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STEPPED-UP TREND

Acts Prefer Branch Distrib.; Flee Indies

3,000 Swarm To Washington NEC

By JIM FISHEL

WASHINGTON—A record number of almost 3,000 student delegates and activities programmers will gather at the Park Sheraton Hotel here as the National Entertainment Conference holds its 16th annual national convention beginning Wednesday (25).

Delivering the keynote address will be Clive Davis, president of Arista Records, while David Frost will speak at the final banquet.

In addition to these two speeches, the delegates will be treated to several NEC features during the five-day conference. These include 33 showcase acts, five comic emcees, 13 different film screenings, 18 roving artists, five lecturer/demonstrations, and more than 100 educational sessions. (Continued on page 32)

NEW YORK—Independent distributed labels are seen devoting more effort to building new artists in the face of an accelerated trend by name acts to abandon their indie homes in favor of labels with branch operations.

The recent signings by CBS Records of the Charlie Daniels Band (Epic) and B.T. Express (Columbia), from Kama Sutra-Buddah and Scepter respectively, highlight a movement which has seen more than 25 acts transfer their allegiance from indie distributed labels in the past year.

Indie distributors are also known to be voicing concern over the development as they lose more proven volume sellers to their toughest market competitors—branch sales operations.

Epic's signing of the Jackson 5, from Motown, who will now be known as the Jackson Family, helped start the ball rolling, with many other labels following suit and actively pursuing indie-distributed acts. (Continued on page 16)

Copyright Revision Bill Passed By Senate 97-0; Mechanical Royalty 2½¢

By MILDRED HALL

WASHINGTON—The Senate passed its copyright revision bill S.22 on Thursday (19) by a unanimous vote of 97 yeas. It was bargain day for users of copyrighted materials, with four areas of compulsory licensing in the bill, from the mechanical recording fee now set at 2½ cents, to cable tv and Public Broadcasting Service (PBS) and finally the jukebox flat rate of \$8 per box per year for the use of copyrighted music.

Principal amendments voted up or down during three days of poorly attended sessions (1) upheld the so-called Mathias amendment, making all non-dramatic music and literary works available to compulsory licensing by PBS; (2) upheld the 10-year span between statutory rate reviews by the Copyright Royalty Tribunal set up in the bill; (3) kept (Continued on page 10)

Entertainment On 3 Decks In Phil.

By MAURIE ORODENKER

PHILADELPHIA—Stu and Rick Green's Midnight Sun Concerts is experimenting with an unusual rock concert-disco-live dance format at its new base here in a Scottish Rite Temple, originally built in 1927 by the Masonic Order at a cost of \$1.5 million.

The Greens had to move out of suburban Tower Theater three months ago when the former movie house was bought by competing promoters Electric Factory. But their new home gives them rooms on three floors to use for a new rock entertainment conception. (Continued on page 30)

Producers Probe New Disco Sound

By JIM MELANSON

NEW YORK—A move toward fresh, new disco sounds, away from the worn-thin dance tracks now overly familiar to the public and industry alike, appears imminent from the results of a survey of several key record producers, all of whom already have dance hits under their belts.

Interestingly, while the changes seen coming vary from producer to producer, most concur in rejecting the notion that a recent trend to revive standard tunes for discos pro- (Continued on page 14)

More Small Top 40s Adopt Tighter Playlist

By CLAUDE HALL

LOS ANGELES—The tight playlist—except in a couple of markets—is now putting a damper on small market Top 40 stations exposing new records, according to a Billboard survey of Top 40 radio stations coast-to-coast.

Of small market Top 40 radio stations surveyed, 53.6% of the program directors state that they believe the tight playlist (less than 30 records) helps build a listening audience. "Nothing we don't play hurts us," remarks Jack Raymond, program director of WEIM in Fitchburg, Mass.

The tight playlist had long been a big factor in medium markets as recently as three years ago, but its (Continued on page 17)

McKuen Mines Gold From Others' Deletes

By NAT FREEDLAND

LOS ANGELES—Stanyan Records is mining the gold of other labels' old inactive catalogs and issuing them through its own specialty distribution.

In 3½ years, Rod McKuen's label has grown far beyond a mail-order outlet for selling the singer-writer-poet's dedicated fans offbeat and cutout McKuen albums. It now offers one of the most complete specialty catalogs available in such fields as movie soundtracks and international supper club chanteuses.

