecor	10.59	512	9%	9%	9%	+ ½
3%	½	Telex	12.50	536	3%	3%	3%	— ½
4½	1	Tenna	23.61	125	4%	4%	4%	Unch.
11%	6	Transamerica	9.57	465	11%	10%	11	Unch.
15%	5	20th Century	5.82	556	14%	13%	13½	+ ¾
22%	8%	Warner Commun.	7.80	234	22	21%	21%	+ ½
34%	10	Zenith	32.31	807	35½	34%	34%	+ ½

OVER THE COUNTER

P-E Sales Bid Ask

ABKCO Inc. 58.33 — 1¾ 2¼
Gates Learjet 4.76 112 12¾ 13¾
GRT — 52 2¼ 2¾
Goody Sam 3.95 7 2¾ 2¾
Integrity Ent. — — 1½ 2½
Koss Corp. 8.28 26 7 7½

OVER THE COUNTER

P-E Sales Bid Ask

M. Josephson 15.25 2 9 9½
Schwartz Bros. — — 1¾ 2½
Wallich's M.C. — — 1/16 5/16
Kustom Elec. 9.82 81 3½ 4
Orrox Corp. — — ¾ 52/64
Memorex — 171 15 15½

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

Arista, Screen Gems Boost Col Pic Sales

NEW YORK—Records and music publishing, represented by Arista and the two Screen Gems arms, were among the brightest spots in Columbia Pictures Industries' second quarter report of gains in both revenue and net income.

Combination of Arista and Screen Gems-Colgems Publishing and Screen Gems Columbia Publications produced revenue of \$13.09 million for the three months ended Dec. 27, 1975, up \$5.2 million or 68% for the same period the prior year, first full three months of Arista operations after the name change from Bell.

For the first six months of fiscal 1976, the records/music publishing division sales hit \$21.41 million, a gain of \$9.4 million or 78% from the prior year.

There was no corporate breakout in the unaudited condensed statement of earnings for net income of the music division. Total second quarter net income from operations

was \$4.38 million, up \$1,832 million or 72% from the prior year. Second quarter revenue totaled \$88.38 million, compared to \$73,572 for October-December 1974.

For the six months ended Dec. 27, revenue totaled \$179.66 million, versus \$147. million the prior year, and income from operations were \$10.59 million compared to \$4.92 million in 1974. Net income for both periods was affected by a non-recurring second-quarter gain of \$7,559 million for sale of a tv station.

Cap's 8¢ Dividend

LOS ANGELES—The board of directors of Capitol Industries-EMI, Inc. last week declared a quarterly cash dividend of eight cents per share available March 15 to shareholders of record Feb. 25 of this year.

Brown Meggs was elected vice president-assistant to the president at the same meeting.

CBS Selling Retail Web

• Continued from page 1

been set but, no matter the outcome of negotiations, the decision to leave record/tape retailing is final, according to a responsible source.

Notably, the move will not affect Pacific Stereo, 60-plus-outlet hardware chain and Discount Records' sister operation. Neither will CBS' international retail operations be affected.

Thomas Anderson, president, CBS retail stores division, last year placed heavy emphasis on Discount Records' need to consolidate, citing the problems of effectively and prof-

itably managing some 40 one-store-in-a-city operations. The difficulty of garnering co-op advertising monies from manufacturers for those individual units was one of his prime concerns he said.

Anderson came to CBS in January 1972 with the purchase of Pacific Stereo, which he owned.

Discount Records, which at one time numbered 70 outlets, was originally purchased by CBS from Marvin Saines, who ran the operation for some time, and who is now vice president and general manager of the firm's Masterwork label.

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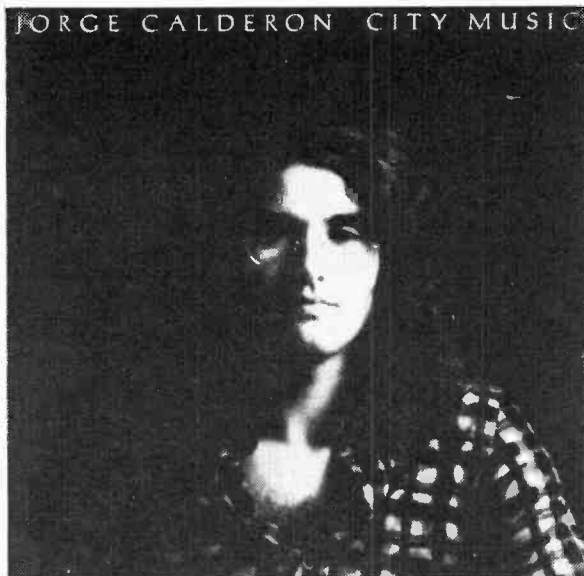
You've probably never heard of Jorge Calderon. But maybe you'll be interested in four of the things he's got going for him:

1. His management company is Front Line Management, 9128 Sunset Blvd., Los Angeles, California.
2. His booking agency is American Talent International, 888 7th Avenue, New York, New York.
3. His record company is Warner Bros. Records Inc., 3300 Warner Blvd., Burbank, California.
4. His first album, City Music, is one of the finest things you'll hear this year.

Some heavy people
are betting on

Jorge Calderon.

And they're going to win.



City Music
BS 2904
Warner Bros. Records

DJs Testify They Took Cash Gifts

• Continued from page 3

that the cash gifts were in return for playing Brunswick product.

"It was the company's way of saying 'thanks,'" testified Jones.

Jones said he received a total of \$2,000 in cash from Moore, Brunswick's national promotion director, on six different occasions between October 1971 and the winter of 1974. He also testified that Brunswick paid his airline fare for two trips to California during that time.

Jones said the first payoff occurred in October 1971 when he met Moore at the Conrad Hilton Hotel in Chicago. The witness said he and Moore, with whom he had been friends for 20 years, had drinks in Moore's room.

"When I left, Mr. Moore shook my hand and said 'thanks very much' and I had U.S. currency totaling \$300," Jones testified.

The second payoff, he said, occurred in February 1972 after he and Moore had dinner at the same hotel.

"As I was leaving the same procedure, you know, he gave me a token of his appreciation and said thanks to me," Jones said.

Assistant U.S. attorney Thomas Greelish, the prosecutor, asked Jones: "What form did it (the appreciation) take?"

Jones answered: "U.S. currency. I would say \$300."

Jones added that he received the rest of the payoffs after he had drinks or dinner with Moore in Moore's hotel and that the single largest payoff was \$500 shortly before Christmas of 1973.

He said that in 1972 Brunswick paid for his airline tickets to the NARM convention in Los Angeles. Also, Jones testified, in 1973 he went to see the Chi-Lites, a Brunswick recording group, perform in California and again the company paid his fare.

Green said he too received cash gifts from Moore in 1972 but said he could not recall the exact amount. Under cross examination he admitted to receiving cash payments from other companies also but did not identify them.

Williams, who is currently unemployed after leaving WCHB in 1973 and working for a time for Stax records, testified that between 1971 and 1973 he received payments ranging from \$25 to \$100 from Moore. "I would ask him (Moore) what this was for and he would just say 'thanks,'" Williams said.

Williams said he would meet Moore between two and six times a year and that about half of the times

(Continued on page 70)

Old Avco Is Now New H&L

NEW YORK—Avco Records, which was acquired from the Avco Corp. last October by its co-presidents, Hugo Peretti and Luigi Creatore, is having its name changed to H&L Records.

The new name reflects the initials of the new owners, and will appear on all future Avco product beginning with the release, in about two weeks, of a single from the soon-to-be-opened all-black Broadway musical, "Bubbling Brown Sugar," to which Avco holds exclusive original cast album rights.

Coinciding with the name change, Avco (H&L) will move its headquarters from 1700 Broadway in Manhattan to Englewood Cliffs, N.J., where the firm has acquired its own property with enough space for establishing its own recording facility at some future date.

The Avco Records name change will also affect the label's publishing subsidiaries. Avco Embassy Music Publishing Inc. (ASCAP), is being changed to Boca Music Inc.; and Avemb Songs Inc., (BMI), is being changed to Raton Songs Inc.

Amherst Adds

NEW YORK—Amherst Records has added two distributors to its existing web of 19. Associated Distributing will handle all Amherst, DJM and Gold Plate product in Arizona and New Mexico, while Heilicher Bros. will cover the Texas market through their Dallas and Houston branches.

Jukebox 45 Sales Brisk

• Continued from page 1

north as Redding. Secondaries help bring a record like Wright's into a metropolitan area. Skeie watches charts from outlying radio stations.

Larry Ruegamer, veteran singles overseer at Lieberman Enterprises, Minneapolis, has watched jukebox operator buying return to its prior peak dollarwise and feels it now tops its old high.

"Maybe it's only increased a hair in the Chicago, Minneapolis and Oklahoma City area for which I'm responsible, but it's still climbing.

"I even note a slight increase in total units in singles. Accounts we rack which are in traffic centers stage weekend 79-cent single sales. That accelerates business."

Lieberman has moved 85,000 of the C.W. McCall "Convoy." Other monsters of recent vintage for Ruegamer are: "Tie A Yellow Ribbon," 50,000; "Rhinstone Cowboy," 79,000, and "Love Will Keep Us Together," and "Kung Fu Fighting," 75,000. "What would really help singles would be a return to the old way of releasing a single, not yet in an album, making it a hit and then putting out the album with the single in it," he adds.

Pivotal jukebox singles accounts like Jus Voynow, Bib Distributors, Charlotte; Wayne Dunbar, Phil's, Oklahoma City; and Harvey Camp-

A New Jazz Folio

NEW YORK—"The 1002 All-American Jazz Album" by Bill Lee, a 600-page compendium of words, music, chords, guitar charts and organ registrations, is being published by Charles Hansen Music at \$20 retail. Folio covers historical periods of blues, ragtime, dixieland, boogie, swing, bebop, cool, modal, free and electric.

IMPRESSIVE DEBUT

First 3 Bley Label LPs Mirror His Versatility

NEW YORK—The first three releases on Paul Bley's Improvising Artists Inc. label all showcase his vast talent in different settings. One is a trio album featuring clarinetist Jimmy Giuffre, guitarist Bill Connors and himself; another showcases him with saxophonist John Gilmore, bassist Gary Peacock and drummer Paul Motian; and the final one surrounds itself in his solo piano.

Bley and his partner Carol Goss have pressed them on the best available vinyl, and have captured some of his finest music.

"Quiet Song" has Bley, Giuffre and Connors playing individually, in duets and as a unit. Bley's acoustic piano is the perfect foil for the acoustic guitar of Connors (formerly with Return To Forever) and the progressive reed work of Giuffre. Overall this

may be the best album of the three.

Each of these men has created his own lasting LPs through the years, but together they prove to be awesome in a gentle sort of way.

"Alone, Again" was recorded as a solo piano in the same tradition as the Keith Jarrett solo work on ECM Records. In fact, Bley traveled to Oslo, Norway, to record it bringing along his technical expertise and a set of compositions by Carla Bley, Annette Peacock and himself. His work on electric piano and synthesizer has become legendary, but this LP presents him in the best possible way—solo.

"Turning Point" is a significant recording, because of its personnel. This album was recorded in 1964 and 1968, but it is still highly progressive.

JIM FISHEL

ALBUM SERIES REVIEW

Jas Label Off & Running With 3 Promising Entries

LOS ANGELES—Jas Records' first three LP releases spotlights jazz on two of the packages. Don Randi and the Baked Potato Band, a local aggregation, and Swedish flutist-keyboardist Jayson Lindh's eight-piece group make their debuts along

with a repackage of original Beau Brummel cuts.

Jack Lewerke-Sid Talmadge label's initial efforts through independent distributors provides some new sounds and some tied in with a nostalgic rock feeling.

Of the three LPs, the Swedish jazz group's works are the most adventurous. LP, "Second Carnival," was recorded in 1974 at the Metronome studios in Stockholm and produced by veteran Swedish a&r expert Anders Burman.

The title tune has a decided Latin flavor while the other cuts meld funk feelings and boogie woogie on one track. This is a delightful small band featuring two guitars, two bass, drums, percussion, congas, two tenors and trombones plus two voices.

Randi, one of the city's leading studio players, has headlined his own band for several years at his own local club the Baked Potato, hence the name. Six of the seven works are by Randi, whose playing is light in touch but with enough electricity in Roland Bautista's guitar and John Sumer's drums the group can explode in anyone's face.

The Beau Brummel's cuts were first released in 1964 on Autumn, the San Francisco-based label owned by Tom Donahue and Bob Mitchell. The 12 cuts are AM radio timed with one exception, "I Want You" which runs four minutes.

LP features the vocal group's sweet harmonies, reminiscent of many British rock bands of the mid-1950s. Other repackages from Lewerke's Vault label are planned as well as reissues from Talmadge's own r&b efforts. Some new recordings are planned. ELIOT TIEGEL

CBS In Seattle

NEW YORK—CBS Records opens a branch in Seattle, April 1.

Paul Smith, vice president of sales distribution, says the move is part of a sales expansion program, and that it's geared to align the label with recent growth patterns in the Northwestern region.

Craig Corp. of Seattle was distributing CBS product in the area, but that agreement was terminated.



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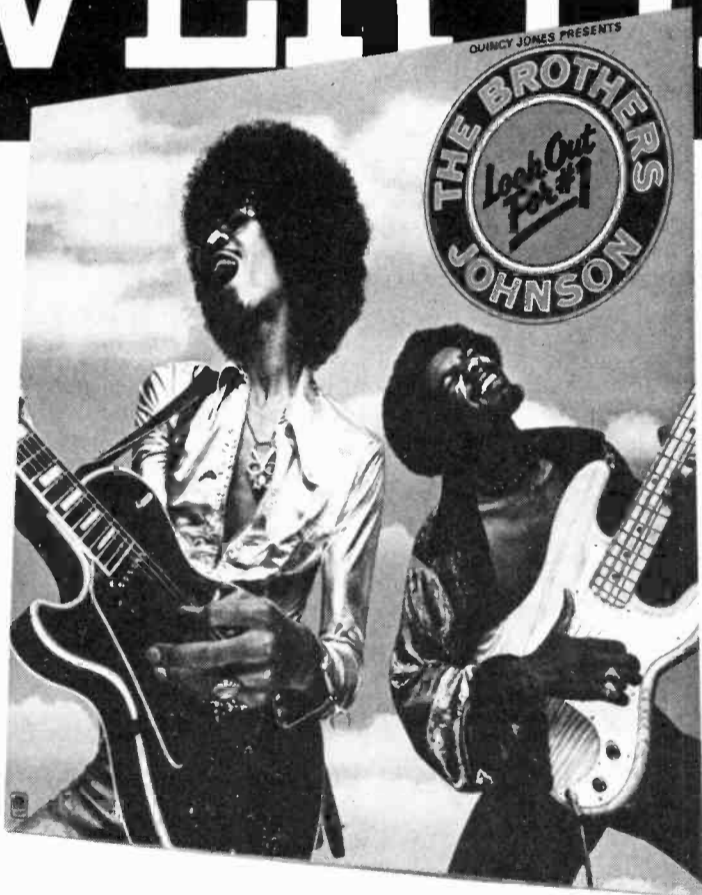
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-Quincy Jones



That's how overwhelmed Quincy was upon first hearing George and Louis Johnson. And he didn't stop there: "When they walked into the studio and started to play I could not believe my ears. Louis, the younger of the two is 20. He picked up the bass and started playing and in a matter of ten

seconds the entire studio was silent with all eyes on him. Then George, 22, picked up his guitar and fell in, rocking the walls of The Record Plant with intensity. They told me they also had some songs for me to hear."

Four of those songs are on Quincy's latest album, "Mellow Madness." Their latest brand

of "futuristic funk" is on their own very first album, "Look Out For #1." And from the way it sounds, look out for The Brothers Johnson.

THE BROTHERS JOHNSON
"LOOK OUT FOR #1"
ON A&M RECORDS & TAPES
Produced by Quincy Jones 

Musexpo Into 8 Nations

• Continued from page 1

sharp focus the so far low-key competitive jockeying between the fledgling Musexpo and long-established MIDEM for added international music industry support.

MIDEM's Bernard Chevy is known to have held recent discussion with a number of leading U.S. industry figures to explore the feasibility of mounting a music mart in this hemisphere, while retaining the Cannes event as a yearly undertaking.

With Musexpo committed to entering the European arena, according to president Roddy Shashoua, and MIDEM mulling, albeit tentatively, a show on this side of the Atlantic-Bermuda and the Caribbean have been mentioned as possible locations—a face-off between the two groups appears shaping.

RCA Push On 'Music'

NEW YORK—A solid merchandising program tied in with the television premiere showing of "The Sound of Music" Feb. 29 on ABC-TV is expected to add "hundreds of thousands" of sales to the 15 million-plus already claimed for the RCA soundtrack LP.

With a potential tv audience of 50 to 65 million, Michael Abamson, RCA director of product merchandising, has a battery of merchandising aids that include album carton inserts shipped with all February orders from its three warehouse distribution centers, with 75,000 to one-stops for their shipments.

Copies of the LP will be giveaways on all ABC-TV talk shows this month, a "Sound Of Music" record prize will be included in prime-time game and quiz shows on all three networks, and the campaign will climax with half-page ads in Sunday (29) papers in Los Angeles, New York and Chicago, plus other locally placed newspaper ads.

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Shashoua, whose second Musexpo is set for New Orleans in September in a revamped version to correct admitted mistakes at the first go-around in Las Vegas last year, says plans are already well advanced for his expansion into other countries.

He identifies the countries where additional Musexplos are to be held as France, England, Japan, Germany, Brazil, Belgium, Italy and Holland.

In most of these countries the events will be held on an annual basis, says Shashoua, with the remaining shows scheduled for every other year. He emphasizes that the U.S. Musexpo will remain the flagship market.

In some overseas areas Musexpo will make use of the facilities and resources of PIA. Latter is an affiliated company active in 32 countries and said to be a specialist in presenting trade exhibitions.

"All financing will come from PIA," states Shashoua. "We are not tied to any specific city or location, or any outside financing deal. We are free to mount Musexplos any place where we feel we can provide a similar setting to that put together for New Orleans this year."

Chevy confirms that talks have been held with trade leaders during the past two months regarding a possible MIDEM in North America. He asserts the discussions were initiated by a number of record and publishing executives.

The question has cropped up a number of times in past years, he adds, and a second location for MIDEM will not be implemented unless trade support is significant.

"If the industry wants it, we will do it. If not, we won't." He admits that some persons he has spoken to are adamant that one MIDEM a year is enough.

The turnaway success of this year's MIDEM has figured in plans announced by the municipality of Cannes to construct larger exhibit facilities, scheduled for completion in 1979 (Billboard, Feb. 14).

Some trade observers are known to fear that the multiplication of show sites, a commitment on Musexpo's part, and a still unclear prospect in the case of MIDEM, will work to chip away at attendance at all events.

"How many international shows can we be expected to participate in each year," comments one well traveled musician.

Guaraldi Dies

SAN FRANCISCO—A heart attack Feb. 6 was fatal to Vince Guaraldi, 47, known for his "Cast Your Fate To The Wind" gold record. Stricken in his motel room he died at Stanford Univ. Medical Center.

A pianist and composer, Guaraldi was a native of San Francisco and, before forming his own combo, worked with Woody Herman and Cal Tjader.

Percy Faith Cancer Victim

LOS ANGELES—Percy Faith, 67, died of cancer at Valley Presbyterian Hospital Monday (9). He was buried Wednesday (11) and is survived by his widow, Mary, and a daughter, Marilyn. He had been hospitalized for the past several weeks.

Faith began as a teenage concert pianist in Toronto. In 1934, he joined the CBC as arranger/conductor, remaining in radio until 1950 when he joined Columbia Records as musical director of the pop division.

He assisted the careers of Tony Bennett, Rosemary Clooney, Jerry Vale, Johnny Mathis and Guy Mitchell, for whom he wrote "My Heart Cries For You." He recorded 45 albums under his own name for Columbia. He scored numerous motion pictures and the television show, "The Virginian." He was one of Columbia's consistent MOR sellers.

Bell Blasts Bankruptcy

• Continued from page 6

Bell wound up his rap session with the students by yielding to questions. One student asked what caused Stax to end up in the difficulties it now faces. Bell was vague on pinpointing the cause. He replied:

"It stemmed from organizational problems which brought financial problems. It was a combination of both, but it was organizational to the extent that the organizational structure of Stax and the philosophy behind it are in direct conflict with what we must compete against. We have been subjected to some unfair practices and that gave rise to the financial problems."

Stax's first financial problem surfaced last year when Columbia Records sued Stax charging Stax owed them \$6 million. Stax had earlier signed a distribution agreement with Columbia. Stax countersued. Both charged the other with breach of contract.

Miller Craze

• Continued from page 3

special guest star. The series of 16 concerts starts Feb. 25 at the Bedford Corn Exchange.

Bedford is the town which afforded Miller and the band of the U.S. Army Air Force its first real base after its arrival in England in 1944, and from which Miller departed on his last and tragic flight Dec. 15, 1944 across the English Channel.

On the tour the Million Aire Orchestra is to recreate, for the first time in more than 30 years, the full sound of that military band. Anne Shelton sang with that Miller band on many broadcast concerts.

The tour is being presented by Tony Wild and Doug Le Vicki along with the Glenn Miller Society of Great Britain.

Public Hearing To Decide Music Units

NEW YORK—The New York State Labor Relations Board will hold a public hearing here March 2 to gather views on appropriate unit composition of music groups performing in the state.

The board says that questions have arisen as to the inclusion of subleaders and sidemen-singers in units entitled to vote in board-supervised union elections, and the length of time they must be employed for balloting eligibility.

Parks = Disk Outlets

• Continued from page 1

Nickell, a former radio program director who since leaving radio has produced section music and sound effects for parks such as the three Six Flags and rides at Busch Gardens in Los Angeles.

In addition, Nickell creates programming for about 40 discos, boutiques, bars, and restaurants.

Nickell, working in conjunction with electrical and acoustic engineers, produces the music and sound effects. At the Marriott parks, she's also creating music for walk-through areas and waiting line areas and later for the various restaurants.

All recorded music earns ASCAP, BMI, and SESAC performance fees.

Nickell, though not a newcomer to music production, "sort of" backed into the amusement park music scene. While doing freelance commercials work for KFWD in Dallas, she went out to talk to Chip Besis, director of show productions for Six Flags Over Texas. "Instead of copy for a commercial, we started talking about music. He asked if I would be interested in doing section music for three Six Flags."

Section music is the music used in the various areas that have a theme. This might range from a Mexican section in the Texas park to a section devoted to the 1920s in another park.

"When I took the job, I thought it would be a breeze. But it turned out that the task required enormous research. The music has to be authentic," Nickell says.

When ASCAP fees shot up Six Flags decided it would be cheaper to do its own music.

Justice Dept. Tape Suit

• Continued from page 3

tained a pricing schedule that ranged from \$1.35 per tape in quantities of 25 or less to \$1.05 each in quantities of 500 to 1,000. The letter offered to send automatically 25 of each new release as recorded, if the buyer so wished.

The federal suit accuses Bus of illegally infringing on two Disco Fama singles by Los Humildes: "Amor Eterno" and "Un Pobre No Mas." Bus has been ordered to appear before Magistrate Ralph J. Geffen Feb. 17 to answer the charge.

The case dossier reveals that Bus allegedly was operating a duplicating plant in a garage at 4434 Alta Canyon, La Canada here. FBI surveillance noted on Sept. 8, 1975 25 to 30 100 pack 8 track tape boxes were ready for shipment. Bus used the name, A&B Enterprises, PO Box 65037, Los Angeles. Postal records show he had the box since Nov. 13, 1972.

A duplicating plant worker told the FBI that Bus had been making Spanish and Mexican 8-track tapes

3 Cooke Songs Make Hot 100

LOS ANGELES—Sam Cooke, ground-breaking pop and soul singer/songwriter who was killed in a shooting incident more than a decade ago, is represented with three compositions on this week's Hot 100.

Cooke's "Only Sixteen," which hit the 28 position for him in 1959, is currently at a starred 34 for Dr. Hook. Tony Orlando & Dawn have taken Cooke's "Cupid" to 38 with a star. The single hit the 17 slot for Cooke in 1961.

Jim Croce's "Chain Gang Medley" is at 65 and includes "Chain Gang," a single that reached the No. 2 rung for Cooke in 1960.

Through the Six Flags job, she met Grady Larkins, who was working on scenic designs for a fun house at Busch Gardens in Los Angeles and Williamsburg, Va. He needed music and sound effects for a catapult ride. This had to be original work because various sections of the fun house needed everything from monster noises to landslide effects.

The favorite equipment at parks is Tape-a-thons with ¼-track tapes that reverse automatically for continuous play. In the case of a ride at an amusement park, the music and sound effects not only have to match the various areas of the ride, but also have to be cued on time and blend with lights, etc.

The man at Marriott who is the key behind the acoustic setup is Gene Patrick, vice president. The Santa Clara park will open on 80 acres March 20, with other parks to follow shortly. John Probst designed the sound system which will utilize a total of 50 channels from 10 Tape-a-thons. Altec speakers will be used in the walk-through areas.

In designing music thematically for restaurants, discos, etc., the tapes fit four times periods—lunch time, happy hour, dinner time and late night.

Working close with her on music for these operations is musician Ken Justice and engineer Danny Peterson of TM Productions.

Next project for Nickell is the record field and she has already produced a master by singer/songwriter Robert Lee Kolb, whose group has been performing at the Randy Tar in Dallas.

for three or four months before FBI agents raided the plant with a search warrant late in 1975.

She said the plant turned out between 600 and 650 tapes daily. She was paid \$3 per hour, she said.

When interviewed during the raid, Bus told the FBI he thought it was legal to copy Spanish music tapes. An FBI interview with the renter of the premises on Alta Canyon, where the tape was allegedly duplicated, said he was paid \$100 per month for the garage's use.

Others testimony indicated that Bus sold tape as far away as Chicago for 75 cents per tape and also sold tape in Fresno to a man whose last name was believed to be Hussein.

Morath's Rags For PBS-TV Giveaway

NEW YORK—Max Morath's latest ragtime LP for Vanguard Records will be offered as a premium giveaway during the "Festival '76" fund drive by PBS television stations in March. His one-man special, "The Ragtime Years," will be aired on the network in mid-March and this promotion will tie in with that airing.

The LP, "The World of Scott Joplin-Vo. 2," will be sent to viewers who donate a specific minimum amount of money to a local PBS affiliate.

Label Dominates

NEW YORK—Three of the five LPs nominated for a Grammy as best children's record of 1975 are from "Sesame Street" of the Children's TV Workshop, licensed to Children's Records of America. Included are "Sesame Street Monsters," "Bert & Ernie Sing-Along" and "Sesame Street Merry Christmas."

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Whereas the party of the first part hereby known as Micky Dolenz, Davy Jones, Tommy Boyce & Bobby Hart DBA Dolenz, Jones, Boyce & Hart and the party of the second part hereby known as Capitol Records, The Management Company, Winter/Grey Public Relations and William Morris Agency shall from this day forth be engaged exclusively in the profession of throwing parties, for a term which is and will remain in effect at least as long enough and otherwise containing appropriate provisions to allow the party of the first part and the party of the second part to throw a real good party.

- a. five thousand (5,000) crazed people,
 - b. four hundred (400) gallons of cheap red wine,
 - c. five (5) cubic yards of bean dip,
 - d. ten (10) bushels of taco flavored potato chips and
 - e. two hundred (200) quarts of avocado ice cream.
- The first part of the party shall consist of the party of the second part allowing enough time for the party of the first part to throw a private party acknowledged and agreed to by the party of the second part not later than one-half (1/2) the time allowed to hire the thirty (30) naked dancing girls and the giraffe.

 Capitol Records
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(213) 462-6252

XXX William Morris Agency
Contact: Burl Hechtman
(213) 274-7451

The **M** Management Company
Contact: Steve Binder/Barbara Gosa
(213) 273-4005

Winter/Grey Public Relations
Contact: Linda Grey/Norm Winter
(213) 659-5034

Radio-TV Programming

AIRES ON 42 STATIONS

Cecil Boosts 'Swingin' Years'

By DAVE DEXTER JR.

LOS ANGELES—Once he was a barefooted boy on a farm 60 miles west of Enid, Okla. There he constantly played 78 rpm records on his family's hand-cranked Victrola whenever his chores were finished.

Today, Chuck Cecil is broadcasting many of those same big band disks of his childhood on 42 stations through syndication by American Radio Programs, the Glendale-based production and distribution firm operated by Jerry and Craig Simmonds.

Cecil's "Swingin' Years" series will enjoy its 20th anniversary this spring, and the 53-year-old Oklahoman looks back through the decades fondly and says he is "the luckiest guy on earth" to be doing what he likes most—playing music of the 1928-45 period when big bands virtually ruled the American entertainment scene.

Jerry Simmonds and his son Craig exude confidence from the business end. They are convinced Cecil's show will be bought in New York, Chicago and other major markets before 1976 ends. Already, "Swingin' Years" is heard on WWJ, Detroit; WHAS, Louisville; KOGO, San Diego, and 36 other American stations, most of them AM.

"One station in Mexico buys it and there's another in Canada," says Cecil, who maintains a collection of about 30,000 sides from which he programs judiciously.

In Los Angeles, Cecil's outlet is KGIL, one of the Buckley chain. It's in the San Fernando Valley suburban area where 1,200,000 persons now reside. He airs 15 hours a week; his schedule includes a couple of hours even on Saturdays and Sundays.

His syndicated programs are, of course, edited into shorter sequences. For stations requiring stereo, Jerry and Craig Simmonds make up special tapes.

When Chuck was 12, in the early 1930s, catastrophic dust storms sent many thousands of Midwesterners fleeing from their homes and farms. And like many of its neighbors, Ce-

cil's family headed for California in a tragic and despairing "Grapes Of Wrath" manner. Later, Chuck took a radio course at Los Angeles City College and constantly twirled the dial to catch Al Jarvis, Jack the Bellboy and Hank the Nightwatchman as they spun disks and built enormous Los Angeles area audiences.

"Somehow," he recalls, "I got a staff job on KVEC in San Luis Obispo. And then I went into the navy. It was wartime and I was out of radio for three years, but when I got out of uniform I returned to Los Angeles and enrolled in what was then the Broadcast Network School. And you know who else was there? Dick Whittinghill, fresh out of the Pied Pipers singing group. He's a powerful name now on KMPC in Los Angeles.

"A job opened in Klamath Falls, Ore.," says Cecil, "and after three years with KFOR—now KFLS—I moved south to Stockton's KXOB where I did a lot of news along with records.

"After 18 months, a spot opened on KFI in Los Angeles, a 50,000-watt with inordinate prestige. I stayed there 21 years."

And it was on KFI that, in 1956, Cecil developed his "Swingin' Years" series. At first it was beamed only three hours a week, from 9 a.m. until noon on Saturdays. It clicked. The station then launched a "Party Time" Saturday night session which ran for hours and saw Cecil playing records in periods between live remotes of bands from the Ambassador's Coconut Grove, the Palladium and other spots employing big dance bands. "Party Time" ran from 1960 through 1968 despite the rise of rock in an era of Elvis Presley, the Beatles and the Rolling Stones.

A change in management saw Cecil will play a 1976 single of an older one month among the unemployed. Stan Warwick and Chuck Southcott of KGIL called and installed him and his "Swingin' Years" on the Valley AMer. His popularity and ratings have accelerated steadily ever since.

Cecil spends a lot of time dubbing old shellacs onto tape, sometimes with his 15-year-old personal Ampex and other times using KGIL's more efficient equipment. Within his "Swingin' Years" format he incorporates various little features—segments like "Curtain Call" in which he interviews mainly singers and sidemen with the old bands and determines what they are doing today. In "Turning Time Around" Cecil will play a 1976 single of an old tune and then compare it to the original version on record. Some of those originals go back to the '20s.

Interviews with once-renowned bandleaders perk up his "Hall Of Fame" feature. "On Location" is a 12-minute spot in which he airs actual live broadcasts of bands from 30 to 40 years back. Occasionally he plays a dozen hits, in precise chronological order, from a single year.

WEEPs Go Talky

LOS ANGELES—WEEP-AM and WEEP-FM in Pittsburgh have dropped their country music formats, leaving WIXZ as the only country station in the market. Both AM and FM now feature talk. WIXZ went country in April 1975 under operations manager John J. Poister Jr.

"I obtain that information from old Billboards," he says. "But ancient Down Beats are helpful as well."

Cecil is working on a "Big Band Countdown" series in which he plays the original hit records of a single day, "and that day can go back to the 1930s. But it takes a hell of a lot more research than my present show."

He is frequently shocked—astonished—with the generosity and loyalty of his listeners. They send him rare records which he can't find anywhere. Others help him research old disks, airchecks and magazines.

Recently on KGIL, Cecil's masterpiece aired for 12 straight hours. It's his "Glenn Miller: Memory Maker" special which features Miller's voice and music along with 29 Miller musicians, singers and ar-

(Continued on page 21)

Chicago WCFL In Shift Off Top 40 To Beautiful Music

LOS ANGELES—WCFL in Chicago, 50,000-watt directional signal station at 1000 on the dial, is giving up its long-fought battle against WLS and switching to a customized beautiful music programming service produced by TM Programming, Dallas.

The new format, extremely similar to the format on KABL-AM in San Francisco, is expected to be on the air within 30 days. Lew Witz, station manager of WCFL, would only comment at presstime that the new format would be fully customized and like that of KABL.

KABL has been using TM Programming 1000 series about three years—since, in fact, the parent company of TM bought the station. The station has experienced excellent ratings increases. For KABL, the

1000 series was modified. WCFL's version will be modified in the vocal categories and in one instrumental music category.

How much of the format will be live and how much automated was not known.

WCFL, owned by the Chicago Federation of Labor, has been combatting WLS for several years. It rose to fame and came close to denting WLS seriously when Ken Draper programmed it a few years ago.

The biggest moaning and groaning about the new format on WCFL were being heard last week from record promotion people. It was a prime exposure medium for new product and with its demise as a Top 40 station, the tight playlists of other stations in the market becomes even more acute.

Colleges Fill FM Latin Void

By RUDY GARCIA

NEW YORK—College FM stations are apparently stepping into the vacuum created by the absence of commercial Latin FM outlets in the New York market area and in the process providing "exciting" alternatives to Latin music programming hereabouts.

Two college stations making a particular effort in this regard are WKCR-FM of Columbia Univ. in New York and WJJB-FM of Brookdale Community College in Lincroft, N.J.

The Columbia Univ. station began Latin music programming last year with one 60-minute show a week. The response was so strong that it currently broadcasts 7½ hours a week (2½ hours per night on Mondays, Wednesdays and Fridays) and could do even more except for a commitment to provide diversified programming.

Brookdale's outlet experienced a similar reaction when it began with two hours on Friday evenings and has had to add 1½ hours from 11-12:30 in the afternoon on Tuesdays and Thursdays.

"The response to our Latin programming was really quite phenomenal," says Richard Hansen, WJJB station manager. "When we started we inadvertently went into competition with a local commercial station.

WRLV of Long Branch, N.J., which was experimenting with Latin music programming. We were going head-to-head and since we had no commercial interruptions because we're an educational station, we were drawing off their listeners. They

came to us about it and we changed our hours but received so much response to the Latin music programming that we had to increase the hours."

Hansen is the only paid employee (Continued on page 56)

New Music Sparks Wichita's KEYN

By FRANK BARON

LOS ANGELES—Artists and record companies love KEYN in Wichita, according to Roger Mundy, program director. And the reason is simple—the station plays lots of new music, and doesn't mind airing music that isn't on the charts.

"More new music is our key phrase," explains Mundy. "We wear out our records here before our competitors even get on them." The man who took over as program director three years ago adds that "Top 40 is mass appeal. You play whatever surfaces. Cream always rises to the top. So in music, you must play the cream of the material. Whatever music is popular.

"You must follow record sales. Rhythm and blues, rock, jazz, no

matter what. And we have found out that singles sales don't have as much power as before. We get a weekly sales list from record stores in town. An individual piece list. We play cuts we want—not just the singles off the albums."

KEYN is a top-rated Top 40 station in the Wichita area, but it wasn't always thus. Mundy recalls that when he took over, "we were doing the same thing as our competitors. We had lots of complaints from the audiences, asking 'Why don't we sound like FM?' 'You're not progressive,' and so on." Obviously the station changed.

Mundy notes that about five records a week generally are added to (Continued on page 22)

Claims 'Image' Jingles Return

LOS ANGELES—Though the shotgun jingle is still in constant demand coast-to-coast, Jon Wolfert, president of the jingles production house of JAM Creative Productions, Dallas, feels that many radio stations are trending back to the longer "image" jingle in order to create a different sound in the market—especially in competitive situations.

"What probably will happen this year is that program directors will realize when everyone in a market is using the shotgun, it tends to lose its effect. When only one station was using the shotgun, it stood out. But with several stations using shotguns, they all tend to be ignored.

"Apparently, stations now want to go with longer image things.

"This isn't universally so, because we have a shotgun package—the 'Priority One' package—that is all over the place and still selling."

JAM is one of the hottest jingles houses in business today. And Wolfert, who operates the firm with his wife Marylyn and three salespersons—Randy Bell in Evansville, Ind.; Herb Springer in Courtland, N.Y.; and Paul Allen in Greensboro, N.C.—terms himself as "your basic jingles freak"; his personal collection of jingles numbers

in the hundreds—from every firm possible. He originally moved to Dallas to work for PAMS and spent three years with that firm before becoming a freelance mixer for studios in the area. Then he spent a little less than a year at TM Programming doing production and helping put one of their syndicated music services together. He started JAM—the title comes from "Jon And Mary"—about a year and a half ago and today his product is used on such stations as WABC in New York, WQXI in Atlanta, WPEN in Philadelphia, KCPX in Salt Lake City, and WTOD in Toledo. Last week, he was cutting a new jingles series for WAKY in Louisville.

The use of jingles by radio stations hasn't diminished, he says. "Jingles are still a very effective method of creating an identity for a station—getting the call letters across without boring the listener. They can be and should be the trademark of a station—the best and most distinctive trademark they have."

JAM has many "trademarks" available, including its "Dimension II" package for MOR format stations, "Beatseat Music" for oldie format stations, and "Magic Music" for country music stations.

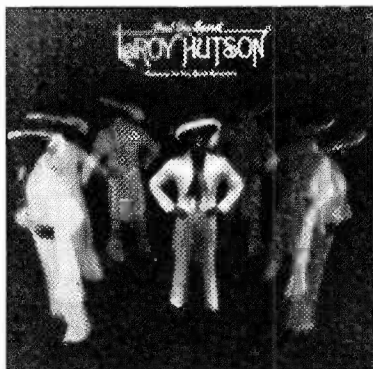
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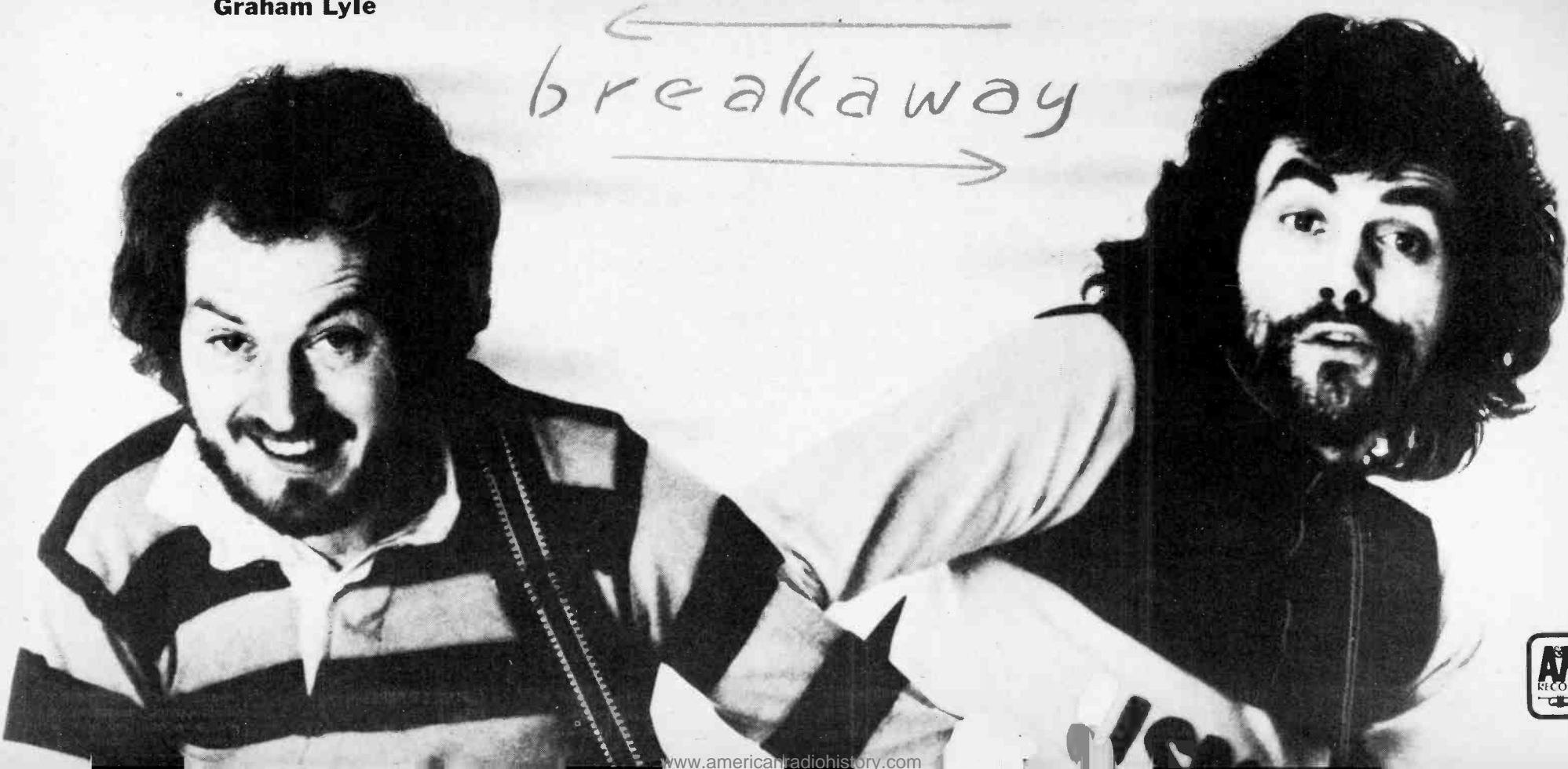
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Billboard Album Radio Action

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

Based on station playlists through Thursday (2/19/76)

Top Add Ons-National

LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
10 CC—How Dare You (Mercury)
SWEET—Give Us A Wink (Capitol)
BAD COMPANY—Run With The Pack (Swan Song)

Top Requests/Airplay-National

PETER FRAMPTON—Frampton Comes Alive (A&M)
BAD COMPANY—Run With The Pack (Swan Song)
BOB DYLAN—Desire (Columbia)
PHOEBE SNOW—Second Childhood (Columbia)

National Breakouts

LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
SWEET—Give Us A Wink (Capitol)
ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
CHICK COREA—The Leprechaun (Polydor)

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

KZEL-FM—Eugene

- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- MELISSA MANCHESTER—Better Days & Happy Endings (Arista)
- JUKKA TOLONEN—Crossection (Janux)
- 10 CC—How Dare You (Mercury)
- BILL LABOUNTY—Promised Love (20th Century)
- PHOEBE SNOW—Second Childhood (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BAD COMPANY—Run With The Pack (Swan Song)

KBPI-FM—Denver

- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- JOURNEY—Look Into The Future (Columbia)
- BAD COMPANY—Run With The Pack (Swan Song)
- 10 CC—How Dare You (Mercury)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- LOGGINS & MESSINA—Native Son (Columbia)
- FLEETWOOD MAC—(Reprise)

Southwest Region

- TOP ADD ONS:**
LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
BAD COMPANY—Run With The Pack (Swan Song)
PHOEBE SNOW—Second Childhood (Columbia)
10 CC—How Dare You (Mercury)
- TOP REQUEST / AIRPLAY:**
PETER FRAMPTON—Frampton Comes Alive (A&M)
BAD COMPANY—Run With The Pack (Swan Song)
BOB DYLAN—Desire (Columbia)
JOURNEY—Look Into The Future (Columbia)
- BREAKOUTS:**
LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
PHOEBE SNOW—Second Childhood (Columbia)
JOURNEY—Look Into The Future (Columbia)
SWEET—Give Us A Wink (Capitol)

KSHE-FM—St. Louis

- SWEET—Give Us A Wink (Capitol)
- SPIDERS FROM MARS—(Pye)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- McKENZIE SPRING—To Young To Feel This Old (Pye)
- JOURNEY—Look Into The Future (Columbia)
- STAR CASTLE—(Epic)
- 10 CC—How Dare You (Mercury)
- PETER FRAMPTON—Frampton Comes Alive (A&M)

KL0L-FM—Houston

- PHOEBE SNOW—Second Childhood (Columbia)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- MELISSA MANCHESTER—Better Days & Happy Endings (Arista)
- JOAN BAEZ—From Every Stage (A&M)
- BOB DYLAN—Desire (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- BAD COMPANY—Run With The Pack (Swan Song)

KY102-FM—Kansas City

- EMMYLOU HARRIS—Elite Hotel (Reprise)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- 10 CC—How Dare You (Mercury)
- JERRY GARCIA—Reflections (Round Records)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BE BOP DELUXE—Sunburst Finish (Harvest)
- BAD COMPANY—Run With The Pack (Swan Song)
- PARIS—(Capitol)

WRNO-FM—New Orleans

- BAD COMPANY—Run With The Pack (Swan Song)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- PHOEBE SNOW—Second Childhood (Columbia)
- JOURNEY—Look Into The Future (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BOB DYLAN—Desire (Columbia)
- DAVID BOWIE—Station To Station (RCA)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)

Midwest Region

- TOP ADD ONS:**
MELISSA MANCHESTER—Better Days & Happy Endings (Arista)
SWEET—Give Us A Wink (Capitol)
ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- TOP REQUEST / AIRPLAY:**
BOB DYLAN—Desire (Columbia)
PETER FRAMPTON—Frampton Comes Alive (A&M)
BAD COMPANY—Run With The Pack (Swan Song)
DAVID BOWIE—Station To Station (RCA)
- BREAKOUTS:**
SWEET—Give Us A Wink (Capitol)
ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
SPIDERS FROM MARS—(Pye)

WWWW-FM—Detroit

- AL DIMEOLA—Land Of The Midnight Sun (Columbia)
- LYDIA PENSE & COLD BLOOD—Cold Blood (ABC)
- MELISSA MANCHESTER—Better Days & Happy Endings (Arista)
- DIRK HAMILTON—You Can Sing On The Left Or Bark On The Right (ABC)
- BAD COMPANY—Run With The Pack (Swan Song)
- BOB DYLAN—Desire (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- TED NUGENT—(Epic)

WMM5-FM—Cleveland

- SWEET—Give Us A Wink (Capitol)
- SUTHERLAND BROTHERS & QUIVER—Reach For The Sky (Columbia)
- ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
- GREG KINN—(Berserkley)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- DAVID BOWIE—Station To Station (RCA)
- BAD COMPANY—Run With The Pack (Swan Song)
- BOB DYLAN—Desire (Columbia)

WABX-FM—Detroit

- SWEET—Give Us A Wink (Capitol)
- ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- SPIDERS FROM MARS—(Pye)
- JOURNEY—Look Into The Future (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- STAR CASTLE—(Epic)
- BAD COMPANY—Run With The Pack (Swan Song)

WEBN-FM—Cincinnati

- SPIDERS FROM MARS—(Pye)
- DAVID COURTNEY—David Courtneys First Day (United Artists)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER—Outlaws (RCA)
- BOB DYLAN—Desire (Columbia)
- FLEETWOOD MAC—(Reprise)
- QUEEN—A Night At The Opera (Elektra)
- GARY WRIGHT—Dream Weaver (Warner Brothers)

WYDD-FM—Pittsburgh

- MELISSA MANCHESTER—Better Days & Happy Endings (Arista)
- PAUL BUTTERFIELD—Put It In Your Ear (Bearsville)
- LA. EXPRESS—(Caribou)
- JOHN MAYALL—Notice To Appear (ABC)
- ROXY MUSIC—Siren (Atco)
- THE BAND—Northern Lights Southern Cross (Capitol)
- EARTH, WIND & FIRE—Gratitude (Columbia)
- PURE PRARIE LEAGUE—If The Shoe Fits (RCA)

Southeast Region

- TOP ADD ONS:**
PRETTY THINGS—Savage Eye (Swan Song)
AL DIMEOLA—Land Of The Midnight Sun (Columbia)
LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
JIMMY BUFFETT—Havana Daydreamin' (ABC)
- TOP REQUEST / AIRPLAY:**
BOB DYLAN—Desire (Columbia)
JERRY GARCIA—Reflections (Round Records)
PHOEBE SNOW—Second Childhood (Columbia)
BAD COMPANY—Run With The Pack (Swan Song)
- BREAKOUTS:**
PRETTY THINGS—Savage Eye (Swan Song)
AL DIMEOLA—Land Of The Midnight Sun (Columbia)
LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
JIMMY BUFFETT—Havana Daydreamin' (ABC)

WSHE-FM—Ft. Lauderdale

NONE

NONE

WHFS-FM—Washington

- JIMMY BUFFETT—Havana Daydreamin' (ABC)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- PAUL BUTTERFIELD—Put It In Your Ear (Bearsville)
- AL DIMEOLA—Land Of The Midnight Sun (Columbia)
- BOB DYLAN—Desire (Columbia)
- BAD COMPANY—Run With The Pack (Swan Song)
- JERRY GARCIA—Reflections (Round Records)
- CATE & ANNA McGARRIGLE—(Warner Brothers)

WRAS-FM—Atlanta

- PRETTY THINGS—Savage Eye (Swan Song)
- KGB—(MCA)
- AL DIMEOLA—Land Of The Midnight Of The Midnight Sun (Columbia)
- ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
- BOB DYLAN—Desire (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- PATTI SMITH—Horses (Arista)
- JERRY GARCIA—Reflections (Round Records)

WAVI-FM—Jacksonville

- PRETTY THINGS—Savage Eye (Swan Song)
- PHOEBE SNOW—Second Childhood (Columbia)
- STAR CASTLE—(Epic)
- WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER—Outlaws (RCA)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- DAVID BOWIE—Station To Station (RCA)
- TOMITA—Firebird (RCA)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)

Northeast Region

- TOP ADD ONS:**
LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
SWEET—Give Us A Wink (Capitol)
PRETTY THINGS—Savage Eye (Swan Song)
10 CC—How Dare You (Mercury)
- TOP REQUEST / AIRPLAY:**
PHOEBE SNOW—Second Childhood (Columbia)
BAD COMPANY—Run With The Pack (Swan Song)
PETER FRAMPTON—Frampton Comes Alive (A&M)
MELISSA MANCHESTER—Better Days & Happy Endings (Arista)
- BREAKOUTS:**
LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
SWEET—Give Us A Wink (Capitol)
CHICK COREA—Leprechaun (Polydor)
DAVID SANCIOS & TONE—Transformation (Epic)

WNEW-FM—New York

- BRECKER BROTHERS—Back To Back (Arista)
- SWEET—Give Us A Wink (Capitol)
- STAR CASTLE—(Epic)
- GENE COTTON—For All The Young Writers (ABC)
- BAD COMPANY—Run With The Pack (Swan Song)
- PHOEBE SNOW—Second Childhood (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- DAVID BOWIE—Station To Station (RCA)

WLIR-FM—New York

- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- PRETTY THINGS—Savage Eye (Swan Song)
- LYDIA PENSE & COLD BLOOD—Cold Blood (ABC)
- SANTANA—Lotus (CBS-Import)
- 10 CC—How Dare You (Mercury)
- MELISSA MANCHESTER—Better Days & Happy Endings (Arista)
- PHOEBE SNOW—Second Childhood (Columbia)
- FLEETWOOD MAC—(Reprise)

WGRQ-FM—Buffalo

- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- PHOEBE SNOW—Second Childhood (Columbia)
- 10 CC—How Dare You (Mercury)
- BARKLEY JAMES HARVEST—Time Honored Ghosts (Polydor)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BOB DYLAN—Desire (Columbia)
- DAVID BOWIE—Station To Station (RCA)
- SUPER TRAMP—Crisis? What Crisis? (A&M)

WMMR-FM—Philadelphia

- CHICK COREA—Leprechaun (Polydor)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- DAVID SANCIOS & TONE—Transformation (Epic)
- SWEET—Give Us A Wink (Capitol)
- MELISSA MANCHESTER—Better Days & Happy Endings (Arista)
- BAD COMPANY—Run With The Pack (Swan Song)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- PHOEBE SNOW—Second Childhood (Columbia)

WAAF-FM—Worcester

- SWEET—Give Us A Wink (Capitol)
- McKENZIE SPRING—To Young To Feel This Old (Pye)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- PRETTY THINGS—Savage Eye (Swan Song)
- BAD COMPANY—Run With The Pack (Swan Song)
- THE BAND—Northern Lights Southern Cross (Capitol)
- QUEEN—A Night At The Opera (Elektra)
- PETER FRAMPTON—Frampton Comes Alive (A&M)

WPLR-FM—New Haven

- DR. FEELGOOD—Malpractice (Columbia)
- JOHNNY WINTER—Captured Live (Blue Sky)
- LYDIA PENSE & COLD BLOOD—Cold Blood (ABC)
- CHICK COREA—Leprechaun (Polydor)
- PRETTY THINGS—Savage Eye (Swan Song)
- PHOEBE SNOW—Second Childhood (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BAD COMPANY—Run With The Pack (Swan Song)

WBRU-FM—Providence

- PHOEBE SNOW—Second Childhood (Columbia)
- BOB MARLEY & THE WAILERS—Live (Island Import)
- DAVID SANCIOS & TONE—Transformation (Epic)
- PARIS—(Capitol)
- BAD COMPANY—Run With The Pack (Swan Song)
- LYNYRD SKYNYRD—Gimme Back My Bullets (MCA)
- PHOEBE SNOW—Second Childhood (Columbia)
- 10 CC—How Dare You (Mercury)

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Seattle's KISW Is In On New Music

LOS ANGELES—KISW in Seattle is unusual. For 20 years it was a classical outlet. For the past 18 months or so, it has been one of the dominant rockers in the Pacific Northwest.

One of the big reasons for the top position, says general manager Bob Bingham, is "our unique involvement with our audiences. We keep our audiences moving."

FM-100, as it prefers to be called, does things which many stations have probably not even thought of. Such as promoting 100 cent (\$1) Friday and Saturday night movies at a local theater, where "classic-type films are shown. The money," notes Bingham, "goes to the theater. We get nothing from it but goodwill. But it gives our audiences things to do."

Or working in association with concert promoter John Bauer at the Gold Creek Dome, a combination nightclub-concert hall outside Seattle, "because they charge less admission than downtown concerts. Our jocks go to these things and emcee. It creates goodwill for us."

Station once ran a food benefit for the local food bank and the needy. "We asked listeners to bring in a can of food along with the 100 cent admission. We filled five barrels with food. Donations were voluntary." Event took place at the Dome, which uses KISW-taped music.

Bingham admits that "FM 100 doesn't co-sponsor every concert it is offered. Only if there's something in it for our audiences. We have credibility. We have worked hard on this."

KISW has been a Kaye-Smith station the past eight years, and uses Lee Abrams of Atlanta as format consultant. Parent firm owns six stations. The programming is unique, but obviously paying off, as ratings remain consistently high.

Every Monday through Friday the outlet plays a new album, without interruption. "This exposes new artists and music as soon as it comes out. We promote this record heavily during the day to create audiences, and we ask the audience to call in and give us feedback for potential success.

"Every Saturday night we take a 'classic' album and play it in its entirety—from midnight to 1 a.m. Sunday night from 8:30 to 1 a.m. we run a concert special—one hour of the best of the new releases. And every day from 6 to 10 a.m. one special act is featured, that artist getting three cuts an hour. The act is heavily promoted the day before."

New Ga. Country Station Looming

WARNER ROBINS, Ga.—Air date for a new country station is drawing closer here as the owners of WRBN, an FM rock station, ready facilities for an AM country music operation at 1600 on the dial.

The call letters have not been finalized, according to program director Rick Wimberly. WRBN, an FM station, will keep its rock format and "will be going stereo" in brand new studios. The present studios will be used for the country AM station.

"We're looking for several good announcers willing to begin with a good uptown sounding country station," Wimberly says. "We'll, of course, be needing record service for our format. We get excellent Top 40 service and will continue to need that for the FM."

Station also involves itself with the audience by doing a "concert calendar" three times a day, telling what concerts are coming to town, and what shows are available at the moment. Disk jockey Steve Slaton also does a brief "lowdown" news-gossip stint daily, giving information about the industry itself.

Bingham acknowledges the fierce competition between the 41 stations in the Seattle market, adding that "it's a very good radio market, and it's good for the listeners."

Lineup has Terry MacDonald from 6-10 a.m.; Steve Spellman 10-3 p.m.; program director Lee Michaels 3-7 p.m.; Steve Slaton 7-midnight; Mike Russell midnight-6 a.m., and Debbie Dwan doing news bits at various times.

Bingham, formerly with sister station KJR, started with KISW as the only salesperson when that outlet went rock. Michaels has been there five years, the last 3½ as program director.

"Disco music hasn't affected us to any great extent," Bingham points out. "There are a couple successful discotheques in town, and some not successful. It just hasn't taken off here as in other markets."

Station, he concludes, "is not very contest-oriented, but we do a few things. We did a logo contest, asking our listeners to design a logo for us, and received over 3,000 entries. We're using a logo sent in by a listener. We also run a contest giving away one album a week till the year 2001."

Mostly, however, he says, the success is due to the programming, "formatics" Bingham calls it, and involvement with the community.

KANC In A Switch

ANCHORAGE — KANC, which went on the air May 10, 1975, as a progressive country station, is changing formats to Top 40, according to program director Bruce Parker. "We're going after KELI," Parker says.

Harve Allen has been hired from KELI to serve as production director of the new format operation; he was program director at KELI. Other air personalities at the 10,000-watt station include general manager John R. Garland, who'll co the 6-9 a.m. Hank Mann is operations consultant.

"For eight months, the station did well," says Parker, but not well enough. "The new format will be a tight list ... oldies occasionally ... an LP cut once or twice an hour."

The mini-dramas produced by Chuck Blore Creative Services, Los Angeles, have been obtained, as well as a series of one-liners by veteran voice personality Johnny Dark. William B. Tanner Co. producer is also being used.

Huron's KOKK In A Change To Top 40

HURON, S.D.—KOKK has signed on here with a Top 40 format, according to Brian Nelson, program director.

"We're only a daytimer, but hope to expand in the future."

The staff features Denny Pitman 6-10 a.m., new director L.A. Timms 10 a.m.-2 p.m., and Nelson 2-6 p.m. The station is now trying to build up a pre-1970 oldies library.

LOS ANGELES—Like half of the people in radio, I'll be attending the annual convention of the National Assn. of Broadcasters in Chicago March 21-24. The Billboard suite will be in the Conrad Hilton Hotel on the 23rd floor. In fact, this year, courtesy of the hustling of Jay Blackburn of the firm of Hope, Bennett, Blackburn, we'll be on the same floor as Hope, Bennett, Blackburn and TM Productions. I'm also trying to get some other jingles and syndication firms to lock into the 23rd floor.

In any case, this is a blanket invitation to everyone within driving distance to come to the party. I'll open the Billboard suite about noon on Sunday, March 21 and be there through Wednesday noon.

Scott Burton, program-director of KSD in St. Louis, is leaving to program KFMB-AM in San Diego. . . . WWVA, country station in Wheeling, W. Va., that has night listeners up and down the Eastern seaboard, is looking for a morning man. Talk to program director Robert W. Knight. . . . Gary Burbank is shifting from CKLW in Detroit to WHAS in Louisville, a good MOR station. He'll do afternoon drive.

J.W. Dant, 714-772-4291, is looking for Top 40 work. . . . Scott Shannon, former program director of WQXI in Atlanta, is the new head of record promotion for Casablanca Records, Los Angeles: Buck Reingold left Casablanca to become a partner and general manager of Chelsea Records, Los Angeles. . . . Bob Richer, president of Abel Communications, New York, called and mentioned that he'd caught a live performance by Elephant's Memory at a nightspot called Home, New York City. He recommends that any program director or general manager visiting Manhattan ought to make it a point to see and hear the group. They play Sunday and Monday nights.

Happy Honker: Okay, so WCCO in Indianapolis lost half a teenager in the last ARB. But if I called myself a program director, I'd make it my prime objective to beat them. . . . Johnny Collins, 602-995-4334, has just returned from Tokyo where "I helped start an all-English language radio station there. I'm back in the states now and looking for an MOR station that needs a good jock and music director. Before Japan, I did the morning show for two years at KOOL-FM in Phoenix."

'News Blimp' Ups Subscribers 50%

NEW YORK—The Progressive Radio Network offering "News Blimp" to station subscribers increased its roster by almost 50% during the past four months of 1975.

The "News Blimp" service consists of densely produced three-minute features usually offered on a market exclusivity basis. Using rock music, actualities, comedy, and sound effects, they investigate current topics ranging from environment, technology, and consumerism to feminism, politics, and the arts.

Station subscribers include AM and FM progressive and contemporary rock stations nationwide, with a concentration centered in the Eastern United States, plus recent additions in California, Washington and Kansas.

Vox Jox

By CLAUDE HALL

The lineup at WCNC in Elizabeth City, N.C., now has Jeff Thompson 6-10 a.m., with Joe Lamb Jr. evidently sitting in as well from 7:30-9 a.m. each day; music director Rick Roberts 10 a.m. 5:30 p.m., Hunt Thomas 5:30-midnight, and Hal Moore and Hugh Tarkenton on weekends. . . . Jimmy Rabbitt, according to his manager Peter Rachtman, has finished his LP. The LP, called Jimmy Rabbitt & Renegade was produced by Waylon Jennings and will be released in March. Rabbitt, I remember from the old days when he only used one T on his name. . . . Bo Donovan has left the Sterling Recreation Organization: he was national program director.

That annual network broadcast of the Lukemia Radiothon will be Feb. 21-22 and your station can still join up. Call Ann Van Bebber, 213-900-0733 for details. More than 60 radio stations are now involved, including many in the same cities.

Pierre Eaton, vice president and program director of WINX, Washington, put out an open letter last week, claiming WINX was marching head on against WPGC. But, see if this makes programming sense: "WINX will be the alternative. . . listeners to WPGC-FM can get a change by tuning to WINX: our

'Swingin Years'

Continued from page 14
rangers, a remarkable production achievement which he will soon put into syndication.

"There are still big band fans everywhere," he says. "And based on our mail pull, a lot of young fanatics are becoming big band supporters. I suspect millions of kindergarten children today will, about a decade from now, unleash a whole new hysteria for big bands. And I want to be at a microphone when it happens."

jocks are different, lower key, yet happy and bright. The music is practically the same, record for record for record. Rotation may vary slightly. We are really excited. It's a hell of a challenge, but I know we can do it. It won't be easy, but we won't give up."

The lineup at WSUX in Seaford, Del., has general manager Bill Crisp 6-9 a.m., Wayne Fournier 9 a.m.-1 p.m., program director Al Frazier 1-6 p.m., and Dave Fleetweed 6-midnight, with Bob Banks and Ed Pase holding down the weekends. WSUX

(Continued on page 22)

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Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	
1	2	7	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
2	4	9	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
3	13	4	LONELY NIGHT (Angel Face) (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
4	5	9	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
5	8	7	TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
6	6	8	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
7	7	13	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
8	1	11	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros./Famous, ASCAP)
9	9	10	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
10	3	11	BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
11	16	5	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
12	15	7	FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
13	14	6	SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
14	11	12	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
15	21	9	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
16	12	12	LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
17	29	6	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
18	26	6	DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
19	31	3	THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
20	19	14	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI)
21	10	13	SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
22	NEW ENTRY		CUPID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
23	24	7	SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
24	37	2	JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
25	25	3	I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John, MCA 40505 (Big Pig/Leeds/Yellow-Dog, ASCAP)
26	30	4	DOLANNES MELODIE Jean Claude Borelly & His Orchestra, London 228 (Burlington, ASCAP)
27	28	4	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
28	17	13	BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
29	22	11	STAR TREK Charles Randolph Grean Sounde, Ranwood 1044 (Bruin, ASCAP)
30	23	9	CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
31	20	8	INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
32	42	2	LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
33	41	3	DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
34	46	3	CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)
35	34	5	WAKE UP EVERYBODY (Part 1) Harold Melvin & The Blue Notes, Philadelphia International 8-3579 (Epic/Columbia) (Mighty Three, BMI)
36	38	4	CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
37	18	10	TELL IT LIKE IT IS Andy Williams, Columbia 3-10263 (Conrad/Olrap, BMI)
38	27	7	DURHAM TOWN (The Leavin') Roger Whittaker, RCA 10447 (Arcola, BMI)
39	48	2	LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Blesize, ASCAP)
40	49	2	I DO I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI)
41	NEW ENTRY		ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
42	32	6	YOU'RE A PART OF ME Kim Carnes, A&M 1767 (Brown Shoes/Chappell, ASCAP)
43	33	8	ONE FINE DAY Julie, Tom Cat 10454 (RCA) (Screen Gems-Columbia, BMI)
44	NEW ENTRY		IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell, Asylum 45298 (Crazy Crow, BMI)
45	50	2	JUNK FOOD JUNKIE Larry Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
46	NEW ENTRY		EMPTY TABLES Frank Sinatra, Reprise 1343 (Warner Bros.) (Sergeant/Mercer/Van Heusen, ASCAP)
47	NEW ENTRY		IF LOVE MUST GO Dobie Gray, Capricorn 0249 (Warner Bros.) (Irving, BMI)
48	44	4	EASY AS PIE Billy "Crash" Craddock, ABC/Dot 17584 (Chappell, ASCAP)
49	NEW ENTRY		ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
50	NEW ENTRY		AFRICAN SYMPHONY Henry Mancini Concert Orchestra, RCA 10463 (Warner-Tamerlane, BMI)

FEBRUARY 21, 1976, BILLBOARD

Radio-TV Programming



GOLD ROBIN—Radio station WXLO in New York presents its own version of a Gold Disk plaque to Silver Convention for its "Fly, Robin, Fly" record that hit No. 1 on the station's chart. At the presentation ceremonies, from left: Steve Greenberg, RCA Records promotion manager for New York; Harry Spero, program manager for Midland International Records (which is distributed by RCA); WXLO program director Lee Douglas, WXLO music director Gloria Ehrenfeld; WXLO air personalities Steve Wee and Paulie, WXLO assistant music director Dennis Reidy, and WXLO air personality Gary Pall.

Vox Jox

Continued from page 21

is Top 40: Frazier adds: "Record promotion people feel they don't need us. Well, I have news for them: in this market, they do and if they need a reason, have them call me."
WSUX-FM will be splitting from AM in the next couple of months. The FM will continue to rock and the AM will program gospel and country music.

"One last thing," says Frazier. "When I was growing up and dreaming about being in radio, there was a disk jockey who called himself Jerry G. This was about 1964 or 1965. He was on KYW when it was in Cleveland. When KYW went back to Philadelphia, he went to Chicago. I often wonder what happened to him. He was my hero."

My own favorites, Al, were John Hall (no relation) on KVOO, Tulsa, from midnight to dawn; Ralph Emery while he was still going to college and working the all-night show on WSM in Nashville; Horace Logan and Frank Paige who did the "Louisiana Hayride" live announcing chores over KWKH in Shreveport, La.; Red Jones, then doing a show called "Country Cavalcade" each night over KVET in Austin, Tex.—the first guy to break "Blue Moon Of Kentucky" by Elvis Presley outside of Memphis and Shreveport.

The staff of WCOZ in Boston now features George Taylor Morris 6-10 a.m., Steven Capen 10 a.m.-noon, Lesley Palmiter noon-4 p.m., program manager Clark Smidt 4-7 p.m., music director Ken Shelton 7-11 p.m., and Mark Parenteau 11 p.m.-2 a.m. Swing is handled by Lisa Karlin and Robert Desiderio. Beverly Mire is music and operations coordinator.

Campus FMer WLYX Emphasizes Classical

MEMPHIS—Newest station in Memphis is WLYX, FM station on the campus of Southwestern, a private liberal arts co-ed college endowed by the Presbyterian Church. The station plays mainly classical music, much of it on request, but also includes progressive rock, bluegrass, jazz and special programs of blues.

It started a trend with its "Sittin' In" program broadcasting live performances. The station announced plans recently to begin broadcasting live at some private parties.

The first was last week with a program of rock music by Larry Raspberry and the Highsteppers.

WCOZ, an FM station, features what Smidt calls an "appealing progressive" format. I would assume it's similar to KLOS in Los Angeles, a format progressive station programmed by Tom Yates. In case history ever wants to know, Craig Bowers, once with ABC Radio, came up with the concept of formatting progressive LP cuts, as far as I know.

Robin Walker writes: "Six months ago, I joined Lee Abrams in programming WLRS in Louisville, Ky. I wanted to get my head into some of Lee's systems and research procedures and, I must admit, I've learned a lot about the new direction of FM album-oriented radio. It's been well worth the time."

"I think a lot of the systems of Lee and some of the other FM programmers can be adapted to other formats, both AM and FM. At the completion of this project, I will set up my own consulting firm out of Louisville. The only thing standing between me and being the new Kent Burkhardt is about 15 clients."

There's a reunion—if you can call it that—of old KCBQ jocks who worked at the San Diego station from about 1956 to about 1966. Scott Palmer, now with KGB in San Diego, is searching for Robin Scott, Lord Tim, Chuck Clemons, and Ralph Menard to invite them to the shindig. Call him at 714-297-2201 if you know where any of these people are. ... Thomas Wood is the new program director of WWVY in Columbus, Ind., and the lineup has general manager Tom Isaac 5-9:30 a.m., Kave Kurtz until 2 p.m., Tom Wood 2-7:30 p.m., and Tom Freeman until 1 a.m. Wood adds: "Former night shift announcer Doug Clarke has returned to Indiana (Continued on page 23f)

New Music Sparks KEYN

Continued from page 14

the playlist, "even though we know full well that they aren't all hits. But some songs deserve to be heard. We pick our music once a week."

Barry Casey is the music director, and Mundy helps with music selections. The station plays top 30 and oldies, with, admittedly, "one strong AM station as our competition, along with an automated FM station and one other, trying to be progressive."

KEYN audiences differ, Mundy feels. "We have a higher percentage of active listeners. They pay attention to the radio, rather than just have the set on. We can motivate our listeners."

This, in turn, helps the sales department. "We outsell the other stations, locally. Our sales manager, Dave Frieden, won't take 'no' for an answer."

The station has not been affected by disco music. "Discos are here to a certain extent, but they are not as popular in Wichita as in larger markets. A couple of discos opened in the last few months, and they are having some effect on our playlist. The playlist has about 38 records, and recurrences."

Mundy feels that "Locally, Wichita is semi-closed, entertainment-wise. Disco music will expand for a while, but it isn't here to stay in Wichita. Discos came up during economic strife. They are a cheap way to be entertained. Wichita has not been hurt by the recession. Our factories are working overtime. There is no economic need for discos here."

Even though the station "doesn't program to teens, we are looking for healthy figures this season in the 18-34 group. And we are tied for No. 1 in the 18-49 bracket here. We don't get the teens at night. They all have portables."

Mundy knows his market and the area, having been at a radio station in Wellington, Kan., then as a part-time tv booth announcer, followed by a stint at KSTT in Davenport. Bobby Rich, formerly of KSTT, but now with a San Diego station, was a big influence on Mundy's radio career, as was Charley Kusac, with KNOR in Norman, Okla. "Charley taught me how to think," Mundy acknowledges.

KEYN presents a 24-hour-a-day lineup consisting of Mike Miller from 6 to 9 a.m.; Mark Winston 9 to noon; Barry Basey noon to 3 p.m.; Mundy 3 to 6 p.m.; J. W. Walker 6 to 10 p.m.; Jim Buchanan 10 p.m. to 2 a.m.; and Cliff Brothers 2 to 6 a.m.

Vox Jox

• Continued from page 22

Univ. full-time and is remaining with WWVY on a part-time basis, along with other part-timers **Brian Trauring**, **Steve Barrett**, and **Susan Stearns**.

★ ★ ★

Hal Murray has joined KRAK in Sacramento as deejay and production director. He'd been the mid-day man at KNEW in San Francisco. . . . On Valentine's Day, KRTH, oldies station in Los Angeles, played intros provided by listeners; for weeks, listeners called the station remarking on the songs that brought them together with loved ones. . . . **Charles Lake**, program director of WPEZ in Pittsburgh, has dropped off the air to concentrate on programming. Replacing him on the air is **Jeff Lucifer**, who'll also handle production chores.

★ ★ ★

Would the following persons please contact me with their addresses—I have some commendations they might like to have to frame for their walls: **Paul Gallis**; **Wayne McAteer** of CJOE in Canada; **Tom Gilardi**; **Scott Carpenter**, who was with CHUM in Toronto back in 1972, and **Moise Benvenuti** who was with WDBS also in 1972. For some reason, the person handling these commendations couldn't find the addresses of the winners and thus never mailed them out. I came across them as I was clearing out some old files a couple of days ago and would like to have them delivered.

★ ★ ★

George Lee has been promoted to

program director of WSJS and WTQR Winston-Salem, N.C. He's been with WSJS for eight years. In another staff change, **Randall H. Gibson** has been named production

coordinator of both stations: he'd been operations manager. . . . **Gary Waight** is now operations manager of WAAT in Johnstown, Pa. Works for **Bill Phillips**, who just came up

from WBES in Charleston, W.Va., to manage the station. The station features a progressive format, but Waight has backed the format off the extra heavy sound. In fact, 10

p.m.-2 a.m. Waight does a "Disco 92" show under the non-de-airwaves of the **Disco Kid**. He would like better record service, singles, albums, and disco records.

Bubbling Under The HOT 100

- 101—HAPPY MUSIC, Blackbyrds, Fantasy 762
- 102—THE GAME IS OVER (What's The Matter With You), Brown Sugar, Capitol 4198
- 103—ONCE A FOOL, Kiki Dee, Rocket 40506 (MCA)
- 104—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 105—MAKE ME SMILE, Steve Harley & Cockney Rebel, EMI 4201 (Capitol)
- 106—LOVING POWER, Impressions, Curtom 0110 (Warner Bros.)
- 107—DOLANNES MELODIE, Jean-Claude Borelly & His Orchestra, London 228
- 108—I'M SO LONESOME I COULD CRY, Terry Bradshaw, Mercury 73766 (Phonogram)
- 109—IT'S COOL, Tymes, RCA 10561
- 110—LOVIN' AS YOU WANNA BE, Pete Wingfield, Island 051

Bubbling Under The Top LPs

- 201—10 cc—The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 202—CONWAY TWITTY, Twitty, MCA 2176
- 203—AMERICAN GRAFFITI, Vol. III, MCA2-8008
- 204—CHARLIE RICH, The World of Charlie Rich, Now Everybody Knows, RCA APL1-1242
- 205—ROY WOOD, Mustard, United Artists UA-LA575-G
- 206—KEITH JARRETT, Backhand, ABC/Impulse ASH 9305
- 207—TYMES, Tymes Up, RCA APL1-1072
- 208—BECKER BROTHERS, Back To Back, Arista AL 4061
- 209—ONE FLEW OVER THE CUCKOO'S NEST, Motion Picture Soundtrack, Fantasy F-9500
- 210—DANNY KIRWAN, Second Chapter, DJM DJLPA 1 (Amherst)

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Soul Sauce

Fulson Wins New Support With Blues

By JEAN WILLIAMS

LOS ANGELES—After 30 years as a recording artist, blues singer Lowell Fulson is being accepted by the youth market.

Fulson has a new LP on Granite, "The Ol' Blues Singer," which he describes as "contemporary blues."

"I have taken the moaning and groaning out of my blues," says Fulson. "You don't have to cry in your beer with blues, and I am now offering a dancing and pleasurable listening blues," he says.

Fulson recorded his new album in Memphis, "because I wanted to record blues with a beat, and I feel Memphis is the place to accomplish this," he explains.

He explains that to achieve a new sound, he required new musicians, therefore he hired the Free Form Experience, an integrated band whose oldest member is 22, as his back-up group.

With his new sound comes new performing facilities. He has moved from the small "blues only" nightclubs to nationally known rooms such as the Troubador in Los Angeles.

He points out that he is now being sold as a pop artist with the same advantages and vehicles afforded pop acts.

His newest single, "Do You Love Me" taken from his new LP is not only being aired on pop and r&b stations, but discos have picked up on the tune, he says.

Because of this type of exposure, negotiations are underway for Fulson to appear on television variety shows including the Sammy Davis and Dinah Shore shows.

Record Man Entertainment, a concert promotion firm in Los Angeles, is sponsoring a blues festival to be held at the Shrine Auditorium or Santa Monica Civic Center in Los Angeles, starring Fulson. It is reported the show will be filmed for tv distribution.

Fulson has written more songs than he can remember, including "3 o'Clock In The Morning," recorded by B.B. King.

"I deal with everyday situations when writing songs, but most people when dealing with a blues singer feel they are singing and writing about themselves," says Fulson. "If you listen to the lyrics of the tunes, you will realize that no one man can suffer that much," he adds.

He cites the tune "Step At A Time," on his new LP as an example

(Continued on page 25)

"INSIDE AMERICA PART 1&2"

by Juggy Murray Jones

Jupiter 902

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NO. 47 FIRST WEEK (ENGLAND)

BILLBOARD'S HITS OF THE WORLD

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Billboard SPECIAL SURVEY For Week Ending 2/21/76

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This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10		34	36	6	SWEET THING—Rufus featuring Chaka Khan (T. Marden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	69	85	2	I'M SO GLAD—Jr. Walker (B. Holland), Soul 35116 (Motown) (Gold Forever, BMI)
2	4	10	★	35	30	10	SWEET LOVE—Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	70	76	5	ROCK YOUR BABY—Sunshine Band (H.W. Casey, R. Finch), TK 1018 (Sherlyn, BMI)
3	3	12		36	25	10	TURNING POINT—Tyrone Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	71	79	4	SEXY WAYS—PRETTY LEGS—All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI)
4	5	9		37	58	3	LET THE MUSIC PLAY—Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	72	74	4	MAMA YOU'RE ALL RIGHT WITH ME—I'M GLAD YOU WALKED INTO MY LIFE (Dedicated To Stevie)—Four Tops (D. Lambert, B. Potter/L. Payton, L. Lee, G. Askey), ABC 12155 (ABC/Dunhill/One Of A Kind/Andrash/Rail, ASCAP)
5	9	13	★	38	32	17	BOOGIE FEVER—Sybers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	73	83	2	UPTOWN & COUNTRY—Tom Scott (T. Scott), Ode 66116 (A&M) (Hollenbeck, BMI)
6	6	8		39	22	12	I NEED YOU, YOU NEED ME—Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)	74	78	3	OH NO, NOT MY BABY—DeBlanc (G. Goffin, C. King), Arista 0161 (Screen Gems/Columbia, BMI)
7	1	12	★	40	48	7	INSEPARABLE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	75	NEW ENTRY	DAYLIGHT—Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	
8	7	14		41	40	11	SING A SONG—Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagfire, BMI)	76	84	2	IT'S BEEN A LONG TIME—Stuff 'N Ramiett (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)
9	8	10		42	57	6	LOVE OR LEAVE—Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	77	87	3	THE POWER OF LOVE—The Delis (L. Williams), Mercury 73759 (Phonogram) (Groovesville, BMI)
10	12	9	★	43	54	5	YOU'RE FOOLING YOU—Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	78	NEW ENTRY	YOU ARE BEAUTIFUL—Stylists (Hugo & Luigi, G.D. Weiss), Avco 4664 (Avco Embassy, ASCAP)	
11	10	11		44	37	19	HOLD BACK THE NIGHT—Trammps (Baker, Harris, Felder, Young), Buddah 507 (Golden Fleece/Mured, BMI)	79	89	2	DR. LOVE POWER—Ann Peebles (G. Anderson, D. Oliver), Hi 2302 (London) (Jec/Petmar, BMI)
12	29	4	★	45	61	3	DISCO LADY—Johnny Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	80	90	2	HAVE YOU EVER—Joe Tex (J. Tex), Dial 1156 (Phonogram) (Tree, BMI)
13	16	14	★	46	31	12	THEME FROM "S.W.A.T."—Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	81	91	3	QUALIFIED MAN—Latomore (B. Latimore), Glades 1733 (TK) (Sherlyn, BMI)
14	18	7	★	47	34	17	FROM US TO YOU—Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 1005 (A&M) (Ganga, BMI)	82	60	13	WHAT'S THE NAME OF THIS FUNK (Spider Man)—Ramsey Lewis (C. Stephy, M. Stewart, D. Raheem), Columbia 3-10235 (Elbur/Pamoja, BMI)
15	15	8		48	38	11	YOU—Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	83	46	17	"THEME FROM MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems/Columbia, BMI)
16	23	5	★	49	68	2	KEEP HOLDING ON—Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	84	94	3	DO YOU LOVE ME—Lowell Fulson (L. Fulson), Granite 533 (ATV/Lowell Fulson, BMI)
17	14	15		50	63	5	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (J. Whitehead, G. McCadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	85	49	12	SLIP AND DO IT—Betty Wright (J. Thompson, E. Dixon), Alston 3718 (T.K.) (Cachand, BMI)
18	41	3	★	51	62	4	NEW ORLEANS—The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tamerlane, BMI)	86	NEW ENTRY	DAY AFTER DAY (Night After Night)—Reflections (K. Williams), Capitol 4222 (A-Dish-A-Tunes, BMI)	
19	21	10		52	62	4	HONEY I—George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)	87	NEW ENTRY	IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	
20	11	11		53	72	3	LOVING POWER—Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	88	95	2	ADVENTURES IN PARADISE—Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50190 (Columbia) (DickieBird/Four Knights, BMI)
21	17	15		54	64	6	WALK AWAY FROM LOVE—David Ruffin (C. Kippis), Motown 1376 (Charles Kippis, BMI)	89	NEW ENTRY	THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	
22	24	11		55	72	3	NURSERY RHYMES (Part 1)—People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	90	NEW ENTRY	P. FUNK—Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)	
23	26	8		56	66	3	I HAD A LOVE—Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick-O-Va!, ASCAP)	91	93	4	LET THE MUSIC PLAY—J.G. Lewis (J.L. Gilliam), IX Chains 7014 (Mainstream) (Swope/Brent, BMI)
24	13	15		57	59	3	ONCE YOU HIT THE ROAD—Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros 8154 (Mighty Three/Sacred Pen, BMI)	92	NEW ENTRY	RATTLESNAKE—Ohio Players (L. Crane, B. Barne), 20th Century/Westbound 5018 (Southfield, ASCAP)	
25	27	9		58	70	2	ABYSSINIA JONES—Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)	93	77	19	I DESTROYED YOUR LOVE—Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)
26	28	8		59	50	9	HEART BE STILL—Carl Graves (L. Garrett, R. Taylor), A&M 1757 (UFO, BMI)	94	98	2	STORYBOOK CHILDREN—Sam Oees & Betty Swann (C. Taylor, B. Vera), Big Tree 16054 (Atlantic) (Blackwood, BMI)
27	19	12		60	47	15	LOVE TO LOVE YOU BABY—Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	95	NEW ENTRY	DOES YOUR MAMA KNOW—Rudy Love & Love Family (R. Love), Calla 107 (Shakal) (JAMF/Lo-Fum)	
28	20	13		61	52	13	SHAME ON THE WORLD—Main Ingredient (G. Dozier, K. Lewis), RCA 10431 (Incredible/Proud Tunes, BMI)	96	97	2	NUMBER ONE-DERFUL—Jay & The Techniques (I. Levine, L. Brown), Event 228 (Polydor) (Pocket Full Of Tunes, BMI)
29	35	9	★	62	73	4	THAT OLD BLACK MAGIC—Softones (J. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)	97	100	2	MORE MORE MORE Pt. 1—Andrea True Connection (G. Diamond), Buddah 515 (Buddah/Gee Diamond, ASCAP)
30	45	4	★	63	56	12	YOU'RE MY ONE WEAKNESS GIRL—Street People (R. Darrouge), Vigor 1728 (PIP) (Sister John/Vignette, BMI)	98	NEW ENTRY	MARCHING IN THE STREET—Harvey Mason (H. Mason), Arista 0167 (Masong, ASCAP)	
31	33	8		64	75	3	JUST YOUR FOOL—Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)	99	67	9	THANK YOU BABY FOR LOVING ME—Quickest Way Out (W. King), Philly Groove 8163 (Warner Bros.) (Sik, BMI)
32	43	5	★	65	65	7	PARTY HEARTY—Oliver Sain (O. Sam), Abet 9463 (Nashboro) (Excellor/Seico, BMI)	100	NEW ENTRY	VENUS—Frankie Avalon (E. Marshall), De-Lite 1578 (PIP) (Kirstner Songs/Welbeck, ASCAP)	
33	42	6	★	66	86	2	CLOSE TO YOU—B.T. Express (B. Bacharach, H. David), Roadshow 7005 (Scepter) (U.S. Songs/Blue Seas/Jac, BMI)				
				67	80	2					
				68	71	5					

General News

RETAILER DISCO

VIP Store Offers New Sound Lures

By JEAN WILLIAMS

LOS ANGELES—VIP retail record shop, in the Crenshaw district here, operates musically as a disco with an in-house deejay playing continuous music.

"We are introducing new music concepts," says Robert Johnson, salesman of the outlet. "Customers no longer have to guess at the records they are buying.

"All employees take new promotional LPs home to review. We then discuss the albums during our meetings. With this method, we are in a position to accurately inform our customers of what we feel is good product," he continues.

"We are not only interested in selling records; we want our customers to come back."

VIP, a black-owned seven-chain operation with retail outlets in Pasadena, Inglewood, four shops in Los Angeles and one in Jackson, Miss., opened the Crenshaw store one year ago.

Wonder Big Winner At Image Fete

LOS ANGELES—Stevie Wonder captured two awards in the 11 music categories at the ninth annual Image Awards, held at the Hollywood Palladium Feb. 7.

Winners and categories are: James Cleveland, gospel artist; Esther Phillips, blues artist; Gladys Knight & the Pips, vocal group; Earth, Wind & Fire, mixed vocal group; Natalie Cole, female artist; Stevie Wonder, male artist; Quincy Jones, producer/recording; Effie Smith, Stax Records, as executive of the year and Philadelphia International, company of the year.

Ella Fitzgerald received the special president's award.

The Watts Prophets, Theodore Pendegrass and the Blue Notes, Jimmy Witherspoon, Ashford and Simpson and Rosco Lee Brown were among those providing the entertainment for the capacity crowd.

Jim Maddox, program director of KDAY, Los Angeles, and Rod McGrew, operations manager of KJLH, Los Angeles, hosted the event.

Leroy Robinson produced the affair and H.B. Barnum performed as music director.

Black Bull Productions, owned by Stevie Wonder, presented the Beverly Hills/Hollywood branch, sponsor of the awards, with a check for \$15,000 to be used in a special scholarship fund.

Music Seminars To Begin On Feb. 21

LOS ANGELES—Attorney Al Schlesinger veteran legalist in many phases of the music industry, will conduct the first of four bi-monthly music seminars at noon Saturday (21) at East/West Center, 2865 W. 9th St. here.

The three-hour study sessions will cover subjects ranging from songwriter contracts through the function of performing rights societies and the international music market and its licensing. The charge for each session is \$6. Sponsor is Song Registration Service.

Johnson explains that a month ago, VIP's owner, Cletus Anderson, initiated a new promotional campaign. Customers who purchase two LPs receive 25 singles free.

"We contact labels for promotional copies of new and old singles. These are the records that we give away with the two LPs," says Johnson.

"The labels will gain by us giving exposure to an artist whose records may not be selling," he adds.

The outlet has also gone into autograph sessions. Each Saturday, an act is invited to sign autographs in the store. From the album cover of the act, a billboard is erected on the side of the building to advertise the act.

Co-op advertising plays a major role in bringing in customers. One hundred and twenty-one spots are run weekly on KDAY, KGFJ, KUTE, KJLH and KBCA. In addition to advertising the store, the act signing autographs is tagged onto the end of the ad.

Johnson explains that VIP caters to the 21-40 male and 18-40 female. He further explains that 70% of its customers are black and 30% Japanese and Oriental. But since picking up KDAY, younger customers are coming in.

"The FM jazz-oriented stations are responsible for the major portion of our LP sales," says Johnson.

He contends LPs are up in sales two to one over singles. And 8-track tapes have even surpassed singles.

He attributes the store's increase in LP and tape sales to its policy of playing albums for customers, thereby exposing different musical sides of an artist.

He notes that even VIP's young clientele now favors albums.

Johnson claims that in the past year, the average customer has spent from \$150-\$300 on LPs and tapes.

VIP stocks pop, r&b, jazz, rock, Jamaican and gospel music.

Johnson explains that the outlet carries a complete line of jazz in large quantities and a full line of rock, but in small quantities.

Its LPs retail for \$3.88, catalog items \$4.97 and singles 85 cents.

Soul Sauce

Continued from page 24

of how he writes tunes. "I got the idea while in New York City. People were running all over each other. I would go just around the corner, and find the same person just standing there doing nothing. I had to wonder why they were rushing so to go nowhere. The song means just slow down and take it easy, you'll get there."

★ ★ ★

Rick Holmes has returned to KBCA-FM in Los Angeles after three years.

"Holmes was released three years ago for using language during the family hour not in keeping with the station's policy," says Saul Levine, owner of the outlet.

He points out that KBCA has been negotiating with Holmes for the past two years for his return to the airwaves.

As of Tuesday (17), Holmes will be heard from noon-2 p.m. or 4 p.m. The schedule has not been firmed.

★ ★ ★

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The Super Album of '76

"Blue Max"

Abet 407



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Pop - R&B - Disco

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Billboard SPECIAL SURVEY For Week Ending 2/21/76

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	12	GRATITUDE Earth, Wind & Fire. Columbia PG 33694	32	17	16	MAKING MUSIC Bill Withers, Columbia PG33704
2	3	13	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	33	36	5	GET OUT'A MY WAY Houston Person, 20th Century/ Westbound W 219
3	2	12	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	★34	47	2	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022
4	4	13	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	★35	43	2	JEALOUSLY Major Harris, Atlantic SD 18160
5	5	14	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	★36	44	2	BRASS CONSTRUCTION United Artists UA-LA545 G
6	6	19	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	37	38	4	CONFESSIN' THE BLUES Esther Phillips, Atlantic SD 1680
7	7	10	SPINNERS LIVE! Atlantic SD 2-910	38	28	11	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)
8	9	27	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	39	42	8	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
9	10	29	INSEPARABLE Natalie Cole, Capitol ST 11429	★50	50	2	BEAST FROM THE EAST Mandrill, United Artists UA-LA577-G
10	8	10	RATTLENAKE Ohio Players, 20th Century/ Westbound W 211	41	40	5	RAISING HELL Fatback Band Event EV 6905 (Polydor)
11	13	9	ARCHIE BELL & THE DRELLS T-sop PZ 33844 (Epic/Columbia)	42	34	13	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
12	11	15	WHO I AM David Ruffin, Motown M6-849 S1	43	27	20	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)
13	16	14	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	44	39	15	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916
14	15	8	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157	45	45	5	MARCHING IN THE STREETS Harvey Mason, Arista AL 4054
★15	22	3	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	46	48	4	BAD LUCK Atlanta Disco Band, Ariola America ST 50004 (Capitol)
★16	23	13	CITY LIFE Blackbyrds, Fantasy F 9490	47	33	8	TOGETHER George & Gwen McCrae, Cat 2606 (TK)
17	14	7	MUSIC MAESTRO PLEASE Love Unlimited Orchestra, 20th Century T 480	48	51	2	MOTOWN DISCOTECH #3 Motown M6-853 S1
18	19	9	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)	49	53	2	LOVELOCK! Gene Page, Atlantic SD 18161
19	20	5	DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)	★20	32	3	THE BEST OF GLADYS KNIGHT & THE PIPS GREATEST HITS Buddah BDS 5653
21	18	15	MOVIN' ON Commodores, Motown M6-848 S1	50	46	12	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy PB 407
22	24	4	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	51	57	2	TYMES UP Tymes, RCA APL1-1072
23	12	28	KC AND THE SUNSHINE BAND TK 603	52	56	2	BLUE MAX Oliver Sain, Abet 407 (Nashboro)
★24	37	2	TURNING POINT Tyronne Davis, Dakar DK 76918 (Brunswick)	53	NEW ENTRY	→	HOT SHOT Junior Walker & The All Stars, Soul S6-745 S1 (Motown)
★25	31	3	LET THE MUSIC PLAY Barry White, 20th Century T 502	54	49	4	I WANNA BE WITH YOU Carl Carlton, ABC ABCD 910
26	26	7	SHOWCASE Sylvers, Capitol ST 11465	55	52	5	TONIGHT'S THE NIGHT S.S.O., Shadybrook SB 33001
27	25	6	HOT James Brown, Polydor PD 6059	56	58	2	DISCO-TREK Atlantic SD 18158
28	29	11	THE SALSOUL ORCHESTRA Salsoul S2S 5501	57	41	14	YOU Aretha Franklin, Atlantic SD 18151
29	21	6	BOHANNON Dakar DK 76917 (Brunswick)	58	NEW ENTRY	→	SPOONFUL Jimmy Witherspoon, Blue Note, BN LA534-G (United Artists)
30	30	12	TRACK OF THE CAT Dionne Warwick, Warner Bros BS 2893	59	NEW ENTRY	→	THE OL' BLUES SINGERS Lowell Fulson, Granite GS 1006
31	35	6	FINGER LICKIN' GOOD Dennis Coffey, 20th Century/ Westbound W 212	60	60	4	MY KIND OF JAZZ Part 3 Ray Charles, Crossover CR 9007

NEW IMPORTS

London Goal: 150 Cassettes In Year

By IS HOROWITZ

NEW YORK—London Records' first batch of imported classical cassettes were still on the high seas last week, steaming their way to the States, but the company's projections already call for an estimated 150 titles to be made available here by year's end.

Buoyed by the strong response of distributors to the new "ffr" tape line at London's national sales meetings here two weeks ago, the firm is hopeful that cassette penetration of the classical market in this country will approach that enjoyed by English Decca in the U.K.

David Rickerby, Decca's classical marketing and promotion manager, reports that cassette sales there in this repertoire area now amount to 12 to 20% of their LP equivalents. And the percentage continues to rise, he adds.

"Only a year ago, shortly after the introduction of the "ffr" cassette, the ratio was 5 to 7%," he says.

Cassettes used to be considered "the poor relation" of the LP. But all that has changed, says Rickerby, and almost three-quarters of all new classical releases are currently issued simultaneously in the tape configuration.

Some pricing refinements are still to be worked out to accommodate opera sets and twin-LP cassettes. List price of the single LP equivalent

is \$7.95. But the inclusion of as much as 90 minutes of music on some cassettes and full librettos in the opera packs make a price adjustment necessary, it is said. Prices for these categories are to be decided shortly.

In the first release of eight titles, the only multiple cassette set is the package containing all nine Beethoven symphonies performed by the Chicago Symphony Orchestra under Georg Solti. It lists for \$58.95. In its disk version, the best-selling package this week takes over the No. 2 spot on Billboard's classical chart.

Although the London cassettes will be exact duplicates of available LPs in the heavy majority of cases, some variations are occasionally desirable to limit dead time on the shorter side. Rickerby points out.

In the case of a tape containing two symphonies whose side lengths differ by as much as 8 or 10 minutes, the longer work may be placed on side one even though it is on the disk's second side. In rare cases some filler material, if appropriate to the overall musical content, may be added to bring tape sides into closer time parity. And in a few instances there may be a reordering of selections in a diverse program.

But musical considerations are uppermost, Rickerby stresses. He re-

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Classical CRI Growth Rate Is 20%

NEW YORK—Greater representation in music stores and a substantial increase in overseas sales are credited by Composers Records Inc. with a 20% annual growth pattern over the last two years.

Carter Harman, CRI executive vice president, says half the label's volume jump last year is directly attributable to gains in foreign markets.

The firm, which specializes in serious works by American composers, is also seeking to expand further what it considers already satisfactory advances in sales through regular retail channels.

Sales directly to schools and libraries remain a solid segment of overall CRI business, say Harman, but the label is also carried now by some 250 stores across the country. He identifies Sam Goody and King Karol in the east, and the Tower and Frank Cooke chains in California as among the firm's more important retail outlets.

Several months ago a mail solicitation to stores brought in a 5% response for standing orders covering all new CRI releases, according to Harman.

Some of the older composers in the CRI catalog are gaining greater acceptance, and the late Harry Partch and George Crumb lead all others in sales volume, he reports. In general, interest in American music stimulated by the bicentennial is

(Continued on page 28)



CBS photo

RAMPAL AT STRAWBERRY'S—To coincide with the opening of a classical record department at Strawberry's, prominent Boston retail outlet, Jean-Pierre Rampal autographs copies of his "Suite For Flute And Jazz Piano" in which he collaborated with Claude Bolling. Strong crowds were attracted by the promotion. The Columbia album comes in at No. 5 on this week's classical chart.

ROCK'S A KILLER

Plants Thrive On Classics

NEW YORK—Exposure to heavy rock can be fatal to growing things while classical music will stimulate plant growth, said the research of Colorado Women's College.

So Carmel Records last October issued an album, "Music For Your Plants," comprised of classical selections licensed from Vox Productions, which has already moved some 25,000 copies, according to Doug Brayfield, Carmel partner.

Marketing so far has been concen-

trated in gift, florist and department stores, says Brayfield, but a greater push will now be made to have music retailers carry the \$4.95-list package.

Music featured includes portions of Vivaldi's "Four Seasons," Mozart's Clarinet Concerto, Beethoven's Sixth Symphony, Mendelssohn's "Midsummer Night's Dream," Greig's Piano Concerto, and Tchaikovsky's "Waltz of the Flowers." (Continued on page 28)

'CLASSICAL ... BARBRA' Bravissima!

Barbra Streisand's natural ability to make music takes her over to the classical field with extraordinary ease. It's clear that she loves these songs. In her sensitive, straightforward, and enormously appealing performance, she has given us a very special musical experience.

—Leonard Bernstein

Her first classical album ever. Exquisitely sung art songs by Debussy, Handel, Schumann, Orff, Fauré, and more.

"Classical ... Barbra." A new side of Streisand, on Columbia Records and Tapes.



Billboard Best Selling **Classical LPs**
 Billboard SPECIAL SURVEY For Week Ending 2/21/76
 (Published Once A Month)

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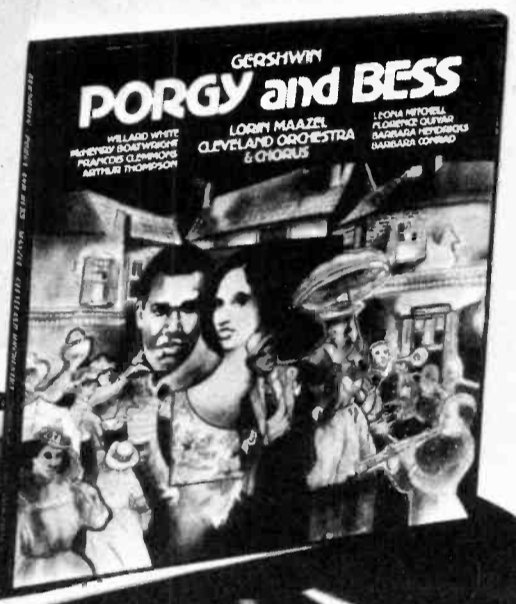
This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	6	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
2	9	10	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
3	5	19	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
4	1	10	KORNGOLD: Die Tote Stadt Bavarian Radio Chorus & Munich Radio Orchestra (Leinsdorf), RCA Red Seal ARL3-1199
5	NEW ENTRY		JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
6	4	19	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
7	2	15	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
8	10	15	SIBELIUS: Symphony #5 & Symphony #7 Boston Symphony Orchestra (Davis), Philips 6500.959 (Phonogram)
9	6	10	WALTER CARLOS BY REQUEST Columbia M 32088
10	NEW ENTRY		ISAO TOMITA: Firebird RCA ARL1-1312
11	8	19	VERDI: I Masnadieri New Philharmonia Orchestra (Gardelli), Philips 6703.064 (Phonogram)
12	13	15	JOAN SUTHERLAND & LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor London OSA 26437
13	15	6	CHOPIN: 24 Preludes; BECEUSE Alicia de Larrocha, piano, London CS 6952
14	12	23	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
15	NEW ENTRY		THE LEGENDARY LAZAR BERMAN PLAYS LISZT Melodya M2-33938 (Columbia)
16	16	88	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
17	27	15	MAHLER: Symphony #5 Kinderlieder, Berlin Philharmonic Orchestra (Karajan), DGG 2707.081 (Polydor)
18	17	15	BOULEZ CONDUCTS RAVEL: Daphnis Et Chloe (Complete) New York Philharmonic (Boulez), Columbia M 33523
19	7	10	HIGHLIGHTS FROM VERDI'S RIGOLETTO Sutherland, Pavarotti, Milnes, London Symphony Orchestra (Bonyng), London OS 26401
20	23	6	VIVALDI: The Four Seasons Stuttgart Symphony Orchestra (Munchinger), London CS 6809
21	11	19	MASSENET: La Navarraise London Symphony Orchestra (Lewis), RCA Red Seal ARL1-1114
22	NEW ENTRY		GIULIANI: Guitar Concert in A RODRIGO: Concierto Madrigal Academy St. Martin-in-the-Fields (Marriner), Philips 6500.918 (Phonogram)
23	25	15	GERSHWIN: An American In Paris Cleveland Orchestra (Maazel), London CS 6946
24	14	19	ROSSINI: Barber Of Seville Sills, Milnes, Gedda, Angel SCLX 3761 (Capitol)
25	30	41	MOUSSORGSKY: Pictures At An Exhibition Isao Tomita, RCA Red Seal ARL1-0838
26	26	6	SHOSTAKOVICH: 24 Preludes & Fugues Roger Woodward, Pianist, RCA Red Seal CRL2-5100
27	28	6	RAVEL: Gaspard de la nuit Argerich, Piano, DGG 2530.540 (Polydor)
28	NEW ENTRY		HAYDN/MOZART CANTATAS Janet Baker, Philips 6500.660 (Phonogram)
29	31	36	GOLDEN DANCE HITS OF 1600's Siegfried Behrend, Siegfried Fink, Ulsamer College, DGG Archive 2533.184 (Polydor)
30	NEW ENTRY		BEVERLY SILLS: Mad Scenes Audio Treasury ATS 20019 (ABC)
31	33	28	MAHLER: Symphony #6 Stockholm Philharmonic Orchestra (Horenstein), Nonesuch HB 73029 (Elektra)
32	35	6	TCHAIKOVSKY: Nutcracker Suite GRIEG: Peer Gynt Suite Boston Pops (Fiedler), Phase 4 SPC 21142 (London)
33	34	6	STOKOWSKI CONDUCTS MAHLER: Symphony No. 2 (Resurrection), London Symphony & Chorus (Stokowski), RCA Red Seal ARL2-0852
34	19	19	JULIAN BREAM: Concertos For Lute & Orchestra RCA Red Seal ARL1-1180
35	NEW ENTRY		THE ART OF COURTLY LOVE Early Music Consort (Munrow), Seraphim SIC 6092 (Capitol)
36	20	45	SCOTT JOPLIN: The Easy Winners Perlman, Previn, Angel S 37113 (Capitol)
37	18	15	JULIAN BREAM: Rodrigo; Berkeley RCA Red Seal ARL1-1181
38	NEW ENTRY		WAGNER: Die Meistersinger Von Nuremberg Bayreuth Festival Choral & Orchestra (Varviso), Philips 6747.167 (Phonogram)
39	21	19	FOOTLIFTERS: A Century Of American Marches Columbia All-Star Band (Schuller), Columbia M 33513
40	-	1	THE GREAT VERDI BALLETS Cleveland Orchestra (Maazel) London CS 6945

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FEBRUARY 21, 1976, BILLBOARD
OSA-13116

NO EXTRA PAY

L.A. Orch. Back On Air

By DAVE DEXTER, JR.