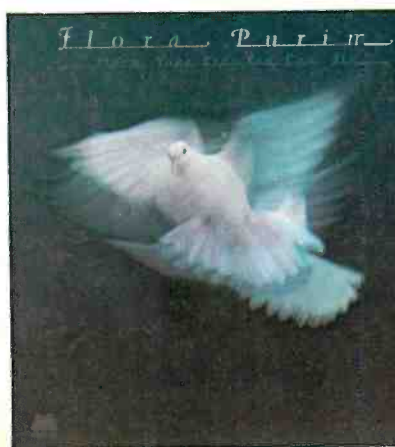
During this expansion process. (Continued on page 16)



NILS LOFGREN, who's generated tremendous excitement among A) rock critics, for his powerful '75 solo debut, *Nils Lofgren*; B) American and English audiences, for his fiery live performances; and C) FM radio listeners, for his not-for-sale live album, *Back It Up!!* is poised for a major breakthrough. That will undoubtedly come with the release of *CRY TOUGH*. Passionate, flashy and explosive, it reveals the myriad skills of this gifted young artist. (A&M Records) (Advertisement)



As a recording artist, ISAAC HAYES has accumulated nearly two dozen gold and platinum records. As a performer, he appears to SRO crowds all over the world. And as a writer, he's responsible for classics like Sam & Dave's "Soul Man" and "Hold On I'm Coming" and his own "Theme From Shaft." His sound has influenced an entire school of "progressive soul" and each year brings new confirmation of his amazing talents. The latest is "Groove-A-Thon" (ABCD-925). (Advertisement)



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PENALTIES MILD

Ohio's Antipiracy Bill Becomes Law

By BOB HUSTED

COLUMBUS, Ohio—An antipiracy bill with mild provisions for punitive action was signed into law by the governor Feb. 9 and will become effective March 10.

The act, House Bill 159, that cleared the state legislature late in January (Billboard 1/31), states that no person shall transcribe purposely without the consent of the owner any sounds recorded on a phonograph record, disk, wire, tape, film or other article on which sounds are recorded, with intent to sell or use for profit through public performance any product derived from the transcription.

Also made illegal was any effort to advertise for sale, or sell, any product knowing it to have been produced in violation of this new section of the law.

The law as written does not apply to any transcriptions made by a radio or television broadcaster or to any person who transcribes sounds for personal use.

The bill as originally drafted made violations of these laws a felony. However, in committee, the bill was amended to make violation of the piracy specification a misdemeanor on two levels.

A first degree misdemeanor for duplication carries a maximum fine of \$1,000 or 180 days in jail or both.

A second degree misdemeanor for manufacturing or advertising the illegally duplicated product carries a \$750 fine or 90 days in jail or both.

This was a change lobbied by the Ohio Prosecuting Attorney Assn. During the current session of the legislature this group has been resisting the addition of more felony categories to the Ohio Revised Code that would have to be prosecuted by its membership in the state's 88 counties.

The law does provide, however, that a prosecuting attorney may file for an action to restrain any person found in violation of the copyright laws and that a common pleas court may receive evidence of such violation and forthwith grant a temporary restraining order pending a hearing on the merits of the case.

The most recent case of piracy in Ohio was revealed in October when the FBI seized about 3,500 bootleg 8-track stereo cartridge tapes in a pair of raids on Cleveland's West Side.

The FBI stated at the time that 10,000 to 20,000 tapes had been manufactured in a local apartment and distributed through a wholesale outlet to service stations and dealers who operate out of their cars at flea markets and other places. No arrests were made.

Rare Savoy 78s In U.K.

By PETER JONES

LONDON—Roughly 100,000 78 r.p.m. records in mint condition have been unearthed by British bandleader Chris Barber in the old Specialty/Savoy factory in Newark, N.J. and are being distributed in the U.K.

The records cover a wide field of r&b, rock'n'roll, gospel and bebop jazz.

So far some 30,000 of the 78s are in the country. The main rock/r&b batch is with Ted Carroll's Rock On Oldies London chain and the jazz and gospel product is with Collett's, another specialty London store.

Though cataloging the contents of Barber's purchase is taking a great deal of time, the records certainly span the jazz era of the mid-1940s to the early 1950s, with product from artists like Erroll Garner, Charlie Parker, Dizzy Gillespie, Hot Lips Page and Kai Winding.

Vic Gibbons, business associate of Barber, says: "In a sense the original discovery of these 78s is an indictment of the U.S. marketing system, which is normally reckoned to be so good. But the fact is that Chris Barber went into a big store in Chicago

(Continued on page 56)

Atlanta Booking Agency Latest To Use Computer

By NAT FREEDLAND

LOS ANGELES—The newest drive to speed information processing for live music booking by use of computers is getting underway at suburban Atlanta's nine-month-old Generator Agency.

Joe Powers, president of Generator, has had the requirements of 25 niteries for which he books at least 30-40% of the live talent programmed onto his rented IBM 5100 portable computer and is currently in the process of programming in the routes and descriptions of some 500 artists being booked by 10 Southern regional agencies.

"Once the network is set up, there will be 30 staff agents in the 10 participating agencies working cooperatively to get dates for each other's rosters and share in the commissions," says Powers.

Unlike Chicago-based NEEBA, recently reported on in Billboard,

Generator is a talent agency and not a proposed nationwide talent information computer service.