LOS ANGELES—For the first time since 1972, concerts by Zubin Mehta and the Los Angeles Philharmonic are being broadcast—by tape delay—over KPFK-FM's airplanes here.

But there's an intriguing, unselfish story behind the resumption of the series which previously ran for a single season, the 1971-72 year.

Members of the orchestra receive no additional wages for their radio work.

"It's the old, old story of funding being difficult to obtain," says Ernest Fleischmann, the Philharmonic's executive director. He advises that the orchestra's contract with the AFM carries a stipulation that a single non-commercial station may air its concerts. The conductor and guest soloists also receive no ad-

ditional remuneration, Fleischmann notes.

A Pacifica outlet, KPFK-FM, launched the series last Feb. 4, employing its Dolby A stereo system. The station also broadcasts the Cleveland and Boston orchestras once every week in prime evening time.

Rival classical station KUSC-FM on Monday nights airs the New York Philharmonic. A third station, KFAC-FM, beams the Philadelphia Orchestra Saturday afternoons. All are taped.

"The musicians of our Philharmonic," says Fleischmann, "regard the new KPFK-FM broadcasts as important in reaching a vast audience in the Southern California area—perhaps a million or more persons. They can't all attend the concerts in person."

To be heard as guests on the Philharmonic Wednesday airings are Alicia de Larrocha, Isaac Stern, Igor Oistrakh, Vladimir Ashkenazy and Pinchas Zukerman. Guest conductors this season include Andre Previn, William Steinberg, James Levine, Daniel Lewis and Mstislav Rostropovich, among others.

Col To Replace Beethoven Disk

NEW YORK—Columbia Records has asked reviewers to hold off consideration of the new recording of the Beethoven Violin Concerto performed by Isaac Stern and the New York Philharmonic under Daniel Barenboim.

Record was shipped last week, but was followed quickly by a letter stating that they were "technically defective" and would be replaced "very soon." Side one of the LP was mastered out of phase, it was learned.

Rock's a Killer

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Carmel Records, located in Los Angeles, is a subsidiary of Marbray Productions. Rand Marlis is associated with Brayfield in the enterprise.

CBS Records producer Tom Frost and Bud Graham, engineer entrusted with most of the label's top classical productions, in Salt Lake City to record an album with Robert Merrill and the Mormon Tabernacle Choir. . . . Daniel Majeske has extended his contract as concertmaster of the Cleveland Orchestra for five years. . . . Robert D. Skerritt added to the board of the Rochester Philharmonic.

Benny Goodman was soloist in a taping of Aaron Copland's "Concerto for Clarinet and Orchestra" with the Los Angeles Philharmonic due for broadcast over the PBS network this spring. Copland conducted. . . . The Sarah Caldwell Opera Company in residence at the University of Bridgeport, Conn., beginning in April. . . . Producer-director Harold Prince bows as an opera director in April when he supervises the American premiere of "Ashmedai" by the Israeli composer Josef Tal at the New York City Opera.

In less than a month, more than \$250,000 was raised by the Indianapolis Symphony. Fund-raising goal is \$500,000. Major contributor was the Lilly Endowment with \$60,000. . . . The Houston Grand Opera will premiere Carlisle Floyd's "Billby's Doll" later this month. . . . Mrs. Willie Dobbs Blackburn named first president of National Opera/South Guild, headquartered in Jackson, Miss. She's the sister of opera singer Mattiwilda Dobbs. . . . Soprano Gabriella Tucci terminates a three-year sabbatical with a recital at Carnegie Hall March 7.

Columbia reviewing some very

early Lazar Berman recordings on Melodiya for possible release to tie in with mounting interest in the Russian pianist. . . . Guitarist Michael Lorimer will interrupt his current concert tour to teach some master classes in Flint, Mich., next month. . . . Joan Sutherland, Luciano Pavarotti and Sherrill Milnes join forces Feb. 25 in the Metopera's first production of Bellini's "I Puritani" since the 1917-18 season.

First Avery Fisher prizes awarded to pianists Ursula Oppens and Paul Shenly, violinist Ani Kavafian and harpist Heidi Lehwalder. Emoluments include \$1,000 in cash and six orchestral appearances, including a date with the New York Philharmonic. . . . Colbert Artists Management reports strong response for next season's tour by the Modern Jazz Concert. IS HOROWITZ

Classical Notes

150 Cassettes In Year

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members with some lack of fondness the inclusion of a Wagner overture on an earlier Elgar cassette. "This kind of music incompatibility will be avoided in the future," he says.

Rickerby points to the company's single-cassette release of the Beethoven 9th Symphony where side one is 13 minutes shorter than side two. He views this disparity as unavoidable musically and much to be preferred to breaking a movement's continuity.

In all cases, the amount of runoff time on the shorter side is indicated on the liner notes.

While most new London classical LPs will not go to market side by side with their cassette counterparts, catalog material will also be introduced in the tape format on a continuing basis. Here, the release guideline will be the sales longevity of the album title, and the label will gradually release cassette versions of most of its best-sellers of recent years.

It is likely that some titles may even go back to the early 1960s, once a new Decca hiss-suppressing device is placed in use. This "black box," a development by Decca's engineering chief Arthur Haddy, is said to reduce tape hiss on older non-Dolby product without affecting musical response.

20% Growth Rate

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said to have worked to spurred activity in the label's product.

The CRI catalog now holds some 250 titles, and nine more are being readied for spring release. The firm will shortly add a sales representative to handle the New York metropolitan area, a territory where it was formerly served by SMG, the Goody facility which phased out of label distribution several months ago.

In other areas, independent rep Larry Sockell handles the line.

Triumphant new recordings from Columbia.



The genius of Leonard Bernstein makes this the definitive recording of Tchaikovsky's 4th symphony. And, as Columbia's Record of the Month, it's available now at a very special low price.



The magnificent Beverly Sills has joined forces with conductor Andre Kostelanetz for a joyful collection of French arias and songs. Truly a tour-de-force!

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This is the first recording from Antonia Brico, the legendary conductor whose appearances have created unprecedented interest.

On Columbia Records and Tapes.

Technology Second To Feel When Mansfield Goes In Booth

LOS ANGELES—Technology is great, but don't ever lose sight of the "feel" necessary to produce a good record. The same basic approach can really be used in producing almost any kind of music.

So says Ken Mansfield, who in the past three years has grown into one of this city's more successful independent producers with more than 25 singles and albums on the pop and country charts.

Mansfield is also one of the leading producers involved in the so-called new music, music that may have been labeled straight country or straight pop a few years back but now seems on the road to being acceptable for all.

One would think, then, that a man who has produced hits for Jessi Colter (with Waylon Jennings), Jennings, Tompall Glaser, Gary Hill, Doyle Molly and Rick Cunha and is currently busy on first projects with C.M. Lord and David Frizzell, would have come up with his own successful formula some years back. Not so, according to Mansfield.

"I've wanted to be a producer since I first came to Capitol in the early '60s and applied for a job as producer," Mansfield says. "I had no conception of what a producer did. I just knew I'd always wanted to be one."

Needless to say he was not hired in that capacity, but he was brought into the promotion department. And, after a number of years of handling national promotion at Capitol,

directing Capitol's independent labels and managing Apple in this country, as well as serving as vice president at MGM and general manager at Verve and eventually winding up as president of Barnaby. Mansfield went out on his own with his Hometown Productions.

"At Barnaby I announced that we would devote 50% of the label to country," he says, "and apparently people thought that was a bit much. In any case, no label could ever figure out why I wanted to spend so much of their money on country."

"So, I decided to form my own company and devote at least as much time to country as I did to pop. Now, with some of the categories breaking down, even that kind of categorization may be unnecessary in the future."

Mansfield chose to remain in Los Angeles, however, and soon discovered one disadvantage that has not remedied itself a great deal even today. "If you're involved with anything with a country feel, there may be a bit of apprehension toward you in Nashville because you don't work there. And if you go to a label here, they'll tell you to go to Nashville."

"That's one problem with David Frizzell (who is presently talking to

major label). He has that country background but we've really cut him in a kind of universal fashion. It's just difficult to place that type of artist."

And, Mansfield points out that while he's had more than 20 country singles, he's never been hired to do a project by a Nashville-based office. "I don't take it personally, and it's certainly not everybody in Nashville. It's just been one of the facts of life."

Still, he's had his share of hits. He has also changed his production approach substantially during the past several years.

"At first I wanted to produce records like Pink Floyd," he says. "I was extremely technical, and I did country that way as well as pop. I think it brought something to the country records I did that may have been missed by others, but there is such a thing as going overboard. I was the guy who hauled Cooper time cubes to Nashville."

"Waylon Jennings was totally opposite. He ran sessions based primarily on feel. And working with him is one factor that helped draw me toward more of a middle ground. And I think he did the same. The effects on both of us can be seen when we work with Jessi."

more expensive because it takes longer. But I've found that many guys trying to establish themselves try harder."

Using the same basic approach for all kinds of music is also helpful, he believes. "Some different ideas and arrangements for different types, of course," he says, "but there is no need to alter your method of cutting. It's becoming a 'music is music' kind of situation anyway."

As for the future, Mansfield has an album coming on Capitol with C.M. Lord, a singer who handles pop, country and soul as well as an album for Capitol with the Gary Hill Band. He expects to be producing Tompall Glaser in Nashville shortly (he will continue to commute to Nashville and will use Glaser's studios) and will be producing a set with a female vocalist. Shel Silverstein will handle all lyrics on the latter.

The next Colter album will be cut in Los Angeles, with Jennings again producing. "It's more for a change of pace and to bring in some new musicians, also for a change of pace, that we will cut Jessi here rather than in Nashville," he says.

"And she's a good example of the new music. Maybe bringing her here will help one of the major weaknesses of that music. We need a point of communication here, and I think we will get it. It's all developing into a universal American music, one that will appeal to everyone."

BOB KIRSCH

Studio Track

By BOB KIRSCH

LOS ANGELES—At **Kendun Recorders** in suburban Burbank, **Tower Of Power** has finished mastering its upcoming live album, with **Alan Chinowsky** helping get it all together and **John Golden** cutting. The **Five Stairsteps** had a single cut, as did **Ravi Shankar**.

The **Youngblood's** latest single was mastered there with Charles Ingersoll producing and **Baker Bigsby** handling engineering. **Dirk Hamilton's** debut ABC LP was mastered, and **David T. Walker** is mixing a solo set. **Lou Adler** produced with help from **Jerry Peters**. The latest **Alice Coltrane** LP was also mastered. **Ed Michel** handled production.

In other business there: The Fifth Dimension wrapped up an album, with **Snuff Garrett** producing and **Lenny Roberts** working the console. **Lee Garrett** came in to work on some tracks for **Chrysalis** with **Eric Malamud** handling production; **Lamont Dozier** has been busy tracking an album with **Barney Perkins** handling

engineering. **Rare Earth** is also doing some tracking, working on a Motown LP. **Norman Whitfield** is producing. **Bad Company** was in recently, wrapping up an album. **Eddie Kramer** lent a helping hand.

In Memphis, the **Amazing Rhythm Aces** have been at work on an album, with **Knox Phillips** producing at **Phillips International Studios**. Knox is also cutting a single with **Jimmy Hart**, one of the **Gentrys**. At **Ardent Studios**, producer/engineer **Ron Capone** is keeping busy cutting **Black Oak Arkansas**. Capone next goes to work with **Ruby Starr & Grey Ghost** on an album project. **Black Oak** lead singer **Jim Dandy** and Starr get together for some duet work shortly, with Capone again handling production.

The **Bee Gees**, **Barry, Robin and Maurice Gibb**, are at Miami's **Criteria Recording Studios** to begin an album project. Same musicians who helped make "Main Course" such a success, including **Blue Weaver**, **Alan Kendall** and **Dennis Byron** will be helping out. **Albhy Galuten** will be involved in production and **Karl Richardson** will take charge of engineering.

Eric Clapton also due in the studio to work on his first studio LP in 18 months. **Carl Radle**, **George Terry**, **Dick Sims**, **Jamie Oldaker**, **Yvonne Elliman** and **Marcy Levy** due into lend a helping hand. Clapton will produce himself with help from **Robbie Robertson**.

Yvonne Elliman will cut her own solo set, with **Robert Stigwood** set to produce. Sessions will mark Stigwood's first official production duties since the early days with Cream and the Bee Gees. Two other RSO artists, **Revelation** and **Barbara Dickson**, also set to cut albums shortly.

At the **Enactron Truck** in the hills above Beverly Hills, **Jonathan Edwards** is busy cutting an album, with **Brian Ahern** handling production and engineering. Also at Enactron, **Emmylou Harris** (who cuts her albums in the truck) is mixing some previously unreleased **Gram Parsons** tapes for possible release.

In notes from around the country: **Papa John Creach** is due in the studios shortly for **Kessler-Grass Management** to cut an album. **Eddie Martinez** will handle production.

Raj Productions has been formed in Los Angeles and is now producing two artists, **Nancy Wilson** and **Michael Campbell**. President of the company, which will handle production and publishing, is **Dr. Raj. Raghu** will be vice president. He is currently engineering and co-producing Campbell. Tracks were cut at **Wally Heider's** here.

Melba Moore has been in the studio in New York cutting an album with producer **Van McCoy**.

(Continued on page 70)

Griffin Named Road Distrib

LOS ANGELES—Road Electronics, manufacturer of Road amplifiers and p.a. systems, has appointed Griffin Music, Inc. as exclusive distributor to the music industry.

Agreement became effective at the beginning of the month, with Griffin handling all sales, advertising and promotion of Road products.

Robert Griffin, president of the firm, has been involved with Road since that company's beginning, serving as West Coast and overseas sales rep as well as handling promotion and advertising. Griffin operates out of Los Angeles.

Cincy's QCA Records In A 31% Spurt In 6 Months

By BILL SACHS

CINCINNATI—QCA Records, Inc., long a major presser and packager of gospel records, has experienced a decided spurt in overall business since the formal opening of its own recording facilities in April 1975.

Edward R. Bosken, QCA president, says business for the fiscal period, July 1, 1975, to Dec. 31, 1975, showed an increase of 31%, attributable in a large measure to the fact that the firm now has all of its facilities, from recording and pressing to packaging and distribution, under one roof.

While much of this added business was in the gospel field, the new studio has also attracted considerable new business from artists in the pop and country music fields.

Among the pop artists who cut sessions at QCA recently were: **Gwen Conley**, featured singer on "The Bob Braun Show," 90-minute TV seg beamed five days a week over the four-city Avco Broadcasting television network; **Orange-Colored Sky**, currently appearing at Lake Tahoe; **Amazing Grace**, popular in Cincinnati area niteries, and **The Command Performance**. As a result, Bosken says the firm is placing added emphasis on promoting its own new QCA label.

In this direction, Bosken has augmented his production staff. **Frank Ruhl**, who joined QCA eight months ago, is now general manager of the QCA studio operation. He formerly had his own recording studio in this area. Working with Ruhl will be **Donald J. Schepmann**, who joins QCA this week. Schepmann was formerly with Rite Records here and more recently was affiliated with **Shad O'Shay's** Counterpoint Studio in Cincinnati.

The remainder of the firm's production staff remains the same, with

Ken Martin as chief engineer; **Larry Ratliff**, engineer, and **Charles Novell**, producer-arranger. **Joe Sluder** continues to head up the sales department.

Neil Newton, who has been working out of Nashville on sales and promotion under Bob Rogers, has been named QCA marketing director and will head a department to concentrate on deejay promotion and Christian book store sales, along with record distribution and rack operations nationally. Rogers is now freelancing.

In an effort to promote the QCA Records label, the firm will soon begin a concerted drive to open new territory in Pennsylvania and New York.

Benefit Aids Philly Studio

PHILADELPHIA—Live music by living composers was performed last week to help an electronic studio stay alive through its second decade.

The event was designed to aid the Electronic Music Studio at the Philadelphia Musical Academy, established 10 years ago.

Students, composers and school children have had access to the studio over the years and the facility has been the source of many musical works, commercials, and even the film score to "Fellini: Satyricon" by **Andrew Rudin**.

The concert, staged at Friends Select School auditorium, featured performances of works by **Michael White**, **Theodore Antoniou**, **Andrew Rudin**, **Jan Kryzwicki**, **Joseph Castaldo** and **Robert Capana**, all faculty members of the Philadelphia Musical Academy.

JAZZ CONCERTS PLANNED

Barkan Tying With Graham In Bay Area

By CONRAD SILVERT

SAN FRANCISCO—Todd Barkan, owner of Keystone Korner, for four years the city's leading all-jazz club, has formed a partnership with Bill Graham to co-produce a series of jazz concerts in the Bay Area.

The inaugural date will be a March 19 Oakland Paramount Theater concert by Flora Purium and Airtio.

Barkan, 30, through his Jellyroll Productions, employed Graham's stage crews for last month's Paramount benefit for the Keystone club by Grover Washington Jr. and George Benson, which sold out.

Barkan will be working closely with Danny Scher, who for eight months has booked and run non-Winterland shows for Graham. Scher, 24, promoted a Duke Ellington concert when he was only 17 and promoted jazz for two years at Stanford Univ., where he received a Masters in Business Administration.

Graham says: "What I like about Todd is that he's really into the music; he's dedicated to exposing creative jazz musicians to the public. And jazz tragically has not been exposed as much as we'd like. Todd is more familiar with the jazz people than I am, and we have the production ex-

pertise. We don't say, 'Well what do we need him for?' Todd is qualified to tell us what goes with what, and we can do the staging for him on a joint venture just as we do for George Wein on the outdoor shows."

Barkan says: "I think the overall effect of our collaboration on the Bay Area music scene is going to be tremendously positive. It's going to introduce an element of good jazz in concert settings on a much more consistent and high quality level."

Scher, an avid jazz fan who claims to have been a steady Keystone Korner customer for years, says: "We know there's a large jazz market out there, thanks to the nurturing that Todd's done, keeping his club afloat against every foreseeable calamity. I think Todd is doing for jazz in San Francisco what Bill Graham did for rock 10 years ago."

"The shows will be at the Paramount Theater and Berkeley Community, but I envision future shows at the downtown Masonic Auditorium."

Concerts which have definitely been booked are Billy Cobham with George Duke April 9; Chick Corea April 23; and Weather Report, May
(Continued on page 39)

Contrasts In Denver Niteries
Ebbets Field 3 Years Old But Warehouse Goes Dark

By NAT FREEDLAND

LOS ANGELES—Ebbets Field, 250-seat Denver nitery that has been a major record sales breakout showcase, celebrated its third anniversary Feb. 13 with all but \$4,000 made up on a \$13,000 loss from the deep recession months of January-May 1975.

"Contemporary music clubs are a break-even operation because of the extremely tight profit margin and low cash flow," says Ebbets owner Chuck Morris. "Any club owner who tells you he's taking home huge amounts of money is just trying to make himself look good."

During the three years of Ebbets Field operation, engagements there have resulted in rapid breakthrough Denver area sales of 8-10,000 units for early albums by such now-established acts as the Outlaws, Marshall Tucker Band, Lynyrd Skynyrd, Dan Fogelberg, Maria Muldaur, Michael Murphey, Janis Ian, Leo Sayer, Elvin Bishop and John Klemmer. Thus the small central-city club has become a key stop on national nitery tours by upcoming major-label artists.

Ebbets Field survival through the winter of 1975 when a shaken Denver economy put powerhouse local concert promoter Barry Fey onto a hiatus of nearly six months is even more impressive when seen against the closing there several weeks ago of the Warehouse.

Denver's 500-seat Warehouse was a pioneering nightclub-restaurant

that for some 2½ years regularly filled two shows nightly with a wide spectrum of contemporary, soul, jazz, country, MOR and rock oldies artists.

Peter Rachbach, director of the Warehouse, was able to draw on different segments of the Denver market to attend the club without typing it to any one field of music. The closing show at the Warehouse was an SRO stand by Tanya Tucker.

The Warehouse was apparently a victim of overly high talent costs and a too-large staff overhead, it would seem.

By contrast, Ebbets Field with its weekly operating expense crunch gets by with only three daytime staffers. They are Morris, who books the talent; Jane Covner, who handles the club's aggressive advertising and publicity tie-ins for each engagement; and Lefty Colorado, who supervises Ebbets physical operations and sees that the artists' on-the-spot needs are met.

In order to break even, Ebbets Field grossed some \$450,000 in 1975. This was about half the Warehouse budget for talent alone.

"If we come out of an SRO week with a profit of \$3,000-\$4,000, we can pretty well expect to lose it back in two weeks when another act doesn't draw," says Morris.

He credits his club's availability for split-week bookings as a main factor in keeping it afloat. Other factors he names are the cooperation of

a roster of agents across the country who are sympathetic to the problems of nightclubs, plus the youthful Ebbets Field management's staying in touch with contemporary chart trends.

"Last year at this time I would have said it was all we could do to keep our little room going," says Morris. "But with the upswing in business we've seen since the summer, I'm ready to look around for a larger facility to move the club into. Right now, booking attractions that draw doesn't seem to be a major problem. We're even getting some tours lately, like Chick Corea and Cheech & Chong, that don't go on to Los Angeles."

Nashville
Club Tees
New Series

NASHVILLE—The Exit/In has launched a new Nashville Artist Series as a regular feature of the club.

"Nashville Artist Series will provide exposure for Nashville's performing musicians, perhaps for the first time in a listening room atmosphere," says the club's president, Owsley Manier. "Nashville has a wealth of good talent but there are few opportunities for them to perform. This should be a pleasant and inexpensive treat for our audiences as well."

The series follows the Writer's Night tradition at the Exit/In and will spotlight performers as opposed to songwriters.

The first performance in the series Feb. 2 featured the jazz group Brothers And Others with Kenya Litton.

Signings

Roy Orbison returns to Monument where he had his biggest hits between 1959 and 1965. The rockabilly pioneer was most recently on Mercury. . . . Al Wilson, best known for "Show And Tell" and "The Snake" to Playboy Records. . . . Ronnie Laws, Blue Note artist, to Far Out Productions for management. . . . Pizza, top Italian rock group, also to Far Out.

Osibisa to Island Records, the Afro-rockers were first on MCA. . . . Lenny LeBlanc and Pete Carr, both Muscle Shoals figures, to Big Tree in separate signings. . . . Arthur Lee & Love, Hollywood rock pioneers, to Media Entertainment Corp. for management. . . . David & Gail to October Records. David Somerville of the duo was formerly lead singer of the Diamonds. . . . Love Committee to Ariola America. The group's lead singer is Ronald Tyson, writer of many soul hits, and it is managed by Entertainment Development Corp. of Mike Merkow and Ronnie Eckstine.

Carol Williams to Salsoul Records, and her first single is "More." . . . Lenny LeBlanc to Big Tree Records, not Lanny LeBlanc, as reported here last week. . . . Doc Severinsen to Epic. An album is due shortly.

Slick Band to Capitol, led by Earl Slick who was David Bowie's lead guitarist for three years and represented by Michael Lippman, who was Bowie's attorney and business associate last year.

New Riders Of The Purple Sage to MCA from Columbia. . . . Marty Robbins back to Columbia from MCA. . . . Phil Cody to Warner Bros. He's co-writer with Neil Sedaka on "Laughter In The Rain," "Bad Blood" and "Solitaire." . . . The Mysterious Rhinestone Indian, otherwise known as Coe Chase, to Columbia country. His masked accompanist is called the Red-Headed Strangler.

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The Story Behind
'Leadbelly' Movie

By JEAN WILLIAMS

LOS ANGELES—"Leadbelly was one of the few blues artists who skipped from country blues past jazz, Dixieland and slow blues to influence today's pop/rock market," says Marc Merson, producer of the film "Leadbelly."

Leadbelly died at about 57 or 67; no one is quite sure. However, he did not become widely popular until after his death in 1949.

"Leadbelly was not temperamentally or musically a blues singer," according to Merson.

"The classic blues singer's basic attitude in music is that life is going

to beat you down. Leadbelly, although much of his life was spent in prison, never felt defeated," he contends.

Six months after Leadbelly's death, "Goodnight Irene" became his first national hit via the Weavers' folk version.

Merson admits that Leadbelly did not compose all of his tunes, but he took old songs and transformed them into his own special brand of music.

"Leadbelly never became popular during his life because at that time blacks did not want to identify with him and his blues, and whites were not into blues/folk.

"But when his time came for fame, whites popularized Leadbelly," says Merson.

The producer claims that Leadbelly has influenced the European rock artist with as much force as he had in influencing the American artist.

"Even the Beatles admit to being influenced by Leadbelly."

It has been said that Leadbelly found an instrument to equal his physical and vocal power in the 12-string guitar which he is given credit for popularizing.

However, he later reduced his 12 strings to eight, to make it work as a bass and standard guitar.

"What he added to country blues was tremendous drive, blending the material, making it work with the 12-string guitar, which was a unique instrument," Merson states.

Merson says that in putting the film together, he took a good story and good music, blending the two. After listening to more than 400
(Continued on page 39)

King Tour Will
Play 7 Markets

LOS ANGELES—Carole King will tour seven major markets Feb. 29-March 2, playing mostly smaller halls, as her first tour segment after a three-year layoff ended Feb. 9 at San Francisco Opera House.

The upcoming tour dates are Feb. 29 at Boston Music Hall and in March: Montreal Forum, 2; Toronto Maple Leaf Bowl, 3; New York Beacon Theater, 5-6-7; Washington, D.C., Constitution Hall, 9; Atlanta Fox Theater, 11; Los Angeles, UCLA Pauley Pavilion, 14.

Except for the 14,000-capacity Pauley Pavilion and the two Canadian arenas which will be curtained off to some 8,000 seats apiece for the King shows, the rest of the halls seat 3,000-4,000. Her mini-tour opening concentrated on Midwest colleges. She is expected to spend the two months after these current dates writing an album to be recorded in the fall.

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—Le Figaro Paris

"Raquel Welch got standing ovations at the Concord Hotel for her spectacular new act, which agents say will net her \$2,000,000.00 this year for personal appearances."

—New York Post

"Miss Welch turns in an exciting, teasing, sensual and witty show."

—Miami Sun Reporter

TOUR ITINERARY

Dec. 16-23	Beverly Hills Club, Newport, Ky.	Feb. 5-6-7	Palais de Congress, Paris / SRO
Dec. 26	Plaza Hotel, Acapulco / SRO	Feb. 9	Palace of Congress Expositions, Madrid
Dec. 27	Fiesta Palace Hotel, Mexico City / SRO	Feb. 12-13-14	Caracas Hilton, Caracas
Dec. 29-31	Fiesta Palace Hotel, Mexico City / SRO	Feb. 21	Sao Paulo, Brazil
Jan. 3	Concord Hotel, Kiamesha Lake, N.Y.	Feb. 23-24	Rio De Janeiro
Jan. 15-25	Fontainebleau Hotel, Miami Beach	March 7	Ottawa, Canada
Jan. 27, Feb. 1	Latin Casino, Philadelphia	March 11-20	Royal York Hotel, Toronto

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An Act By Joe Layton

Up Santa Monica Civic Business 25% In 6 Mos.

LOS ANGELES—Santa Monica Civic Auditorium, for years considered one of the finest 3,000-seat concert facilities on the West Coast, is up 25% in business the first half of this fiscal year, and should do as well if not better for the remainder of the season, according to general manager Jerry Ferris.

The beach hall, a block from the ocean front, has been called "the Carnegie Hall of the West" by numerous groups, managers, promoters and agents. The top foreign and American groups have played the Civic for many years, often to sold-out audiences.

Bulk of the shows there are presented by David Forest's Fun Productions and Wolf & Rissmiller Concerts here.

The fiscal year ends in July, but Ferris notes that at the end of January, "our business was up 25%. This marks the sixth year in a row that we have been in the black, and it should be just as good again at the end of this fiscal season."

Business has been so good, he adds, that the auditorium will be

adding to its staff when funds become available this summer.

The Civic Auditorium was the site of the recent American Music Awards, produced by the Dick Clark organization, and on one of the rainiest nights this winter had a sold-out crowd of more than 3,000 for a Beatles film showing.

Videotape Into L.A.'s Forum

LOS ANGELES—The 18,000-capacity Forum here has set a partnership with Video Tape Enterprises to videotape any events in the hall chosen for closed-circuit tv transmission. Although the deal is meant mainly to cover sports events emanating from the Forum, it would also be applied to rock concerts.

However, no videotaping can take place without permission of the concert artists and the artists can arrange for their own theater closed-circuit networks to be hooked into the Video Tape Enterprises equipment at the Forum.

FOLLOWING ACCIDENT

Hank Williams Says He Feels He Is 'Born Again'

By COLLEEN CLARK

NASHVILLE—"I really feel as if I had been born again and given the opportunity to live my life the way I want to the second time around," comments Hank Williams Jr. in the

first interview he's granted since his near fatal accident in Montana last August.

In the past year Williams (he will be 27 in May) has gone through a divorce, a parting of the ways with his manager and business partner of many years, the death of his mother, Mrs. Audrey Williams, and almost lost his own life.

He has undergone surgery several times and has more facing him before being completely recovered, but feels optimistic about his future and is happy with the success of his latest album "Hank Jr. & Friends," which is currently at the number 18 position on Billboard's Country Album Chart.

Always the traditional country artist in the past, the album reflects a new Williams and has been acclaimed by most as the best thing he's ever done.

Recorded in Muscle Shoals, Macon and Nashville, the album is fresh and progressive; the songs new and now. Most of the tunes were written by the multi-talented Hank (he also has mastered every instrument) and show a depth and sensitivity long neglected.

(Continued on page 51)

Talent In Action

CAROLE KING

San Francisco Opera House

The effervescent beauty of the sold out (3,252) Carole King concert at this elegant public building Feb. 9 was marred, unfortunately, by a nagging buzz in the sound system that at times infuriated members of the band and that refused to disappear despite the constant ministrations of a technician who floated around the amps so constantly he seemed almost an extra member of the troupe.

Nonetheless, King's pure warmth and vibrance, made even more buoyant by the fact that it was her birthday, made it fairly easy to tune out the annoyances. The singer did 11 tunes in the first part of the show and 14 more after intermission, plus three additional numbers in two encore calls. She did half the tunes from her new album "Thoroughbred."

She opened the first set with five solo tunes on piano including "Tapestry" and as-yet-unrecorded "Golden Man." One of the high points of the night occurred next as King introduced her daughter Louise, who performed with fine style on piano the composition named "Progression," a maturely structured song of adolescent yearning delivered with great feeling and finesse for one so young and inexperienced. Her mother joined her at the end for vocal and one-handed piano harmony on the high end with Louise receiving a tremendous ovation at the close of the song. Many of King's songs touch upon the subject of the particular brand of love that goes on between a parent and a child, but this extraordinarily beautiful moment on stage said even more than any song.

Through the remainder of the first set her band joined her piece by piece until all seven members were out. The players were Clarence

(Continued on page 34)

75,000 Tickets Sold For Jones' S. Africa Dates

JOHANNESBURG—Tom Jones mania is gripping all of South Africa as more than 75,000 tickets have been sold for his first nine days of appearances here.

Jones is reportedly the first white star to appear before non-segregated audiences here and is in the process of setting all sorts of attendance records. Tour promoters Alec Magua and Yango John have booked him into the Colesseum Theater here as well as the Durban Playhouse and Capetown's Three Arts Theater.

Tickets are going for a \$24 top, perhaps the highest price ever charged in South African theaters. Fans are coming from throughout Africa on special charter flights. Thousands jammed the airport as Jones arrived for a five-week tour.

Scher Trying Again In N.J.

ASBURY PARK, N.J.—Although his first summer at rock concert promotions last year at Convention Hall at this ocean resort was far from being a financial winner, John Scher, who heads Monarch Entertainment, will be back with higher hopes for this summer.

Scher took over promotion and booking for Convention Hall last summer, replacing Philadelphia promoter Moe Septee, who pulled out after many years because of his summer schedule in that city.

In addition to Convention Hall, Scher also looks after the Casino Arena here. While neither the Casino nor Convention Hall are ideal concert halls, Scher says he will be making improvements for this summer, adding video equipment and better sound systems.

Janis Ian's Works Relate To Memories

By BOB KIRSCH

LOS ANGELES—Barely two years ago, Janis Ian was little more than a memory to most pop music fans, a name from the mid '60s who had enjoyed a sizable hit (at 16), and created a sizable stir with a social protest single called "Society's Child."

Today, of course, Ian is moving rapidly up the LP charts with "Aftertones," is coming off a No. 1 single in "At Seventeen" and a No. 1 album in "Between The Lines," has five Grammy nominations and is being touted as one of our major contemporary songwriters.

With material that might have been considered stuck in the easy listening category a few years back, songs that seem excruciatingly sad to many listeners and a style that many pros felt was uncommercial when her comeback started, Ian now sits on top of the musical heap.

"Society's Child," which first brought her public attention, was never really followed up. The singer moved from label to label, took a few years off in Philadelphia and eventually ended up in California, where she began recording "Stars," the album that would be turned down by several labels before being picked up by Columbia.

"We had about eight producers who were simply not interested in working with us, and this was before we even began 'Stars,' Ian says. "Brooks Arthur, who had engineered 'Society's Child,' thought I was a good writer, which was a lot more than most people thought. He felt I could become a good singer, which was more than anyone thought. And he happens to be an excellent producer."

When the time came to cut "Stars," however, no label could be found to put up the money. At least no label in this country. Rainbow Connection, the production company Ian is involved with, eventually got the money from Festival Records in Australia in exchange for certain foreign rights and the album was bought by Charlie Koppelman at Columbia.

While the LP did only about 30,000 units, according to Ian, it did bring her back into the limelight as a writer (songs covered by Joan Baez, Shirley Bassey, Roberta Flack and Cher) and began her public re-emergence as a singer. "Between The Lines" and "At Seventeen" pushed her to the top last year.

"Maybe my material would have been called MOR a few years ago," Ian says, "and I think that even now if an easy listening artist cut the songs it could end up MOR. It would be slick, too polished. But there is a way to do a song like 'At Seventeen' and have it not come out dripping."

"A lot of this is the attitude of the singer and the material being sung. It's easier for me because I write. I generally do my own arranging and I always pick the musicians. If a song tends to slickness I can avoid it to a point. Really, it comes down to the timbre of the voice and the intensity. Slick implies it's not intense."

The changing music business attitudes toward women, Ian believes, has also played a part in her recent successes.

"In the early days, Carole King, Ellie Greenwich and a few others were about it as far as women writers. Those ladies who were singing at all seemed to be soul, folk or country and only the country artists really wrote. And this was looked down on.



Magna Artists photo

Janis Ian: Comeback artist of the year and Grammy Awards nomination leader.

"Now, there is still a prejudice against women writers who are not what you might call polite. And I think people may get a bit confused by a woman writer, the same way they get confused when they see a good woman rock guitarist. It may not even be conscious. But I know that a lot of people who come up to me on the road, maybe half, don't know I write my own material. And it's generally girls, which says something in itself.

"These days, a woman writer can at least get a publishing contract and there is less of that 'consumers like men more than women singers so we have more men' label talk. It's better and that's been a help."

As for her "sad" songs, Ian says, "maybe people aren't used to being made to think when they listen. Or maybe my songs make people feel something. I don't really think I'm projecting a down image."

Sad or not, Ian's material is cerebral when compared to the rash of non-thinking, "listen to the music only" records that abound today.

"There is a major difference between good songs and good records," Ian points out. "A lot of disco hits, for example, are good records with incredible arrangements. But there is no song. A good song, in terms of craft, should make you feel and be open to your interpretation. It should also make the listener relate to pictures or memories. This is what I try for."

Is this why "At Seventeen," certainly an atypical record for AM audiences, reached the top of the charts?

"I don't know if it was the song or the fact that I sang it on the road for more than two years, did it on tv and met a lot of program directors and disk jockeys. Would they have listened to it if I hadn't met them? In any case, it all worked out and I liked most of the people I met.

Since she had such an unusual hit, sitting down and writing a "structured hit" might now seem a reasonable thing to do.

"I don't know if I could do that," Ian answers. "That time hasn't come yet and I've never really tried. It would be like writing a mystery novel. It looks easy but it's awfully hard to do. And, it's better to end up with a good song than a great record."

So, rather than chase hits, she will "try and be a bit looser on my albums, which is one of the few things I've ever really consciously tried for. My LPs continue to get more varied. "Aftertones" is filled with the feel of jazz, Broadway and pop ballads. (She is also currently in the midst of her biggest tour ever.)

(Continued on page 39)

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Rock LP Best Sellers

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As Of 2/9/76

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

- 1 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894
- 2 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900
- 3 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540
- 4 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694
- 5 HELEN REDDY'S GREATEST HITS—Capitol ST 11467
- 6 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039
- 7 WINDSONG—John Denver—RCA Asylum 7E-1039
- 8 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060
- 9 DESIRE—Bob Dylan—Columbia PC 33893
- 10 ALIVE!—Kiss—Casablanca NBLP 7020
- 11 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405
- 12 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008
- 13 GREATEST HITS—Elton John—MCA 2128
- 14 K.C. & THE SUNSHINE BAND—TK 603
- 15 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020
- 16 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885
- 17 M.U. THE BEST OF JETHRO TULL—Chrysalis CHR 1078
- 18 MAIN COURSE—Bee Gees—RSO SO 4807
- 19 ROCK OF THE WESTIES—Elton John—MCA 2163
- 20 SEDAKA'S BACK—Neil Sedaka—Rocket 463
- 21 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999
- 22 FLEETWOOD MAC—Reprise MS2225
- 23 GREATEST HITS—John Denver—RCA CPL1-0374
- 24 TIMES OF YOUR LIFE—Paul Anka—United Artists UA-LA569-G
- 25 THE BEST OF CARLY SIMON—Elektra 7E-1048
- 26 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157
- 27 CLEARLY LOVE—Olivia Newton-John—MCA 2148
- 28 FAMILY REUNION—O'Jays—Philadelphi International PZ 33807
- 29 THE BAY CITY ROLLERS—Arista AL 4049
- 30 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045
- 31 IV—Led Zeppelin—Atlantic SD 7208
- 32 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133
- 33 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479
- 34 FACE THE MUSIC—Electric Light Orchestra—United Artists UA-LA546-G
- 35 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453
- 36 LOVE TO LOVE YOU BABY—Donna Summer—Oasis OCLP 5003
- 37 AFTERTONES—Janis Ian—Columbia PC 33919
- 38 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142
- 39 BREAKAWAY—Art Garfunkel—Columbia PC 33700
- 40 GREATEST HITS—Cat Stevens—A&M SP 4519

Rock Singles Best Sellers

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As Of 2/9/76

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- 1 YOU SEXY THING—Hot Chocolate—Big Tree 16047
- 2 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270
- 3 I WRITE THE SONGS—Barry Manilow—Arista 0157
- 4 CONVOY—C.W. McCall—MGM 14839
- 5 THEME FROM "SWAT"—Rhythm Heritage—ABC 12135
- 6 SQUEEZE BOX—The Who—MCA
- 7 LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401
- 8 GROW SOME FUNK OF YOUR OWN—Elton John—MCA 40505
- 9 LOVE HURTS—Nazareth—A&M 1671
- 10 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734
- 11 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049
- 12 BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500
- 13 ALL BY MYSELF—Eric Carmen—Arista 0165
- 14 SLOW RIDE—Foghat—Bearsville 0306
- 15 FANNY (Be Tender With My Love)—Bee Gees—RSO 519
- 16 FOX ON THE RUN—Sweet—Capitol 4157
- 17 LONELY NIGHT (Angel Face)—Captain & Tennille—A&M 1782
- 18 TAKE IT TO THE LIMIT—Eagles—Asylum 45293
- 19 LOVE MACHINE (Part 1)—Miracles—Tamla 54262
- 20 DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168
- 21 DREAM WEAVER—Gary Wright—Warner Bros. 8167
- 22 THEME FROM "MAHOGANY"—Diana Ross—Motown 1377
- 23 THE WHITE KNIGHT—Cleddus Maggard—Mercury 73751
- 24 DREAM ON—Aerosmith—Columbia 3-10278
- 25 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015
- 26 LOVE FIRE—Jigsaw, Chelsea 3037
- 27 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer 103
- 28 'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain—October 101
- 29 WAKE UP EVERY BODY (Part 1)—Harold Melvin & The Blue Notes—Philadelphia International 8-3579
- 30 ONLY SIXTEEN—Dr. Hook—Capitol 4171
- 31 PALOMA BLANCA—George Baker Selection—Warner Bros. 8115
- 32 JUNK FOOD JUNKIE—Larry Groce—Warner Bros./Curb 8165
- 33 TRACKS OF MY TEARS—Linda Ronstadt—Asylum 45295
- 34 JUST YOU AND I—Melissa Manchester—Arista 0168
- 35 SING A SONG—Earth, Wind & Fire—Columbia 3-10251
- 36 SWEET THING—Rufus—ABC 12149
- 37 TIMES OF YOUR LIFE—Paul Anka—United Artists 737
- 38 BOHEMIAN RHAPSODY—Queen—Elektra 45297
- 39 EVIL WOMAN—Electric Light Orchestra—United Artists 729
- 40 WINNERS & LOSERS—Hamilton, Joe Frank & Reynolds—Playboy 6054

Temple Course Examines Top 40

PHILADELPHIA—Two sociologists who spent much of their careers studying pop music from a scholarly point of view, even computerizing all hit singles since lists were started in 1940, have developed a scholarly approach to the Top 40.

The professors, David G. Berger, of Temple, and Peter Hesbacher, of the Univ. of Pennsylvania, have introduced a course on "Popular American Music In Society" at Temple.

Major goal of the course, they say, is to determine exactly what makes a pop record a hit. They have computerized the hit records by type of song, type of artist, lyric and sound techniques in their efforts to trace the development of popular music, particularly through the record industry and the radio industry.

Talent In Action

Continued from page 32

McDonald on electric piano, Bobby Hall on congas, Leland Sklar on bass, Russ Kunkel on drums, Waddy Wachtel and Danny Kortchmar on electric guitars and Doyle Huff on acoustic guitar.

The full band played for almost all of part two of the concert which opened with "It's Too Late" and moved on through "Sweet Seasons" and two new songs, "There Is Space Between Us" and "Daughter Of Light." On "Smackwater Jack" King played the three chords that she has learned on the guitar since taking up the instrument six weeks ago. Quipped King, "This is the principle of earn while you learn."

A song named "Ambrosia" finally had the band stretching out more and the work of Kortchmar, who was very hot all night, brought him a strong ovation at the close of "Jasmine."

After this, the band left and David Crosby & Graham Nash appeared. They went into some famous King oldies, "Will You Love Me Tomorrow," "Up On The Roof" and "Locomotion," marked by exceptionally tasty acoustic guitar work from Wachtel.

The closer was "I Feel The Earth Move." "You've Got A Friend" closed the first encore call, and "Natural Woman" closed the evening.

JACK McDONOUGH

DAVID BOWIE

Cow Palace, San Francisco

Bowie, the purveyor of space mythologies and the projectionist of pictures of what our society will be like in the future, did the fourth date of his American tour here Feb. 6, drawing more than 12,000 in a city where just three years ago he could not even halfway fill the dingy Winterland arena.

His present success here is a commentary not only on the strength of Bowie's recordings over the past few years but on the evolving musical tastes of San Francisco.

The performance, preceded by a showing of the surreal 1928 Buñuel/Dali film, "Un Chien D'Andalous," was as they say, dynamite. This was due mainly to three central elements: Bowie's cool control of his own image; the sensational lighting; and the five-man band, which was as tight and slashing as any good nuts and bolts rock band and which kicked ass in all directions when Bowie stepped into the wings and turned them loose.

The star, dressed in black slacks and vest which set off an immaculate white dress shirt, opened with the title track from his latest LP, "Station To Station," and did two other tunes, "TVC 115" and "Stay" from that RCA package. He did not do "Golden Years" nor "Young Americans" and the show suffered for the lack, particularly of the latter tune.

Material from other LPs included "Suffragette City," plus "Five Years" and "Jean Genie," two of the high points of the night. The band hit a few flying passages during "Genie" and almost overpowered Bowie's voice at spots. "Five Years," with its passionate cadence and building drama, was a knockout. The singer also gave an inspired reading to Lou Reed's "Waiting for the Man."

Most of the illumination came from a roof of lights about 20 feet above the stage which held 60 incandescent tubes as well as about 100 smaller spots in three clusters at the right, left and middle of the tubes. All this apparatus produced a gleaming wall of light that put the band behind a silvery haze, leaving Bowie cleanly accented out front. There were various additional effects: when Bowie first appeared he was strongly backlit, and he sang several tunes in crossfire side spots. The overhead bank also strobed long and heavily during "Panic In Detroit," and the band came off this peak of craziness by snapping into the opening riff of "Fame."

During "Fame" Bowie made a short and not terribly graceful attempt at a ballet-style dance. His other most noticeable bit of stage business was the lighting of cigarettes, Sinatra-fashion, during a couple of tunes, though he did it with not nearly so much finesse as Sinatra brings to the maneuver. The star also offered some tasty sax breaks on a few songs.

There were two encore calls, wherein Bowie served up "Rebel Rebel" and "Diamond Dogs." He initiated the first encore by bringing Bill Graham out onstage and introducing him as "the man who convinced me to come back."

JACK McDONOUGH

QUEEN

Beacon Theater, New York

Queen created enough hysteria during this first show of a four-night stand Feb. 5 to convince most any skeptic that this band is indeed the most important progressive group to emerge since Cream.

One cannot safely call Queen's music rock since it incorporates elements of opera, folk, baroque, and pop in an amalgam that is as intellectually challenging as it is viscerally stimulating.

Lead singer Freddie Mercury started the set off behind a screen, singing a version of "Bohemian Rhapsody" that ranked high on a list of all-time camp classics. After it dispensed with some other flighty selections from "A Night At The Opera," Queen concentrated on "White Queen" and "Black Queen" from "Queen II," its most dynamic album to date.

Guitarist Brian May dominated these selections with tasteful, precise playing. Surprisingly, May was only minimally hampered by the absence of overdubbing, a technique which greatly fleshes out his sound in the studio.

Queen's rhythm section—drummer Roger Taylor and bassist John Deacon—provided the energy for "Liar" and "Keep Yourself Alive," the two classics from the band's first album, which for their inherent energy alone, made the most striking transition from studio to stage.

Mercury added his touches of humor and wit to the proceedings by moving to piano for "Killer Queen" and "Lazing On A Sunday Afternoon," two whimsical numbers that nicely offset the band's material from its first two albums.

Queen came back for its encore garbed in black satin, a symbolic change from the flowing white costumes that it started in playing "Now I'm Here," a burst of rock'n roll that capped off this band's most satisfying New York set of its career.

The Cate Bros., recently reviewed here, put on an interesting 40 minute set for its New York concert debut. A little variety in the Cates' arrangements would be a big step in turning the band into a thoroughly enjoyable concert act.

JOE BIVONA

BTO STYX TROOPER

Chicago Stadium

Randy Bachman says Chicago is Bachman-Turner Overdrive's "second home" and for good reason.

Most of the 10,000 plus who filled the Stadium Feb. 7 spent most of the second half of the show and two encores on their feet, on their seats, hands clapping and singing along with such hard-rocking BTO Classics as "Tak'n Care Of Business" and "Roll On Down The Highway." The show also featured four cuts from BTO's new Mercury album, "Head On," concluding the first of what could be several singles to be pulled from the LP, "Take It Like A Man."

BTO's once stolid show has improved significantly over the past year or so, as the heavy-weight guitar and vocal work of Randy Bachman and Fred Turner were increasingly balanced by the maturation of Robbie Bachman and Blair Thornton.

Robbie displayed a solid blend of precision, showmanship and old fashioned head-busting muscle, all accurately aimed at keeping a young rock 'n' roll crowd happy. Blair has definitely moved up in the BTO hierarchy; destined to remain number 2 guitarist in any band run by Randy Bachman, he nevertheless now displays the kind of chops to make trying harder worth the effort.

BTO also unveiled a dressy new stage setup, including a colorful lighted rendering of its gear-and-maple-leaf logo and a huge white gear that extended from one side of the stage to the other, concealing the overhead stage lights.

Styx, a high-energy band with Chicago-area roots, was well received by the crowd, particularly its big single hit, "Lady," and some tracks from their new A&M album, "Equinox."

Trooper, a new group recording for Legend Records, a label owned by Randy Bachman and BTO manager Bruce Allen, opened the show with material from its debut Legend LP, "Trooper."

BRUCE MEYER

TANYA TUCKER DENNIS AGAJANIAN

Palomino, Los Angeles

Tanya Tucker's visits to Los Angeles have been in the past limited to amusement park shows. The Feb. 6-7 Palomino date was her first local club appearance; held two nights during a stay scheduled primarily to facilitate the taping of a number of television appearances.

If the wait was long, it was well worthwhile. Tucker has her act firmly together. Backed by an excellent seven-piece band, the singer displayed superb showmanship during a lengthy set mixing her hits, established standards, and some interesting new material. Tucker's age, other than as a subject for disk jockey patter, is beside the point (DJs note: she's now 17).

The set, virtually identical for the four shows,

included such Tucker-identified material as "Delta Dawn," "Blood Red And Going Down," and "Would You Lay With Me (In a Field of Stone)" from the past; "Lizzie And The Rainman" and "San Antonio Stroll" from the present, and "After The Thrill Is Gone" and "Depend On You" from, perhaps, the future. Particularly effective was a medley of three otherwise warhorses: "Mr. Bojangles," "Desperados Waiting For A Train," and "Desperado," that together became something very special. Tucker's heartbreaking vocal delivery helped considerably, of course. Audience response was strongest to her current "Don't Believe My Heart Can Stand Another You" and to a stark reading of "You Are So Beautiful."

Tucker is extremely self-assured, without being unflatteringly so. Much of her stage movement is a cute take-off on Elvis Presley's. There is no reason that she shouldn't be able to take this act anywhere she wants to go with it—hopefully back to Los Angeles, in the near future.

Opening the set was Dennis Agajanian, of the auto racing family. He plays guitar and leads a quite facile bluegrass group, all of whom—including brother Danny Agajanian on mandolin—are topnotch musicians. While Dennis's voice isn't especially powerful or distinctive, his flat-picked guitar is very flashy indeed; plenty of compensation. The material, ranging from Don Reno's "Dixie Breakdown" to Earl Montgomery's "Let's All Go Down To The River" and a couple of Agajanian originals, is pretty much what you'd expect.

TODD EVERETT

CAT STEVENS

Oakland Coliseum Arena

The Feb. 5 Stevens concert here, a David Forest Production that sold out so quickly that many of Stevens' fans didn't even know their man was going to be in town, was for this reporter more a triumph of overall luxury of effect than of forcefulness of the central personage.

His lyrics now drift too often from the captivatingly childlike strain that is his hallmark into the overly precious and vacuous. And while I found nothing in his performance to either very actively like or dislike, it is indisputable that Stevens put himself into a setting that was both sumptuous and deligh...l.

The stage had an extended front semi-circle, with the band to the rear on three low levels of free-form platforms within a semi-circular band-shell of shining white cloth set off with arcane designs. Visually it was gorgeous. The magicians whom Stevens included as diversions provided to be a masterstroke of entertainment as they performed three mind-boggling feats, two of them variations on the old saw-the-lady-in-half routine.

In keeping with the magical atmosphere, Stevens first appeared when the magicians produced him out of a box. He opened with "Moonshadow," accompanied by one extra guitarist, who, like Stevens, played an amplified Ovation. Halfway through the second song, "Where Do The Children Play," the curtain—which was emblazoned the highly reflective tiger logo seen on the back of his recent "Greatest Hits" package—went up to reveal a band of six pieces which was joined periodically by three female voices. The band accompanied Stevens for most of the night, although a few more duets were forthcoming. Stevens alternated regularly between guitar and piano.

Among the tunes—many of which were early songs—were "Hardhearted Woman," "Sad Lisa," "Father and Son," "Lady D'Arbanville," "I Love My Dog," "Ruins" and "How Can I Tell You." "Banapple Gas," "a new myth" was accompanied by a charming film. The instrumental "Whistlestar" was also performed from the new LP, "Numbers."

"Another Saturday Night," near the end of the concert, was the first time all night things got really cranked up. The concert concluded when fans yelled for Stevens to perform his own favorite piece and he responded with "Peace Train." Encore was "Wild World."

JACK McDONOUGH

JIMMY WITHERSPOON CHICO HAMILTON

Cocoanut Grove, Los Angeles

The Cocoanut Grove is a lousy place for jazz. The site lacks the intimacy necessary for good jazz vibes. Yet, both Jimmy Witherspoon and Chico Hamilton Feb. 7 overcame those obstacles. Witherspoon, pouring out warmth as he conversed with the audience between songs, rambled from "Kansas City" to "Going To Chicago" and took a verbal slap later at the poor attention given to blues on Dick Clark's "American Music Awards" television show. Then he mentioned that tv shows often made the mis-

(Continued on page 39)

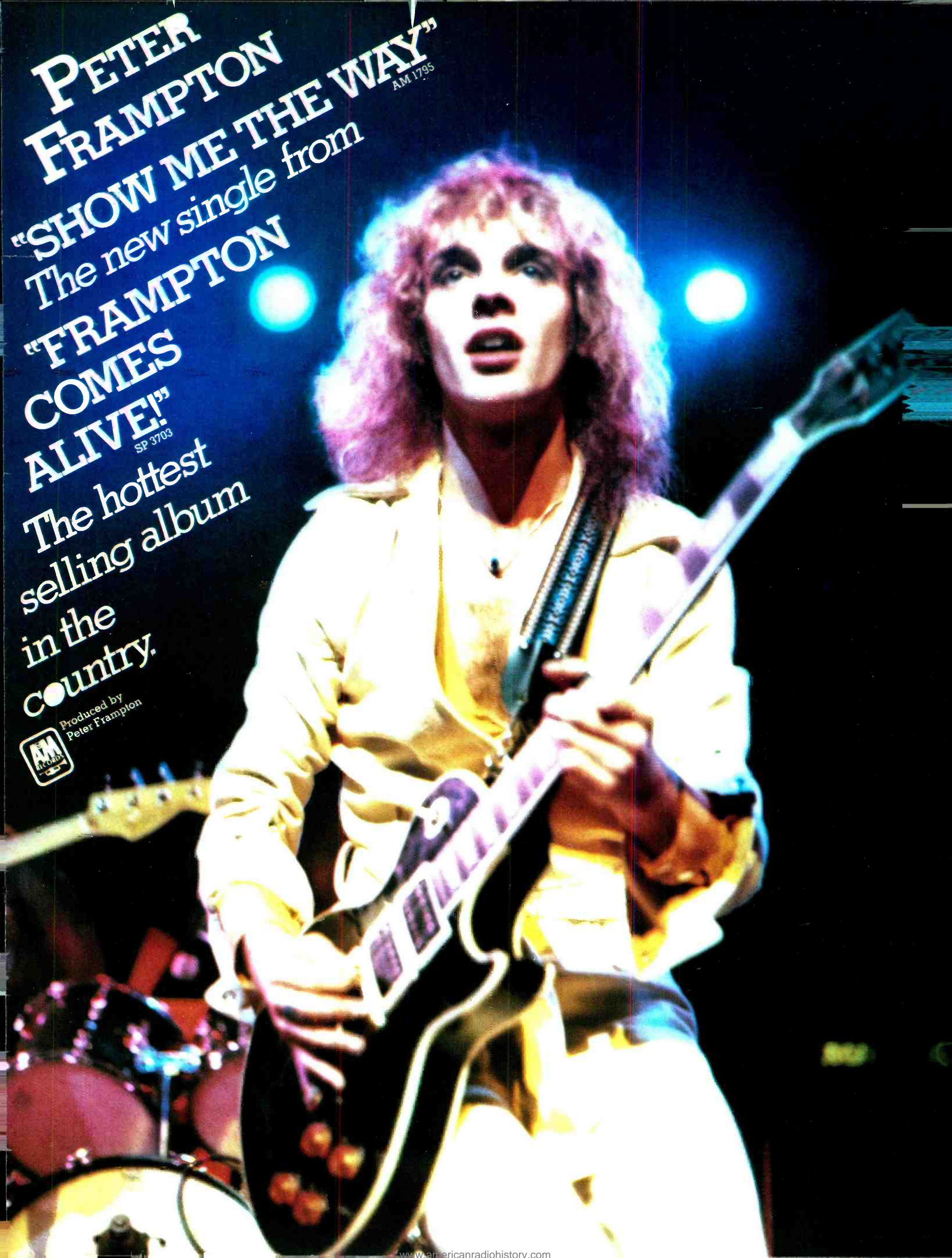
**PETER
FRAMPTON**
"SHOW ME THE WAY"
AM 1795

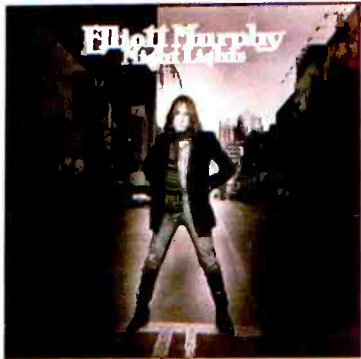
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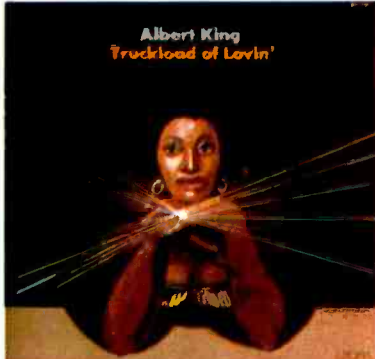




Elliott Murphy
"NIGHT LIGHTS"

APL1 APS1 AFK1-1318

His brand new album produced by Steve Katz and packed with the kind of punch that will make him rock's big star of 1976.



Albert King

BUL1 BUS1 BUK1 1387

If you ain't never heard the man, you only thought you'd heard the blues. The King is back foxier and funkier than ever.



"THE SOUND OF MUSIC"

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A family classic. The original soundtrack recording from one of the best-loved musicals of all time.



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"LIVE OBLIVION VOL. 2"

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This is it. The organ master of fusion jazz and R&B captured in concert. At his best.



Los Indios Tabajaras
"SECRET LOVE—
ALL-TIME FILM FAVORITES"

APL1 APS1 APK1-1033

A delightful set performed by two of the most impressive guitar stylists in the world.



Chet Atkins & Les Paul
"CHESTER AND LESTER"

APL1 APS1 APK1 1167

Two of the most famous names in pickin' together for the first time on two sizzlin' new sides.



Dotty
"THE SWEETEST THING"

APL1 APS1 APK1 1358

This is the lady everyone's been talking about. Now you can hear her. She's pure country dynamite.



"COUNTRY BOY
AND COUNTRY GIRL"

APL1 APS1 APK1 1244

A collection of some of the greatest hits in country music performed by Nashville's biggest stars.



Weldon Irvine
"SINBAD"

APL1 APS1 APK1-1363

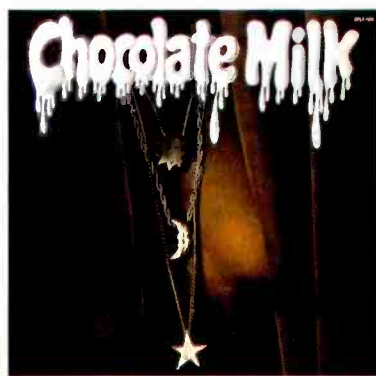
The jazz and R&B fusion accomplished. By one of the most accomplished keyboard wizards in the business.



Vicki Sue Robinson
"NEVER GONNA LET YOU GO"

APL1 APS1 APK1-1256

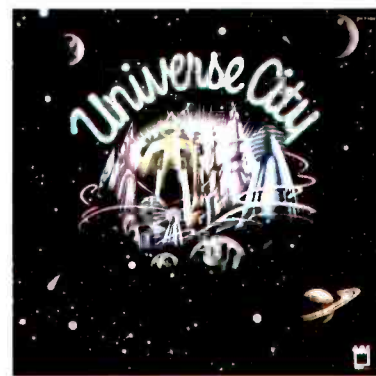
Silky, sensuous and hot. When this driving lady sings, everybody gets up to dance.



"CHOCOLATE MILK"

APL1 APS1 1399

Quench your thirst for soul with this blockbuster package of drippin' New Orleans funk.



"UNIVERSE CITY"

BKL1 1368

Big. Deep. And Soulful. An instant add for Top 40 and R&B stations everywhere.



"PACIFIC OVERTURES"

ARI 1 ARS1 APK1 1367

The spectacular original cast recording of Broadway's big new hit of the season.



Tom Pacheco
"SWALLOWED UP IN THE GREAT AMERICAN HEARTLAND"

APL1 APS1 1254

Country rock's newest sensation. Check out the single, "Til I First Heard Willie Nelson."



Annie McLoone
"FAST ANNIE"

APL1 APS1 APK1 1362

Her new single, "Party Lights," is just one reason why Fast Annie's album will have music directors comin' back for more.



Vangelis
"HEAVEN AND HELL"

APL1 5510

In the Rick Wakeman tradition, this Greek keyboard virtuoso is a must for progressive playlists.

FEBRUARY IS FANTASTIC.

RCA Records



Michael Kenry

BYL1 1437

The age of "happy rock" is back and nobody's bringin' it home with more good feeling than this fine young singer.



Ella Fitzgerald & Oscar Peterson
"ELLA AND OSCAR"

2310 S10 759

Two living legends. One outstanding album. A marriage of voice and piano for jazz buffs everywhere.



The World's Greatest Jazzband of Yank Lawson & Bob Haggart
"IN CONCERT"

BDL1-1371

A fantastic live big band blowout featuring some of the biggest names in jazz.

Plus:
Count Basie; Zoot Sims
"BASIE & ZOOT"
(2310 S10 745)

Milt Jackson; Joe Pass;
Ray Brown
"THE BIG 3"
(2310 S10 757)

Joe Turner; Roy Eldridge;
Milt Jackson;
Pee Wee Crayton
"NOBODY IN MIND"
(2310 S10 760)

Dizzy Gillespie
"BAHIANA"
(2625 S25 708)

Talent In Action

CHET ATKINS & THE OAKLAND SYMPHONY *Oakland Paramount, Calif.*

Mr. Nashville played to a capacity crowd Jan. 10 for the first pops concert of the Oakland season. Atkins, who plays many such affairs, was making his first pop appearance with the Oakland.

The evening, like most pops concerts, was quite a hodgepodge. The post-intermission At-

kins segment of 50 minutes followed the Symphony's snappy run-throughs, under Harold Farberman, of such grand warhorses as the "William Tell Overture," Offenbach's can-can music and the finale to Tchaikovsky's Fourth. It would have been nice to have one or two pieces in there that would have set Atkins up a little better.

The picker opened with two songs on his hollow body Gibson and then moved to an acoustic

for a number of tunes before finishing on the electric. The songs he did—some with orchestra, some with his three-man backup—varied from the printed program. Included were "Mr. Bojangles," "Alabama Jubilee," "The Entertainer" and "Black Mountain Rag." His Beatles medley was the high point of the performance.

A bicentennial medley featured "Dixie," "Grand Old Flag," "Anchors Aweigh," "When The Caissons Go Rolling Along" and "America

The Beautiful." It is unfortunate, considering the range of material to choose from, that Atkins' themes ran so heavily toward the militaristic. A medley encore of what he described as his "biggest hits" included "Wildwood Flower" and "Mr. Sandman."

It was a smooth, clean performance, touched lightly with the Atkins country gentleman humor, and the crowd thoroughly enjoyed it.

JACK McDONOUGH

CLARK TERRY

Village Vanguard, New York

Terry's first appearance here with his "big band" sound turned into one of the most exciting nights in years for jazz buffs and musicians.

Terry and 16 musicians, each exceptionally talented, offer almost a surfeit of blessings. Such familiar names as Ronnie Matthews on piano, Chris Woods and Ernie Wilkins on sax, Charles Davis on baritone sax, Charlie Peret on drums and on through a list of familiar sidemen, playing Ellington and Jimmy Heath and Ernie Wilkins arrangements, Billy Strayhorn and Rick Henderson compositions. And playing with inspiration because in the audience were Henderson and some of Count Basie's musicians such as drummer Butch Miles and Jimmy Forest.

The structured portion of the night, the first two sets, provided the audience with the clear indication that Terry has more than mastered the big band sound.

On such melodic tunes as "Rainy Day" and "Randy," Chris Woods shone, as did Charles Davis on Henderson's "Carney," a tribute to the late great baritone sax man.

But there were also many jump numbers. "Cold Tater Stomp" and "Jeep's Blues" particularly stood out.

Finally, as more and more musicians began dropping into the Vanguard, it became apparent that soon they would be itching to display their talents.

And display them they did as they were asked to come up and join in. Cases were snapped open and horns and reeds began appearing, brushes suddenly jumped into drummers' hands and chairs were scraped back along the crusty floor. Soon that magic bond that ties together all good jazz musicians began weaving its way around these men and those who had the presence of mind to have stayed through the night were treated to a bit of destiny. No technicians were there to tape the session but it is unlikely that any who witnessed it will ever forget it. For that one night at least, Clark Terry was the pied piper of jazzland, bringing with him all the musical geniuses within sound of his music.

RUDY GARCIA

BILL SEIGHMAN

Eden Roc Hotel, Miami Beach

Singer/songwriter Bill Seighman, currently at Criteria Recording Studios putting finishing touches on his first LP, took time off for an appearance at this prestigious hotel Jan. 16.

Seighman possesses an outstanding voice. Not since the "Gold Coast's Golden Days" when Torme, Bennett and Sinatra wooed the throngs with songs has a singer so captured the attention of Miami audiences.

Despite a faulty sound system and mezzolighting, Seighman overcame all obstacles and proceeded to enrapture his audience with a touching rendition of Morris Albert's "Feelings." Undaunted by bustling waiters, he quieted the room and began to spin a magical web with his own compositions, country-flavored "Stranger In My Own Home Town" and "There's Just Too Much Of You To Go Around." Whether performing Janis Ian's "At 17" or his own material such as "I Can't Make It Without You," Seighman is most convincing.

Seighman's haunting rendition of Hilary Karter's "You Never Wrote Me A Love Song" brilliantly displayed his ability to communicate to all age groups.

SARA LANE

MELVEEN LEED

Cinerama Reef Hotel, Honolulu

Island recording star Leed's new show, on view at the Ocean Terrace Room is a bouncy, breezy and satisfying affair, handsomely showcasing her growth and depth as a major luminary on the Waikiki circuit.

While she is principally known for her down-home Hawaiian songs, she has branched out and grasped a varied musical diet which makes her revue more palatable for a wider audience. Her voice remains marvelously textured, she maintains exquisite control in a variety of disciplines—Hawaiian, soul, country, pop.

In recent months, she has become known for her fusion of Hawaiian music with country stylings. An album in this mixed genre is a runaway hit here—and her fare reflects this flair—"Music Of Hawaii," "Before The Next Teardrop Falls," and "Kanaka Wai Wai" reign supreme.

She does an elegant no-nonsense hula, "Baby Pakalana," alongside a swinging "Somebody Done Somebody Wrong Song," and finishes her show at a feverish pitch, via "What I Did For Love," from "A Chorus Line."

Her six-member Hawaii International Band offers appealing vocal harmony and agreeable instrumental support. Two dancers embellish her vocals.

WAYNE HARADA

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
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ISSUE DATE: March 13
AD DEADLINE: February 20

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take of asking outsiders who weren't really blues people, to talk about the music.

Witherspoon didn't go onstage until 11:15 p.m., but he immediately turned on both his trio of musicians and the audience with mellow, sometimes haunting, sometimes personal vocal flavor. His second tune, "Stormy Monday" was in an intimate fun style, often changed words in songs to insert his own name throughout his show. Often, as lines were repeated in various blues tunes, it was his special intonations and strength that gave the line extra meaning the second time around.

He performed "Nothing's Changed" from his current United Artists album with slow, careful attack and on "Trouble In Mind" proved beyond doubt that he is great spokesman for the blues.

Chico Hamilton worked with a six-man group instead of the quintet that he became noted for years ago. He hasn't lost any of the musical magic that made him one of the world's most precise jazz artists. In no way was his music rusted by the years of commercials that he has been producing for Madison Ave.'s tv grind. Throughout his hour or so onstage, his superb taste in music and in musicians was evident. Though his works did not arise from his recent Blue Note LP "Peregrinations," it was obvious that Blue Note would have been wise to have taped his performance. At one point, bass guitarist Steve Turre switched to conch shell for an outstanding rendition of a tune akin to "Bolero" but with South African flavor. Turre also played trombone on the work.

Hamilton sacrificed his own drum pyrotechnics during this set to emphasize the total effect of his group. Its work was not jazz, not African. It was super everything. **CLAUDE HALL**

BETTY CARTER GINO VANNELLI

Bottom Line, New York

After years of struggling to regain the audience she once held, Carter has reached a point where she can again be proud. During her Jan. 24 set the audience was composed of young and old, black and white—all of whom came to pay their respects to one of America's greatly under-rated jazz singers.

Backed by a bluesy trio (John Hicks-piano, Clint Houston-bass, Clifford Barbaro-drums), she ran through ballads and songs that had the audience absolutely hanging on her every word.

The Story Behind 'Leadbelly' Movie

• Continued from page 30

singers, many who are top charted, Merson came up with Hi-Tide Harris, a 28-year-old little known blues singer from San Francisco, to sing Leadbelly's songs in the film.

Blues singers Sonny Terry and Brownie McGhee, who both lived with Leadbelly for two years in New York, are on three tunes in the film.

ABC Records has picked up the soundtrack.

The singer recorded approximately 200 songs, with 15 LPs on several labels including Folkways, Capitol, and Columbia.

Playboy Records recently released the last album recorded by Leadbelly from a concert in Austin, Tex., which is also where the film was shot.

There are 15 hours of tape on Leadbelly in the Library of Congress.

Merson explains that the singer's life was a story of survival in circumstances where black men were not supposed to survive.

"Traditionally, musical films tell the story of the artist trying to make it, scrambling for a career and success. But the Leadbelly story is about the making of an artist, not a career," says Merson.

Graham, Barkan Tie

• Continued from page 30

8. Tentative are Herbie Hancock and Eddie Harris, March 27; and Alice Coltrane with John Handy and Ali Akbar Khan for June.

People were literally straining to hear everything she did.

Hicks led the group through an uptempo tune to open the set on a definite high note before turning the reins over to Carter. She then sang her way through a number of jazz and pop standards including "Mean To Me."

This lady is still a vibrant singer and her voice retains most of the brilliance it was known for in the past.

Opening the show was perhaps one of the year's bigger surprises, Gino Vannelli. Because of the hype surrounding his career, many people were unsure what to expect, but after his set, any disbelievers were put in their place. The set was aided by a combination of many factors, including the ability of his sound and light crew to interact with his stage show. Vannelli has an outstanding voice that is very soulful, but shouldn't be typecast as strictly r&b.

His movements onstage are graceful and musical, and natural to the feel of his music. As for the sound, it too is wizardry, with a totally new approach. There is a keyboard player, synthesizer player, percussionist, drummer and conga man. Each of them add their distinct touch to the Vannelli sound.

When this semi-symphonic sound is put together with the multi-media lighting and crystal-clear sound, it makes for some of the more interesting and appealing entertainment to hit the music world in some time. **JIM FISHEL**

STEVE LAWRENCE & EYDIE GORME

Caesars Palace, Las Vegas

The husband-wife team of Steve Lawrence and Eydie Gorme proved why they are the best singing duo in the business during a musical triumph Feb. 6 70-minute set in the packed Circus Maximus showroom. It was a thoroughly entertaining night of vocalizing by the mostly MOR stylists backed by the 40-piece Nat Brandwynne house orchestra. The new act, updated with new material, a modern tv-special-like stage set and an excellent musical score, emphasizes their nightclub star status in their 16th Caesars date.

Lawrence executed a strong medley ranging from Bruce Johnston's popular "I Write The Songs" to "I've Got To Be Me." Gorme joined her husband with "The Best Is Yet To Come," "I'm Gonna Love You" and Neil Sedaka's "Breakin' Up Is Hard To Do." The Two scored best during a long medley salute to Richard Rodgers which included "People Will Say We're In Love," "This Can't Be Love" and an instrumental rendition of "Slaughter On 10th Ave."

The duo, powerful and clear in its musical interpretations, was flawless in execution and lyricism while on stage. A cute hustle-bump routine during "That's The Time I Feel Like Making Love To You" left the desire for the two to include more new songs in its next show as well as old standards. With newer classics by Stevie Wonder, Johnston, Sedaka and other artists, the husband-wife team could easily update more of its material. **HANFORD SEARL**

DEEP PURPLE NAZARETH

Radio City, New York

When Deep Purple was booked for its two nights at Radio City Music Hall, someone should have told the sound crew the building seated only one-third Madison Square Garden's capacity.

The sold-out 5,500-strong crowd Jan. 23 was greeted by a blast volume that would have neatly covered three times as many, strengthening Purple's claim to be the loudest rock 'n' roll band in the world. Despite the painful density of noise, it was possible to discern comparisons between the styles of vocalist David Coverdale and his predecessor Ian Gillan and guitarist Tommy Bolin from Richie Blackmore, chiefly by standing in the lobby and listening through a protective layer of wall.

Purple shied away from many of its best-known single hits, "Smoke On The Water" being its only concession to older material. The song, so often heard in its original form, really showed the stylistic changes made by the band's new vocal-guitar team. Bolin avoided the huge throbbing chord sequences that marked Richie Blackmore's style in favor of a more fragile, delicate approach.

Consequently, the song lost some of its bite, and Bolin acquitted himself much better on his own compositions like "Gettin' Tired." Coverdale has made great strides in gaining self-confidence, since he joined the band as a totally inexperienced youth of 19, and combined impressive lung power with a firm grasp on melody.

Unfortunately, he wasn't onstage nearly enough of the time as a lead singer ought to be. Too often vocals were abandoned to the ban-shee screaming of Glenn Hughes. Coming at peak volume, Hughes was often actually painful.

Long-time members Jon Lord and Ian Paice provided much of the stability within the new Deep Purple, though I would have cheerfully dispensed with the drum solo in favor of more time spent listening to Lord break loose on keyboards.

"Lazy" provided a vehicle for each member of the band to showcase himself, and, at this stage of its career, the group proved stronger individually than collectively.

Nazareth has done five American tours, but the Radio City date was its first-ever appearance in the New York area. The set started promptly, but extended itself for over an hour, too long for an opening act.

The band's main draw lies in the scratchy, yet extremely powerful lead vocal of Dan McCafferty, who dominated the stage and the rest of the band. He presented songs in large part from its "Hair Of The Dog" LP, with audience recognition mainly going to "Razamanz," the title song from its first LP and the band's trademark tune.

Covering Randy Newman's "Guilty" and Joni Mitchell's "This Flight Tonight," the band proved less adaptable, and took an encore when there were few people calling for one and hardly a lit match to be seen. **TOBY GOLDSTEIN**

RAY WYLIE HUBBARD & THE COWBOY TWINKIE BAND

Cain's Ballroom, Tulsa

Hubbard is the original "Redneck Mother," he wrote the song six years ago. His band has got to be one of the best in the Southwest or any other sector of the country in that style.

It is all too easy to start off with the idea that this is another of these Austin rock groups trying to make time on the Jennings/Nelson style. Wrong.

Ray Wylie Hubbard is a musical experience and show all his own. If he owes anything to anyone it is to Tony Joe White whom he first backed in the Texas market.

Smoking Bull Durham cigarettes and recounting his days in the folk arena, Hubbard tells of getting a call to back White for a show in South Texas. The men then assembled, with the exception of Larry White, became the Twinkie Band. Hubbard, Terry Ware and Clovis Roblaine make up the nucleus of the show.

They do many routines. Larry White does a "Steel Guitar Rag" which, while not the original, is good enough to merit yells for more. There are other songs the group does well with its own identity, "Whisky River," "Hard Day's Night" and Hubbard's first song "He's The One Who Made Me Number Two." Perhaps the most revered anthology it presents is one of Buddy Holly tunes, something that is not done enough these days. About the only hit it missed was "Peggy Sue" which it may well do at other times.

There are short comings to the group. At times they dwell too long on monologues. The mix for this particular session could have been better. But all things considered, Ray Wylie Hubbard is a show well worth seeing.

It is interesting to see such a show at Cain's. The operators, Jeff Nix and R.C. Bradley have had ups and downs in reviving the ballroom from its 10 year slump but in many respects hold the key to Southwest country music. Club tends to deviate from the country pattern at times but in general it has maintained the country-blues tradition. **RICHARD FRICKER**

Ian's Memories

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Her band (drummer Barry Lazarrowitz, Claire Bay on vocals and percussion, guitarist Jeff Layton and bassist Stu Woods) will continue to work in the studio with her as well as on the road. "The least anyone's been with me is a year," she says, "and they're all good enough to play on anything I do. Besides, they know me."

In any case, Ian is ready to go on a much more even keel than she was as a 16-year-old singing "Society's Child." And she's making it with a new audience, who, as she says, "probably are kind of aware I did something before but don't know exactly what it was."

Acts' Demands Spur Schools To Riders

• Continued from page 3

Fitzgerald, the Paul Winter Consort, the Mahavishnu Orchestra, the Poussette Dart String Band, the Deadly Nightshade, Maynard Ferguson, the Hartford Symphony Orchestra and many others.

According to Ray Matheson, assistant director of student activities at the school, there have been some "incredible demands" from groups in the past few years.

"In the long run, it is my feeling that the students who produce these events are the inevitable losers since they are not expert in dealing with the situation," he states. "In order to get a particular artist, they will go to extraordinary lengths and make unreasonable concessions in order to present an attraction."

Because of the continuing artist demands, the school decided to attach its own 20-point contract rider to each contract it signs.

Spelled out in this list is the university refusal to supply a deposit; the right of the school to pro-rate and/or adjust the cost of services rendered or to cause the contract to be void if undue delays on the part of the artist effect a time later than stipulated in the rider; the reimbursement to the university by the act if it fails to perform for reasons other than stated in the contract; the necessity of a one-day notification by the artist or agent as pertains to the expected time of arrival, where they are staying, mode of transportation and other important details, and an appearance by the act at least one hour before the performance.

In addition, the rider tells the artist what time the concert begins; the local fire safety laws pertaining to modification of lighting; the relief of liability for the school because of any "Act of God" riots, epidemics, strikes, or any act of order of public authority, or any other legitimate conditions beyond their control, the prohibition of alcoholic beverages in the university facilities at any time, the refusal of the school to supply any equipment not listed in the contract, and several other key points.

One of the more important sections of the rider states: "In the event

of any conflict, inconsistency, or incongruity between the provisions of the artist's contract and/or rider and the provisions of the Univ. of New Hampshire rider, the provisions of the Univ. of New Hampshire rider shall in all respects govern and control."

Even with all of these stringent rules and regulations UNH-Durham has no trouble getting the big-name acts to appear as the above mentioned list has borne out.

Matheson says he is sometimes appalled at the games playing and how unnecessarily complicated the contracting and producing processes become. He asserts that a great deal of wasted energy is expended by agents and producers in attempting to out-manuever one another.

"I strongly believe that the agent's behavior is, in the long run, self-defeating," he states. "They must depend upon the campuses for much of their income and it would seem in their best interests to establish an open and honest relationship with student programmers."

"It should be mentioned, however, that some agencies do deal legitimately with the campuses, but their efforts are made difficult by the antics of other less professional people."

UNH-Durham and Matheson are not alone in their decision to put a curb to the escalating demands of visiting artists as many other campuses have already initiated their own plans of action.

Several activities programmers say that without putting a clamp on lengthy riders, concerts can mount up to an additional \$2,000 of extra expenses that were not budgeted.

Most programmers say that artists and agents usually don't object to the omission of certain contractual demands.

"They have grown to accept the fact that we don't have the money to throw around like commercial promoters," says one major university activities person asking to remain anonymous. "After all, we're a solid market for all types of performers and if we don't put our foot down now, we will be the ones to suffer in the future."

Glassboro State Students Enjoy a 4-Day Jazz Fest

GLASSBORO, N.J.—Although the student body at Glassboro State College here numbers only some 500, the campus is a hotbed for jazz.

In keeping with the high interest the jazz form enjoys here, the college staged a most ambitious four-day Glassboro Jazz Festival Jan. 28-31 bringing together top professional jazz bands with high school and college groups for morning and evening sessions.

Professional groups appearing included the Gary Burton Quintet, Oregon, Tommy Simms' Dixieland Band and Billy Watrous and the Manhattan Wildlife Refuge.

Two of the concerts featured conductor-composer and former big band sax star Manny Albam, who directs the Glassboro College Lab Band.

Albam comes to the college twice a week from New York to teach a course in the history and development of jazz. It's considered the most popular course in the jazz division of

the college's music school.

All concerts were held in Wilson Concert Hall with the day sessions free. All evenings except Friday, which called for a \$1.25 ticket, called for a \$3 admission. The festival began Wednesday night with vibraphonist Gary Burton and his quintet with the college's Lab Band playing Albam's arrangements. On Thursday, from 10 a.m. to 6 p.m., more than 20 high school jazz bands from Pennsylvania, New Jersey and New York performed. An evening concert was given over to Oregon.

The high school bands continued to perform throughout the day on Friday with the evening concert featuring Tommy Simms' Dixieland Band. Some dozen college bands appeared in concert on Saturday from 9 a.m. until 6 p.m. The concluding concert highlighted the All-State Collegiate Jazz Ensemble directed by Albam, along with trombonist Bill Watrous and his Manhattan Wildlife Preserve.

Discos

Long Music Cuts Pose Licensing Problem

• Continued from page 1

minutes. And often a third version distributed free to dance clubs as promotional material may run as high as 10 minutes or more.

In the case of original material provided by the artist or producer, who usually own their own publishing company or are signed with the record company's publishing affiliate, the common practice is to reach an across-the-board agreement for a flat fee for all versions cut of the tune on the one recording.

It may be more or less than the 2 cents depending upon the song and its feature possibilities in terms of other material to be included on the album.

However, in the case of older catalog items from outside publishers, which make up a substantial portion of recorded disco music, the record companies are expected to come back to the publisher to negotiate mechanicals for versions that exceed five minutes. They have not always done so, and publishers are often unaware of the excess length.

"It's important to get the mechanicals negotiated in front," says Chuck Gregory of the Salsoul label. "Once the song is recorded, why should the publisher want to make a deal? After all, you're stuck with it."

"The thing to do is call the guy up and say 'Look, I'm thinking of maybe using one of your tunes. What kind of agreement can we come up with on mechanicals? Once you've got it straight then you can go ahead,'" Gregory says.

He successfully negotiated an agreement with Famous Music for the Salsoul Orchestra disco version of "Tangerine" which is well up on the charts.

"I pay them a 1½ cents for mechanicals," says Gregory. "I think it's a good deal for both of us because the song wasn't really going anywhere and was just there in their catalog."

That is not quite the same story as Marvin Cane and Sid Herman of Famous tell about how "Tangerine" got to be recorded. (See related story.) However, the mechanical fee is correct based on a negotiated agreement which provides for multiple uses by Gregory of Famous Catalog items.

That too is a common practice in the industry. "The 2 cent figure is a standard guideline, but it is just a guideline," says Herman. "It makes sense for a publisher to come up with an agreement with a producer or record company that guarantees several of the publisher's songs will be recorded during the year. After all, it's hard enough to get one song recorded, if a guy promises to record 12 or so, it's just good business to negotiate a fee."

Another problematical area is the matter of royalties relating to singles. In the past, they rarely exceeded the five-minute length. As a consequence, licensing agreements commonly call for the standard two cents fee for singles unless otherwise negotiated. However, disco singles now often exceed five minutes and in some instances have two versions of the same song on the one single.

Finally, the newest item in the disco recorded product catalog is the

12-inch single. It is made for disco clubs and is properly considered promotional material not subject to mechanicals.

However, some record companies who produce these versions have failed to note the promotional nature of the product on the label, leading to some confusion.

As long as the disco craze continues, some publishers are considering negotiating straight across-the-board deals as in the case with original material provided by recording acts or producers.

"What happens is that when you get into the bookkeeping with all of the various versions, you can come up with a lot of headaches," says one industry leader.

"With an across-the-board deal all you have to do is total up the number of records sold, whether singles or albums, no matter how many versions are cut, and you have the amount owed."

Norman Weiser of Chappell Music, however, is adamantly opposed to such deals. "We're responsible to our writers and have to protect them. You certainly can't do that by giving away the songs for ridiculous fees. We've got to hold the line," he says.

Chappell, which with the exception of the Hill & Range catalog, licenses its own items, with the Harry Fox Agency handling all collections, has paid for its militance in this area.

"One of the major labels kept our material out of any of their recorded packages for over a year because we wouldn't come down in our rates," says Weiser. Chappell imposes a three-minute limit for the 2 cents fee making its items even more expensive than most.

"The thing is that we're in the midst of a copyright fight now striving for higher mechanicals. It certainly doesn't look like the way to do that is to give away songs at less than the established fee," Weiser says.

PHASE 5 INNOVATION

Acts 'Pampered' In Bethlehem

By JEAN WILLIAMS

LOS ANGELES—In addition to offering labels an avenue to expose product, Phase 5 in Bethlehem, Pa., is opening its doors to acts themselves, according to Jerry Dean, co-owner of the nightclub.

"We have built special sound systems and lighting sets for the acts. We have also installed a large stage, which can be converted into a second dance floor," he says.

Record Pool For Philadelphia Area?

PHILADELPHIA—Area disco DJs, along with representatives from some 15 labels and five radio stations, met here at the Hilton Hotel Sunday (15) to discuss formation of a Record Pool, patterned after the one in New York.

According to G.G. Gus, one of the organizers, the confab also dealt with the creation of a local disco magazine, which would be distributed free at club in Pennsylvania and South Jersey.

Dean points out that the club is looking to promote new disco acts, and in conjunction with this venture, he has set up a separate department to coordinate tours for disco performers.

He contends Phase 5 is operated on a disco type format as opposed to Top 40. Vince Palau, its music director and DJ, who is a member of the New York Record Pool, takes weekly trips to New York to keep abreast of new happenings in the disco world.

Dean, a former deejay of WSAN, Allentown, Pa., boasts of Phase 5's \$18,000 disco sound and lighting systems which were built and installed by Jim Yorgey, another partner in the disco.

Joel Kanuff, an accountant and the third partner of the disco, handles the club's business ventures.

Phase 5 which opened in July 1975, uses radio as its principal form of advertising. But it has built an \$8,000 mobile disco unit that services private parties, as another vehicle to promote the nightclub.

"While we are out on private parties, we are encouraging people to visit our nightclub," says Dean.

The club has the capacity space for 400 persons, with a main dance floor that will comfortably accommodate 100 steppers.

Phase 5 caters to no particular age group, but carries a \$2 minimum on

Friday and Saturday, with the first drink free.

Dean explains that records are played during the act's breaks, which gives his customers the advantage of live entertainment and new records for the price of one.

"This is also promotion for the club, and once a person attends, for whatever reason, we can get him back just for our disco," says Dean.

Nader Predicts Forum Hi

LOS ANGELES—Richard Nader's "World's Biggest Disco Dance Party" comes to the Forum here Feb. 28 (Billboard, Feb. 14) headlining Donna Summer, Van McCoy, the Soul City Symphony and the Ike & Tina Turner Revue.

Nader says the event will be the biggest dance in local history and will feature multiple stages, acrobats, jugglers, clowns and local entertainment.

The event is potentially bigger than Nader's similar Madison Square Garden package, with total potential attendance more than 15,000.

A custom sound system is being designed, and lighting will be handled by See Factor. Special menus will be available from concession stands as well as liquor.

Other aspects of the Los Angeles Party include a high school band, a spaceship to be displayed in the Forum, pinball machines and four mini-stages on the main floor areas.

Ads and promotions will be run on a number of leading local radio stations. A number of contests are also set. Nader adds that "the concept of converting arenas to a party atmosphere is still in its formative stages. Some such events have been successful, some have not. But we are finally getting down to a workable formula. The key is to make such events not simply a disco, but a real party."

Nader is executive producer of the evening, with Dean Grafton and Billy Miller promoting.

Disco Mix

By TOM MOULTON

NEW YORK—WMOT has signed Damon Harris & Impact, and product rights go to Atlantic. The label will be releasing an album in April and, most likely, a single next month.

Harris, at one time with the Temptations as a replacement for Eddie Kendricks, seems to have really come into his own with this new group. They already have completed several cuts, and two of them, "Give A Broken Heart" and "Happy Man," are destined for strong disco followings. Early credit for his production work goes to Bobby "Electronic" Eli, who also teamed up with Len Barry to write most of the songs that Harris is recording.

Dubs of Carol Williams' disco version of the standard "More" have been given out by Salsoul Records. The record, a Vince Montana Jr. production, features a long and short version, not to mention backup, for Williams by the Salsoul Orchestra. Ronnie Baker is the bassist here, and at the record's end he plays in harmony with himself (the bass line he created in "Bad Luck"), leaving a listener virtually hanging from the walls. It proves to be a great way to end a disk.

American Ariola has just released "Sexy Lady" by Jumbo 76. A German import, the record has already begun to happen in San

Francisco, and with good reason. It's primarily an instrumental, but does have some sensual background vocal tracks. Overall, it has a European disco sound.

Event Records is putting out its first 12-inch disco disk, and honors go to the Fatback Band's version of "Spanish Hustle." The song has been re-mixed (featuring an extra timbali break for one), and will not be commercially available at first. If initial disco response is strong, though, it will be added to the flip side of commercial releases.

The "Lady Bump" LP will be available in three weeks, and it will contain the as yet unreleased disco version of the title cut. Atlantic will be sticking the LP to alert consumers to the special disco mix, which was handled by Anita Wexler.

Columbia Records is also entering the 12-inch disco disk field, with two cuts from Maynard Ferguson's forthcoming "Primal Scream" LP. The 12-incher will feature the title cut, which is funky r&b sounding, and "Pagiacci," which is very pop sounding. At times, the latter's horn solos remind one of Van McCoy's "Love Is The Answer." Producer Bob James has the veteran jazzman in more of a commercial bag than ever on several of the cuts.

DISCO-TREK!



The album spinners and dancers have been raving about "Disco-Trek"—a collection of almost impossible to get singles, (re-mixed by Tom Moulton and supervised by Anita Wexler) which are going to make you scream!

Featuring songs by Blue Magic, Sons of Robin Stone, Sister Sledge, Clyde Brown, Jackie Moore, the Sweet Inspirations, the Valentinos and the United 8, "Disco-Trek" will have you dancing all the way to the bank. **On Atlantic Records and Tapes**

SD 18158
A Tom Moulton Mix

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Disco Action

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Top Audience Response Records In N.Y. Discos

- This Week**
- MORE, MORE, MORE**—Andrea True Connection—Buddah
 - THAT'S WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (English import)
 - MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
 - LET'S GROOVE**—Archie Bell & The Drells—TSOP
 - IT'S NOT WHAT YOU GOT/HE'S A FRIEND/CHAINS**—Eddie Kendricks—Tamla (LP)
 - I LOVE MUSIC**—The O'Jays—Phila. Intl
 - SPANISH HUSTLE**—The Fatback Band—Event (LP)
 - TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & The Blue Notes—Phila. Intl (LP)
 - EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury
 - MOVIN'/CHANGIN'**—Brass Construction—UA (LP)
 - STREET TALK**—BCG—20th Century
 - TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
 - I HEAR A SYMPHONY**—Hank Crawford—Kudu
 - THAT OLD BLACK MAGIC**—The Softones—Avco
 - WOW**—Andre Gagnon—London

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

- This Week**
- MOVIN'**—Brass Construction—UA (LP)
 - MASADA**—Joe Thomas—Groove Merchant
 - CHAINS**—Eddie Kendricks—Tamla (LP)
 - ZONE**—Rhythm Makers—Vigor
 - MORE, MORE, MORE**—Andrea True Connection—Buddah
 - SPANISH HUSTLE**—Event (LP)
 - WOW**—Andre Gagnon—London
 - SALSA**—Louie Ramirez—Cotique
 - I FEEL A GROOVE**—Bobby Womack—UA
 - LET'S GROOVE**—Archie Bell & The Drells—TSOP
 - HEART BE STILL**—Carl Graves—A&M
 - # ONEDERFUL**—Jay & The Techniques—Event
 - HURT**—Liz Toretz—RCA
 - UNION MAN**—Cate Bros.—Asylum
 - IT'S LOVE**—Atlanta Disco Band—American Ariola (LP)

Top Audience Response Records In San Francisco Discos

- This Week**
- MIGHTY HIGH**—Mighty Clouds Of Joy—ABC
 - LADY BUMP**—Penny McLean—Atco (disco version)
 - BOHANNON'S BEAT & WALK**—Bohannon—Dakar (LP)
 - STREET TALK**—BCG—20th Century
 - EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury
 - MORE, MORE, MORE**—Andrea True Connection—Buddah
 - JUMP FOR JOY**—Biddu Orch.—Epic
 - AFRICAN SYMPHONY**—Henry Mancini—RCA
 - TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & The Blue Notes—Phila. Intl (LP)
 - HE'S A FRIEND/IT'S NOT WHAT YOU GOT**—Eddie Kendricks—Tamla (LP)
 - BROTHERS & SISTERS**—MFSB—Phila. Intl (LP)
 - SEXY LADY**—Jumbo 76—American Ariola
 - MOVIN'**—Brass Construction—UA (LP)
 - BUCKHEAD/DO WHAT YOU FEEL**—Atlanta Disco Band—American Ariola (LP)
 - CHARLESTON HUSTLE**—MYM Orch.—Cenpro

Colony Records (New York) Retail Sales

- This Week**
- MORE, MORE, MORE**—Andrea True Connection—Buddah
 - SPANISH HUSTLE**—The Fatback Band—Event (LP)
 - GET IT WHILE IT'S HOT/HE'S A FRIEND**—Eddie Kendricks—Tamla (LP)
 - LET'S GROOVE**—Archie Bell & The Drells—TSOP
 - TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
 - HEART BE STILL**—Carl Graves—A&M
 - STREET TALK**—BCG—20th Century
 - WOW**—Andre Gagnon—London
 - DISCO-TREK**—Various Artists—Atlantic (LP)
 - ZONE**—Rhythm Makers—Vigor
 - COLLAGE**—Eddie Drennon—Friends & Co. (LP)
 - LIVING IN ECSTASY**—Ecstasy—Disco Record Co.
 - DISCO HOP**—3rd World Band—Abraxas
 - SALSOUL-SALSOUL ORCH.**—Salsoul (LP)
 - JEALOUSY**—Natural Order—Sounds of Wash. D.C.

Downstairs Records (New York) Retail Sales

- This Week**
- STREET TALK**—BCG—20th Century
 - I HEAR A SYMPHONY**—Hank Crawford—Kudu (LP)
 - ONLY YOUR LOVE/TO THE MAX**—The Tymes—RCA (LP)
 - MOVIN'**—Brass Construction—UA (LP)
 - MORE, MORE, MORE**—Andrea True Connection—Buddah
 - RAIN**—Blanch Carter—RCA
 - IT'S NOT WHAT YOU GOT**—Eddie Kendricks—Tamla (LP)
 - SALSA**—Louie Ramirez—Cotique
 - FIND MY WAY**—Cameo—Chocolate City
 - ELEANOR RIGBY**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (LP)
 - FEEL THE SPIRIT**—Leroy Hudson—Curtom
 - WOW**—Andre Gagnon—London
 - AUTUMN LEAVES**—Jon Wite Group—Cenpro
 - LOS CONQUISTADORES CHOCOLATES**—Johnny Hammond—Milestone
 - MASADA**—Joe Thomas—Groove Merchant

Top Audience Response Records In Los Angeles Discos

- This Week**
- MORE, MORE, MORE**—Andrea True Connection—Buddah
 - BOHANNON BEAT**—Bohannon—Dakar
 - DO WHAT YOU FEEL**—Atlanta Disco Band—Ariola (LP)
 - MIGHTY HIGH**—Mighty Clouds Of Joy—AVC (LP)
 - STREET TALK**—B.C.G.—20th Century (disco edit)
 - SING A SONG**—Earth, Wind & Fire—Columbia (LP)
 - SPIDERMAN**—Ramsey Lewis—Columbia (LP)
 - SING A HAPPY FUNKY SONG**—Miz Davis—Now Records
 - SHACK-UP**—Banbarra—United Artists (LP)
 - STRANGERS IN THE NIGHT**—Bette Midler—Atlantic (LP)
 - SALSOUL**—Salsoul Orch.—Salsoul (all cuts)
 - DANCE, DANCE, DANCE**—Charlie Challels—Ariola
 - EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco edit)
 - DO THE BUS STOP**—The Fatback Band—Event (LP)
 - CHANGIN'**—Brass Construction—United Artists (LP)

Discos

TONGUE-TWISTER CONTESTS, ETC.

Jersey Spots Turn To Gimmicks

CAMDEN, N.J.—With competition to attract disco dancers becoming increasingly keen among the mushrooming discotheques now operating in the Southern New Jersey and neighboring area, various spots are turning to a variety of gimmicks and promotions to help stand out.

Even with Don Cannon, top-rated disk jockey from WIBG across the river in Philadelphia, Caesar's Tavern in nearby Berlin, N.J., makes Sunday night a "game night" for disco dancers.

In addition to spinning disks, Cannon serves as host for audience participation in an amateur hour, tongue-twister contests, disco twister dance contests, and other games that adults play.

The Branch Discotheque at Cherry Hill offers a "Disco Dance Contest" plus free dance lessons on Tuesday nights; and a "Super Wednesday" for that night with an open bar all night for a \$5 admission. Capriotti's Hollywood at Mt. Ephraim has a drink special on Monday nights with all regular drinks priced at only 25 cents.

Red Carpet Lounge in Maple Shade counts on Frank Sinatra sounds to bring people in on Sunday nights with a father-and-son spinning team of Dave Swinton and son playing only Sinatra sides that night.

Travel Lodge Disco in Mt. Laurel banners Sunday nights as "Oldies Sunday," with the records geared to that groove. Dio's Disco, Pennsauken, makes Sunday nights special by admitting ladies free that evening. Atmosphere Lounge here in Camden combines the "young sound groovies" on Friday and Saturday

nights with the showing of nostalgia movies. In Trenton, the Window's Watch Disco has opened a new game room to keep the patrons occupied with coin-operated games between dances.

Across the river in Philadelphia, Tarello's center-city restaurant, in setting up its upstairs floor as a discotheque, converted the floor into two rooms—one for the fast stepping

dancers and the others for the slow-pokes.

Casino Royale, reopening what was once the Classroom disco in Philadelphia's suburban Huntingdon Valley, sets up Wednesday, Thursday and Friday nights as single nights. Nearby at Bill Daniel's Rock Palace in Dorneyville, Pa., Thursday is ladies night with all the femmes admitted free.

Las Vegas Hilton Mulling Installation Of a Disco

By HANFORD SEARL

LAS VEGAS—The Las Vegas Hilton is planning to toss its hat into the disco ring after pre-planning surveys are completed into the feasibility of such a project.

According to Dick Lane, hotel entertainment director, the success of discos on a nationwide basis has en-

couraged the hotel to investigate this popular dance format.

"Discos seem to be doing okay around the country, so we'll evaluate findings by the report about the project," says Lane.

"It's too early to give any definite (Continued on page 70)

Chi Dealers Find Sales

• Continued from page 3

manager Linda Finke immediate information on record reaction. A disco list for singles is available for less informed spinners, or customers who want to buy for a party.

Disco product is not advertised or promoted separately, and only a few stores separate the category from the recognized music formats. Discount Records in suburban Niles adds disco to the soul section, and Bill Nondi, salesman, claims a 5% total sales figures, with 10% of the top pop product on disco sales. "Customers usually know who they are looking for, and best sellers right now are Ohio Players, Donna Summer, Earth, Wind and Fire, O'Jay's and Salsoul Orchestra." Albums are discounted to \$5.99. The CBS-owned store deals in albums only.