"We expect to pay for the cost of operating the computer and for the expensive programming created for this service by an over-all increase in

(Continued on page 28)

Trial Of Brunswick Execs Nears End; One Acquitted

By RUDY GARCIA

NEW YORK—The payola trial of six Brunswick Record Corp. executives in Newark rushed towards a close Friday (20) after the defense, earlier in the week, made the surprise decision to rest its case without calling any witnesses.

Despite failing to secure directed verdicts of acquittal from Federal Judge Frederick Lacey for the six remaining defendants, the defense attorneys apparently felt the prosecution had failed to present a strong enough case to warrant conviction and planned to attack the government's presentation in its summations to the jury.

A seventh defendant, Carmen DeNoia, a 49-year-old self-employed record salesman, did win a directed verdict of acquittal when Lacey held the government had failed to present sufficient evidence to link DeNoia to the alleged conspiracy in which it was charged that the Brunswick officials sold more than \$350,000 worth of records for cash and merchandise.

Lacey also dismissed 15 fraud

charges against the remaining defendants leaving one conspiracy count and 24 other mail and wire fraud counts to be dealt with by the jury.

On Friday, after having spent two days in conference with Judge Lacey and the defense attorneys determining the general outline of the judge's

Motown In CTI Album Duplication

By IS HOROWITZ

NEW YORK—Three albums recently produced and marketed by CTI Records have been reproduced and placed on sale by Motown in an open example of what some observers have already characterized as a unique instance of "legal piracy."

The duplication of the albums, including cover art, from commercial records acquired by Motown, was admitted by the West Coast label and supported by arguments in court last week that the product was legitimately theirs to manufacture and distribute under terms of its contract with CTI.

At issue in U.S. District Court here is a petition by Motown to enjoin CTI from producing and selling product independently and not under Motown auspices.

(Continued on page 8)

Musicians, Vegas Spots Negotiating

By HANFORD SEARL

LAS VEGAS—Some 1,400 members of musicians Local 369 continued working Monday (16) when their contract expired and no settlement was reached with 26 major Strip and downtown hotels. At dispute is higher pay, increases in pensions and improved benefits.

Renny Ashleman, attorney for the local, says union negotiators and the Nevada Resort Assn. which represents the major hotels will continue to meet weekly or possibly more often to work out the differences.

Ashleman emphasizes the negotiations, which began last November, would continue until a settlement was reached. Union officials at this time continue to decline comment as the negotiations proceed.

The basic pay scale is \$347 per week and involves 12 shows a week for each person.

The Casino Center union members which play in downtown hotels will have their contract expire April 30. At the same time, the International Alliance of Theatrical Stage Employees Local 720 will also be demanding higher wages.

Union officials refuse to make any comment at this time, but a threat of hotel main showrooms closing hangs over major Strip hotels if both unions walk out.

AUTOMATION FOR KRLA; MOR COMING?

By CLAUDE HALL

LOS ANGELES—KRLA, a 50,000-watt station whose ownership has been in limbo for many years, will switch to an automated format—likely an MOR programming service. At presstime, station manager Hal Mathews had not made a final decision, but was talking with Drake-Chenault and one other firm.

Bill Drake confided a couple of weeks ago that he was involved with a new MOR programming service, thus KRLA might become the flagship station for the service. Drake-Chenault also offers other programming services ranging from oldies to country music, but Mathews says the MOR service is the one that interested him most.

Major reason given for the change to automation was "financial." Another source had reported that the

(Continued on page 17)

charge to the jury, prosecutor Thomas Greelish summed up the government's case, asserting the six Brunswick executives conspired in "a partnership of greed and avarice."

Greelish recalled the testimony of the 24 government witnesses who took the stand during the five previous weeks of the trial. He spelled out in detail the exact charges still pending: defrauding the U.S. by impeding the IRS in the "assessment, collection and computation of taxes," and defrauding artists, writers and publishers under contract to Brunswick who allegedly did not receive their full share of royalties because of the cash sales.

In all, Greelish declared, the defendants sold nearly 500,000 singles and LPs without entering the sales in the company's books and then they either kept the money themselves or used it to pay radio station disk jockeys and program directors.

The charge involving the program directors and disk jockeys specifically states the radio stations were "deprived of the loyal and faithful services of their employees," a reference to payola.

(Continued on page 10)

WEA Boosts Sales Staff

By JEAN WILLIAMS

LOS ANGELES—WEA is in the process of hiring between eight and 10 additional black salesmen, according to Henry Allen, Atlantic's senior vice president of promotion. Atlantic of course, as part of Warner Communications, uses the company owned WEA for distribution.

WEA already has several minority salesmen in the field.

"We know that we need black salesmen who can go into underprivileged areas to help small black record businesses," says Allen. "Only a black salesman can do this because he understands the problems of these areas. At the same time, Atlantic realizes profits."

"I am spending a great deal of time involved in seeing that black businesses get a fair chance to sell our product.

"We make the businessmen feel free to talk to our company executives. This may not be a good business practice, but it works."

Allen says Atlantic goes out of its way to extend credit to new black accounts coming into the record business.

"If we had to deal with some of the accounts from their financial situation, we would not be able to service them. We are willing to take a chance with black businesses."

VOLUME UP IN BOTH DIRECTIONS

See Heavy Intl Traffic In Tape Cutouts & Overruns

NEW YORK—International traffic in tape cutouts and overruns continues at a heavy pace, but in the 8-track configuration shipments almost invariably head east while cassettes wend their way west.

With cartridges suffering increasing consumer resistance in the U.K.

and on the Continent, remaining quantities of overstock are being brought in in large quantities by importers.

At the same time, say dealers in cutout merchandise, the demand for salable cassettes is growing abroad and for those with ready money

there is plenty of U.S. distress product available.

On the other hand, it is reported that exports to Canada of cutouts, both disk and tape, have dropped considerably due to customs restrictions imposed by the Canadian gov-

ernment at the insistence of manufacturers in that country.

One major cutout importer says that he has brought in more than 100,000 8-tracks from Europe in the past six months, many of them car-

(Continued on page 16)

HOPE FOR MORE CROSSOVERS MCA's Promo Changes To Beef Up Key Markets

By BOB KIRSCH

LOS ANGELES—MCA has completed a restructuring of its promotion staff in order to "beef up certain markets in relation to the amount and kinds of product being released," explains Vince Cosgrave, vice president, promotion.

In addition, the label has created two national positions aimed at handling product areas that have moved more to the forefront in recent months.

"In making plans for the coming year, we took a look ahead and saw a definite need to beef up personnel in some markets," says Cosgrave. "So we upped our staff to two persons each in Chicago and Atlanta, to go with Chicago."

"We also created the national adult contemporary promotion director post and gave that to Chuck Meyer. The easy listening or MOR area is a perfect area to begin crossing records over. If you want to cross a record from country, easy listening or adult stations are good beginning points. And if you take a close look, there are a great many parallels between Top 40 radio today and adult contemporary stations."

"There seems to be somewhat of a softening trend among a lot of Top 40 stations today as it is, and with stations like WCFL in Chicago going easy listening, you cannot ignore that market. And don't forget that a great many rock or pop records cross into MOR, which means more sales and exposure."

Shelly Hoppers is now the national secondary promotion director, another newly created post, and Cosgrave points out that the field "encompasses a great many of the smaller markets, markets that are becoming increasingly important. Sales makes sure these

markets have records if we can get a record played, and there are important records that can break from these areas.

"Leon Russell's 'Lady Blue,' for example, was helped a great deal by the smaller market stations. The small markets of the South played an integral part, and we had, incidentally, a great assist from the adult contemporary stations. So this is an example of the kind of thing we are looking for with the new positions and the centralization of our promotion in the Universal building here.

"With that particular record you had secondaries and adult contemporary combining and, over an eight-month process, we found the record near the top of the pop charts. The Conway Twitty country hit, 'Don't Cry, Joni,' also received its first pop boost in secondary markets and the single turned into a respectable pop hit.

"What it comes down to is the fact that secondary markets simply need much more attention than ever before, and we feel the area is important enough to give someone full responsibility in that area and have that individual tie in with all our other people."

Cosgrave feels the two new positions, plus the move of national country promotion manager John Brown to the Universal headquarters, will help key in on his centralization theme.

MCA wrapped up a general meeting in Atlanta last week with its 31 national and field promotion people. Stresses were the need of all promotional areas to work together (such as the heavy national push on Nat Stuckey's first MCA release ending up high on the country charts in its first week) and discussions of general direction for the coming year.

ASCAP Binders Renewed

NEW YORK—Publishers accounting for 97% of performance revenue in the copyright-owner category have renewed contracts with ASCAP for another 10 years.

In the writer category some 95% have signed renewals with the society, but the total keeps climbing as estate heirs continue to turn in their contracts. Paul Marks, ASCAP director of operations, expects the writer total to rise to 98 or 99% when the final tally is in.

Marks says the renewal rate is significantly higher than it was in 1975. Under the consent decree ASCAP is required to provide members with renewal options every 10 years. In order for the agreements to take effect, at least 80%, calculated according to distribution monies, in both writer and publisher categories must renew.

Although society members contract for a 10-year period, they may resign on three-month's notice. If no such notice is received by the end of September, renewal is automatic for the following year.

N.Y. Presenters For Grammys Named

NEW YORK—Benny Goodman, Robert Merrill and Chick Corea are the first to be named among a group of music celebrities being assembled by the New York chapter of the Recording Academy to serve as Grammy presenters at local awards festivities here Feb. 28.

The event, to be held at the New York Plaza Club, starts with cocktails at 7 p.m. and following dinner will climax with a viewing of the nationally televised Grammy show over tv sets positioned throughout the club. Anne Phillips and Tom Morgan are program co-chairmen.