Sounds Good puts compilation albums and unknown disco artists into a separate disco section, with others under the artist. "The compilation records don't sell that well," Earl Pastko, assistant manager notes. Disco product accounts for about 25% of total sales. The store is beginning to use playlists, and is instituting a telephone calling system to clubs for reaction feedback.

A first release by an artist is put into a miscellaneous disco bin by Rolling Stones' Joel Monarch, with known artists under the name. Pop disco cuts are gleaned from WCFL playlists and distributor soul charts, and the store adds its own choices for customer reference.

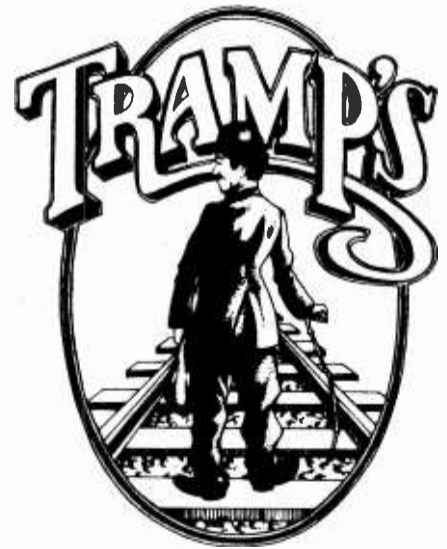
The store does a lot of action in singles, especially in special disco pressings over three minutes, and in hot product that is not available on albums. (Continued on page 42)

MICHAEL O'HARRO

WISHES TO THANK
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INTERNATIONAL DISCO
CONSULTANT OF THE YEAR

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Pubs Dust Off Old Tunes For Disco Disks

• Continued from page 1

are even getting into areas of pre-recording market testing and hiring independent song pluggers.

Of course, not all companies take the same approach to the situation. Richard Volker of Shapiro, Bernstein, claims his firm is making "no special effort" in this area.

"We're just doing what we've always done," he says. "We have our usual promotion men working on records. But it just becomes too expensive to make demo records of possible disco songs on speculation."

Cane takes the salesman's approach to the matter. "In addition to our mailing every three months of our entire catalog lists to potential producers and record companies we go out to aggressively promote our songs," he says.

"For instance, we made a disco version LP with six songs on each side which we thought would be good in disco versions. We had our promotion people take them to discos in their areas and test deejay and audience reaction. We added a spoken sales pitch after each item and then approached record companies and producers with the demo.

"As a result we got recorded disco versions of 'Tangerine!' 'Old Black Magic' and 'Star Teck,' all of which have made it big. So you see, it pays to use aggressive sales methods," Cane says.

Norman Weiser, of Chappell Music, also believes in strong sales pitches although not to the extent of producing demos. "Where old catalog items or standards are con-

cerned, everyone has already heard the song and it really isn't necessary to produce demo versions, only explain the possible treatment to a producer," he says.

"But it is important to be constantly approaching the three main sources of recorded product, the independent producer, the record companies and, of course, our own producers and writers we have under contract."

Some publishers have gone so far as to hire that disappearing breed which at one time was the mainstay of the publishing industry, the song pluggers. Several of the remaining crew in New York report doing more contract work as independents than at any time in recent memory.

Irwin Schuster, of Screen Gems-Columbia Music, reports that his company limits itself to frequent showing of catalog items to possible

recording sources, but also does not go in for independent song pluggers or producing demos.

"You can be successful without these expense items if you are aggressive enough in your presentations," Schuster says.

Aggressive sales methods can include various approaches, not just demos and song pluggers. For instance, special deals on mechanical royalty fees can be offered to disco producers to induce multiple use of catalog items. (See related story.)

The fact of the matter is that most publishers report that the disco craze has "revitalized" the industry.

"There's excitement in the print business again," says Cane. "We're all printing different versions of sheet music to coincide with the disco recorded product that's selling and it's making a big difference. Publishing companies are in line to making big bucks again."

The big bucks are obviously there and the publishers are going after them with all of the weapons in their varied armory. **RUDY GARCIA**

Century Concerts Books Nader-Like Dancing Dates

NEW YORK—Arena bookings for disco/dance concerts are on the upswing. The latest dates firmed: the Providence, R.I., and Baltimore, Md., Civic Centers, Thursday (19) and Friday (20), respectively.

Providence-based Century Concerts produces both shows, and its entry into the field could measurably heat up the competition. Until now, Richard Nader's "World's Biggest Disco Dance Party" production has faced few challenges, but word from the Century camp is that it'll be looking to put its show on the road as well, if this week's dates prove successful.

According to Frank Russo and Marvin Lerman, Century co-presidents, the "Super Disco Dance Party" production will run close to five hours, and will feature the Ohio Players, B.T. Express, Kool & the Gang, People's Choice and Touch Of Class.

Local discotheques will be tied in via dance contests, with club owners acting as judges, they say. Cash prizes to the top three dance couples will be \$150, \$100 and \$50. Among the Providence clubs participating are Marlow's, Sebastian's, B.T. Bogart's and Fire Engine No. 2.

The Providence date is scaled at \$6.50 advance, and \$7.50 at the door, while the Baltimore show has reserved seating at \$5.50, \$6.50 and \$7.50. Capacity for the Providence and Baltimore halls will be 13,500 and 12,000 persons, respectively.

Two eight-foot-high, 40'x40' stages will be used, one on either end of the hall in each city, and lighting will be supplied by Virgo Light, Boston-based company, and the Ohio Players' lighting troupe. Both dance floors will accommodate some 2,500 high-steppers.

Jukebox Programming

Crossovers Affecting Box Disks

By ANNE DUSTON

CHICAGO—Crossover music is becoming a prevalent trend in radio airplay and is affecting jukebox programming for Curt Slowinski, L&I Co., Duluth, Minn.

"The two Top 40 stations here are mixing up country with rock and pop, and adding new elements such as truck driving music in songs like 'Convoy,' 'White Knight,' and 'Wolfcreek Pass,' with the result that music categories are hard to delineate any more," he says.

Slowinski is putting more country in locations because of radio play, while rock music is dropping in popularity. "Rock music has mellowed, and seems to be slowing down from its '60s energy level," Slowinski notes, mentioning the new Neil Sedaka "Breaking Up Is Hard To Do," as an example.

Nostalgia is pretty much a past fad, he says, except for lounges that cater to older business people with big band sounds.

Slowinski relies on radio airplay in programming locations because, he says, the charts are too advanced by about two weeks. "If we get too far ahead of airplay, the jukeboxes go dead."

Music categories are not specified on his boxes, and new records are put into slots wherever a record is pulled. Records with fewer than 10 plays are pulled every two weeks, and seven or eight new records are added.

"Most people look over the box for the record they want, and it saves time not to shift records into specific categories." While half of the boxes are 160 selections, and the other half 200 selections, Slowinski doesn't see an additional profit from the larger selection box. "It just means that more bad records are just sitting there."

Nostalgia tunes are showing up in disco singles, a trend that has taken an upturn in the last two to three months for Sol Levine, Boro Automatic Music Corp., Brooklyn, "Baby Face" by the Fife and Drum Corp. and 'Old Black Magic' by the Softones are taking the place of nostalgia records, with the same old fellow listening to the updated disco vocal arrangement."

Michigan Ops Await Pow-Wow

LANSING, Mich.—The second annual convention of the Music Operators of Michigan will include exhibits for the first time, according to Walter Maner, general manager. The convention will be March 19-21, at Weber's Inn, Ann Arbor.

Twenty exhibit booths are being made available to enhance attendance, to introduce new machines since the MOA show, and to supplement for some of the members who were unable to attend the MOA, Maner says.

Scheduled during the convention are election of officers, legislative guest speakers who were instrumental in the passage of a freeplay bill late last year, and presentation of a music operator of the year award at the Saturday night banquet.

Reservations may be made through the MOM office at 523 W. Ionia St., Lansing, Mich.

Disco Sound Heads For Philly Radio

PHILADELPHIA—The disco sound is now headed for radio here. In its search for a new sound that will put the station in the running in the FM race now led by rock-oriented stations, Jerry Stevens, new program director at WCAU-FM, is reported lending an ear to the disco sound.

WCAU-FM, after several tries, recently settled for blending record hits of the '50s and '60s with the '70s.

However, with rock stations well in the lead among listeners, the station brought in Stevens, who is credited with creating the progressive rock format that has kept WMMR on top for many years.

With the disco records having a sound of their own, WCAU-FM may well be the first to adopt it here.

Chi Dealers Find Sales

• Continued from page 41

Inventory in singles usually runs to 130 titles. "It is definitely a growth area, with more product available every week. The music is beginning to inundate the popular genre through Top 40 airways, but hasn't reached the status of recognition that jazz or country music has. Rather, it is integrating into the mainstream," Monarch says.

With prices discounted to below \$5 on albums and 95 cents on singles, stores are not willing to go to the additional trouble of discounting further to deejays. But Rainbow Records, with one store in the city and three in the suburbs, has a loan-and-return arrangement with several discos in exchange for a sign in the disco advertising Rainbow. Bill Nondi, deejay at Dr. Shazam, keeps about 60 Rainbow records on hand out of a library of 200-250 albums.

Columbia is mentioned as the only major label that sends promotional product to retailers, and while label promotion men have been scarce in the past, they are beginning to call for sales figures. As disco product becomes more visible, promotion men are also becoming more visible.

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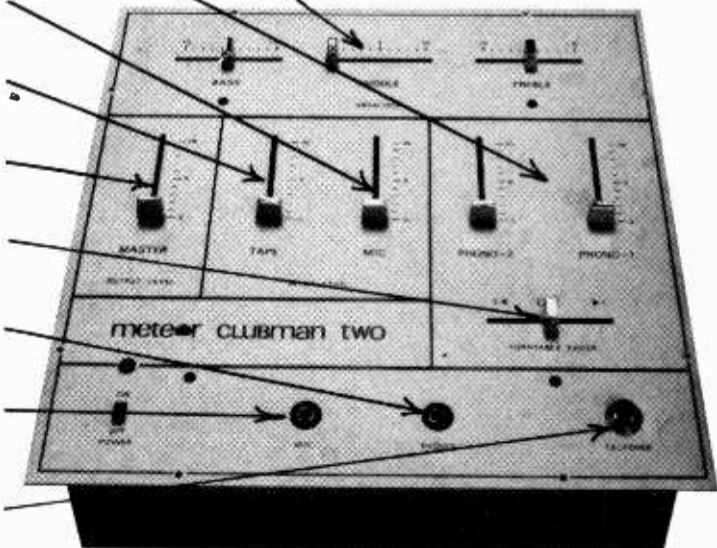
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AES: SRO For Zurich, L.A. Expos

NEW YORK—With the 53rd AES convention/exposition March 4-7 in Zurich expecting a big U.S. contingent of exhibitors and attendees for its sellout, the 54th AES meeting in Los Angeles already is SRO for its May 2-5 run at the Hilton there.

At Zurich's Hotel International, Eugen Spörri, chief engineer for Studer and convention chairman, lists 53 exhibitors including 16 U.S. firms or their European subsidiaries for displays and/or demonstrations. At least 50 individual American registrants are making a special tour flight.

The U.S.-based companies exhibiting on their own include Aries, Inc., Peabody, Mass.; Audio Developments, Palo Alto, Calif.; Audio Dynamics Corp., New Milford, Conn.; BGW System, Culver City, Calif.; CBS Records; dbx Inc., Waltham, Mass.; Gotham Exports, New York; MCI, Fort Lauderdale, Fla.; Sescom, Gardena, Calif.; Spectra Sonics, Ogden, Utah, and Stanton Magnetics, New York.

American firms represented abroad at AES include Ampex World Systems, Cetec Audio (U.K.), Electro-Voice (S.A., Switzerland), Shure Bros. (West Germany) and 3M (U.K.).

The West Coast AES, which drew a record 101 exhibitors last year, should top that number this time, according to Jacqueline Harvey, AES exhibits coordinator. Included are 20 demonstration rooms, a new high for Los Angeles, and at least a dozen first-time exhibitors there.

(Continued on page 45)

New Sony Betamax Deck Widens Home Video Mart

• Continued from page 1

recorder, Schein admits that nobody really knows what people are prepared to pay for. At the same time, he draws the analogy to the small classical music societies to which an LP can be directed for a guaranteed sale of 5,000 or more—based on the 50 million-plus record changers in existence.

"Once we have 200,000 or more Betamax decks or consoles out there, then any small software producer can zero in with a Betamax program by converting existing film or tape like Time-Life already is doing," he observes.

Meanwhile, the video deck which attaches to all the newer TV sets, and to older ones with a low-cost adapter, moves out in New York and Chicago this week, followed by Los Angeles and San Francisco next month, then into Cleveland, Detroit, Dallas, Miami, Atlanta, Philadelphia, Washington, Seattle and San Diego—similar to the console marketing pattern last fall and winter.

Only the deck will be marketed in Canada, by the new joint venture Sony of Canada Ltd. formed last November by Sony and General Distributors of Canada. Due to higher duties (12½% versus 5% in the U.S.) and tax (12% versus 5% in the U.S.), it will sell for \$1,700 in the Dominion, with initial marketing in Montreal, Toronto, Ottawa, Winnipeg, Calgary, Edmonton and Vancouver in late June just before the Olympics.

SOUND OF MUSIC Ads, Promotion Are Geared To 'Semi-Washed' 18-27 Consumer

By VICKORA CLEPPER

(This exclusive two-part profile began last week with an insight into marketing philosophy and sales training.)

MINNEAPOLIS—President Dick Schulze of the Twin Cities-based Sound of Music chain has his typical customer pegged: male, 18 to 27, looking for middle-cost systems from \$250 to \$1,500.

He divides stereo customers into three categories—washed, unwashed and semi-washed—claiming the latter for his clientele. He explains it this way:

- The washed are the smallest proportion—8 to 10%—and the most knowledgeable. These consumers read everything and take pride in what they buy.

- The unwashed are looking pri-

marily for price and are generally habit shoppers in the department and discount stores.

- The semi-washed, basic Sound of Music customer, is name-brand conscious and place a strong emphasis on value, Schulze says, describing him as the type of consumer "who would buy a Minolta but wouldn't be caught dead with a Kodak camera."

To tap this particular market, a demographic study is done on every potential Sound of Music site to determine the age, sex, earnings and housing of residents. The major desirable characteristics for a store are high visibility and a free-standing site.

Busy shopping centers are avoided as Schulze feels the expen-

sive overhead of a mall location is not needed. "Shopping centers tend to appeal to women and they are not a primary customer," he explains. "A guy will go wherever he has to in order to buy the audio equipment he needs and prefers the convenience of a free-standing store."

The Sound of Music outlets range in size from the 80,000-square-foot suburban Edina store to the 1,600-square-foot Univ. of Minnesota campus store, which are the number one and two top selling volume locations of the nine-store chain.

According to a survey the chain conducted, 57% of Sound of Music business is referral. This is due not only to good customer relations, but also to a 20-page newspaper the company distributes to its extensive list of customers six times a year. Included are product descriptions and a back page of free classified ads for customers' used equipment.

"We turn our customers into salesmen," notes Schulze.

This in-house campaign is supplemented by newspaper ads stressing merchandise and special offers to lure the customer "from the couch to the store." Radio ads on three major twin Cities' stations emphasize both image and product offers.

Sound of Music also was a sponsor for the successful "Sight 'n' Sound" expo at Minneapolis Auditorium last October, which invited the public to see and hear equipment (Billboard, Oct. 25). While finding it valuable, Schulze disagrees that it should be an annual affair.

"We're reaching a small, select au-
(Continued on page 45)

RADIO SHACK

CB Country/Truckers Tie

FORT WORTH—In a shrewd move to promote its citizens band products to the lucrative trucking industry, Radio Shack will co-sponsor the 1976 Country Music Awards Program of the annual Truckers Convention, and the annual Queen of the Road Competition for female truck drivers.

In addition to co-sponsoring the events along with Open Road Magazine and the Fram Corp., Radio Shack is also providing prizes for both occasions, and the firm's advertising and sales promotion director, Dick Richards, will set on the panel of judges.

Among the prizes being offered to the 1976 Queen of the Road by Ra-

dio Shack are a Realistic 23-channel deluxe CB two-way radio completely installed with antenna.

Meanwhile Radio Shack has released an illustrated 116-page book titled "All About CB Two-Way Radio," which the firm hopes will play an important role in demystifying CB.

According to Radio Shack officials, All About CB is the layman's "plain-talk" guide to the equipment, rules and benefits of low-cost CB two-way radio products for business, family and personal use. Chapters in the book include selection and installation of equipment, and rules and regulations governing the use of CB products.

Audio Magnetics Premium Line To Cassette Dupers

LOS ANGELES—Audio Magnetics has added a premium grade mastering tape for high speed cassette duplication to its bulk line.

Dan Fine, sales vice president, explains that the low noise cassette tape satisfies the need for a high performance mastering and duplicating tape to match the performance of current and future "critical" audio systems.

"The combination of ultra high density gamma ferric oxide particles and an advanced binder system gives the new low noise tape the characteristics necessary for the higher quality recording capability demanded by today's more sophisticated customer," he says.

At the same time, the Gardena, Calif.-based firm indicates that orders have picked up substantially for its novel bicentennial line '76—both for 76-minute cassette and 8-track cartridge—with orders actually running 30% ahead of projections.

Demand is also growing for Audio's "Educator's Guide To Creative Audio Tape Techniques," a booklet designed to give teachers techniques and suggestions on creative uses of audiotape for implementation with groups and individual students. More than 250 requests for multiple copies are noted in the past month, with copies available from any sales rep or from Audio Magnetics, Box 140, Gardena, Calif. 90248.

ITA Seminar Nearly SRO

TUCSON—"Audio/Video Update-1976," the sixth annual ITA seminar, is nearing a sellout of 400 available registrations for its Feb. 28-March 3 run here, according to Larry Finley, executive director.

In addition to separate audio and video workshops, and combined sessions of interest to both areas, special speakers and highlights include talks by keynote Mike Wallace, CBS News; Virginia Knauer of the President's Office of Consumer Affairs; lighting workshop with Imero Fiorentino, and visits to the Univ. of Arizona Microcampus and Old Tucson, plus the awards banquet with entertainment by Victor Borge.

Separate roundtable audio workshops will cover sound ideas for top management, new concepts and techniques, equipping/utilizing your studio, budgeting, cassette copiers, purchasing/quality assurance, effective training techniques, packaging/graphics ideas.

Video workshop roundtable topics include establishing an A/V facility, maximizing your A/V investment, editing techniques, software sources, national/international networks, audio side of video, managing a video system, do's & don'ts of copyright.

Matsushita Grant

CAMBRIDGE, Mass.—Matsushita (Panasonic) of Japan has established a Matsushita professorship of electrical engineering in medicine at the Massachusetts Institute of Technology with a \$1 million gift.

NEWCOM Expands To Space Needs

CHICAGO—Demand for added space at what already was shaping up as the biggest NEWCOM show ever has led the sponsoring Electronics Industry Show Corp. group to add approximately 50 more 10-by-10-foot booth spaces to available exhibit areas at the New Orleans Superdome for the May 4-6 run, according to David Fisher, executive vice president.

As of Feb. 11, NEWCOM '76 had 279 companies contracted for 477 of expanded 520 100-square-foot booths, 15 of 20 20-by-20-foot conference units, 26 of 28 Superdome parlors, 11 of 35 box suites and 2,000 of an available 7,000 square feet of arena floor space.

The list of consumer electronics exhibitors continues to grow, with the addition of BASF Systems, blank tape: Marsand Industries, accessories/tape carrying cases; J.I.L., car stereo and CB; Cobra division of Dynascan, Royce Electronics, Commandan, Royce Communications, South Shore Trading and Avant, CB equipment/accessories, and Music Supply Corp.

A majority of the 200 persons who have served on the sponsoring show board over the last 40 years are expected to attend the anniversary dinner, May 5 at the Commander's Palace restaurant, according to Ken Prince, the attorney who drew up the papers for original incorporation of the sponsoring group's predecessor in 1936.

Other social highlights include the Electronic Young Tigers Growl, May 3 at the Royal Orleans Hotel;
(Continued on page 45)

Combined A/V semi-technical workshops will cover base films for magentic tape, from oxide to finished audio tape, establishing tape factories worldwide, marketing/economic outlook, international marketing reports, videotape standards/
(Continued on page 44)

TEAC DEMO TAPE TESTS SPEAKERS

LOS ANGELES—A specially made loudspeaker demonstration tape will become available to franchised TEAC dealers to assist retail salespersons demonstrate and compare speaker systems more effectively.

According to Allen Novick, director of sales, the tape provides a wide range of source material, from rock 'n' roll to easy blues, with sustained lows and crisp high-end passages, and sharp, fast transients so the customer can get a better idea of what a speaker can do. The stereo demo tape, recorded exclusively on TEAC equipment, is Dolby encoded and designed for playback on the TEAC A-2300SD stereo tape deck with Dolby.

Novick believes the new sales tool will not only make speaker comparisons more effective but will get consumers thinking about tape decks as a major music source rather than just another add-on.



Compact Betamax video deck is standard videocassette recorder, with optional digital timer for off/air recording at upper left, VHF/UHF controls at right.

ERA Meet Highlights—Reps Hone 'The Winning Edge'



THE WINNING EDGE—Industry leaders stressed professionalism in marketing and manufacturer/representative relationship problems during the recent ERA Interface Conference in Palm Springs. (Top, from left): Dave Locke, Bear Marketing, Richfield, Ohio, looks at the economics of opening and maintaining branch offices; Dave Fisher, executive vice president, Electronic Industry Show Corp., and Col. Gail S. Carter, execu-

tive vice president, NEDA, review entrants to first annual Idea Fair; Clark Gibb, ERA president, presents achievement awards to Jack Carter, vice president, consumer products; Jess Spoons, vice president, components & materials; and Dale Mann, vice president, technical products. (Bottom, from left): Tom Needles, executive vice president, marketing, Koss Corp., describes the 1980 representative profile and a view of

the 1980 market place; Jamie Flora and Jim Flora, J. Malcolm Flora Co., Plymouth, Mich., confer with Mark Markman, Markman Co., during Interaction seminars; Gibb presents Bruce Andesson, Sumer, Inc., Rolling Meadows, Ill., with award recognizing his achievement as 1976 conference program chairman.

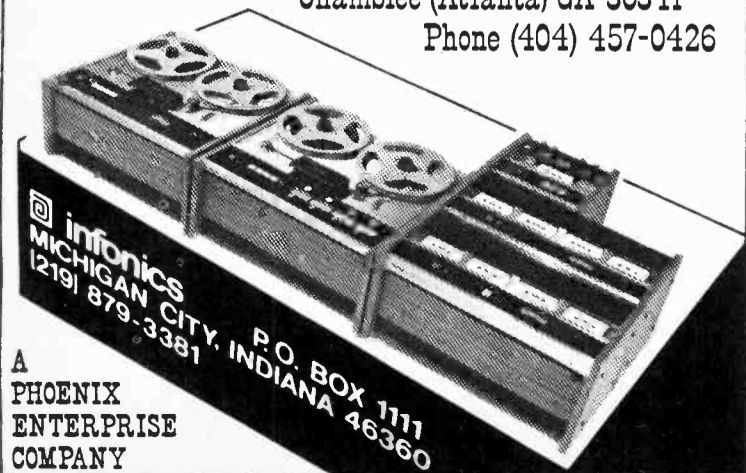
ERA National photos

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Seattle, Wash., and Aloha, Ore., to cover Washington, Alaska, Idaho, Western Montana and Oregon.

After a successful engagement in Palm Springs, Dr. Leonard Zunin encores at the Chicagoland chapter, ERA, Feb. 27 with his seminar, "Contact: The First Four Minutes," based on his book of the same name.

The seminar is open to other ERA chapters, NEDA, and the DPD Division of EIA, according to Bob Wilson, chapter president. The seminar will run from noon to 5 p.m. including lunch. An evening session including wives will follow the cocktail and dinner time. Program will be at Schneiders Banquet Pavilion, Chicago.

Registration fees are priced to allow everyone from a company to attend for the cost usually charged for one registrant. Both sessions are \$40, with additional registrants at \$30. Evening session is \$10. Reservations may be made through Tom Sullivan Jr., 1301 Waukegan Rd., Glenview, Ill. 60025.

Bringing its rep list up to date, Uher of America names Pro-Audio Ltd., Barrington, Ill., to service Northern Illinois and Eastern Wisconsin.

Seminar Nearly SRO

• Continued from page 43
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Compact Cassette Copier Tops New 3M A/V Intros

NEW YORK—The Wollensak division of the 3M Co. has added a compact high speed stereo cassette duplicator, a heavy-duty, visual sync cassette recorder, and a new head alignment mounting for cassette recorder/playback units, to its 1976 line of audio/visual products.

Also new to the line, unveiled at the recent 1976 NAVA Show in New Orleans, are a wireless audio distribution system that uses light rather than FM broadcast or magnetic induction loop, to transmit speech or music to listener headphones, and an updated version of the firm's popular 1500 Series portable cassette recorder.

According to 3M engineers, the cassette duplicator, model 2772AV, utilizes a new headmount technology to permit adjustment of the heads to assure optimum performance. The unit copies a master cassette onto two copy cassettes at a rate of 16 times the original master speed.

The new headmount of the unit is said to permit adjustment of head height, azimuth and zenith insuring precise calibration. The system duplicates two quarter-track channels with one pass for each side of the cassette.

The unit, which will be available next month with a price tag of \$1,495, also incorporates 3M's faulty cassette sensing mechanism, automatic erasure and hysteresis syn-

chronous motors for high speed accuracy.

The new heavy-duty, visual sync cassette recorder, model 2573AV, is said to alternately advance two projectors at any rate of three dissolve rates, without the aid of a separate programmer.

The unit can also operate two projectors independently for dual-screen presentations of special effects, such as super-imposition. Also featured is a program stop capability that can automatically stop a presentation to allow for operator or student response. The system is priced at \$540.

Wollensak's new cassette head alignment mounting is already being offered in the Wollensak model 2772 stereo cassette duplicator, already described. It will subsequently be used in other cassette products manufactured by 3M.

Wollensak's wireless audio distribution system consists of a power unit, an infrared light emitter and headphones with built-in light sensors. According to the firm's engineers, the system's transmission can be rigidly restricted to designated locations without interfering with adjacent areas. "Whatever blocks light will block this system," says Richard Dubbe, technical director of 3M's Mincom Division which manufactures Wollensak AV equipment.

The unit requires no special license, and is priced at \$1,195.

Brands, Bose Join In Mini Hi Fi Theater

NEW YORK—Brands Mart, the closed-door, Massachusetts-based electronics retailer, has joined forces with the Bose Corp., to create a \$250,000 computerized twin mini-theater aimed at educating hi fi equipment buyers.

The "Sound Gallery" as the theater is designated, combines music, a slide show, recorded narration and special lighting effects which are coordinated by a punch tape computer.

Stanley Hollander, vice president and co-owner of Brands Mart, says that the theater's function will be to "soft-sell" potential audio equipment buyers. He argues that most merchandising strategies for audio products are intimidating and tend to exclude a large segment of the potential market. He feels that this problem is further magnified at the mass market level.

The first of the two 17-minute segments is titled "The Shiny Vinyl Canned Grand Canyon Tour." It combines panoramic shots of the Grand Canyon, with magnified shots of a record's grooves, and tries to explain the operation of a hi fi system in layman language.

The second segment is aimed at the more knowledgeable buyer, and concentrates on plugging high end equipment, including the Bose line of speaker systems.

The theater, located at Brands headquarters in Cambridge, will be carefully monitored for customer response, and then, depending on feasibility, will be extended in modified version to other Brands outlets in New York and Connecticut.

Although untied, Hollander feels the theater could play an important role in helping to push his firm's annual audio sales figures up from its present \$15 million a year. Brands' total annual sales are about \$25 million.

Virgin Releases 2-Way 'Q' Album

LONDON—First British album to be released in both quadraphonic matrix systems is Mike Oldfield's "Ommadawn," on Virgin, now available in SQ and QS. In addition, there are plans to issue the LP with the dbx noise-reduction system which is claimed to remove all surface noise.

Phil Newell, Virgin special projects manager, says he is confident "Ommadawn" will sell well in both systems. "You could say we are testing the market. Naturally, we expect the SQ version to sell better because there is a lot more equipment available. But there are still a lot of people who prefer QS."

Masters for the records were made

(Continued on page 55)

NEWCOM Expands

• Continued from page 43

Electronic VIP Club reunion. May 4 aboard the SS President for a three-hour cruise with buffet and dixieland jazz; and a ladies program that includes a bus tour from the French Quarter to the Superdome and Longue Vue Gardens, private home tour, lunch at the Commander's Palace and a special New Orleans-style cooking demonstration.

Sony Betamax Deck

• Continued from page 43

ready are working on getting more time on the tape and a changer system, Schein admits. Stereo capability also is possible, to go along with the stereo tv sets on which Sony is working. A low-cost color camera also is in the works.

The video deck's impressive specs include audio signal/noise ratio of better than 43 dB and frequency response of 50 to 10,000 Hz, with distortion of less than 3% at 333 Hz. Weight is 45 pounds, compact dimensions are 20 1/2 inches wide by 8-1/16" high by 16 1/8" deep.

Standard accessories supplied with each deck include an RF unit to operate with either channel 3 or 4 on any tv receiver, external antenna connectors, 1.5-meter (approximately 5-foot) 75-ohm coaxial cable, dust cover and one Betamax videocassette. Tape transport specs include running speed of 4 centimeters a second, fast forward or rewind time of 3 1/2 minutes for a K-60.

Although Sony is primarily pushing the off-air recording feature, "lets you program your own television, so you can call your television your own," major software producers are waiting only for a sufficient volume of hardware to be sold before making prerecorded cassettes available.

Only commitment to date is from Time-Life Multimedia which has made four of its key series available in the 1/2-inch format, including the Dick Cavett speed reading course. Five minutes of the course, including a brief "self-test," are included

on the demonstration cassette shipped with every console, and now with every deck.

As Time-Life's Dick Kelly notes, they've already received a number of direct mail inquiries for the Betamax offerings, and interest in other titles in the extensive catalog of more than 300 programs currently available in 3/4-inch U-Matic videocassette.

"With the same duplicator (S/T Videocassette Duplicating) having both U-Matic and Betamax equipment side-by-side, it's duck soup to transfer any available 3/4-inch program to 1/2-inch," he notes, "and with the Betamax cassette savings it's far more economical as well."

More than 25% of the available programs in the 1976 Time-Life catalog are new, and nearly half would qualify under the broad "edutainment" category. Included are such new offerings as "Europe: The Mighty Continent," 26 half-hours narrated by Peter Ustinov; "The Third Testament," six philosophers' views of such a document by Pascal, Tolstoy, Kierkegaard, Saint Augustine, Blake and Bonhoeffer, narrated by Malcolm Muggeridge, and such top-rate BBC series as "The Ascent Of Man," "America" and "Civilisation."

He and other major software producers see coexistence with any videodisk format of the future, not really competition, as the unique "videocording" potential of the home tape system, and the ability to record off the air whether at home or not, have no parallel in a playback-only videodisk system.

Sound of Music Successful

• Continued from page 43

dience with that kind of show, he says. What he proposes, in keeping with the company's philosophy of "de-confusing" the customer, is to utilize local television in the future.

In 1975, Schulze says two categories of equipment stood out as the hottest commodities in his audio

AES Convention

• Continued from page 43

Making first appearances at a West Coast AES are Audio Dynamics, David Lint Associates, Sound Techniques, Ivie Electronics, International Tape Transport, Clear Communications, Jefmarn Enterprises, Audico, Lear Siegler/Bogen Division, Hollywood Sound, Audio Developments and Steiner-Parker, with Infonics returning after a long absence.

Taking demonstration space in Los Angeles are Altec, Bozak, JVC, Cetec, TEAC, Yamaha Musical Instruments, Electro-Voice, Lear Siegler/Bogen, J.B.L., Ampex, Spider-Beavey, AKG Acoustics, Emilar, Sansui, dbx, Infonics, Sennheiser and Acoustic Research, with several more tentative.

business—the \$100 manual turntable and the \$200 cassette deck with built-in Dolby.

He claims the reason for the popularity of the manual turntable is that the quality of automatic units is inferior to that of four or five years ago. People are discovering that a manual better protects their records and also cuts both noise and distortion.

Schulze finds the new lower-cost Dolby cassette deck is filling the gap left by the decrease in higher-priced turntable sales. Not only can the customer make a tape of a record for home use, but also can use it in his car stereo.

Cassette autosound players outsell 8-track at Sound of Music, but not without some salesmanship, he notes. "Customers are not usually interested in why cassette is better," Schulze declares. "They will probably look at price first and most dealers follow the path of least resistance. We don't."

Tuning in on this growing cassette popularity, Sound of Music sponsored a "live-recording-on-a-cassette contest" to promote creativity on tape. The winner taped music in New Delhi, India, and won \$100 of Maxell blank tape to enable him to keep on being creative.

"Did he really need all those?"

—Jack (Sigmund) Friedland, Ph.D.

Maybe he did. And maybe he didn't. At any rate, more and more people today are looking for inexpensive items to satisfy a pent-up buying urge. They're also looking for products which will protect their investment in high-priced audio equipment. *Whatever* the reason for their purchases, the sale of audio care products is booming.

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Minneapolis Gay Club In Move To 30,000 Sq. Feet

By JEAN WILLIAMS

LOS ANGELES—Sutton Place, a gay disco in Minneapolis, is moving its present small operation into a location that will offer its patrons 30,000 square feet of "moving around" space, according to spinner James Wessells.

He explains that straight customers are welcome but the club's owners would like to maintain its gay patrons.

"Gay people in this area are loyal and frequent discos more than straights. Gays have not only kept our club alive, but we were bulging at the seams," says Wessells.

He explains the new club has three floors with a "futuristic atmosphere" consisting of silver milar ceilings, leather upholstered walls, strobe lights, cherry tops, liquid projectors which will operate on the ceiling, three bar rooms, a sauna with a private entrance, a restaurant to serve luncheon and dinner guests,

and a dance floor to accommodate 300.

Sutton Place, a 10-year-old night-spot, went disco in 1971. Wessells, who spins records seven nights a week during its disco hours, 7 p.m.-1 a.m., says he receives excellent service from record labels.

He advises deejays to first send letters to the labels informing the companies of the type of disco operation involved. But he adds that the deejay must be prepared to back up anything he tells them.

To inform labels of current record requests by its patrons, Sutton Place sends out a monthly playlist.

Wessells, a deejay of several years, cautions new spinners against pushing music verbally, trying to mold themselves after radio DJs.

"The key to being a good disco spinner is to let the music speak for itself," he says.

Wessells plays 50 records nightly on Pioneer turntables with Crown amplifiers and an Akai mixer and begins his set with jazz.

"Ninety % of our music is 'gay disco music,'" he contends, while explaining that he feels r&b is gay disco music.

The nitery, which caters to an 18-35 age group, gives its customers an added service by informing them of retail locations where records played during the evening may be purchased.

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Central Jersey Ponders Country Concert Theater

POINT PLEASANT BEACH, N.J.—Plans for creating a country concert hall in this central Jersey resort area came closer to reality as a result of hundreds of country fans turning out at \$2 a head for the Aquarian Moon Folk Festival Jan. 24 at the Beacon Manor Hotel here.

Spearheading the project and sponsoring the festival was the Pine-lands Cultural Society, organized last April to preserve and perpetuate the country folk music characteristic found in South New Jersey.

The organization's goal is to build a concert theater to be called Albert Hall, named after a Pineland tavern which was once the gathering place of many country singers and musicians. It would provide a home for New Jersey country musicians whose Pine Barron music had its roots in Great Britain and was passed on through generations of pine dwellers. The music is more akin to bluegrass than the sounds of Nashville.

Headlining the festival were the Pineconers, featured regularly at New Jersey college concerts and who represented the state last year at the National Folk Festival in Virginia. Also sharing top honors was singer Ola Belle Reed, who performs with her husband, Bud, and her son, David. Others performing were Merce and Arlene, the Intermission Mountain Boys and Yodeler Kurt Robert Kievell.

Robbins In Movie

LOS ANGELES—Marty Robbins will star in a movie the new firm of Marty Robbins Enterprises will produce. Film is "J.W. And Billy Bob." Partnered in company is Robert Hinkle. Filming is slated for June in Arizona. Robbins will play J.W. with Larry Mahan Billy Bob.

Ohio Players Push 3-Way Movement Vs. Westbound

LOS ANGELES—The Ohio Players have mapped a triple legal pin-cers movement against Westbound Records in an attempt to halt distribution of a Westbound album, titled "Rattlesnake."

Through their attorney, Richard M. Shelton of Chicago, the Phonogram group has filed a claim with the AFM and petitioned the court to enjoin distribution of the album. Shelton previously had complained to the FTC, claiming the album was deceptive and misleading (Billboard, Jan. 31).

In his AFM claim, Shelton asks the musicians union to terminate the

labor agreement with Westbound because of the label's failure to abide by AFM terms. Shelton points out that when his clients signed an exclusive March 1972 recording pact with Westbound, the Detroit label was not a signator of the AFM's Phonograph Record Labor Agreement.

The contract was never submitted to the AFM's executive board for approval. In addition, Shelton points out that there are selections in the "Rattlesnake" album on which subsequent dubbing was done after being originally recorded by his clients. He points out that under the union's bylaws, his clients must now be compensated additionally.

In his petition for preliminary injunction to the Circuit Court of Cook County, Ill., Shelton claims that Westbound deliberately copied lettering and makeup from Phonogram Ohio Players LPs, falsely conveying to consumers that the albums were on Phonogram.

He also notes that certain compositions in the Westbound album are not performed by the Ohio Players, as stated on the cover.

Not all compositions are new. Shelton alleges, citing the cover as being misleading in that it states: "New from Westbound." The filing asks Westbound be enjoined from further sale and distribution of the album, that an accounting be made and all finished records and jackets be destroyed.

90,000 At KKYX Festival

SAN ANTONIO—KKYX held its fourth annual Great Country River Festival Feb. 6-8 and despite extremely cold weather, some 90,000 persons turned out for the three-day event.

With the main stage setup in the Arneson Amphitheater on the San Antonio River, barges carried other bands up and down the river, so entertainment was plentiful.

The Festival, held the first weekend in February each year, is sponsored by the 50,000-watt station in appreciation to its vast listening audience.

The entertainment was provided by Moe Bandy, Larry Gatlin, Joe Allen, Dotsy, Earl Conley, Johnny Bush, Red Steagall, Price Mitchell, Tommy Jennings, Brian Collins, Stoney Edwards, Bobby G. Rice, Bill Larkin, Gene Vowell, Jerry Max Lane, David Wills, Roy Head and Doodle Owens.

Mayor Hondo Crouch and Univ. of Texas coach Darrell Royal and his wife showed up for the festivities, emceed by Max Gardner, music director and Bill Rohde, program director of KKYX.

Bluegrass Shows For New Jersey

ENGLISHTOWN, N.J.—A series of five bluegrass shows to trace new trends and faces of that musical form will be presented on five weekends at the Englishtown Music Hall here. The series starts Friday (20) with the Hutchinson Brothers of Ohio, followed by a Bluegrass Variety Night featuring New Jersey performers. On Sunday (21) there will be two shows with John Hartford.

Following weekend brings in The Pineconers and guitarist Lewis London, with the Buffalo Gals slated for Saturday night, and John Hartford returning again for the Sunday, this time with the Hickory Wind. The third weekend will be Larry Sparks and the Lonesome Ramblers, followed by King's Countrymen and the Jersey Guitar Stars. The Central Park Sheiks, followed by Del McCoury and the Dixie Pals provide talent for the fourth weekend, with the final weekend bringing on The Highwoods String Band, followed by Bottle Hill, Tex Logan and Lou Popejoy.

The series also includes a Saturday afternoon Children's Bluegrass Supper Festival featuring Ola Belle Reed, the Buffalo Gals and the Shady Mountain Boys.

2 Cape Fear Stations Try Format Switch

FAYETTEVILLE, N.C.—Cape Fear Broadcasting is changing the formats of both WFNC, its AM station here, and WQSM, its FM station.

The format of WFNC, a 50,000-watt rock station non-directional at 940 on the dial, will change to country music with programming supervised by Paul Michels.

WQSM, a 50,000-watt stereo station, will change from country music to rock under program director Robert Wayne Anderson. The 24-hour FM format will stress hit singles, but shift to about 25% album cuts in the afternoons and evenings.

On the air and in all print material, the station will be billed as Q-98; it operates at 98.1 mhz. An application to increase power to 100,000 watts has been filed with the FCC.

The primary signal of WFNC reaches into Raleigh and Durham; at night, power is dropped to 1,000 watts directional.

Trinity U. FMer On the Air At 91.7

SAN ANTONIO—Trinity Univ.'s new radio station KRTU-FM went on the air Jan. 30. Broadcasting at 91.7 on the FM band, the station operates from 6 a.m. to 2 a.m.

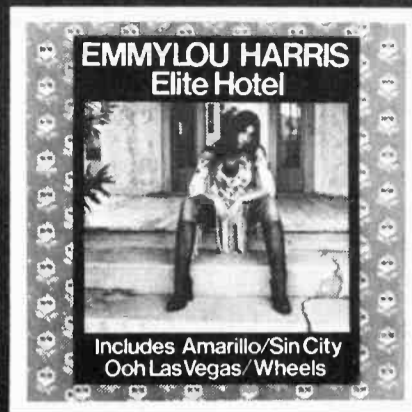
The station operates as an educational and experimental base for students at Trinity and will broadcast all types of programming from rock, classical, jazz and ethnic music to lectures, talk shows and live and recorded drama.

A special and exclusive feature on the station will be the weekly broadcast of music by the New York Philharmonic on Wednesdays.

Don Miller is its general manager.

FEBRUARY 21, 1976; BILLBOARD

Reprise Records has brought out the **Country** in Emmylou Harris' Elite Hotel album:



MS 2236



“Together Again”
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Country

ROY IN RUSSIA *Clark Tour Success Moves Mgr. To Consider Another*

By JOHN SIPPLE



RCA photo

OUTLAWS WANTED—Typical of the merchandising efforts behind the new RCA LP "The Outlaws" is the window of the Sound Town record store in Dallas. RCA regional country promotion manager Wayne Edwards adds an air of authenticity to the display promoting the album by Willie Nelson, Waylon Jennings, Jessi Colter, and Tompall Glaser.

EX-OREGON ROCKER

Sterling Whipple: Hot New Composer

By GERRY WOOD

NASHVILLE—The latest song-writing phenomenon to crash the Nashville skyline is a man with some of the most unlikely credentials to become a country music success. He's from Oregon, a former rock'n'roller, a Mormon and his real name is Sterling Whipple.

Propelled high onto both the pop and country charts with "The Blind Man In The Bleachers" by Kenny Starr, Whipple is headed back up the chart with "Thunderstorms" by Cal Smith and also wrote the new Mac Davis single "Forever Yours." Other Whipple songs have been cut by Gary Stewart, Tanya Tucker, Jeanne Pruett and Johnny Russell.

Music became a financial necessity to Whipple while he attended the Univ. of Oregon. He put together a rock band and traveled up and down Interstate 5 between Bakersfield and Seattle, picking at bars and lounges on weekends from 1966-72. He took it up full-time for two years, putting his wife through school, and when she received her teaching certificate, they packed and headed for Tennessee in June 1974.

Whipple came to Nashville on the advice of Mickey Newbury, who had been in correspondence with him since hearing a demo tape of his songs. "It was a funny deal," Whipple recalls, "because just as I moved to Nashville, Mickey moved to Oregon.

"So we came to town and kind of rotted for about five months. My wife worked at a restaurant and I did odd jobs, some picking, and sold guitars to keep food on the table. I came to town with all the equipment that a guy who played rock'n'roll had. Piece by piece we sold it. When you have to have the money, you'll sell a \$1,000 guitar for \$100. You just get killed when you do that."

Through the mail, Nashvillian-turned-Oregonian Newbury introduced Oregonian-turned-Nashvillian Whipple to songwriter Glenn Martin who liked his material and took him to Tree Publishing.

Soon he got his first cut when Merle Haggard recorded "The Silver Ghost" for his album of train songs. Then came a period with little success, including his first effort as an artist on RCA.

"It was extremely rough when I started. When I signed with Tree, I didn't go on a draw. I didn't deserve one. We ran on a negative credit balance, and when it got out of hand,

I'd come in with my hat wadded up in my hands and ask for \$200-\$300. Sometimes \$700. For a year or so, that was the basis."

Then came Kenny Starr's heart-wrenching version of "The Blind Man In The Bleachers" that soared to number 2 on the Billboard country chart and crossed over onto the pop chart.

The idea for the song came from a sermon Whipple heard in a Mormon church in Eugene, Ore. "I was in the congregation and somebody in the pulpit told the essentials of the story. The idea of the song is that the kid's blind father never sees him play football until after the old man dies. That grabbed me and stuck with me for years until my dad died last March. A couple months after he died, the similarity of the situation impressed me enough that I wrote the song."

The song has been the springboard for Whipple's success. Then came Cal Smith's chart version of "Thunderstorms"—a song that carries another fascinating story in theme and birth. En route to Nashville, Whipple and his wife drove through Arkansas and Tennessee on a stormy summer day that saw scores of killer tornadoes touch down.

"I was driving this old truck through a city in Arkansas 10 minutes before a tornado hit a supermarket and killed a bunch of people. Then, in Memphis the radio reported a funnel a quarter mile north from where we were. I heard in my mind the actual chorus of that song. It fell into my mind right there. The entire chorus. I filed it away. And about 18 months later, I finished the song when I wrote the verses."

Though Whipple thinks music every day, he doesn't write every day. He usually comes out with three songs every four weeks. Despite his rock background, he considers himself a country writer. "The rock'n'roll we were into on the Coast is my favorite kind of music—like the Eagles, Linda Ronstadt, Emmylou Harris and the Marshall Tucker Band. It fits right into my bloodstream.

"It's one step removed lyrically from that music form to country music. I think I'm a country writer, but not of the caliber or type that Hank Cochran is, or Harlan Howard, or Curley Putman."

Has the Mormon church with its
(Continued on page 51)

LOS ANGELES—Based upon the quick sellout of State Dept.-sponsored concerts by Roy Clark and his entourage in the U.S.S.R., Jim Halsey, Clark's personal manager, is attempting to negotiate release of Clark's ABC discography there and a return commercial engagement tour.

Clark, who headed a 15-entertainer group plus six back-up people, worked 13 SRO gigs to a total audience of 57,300 at an average of six rubles or \$8.40 American or an estimated gross of \$476,320. The Clark-headlined show received only a "getby salary" and all expenses and fares.

Halsey was most impressed by the speed with which the concerts were sold out. The five dates in Riga were sold out in 36 hours, while the four in Leningrad and five in Moscow were sold out within three hours.

A film clip utilized on tv and radio spots built the audiences, plus continual Clark play over the years on Voice Of America broadcasts. Halsey said there was light applause as Clark did his record hits. Opening nights the audience was dominated

by Soviet governmental hierarchy, but following performances showed a demographic of 18 to 40. Applause was heaviest for Clark's banjo instrumentals.

The converted gym in Riga (capacity, 3,500) the very plush, modern Ice Palace, Leningrad (6,200) and Rossiya Concert Hall, Moscow (3,000) were all excellent facilities. Halsey carried two sound and light men. "The Leningrad arena had 21 Trooper spots," Halsey says. The government sold programs at each location.

Transportation was well arranged through the tour. The troupe flew to Riga, from where it made the other two cities by train. Hotel accommodations and food were excellent and interesting, Halsey says. Others on the show were the Oak Ridge Boys, Three of A Kind, Buck Trent, Bill Hartman and six musicians. The American show did 20 minutes for Russian tv to be shown in March.

All vocals which were done on the

concert trek were submitted for approval to the Soviets before the tour began.

Halsey says he would like to work out a concert tour for Clark and company which would play stadiums in warmer weather than the 18 degrees fahrenheit average during this junket. He feels Clark could fill a 40,000-seat outdoor venue.

The Clark U.S.S.R. itinerary was born in June 1974, when Clark heard that a Soviet trade delegation wanted to come to Las Vegas from the Seattle World's Fair, but lacked the money. He was working at the Frontier Hotel and encouraged general manager Jack Pieper and entertainment director Walter Kane to pick up the room and meals tab for the 17 Russian visitors. Clark provided their air transportation.

In the cultural exchange program, the U.S. State Dept. picks up one way of the roundtrip flight, while the Soviets pay the other way and all expenses while in Russia.

Big Plans For NARAS Folk

NASHVILLE—The Nashville NARAS chapter has slated several major activities for the upcoming months including trips to the Grammy Awards ceremony in Los Angeles, the second annual super-pickers' banquet, and a membership seminar at Caesars Palace in Las Vegas.

Nashville NARAS has acquired a group rate for its members flying to L.A. for the national Grammy awards Feb. 28. The flight leaves Nashville Feb. 27 and returns two days later.

March 28 is the date for the second annual super-pickers awards event. The ceremony honors Nashville musicians and back-up singers.

The Las Vegas membership seminar runs June 20-24 and features a low group airfare and hotel rate, with accommodations at Caesars Palace.