Cream Label Revived By Bennett, Midget

LOS ANGELES—Cream Records, formed by Al Bennett in late 1970 after he left Liberty/UA in June of that year, has been reactivated and incorporated into a new musical operation.

Involved in the new company are the three partners of Midget Productions, 14-month-old firm, Hal Wynn, Bob Todd and Don Graham. Bennett's son Wayne, who was involved with his dad in Cream as a&r head, is also a member of the executive team.

Cream's first single release, according to Don Graham, vice president of promotion, is Brenton's Wood's "Bless Your Little Heart."

Midget Productions has been incorporated into Cream Records, Inc., a California corporation and will produce music for Cream as well as for other labels on a project-by-project basis.

Wood is an act which has been working with Midget. When first formed, the concept behind Midget was to expose singles in secondary markets and then take them to Warner Bros. which had first refusal on all product.

Midget and WB have not renewed their distribution-financing deal following a one-year relationship.

Merged into Cream are all copy-

(Continued on page 72)

Executive Turntable



MORGENSTERN



FEIDEN



KLENFNER

Jay Morgenstern has been appointed head of ABC's music publishing division, replacing Jerry Teifer. Morgenstern, a veteran of publishing, headed such companies as Metromedia and Valando Music. He will operate from the Los Angeles office.

★ ★ ★

Tom Hidley, president and founder of Westlake Audio here, a firm that has built 102 studios around the world over the past several years, has left the company. Hidley has already launched Eastlake Audio, headquartered in Switzerland. Firm will also build studios, with 19 set to go.

★ ★ ★

Earning vice president stripes at Arista are Bob Feiden, East Coast a&r; Michael Klenfner, national album promotion and special projects, and Hank Talbert, national r&b product. . . . Other promotions at the label include Jon Peisinger to director, national sales, from assistant to vice president, marketing; Stephen Dessau to administrative assistant to vice president, marketing, from marketing coordinator and Stephanie Franklin to tour coordinator from administrative assistant to director, artist development.



TALBERT



LIONETTI

Promotions to vice president of their divisions at the Buddah Group go to Alan Lott, national director of r&b operations; Jean Montgomery Pierre, national singles sales manager, and Bernie Sparago, national album sales manager.

★ ★ ★

Richard Lionetti joins Phonodisc as vice president, sales, from Pickwick International where he was vice president, marketing, the past six years. . . . Richard Watkins named general manager, Atlanta branch, of ABC Record & Tape Sales, from national director of branch operations, Seattle.

★ ★ ★

That Arista announcement last week should have read: Michael Resnick joins as director of finance from former post as comptroller for Discount Records. CBS retail chain, and Roger Birnbaum comes aboard as director, West Coast a&r, from director at A&M. . . . And John Anthony has joined A&M Records as East Coast director of a&r. Anthony was formerly in a&r at Charisma in London.

★ ★ ★

Arline Brier promoted to album product coordinator for Atlantic/Atco from tape pre-production coordinator, a post filled by Laura Franco of the production department. . . . Larry Friedman named East Coast publicity coordinator for UA, replacing Walter Pass who shifts to Chicago to handle promotion there. . . . Carol Bork moves to general publicist, CBS Records, from CBS International.

(Continued on page 16)

Wein N.Y. Club To Open

NEW YORK—George Wein's New York version of his once-successful Boston Storyville jazz club will open as scheduled Thursday (26) despite earlier snags that threatened a premature demise.

The club, which will be housed in the basement of Frank's Place on Manhattan's East Side, will function as a place where musicians, new and

established, can meet, hold jam sessions and try out new ideas.

If Wein's innovative approach works, there will be a different band each night with musicians drawn from a roster of more than 100 artists.

The room seats 200, and admission will be \$2.50. No minimum will be charged.

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CBS Mulls \$1 Price Hike

NEW YORK—The possibility of raising retail prices on some of its country line and other product to \$6.98 from \$5.98 is among options being considered by CBS Records, president Irwin Segelstein confirms.

Commenting on a recent talk by CBS Inc. president Arthur Taylor at a New York Security Analysts meeting in which he referred to 1976 expectations of "a moderate growth in unit volume as well as some increase in prices," Segelstein explains it as "transitioning" to \$6.98.

"When the industry went to \$6.98 virtually across the board," he points out, "CBS Records didn't go all the way, with the country line and some

other product the principal exceptions, at \$5.98.

"As a result, we have some latitude in pricing, some upward room to move in transitioning to the full \$6.98 level that would give us a richer pricing mix. Chances are the first moves would be in the area of some country superstars, but no decision has been made at this point."

Segelstein emphasizes that Taylor's comment on prices had absolutely no relation to the controversy in the industry over wholesale price spreads between one-stops, distributors and retailers, and that CBS Records has no plans for any changes here.

DESPITE BANKRUPTCY

U.K. Pye Continues Marketing Stax

By ADAM WHITE

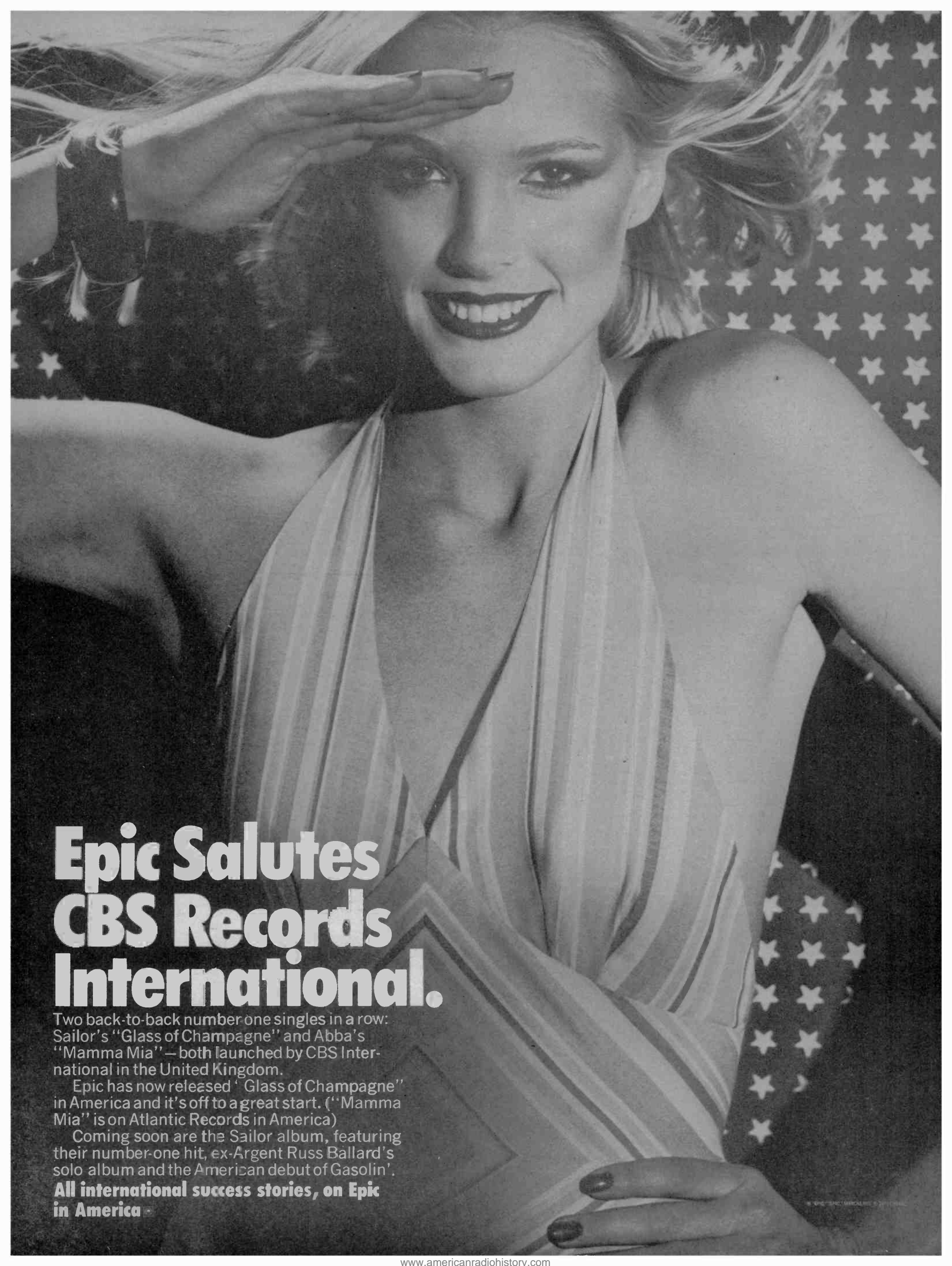
LONDON—Pye Records here will continue to release product from Stax in the U.S., despite the American company's recent slide into bankruptcy.

Don Dive, U.K. manager for Stax at Pye, says that singles and albums from the label, some never released commercially even in the U.S., will be available here throughout 1976. This month albums from the Rance Allen Group and the Bar-Kays are

being released, while William Bell's single "Happy" is also being re-issued this week.

Dive received a batch of Stax tapes late last year and this, with various re-packages, will form the basis of the U.K. output. With the company temporarily out of action in the U.S., many Stax artists are looking to Pye here for record sales and royalties. Pye also represents the

(Continued on page 56)



Epic Salutes CBS Records International.

Two back-to-back number one singles in a row: Sailor's "Glass of Champagne" and Abba's "Mamma Mia" — both launched by CBS International in the United Kingdom.

Epic has now released "Glass of Champagne" in America and it's off to a great start. ("Mamma Mia" is on Atlantic Records in America)

Coming soon are the Sailor album, featuring their number-one hit, ex-Argent Russ Ballard's solo album and the American debut of Gasolin'.