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FEBRUARY 21, 1976, BILLBOARD

Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	GOOD HEARTED WOMAN—Waylon & Willie (W. Jennings, W. Nelson), RCA 10529 (Baron/Willie Nelson, BMI)	34	44	4	ANGELS, ROSES AND RAIN—Dickey Lee (B. Morrison, J. Zerface, B. Zerface), RCA 10543 (Combine, BMI/Music City, ASCAP)	69	74	4	JUNK FOOD JUNKIE—Larry Groce (L. Groce), Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
2	5	10	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy (P. Craft), Columbia 3-10265 (Acutt-Rose, BMI)	35	37	8	PICK ME UP ON YOUR WAY DOWN—Bobby G. Rice (H. Howard), GRT 036 (Janus) (Tree, BMI)	70	60	7	TOO BIG A PRICE TO PAY—Kenny Price (R. Bennett Jr.), RCA 10460 (Kenny Price, BMI)
3	7	8	REMEMBER ME (When The Candlelights Are Gleaming)—Willie Nelson (S. Wiseman), Columbia 3-10275 (Vogue, BMI)	36	36	9	SHINE ON—Ronnie Prophet (R. Bourke), RCA 50136 (Chappell, CAPAC)	71	62	9	SOMETIMES—Johnny Lee (G. Thomas), ABC/Dot 17603 (Grand Prize, BMI)
4	4	11	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU—Tanya Tucker (B.R. Reynolds), MCA 40497 (Onhison, BMI)	37	45	6	SWEET SENSUOUS FEELINGS—Sue Richards (A. Aldridge & H. R. Aldridge), ABC/Dot 17600 (Al Cartee, BMI)	72	82	2	DON'T BOOGIE WOOGIE—Jerry Lee Lewis (L. Marline, Jr.), Mercury 73763 (Phonogram) (Ahab, BMI)
5	1	10	THE WHITE KNIGHT—Cledus Maggard (J. Hugueley), Mercury 73751 (Phonogram) (Unichappell, BMI)	38	46	5	IF I LET HER COME IN—Ray Griff (R. Griff), Capitol 4208, (Blue Echo, ASCAP)	73	NEW ENTRY	NEW ENTRY	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME—Mickey Gilley (B. Knight), Playboy 6063, (Singletree, BMI)
6	15	6	THE ROOTS OF MY RAISING—Merle Haggard (T. Collins), Capitol 4204 (Blue Book, BMI)	39	50	4	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN—Sonny James (G. Massey), Columbia 3-10276 (Shapiro/Bernstein, ASCAP)	74	61	8	YOU MAKE LIFE EASY—Joe Stampley (J. Stampley, C. Taylor), ABC/Dot 17599 (Al Gallico/Algee, BMI)
7	9	7	FASTER HORSES (The Cowboy And The Poet)—Tom T. Hall (T.T. Hall), Mercury 73755 (Phonogram) (Hallnote, BMI)	40	49	4	I JUST GOT A FEELING—La Costa (S. Lyons), Capitol 4209 (Al Gallico/Algee, BMI)	75	85	2	I AIN'T GOT NOBODY—Del Reeves (L. Butler, R. Bowling), United Artists 760 (Unart/Brougham, BMI)
8	8	13	SOMEBODY LOVES YOU—Crystal Gayle (A. Reynolds), United Artists 740 (Jack, BMI)	41	56	3	THE BATTLE—George Jones (L. Kimball, N. Wilson, G. Richey), Epic 8-50187 (Columbia) (Al Gallico/Algee, BMI)	76	67	7	LOVE WAS THE WIND—Melba Montgomery (M. Clark), Elektra 45296 (Window, BMI)
9	13	10	STANDING ROOM ONLY—Barbara Mandrell (C. Silver, S. Manchesler), ABC/Dot 17601 (Sunbury, ASCAP)	42	52	4	OH, SWEET TEMPTATION—Gary Stewart (W. Carson), RCA 10550 (Rose Bridge, BMI)	77	38	10	FREE TO BE—Eddy Raven (E. Raven), ABC/Dot 17595 (Milene, ASCAP)
10	12	9	MOTELS AND MEMORIES—T.G. Shepard (D. Miller, R. Birmann), Melodyland 6028 (Motown) (DJack, BMI)	43	53	5	PLAY ME NO SAD SONGS—Rex Allen Jr. (L. Butler, R. Bowling), Warner Bros. 8171. (Unart/Brougham Hull, BMI)	78	88	2	PLAY THE SADDEST SONG ON THE JUKE BOX—Carmol Taylor (C. Taylor, L. McGraw), Elektra 45299. (Algee/Al Gallico, BMI)
11	11	12	SOMEBODY HOLD ME (Until She Passes By)—Marvel Felts (A. Aldridge, R. Aldridge, S. Richards), ABC/Dot 17598 (Al Cartee/Ensign, BMI)	44	39	8	HOW GREAT THOU ART—Stallier Brothers (S.K. Hine), Mercury 73732 (Phonogram) (Manna, BMI)	79	40	11	BUMP BOUNCE BOOGIE—Asleep At The Wheel (Preston, Haber, Benson), Capitol 4187 (Asleep At The Wheel/Black Coffee, BMI)
12	14	8	THE SWEETEST GIFT/TRACKS OF MY TEARS—Linda Ronstadt & Emmylou Harris (J.B. Coats), Asylum 45295 (Stamps Baxter, BMI)	45	55	7	PALOMA BLANCA—George Baker Selection (J. Bouwens), Warner Bros. 8115 (Warner Bros./Famous, ASCAP)	80	86	2	JOHNNY ORPHAN—Randy Barlow (F. Kelly-R. Barlow), Gazelle 153 (IRDA)
13	17	8	IT'S MORNING (And I Still Love You)—Jessi Colter (I. Colter), Capitol 4200 (Baron, BMI)	46	59	3	DRINKIN' MY BABY (Off My Mind)—Eddie Rabbit (E. Rabbit, E. Stevens), Elektra 45301 (Unichappell/S.P.R. BMI)	81	NEW ENTRY	NEW ENTRY	AS LONG AS THERE'S A SUNDAY—Sammi Smith (J. Tubb), Elektra 45300 (Tree, BMI)
14	10	9	SINCE I FELL FOR YOU—Charlie Rich (B. Johnson), Epic 8-50182 (Columbia) (Warner Bros., ASCAP)	47	27	10	SHE'S HELPING ME GET OVER LOSING YOU—Joe Stampley (C. Taylor, D.D. Darsi), Epic 8-50179 (Columbia) (Al Gallico/Algee, BMI)	82	NEW ENTRY	NEW ENTRY	I LOVE YOU BECAUSE—Jim Reeves (L. Payne), RCA 10557 (Acutt-Rose, BMI)
15	3	13	SOMETIMES—Bill Anderson & Mary Lou Turner (B. Anderson), MCA 40488 (Stallion, BMI)	48	58	4	THE GOOD NIGHT SPECIAL—Little David Wilkens (D. Wilkens, T. Marshall), MCA 40510 (Forrest Hills, BMI)	83	NEW ENTRY	NEW ENTRY	THE FEMININE TOUCH—Johnny Paycheck (L. Kingston-F. Dycus), Epic 8-50193 (Columbia) (Window, BMI)
16	20	9	BROKEN LADY—Larry Gatlin (L. Gatlin), Monument 8-8680 (Epic/Columbia) (First Generation, BMI)	49	34	11	FLY AWAY—John Denver (J. Denver), RCA 10517 (Cherry Lane, ASCAP)	84	94	3	WILD WORLD—Mike Wells (C. Stevens), Playboy 6061 (Irving, BMI)
17	18	9	LONGHAIRCED REDNECK—David Allan Coe (D.A. Coe, J. Rabbitt), Columbia 3-10254 (Window/Lotsa, BMI)	50	35	12	LET IT SHINE—Olivia Newton-John (L. Hargrove), MCA 40495 (Window, BMI)	85	89	3	SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT YOU—Price Mitchell (Cummings & Troiano), GRT 037 (Janus) (Circus/Septima, BMI)
18	6	12	THE HAPPINESS OF HAVING YOU—Charley Pride (T. Harris), RCA 10455 (Contention, SESAC)	51	63	4	I'M SO LONESOME I COULD CRY—Terry Bradshaw (H. Williams), Mercury 73766 (Phonogram) (Fred Rose, BMI)	86	87	4	DON'T LET SMOKEY MT. SMOKE GET IN YOUR EYES—Osborne Brothers (C. Nuff), MCA 40509 (Double Tree, SESAC)
19	23	7	WILD SIDE OF LIFE—Freddie Fender (Warren & Carter), GRT 039 (Janus) (Travis, BMI)	52	64	3	FIND YOURSELF ANOTHER PUPPET—Brenda Lee (J. Hinson), MCA 40511 (Goldline, ASCAP)	87	NEW ENTRY	NEW ENTRY	A MANSION ON THE HILL—Michael Murphy (B. Johnston), Epic 8-50184 (Columbia) (Milene, ASCAP)
20	30	4	'TIL THE RIVERS ALL RUN DRY—Don Williams (W. Holyfield, D. Williams), ABC/Dot 17604 (Horse Creek, BMI)	53	48	8	YOUNG LOVE—Ray Stevens (C. Joyner, R. Carley), Barnaby 618 (Janus) (Lowery, BMI)	88	93	2	FIND A NEW LOVE, GIRL—Sunday Sharpe (S. Sharpe, M. Blackford), United Artists 758 (Unart. BMI/United Artists, ASCAP)
21	22	10	DON'T STOP IN MY WORLD (If You Don't Mean To Stay)—Billy Walker (R. Pennington), RCA 10466 (Showbiz, BMI)	54	47	9	PHANTOM 309—Red Sovine (T. Faile), Starday 101 (Gusto) (Fort Knox, BMI)	89	90	3	SHOW ME WHERE—Ruby Falls (R. Griff), 50 States 39 (NSD) (Blue Echo, ASCAP)
22	28	5	IF I HAD IT TO DO ALL OVER AGAIN (I'd Do It With You)—Roy Clark (B. Springfield), ABC/Dot 17605, (House Of Gold, BMI)	55	29	14	I'LL BE YOUR SAN ANTONIO ROSE—Dotts (S. Clark), RCA 10423 (Sunbury, ASCAP)	90	54	12	SHADOWS OF MY MIND—Vernon Oxford (E.E. Collins), RCA 10442 (Hermitage, BMI)
23	19	11	LOVE LIFTED ME—Kenny Rogers (Rowe, Smith), United Artists 746 (John T. Benson, ASCAP)	56	77	2	'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette (T. Wynette, B. Sheri, G. Richey), Epic 8-50196 (Columbia) (Algee/Altam, BMI)	91	92	3	THE COWBOY AND THE LADY—Patsy Slegg (F. Russell), Mega 1244 (PIP) (Clancy, BMI)
24	31	4	YOU ARE THE SONG—Freddie Hart (G. Richey, B. Peters), Capitol 4210 (Proud Bird/Ben Peters, BMI)	57	68	4	TEXAS—Charlie Daniels Band (C. Daniels), Kama Sutra 607 (Buddah) (Kama Sutra/Rada Dara, BMI)	92	96	3	I CAN'T QUIT CHEATIN' ON YOU—Mundo Earwood (H. Strzelecki, J.W. Barnes), Epic 8-50185 (Columbia) (Double R, ASCAP)
25	16	13	CONVOY—C.W. McCall (C.W. McCall, B. Fries, C. Davis), MGM 14839 (American Gramophone, SESAC)	58	70	3	THE DEVIL IN YOUR KISSES (And The Angel In Your Eyes)—Mel Street (L. Martine Jr.), (James) GRT 043 (Janus)	93	98	3	PAMELA BROWN—Jud Strunk (T.T. Hall), Melodyland 6027 (Motown) (Hallnote, BMI)
26	21	11	I'M SORRY CHARLIE—Joni Lee (C. Twitty), MCA 40501 (Twitty Bird, BMI)	59	75	3	A SATISFIED MIND—Bob Luman (J. Hayes, J. Rhodes), Epic 8-50183 (Columbia) (Fort Knox, BMI)	94	97	8	MAIDENS PRAYER/SAN ANTONIO STROLL—Maury Finney (M. Finney), Soundwaves 4525 (Hit Kit, BMI)
27	24	12	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty (E. Conley, M. Larkin), MCA 40492 (Blue Moon, ASCAP)	60	66	5	FIRE ON THE BAYOU—The Bill Black Combo (G. Michael), Hi 230 (London) (Fi/Bill Black, ASCAP)	95	95	2	IT SETS ME FREE—Jack Paris 21 45-201 (Kajac) (Med-American Music, ASCAP)
28	57	3	YOU'LL LOSE A GOOD THING—Freddie Fender (B. Ozen), ABC/Dot 17607 (Crazy Cajun, BMI)	61	72	3	ALL THE KING'S HORSES—Lynn Anderson (J. Cunningham), Columbia 3-10280 (Starship, ASCAP)	96	NEW ENTRY	NEW ENTRY	I'M A TRUCKER—Johnny Russell (J. Foster, B. Rice), RCA 10563 (Jack & Bill, ASCAP)
29	33	8	ANOTHER MORNING—Jim Ed Brown (B. Graham), RCA 10531 (Show Biz, BMI)	62	79	3	THE DOOR I USED TO CLOSE—Roy Head (D. Frazier, E. Montigomery), ABC/Dot 17608 (Acutt-Rose/Altam, BMI)	97	99	2	DOG TIRED OF CATTIN' AROUND—Shylo (R. Scalf, D. Hogan), Columbia 3-10267 (Partner/Julap, BMI)
30	42	4	(Til) I KISSED YOU—Connie Smith (D. Everly), Columbia 3-10277 (Acutt-Rose, BMI)	63	73	3	THE CALL—Anne Murray (G. Mac Lellan), Capitol 4207 (Beechwood, BMI)	98	NEW ENTRY	NEW ENTRY	NEVER NAUGHTY ROSIE—Sue Thompson (D. Frazier), Hickory 364 (MGM) (Acutt-Rose, BMI)
31	25	15	QUEEN OF THE SILVER DOLLAR—Dave & Sugar (S. Silverstein), RCA 10425 (Evil Eye, BMI)	64	81	2	YOU COULD KNOW AS MUCH ABOUT A STRANGER—Gene Watson (N. Bryant), Capitol 4214 (Hotie, ASCAP)	99	NEW ENTRY	NEW ENTRY	LOVE IS A WORD—Jucie Newton & Silver Spur (O. Young), RCA 10538 (Sterling/Addison Street, ASCAP)
32	26	13	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (H.R. Smith), ABC 12142 (Fourth Floor, ASCAP)	65	76	3	WHAT A NIGHT—David Houston (N. Wilson, C. Taylor), Epic 8-50186 (Columbia) (Algee/Al Gallico, BMI)	100	NEW ENTRY	NEW ENTRY	LOVE ISN'T LOVE (Till You Give It Away)—Eddie Bales (B. Fischer, R. Moreno), Cin-Kay 101. (Terrace Barlow, ASCAP)
33	32	11	FEEL AGAIN—Faron Young (J. Virgin), Mercury 73731 (Phonogram) (Cherry Tree, SESAC)	66	71	3	QUEEN OF THE STARLIGHT BALLROOM—David Wills (B. Duncan), Epic 8-50188 (Columbia) (Shelmar-Poe/Unichappell, BMI)				
				67	78	3	STRAWBERRY CAKE—Johnny Cash (J. Cash), Columbia 3-10279 (House Of Cash, BMI)				
				68	80	2	THUNDERSTORMS—Cai Smith (S. Whipple), MCA 40517 (Tree, BMI)				

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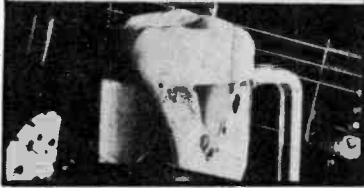
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SHL 32093

Hi LONDON RECORDS & TAPES

Hank Williams Says He's 'Born Again'

• Continued from page 32

Special guest musicians on the album include Charlie Daniels, Toy Caldwell of the Marshall Tucker Band and Chuck Leavell of the Allman Brothers, lending new dimensions to the total product.

Hank had just finished recording the album, the first step in the new direction he was taking in his career, when he fell 500 feet down a mountainside while preparing for a sheep hunt high in the Northwest Territory.

"It's true that your whole life flashes before you at a time like that, as I thought of everything I had ever done in my life, and everything I wanted to do, as I lay there. I knew if I lost consciousness, I might never come to again, so I started beating my fist on the ground and talking and praying. By the time the helicopter got to me almost three hours later, I had beaten a big hole in the ground, but I never really thought about dying."

He lay in critical condition for six days and was later told he would be in the hospital for several months. But 15 days later he was released to recuperate at a friend's home and 25 days later was out hunting again, but not on the mountain this time. The hunt has been re-scheduled for this August as originally planned.

"I have had a lot of time to think about things since all this happened, but the changes and transitions in my career had already begun." At this point, Hank's marriage ended in divorce and he had quit the road temporarily until all ties could be severed with his long-time personal manager and business partner.

"I was tired of not being able to make a decision of my own: of going onstage and doing the Hank Williams catalog, night after night, when I wanted to do something different. I didn't want to have to depend on my daddy's royalties the rest of my life. I wanted to control my own destiny."

Last year Hank broke his ties in Nashville and moved his publishing companies and Hank Williams Jr. Enterprises as well as himself, all to Cullman, Ala., close to his new personal and business manager, J.R. Smith, and renewed his efforts towards a new career.

But tragedy and problems were to plague the artist again in a short time, this time with the death of his mother, after a long illness, and more lawsuits in the continuing battle over the renewal rights to his father's copyrights.

Hank is still recovering in his Alabama hideaway, commuting back and forth to Nashville for visits with the doctors, but feels he has taken major steps in the advancement of his career. An office may be opened in Nashville again in the future, but for the present he plans to keep everything centralized there.

"My new aim is not at any music

field in particular, but just the music market, period. I saw Marshall Tucker on "The Midnight Special" and George Jones doing "Window Up Above" the same night and I liked them both.

"I really enjoy Moe Bandy's "Hank Williams You Wrote My Life," but I also think Eric Carmen's "All By Myself" is one of the greatest

songs I've heard. I guess I really just want to perform my own kind of music whether it's bluegrass in Kentucky or rock'n'roll in Panama City or hard country in Jackson, Miss."

I've grown up a lot in the past few months. I'm just taking one day at a time and enjoying them more. I plan on seeing a lot more mornings and playing a lot more nights real soon."

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FEBRUARY 21, 1976, BILLBOARD

Nashville Scene

By COLLEEN CLARK

Ronnie Milsap made his first appearance on the "Grand Ole Opry" recently. He performed his "Daydreams About Night Things" as well as his current single, "Just In Case."

... Sue Richards is recording one cut on her forthcoming album at the Music Mill in Muscle Shoals, Ala. Sue has provided background vocals for many artists there, but now she's the featured artist. ... Freddy Fender will give a benefit performance for underprivileged children in Acapulco during a promotional tour of Mexico late this month.

Narvel Felts found a group who "plays my music just like on the records" in Columbia, S.C., so he hired it to become his new Driftaways roadband. ... The staff of Ray Price Enterprises furnished his new office, complete with pipe and tobacco set, for his 50th birthday last week. ... Diana Trask drew 157,000 fans to Melbourne's Meyer Bowl for a single concert during her recent trip to her native Australia. A return tour is being planned for March and April. ... Patsy Sledg's new single "The Cowboy And The Lady" was written by Peggy Russell, who says she was inspired to write the song while watching the Merv Griffin Show and the guests were Waylon Jennings and Eva Gabor.

LeRoy Van Dyke set an all-time dollar high volume at Taylor's Supper Club in Denver. Roy Clark was presented with a glass sculpture of himself while appearing in Las Vegas recently, in honor of his winning the sixth annual Guitar Player Magazine readers' poll as best country guitarist.

The Johnny Cash Show returned to the road after a two-month vacation and performed to soldout audiences in several major cities throughout the Midwest. Joining the Cash show this year are brother Tommy Cash and the return of the fictitious Aunt Polly, created by June Carter Cash 25 years ago. ... Rich Garratt of The Four Guys, after two years of study, earned his pilot's license last week. The license was presented on stage at the Harmony House, local supper club owned by the Four Guys, by Ken Fugate, his pilot instructor.

Johnny Rodriquez and Linda Diann Patterson were married at the Brentwood United Methodist Church with a few close friends and members of the families present. A reception was held after the ceremony by Tom T. Hall at his home nearby, and the couple immediately took off for an undisclosed location for their honeymoon. The new Mrs. Rodriquez is a native of Conyers, Ga.

Whipple's strong religion has proved an advantage to him. "It means you don't live or die with every song you write or everything that's pitched."

His goals include recording and producing himself. He has a concept LP in mind. "And I want to refine my songwriting—that's the first and major thing."

Whipple Scoring As Composer

• Continued from page 49

strict rules interfered with, or helped, his show business career? "I had some personal problems with it when I wanted to live it but was involved in the business atmosphere of the music business."

Whipple's strong religion has proved an advantage to him. "It means you don't live or die with every song you write or everything that's pitched."

His goals include recording and producing himself. He has a concept LP in mind. "And I want to refine my songwriting—that's the first and major thing."

Acts At Tex. Fest

SAN ANTONIO—Nashville artists, along with dozens of local country bands, headline, at the KKYX Great Country River Festival Feb. 6-8.

Sponsored by the Paseo del Rio Assn. and KKYX, the event feature, continuous entertainment on three staging areas on the River Walk.

More than 20 Nashville artists appeared on the river at the admission-free festival.

Hours for the event were 5 to 10 p.m. Friday and noon to 10 p.m. on Saturday and Sunday.

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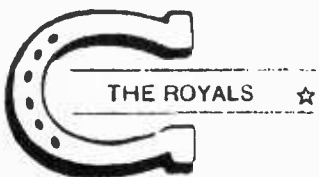
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★★★★★★★★★★

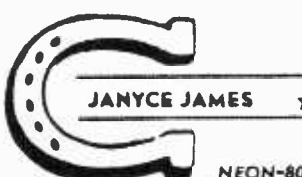
"GOIN' TO WAIKIKI"



HAWAIIAN COUNTRY-001

★★★★★★★★★★

"I'LL ALWAYS CARE"



NEON-801

★★★★★★★★★★

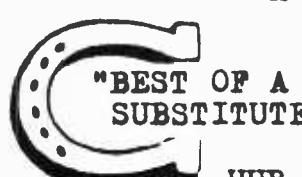
"SLEEP MY LADY"



M-1004

★★★★★★★★★★

JAMES PRASER



HUB-8

★★★★★★★★★★

"NEON WOMAN"



JULDANE-002

★★★★★★★★★★

"MIRROR, MIRROR"



TRA-MOR 1924

★★★★★★★★★★

RECORDING ARTISTS
WRITERS &
PRODUCERS

SEND US YOUR RECORDS
OR SONGS FOR REVIEW
AND LISTINGS ON OUR
CHARTS.

BIG MONEY OVERSEAS IN SONGS

Pubbers Adopt Global Outlook

• Continued from page 4

and has hit the No. 1 chart position in all of them.

Often a song that generates little stateside activity will soar overseas. An example is Paul Kelly's "Get Sexy" which caused little stir in the U.S. but went to No. 1 in Holland. Both Kelly and Tex. black artists represented by Tree, are extremely popular in South American countries and Holland.

Another foreign bonanza occurs when the entire song is changed except for tune and title, cut by a foreign artist, and then becomes a hit again. This happened to "D-I-V-O-R-C-E" and "King Of The Road." Both went to No. 1 in England, and the latter was re-titled "King Of The Cops."

Wesley Rose, president of Acuff-Rose, pioneered Nashville exploitation of the global market nearly 20 years ago. He notes an increasing awareness of the international situation by Nashville music leaders.

"This is good," Rose comments, "because it means Nashville is growing up. The money is there—all it takes is time and effort. You have to go to these countries and work them, or else you don't deserve any money from them."

Rose says some of his copyrights fare better overseas. "Part of this is due to our antique copyright law here." Most foreign copyright laws are much more comprehensive than the U.S. statute and help bolster the proportion of foreign versus U.S. income.

Outlining his procedure in dealing with international royalties, Rose explains, "We contact existing companies over there and tell them we want to control management of our own firm—we keep control of our professional departments. We run our foreign firms in the same manner we'd run branch offices in Duluth or New York."

Rose estimates that international collections represent about 30-35% of the Acuff-Rose income. With

songs by such writers as Hank Williams, Don Gibson and Roy Orbison—a European favorite—Acuff-Rose boasts such hot international copyrights as "Oh Lonesome Me," "I Can't Stop Loving You," "Tennessee Waltz," "Your Cheating Heart," "Jambalaya," "White Sport Coat," and "I Love You Because."

Nashville publishers point to the burgeoning success of country songs in overseas countries. Their latest example is the phenomenal leap of the new Slim Whitman LP from nowhere to No. 1 on Britain's Music Week album chart (Billboard Hits Of The World, Feb. 14). Ironically, the LP it knocked out of the No. 1 position was "The Best Of Roy Orbison" which is now No. 2.

As Dolly Parton's worldwide stature grows, the publishing company she owns with Porter Wagoner—Owepar Publishing—has added a foreign division headed by Carla Scarborough.

Since last August, Parton has had songs recorded in England by Olivia Newton-John, Billy Connolly and the American act Percy Sledge. In Australia she has a gold record of her own recording of "Jolene," and she is the writer of two songs on South Africa's top 10. She has also had 10 songs released by local artists in Germany, Ireland, Sweden and Australia.

"We work on advances," explains Scarborough. "We feel if they have money invested in it, they'll work it harder."

Owepar received an initial offer out of England for a \$10,000 advance for the entire foreign market. "We finally got \$10,000 a year advance for a three-year term out of England alone. We got the same three-year deal in Australia. South Africa was \$5,000 total advance for three years. Holland was \$3,000 total for three years, and Scandinavia \$5,000 total advance on a three-year contract."

Further cultivation of the market is in the offing as Parton considers recording local language versions of her songs in German and French. "There's also a tremendous market for French versions in Montreal," Scarborough points out. "We've already found her a translator."

And Scarborough has a reason why an increasing number of Nashville firms are talking a long and interested look at the monies to be made overseas: "A lot of them have money over there and don't even know it."

CBS With 20% 'Owns' The Chart

NASHVILLE—CBS Records has a solid 20% of the activity on Billboard's Hot Country Singles chart this week.

Artists from the CBS family—Columbia, Epic and Monument—now enjoying chart records are Moe Bandy, Willie Nelson, Charlie Rich, David Allan Coe, Larry Gatlin, Connie Smith, Sonny James, George Jones, Tammy Wynette, Lynn Anderson, David Wills, Bob Luman, Joe Stampley, David Houston, Jack Blanchard and Misty Morgan, Mundo Earwood, Shylo, Johnny Paycheck, Michael Murphey and Johnny Cash.

Directing the CBS country endeavor are Billy Sherrill, vice president of a&r; Ron Bledsoe, vice presi-

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/21/76

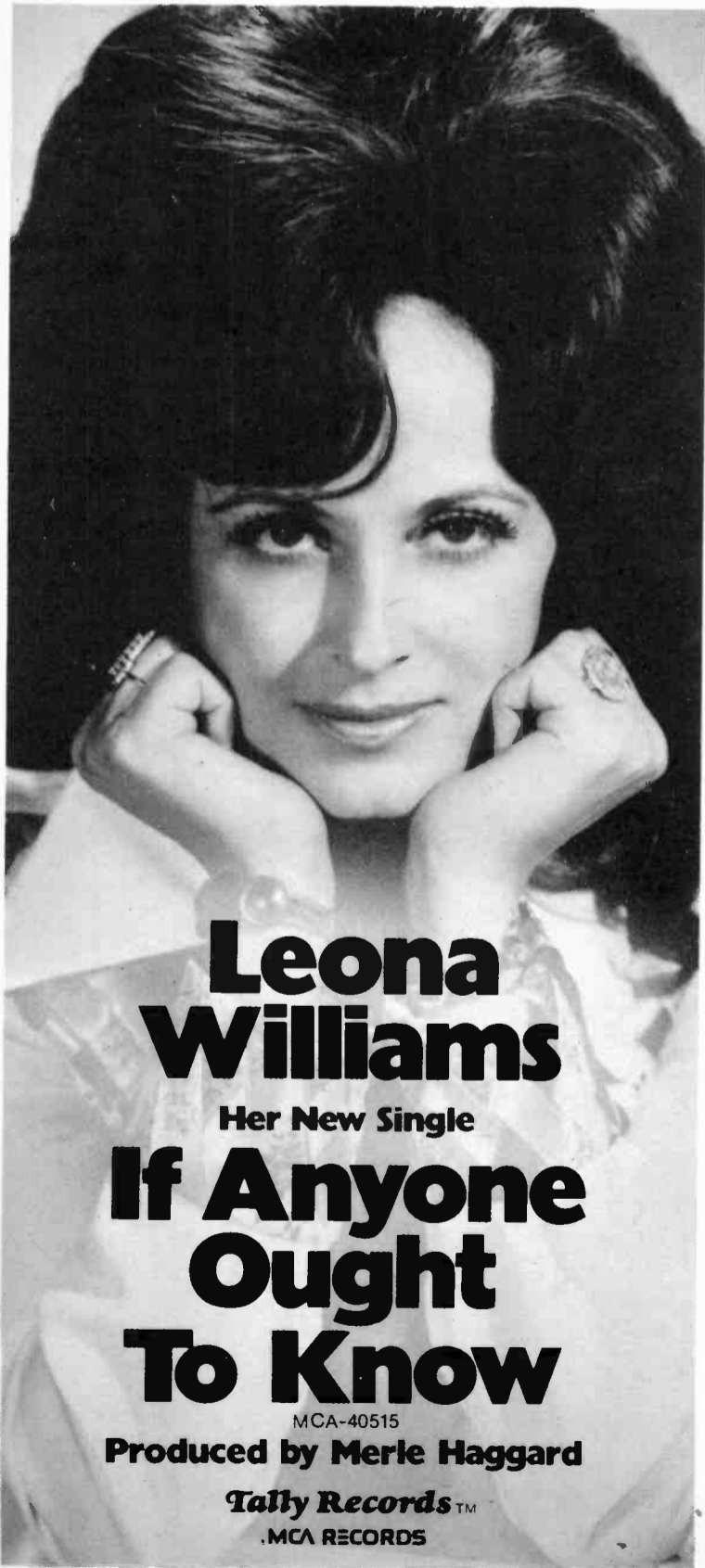
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	15	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
★ 2	9	3	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
3	4	7	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
★ 4	6	5	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
5	3	19	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
6	2	11	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
★ 7	10	4	ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.)
8	5	10	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
9	8	15	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
★ 10	16	4	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
11	7	19	CLEARLY LOVE—Olivia Newton-John, MCA 2148
★ 12	21	3	JESSI—Jessi Colter, Capitol ST 1477
13	13	21	WINDSONG—John Denver, RCA APL1-1183
14	12	18	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
15	11	18	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot D0SD 2044
16	14	12	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
★ 17	24	4	THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
18	20	5	HANK WILLIAMS, JR & FRIENDS—MGM M3G 5009
19	19	14	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
20	22	4	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 (Janus)
21	15	11	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
22	23	13	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP)
23	17	44	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
★ 24	40	2	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
25	27	17	ROCKY—Dickey Lee, RCA APL1-1243
26	25	28	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
27	18	10	BARBI BENTON—Barbi Benton, Playboy PB 406
★ 28	36	2	THE WORLD OF CHARLIE RICH—Charlie Rich, RCA APL 1-1242
29	29	29	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
30	28	11	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
★ 31	42	2	STEPPIN' OUT—Gary Stewart, RCA APL 1-1225
32	33	36	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
33	34	7	ODD MAN IN—Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
34	26	10	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222
35	30	12	TOGETHER—Anne Murray, Capitol ST-11433
36	32	20	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
37	35	33	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
38	31	18	GREATEST HITS—Don Williams, ABC/Dot D0SD 2035
★ 39	49	2	I LOVE YOU BECAUSE—Jim Reeves, RCA APL 1-1224
★ 40	NEW ENTRY	2	ROCK N' COUNTRY—Freddy Fender, ABC/Dot, D0SD-2050
41	43	2	JERRY WALLACE—Jerry Wallace, MGM M3G 5007
42	44	3	EVERYTHING LEADS BACK TO YOU—Slim Whitman, United Artists UALA513-G
43	37	7	COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1-1240
44	45	3	SOME DAYS ARE DIAMONDS—Dick Feller, Asylum 7E-1044
★ 45	NEW ENTRY	3	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
46	41	14	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
★ 47	NEW ENTRY	3	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
★ 48	NEW ENTRY	3	RAY GRIFF—Ray Griff, Capitol ST 11486
49	47	5	SUPERBOW—Vassar Clements, Mercury SRM 1-1058 (Phonogram)
50	46	6	RED HOT PICKER—Jerry Reed, RCA APL1-1226

dent of Nashville operations, and Tony Martell, vice president of marketing. Joe Casey for Columbia and Roy Wunsch of Epic and the CBS Custom labels direct the national country promo effort.

Following CBS's chart-dominating 20 songs are: RCA with 14; ABC/Dot, 11; MCA, 9; Capitol, 8;

Mercury, 6; Elektra/Asylum, 5; GRT and United Artists with 4 each; Warner Bros., 3; Melodyland and Playboy with 2 each; and, with one chart song each—MGM, Hickory, Starday, Barnaby, Hi, Kama Sutra (Buddha), Gazelle, 50 States, Mega, Soundwaves, 2J, and Cin-Kay.



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If Anyone Ought To Know
MCA-40515
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MCA RECORDS



Fania photo

WINWOOD, SI—British rock star, Stevie Winwood, makes a guest appearance with the Fania All-Stars, Latin "salsa" music exponents, at the Lyceum in London convention in Cannes. Also joining the group for a guest appearance is African percussionist Remi Baraka. Both Winwood and Baraka recently collaborated on an album and the strong Afro-Latin beat of salsa induced both to join the Fania All-Stars for this appearance.

EMI Intl Mgmt. Change

By BRIAN MULLIGAN

LONDON—The change at the top of EMI Records here, long-rumored, was confirmed with the announcement that Leslie Hill, 39, director of international marketing and repertoire, replaces Gerry Oord as managing director as from March 1.

Oord becomes director of group repertoire and promotion, as well as deputy chairman of EMI Records, reporting to Len Wood, chairman.

He is to have special responsibilities for artists and repertoire, including third-party acquisitions outside North America and Japan and is to initiate the international development of artists and product. His experience will be available to all companies, excluding those in North America and Japan, to advise and assist on repertoire, marketing, sales and promotional matters.

His departure after three years brings to an end a particularly colorful chapter in EMI history, during which the company has produced profits in the region of 810 million annually and in the last year boosted turnover from some \$52 million to nearly \$80 million.

It is generally accepted that Oord changed the company's fortunes largely through a complete internal restructuring which brought in a youthful management team of which he was particularly proud.

He says: "I did what I came to do. When I accepted this mission it was for two years only and I'm leaving the company in fantastic shape. Our performance from July to December last year was the best ever. I'm a builder and I have plenty of ideas left. There are lots of territories which can do better for the company."

Hill has a financial background. A qualified certified accountant, he became involved with Music For Pleasure through the International Publishing Company and the Hamlyn Publishing Group, former joint owners.

He became MFP's finance director in 1970 and when the company became a wholly owned EMI subsidiary he took on responsibility for a number of internal functions, in-

cluding administration, distribution and overseas financial policies.

In January 1972 he became executive director for EMI international operations and a year later was named managing director of EMI New Zealand where he reorganized the company's activities. In September, 1974, he was appointed director of international marketing of EMI Ltd.

Among his responsibilities at EMI Records will be Music For Pleasure, World Records and EMI Retail Shops, of which Alan Kaupé becomes deputy chairman.

Direct responsibility for a&r, marketing, promotion and sales remains with Roy Featherstone who continues as deputy managing director and is additionally appointed to the boards of MFP and World Records.

Price Controls Okayed For U.K. Budget Albums

LONDON—The record industry in the U.K. has joined the government's voluntary selective price restraint scheme as from this month, but the restraint is only on budget albums.

This decision follows discussions between the Department of Industry and the British Phonographic Industries.

It was eventually decided not to volunteer for price restraint on full-price albums and singles since the department could give no firm assurance to peg the cost of raw materials.

Effect of the recommendation which the BPI has made to its members is that budget albums will not rise by more than 5% before the end of July. But for this operation, the highest budget price has been taken as a standard. Budget albums are defined here as those selling at approximately \$2.50, excluding Value Added Tax, as of Jan. 31 this year.

The recommendation is approved by the Secretary of State for Prices and Consumer Protection Shirley Williams.

BPI director general Geoffrey Bridge says: "We came to the conclusion that it is possible for our industry to achieve the degree of price restraint for which we are now asked and that a successful price restraint scheme, by showing the public that the rate of inflation is slowing down markedly for a wide range of items, will make a genuine contribution to the attack on inflation with which we are all vitally concerned."

REX ANDERSON

U.K. Society Fights For Rights: U.K. Dealers Say We Won't Pay!

By PETER JONES

LONDON—The dispute between the Performing Right Society and U.K. record dealers continues unabated. It revolves around the PRS imposition of a royalty levy on demonstration plays of recordings of copyright music in stores.

The levy was announced by the PRS just before Christmas—a payment of roughly 2.4 cents per square foot of shop area where records were played to potential customers. The payment was timed to start Jan. 1.

The Gramophone Record Retailers' Council of the Music Trades Association immediately reacted against the levy. Meetings with the PRS were arranged to discuss the matter.

In its original claim, the PRS pointed out: "Under the law of copyright, performances of copyright music in retail stores requires a license from the Society. Until now, the PRS has waived its right to license these performances when they took place in shops where the purpose of the performance was limited to demonstration of records, or musical instruments, radios or television sets.

"Now the reasons for this waiving policy are no longer supported by today's circumstances."

The levied payments were suspended for a time while the PRS executive board considered the dealers' pleas.

Now the PRS says: "There are no grounds for changing the original decision that all such performances require to be licensed."

In a letter to J.R. Fox, Music Trades Association president, Michael J. Freegard (PRS general manager) writes: "There is to be one modification. The society proposes to introduce a distinction between, on the one hand 'live' performances (i.e., those given in person either by staff or customers on pianos, organs, guitars, trumpets or other musical instruments) and, on the other hand, 'mechanical' performances (i.e., those given by means of recordings, or of radio or television sets."

He adds: "In the case where the only performances taking place in a

shop or retail store are such 'live' performances, the society will charge a flat, concessionary royalty of 5 pounds (\$10.10) per annum.

"In the case of all other performances the standard tariff charge will apply. The society's licensing staff has been instructed to proceed on this basis and the tariff, with this modification, will now be applied."

Freegard offers help in solving queries about the royalty levy and says it might be an advantage to dealers for some form of central licensing arrangements to be operated directly between the two bodies—PRS and MTA.

But GRRC secretary Harry Tipple says: "The letter makes no difference to the situation. We still find the PRS attitude totally unfair and unnecessary. We have advised our members not to play music, except through earphones or sound-proofed booths.

"The GRRC does not agree with this license because of the feeling that the PRS has failed to recognize the difference between demonstration and public performance."

Laurie Krieger, GRRC chairman and owner of the vast Harlequin

chain of retail shops, adds: "Our feelings are that we want to be told by our own legal advisers that record shops must pay this fee.

"At present we do not accept the legality of the situation and will shortly see counsel about it. The PRS is biting the hand that feeds it. How on earth can dealers be expected to pay money for demonstrating records, or playing back faulty ones?"

Two of the U.K. chains also express disagreement with the refusal of the PRS to back down from its original decision. A spokesman for Boots says: "While we agree shops playing background music should have licenses and pay royalties, we're opposed in principle to paying for the right to demonstrate records.

"We'll be making our views known to the PRS. This kind of attitude is rather like keeping books we hope to sell locked up in the store-room."

And a Woolworth's spokesman adds: "We have discussed the matter with the PRS and our position remains the same. We are not willing to pay the royalties they are asking."

Decca U.K. Profits Down But Record Sales Boosted

LONDON—Increased profits from record sales are referred to in Decca's first-half report to Sept. 30, 1975.

However, due to the depressed state of the U.K. color television market, consumer goods surplus before interest and tax was down by about \$800,000 to \$4.2 million on a turnover of approximately \$78 million. The previous year's figure was about \$73 million.

Total group turnover was up by slightly less than \$20 million to about \$157 million, with net profit of approximately \$4.7 million.

The report also shows the appointment of two new directors. They are Jack Dimenstein and W.L. Spalding. Dimenstein is a 44-year-old American-born son-in-law of the late Maurice Rosen-garten, living in Switzerland and a graduate in arts. He is a director of Decca Holding Ltd., Vaduz and Teldec of Hamburg.

Spalding, 64, joined Decca in 1954 and has been secretary and group controller since 1967. He is a former president of the Institute of Cost and Management Accountants.

FEBRUARY 21, 1976, BILLBOARD

'The Best Of Slim' Scores Fat in Sales

By REX ANDERSON

LONDON—The meteoric rise of the United Artists release "The Very Best Of Slim Whitman," a number one charted album, follows a modest television campaign, maintaining normal dealer margin, and a limited promotional budget of \$60,000.

Yet UA marketing manager Dennis Knowles maintains that, despite general industry surprise, the success was predictable.

The album was officially released on January 16. By the following week it was at 54 in the official Music Week/British Market Research Bureau chart and the following week it was at number one.

Advertising did not begin until January 21. When it hit the top, the album had sold 90,000 records and 20,000 tapes.

However, pre-release orders had totalled 60,000 immediately qualifying it for a silver disk which was presented to Whitman when he arrived here to start his scheduled tour.

Knowles said the promotion plan was started last February following the Shirley Bassey campaign when it

(Continued on page 54)

International Turntable

Leslie Hill is the new director of international marketing and repertoire for EMI Records in London, replacing Gerry Oord who becomes director of group repertoire and promotion, as well as deputy chairman of EMI.

David Betteridge, managing director of Island Records in London,

(Continued on page 54)

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Tax Bite Just Won't Do Aznavour Threatens Adieu

By HENRY KAHN

PARIS—Having lost Michel Polnareff, because of high taxation here, it now looks as if France might well lose the advantages undoubtedly gained from Charles Aznavour.

Polnareff quit France in favor of California. Rounded by the inland revenue and subjected to financial threats, he preferred a quiet retreat—much to the annoyance of SACEM, the French copyright society who, because of his departure, lost a very big money-spinner.

Now it could well be Aznavour's

turn. He has already threatened to stop cutting records in France and has, indeed, cut two English-language albums and one in Italian, in London. In this way, royalties are collected by foreign copyright societies.

Jean Loup Tournier, SACEM director-general, recognizes this fact and deplures it.

Without details being revealed, the inland revenue people have come up with some very powerful artillery and this led to interviews between the artist and such eminent personalities as the President of the Republic, Valery Giscard d'Estaing; Prime Minister Jacques Chirac; and finance minister Pierre Fourcade. Almost inevitably the meeting led precisely nowhere.

If Aznavour carried out his threat, France will lose dollars, for he has an established reputation in the U.S.

Further, while few artists command the same respect abroad as Aznavour, those able to find homes elsewhere might follow suit, particularly if they also believe they are being "crucified" by the high taxes.

Over the past year or so, the big names seem to have been earmarked for special attention. And Tournier, who is effectively footing the bill, says: "This must stop."

There is an ironic side to it. Polnareff is now selling disks, made in the United States, in France and the royalties are not being collected by SACEM. Further the artist recently attracted crowds from France when he appeared in a Radio Luxembourg program across the border in the Principality.

A solution seems hard to find, for there is no specific reason why performers should enjoy special privileges. However they are, perhaps, members of one of the few categories which can thumb their nose at the internal revenue collectors if it so pleases them.

They are big enough, in terms of status, to do just that.

Evert Taube Dead At 85

STOCKHOLM — Sweden's "grand old man" of music, Evert Taube, has died here at the age of 85.

Taube was composer, troubadour, poet, writer and painter. He made his professional debut as a singer at the age of 29 when he had his first book published.

Most of his songs describe the Swedish summer and nature and are by far the most-loved compositions here. Practically every Swedish and Scandinavian artist has recorded Evert Taube songs and he recorded most himself on various labels, including Odeon (EMI) and Swedish Society Discofil (Electra).

Since the 1950s, Taube has been the highest income earner in STIM, the Swedish performing rights society. Most of his songs are published here by Reuter and Reuter who have published many songbooks of his works as well as securing many international recordings on his songs.

Apart from Scandinavian artists, German, French and English singers have recorded his works. Only four years ago he composed a song "Anglamark," a No. 1 hit here as recorded by his son Sven-Bertil Taube.

And later U.K. artist Roger Whittaker recorded an English-language version of the song as "Where Angels Tread."

LEIF SCHULMAN

New Pop Shows Set For UK TV

LONDON—Independent television here, notably Granada, is putting out at least four new pop shows in the next month or so. Three are to be networked, but the fourth, "So It Goes," is currently only in planning stages.

Thames Television is putting out "Rock Follies" (Tuesdays, 9 p.m., starting Feb. 24). The series traces the story of how three girls form a rock group. Andy Mackay of Roxy Music has written the music, which is being released by Island as an album.

First from Granada is "Arrows Show" (Tuesdays, 4:25 p.m., starting March 2), Muriel Young producing a 13-week half-hour series featuring fast-rising group Arrows, with guests—on the first show are Glyder, Jessie Green and Peter Noone.

"Pop Proms" opens March 6 at 10:45 p.m. and holds the important Saturday evening slot for seven weeks. Produced by John Hamp, the shows are hour-long and feature artists like Johnny Mathis, Buddy Greco, Duane Eddy, the Drifters, Roy Orbison, Brook Benton and Alvin Stardust. This series is to be sold abroad.

Fourth show, also from Granada, has producer Chris Pye recording the first pilot this week. It will be aimed at the 15-30 age group and is in a magazine format. Pilot will include pop and classical music, film sequences, news, a new group slot called "Opportunity Rocks," and a "false" commercial break where U.S. commercials will be screened.

Producer Pye says he hopes "So It Goes" will fill an evening position in competition with BBC-TV's "Old Grey Whistle Test."



Schirmer photo
The Russian pop outfit "Pesniary Group" in its first performance before a Western world audience at the MIDEM convention in Cannes last month.

Soviet 'Pop' Rates A 'Da Da'

NEW YORK—Among the highlights of the recent largest MIDEM convention of all at Cannes, France, was the first appearance before a Western world audience of Russian pop groups and soloists. In the past such music was limited to the confines of the U.S.S.R.

However, under the auspices of VAAP, the Soviet Union's performing rights society, the appearances at MIDEM were arranged and proved enlightening to quite a number of the record and music industry executives present.

"We came to present our popular music abroad," says Alexander Lebedev, director of VAAP's foreign department. "We hope that record companies and artists will become more familiar with it and perhaps even wish to include some of our songs in their repertoires."

The "Pesniary Group," eleven shaggy-haired musicians, kicked off the entertainment with a program of White Russian folk songs arranged in modern rock rhythms, then added some contemporary songs to conclude their presentation. The musicians backed up their vocal arrangements with electric guitars, drums, piano, violin, saxophone, flute and three folk instruments—a reed pipe, a Russian lyre and an antique guitar.

The group has been together since 1972 and most of their repertoire has been composed and arranged by their leader, Vladimir Mouliavine.

Another Russian act on the program was the Romen Trio which played mainly gypsy music from Southern Russia.

The two soloists who impressed with their "pop capabilities" were composer Yan Frankel, who sang two of his original songs while accompanying himself on the piano, and Alla Pougatcheva, one of Russia's most popular female vocalists.

International Turntable

• Continued from page 53

has made several changes in the administrative makeup of the company.

New international director is Paul Johnson, who has been with the company for nine years and was, until recently, Island's general manager with specific responsibility for physical production and liaison with Island's distributed labels and EMI. He succeeds Tom Hayes who remains at Island but in a new capacity yet to be announced.

Liz Hutton, former feature writer on the South Wales Argus, has joined the staff of Tony Barrow International as a publicity agent.

who brought the crowd literally to its feet.

Many music industry executives commented favorably on the music claiming "a whole new world of Russian music has been opened up to us."

As a result of the presentation and the enthusiasm generated, discussions are under way between G. Schirmer Inc. of the U.S., which holds an exclusive long-term contract with VAAP to publish Russian music in the Western hemisphere, the Schirmer sister company, Macmillan Performing Arts, and VAAP to arrange a U.S. concert tour for the Russian performers later this year.

U.K. STATS SHOW

Music Mags Circulation Still Falling

LONDON—Latest statistics from the Audit Bureau of Circulations here show that Britain's consumer music weeklies continue to lose readers, with one notable exception.

Leading publication New Musical Express actually registered a small circulation increase between July and December last year over the previous six months. Its second-half figure is 179,023, compared with 178,892.

This upturn is a notable contrast to the performance of Melody Maker, Record Mirror and Disc, and Sounds, which drop between 2 and 12% of their readers.

Circulation of Melody Maker, top-seller this time last year, has fallen from 172,205 to 160,035. In a year, the paper has lost more than 18,000 readers, according to ABC.

Record Mirror and Disc turns in a 110,782 figure, but the drop compared to the previous half-year is small enough (some 2%) not to dishearten its publishers, Spotlight. But Spotlight sees a 12% drop over its publication Sounds, now down to 82,572.

Sounds, which late last year acquired a new editor, is currently in the middle of an extensive campaign to regain readers through commercial radio advertising, and it is felt the promotion is beginning to pay off.

But the ABC figures paint a picture of continuing decline for newspapers and specialist magazines of every type, and the increasing cover prices take a large part of the blame. The music-market has become particularly fragmented in recent times with two new entries in recent months: Street Life, a general affairs fortnightly with music interests; and Black Echoes, a black music weekly.

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From the Music Capitals of the World

LONDON

Peter Walsh and Starlight Management have signed group **Kenny** to Polydor, and the group is working on a first single for the label. . . . Island has taken on sales and distribution of two independent reggae labels, **Klik** and **Rockers**, the first formed by **Joe Sinclair** and the other by **Mike Dorane**.

First big campaign structured by **Clive Selwood**, newly appointed marketing director of Pye here, involved promoting the company's three entries for the Eurovision Song Contest. . . . At **MIDEM**, **Joni Mitchell's** publishing on offer at around \$600,000 for three years outside the U.S. . . . Publisher **Dick James** a guest at Buckingham Palace for a dinner given to past winners of the Queen's Award To Industry.

March 18 opening for the **Ken Howard-Alan Blaikley** music "Mardi Gras," original cast album through EMI, at the Prince of Wales. . . . Sudden death of long-time publisher **Arthur Cristford**, general manager of Schroeder Music, aged 60, and following a heart attack. . . . London Palladium bill topped by **Lorna Luft**, daughter of **Judy Garland**, and **Eddie Fisher**. . . . New trio from Glasgow, **Central Park**, out of GTO with a single "Love The Way You Love" written and produced by **Barry Blue**.

Package tour here starting Feb. 21 for **Focus**, established rock team, and highly touted new band **Charlie**. . . . Polydor giving wide support to British motor racing with a series of 17 races for a variety of single-seater and saloon car events, some with trophies named after top company acts. . . . One and only **Golden Earring** U.K. appearance this year is at Hammersmith Odeon, Feb. 25. . . . **Osibisa** back from Australian tour next week, then start recording followup single to the hit "Sunshine Day" for April release.

Former **Hawkwind** guitarist **Ian Kilminster**, now with his own band **Motorhead** and under contract to United Artists, given absolute discharge by a court here for possession of amphetamines. . . . EMI Music here concluded deal with **Jay Lasker** to represent the new Ariola America, Inc. catalog for the U.K. and Commonwealth, excluding Canada and Australasia. . . . **Phil Lloyd** new import manager for EMI International, his main job being to explore the many ways of increasing the import contribution to the company.

Top French chanteuse **Juliette Greco**, a Barclay recording artist, playing a rare concert date in London and received a standing ovation for her two-hour performance at the Festival Hall. . . . More international artists coming to the London Palladium with hardly a British act in sight. **Raphael**, the Spanish artist, signed for a one-week season and concerts imminent from the **Four Seasons**, **Brook Benton** and the **Stylists**. . . . Pye artist **Lena Martell** opening soon at the Talk Of The Town, her second stint there.

Plans for **Vera Lynn** to record album of songs by **Roy Wood**, **Elton John** and others, with **Lynsey de Paul** producing. . . . New BUK album from group **Enid**, "In The Region Of The Summer Stars," launched with Carlton Tower Hotel reception. . . . After a two-year lay-off, **Cilla Black**, once dubbed "the bird in a beat-boys' world" during the Merseybeat boom days, back on television here with her own weekly 50-minute series on BBC.

Ex-model **Twiggy** reported to be offered \$250,000 to sing in U.S. nightclubs in April. . . . **Elton John** giving series of concerts for the Sports Aid Foundation and is to record his next album in Toronto. . . . New group **Slik**, produced by **Bill Martin** and **Phil Coulter**, finally made the No. 1 spot in the singles chart with "For Ever And Ever". . . . **Toots Hibbert**, of **Toots** and the **Maytals**, in town to predict an all-out boom in reggae music this year. **PETER JONES**

STOCKHOLM

The **Donna Summer** album "Love To Love You Baby" is still a big controversial topic in the press here, but is also a very strong seller and on the LP charts.