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Vol. 88 No. 9

OSCAR MUSIC 3 Major Categories Covered; Winners Disclosed March 29

LOS ANGELES—Final nominations are in from the Academy Of Motion Picture Arts & Sciences in its three music Oscar categories.

Motown Records' "Theme From Mahogany" (Do You Know Where You're Going To) from "Mahogany," a Jobet film production with music by Michael Masser and lyrics by Gerry Goffin, has found its way onto the list of the five songs nominated in the best original song category.

Other nominations in the original song category are: "How Lucky Can You Get" from "Funny Lady," a Rastar Pictures production. Columbia, with music and lyrics by Fred Ebb and John Kander; "I'm Easy" from "Nashville," an ABC Enter-

tainment production, Paramount, music and lyrics by Keith Carradine; "Now That We're In Love" from "Whiffs," Brut Productions. 20th Century-Fox, music by George Barrie, lyrics by Sammy Cahn; "Richard's Window" from "The Other Side Of The Mountain," a Filmways/Larry Pearce/Universal production, Universal, music by Charles Fox and lyrics by Norman Gimbel.

Best original song score and adaptation nominations have gone to "Barry Lyndon," a Hawk Films, Ltd. production, Warner Bros. adapted by Leonard Rosenman; "Funny Lady," a Rastar Pictures production, Columbia, and "Tommy," a Robert Stigwood Or-

ganisation, Ltd. production, Columbia, adapted by Peter Townshend.

Nominations for best original score are: "Birds Do It, Bees Do It," a Wolper Pictures production, Columbia, Gerald Fried; "Bite The Bullet," a Pax Enterprises production, Columbia, Alex North; "Jaws," a Universal/Zanuck/Brown production, Universal, John Williams; "One Flew Over The Cuckoo's Nest," a Fantasy Films production, United Artists, Jack Nitzsche, and "The Wind And The Lion," a Herb Jaffe production, Metro Goldwyn Mayer, Jerry Goldsmith.

The Oscars will be presented March 29 in the Dorothy Chandler Pavilion here, and broadcast on ABC-TV.

Letters To The Editor

Dear Sir:

I wish to thank you for the Disco Forum in January. I'll tell you why. I have owned WICK Scranton for the past 22 years. It grew as rock'n'roll did and in 1958 we had it all together to be the #1 Station in Northeastern Pennsylvania. After enjoying this situation for a few months a 5,000 watter employed a tight Top 40 format and knocked our brains out.

Still hung in playing the best pop tunes until 1968 when a disastrous fire destroyed our studios—replacing everything. Because of the difficulty in losing everything, we went completely talk-telephone which proved profitable and successful. In 1972 there seemed to be an increasing interest in the old big bands; we had fantastic turnouts for city sponsored big band concerts. We began building a big band library and succeeded in developing a music audience once again, as you guessed the 50 and older cats.

After a few years this seemed like whistling in the dark until I received a call from an old friend Joe Darlak, operator of the Sheraton Inn in Scranton and asked if I'd set up a big band disco

in his Gigi Lounge; this was in November 1975. The last week in November we were operational and I added a terrific former big band singer, Danny Richards who sang with Berrigan. This slowly built into a very pleasant Tuesday through Saturday affair. About the second week in December a chap by the name of Donn K met with me and said he didn't think I knew what disco was all about. I told him I remembered disco when it was called a dime dance in the good old depression of the early 30s at which time a high school buddy of mine made so much money as the operator he bought not one but two Piper Cubs.

Donn K said you still don't have any idea of what's happening, because as a disco jockey he had been bouncing around for the past few years. Finally I agreed I was completely ignorant and he took me on as a student. After a short time I made him a deal and said if you teach me about disco I'll teach you about radio. Procured his FCC License and said between 9 and 10 each night play solid disco then added a 13 hour after midnight weekend trick to his stint and instructed him to go wall-to-wall disco.

All this led to the Forum which really turned me on. I like the beat, arrangements, artists, everything and I figured I could live with it. I originally scheduled March 1 as a time to go 80% plus disco; but I couldn't wait and as of Feb. 8 we have gone 90% plus disco with a sprinkling of big bands which may have a disco version until 7 p.m. Then we sprinkle a few 50s hits which might have a disco version. So we are almost totally disco at this point.

Now here is the funny part of the story. Without ever discussing my radio policy changes with Joe Darlak of the Sheraton, when I told him what happened he said he was thrilled with my decision because four weeks after the Gigi Disco started he had the gut feeling that he wanted to go wall-to-wall disco. So here we are at this point both praying that we made the right decisions.

Maybe my story will help some other radio stations operator make up his mind.

Sincerely,
Joseph W. Dobbs
President & General Manager
WICK, Scranton, Pa.