New Swedish international show-restaurant **Hamburger Bors** opened here with **Lena Horne**, and Japanese artist **Itojo Kumano** is there now. . . . Booked for the first week in May is **Sammy Davis** and since the restaurant seats only 800, tickets will range from \$50-\$60. Davis gives a concert at the Scandinavium in Gothenburg in the same month.

Metronome artist **Pugh Rogefeldt** going to the U.S. to record tracks with producer **Anders Bruman** at the Muscle Shoals studio in Alabama. . . . **George Wadenius**, former **Blood, Sweat and Tears** guitarist, with his new band **Made In Sweden**, has signed a two-year recording contract with Polydor International, and the first album under it to be recorded next month.

Jazz saxist **Bernt Rosengren** has had his Odeon album "Notes From The Underground" withdrawn from the market because of complaints from descendants of the late Russian composer **Rachmaninov**. On the set, Rosengren improvised over the composer's second piano concerto. . . . EMI February-March local product includes albums with **Magnus Lindberg**, former guitarist-singer with **Landslaget**; **Harpo's** "Movie Star" album; and **New Strangers**. And there is to be special promotion on new product from **Landslaget** and **Lalla Hansson**. **LEIF SCHULMAN**

BELGRADE

The import ban, necessary for Yugoslavian balance of payments, virtually stopped all imports here during the second half of last year. The ban particularly hit importers of records, who were unable to provide new product.

Future prospects are also uncertain, because it is expected imports will be linked to similar exports of the same type of goods. It will create problems with Yugoslavian disks being exported to the same extent as imports are taken. The classical market will be particularly hard hit, for it leans heavily on imports and deserves special treatment because of its cultural value.

The younger Yugoslav record companies are trying to establish their own licensed repertoire to complement existing licensing arrangements made by the two biggest record companies, Jugoton and RTB. RT Ljubljana acquired United Artists catalog and Diskoton acquired Tamla Motown here. . . . Belgrade's Studio B is contracting some U.K. firms and these developments generally promise a new growth in the Yugoslav licensed records market.

Popular Yugoslav rock trio **Yu Grupa** celebrates its fifth anniversary this month with concerts in all major cities here. . . . In support is the U.K. group the **Foundations**, which includes two well-known Yugoslav musicians **Peco Petej** and **Dado Topic**. **BORJAN KOSTIC**

PARIS

At the end of each month, France Musique is to broadcast a program of **Duke Ellington** recordings, dating from 1927-1970, and the series will run for five or six years, the expectation being that some 1,500 recordings will be used.

Though silent over the past 20 years, **Mireille**, writer of many hit numbers, has been asked to start again and her album, "Aujourd'hui," by Filipacchi Music, will evoke musical styles of the past. . . . **Shirley MacLaine** gave a "one-woman show" at the Sporting Club, Monte Carlo, though accompanied by 10 dancers and 30 musicians.

Lucienne Boyer has received the Paris Gold Medal, celebrating her 50 years of song. Her best-known work is "Parlez Moi d'Amour," which has been translated into 69 languages. In 1926 she was engaged by **Schubert** for one month for a revue "Night In Paris" and she stayed seven months. Because she always wore blue, the Americans tagged her "the Lady In Blue." In 1919 she was awarded the Prix Charles Gros and played an important part in the World War II Resistance. She was the first singer to form her own orchestra, was married to **Jacques Pils**. Her Paris Gold Medal was handed to her by **Charles Aznavour** on the stage of the Olympia Music Hall.

"Monsieur Jazz," the last book written by **Hughes Panassie** before he died, has been published, just one year after his death. It is his 21st on jazz, and the title comes from the name he was called by **Duke Ellington**. . . . Among the French cities celebrating the U.S. bicentennial is Biarritz, which is to stage a **George Gershwin** celebration in the presence of **Abraham Beame**, mayor of New York. The concerts will be part of the September Music series held each year. Finally, the **Maurice Ravel** Academy is to give a series of Ravel-Gershwin concerts in order to compare the works of the two composers. **HENRY KAHN**

VIENNA

For the first time, the Austrian Television company (ORF) transmitted the German tv "Starparade," and it will show it four times during 1976. The show featured **Lena Valaitis**, U.S. German-based **Donna Summer**, Germany's **Jürgen Marcus**, Austrian-born **Freddy Quinn** and **Salvatore Adamo**, from France, with best-selling bandleader **James Last** providing the accompaniment. . . . In October the "Starparade" will be produced in Vienna in the 12,000-seat Stadthalle.

CBS artist **Manitas de Plata** toured Austria with concerts in Bregenz, Innsbruck, Graz, Linz, Vienna and Salzburg. . . . And Chrysalis group

Procol Harum appeared in Vienna, Linz and Graz. . . . Austrian BASF released a mid-price folk album by new group **Alpenecho**, a first exclusive deal for this group of Yugoslav origin but which sings in German.

Andre Heller (Intercord), Viennese pop singer, gives March concerts in New York and San Francisco, and his album "Heller Live In Jerusalem" is released in April. . . . The musical "Gigi" played 200 performances in the Theater An Der Wien here, featuring **Johannes Heesters**, **Susanne Almassy**, **Wilma Degischer**, **Bela Erny** and pop singer **Aniko Benko**. . . . The **Vienna Juvenile-Choir**, under **Gunther Theuring** toured the Soviet Union, giving concerts in Moscow, Leningrad, Kiev and Minsk.

In Eisenstadt, composer **Jeno Takacs** received first-ever award from Burgenland (one of the nine counties of Austria) for his music-field success. . . . First night of **Mussorgsky's** "Boris Godunov," conducted by **Robert Satanowski** here (Feb. 21) in the Staatsoper and featuring **Vladimir Atlantov** and **Juri Masurok** from the **Moscow Bolshoi Theatre**, **Nicolai Ghiaurov**, **Brigitte Fassbender**, **Oskar Czerwenka** and Hungarian **Kolos Kovats**.

During the Bregenz Festival (July 22-August 25), Russian **Mstislav Rostropovitch** plays as soloist with the Vienna Symphony Orchestra, conducted by **Leopold Hager**, and conductors of other concerts are **Leif Segerstam**, **Theodor Guschlbauer**, **Dimitri Kitanko**, **Ferdinand Leitner**, **Albert E. Kaiser**, **Carlo Franci** and **Karl Richter**. . . . **Ernst August Schneider**, former manager of the Vienna Staatsoper and honorary member of this opera house, died here at the age of 73. **MANFRED SCHREIBER**

HAMBURG

Juergen Marcus (Teldec) and **Mireille Mathieu** (Ariola) won the Golden Lion of Radio Luxembourg awards for the most successful songs of 1975. Marcus had the single "Ein Engel, Der Mich Liebt" and Mireille Mathieu "Der Zar Und Das Maedchen." . . . The Silver Lion went to **Hansa's Juliane Werding** for "Wenn Du Denkst" and the **George Baker Selection** (WEA) received the Bronze Lion for "Paloma Blanca."

Contract with Metronome for **Olga Garcia**, who was produced by **Joachim Heider** in Berlin. . . . German group **Jane** sold 100,000 albums in Germany and now have a contract for the U.S. . . . WEA has signed girl singer **Elke Best**.

Siezak publishing reports action for **Paul da Vinci**, formerly with the **Rubettes**, for his single "Your Baby Ain't Your Baby Anymore." . . . Polydor released a new album "**Bert Kaempfert** Live In London." . . . Teldec director **Kurt Richter** and **Gerhard Schulze** presented a gold disk to the writers of "Dolannes Melody" in Hamburg, commemorating sale of 500,000 singles. . . . A 50-minute spectacular has **Caterina Valente** on German television April 18, along with her husband, pianist **Roy Budd**.

WEA started a "Jazz History" with old recordings of the Atlantic and Warner Bros. labels, with the first package featuring 20 albums with artists like **Wilbur de Paris**, **Roland Kirk**, **Freddie Hubbard**, **Ornette Coleman** and **Joe Turner**, and it is estimated there will be 40 LPs a year in the series.

United Artists launched newcomer **Peter Winter** with the single "Tina Marina." . . . Munich group **Popul Vuhl** has an album "Last Days—Last Nights." . . . United Artists, now distributed by Ariola, has the "Blue Note Reissue" package with \$10 double albums of jazzmen **Horace Silver**, **Herbie Hancock**, **Chick Corea**, **Wes Montgomery** and **Fats Navarro**. . . . Teldec started a big campaign for the new album "Galoxo Gang" by **Udo Lindenberg** and his **Panikorchestra**.

Teldec has a new label "Mystic Moods." . . . After a sell-out concert in Germany, the third album of **Bad Company**, "Run With The Pack," is a hit. . . . Pianist **Fritz Schulz-Reichel**, otherwise **Crazy Otto**, celebrated his 25th anniversary as a Deutsche Grammophon Gesellschaft artist in Hamburg. . . . **Shirley MacLaine** has four concerts here starting Feb. 20. . . . Singer **Martin Mann** produced the French actor **Pierce Brice** on a single.

Singer **Jupp Schmitz** from Cologne celebrated his 75th birthday. . . . Wintrup Musik, in Steinheim getting big success with the group **Holdlerin** and new band **Breakfast**, and the company's other band **Kraan** starts a U.K. tour in March. . . . **Penny McLean**, from Munich company Jupiter, had 27 weeks on the German charts with "Lady Bump" and now has a new single "1-2-3-4: Fire," produced by **Michael Kunze** and **Silvester Levay**.

(Continued on page 57)

Paper Promotes Pop Plan

By DAVID LONGMAN

LONDON—The Daily Mirror has formed its own "pop club" for the benefit of its readers and now has been in negotiations with a major retail outlet regarding proposed offers of discounts on "disk buys" to which club members are entitled.

Neil Bentley, assistant to the Mirror editor, says he hopes the discounts will be equal to, or better than, those offered by the major discounting multiples.

The newspaper has already had more than 200,000 applications for membership of the club. The initial record discount offer will better the existing discount terms offered—and by a "substantial amount." Other discounts are being offered on hi-fi and radio equipment and concert tickets.

Bentley says it is not intended that the Mirror should subsidize the scheme in any way, so the retail out-

let will have to make up the profit loss in other areas. Though the contract being offered by the Mirror does not allow such circumstances at present, Bentley hopes a suitable deal can be organized direct with a major record company for cut-price albums.

On the question of cut-price audio equipment, Bentley says he has been flooded with inquiries from different companies wanting to put through deals. "With increased Value Added Tax costs, companies are keen to off-load excess stocks and we are being very careful to ensure that product offered is of a high standard."

The Mirror is currently trying to organize a promotion with the commercial radio stations along the lines of a pop quiz. And The Rolling Stones have been elected as joint honorary presidents of the club.

French Try 'Oldie' Revivals

PARIS—France has introduced what is known as a "teletheque," a program of television items already shown and now tucked away in the archives.

Shown between 4 and 6 p.m., the shows are carefully planned. At the inauguration in the Palais Chaillot, a large screen was used. Now four tv sets are sufficient for an audience of 80. However, numbers are growing daily and both the showing hours and the programs will probably be extended.

It is an official operation and most well-known producers, writers and authors are concerned in it.

Items go back some 10-15 years but as the experiment develops there is little doubt that music will play an important part. At first music will doubtless be classical but a demand for exceptional variety items, jazz in particular, may well be included. Naturally the wishes of the public are taken into account.

Main reasoning behind the teletheque is to change a rather ridiculous situation whereby an excellent work or concert, under existing circumstances, is likely to be seen only once—with just a faint chance that years later it may become part of an orthodox tv program.

But there is one other interesting aspect of this development. Songs, and indeed music of all kinds, in-

Virgin Releases 2-Way 'Q' Album

• Continued from page 45

by CBS in New York (SQ) and Pye in London (QS). Newell explains Virgin ignored CD-4 because of problems involved with pressing the disks. "With CD-4 the stamper life is reduced—and anyway 'Ommadawn' is much too long for it.

"Release of the work with the dbx noise-reduction system is an experiment. Even in the U.S. only a few albums have featured dbx encoded. The main claim about it is that it removes all surface noise from the plastic. We don't expect very high sales initially with dbx, mainly because of lack of playback equipment.

"But we're aiming at the quality fanatics market which is likely to be anti-cassette anyway. So are concentrating just on records."

CHRIS WHITE

cluded in programs and more or less forgotten could, by reshaping, lead to a demand for reissue of disks. For while no recordings may be made by live tv, artists invariably make the disks of songs included in their tv appearances.

Given time, the teletheque situation could prove very helpful.

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Latin

Latin Scene

NEW YORK

Rafi Cartagena of Rico Records completing remodeling of his new office on 50th St. reports that **El Gran Combo** set for Holy Saturday date at Bradford Hotel in Boston, Easter Sunday in Philadelphia or Camden. Before that the group will do the carnival week in Panama, Mexico for their second appearance in less than six months, then on to L.A., San Francisco, and Chicago.

The **Muhammed Ali-Jean Pierre Coopman** title fight in San Juan (20) is presented by an outfit called, appropriately enough, Salsa Productions of Puerto Rico Inc. . . . Appropriately enough because the three principals are **Jerry Massucci**, president of Fania Records, **Charlie Tarrab** of Allied Distributors in Puerto Rico who distribute Fania products there and **Charlie Garcia** who owns The Wine Cellar, a late night music spot on the Condado where Fania recording stars frequently appear. . . . You ought to see the champ doing the Ali "Salsa" Shuffle in training.

Fania has just released a special disco deejay pressing of a 12" 33 rpm single of **Luis Ramirez'** "Salsa," a lush Latin hustle sound getting big response.

And the **Fania All-Stars** will be in concert at Madison Square Garden on March 20. . . . **Paquito Navarro** all set with his series of television specials to be called "Salsa Soul Show" to be telecast over Channel 47 in the New York area and already sold in syndication to stations throughout the United States, Puerto Rico, Panama and other Latin American countries. **Raphael Mercado** Management will be talent coordinators for the show which kicks off Feb. 23 with **Celia Cruz** (Fania) as the headliner.

Joe Cayro of Caytronics delighted about signing of **Carol Williams** as vocalist to record with the Salsoul Orchestra on the Salsoul label. . . . First single ready for release is disco version of "More," also known as the theme from the movie "Mondo Cane," arranged by **Vince Montana** who has the hit single "Tangerine."

My apologies to **Eddie Cueve** of Borinquen Records here. . . . Apparently his phone was out of order the times I tried to get him last month. In any event he reports Lissette readying a surprise for the American record market. Borinquen Records chief **Dario Gonzalez** in Puerto Rico has apparently graciously granted Lissette permission to record in English elsewhere and she has a whooper in mind. **RUDY GARCIA**

TEXAS

Coming up is the **Mike Chavez/ KINE** anniversary affair at Corpus Christi's Coliseum. The event will feature some of the state's top bands. Our apologies to KCCT Radio in Corpus Christi. The last column had them billed as a Houston station.

Joe Enciso, head of Promociones Enciso out of Oregon, was a recent visitor to Texas. Enciso is the organizer of the first Miss Chicana Beauty Pageant. This year's queen, **Patty Leyva**, also accompanied Enciso across the state. She was featured in Falcon Records' tv Show, "Fanfarria Falcon." And speaking of Fanfarria Falcon, we understand it is one of the top Spanish language shows over WNDU in Soutn Bend, Ind., home of Notre Dame Univ.

Oscar Serrato's Supremo label, Corpus Christi, has three new releases by promising young groups. Supremo's **Diableo Band** ended the year on the upswing, having enjoyed some success with two singles. The first one, "Vete En Silencio" and the second "Perdoname, Mi Vida." These two songs are included in their first LP for Supremo. The group is currently gearing itself for some major bookings. Serrato has also recorded a young group out of Nuevo Laredo which calls itself **Gustavo Claudio Y Los Vientos**. Their first album includes six songs written by Claudio, most of which have been well accepted by radio audiences in the South Texas area. Among these are "Mi Nuevo Laredo," "Panuelo Blanco," and "Chelita-Chelita-Cha." The third release on Supremo is by **La Generacion 76**, from Fort Worth, who chose that name in keeping with the bicentennial mood. The group has been getting good response in North Texas for numbers such as "Fantasia," and "Solo Un Momento."

Freddy Fender will be coming out with his version of **Rafael Ramirez'** "La Costumbre" for ARV International. Also pending release is **Noe Pro's** rendition of another Ramirez tune, "Luna De Abril" b/w "Quiero Verte Una Vez Mas."

LUPE SILVA

Colleges Fill FM Void

Continued from page 14

of the station, the others being "50 volunteers." He says that all the disk jockeys have complete discretion in terms of the music they play although all of it is logged.

"Our problem seems to be getting properly serviced with product from the record companies. This is true not only with Latin music but even with American pop, although I will

say that Fania and Caytronics have been doing a good job of getting product to us."

Although **WBJB** Latin music programming is heavily weighted towards salsa and such heavy beat product, it also plays the modern "baladas" or Latin neo-folk romantic tunes of Camilo Sesto and Roberto Carlos.

Rather interestingly, the Brookdale college's station normally serves a target area which includes a potential 750,000 listeners between Philadelphia and New York.

However, recently the Fordham Univ. 50,000 watt station in New York had transmitter problems and was only putting out 1,000 watts and **WBJB** began getting calls from listeners in Brooklyn and Staten Island. **WBJB's** signal is usually wiped out by Fordham's **WFMU**, in this area.

The Latin music programming on **WBJB** is important in that it is providing an alternative to the normal programming on the three commercial Latin stations in the New York area. None provides quite the modern mix that Brookdale's Latin deejays give.

What's more, Hansen says that they are now working with the college's Latin-American Assn. in preparing several more students to take their FCC third class license examination so that the station's Latin programming can be increased.

WKCR is something else again where Latin music programming is concerned. Carlos de Leon, the first Latino to have his show on the air, has been instrumental in bringing the excitement of live in-studio concerts to his audience. Although the studio is small, major Latin salsa orchestras have made a special effort to show up and play on the shows.

The live concerts are interesting because the bandleaders and musicians are asked to comment on the music including offering historical data and anecdotes giving intimacy as well as adding educational value to the presentation.

However, the **WKCR** Latin programming is not limited to "live" performances. Much recorded product is used and the disk jockeys make a special effort to program new material and what they consider "significant" new music.

Of course, since the Latino listening audience to the Columbia Univ. station is youth oriented the music here tends to be heavily weighted towards salsa; however, many oldie-type fast Latin tunes are also played and attempts are made to establish the relationship of the new music to the old.

In both instances at **WKCR** and **WBJB**, Latin audiences in the general market area have responded strongly to the college stations which provide both alternative music programming and the increasingly more popular FM signal.

NARAS To Drop Latin?

Continued from page 4

the Academy does not want to abolish the Latin music award category without giving it a proper chance. "However, there must be more interest to justify its continuation. We don't want to drop the award but it is really up to the members of the Latin recording industry," he says.

Rafi Cartagena, president of Rico Records, takes mild issue with the **NARAS** position.

"Well, it's rather disheartening when you find that one record company dominates the award nominations so completely," he says, referring to the fact that Fania Records placed four nominees out of seven for this year's award.

"The fact of the matter is that there is other Latin music besides salsa and there is even salsa produced by other labels besides Fania," Cartagena complains. "When the guys in the industry see that, they figure it's a ripoff and get down on the Grammy award. They get to figuring that all **NARAS** is interested in is the \$20 membership fee."

Simon disputes this, pointing out that with more and varied members there would not be that type of problem.

When contacted, a large number of Latin recording industry figures admit they have not joined the Academy despite having agitated for their category inclusion in the awards. They all say they planned to do so but either "forgot" or were waiting to see what happened this year.

The situation is ironic when viewed in terms of the furor Latin recording industry figures raised last year concerning the awards. There were threats of picketing the awards ceremonies in New York and charges of discrimination hurled.

Now, some of those same figures appear relatively uninterested in both the Academy and the awards.

However, **Larry Harlow**, Latin orchestra leader and a main factor in getting **NARAS** to consider the Latin award, has promised to call a meeting shortly to deal with the matter and begin a strong membership campaign.



Fania photo

QUINN-TESSENCE—Anthony Quinn, the movie star who boasts of his Latino heritage, jumps onstage to do a mambo with **Anibal Vasquez**, lead dancer of the Mambo Aces, who appeared with the Fania All-Stars at the **MIDEM** convention in Cannes, France, recently. In the background, **Johnny Pacheco**, All-Stars leader looks on laughingly.

Imports Help To Fill Void

NEW YORK—The void in available product created when a state-side licensee fails to press all items submitted by overseas labels is filled by such import firms as **B&C Import-Export** in Queens.

Primarily a Latin record distributor, **B&C** specializes in Argentinian, Colombian and Brazilian recorded product unavailable here through the labels' licensee.

"For instance, the famous Argentine tango singer **Carlos Gardel** recorded over 200 titles," says **Pepe de la Torre**, **B&C** sales manager. "Only a relative handful are available through the **RCA** Latino licensee here. So we import product containing the other titles direct and service the market that way."

The market de la Torre talks about is, to some extent, a specialty market for Latin product although it is also serviced by **B&C** through major retailers such as **King Carol** and **Korvettes**. It is made up of Americans who have visited those coun-

tries and recent immigrants from those areas.

There are often artists who do not have the type of following to justify the licensee's investment of pressing and marketing the product yet have pockets of fans throughout the Hispanic community.

B&C and other such importers jump into the breach and import in large enough quantities to make it worthwhile, yet not so large as to inspire the licensees to release the items here.

"We just couldn't compete with the licensee if he decides to put out one of the records we import," says de la Torre. "By the time you add our shipping, import duties and the rest to our costs we have a price we must get for the product. The licensee can put it out at a price which would undercut us and stick us with what we imported. So we don't go in for the very popular items, just those that will satisfy our specialty customers."

Billboard SPECIAL SURVEY For Week Ending 2/21/76

Billboard Special Survey Hot Latin LPs

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IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LATIN BREED Memories, GC 119	8	JULIO IGLESIAS El Amor, Alhambra 23
2	LOS HUMILDES Mas Mas Humildes, Fama 529	9	COSTA AZUL Crema De Cumbia Con El, NVL 309
3	FREDDY FENDER Canta, CCL 1012	10	FREDDY FENDER She Thinks I Still Care, ARV 1030
4	VICENTE FERNANDEZ Para Recordar, Caytronics 1450	11	ROYAL JESTERS The Band, GC 118
5	LATIN BREED U.S.A., GC 115	12	JOSE A. JIMENEZ Alicia J. Con Jose Alfredo, DKLI 3312
6	TORTILLA FACTORY Made In America, PLP 4073	13	TONY DE LA ROSA Mi Ultima Parsanda, FR 1033
7	FREDDY FENDER Wasted Days and Wasted Nights, 8FLP 2001	14	LITTLE JOE Brown Stuff, Buena Suerte 1054
		15	MEXICAN REVOLUTION Quiero Una Cita, GC 116

IN MIAMI

1	PUPI LEGARRETA Pupi Y Su Charanga, Vaya 598	8	LUIS SANTI El Bigote, Sound Triangle 8000
2	EMILIO JOSE Mi Barca, Alhambra 6002	9	SOPHY Sentimientos Velvet 1494
3	JULIO IGLESIAS El Amor, Alhambra 23	10	HECTOR LAVOE La Voz, Fania 598
4	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	11	ORCH. BROADWAY Lo Mas Duro En Charanga, Coco Clip-119
5	YOLANDITA MONGE Yolandita Monge, Coco 123	12	LISETTE Lisette, Borinquen 1282
6	JOSE ANTONIO Para Ganar Tu Corazon, Oro Sound 1980	13	LARRY HARLOW El Julio Maravilloso, Fania JM00490
7	MORRIS ALBERT Dime, Audio Latino 4085	14	ALVARES GEDES Alvares Gedes #2, Gema 5030
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Latin

Latin Shows Going High Brow

By RUDY GARCIA

(Ed. Note: This is the first of a two-part series on the cultural changes in the East coast Hispanic community as they relate to musical presentations.)

NEW YORK—The changing makeup of the Latin community along the East coast has led to a change in the types and quality of Latin concert and theater music presentations. It has also led to the availability of a wider range of Latin sounds on recorded product in this market area.

Prior to the mid-sixties, most pop concert presentations placed a heavy emphasis on music of Puerto Rican origin, albeit with heavy Afro-Cuban influence. In an attempt to cater to the Puerto Rican community, most of which showed a preference for Latin "country" music, guitar trios, including such Mexican favorites as Los Panchos, seemed to dominate the bills.

Occasional romantic ballad singers would gain sporadic favor and those who appeared frequently in movie musicals also could expect support from the East coast Latin community.

However, the large Cuban exodus following the Castro take-over plus other political upheavals in Latin America leading to both legal and illegal immigration here from various countries has forced impresarios to look for other artists.

With greater and greater frequency there are presentations of Latin operettas, international Latin balladeers, classical vocal recitals by Hispanic opera stars and formation of Hispanic symphony orchestras.

The difficulty, as some promoters report, is the expensive nature of such presentations due to duplication of some costs involved in certain theater rentals.

"Most of the stage managers and such who are under contract to the theaters have had no experience with Latin musical productions," says Manolo Alonso, who, with his partner, Victor del Corral, has produced several such presentations.

"As a consequence we have to bring in our own people, if for nothing else than to be able to communicate with the performers and get the rehearsals through in a reasonable time. This means that we often have to pay double costs, our own creative and technical personnel plus the theater's crew. In some instances it becomes prohibitive. If we try to raise the ticket prices we can't draw the crowds necessary. And if we don't raise the prices we lose money on the presentation," Alonso says.

Alonso and del Corral try to make up the losses they regularly sustain in their presentation of lyric concerts by scheduling several pop shows a year with well known Latin international singers.

"But that's not really what we want to do," says del Corral. "We feel that there are beautiful Latin musical works which we should be presenting to both an Hispanic and American audience here and in other cities along the East coast in order to 'export' our cultural values. We'd like to present as many of them as possible. But we can't do it if we're always going to lose money."

Recent presentations by Alonso and Corral have been more successful. They include a very well received concert featuring Spanish light opera star Sarita Montiel and Cuban lyric soprano Georgina Granados.

"But I think this is due to the fact that there is a more cosmopolitan Hispanic community here than there was 10 or 15 years ago," says del

Corral. He is a restaurateur, owner of Victor's on Columbus Ave., who emigrated here from Cuba 15 years ago.

"Just look at the case of Georgina. When she first came here from Cuba she was reduced to singing pop songs and working small clubs around the area. Although she can do it, her voice really needs the proper music to make it impressive. It is only recently that she has been able to get back to what she does best," Alonso says.

The Alonso-del Corral partnership also extends to a record label, Vico, which recently recorded Granados doing the lyric program she presented in concert with Montiel.

"We figure it's another way of letting people know that the music and culture to which they were exposed when they lived in or visited Cuba did not disappear with the advent of Castro," says del Corral. "It's still alive and better than ever here in the U.S., both in New York and Miami. Some of the same quality musicians, like Alfredo Munar, the famous Cuban conductor-arranger, have been musical directors on a host of presentations of 'zarzuelas' in the States and in Puerto Rico. With the records we can reach those who don't get a chance to go to Miami or New York or Puerto Rico."

Another prime promoter of Hispanic musical presentations in the light opera and recital vein is Jose "Pepe" Bovantes, owner of a small west side club, the Tijuana Cat. He seems to consistently lose money on his presentations at Cami Hall or Town Hall, yet he continues to dominate.

"I feel some of us must take the responsibility to make sure that our premier artists receive the exposure they merit in the better venues in town," says Bovantes. "When I can have the pleasure of presenting a beautiful voice like Miss Proventud or Mr. Lebron or the Pan American Symphony, I feel I am performing a needed civic duty as well as contributing to the re-enforcement of our ethnic identity."

Bovantes is universally respected by those with an interest in Hispanic culture here. They marvel at his willingness to lose money on the presentations.

"God has been good to me and thank goodness my little club helps me be in a position to keep presenting the cultural shows," he says. "I just hope that some day they will become so popular they can sustain themselves. Then maybe we can afford a repertory company to keep the presentations going on a continuous basis. It would mean that we finally reached the proper audience."

The Puerto Rican community has also changed in its musical appreciation. While there is no diminishing in its thirst for "salsa" and heavily Afro-Cuban beat orchestras, New York Puerto Ricans are also aware of international Latin stars like Julio Iglesias, Camilo Sesto, Raphael and Roberto Carlos.

More importantly, as a more visible Puerto Rican middle class has developed so has its identification which such Metropolitan opera stars as Justino Diaz and Graciela Rivera, both Puerto Ricans, Proventud and Lebron are also Puerto Ricans and in relatively heavy demand for local civic and cultural functions.

All in all, added to a renaissance of the Spanish-language theater which in New York alone now supports nearly 20 different production companies, a new era of cultural awareness characterizes the East coast Hispanic community from Boston to Miami.

A CANADIAN VIEWPOINT

U.S. Concert Tours Are Tough

By MARTIN MELHUISE

VANCOUVER—"The concert market in the U.S. right now is real tough, and not only for Canadian artists. Except for the major acts there is nobody strong from coast to coast."

That is the contention of Bruce Allen, the manager of Bachman-Turner Overdrive and Hammersmith as well as head of the Vancouver based Bruce Allen Talent Promotions and administrator for Randy Bachman's Legend record label. BTO is currently in the middle of an extensive North American tour.

"Everybody has their pockets of support" Allen observes. "Kiss, for instance, will do four sell-out concerts at Cobo Hall in Detroit but yet they'll play in Little Rock, Ark. to 3,000 people. ZZ Top is another good example of that type of act. They'll do 50,000 people in Dallas, then end up playing to only 5,000 in North Dakota. Groups that used to be able to work for a solid guarantee a night, like \$20,000 plus a percentage, are now varying their prices."

"With regards to our current tour and because BTO has been in a bit of a soft period we're watching our markets very carefully and I'm giving the promoters nearly carte blanche in packaging our shows. Trooper is on all our dates and we've had Electric Light Orchestra, Foghat and bands of that caliber which were headliners in their time. Everybody needs to come out with a stronger show."

Allen uses a recent premier talent concert package of Black Oak Arkansas, Montrose and Foghat as an example of intelligent packaging. "Those concerts did big business everywhere," says Allen. "What is better? To play second in front of 15,000 people or to headline in front of 3,000 for your own ego trip? In straight dollars and cents, I'd rather be in front of the 15,000 people."

Allen has always used a select group of promoters in the U.S. to do BTO dates which always used to irk those major promoters who Allen chose to ignore. Things have changed slightly now. "We might even use Bill Graham this time co-promoting us with Don Fox in San Francisco when we go there in April. Whenever there is a market where I'm not confident of the promoter, Fox will do it. He's like a trouble-shooter, more or less, for us, plus he has his own markets which he looks after."

CAML Champlain Merge

MONTREAL—John Harris and his company, Creative Artists Managerial Ltd. (CAML), has merged with Champlain Productions, a Montreal based entertainment complex which is expanding activities in its music division. Harris is the manager of the Lisa Hartt Band and Ocean.

Casselman to CPS

TORONTO—Judith G. Casselman has been appointed manager of Canadian Programming Services. An announcement was made by Stuart C. Brandy, vice president of Shoreacres Broadcasting Co. Ltd.

Casselman has been with CPS since 1972 and has been production manager for the past year. Canadian Programming Services is a division of Shoreacres the licensee of radio station CKEY in Toronto.

www.americanradiohistory.com

Canada

Though BTO went through a tough tour of the Southern U.S. last Nov. this current tour has been quite gratifying.

"There's talk in the West Coast agencies that it's all over for BTO," states Allen. "Even when I was in Toronto I heard the same thing. But look at the figures. In Louisville, Ky. the most people we ever drew there was 7,000. This time around we did 11,700. In Omaha, Neb. we had over 12,000 people, a complete sell out. We also sold out Columbus, Ohio this time around. What is funny though, is that some of the markets that really got on us first are also laying back off us. Everybody knows the trouble we had in St. Louis and that was also one of the first markets to go on us. Detroit is also a funny market. They went on us first but that city seems to grab the new acts and as soon as they get accepted they drop them and pick up something else. Peter Frampton is going into Cobo Hall with Gary Wright and doing three sold out shows and adding a fourth. Now you figure that out because I've got Gary Wright on as a support act on about seven of our dates at \$2,000 a night."

Though BTO has lost a little stature in St. Louis and Detroit they are now picking up some of the larger markets that they had trouble with before such as Washington, D.C., Philadelphia, New York and Los Angeles. There's talk of the band playing Anaheim Stadium in Los Angeles in the future.

"I'm going in and setting it up in April to do four or five dates in California without doing Los Angeles proper," says Allen.

"We'll be doing places like Long Beach, San Diego, Fresno and Bakersfield."

What about the band's plans for Canada?

Allen answers "We're not going to do a big tour here like last year. That took too long coming back to Vancouver and then going back out again. It seemed to go on for months. This time we're going to do six or seven dates between mid July and mid September and we'll intermingle them with the American tour. Being Canadians we're not going to have the border problem. We have definitely arranged to go to Australia in November. Two of our albums have been platinum down there and another is gold."

Randy Bachman's Legend Records, distributed by MCA is another

of Allen's responsibilities. Trooper, a Bachman discovery, was the first act to be signed to the label. "We've done about 20,000 units of the Trooper album in Canada," says Allen. "Randy will go in and cut another album, probably in March and we'll see how that goes. Bill Wray's album is almost finished and it will probably be out sometime in April."

Hammersmith is currently in the middle of an 8-week tour of the U.S. as well. "They did about 10 dates with Jethro Tull the last time they were in the U.S. and Ian Anderson has requested that Hammersmith be on Jethro Tull's tour this summer on every date," says Allen. "They're going to be cutting new album in April, probably at RCA studios in Toronto. BTO will likely be recording at RCA as well in June. We were really happy with them and we went through a lot of studios before we came up with RCA for our last album, "Head On."

From The Music Capitals Of The World

• Continued from page 55

Teldec rock label Nova has a six-album package with Cat Stevens, East of Eden, Ten Years After, UFO, Moody Blues and Van Morrison. ... Group Please on a tour through Poland. Teledec singer Su Kramer now being produced by Joachim Heider.

Dunja Rajter sings the German version of "Always Laughing," under the title "Sing, Sing Mama." ... The Les Humphries Singers in San Remo for a gala Feb. 21. ... Successful duo Zotty and Pit sing the German version of "Sailing," now called "Sehnsucht." ... A&M to push the Joan Baez double album "On Every Stage." ... Knut Kiesewetter produced an album with actor Volker Lechtenbrink with songs of Kris Kristofferson. WOLFGANG SPAHR

Dommage #1

TORONTO—Beau Dommage sold more records in Canada than any act on the Capitol Records-EMI of Canada, Ltd. roster last year according to sales figures on the total number of albums sold for the 12 months ending Dec. 31, 1975.

What is most surprising is that the sales of this band's albums, whose retail sales realized over \$2 million, was confined for the most part to the predominantly French-speaking province of Quebec.

Beau Dommage outsold Paul McCartney and Wings, Pink Floyd, Anne Murray, Glen Campbell, Helen Reddy and all other big sellers on Capitol.

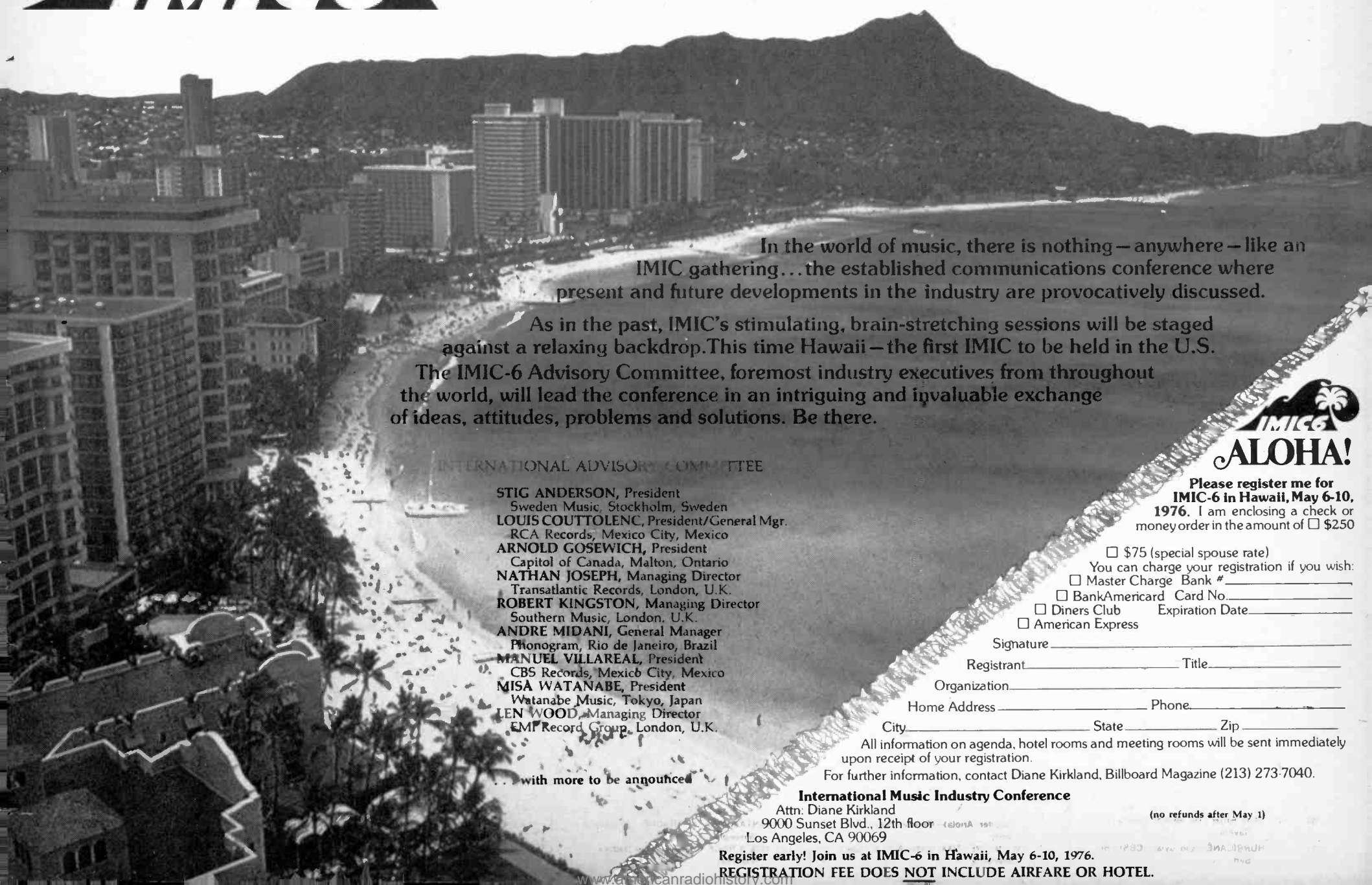
Last year, the band's second album "Ou Est Pensee La Noce" was released platinum as advance orders in this country has exceeded 100,000 units.

The band was honored recently by the French government for their propagation of the French language. The award was introduced this year by the French Secretary of State for Cultural Affairs and Beau Dommage are its first recipients. A certificate, the Prix du Secretariat D'Etat Aux Affaires Culturelles, was accepted by the band's manager Yves Savard at MIDEM last month.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 2/21/76

Number of LPs reviewed this week **67** Last week **32**



KGB—MCA 2166. Vocalist Ray Kennedy, guitarist Mike Bloomfield, keyboardist Barry Goldberg, bassist Rick Grech and drummer Carmine Appice join together for a strong album of songs rather than the expected jam marathon. Kennedy's vocals sound like a mix of Joe Cocker, Otis Redding and Alan Price while Bloomfield plays precise and economical solos. Bloomfield alternates between a lead and a rhythm instrument on keyboard and the five handle original songs, Beatle oldies, blues and ballads. Nothing done to excess, with the key being nobody is forced to listen to anything. Produced by Jim Price, who does usual excellent job. Most of group has familiar skills, but basically unknown Kennedy is biggest and most pleasant surprise—a powerful, original vocalist. A solid, commercial effort.

Best cuts: "Midnight Traveler," "I've Got A Feeling," "Sail On Sailor," "Baby Should I Stay Or Go," "Magic In Your Touch."

Dealers: Names are familiar to everyone and MCA is launching a major push.

SWEET—Give Us A Wink, Capitol ST 11496. Raucous, screaming unpretentious rock from British quartet apparently headed for third top 10 single in a row with "Action." Music is not particularly skilled or subtle, and the lyrics often border on the rather mundane. But, with the basic instrumental lineup (guitars, bass, synthesizers, and absolutely shattering drums) and unrestrained vocals, the foursome is producing the kind of pounding music that reaches the younger record buyer on a direct line. Mid-tempo material is okay, but the rockers are what sell the group. Several possible singles here. For what it is, extremely well done.

Best cuts: "Action," "Healers," "Lady Starlight," "4th Of July" (sounds like a hit single).

Dealers: Group currently on two month U.S. tour and selling out everywhere.

BLACK SABBATH—We Sold Our Souls For Rock 'N' Roll, Warner Bros. BS 2923. Double hits package from one of rock's prototype heavy metal bands; the quartet that critics love to hate but one that has sold literally millions of LPs. Loud, raucous, uninhibited music that has no pretense of subtlety but is exactly what has sold those millions. Covers first four LPs. Though primarily album sellers, group has had several singles they are identified with. Not everyone's idea of good music, but a viable set from a commercial point of view.

Best cuts: "Black Sabbath," "Paranoid," "War Pigs," "Iron Man," "Fairies Wear Boots," "Changes," "Sabbath Bloody Sabbath."

Dealers: First such set for this major group.

JOHNNY WINTER—Captured Live, Blue Sky PZ 33944 (CBS). Winter live is generally a fun experience, as he moves through an uninhibited set of original songs as well as familiar oldies. Screaming vocals and a band made up of guitarist Winter, guitarist Floyd Radford, drummer Richard Hughes and bassist/singer Randy Jo Hobbs. Recorded on recent West Coast tour, the set captures the fun well. Divided into four conventional length cuts on side one and two long rockers on side two. Produced by Winter, whose gruff vocals sound strong as ever.

Best cuts: "Bony Moronie," "It's All Over Now," "Highway 61 Revisited."

Dealers: Market with Edgar Winter and Rick Derringer product.

SMOKEY ROBINSON—Smokey's Family Robinson, Tamla T6-34151 (Motown). Still another in the line of wonderfully produced, smooth singing Robinson albums. Mood again is one of quiet with progressive soul and disco feel and cross-over potential built in. Basically, high quality on all levels. Robinson remains the definitive falsetto styled singer, the one who most try to imitate and really the only one able to carry it off consistently at an effective level. Logical extension of his "Quiet Storm." One of the first and still one of the best at drawing soul into the universal market.

Best cuts: "When You Care," "Get Out Of Town," "Do Like I Do," "Like Nobody Can."

Dealers: Biggest support campaign in Motown history behind this one.

RHYTHM HERITAGE—Disco-Fied, ABC ABCD 934. Excellent disco set produced by Steve Barri and Michale Omartian and using Omartian, Ed Greene, Dean Parks, Ben Benay, Scott Edwards, Tom Scott and others among Los Angeles' best musicians. Nothing really new, but some of the most professional disco material heard in some time. Music varies from straight soul to more pop oriented material. Some vocals, generally acting as a chorus background.

Best cuts: "Baretta's Theme (Keep Your Eye On The Sparrow)," "Theme From S.W.A.T." (a top five pop hit), "My Cherie Amour," "Disco-Fried."

Dealers: Tie in promotion with single hit.

PAUL BUTTERFIELD—Put It In Your Ear, Bearsville BR 6960 (Warner Bros.). Unlike anything the veteran blues harp man has ever done, the set finds him working with full string and horn sections as well as the basic rock instrumental core, and singing in a combination r&b/MOR style. Produced by soul vet Henry Glover and featuring such guests as Levon Helm, Garth Hudson, Ben Keith and Sid Sharp, Butterfield shows himself to be more versatile than just the blues as well as showing him to have a pretty fair voice for material other than blues. Some cuts resemble '60s Motown feel, much like the earliest Marvin Gaye hits. Side two has more of the tradi-

Spotlight

DIANA ROSS—Motown M6-861S1. First time in several years that Ross has put together an album of songs, mixing disco, soul styled material here with excellent, melodic ballads. Theme from her smash "Mahogany" motion picture is here, as is a wide variety of other material including standards, eight minute disco and more conventional length rockers. Producers include Michael Masser, Berry Gordy, Don Costa, Hal Davis, Lawrence Brown, Gil Askey and Ross herself. Key is that artist sounds interested in the songs again and the energy shows as she generally sounds more alive than any time since the Supreme days. Ballads well handled as ever, but Ross has always had a knack with easy tempo styles and it's a facet of her work that has been missing of late. Best picture of total artist in years.

Best cuts: "Theme From Mahogany (Do Your Know Where You're Going To)," "Love Hangover" (written by Pam Sawyer and Marilyn McLeod, the 8-minute cut), "You're Good My Child," "One Love In A Lifetime," "Smile."

Dealers: Mammoth movie success will help sales.



tional Butterfield blues mood. As always, excellent harp. Commerciality of package is questionable, but truly excellent Glover production and skilled work from artist make it a viable set.

Best cuts: "Watch'em Tell A Lie" (good soul), "Here I Go Again," "Ain't That A Lot Of Nerve," "The Breadline."

Dealers: Butterfield is proven seller.

SUTHERLAND BROTHERS & QUIVER—Reach For The Sky, Columbia PC 33982. A hats-off soft rock performance from the Sutherlands, Tim Renwick (Quiver) and Willie Wilson. The group comes across with a surprisingly full and driving sound for four pieces and, while credit goes equally to all members, special mention is due Renwick's lead guitar work. Production and arrangements are excellent. The bulk of the material hits the FM bull's-eye, but a cut like "Arms Of Mary" (the single release) carries AM potential as well. Vocals, whether Sutherland-leads, or group harmonies, score throughout.

Best cuts: "When The Train Comes," "Ain't Too Proud," "Arms Of Mary," "Something Special," "Love On The Moon."

Dealers: It's a new label affiliation, so expect a strong push.

ROY HARPER—When An Old Cricketer Leaves The Crease, Chrysalis CHR 1105 (Warner Bros.). British singer/guitarist, who Zeppelin paid tribute to on "Led Zeppelin III," comes up with a fine mix of tasteful heavy metal rock and soft acoustic material. Chartmaker in England for years, Harper plays one of the more skilled and tasteful guitarists in pop and moves through several styles. Good folk bottleneck, some good '50s chugging guitar. Overall, he fits directly into the commercial vein. Certainly better than most of the heavy metal crowding the airwaves, with lyrics that make some sense to match the music. Regard in which he is held in Britain seen in the likes of John Paul Jones, Dave Gilmour, Bill Bruford, Chris Spedding and others playing with him. Good production from Peter Jenner.

Best cuts: "The Game," "Grownups Are Just Silly Children," "Forget Me Not," "When An Old Cricketer Leaves The Crease."

Dealers: Artist much like Al Stewart in spots.

LA. EXPRESS—Caribou, PZ 33940 (CBS). Some of the members of Tom Scott's old L.A. Express (drummer John Guearin, guitarist Robben Ford and bassist Max Bennett) as well as saxophonist David Luell and veteran jazz keyboardist Victor Feldman get together for a superb instrumental blend of jazz, rock and disco. Alternating guitar, sax and keyboard leads add variety. Soul feel runs throughout set and disco feel is natural enough to avoid a "jump on the bandwagon" feel. Difficult to move from one style to another as frequently as this quintet does, but it works well. Key point, and the point on which so many other such groups fail, is the energy level. Set does not sound like a group of studio musicians trying to sound spontaneous but rather like a live performance captured in the studio.

Best cuts: "Stairs," "Cry Of The Eagle," "Transylvania Choo-Choo," "Western Horizon."

Dealers: Members well known. Also, first release on label (cut at Caribou Ranch) will get CBS push.

ATTITUDES—Dark Horse SP-22008 (A&M). Half the old section (guitarist Danny Kootch and drummer Jim Keltner) get together with bassist Paul Stallworth and keyboardist David Foster. Mix of instrumentals and vocals, with vocal emphasis on a soul sound. Tight, professional instrumentals one might expect from the quartet are present, though the vocals come as a bit of a surprise for anyone remembering the Section. Nothing overly original or new, but the material is pleasing and certainly as skilled as anyone could ask for. Kootch and Stallworth share vocal duties, with each doing fine jobs. Instrumental work moves from jazz to soul to rock with a semi reggae feel tossed in. No dominant instrument, which works to the advantage of everyone.

Best cuts: "Street Scene," "You And I Are So In Love," "Chumo Change Romeo," "First Ballad," "Honey Don't Leave L.A."

Dealers: Group members are familiar names.

ARGENT—The Argent Anthology, Epic PE 33955 (CBS). Collection of some of the best of this now departed group that included Rod Argent and another former Zombie, Chris White, in the production end of things. Good solid heavy rock geared

around Argent's strong organ work and good guitar. Group did not have many tremendous AM hits, but toured on a regular basis and developed eventually into a viable headliner. Basically fairly rudimentary stuff but well done throughout.

Best cuts: "Hold Your Head Up," "Liar," "God Gave Rock And Roll To Us," "It's Only Money Part 1," "Time Of The Season."

Dealers: Group had loyal following.



TOMPALL—The Great Tompall And His Outlaw Band, MGM M3G-5014. Tompall Glaser comes through with his best solo LP yet as he finds a masterful contingent of musicians to back him. Produced by Tompall and Waylon Jennings, this is a smooth, enjoyable set with a wild variety of songs from Shel Silverstein's great "If I'd Only Come An Gone" to Fred Rose's "We Live In Two Different Worlds." The new Outlaw Band features the best in country and blues, and includes drummer Charles Polk and guitarist Mel Brown from Bobby "Blue" Bland's group. Tompall lives up to the statement in the title with a husky voiced foray through a first-rate collection of old and new country songs that will gain him further admiration from outlaw lovers, and a new-found respect from those on the daylight side of the law.

Best cuts: "When It Goes, It's Gone Girl," "We Live In Two Different Worlds," "The Hunger," "Time Changes Everything," "If I'd Only Come An Gone."

Dealers: Tompall continues to gain Outlaw fame because of guilt-by-association with Waylon Jennings and Willie Nelson. This is his strongest thrust as a single artist.

CAL SMITH—Jason's Farm, MCA 2172. Cal has become a consistently popular and polished artist since his Don Wayne classic "Country Bumpkin." He sings three Wayne songs in this new collection and a pair from John Adrian, including the title tune. Sterling Whipple's "Thunderstorms," Cal's present chart single, is another potent entry. Walter Haynes handles production chores on "Jason's Farm" and he keeps it country. Plenty of steel, but enough strings to appeal to some of the city slickers, too.

Best cuts: "19 Years And 1800 Miles," "Thunderstorms," "I've Had You," "The First Time."

Dealers: Smith's following grows with each release, and the chart success of his latest singles should spur action.



IMPRESSIONS—Loving Power, Curtom CU 5009 (Warner Bros.). Group personnel may shift, but quartet remains one of soul's more skillful and satisfying groups. Songs vary from disco to rocking soul screaming to flowing ballads, with good alternating leads and strong backups. Top production from Chuck Jackson and Marvin Yancey (Natalie Cole). No particular emphasis on disco, which is a welcome change, and that "old soul" flavor remains. Lush but not overstated instrumental arrangements. Written primarily by producers. Group shows ability throughout to mix past and present, particularly on "I Wish I'd Stayed In Bed" with '60s sounding vocals and contemporary instrumental backing.

Best cuts: "Loving Power," "Sunshine," "I Wish I'd Stayed In Bed," "Keep On Trying."

Dealers: Group has 15 years of followers.

ESTHER PHILLIPS WITH BECK—For All We Know, KUDU 28 (CTI). Another fine effort from the pair She takes a collection of standards and turns them into current favorites with the help of a funky band led by guitarist Joe Beck and members of the Brecker Brothers band. As in the past her voice is in the forefront with the hot instrumental backing surfacing at op-

portunity moments. Wisely, this LP is not strictly a disco effort and her uptempo balladeering is the main offering.

Best cuts: "Pure Natural Love," "Fools Rush In," "Going Out Of My Head," "Fever," "Caravan."

Dealers: This woman's appeal is universal.



TCHAIKOVSKY: PIANO CONCERTO NO. 1—Lazar Berman/Berlin Philharmonic (Karajan), DG 2530 677. A curiously uncommitted performance, failing to provide much of the fireworks anticipated by the joining of these towering talents in the Tchaikovsky showpiece. Nevertheless, there are moments of great beauty and occasional flashes of the Berman virtuosity to thrill those who relish keyboard velocity.

Dealers: Publicity pluses surrounding the Russian artist will boost sales, and all dealers with any classical shelf representation should stock.

GERSHWIN: PORGY AND BESS—Cleveland Orch. & Chorus (Maazel), London OSA 13116. This first recording of the complete opera will set to rest misconceptions among many that the work is merely a grouping of set numbers. It hangs together dramatically and provides new insights and unexpected delights as the familiar tunes are heard in sequential context. The expert cast of soloists includes few of national prominence, but their participation here may well serve as a launching pad for greater recognition. Full London opera trimmings—complete libretto and good notes.

Dealers: Heavy media coverage and certainty. Likely to rate as one of the most significant record industry contributions to the bicentennial.



MAC GAYDEN—Skyboat, ABC ABCD-927. One of Nashville's better guitarists and a sometime member of Barefoot Jerry, Gayden puts more feeling into short tasteful solos than most of rock's idolized "Super-guitarists." Highly original in style on both electric and acoustic guitar. Nothing overstated on this blend of easy rock, country oriented cuts and easy soul. Mild vocals with a soul feel on music that cannot be categorized. Still, it is Gayden's guitar that remains the highlight—melodic as well as impressive.

Best cuts: "Morning Glory," "It's All Right," "Don't Look Back," "Everlasting Night" (which he and Buzz Cason wrote for Robert Knight).

Dealers: Don't let LP get lost in the crowd.

THE BROTHERS JOHNSON—Look Out For #1, A&M SP-4567. Pair who played such an important role in the last Quincy Jones LP as writers and performers come up with an excellent mix of pop, soul and jazz. Duo, who Jones produced for the package, move easily through a variety of moods and tempos and, much like Jones, seem instantly at home no matter what musical mode they try. Soul cuts, with easy group vocals and subtle disco backgrounds, and jazz, with the likes of Ernie Watts on flute, Harvey Mason, Billy Cobham and Dave Grusin, seem to work the best. Basically, if you like the direction Jones has been moving in with his past few LPs you'll like this one. Both brothers play guitar.

Best cuts: "I'll Be Good To You," "Thunder Thumbs And Lightnin' Licks," "Get The Funk Out Ma Face," "Come Together," "Land Of Ladies."

Dealers: Market with Jones product and in jazz and soul.

TERJE RYPDAL—Odyssey, ECM 1067/68 (Polydor). There is a haunting, eerie quality to the music played by this quintet from Oslo, led by fuzz guitarist Rypdal. Jazz producer Manfred Eicher has elicited a clean separation among the players so one can hear all the instruments. This is a rock band with jazz overtones. Trombone work, when given the spotlight, is rich and brooding.

Best cuts: "Adagio," "Fare Well," "Ballade."

Dealers: Place in jazz/rock section.

NEW YORK MARY—New York Mary, Arista-Freedom 1019. Technically not a new group, since the members were featured performers on record and in person with a wide variety of people including Maynard Ferguson, Stevie Wonder, Gary Burton, Marian McPartland, and others. Musically, the six-piece unit is a funky jazz-rock ensemble that is strictly instrumental. The sound is similar to the Brecker Brothers. Instruments are keyboards, trumpet, guitar, bass drums, and sax.

Best cuts: "New York Mary," "South Philly Willy," "City Slicker," "Feet First," "Sunrise," "Shooby."

Dealers: Stock this in the Ferguson section since Johnstone was one of his featured sidemen.

(Continued on page 62)

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

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CBS RECORDS



BETTE MIDLER—Strangers In The Night (3:03); producer: Arif Mardin; writers: Charles Singleton-Eddie Snyder-Bert Kaempfert; publishers: Champion/Screen Gems-Columbia, BMI. Atlantic 45-3319. The Divine Miss M takes the old standard and does it up disco. Good use of background voices, strong production on the instrumentals and generally a cut that fits right into the disco trend. Already getting lots of play off "Songs For The New Depression" LP.

B.C.G. (B.C. Generation)—Street Talk (Var. III) (3:29); producer: Bob Crewe; writers: Bob Crewe-Cindy Bullens; publishers: Hearts Delight/Gooserock, BMI. 20th Century 2271. It's rare when Bob Crewe, one of pop and soul's groundbreaking producers, doesn't come up with a good record. Solid, instrumental disco material here with subtle backing voices and excellent instrumental arrangements with accent on rhythm.

LOU REED—Charley's Girl (2:40); producers: Lou Reed & Godfrey Diamond; writer: Lou Reed; publishers: Oakfield Avenue/Dunbar, BMI. RCA JB-10573. Pulled from his smash "Coney Island Baby" album, cut has the same feel as his "Walk On the Wild Side" hit single of several years back. More up in nature than most of Reed's singles.

recommended

ISAAC HAYES MOVEMENT—Disco Connection (3:38); producer: Isaac Hayes; writer: I. Hayes; publisher: Incense, BMI. Hot Buttered Soul 12171 (ABC).

BOBBY RYDELL—Sway (2:44); producers: Rick Bleiweiss & Bill Stahl; writers: N. Gimbel-P. Ruiz; publisher: Peer International, BMI. PIP 6515.

RANDY EDELMAN—Concrete And Clay (2:59); producer: Bill Schnee; writers: Parker-Moeller; publisher: Saturday, BMI. 20th Century 2274.

DISCO TEX & THE SEX-O-LETTES—Hot Lava (3:16); producer: Kenny Nolan; writer: Kenny Nolan; publishers: Sounds of Nolan/Chelsea, BMI. Chelsea 3040.

PHIL EVERLY—Words In Your Eyes (3:30); producers: Phil Everly & Terry Slater; writer: Phil Everly; publisher: Everly and Sons, BMI. Pye 71055 (ATV).

SOUND 9418—In The Mood (3:06); producer: Jonathan King; writers: Garland & Razaf; publisher: Lewis, ASCAP. Big Tree 16057 (Atlantic).

AUSTIN ROBERTS—Just To Make You Mine (2:36); producer: Bob Montgomery; writers: Austin Roberts-Kim Rose; publishers: Famous/Zakk, ASCAP. Private Stock 45 061



DAVID RUFFIN—Heavy Love (3:14); producer: Van McCoy; writers: V. McCoy-J. Cobb; publishers: Interior/Van McCoy/Warner-Tammlane, BMI. Motown 1388F. Coming off a top 10 soul and pop hit in "Walk Away From Love," Ruffin chooses a mid-tempo rocker that gives him a chance to use his distinctive, gravelly voice to best advantage. Another solid effort. Expect rapid pop crossover. Flip: Love Can Be Hazardous To Your Health (3:13); producer: same; writer: J. Boyce; publisher: Stone Diamond, BMI.

recommended

BLUE MAGIC—Grateful (3:49); producer: Bobby Eli; writers: Bobby Eli-Vinnie Barrett; publishers: WIMOT/Friday's Child/Poo-Poo, BMI. Atco 45-7046 (Atlantic).

THE JIMMY CASTOR BUNCH—Supersound (3:57); producer: Castor-Pruitt Productions; writers: J. Castor-J. Pruitt; publisher: Jimpire, BMI. Atlantic 45-3316.

KELLEE PATTERSON—I'm Gonna Love You Just A Little More, Baby (3:06); producer: Gene Russell; writer: Barry White; publishers: January/Sa-Vette, BMI. Shady Brook 45-021.

THE YOUNGHEARTS—Candy (3:04); producers: C. Ingersoll & R. Preyer; writers: C. Ingersoll-R. Preyer; publishers: Uni-Chappell/Younghearts, BMI. 20th Century 2267.

ALBERT KING—Cadillac Assembly Line (3:14); producers: Bert De Coteaux & Tony Silvester; writer: Mack Rise; publisher: East Memphis, BMI. Utopia JH-10544 (RCA).



ROGUE—Dedication (3:29); producer: Guy Fletcher; writers: Guy Fletcher-Doug Flett; publishers: Almo/Big Secret, ASCAP. Epic 8-50195 (CBS). Interesting sound that somehow sounds like lots of other hits, but is impossible to place. Good mid-tempo stuff.

Billboard's Recommended LPs

• Continued from page 60

pop

GENE COTTON—For All The Young Writers, ABC ABCD 933. Singer/songwriter who has been overlooked over the past few years offers melodic songs verging at times on country/rock. Good vocals, simple but effective songs, good strings and horns that do not interfere with soft feel of material and strong production from Charlie Tallent. Usual themes of love, loneliness, etc. don't seem at all trite. **Best cuts:** "Damn It All," "Stone Crazy," "In Love Like You And Me."

CREEDENCE CLEARWATER REVIVAL—FEATURING JOHN GERTY—Chronicle, the 20 Greatest Hits, Fantasy CCR-2. Still another hits package from the group, with basically nothing changed except for packaging. Still, the hits are here and the quartet was the biggest band in the land for several years. However, it is difficult to imagine anyone interested in the group not already owning one of the prior sets. **Best cuts:** "I Heard It Through The Grapevine" (edited version), "Proud Mary," "Up Around The Bend," "Who'll Stop The Rain."

GALLAGHER AND LYLE—Breakaway, A&M SP-4566. Usual well set from British singer/songwriters who manage to consistently come up with hits for others. Mix of acoustic material and easy rock, with fine harmonies through set. Expect usual amount of cover versions from this package. **Best cuts:** "Breakaway," "Stay Young," "Sign Of The Times," "Rock Writer."

LARRY CROCE—Junkfood Junkie, Warner Bros. BS 2933. Folky package with hit title cut. Folky interpretations of Dylan, Cash and others as well as some good covers of Marty Robbins and Ray Wylie Hubbard. Some humor, some protest. Good acoustic musicianship, but how commercial this is without another novelty cut remains to be seen. **Best cuts:** "Junkfood Junkie," "Muddy Boggy Banjo Man," "At The End Of The Long Lonely Day."

PILOT—January, Capitol ST-11488. Good fun music from British quartet who scored so heavily with "Magic" a year ago. Easy, uncomplicated music brings back memories of British bands of the '60s. One good instrumental, but majority of set is top-notch harmonies and good rock. **Best cuts:** "January" (current single), "Call Me Round," "You're Devotion."

SAMMY HAGAR—Nine On A Ten Scale, Capitol ST 11489. Former Montrose lead singer comes up with a heavy metal set that fits right into the contemporary pocket. Basic stuff, but the lack of frills helps. Guests include Jerry Shirley, Robert

Welch and Aynsley Dunbar. Watch artist carefully in the future—he's certainly one of the better such acts to appear in recent months. **Best cuts:** "China," "Silver Light," "Flamingos Play," "Young Girl Blues."

MERLE HAGGARD—It's All In The Movies, Capitol ST 11483. Country superstar generally hits pop charts, and this strong mix of ballads and uptempo should put him there again. Some straight country, some blues, some Dixieland. **Best cuts:** "It's All In The Movies," "Stingeree," "I Know An Ending When It Comes."

GLORIA LYNNE—I Don't Know How To Love Him, Impulse ASD-9311 (ABC). First Impulse set for veteran jazz/soul singer is a good mix of the two, featuring pop oriented songs. Singing is good, production from Esmond Edwards is strong and Lynne remains one of better stylists on the contemporary musical scene. Jazzy guitars against semi-disco beat is effective. Slower cuts, where she can play her voice off against a soft background, work best. **Best cuts:** "I'll Be Passing By This Way Again," "Visions" (with a John Klemmer sax solo), "We Are The Dreamers."

DIRK HAMILTON—You Can Sing On The Left Or Bark On The Right, ABC ABCD 920. New artist sounds a lot like John Prine and uses Van Morrison styled phrasing. Songs of the Prine school, though it is difficult to understand Hamilton much of the time. Fine Gary Katz production, and set will probably pull down some FM play. **Best cuts:** "The Sweet Forever."

MCKENDREE SPRING—Too Young To Feel This Old, Pye 12124. Performance-wise, the group lives up to its standards here. Material has an overall higher consistency than previous efforts, and it could substantially help boost their following. **Best cuts:** "Too Young To Feel This Old," "Run Like The Wind" and "Clown."

RAY CONNIF—I Write The Songs, Columbia KC 34040. The subtle disco message here probably won't win the ears of hardcore high-steppers, but Conniff's MOR following should be pleased. The material is a blend of new and old—a medley of "The Hustle" and "I Only Have Eyes For You" the prime example—and Conniff's singers handle their chores well throughout. **Best cuts:** "The Hustle/I Only Have Eyes For You," "My Little Town," "Lara's Theme."

GREG KIHN—Beserkely, BZ-0046 (Playboy). New artist puts together package that reminds one of the sound of the early Byrds and other mid-'60s folk/rock groups, as well as some of the early British groups. Primarily acoustic and easy electric flavor. Simple music well done, with good production and ar-



JOHNNY RODRIGUEZ—I Couldn't Be Me Without You (2:40); producer: Jerry Kennedy; writer: Billy Joe Shaver; publishers: Return/ATV, BMI. Mercury 73769. Some sensuous singing by the newlywed Rodriguez as he takes one of Billy Joe Shaver's finest songs and gives it a good, honest rendering. A low-key arrangement and Johnny's confident performance will take him to the top again.

DOLLY PARTON—Hey, Lucky Lady (2:20); producer: Porter Wagoner; writers: Dolly Parton; publisher: Owepar, BMI. RCA JH-10564. The supreme singing-writing talent of Dolly never ceases to amaze. She changes her pace here with an uptempo number. Excellent production and arrangement, especially the guitar riffs, from Porter Wagoner.

BILLIE JO SPEARS—What I've Got In Mind (2:39); producer: Larry Butler; writer: Kenny O'Dell; publisher: House of Gold, BMI. United Artists UA-XW764-Y. Billie Jo sings a Kenny O'Dell song with feeling. Powerful lyrics, tight production, and Billie Jo's momentum as a hit singer combine to make this a song with a future.

MARSHALL TUCKER BAND—Searchin' For A Rainbow (3:03); producer: Paul Hornsby; writer: Toy Caldwell; publisher: No Exit, BMI. Capricorn CPS-0251. This great southern band gets an increasing amount of country play and sales each time out. This could be the song that establishes a solid country chart tradition for the Tucker aggregation.

DONNA FARGO—You're Not Charlie Brown (And I'm Not Raggedy Ann) (2:23); producer: Stan Silver; writer: Donna Fargo; publisher: Prima-Donna, BMI. ABC/Dot DOA-17609. Donna effectively sings another one of her own creations. It's an unusual tune that few singers besides Donna could bring off.

DAVE DUDLEY—Sentimental Journey (2:30); producers: Jimmy Key & Jack Key; writers: B. Green-L. Brown-B. Homer; publisher: Morley, ASCAP. United Artists UA-XW766-Y. A dramatic change in direction for Dudley whose last record was "Me And Old C.B." A new, original treatment of the 1944 standard represents a distinct and welcome broadening of Dudley's career that has been known mostly for trucking songs.

rangements. Some excellent songs. Awful cover will not help you sell set. **Best cuts:** "Why Don't You Try Me," "Don't Expect To Be Right."

JUKKA TOLONEN—Crossection, Janux JXS 7017. European guitarist with another strong jazz/rock set. Guitar work augmented by flute, sax and synthesizers. Best cuts are those with most basic instrumentation. **Best cuts:** "Witchdrum," "Windmere Avenue."

JORGE CALDERON—City Music, Warner Bros. BS 2904. Easy rock with soul flavor on several cuts. Pretty, with good commercial LP songs dominating. Slower cuts work best. **Best cuts:** "Kiss And Run," "Dreaming As One."

CARROLL O'CONNOR—Sings For Old P.F.A.R.T.S. (People voring A Return To Sentiment), Audio Fidelity AFSD 6276. Not much chart chance, but O'Connor singing some of the best of Marilyn & Alan Bergman, Rodgers & Hart, Duke Ellington, Johnny Burke, Jimmy Van Heusen and others turns out surprisingly well. Television's Archie has a good voice and the songs are skillfully arranged. **Best cuts:** "Dream A Little Dream Of Me," "Don't Get Around Much Anymore," "Rainy Day."

LEROY HUTSON—Feel The Spirit, Curtom CU 5010 (Warner Bros.). Hutson and his Free Spirit Symphony serve up good contemporary soul with disco atmosphere. Good listening LP as well. Some vocals from Hutson, but instrumentals keep most of spotlight. What lyrics there are, however, are more intelligent than most disco sets. Easy listening soul that works. **Best cuts:** "Never Know What You Can Do (Give It A Try)," "Lover's Holiday," "Butterfat."

BARRETT STRONG—Live & Love, Capitol ST-11490. Second Capitol LP for veteran writer/producer is another mix of soul rockers and more obvious disco material. Gruff, powerful voice still the Strong strongpoint, as well as his excellent production. Several cuts with pop flavor. **Best cuts:** "Man Up In The Sky" (current single), "Live And Love," "Money (That's What I Want)" (a major hit for him 15 years ago), "Gonna Make It Right."

SYL JOHNSON—Total Explosion, Hi SHL 32096 (London). Good material, but artist may sound a bit too much like Al Green. Very strong blues mood, with some excellent blues harp from artist. Distinctive Willie Mitchell production. Major problem is that songs tend to sound a bit too similar. **Best cuts:** "I Only Have Love."

CHUCK JACKSON—Needing You Wanting You, All Platinum

NAT STUCKEY—Sun Comin' Up (3:01); producer: David Barnes; writer: Nat Stuckey; publisher: Stuckey, BMI. MCA 40519. Stuckey's first MCA release is a departure from some of his last efforts with his previous label. He wrote this number and, with David Barnes' production, it builds into a convincing country ballad that will put him back on the chart.

GARY ALLEN—Tulsa Turnaround (2:27); producer: Milton Blackford; writers: Alex Harvey-Larry Collins; publisher: Unart, BMI. United Artists UA-XW768-Y. Lively version of the catchy Alex Harvey-Larry Collins gem that has been waiting to be a hit for five years. Allen's arrangement is the latest, and the best—and it should lift song and singer onto the chart.

recommended

DON GIBSON—You've Got To Stop Hurting Me Darling (2:38); producer: Wesley Rose; writer: Don Gibson; publisher: Acuff-Rose, BMI. Hickory (MGM) H 365.

MAC CURTIS—West Texas Women (2:10); producers: Mac Curtis-Dean Kay for Vogue Productions; writers: Bob McDill-Roger Sovine; publisher: Hall-Clement, BMI. Ranwood R-1050.

BRIAN COLLINS—To Show You That I Love You (2:31); producer: Jim Foglesong; writers: J. Rushing-M. Chapman; publisher: Tree, BMI. ABC/Dot DOA-17613.

RED STEAGALL—Lone Star Beer and Bob Wills Music (2:06); producer: Glenn Sutton for Lisa Music Productions; writers: G. Sutton-R. Steagall; publishers: Rodeo Cowboy Music/Otter Creek Music, BMI. ABC/Dot DOA-17610.

JOHNNY CARVER—Snap, Crackle and Pop (2:32); producer: Ron Chancey; writers: D. Morrison-R. Vanhoy; publisher: Tree, BMI. ABC/Dot DOA-17614.

BOBBY BORCHERS—Someone's With Your Wife Tonight, Mister (2:56); producer: Eddie Kilroy; writers: Rory Bourke-Johnny Wilson; publisher: Chappell Music, ASCAP. Playboy P 6065-A.

MARK DALTON—Gee Whiz (2:06); producer: Jim Williamson; writer: C. Thomas; publisher: East/Memphis, BMI. ABC/Dot DOA-17611.

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.

AP-3014. Veteran Jackson still rolls along with the best. Better on the ballad and mid-tempo oriented first side than on the trendy disco material on flip. **Best cuts:** "I'm Needing You, Wanting You," "I've Got The Need," "Might As Well Take My Time."

STAIRSTEPS—2nd Resurrection, Dark Horse SP-20004 (A&M). Veteran soul act's first release on the label is good combination of pop/soul cuts featuring strong harmonies and usual good musicianship. **Best cuts:** "From Us To You," "Time," "Tell My Why."

country

JACK PARIS—Strawberries & Butterflies, 2-J 2JP-102. Paris performs an uneven but promising set highlighted by three excellent songs. He wrote most of the songs including "It Sets Me Free" which has penetrated the country singles chart. **Best cuts:** "It Sets Me Free," "The Butterfly Song," "Without Her Love."

classical

CLASSICAL BARBRA—Barbra Streisand/Columbia Symphony (Ogerman), Columbia M-33452. Connoisseurs of the art song will not find much enlightenment here, but the album is really not meant for them. For Streisand fans, however, it offers a new facet of her talents that many will find attractive. The whole is immersed in a dreamy, atmospheric aura by virtue of choice of material, instrumental backing and half-voice, crooning vocalism. Songs are by Debussy, Faure, Handel, Wolff, Schumann and Orff, among others, and even includes a simple love ditty by arranger-conductor Claus Ogerman. Gorgeous cover photo of Barbra.

KEITH JARRETT—In The Light, ECM 1033/34 (Polydor). This is a confused compilation of classical works and some peaceful piano solo work by Jarrett. LP was cut in 1973 and features a brass quintet and string quartet. Each of the eight cuts is a separate entity with no unifying theme and a lack of Jarrett participation as an instrumentalist on all the cuts. They are all nonetheless his compositions.

TCHAIKOVSKY: SYMPHONY NO. 4—New York Philharmonic (Bernstein), Columbia M XM-33886. This is Columbia's classical record-of-the-month, offered at a special price for a limited time, and a true bargain for the broad-spectrum collector. Bernstein's blend of uninhibited energy and interpretive freedom brings the familiar score to vivid life. It's long been a Bernstein specialty.

KGB is:

Ram Kennedy
Carminine Appice
Barry Goldberg
Mike Bloomfield
Rick Grech



A debut album produced by Jim Price (MCA-2166)

MCA RECORDS

Billboard HOT 100

Chart Bound

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STRANGERS IN THE NIGHT—Bette Midler (Atlantic 3319) STREET TALK—B.C. Generallon (20th Century 2271) CHARLEY'S GIRL—Lou Reed (RCA 10573) SEE TOP SINGLE PICKS REVIEWS, page 62

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and WKS. ON CHART.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; MSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

Hot 100 A-Z—(Publisher-Licensee) listing songs and artists in alphabetical order.

ACTION

Front Page Gavin Report
New and Active - Radio & Records
In red on the Kal Rudman Sheet
Former British Top 3



JOHN MILES
HIGHFLY

LONDON '20084

No.1 across Europe!

JEAN-CLAUDE
BORELLY
DOLANNE
MELODIE

LONDON '228



The Queen Of Memphis

ANN PEEBLES
DOCTOR
LOVE POWER

A Willie Mitchell Production

HI- '2302



Top 10 New York Disco Listing

ANDRE GAGNON
WOW

LONDON - '230

SINGLES

Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK
★	1	5	BOB DYLAN Desire Columbia PC 33893	●	6.98	7.98	7.98	7.98	★	40	27	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	●	6.98	7.97	7.97	61	16	ELTON JOHN Rock Of The Westies MCA 2163	●	6.98	7.98	7.98			
★	2	18	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	●	6.98	7.98	7.98	7.98	37	29	20	KISS Alive! Casablanca NBLP 7020	●	7.98	7.98	7.98	72	20	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	●	6.98	7.98	7.98			
3	3	12	EARTH, WIND & FIRE Gratitude Columbia PG 33694	●	7.98	8.98	8.98	38	39	11	CAT STEVENS Numbers A&M SP 4555	●	6.98	7.98	7.98	★	83	9	KANSAS Masque Kirtshner PZ 33806 (Epic/Columbia)	●	6.98	7.98	7.98			
★	6	3	DAVID BOWIE Station To Station RCA APL1-1327	●	6.98	7.95	7.95	★	43	15	ERIC CARMEN Arista AL 4057	●	6.98	7.98	7.98	74	75	116	JOHN DENVER Greatest Hits RCA CPL1-0374	●	6.98	7.95	7.95			
5	4	13	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	●	6.98	7.98	7.98	7.98	40	31	15	DAVID RUFFIN Who I Am Motown M6-849 S1	●	6.98	7.98	7.98	75	81	14	BLACKBYRDS City Life Fantasy F 9490	●	6.98	7.98	7.98		
★	22	4	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	●	7.98	9.98	9.98	★	41	14	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	●	6.98	7.97	7.97	76	77	15	BARRY WHITE Greatest Hits 20th Century T 493	●	6.98	7.98	7.98			
★	15	30	FLEETWOOD MAC Warner Bros. BS 2225	●	6.98	7.97	7.97	★	42	9	STEPHEN STILLS Live Atlantic SD 18156	●	6.98	7.97	7.97	77	79	10	STYX Equinox A&M SP 4559	●	6.98	7.98	7.98			
8	9	18	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	●	6.98	7.98	7.98	★	43	18	MIRACLES City Of Angels Tania T6-339 S1 (Motown)	●	6.98	7.98	7.98	78	78	50	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	●	6.98	7.98	7.98			
9	10	12	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	●	6.98	7.95	7.95	★	44	21	JOHN DENVER Windsong RCA APL1-1183	●	6.98	7.95	7.95	★	91	3	THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah BDS 5653	●	6.98	7.95	7.95			
★	13	11	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	●	7.98	7.98	7.98	★	45	18	ART GARFUNKEL Breakaway Columbia PC 33700	●	6.98	7.98	7.98	80	76	15	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	●	6.98	7.98	7.98			
11	11	17	DONNA SUMMER Love To Love You Baby Dasis OCLP 5003 (Casablanca)	●	6.98	7.98	7.98	★	46	13	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	●	6.98	7.97	7.97	81	87	11	KENNY RANKIN Inside Little David LD 1009 (Atlantic)	●	6.98	7.97	7.97			
12	12	13	C.W. McCALL Black Bear Road MGM M3G 5008	●	6.98	7.98	7.98	★	57	3	LOU REED Coney Island Baby RCA APL1-0915	●	6.98	7.95	7.95	82	85	11	HAMILTON, JOE FRANK & REYNOLDS Fallin' In Love Playboy PB 407	●	6.98	7.98	7.98			
★	14	5	JANIS IAN Aftertones Columbia PC 33919	●	6.98	7.98	7.98	★	52	20	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	●	6.98	7.97	7.97	83	84	15	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	●	6.98	7.98	7.98			
14	7	14	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	●	6.98	7.97	7.97	★	53	4	GRAND FUNK RAILROAD Born To Die Grand Funk ST 11482 (Capitol)	●	6.98	7.98	7.98	★	186	2	BARRY WHITE Let The Music Play 20th Century T 502	●	6.98	7.98	7.98			
15	8	13	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	●	6.98	7.98	7.98	★	54	10	TOM SCOTT New York Connection Ode SP 77033 (A&M)	●	6.98	7.98	7.98	85	88	16	COMMODORES Movin' On Motown M6-848 S1	●	6.98	7.98	7.98			
★	19	3	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	●	6.98	7.98	7.98	★	51	31	SWEET Desolation Boulevard Capitol ST 11395	●	6.98	7.98	7.98	★	187	2	10 CC How Dare You Mercury SRM-1-1061 (Phonogram)	●	6.98	7.95	7.95			
★	18	4	LOGGINS & MESSINA Native Son Columbia PC 33578	●	6.98	7.98	7.98	★	62	3	JOAN BAEZ From Every Stage A&M 3704	●	7.98	9.98	9.98	87	89	8	REDD FOX You Gotta Wash Your Ass Atlantic SD 18157	●	6.98	7.97	7.97			
18	5	16	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	●	6.98	7.98	7.98	★	53	11	PATTI SMITH Horses Arista AL 4066	●	6.98	7.98	7.98	88	67	22	PINK FLOYD Wish You Were Here Columbia PC 33453	●	6.98	7.98	7.98			
★	20	5	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	●	6.98	7.97	7.97	★	65	3	ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349	●	7.98	8.95	8.95	89	59	13	NEIL YOUNG WITH CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	●	6.98	7.97	7.97			
★	21	44	AEROSMITH Toys In The Attic Columbia PC 33479	●	6.98	7.98	7.98	★	55	11	JIGSAW Sky High Chelsea CHR 509	●	6.98	7.98	7.98	★	196	2	JERRY GARCIA Reflections Round RX-LA565-G (United Artists)	●	6.98	7.98	7.98			
★	23	36	BEE GEES Main Course RSO SO 4807 (Atlantic)	●	6.98	7.97	7.97	★	56	13	ROXY MUSIC Siren Atco 36-127	●	6.98	7.97	7.97	★	101	5	CHRIS SQUIRE Fish Out Of Water Atlantic SD 18159	●	6.98	7.97	7.97			
★	24	11	SPINNERS LIVE! Atlantic SD 2-910	●	6.98	7.97	7.97	★	57	12	JONI MITCHELL The Hissing Of Summer Lawns Asylum 7E-1051	●	6.98	7.98	7.97	8.97	92	82	41	JOAN BAEZ Diamonds & Rust A&M SP 4527	●	6.98	6.98	7.98	7.98	
★	25	11	PAUL ANKA Times Of Your Life United Artists UA-LA569-G	●	6.98	7.98	7.98	★	58	16	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	●	6.98	7.98	7.98	★	105	2	DAVID BOWIE Young Americans RCA APL1-0998	●	6.98	6.98	7.95	7.95		
★	26	9	QUEEN A Night At The Opera Elektra 7E-1053	●	6.98	7.97	7.97	★	59	12	THE BEST OF CARLY SIMON Elektra 7E-1048	●	6.98	7.98	7.97	8.97	94	94	6	ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	●	6.98	7.95	7.95		
★	27	8	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	●	6.98	7.95	7.95	★	60	22	BAY CITY ROLLERS Arista AL 4049	●	6.98	7.98	7.98	★	95	97	66	ELTON JOHN Greatest Hits MCA 2128	●	6.98	7.98	7.98		
★	28	13	THE SALSOUL ORCHESTRA Salsoul S2S 5501	●	6.98	7.98	7.98	★	61	18	THE WHO BY NUMBERS MCA 2161	●	6.98	7.98	7.98	★	106	2	ISAO TOMITA Firebird RCA ARL1-1312	●	6.98	6.98	7.95	7.95		
★	27	17	32	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	●	6.98	7.98	7.95	7.95	★	62	26	NATALIE COLE Inseparable Capitol ST 11429	●	6.98	7.98	7.98	★	97	NEW ENTRY	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	●	6.98	7.98	7.98	
★	30	4	BETTE MIDLER Songs For The New Depression Atlantic SD 18155	●	6.98	7.97	7.97	★	73	14	TED NUGENT Epic PE 33692 (Columbia)	●	6.98	7.98	7.98	98	104	20	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	●	6.98	7.95	7.95			
★	34	3	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	●	6.98	7.95	7.95	★	64	30	KC & THE SUNSHINE BAND TK 603	●	6.98	7.98	7.98	★	110	49	JANIS IAN Between The Lines Columbia PC 33394	●	6.98	7.98	7.98	7.98		
★	33	5	EMMYLOU HARRIS Elite Hotel Reprise MS 2236 (Warner Bros.)	●	6.98	7.97	7.97	★	65	10	OHIO PLAYERS Rattlesnake 20th Century/Westbound W 211	●	6.98	7.98	7.98	★	126	5	AEROSMITH Columbia PC 32005	●	6.98	7.98	7.98			
★	31	16	12	HELEN REDDY'S GREATEST HITS Capitol ST 11467	●	6.98	7.98	7.98	★	66	11	THE BAND Northern Lights-Southern Cross Capitol ST 11440	●	6.98	7.98	7.98	★	112	4	EDDIE KENDRICKS He's A Friend Tania T6-343 S1 (Motown)	●	6.98	7.98	7.98		
★	35	35	THE EAGLES One Of These Nights Asylum 7E-1039	●	6.98	7.98	7.97	8.97	★	98	3	PURE PRAIRIE LEAGUE If The Shoe Fits RCA APL1-1247	●	6.98	7.95	7.95	102	107	4	AEROSMITH! Get Your Wings Columbia PC 32847	●	6.98	7.98	7.98	7.98	
★	86	2	BAD COMPANY Run With The Pack Swan Song SS 8416 (Atlantic)	●	6.98	7.97	7.97	★	68	74	37	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	●	6.98	7.98	7.98	★	194	2	JIMMY BUFFETT Havana Daydreamin' ABC ABCD 914	●	6.98	7.95	7.95		
★	36	12	NAZARETH Hair Of The Dog A&M SP 4511	●	6.98	7.98	7.98	★	69	11	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	●	6.98	7.98	7.98	★	NEW ENTRY	LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170	●	6.98	7.98	7.98				
★	99	2	PHOEBE SNOW Second Childhood Columbia PC 33952	●	6.98	7.98	7.98	★	70	71	27	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	●	6.98	7.98	7.98	★	117	5	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	●	6.98	7.97	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.)

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— PEOPLE MAGAZINE

January 12, 1976

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Ready to repeat the sales of the boxed editions of “The Sea—The Earth—The Sky” and “The Complete Sea”



TOP LPs & TAPE

POSITION 106-200

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THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK		Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	ALBUM		4-CHANNEL	B-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL		THIS WEEK	LAST WEEK			ALBUM	4-CHANNEL	B-TRACK	Q-8 TAPE	CASSETTE
106	108	12			DAN HILL 20th Century T 500	6.98		7.98		7.98										
107	93	25			MORRIS ALBERT Feelings RCA APL1-1018	6.98		7.95		7.95										
122	3				BRASS CONSTRUCTION United Artists UA-LA 545-G	6.98		7.98		7.98										
122	3				ISAAC HAYES Groove-A-Thon Hot Buttered Soul ABCD 925 (ABC)	6.98		7.95		7.95										
131	3				PARIS Capitol ST-11464	6.98		7.98		7.98										
121	3				NILSSON Sandman RCA APL1-1031	6.98		7.95		7.95										
135	255				CAROLE KING Tapestry Ode SP 77099 (A&M)	6.98		7.98		7.98										
113	113	33			HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98										
124	7				ARCHIE BELL & THE DRELLS Trop PZ 33844 (Epic/Columbia)	6.98		7.98		7.98										
115	115	130			PINK FLOYD Dark Side Of The Moon Harvest sf 11163 (Capitol)	6.98		7.98		7.98										
166	2				WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic)	6.98		7.97		7.97										
117	119	39			SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98										
118	64	15			SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97										
119	127	16			JOHNNY MATHIS Feelings Columbia PC 33887	6.98		7.98		7.98										
120	128	22			RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98										
132	8				DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95										
122	60	12			MICHAEL MURPHEY Swans Against The Sun Epic PE 33851 (Columbia)	6.98	7.98	7.98		7.98										
123	68	12			KINKS PRESENT SCHOOLBOYS IN DISGRACE RCA LPL1-5102	6.98		7.95		7.95										
124	103	21			LINDA RONSTADT Prisoner In Disguise Asylum 7E 1045	6.98		7.97		7.97										
125	80	24			BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98		7.98		7.98										
136	8				HAGOOD HARDY The Homecoming Capitol ST 11468	6.98		7.98		7.98										
127	90	17			STANLEY CLARKE Journey To Love Nemperor NE 433 (Atlantic)	6.98		7.97		7.97										
138	12				FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC)	7.98		8.95		8.95										
140	3				JESSI COLTER JESSI Capitol ST-11477	6.98		7.98		7.98										
130	137	20			OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98		7.98		7.98										
131	96	10			TOMMY BOLIN Teaser Nemperor NE 436 (Atlantic)	6.98		7.97		7.97										
132	100	31			WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98										
133	102	11			ALLMAN BROTHERS BAND The Road Goes On Forever, A Collection Of Their Greatest Recordings Capricorn ZCP 0184 (Warner Bros.)	6.98		7.98		7.98										
134	134	19			HERBIE HANCOCK Man-Child Columbia PC 33812	6.98		7.98		7.98										
135	109	17			BARBRA STREISAND Lazy Afternoon Columbia PC 33815	6.98	7.98	7.98		7.98										
136	114	14			GORDON LIGHTFOOT Gord's Gold Reprise 2RS 2237 (Warner Bros.)	9.98		10.97		10.97										

TOP LPs & TAPE

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STATION TO STATION DAVID BOWIE



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**DAVID BOWIE'S NEXT GOLD ALBUM IS
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PB-10441

Acad. Of Country Music Sets Awards Fete Feb. 19

LOS ANGELES—Nominees have been set by the Academy Of Country Music here for its 11th annual awards show, set for Feb. 19 at the Hollywood Palladium.

Categories and nominees are as follows: Entertainer Of The Year: Glen Campbell, Roy Clark, John Denver, Mickey Gilley and Loretta Lynn; Song Of The Year: "Before The Next Teardrop Falls," "Blue Eyes Crying In The Rain," "I'm Not Lisa," "Rhinestone Cowboy" and "When The Tingle Becomes A Chill."

Most Promising Female: Jessi Colter, Barbi Benton, Crystal Gayle, Emmylou Harris and La Costa; Most Promising Male: Tom Bresh, Freddy Fender, T.G. Sheppard, Kenny Starr and Gene Watson. Top Vocal Group: Asleep At The Wheel, Bill Anderson & Mary Lou Turner, Conway Twitty & Loretta Lynn, Eagles and the Statler Brothers.

Band Of The Year (Touring): Coal Miners (Loretta Lynn), Po' Boys (Bill Anderson), Red Rose Expense (Mickey Gilley), Statesiders (Mel Tillis) and Strangers (Merle Haggard). Band Of The Year (non-

Touring): Bayou City Beats (Johnny Lee), Nashville Sound Co. (Joe Bob), Palomino Riders (Jerry Inman), Possum Hollers (George Jones) and Rebel Playboys (Danny Michaels).

Single Record Of The Year: Freddy Fender's "Before The Next Teardrop Falls," Kenny Starr's "Blind Man In The Bleachers," Willie Nelson's "Blue Eyes Crying In The Rain," Mickey Gilley's "Overnight Sensation" and Glen Campbell's "Rhinestone Cowboy."

Female Vocalist: Loretta Lynn, Anne Murray, Linda Ronstadt, Tanya Tucker and Dolly Parton. Top Male Vocalist: Glen Campbell, Mickey Gilley, Merle Haggard, Willie Nelson and Conway Twitty.

Awards will also be presented to instrumentalists handling bass, fiddle, piano, drums, lead guitar, steel guitar and rhythm guitar.

Marty Robbins will host the show and those slated to perform include Loretta Lynn and Conway Twitty, Tom T. Hall, Jerry Clower, Crystal Gayle, Billy "Crash" Craddock and Country Current.

Labels Producing Films

• Continued from page 1

record companies would want to spin off into film production is quite simple. Fantasy Records' production budget for its Fantasy Films' "One Flew Over The Cuckoo's Nest" was \$3½ million. In its opening months of domestic-only distribution it has already grossed some \$10 million.

Ultimate worldwide "Cuckoo" grosses are bound to hit \$30 million or more for a movie with this immediate impact and stature. Thus, though admittedly the high costs of movie-making make this field more of a crap-shoot than releasing rec-

ords, the profits on a hit film can be astronomical.

Motown's "Mahogany" also cost about \$3½ million to make and was one of the major grossers of 1975 as well as sparking a No. 1 single for star Diana Ross and a soundtrack album fast approaching gold.

"Theme From Mahogany" is also a leading contender for best-song Oscar this year while "One Flew Over The Cuckoo's Nest" and its star, Jack Nicholson, can be expected to be Oscar front-runners for best picture and best actor.

Motown says that "Mahogany" has at this stage grossed better in all markets than its previous Diana Ross film hits, "Lady Sings The Blues." It starts overseas bookings in London next month.

As an unexpected bonus, Motown chairman Berry Gordy, who took over from the director of "Mahogany" part-way through production, has been getting offers to direct films for other companies.

When it comes to making deals with film distributors, record executives are apparently able to communicate well. Motown's two films were both distributed domestically by Paramount and overseas by C.I.C., a Paramount-Universal company.

Coming in June is Motown's first film with MCA-owned Universal, "Bingo Long..." starring Billy Dee Williams the non-singing male lead of "Lady" and "Mahogany" in a story about an all-black baseball team. Also in production at Universal is Motown's two-hour bio-film about ragtime king Scott Joplin for NBC-TV. Motown has other movies on the drawing board with several film studios to be involved.

Fantasy has worldwide distribution for "Cuckoo" with United Artists Films. The only exceptions are Sweden and Australia, where Fantasy boss Saul Zaentz had independent deals set before UA came into the picture.

Several years ago, Fantasy backed a well-reviewed but money-losing film "Payday," with Rip Torn as a self-destructive country music star. The movie was probably ahead of its time and may yet be revived successfully. Fantasy will produce more movies, although no specific projects are announced yet.

Vegas Hilton

• Continued from page 14

specifics," Lane says. The Hilton's basic format for the new disco which will be constructed on the site of the Vestial Virgin casino lounge, will include half recorded-half live music, adds Lane.

The Hilton's disco venture will be guided by a female disk jockey, Lane says, and adds the capacity for the new room will be 200-300. Hotel hasn't firmed up any decision as to the kind of equipment it will be using.

Earlier reports about Caesars Palace converting its popular Cleopatra's Barge into a disco nitery were flatly denied by Sid Gathrid, hotel entertainment chief. Gathrid says the barge is a favorite stop for couples and singles to dance to live music by groups aboard the swaying ship and it would remain so.

The Stardust Hotel is dismantling a small dance area which was designated as a disco, but only contained a small stage area for dancing with a jukebox. The four-month project will give way to a remodeled Aka-Aka restaurant area.

The Hilton will join the Hughes Landmark in direct competition for disco business. The Landmark has been offering a disco on its 27th floor seven night a week.

The Landmark disco is aired over KLAV and offers soft rock as well as MOR. The Hilton and Landmark are located on Paradise Road across from each other and one long block away from the major Strip area.

Inside Track

Motown lost its bid for a preliminary injunction to halt CTI from distributing its products through non-Motown distributors. The legal battle picks up again Tuesday (17) in U.S. District Court in Manhattan.

The government's tax evasion case against Clive Davis is now expected to go to trial in May.

A nine-year-old L.A. personal management partnership, one of the most respected in the business, is quietly negotiating a split-up. . . . Jack Boyle, Washington D.C. concert promotion powerhouse, has moved to Fort Lauderdale, Fla., and is swiftly gobbling up a goodly share of the state's concert market. Boyle still retains his D.C. operation.

A pioneer female soul trio is about to dump one of its long-time members because she has ignored repeated warnings to slim down and continues to get chubbier. . . . Joan Baez was the life of Ahmet Ertegun's Spinners 20th anniversary party at the Beverly Hills Hotel when she danced with a midget from one of the circus acts performing at the bash and then laid herself down center-stage for a bird's-eye view of a balancing act. Also observed at the party, Dave Mason and his long-time lawsuit opponent, former Blue Thumb president Bob Krasnow, having a surprisingly cordial chat.

Frank Sinatra, Telly Savalas and Paul Anka together on "Kojak?" That's the scam heard that Savalas hopes to have his two friends on the opening segment of his popular CBS-TV series in a special two-hour show for the fall season. . . . Al Jarreau is working on his second LP for Warner Bros. with Al Schmitt and Tommy LiPuma co-producing. Schmitt produced the vocalist's debut LP for WB. Jarreau leaves March 7 for Europe for concerts and returns around mid-April, reports Patrick Rains, his manager.

The 19-piece Jim Fuller big band presented a free concert Sunday (15) at the Thunderbird Hotel's main show-room in Las Vegas. The jazz concert was the third for the Fuller band at the T-Bird. Free gig took place at 2 a.m. Sunday. Band is composed of local Vegas players.

Mickey Goldsen of Atlantic Music (BMI) has unearthed a lyric to "Yardbird Suite," the Charlie Parker classic. Carmen MacRae reported she sang the lyric on a Decca recording years ago and supplied the words, which she attributes to Parker. Title of the song is "The Price On Love." . . . Nominations for 1976 officers of California Copyright Conference, Los Angeles organization which revolved around music publishing, are: Jay Cooper, attorney, president; Jay Lowy, music consultant, vice president; Bernie Brody, renominated treasurer; Molly Hyman, Harrison Music, secretary; and Karen Hodge, Jobete Music. John Sippel of Billboard was ap-

pointed a member of the board of directors, filling the unexpired term of Lowy. . . . Richard Ruskin, Takoma artist, has joined Olivia Newton-John as acoustic guitarist for her U.S. tour. . . . Record Theatre, Cleveland retail chain, advertised the new Eric Carmen, Bob Dylan, David Rowie, Bad Company and Gladys Knight LPs at \$2.99 last week.

★ ★ ★

A male manager of a female group, sparked by an article in last week's Billboard about fems opening a record label, Olivia, reports he called the label about his group only to be given the impression the lattes did not want to do business with him, but would only consider his group.

★ ★ ★

Where did Bob Dylan go after the Houston Astrodome concert benefit? Would you believe a week's vacation in Yelapa, Mexico, with Kinky Friedman and Dennis Hopper? Kinky just returned to L.A. to take up residence. . . . Mike Nesmith wants wholesalers to know that only a foul-up on the first shipment of his independent "The Prison" LP kept off identifying stickers. That's all been fixed now.

It's Foghat Month for Warner-distributed Bearsville as the group starts another tour while the labels push its entire catalog and Foghat is charting with both its new single and LP. . . . Fantasy is providing retailers with the popular movie poster of Jack Nicholson in "One Flew Over The Cuckoo's Nest" for display with the soundtrack album and theme single. . . . Among the stations making junk food giveaway contests to promo Larry Groce's "Junkfood Junkie" are KTLK in Denver, KYA in San Francisco and WLLH in Lowell, Mass.

Publisher Ivan Mogull might just as well keep his bags packed. Just back from MIDEM, he immediately took off for Colombia and then moves on to Caracas to meet with publishing and record company associates. . . . Attorney William Krasilovsky, co-author of "This Business Of Music" and "More About This Business Of Music" a recent lecturer on the industry at the Yale Univ. School of Music.

Now that David Crosby and Graham Nash have done a duet LP, it's only natural that Steve Stills and Neil Young should follow suit. They're currently hard at work in Miami's Criteria Studios competing their first dual effort.

Suzi Quatro's band has a new keyboard player. Mike Deacon who was formerly with John Entwistle's Ox. . . . Alice Cooper will be grand marshal for the parade at Mardi Gras in New Orleans, Saturday (21). He will be accompanied by the giant Cyclops monster from his "Welcome To My Nightmare" show.

Accepted Cash Gifts, Jockeys Testify

• Continued from page 10

he received money. The meetings allegedly took place at the St. Regis Hotel in Detroit.

Earlier in the week, two members of the Chi-Lites testified for the prosecution.

Eugene Record, the 31-year-old leader of the group, testified that he was assaulted in Brunswick's midtown Manhattan office early in 1972

during an argument over an advance against future royalties.

He said he was asking Nat Tarnopol, Brunswick's president and chief defendant in the trial, for the money when an associate of Tarnopol's he identified only as Johnny Roberts asked: "Should I twist his nose off?"

With that, Record said, Roberts "suddenly began to twist my nose and when I pushed his arm away he

punched me in the face, knocking my glasses off."

Also present during the alleged assault, Record testified, was Carl Davis, who heads Brunswick's Chicago office and is co-manager of the Chi-Lites.

Despite the incident, the Chi-Lites later renewed their contract with Brunswick receiving a \$20,000 advance against royalties.

Another of the Chi-Lites was innocently involved in a bit of by-play at the trial which resulted in a female juror being dismissed. When Marshall Thompson entered the court and sat near the jury moments before he was to testify, a young woman juror leaned over and laughingly asked for his autograph.

Thompson did not hear the request but one of the defense attorneys did and after four hours of legal wrangling, Judge Lacey dismissed the juror.

Two women bookkeepers at Brunswick also testified during the week concerning accounting procedures at the company. Both denied that any Brunswick executive ever asked them to change or alter "any documents relative to the amount of royalties due to an artist, performer or a writer or anybody else."

The prosecution contends that recording groups were "cheated" out of royalties through the allegedly unrecorded cash transactions.

Despite the Washington's birthday holiday Monday (16) Judge Lacey has called both sides into court to hear motions for directed verdicts for acquittal.

Studio Track

• Continued from page 29

At Sunswep Sound in Los Angeles, John "Rabbit" Bundrick and engineer/songwriter Richard Digby Smith have been cutting publishing demos. ★ ★ ★

At Chicago Recording Studio in Chicago, Larry Carlton (Crusaders guitarist) has been in finishing up tracks and mixing for Paul Bogush, Jr. The Ohio Players have been in with Barry Mraz, laying down album tracks. Barry is also handling

AVI Deal To Buy GRC Falls Through

LOS ANGELES—Deal for General Recording Corp. of Atlanta to be purchased by American Variety International of Los Angeles as announced two months ago, is off.

GRC attorneys Thursday (12) disclosed that "numerous stalemates arose, resulting in an impossible situation for both parties to resolve their outstanding difference.

engineering chores on the next Steve Goodman album. Toxi French has been in cutting an album with Jim Peterik. Mraz is engineering. ★ ★ ★

Richie Furay, once of the Buffalo Springfield and Poco and more recently of Souther, Hillman & Furay is due back in the studio shortly to begin cutting again. Michale Omartian and Bill Schnee will be producing.

At RCA Studios in Los Angeles, Kelly Garrett has been cutting with Bones Howe producing and Pete Abbott at the controls. Dave Edmunds, the Britisher who received such good reviews with his oldie LP last year (all singing, production, engineering and instruments by Edmunds) was in Los Angeles for a week and went to work with Bruce Johnston and engineer Kent Tunks. Nilsson stopped by to work with engineer Richie Schmitt, and the Hues Corp. was in with producer Wally Holmes and engineer Gover Helsley.

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