RECORDING SESSIONS DIP SLIGHTLY

Stax Fold Cools Memphis Act

By ELTON WHISENHUNT

MEMPHIS—The bankruptcy litigation which closed Stax Records has not bankrupted the Memphis recording industry, says Bob Taylor, president of Memphis Musicians Union Local 71 which supplies musicians for recording sessions.

"Recording seems to run in cycles in all cities and while it is true that the Memphis recording industry is in a temporary slump, we cannot be pessimistic," says Taylor.

"There seems to be a general trend nationwide to experience fewer recording sessions than in past years."

"The reduction in the industry is primarily due to the economic situation in all areas of commerce," he says. "The basic cost of recording sessions in materials, studio rentals, production and musicians continues to rise."

While Stax is closed, the effect has not been as dramatic to the more than 900 members of the Memphis union.

Taylor says: "The gradual decline of Stax contributes to our local picture, of course. But I would like to point out that at no time did more than 7 or 8% of our membership make a full-time living at Stax and most of them have secured other work."

The overall effect of closing Stax hurt the community more than the recording industry, he says. At Stax's peak, the label employed more than 200 persons but at the maximum only between 50 to 60 musicians de-

pendent on Stax for full-time jobs, Taylor says.

He says Memphis is still considered one of the major recording centers in the industry and that most of the studios in Memphis are still doing a considerable number of recording sessions and producing hit records.

"Proof of this is the fact that Memphis artists are in the final balloting of the top five of several categories for the Grammy Awards Feb. 28," he says.

He mentions Issac Hayes and his Hot Buttered Soul Studios as contenders for another Grammy. "Also active," he says, "are the Amazing Rhythm Aces at Phillips Recording Studios, Al Green at Hi Studios, Phineas Newborn at Sounds of Memphis and T.G. Sheppard at Onyx Studios."

Yet, Taylor, adds, Memphis is in the middle of a slump and its song-

writers, producers, background vocalists and record producers are working hard to find a way out of it.

"Many of the musicians have always found it more profitable to work in clubs, on tour and as members of the Memphis Symphony and going to recording sessions on call," he says.

Knox Phillips, vice president of Phillips Recording Studios, agrees there are signs of improvement in the industry here.

"Many recording acts who do not and have never recorded in Memphis seek the services of Memphis musicians for their sessions," he says. "The musicians go to whatever studios the sessions are to be held and then return home to Memphis."

"It has been this recognition of Memphis musicians that has helped lure many artists to Memphis in the past and will continue to do so in the future."

EMI Sweeps U.K. Disk, Pub Honors

By BRIAN MULLIGAN

LONDON—For the first time, EMI has completed a corporate clean sweep in the survey of sales and chart performance for 1975 carried out by Music Week and The British Market Research Bureau.

Traditionally the number one company on singles and albums, EMI's marketing strength has never previously been reflected in music publishing. But in 1975 EMI Music

finally gained the upper hand over Carlin, leading publishers for the last eight years and went into the top slot, despite spirited competition from ATV.

An additional bonus for EMI, and a big boost to the corporate domination, was the year's performance of Keith Prowse Music, which gained first place among the companies, (Continued on page 60)

SUPERTRAMP SUPERSINGLE: "LADY"

AM 1793



From the album, "Crisis? What Crisis?"

SP 4560

ON A&M RECORDS 

Produced by Ken Scott and Supertramp

SUPERTRAMP SUPERTOUR:

February 20	Agricultural Hall, Allentown, Pa.
February 21	Kleinhans Aud., Buffalo, N.Y.
February 24	*Arena, London, Ontario
February 25	*Hamilton Place, Hamilton, Ontario
February 26	*Forum, Montreal, Canada
February 27	*Congress Center, Quebec City, Quebec
February 29	*Coliseum, Moncton, New Brunswick
March 1	*Forum, Halifax, Nova Scotia
March 4	*Memorial Aud., Burlington, Vt.
March 5	Orpheum Theatre, Boston, Mass.
March 6	Tower Theater, Philadelphia, Pa.
March 9	Dane Co. Colis., Madison, Wis.
March 10	*Rivoli Theater, Indianapolis, Ind.
March 11	*Ambassador Theater, St. Louis, Mo.
March 12	*Riviera Theater, Chicago, Ill.

March 13/14	*Oriental Theater, Milwaukee, Wis.
March 16	*Playhouse, Winnipeg, Manitoba
March 19	Center Arena, Seattle, Wash.
March 20	Paramount, Portland, Ore.
March 21	Coliseum, Spokane, Wash.
March 23	*Center of Arts, Regina, Sask.
March 24	*Centennial Aud., Saskatoon, Sask.
March 25	*Jubilee Aud., Edmonton, Alberta
March 26	*Jubilee Aud., Calgary, Alberta
March 28	*Queen Elizabeth II, Vancouver, B.C.
March 31/April 1	S.M. Civic, Santa Monica, Ca.
April 2/3	*Warner Theater, Fresno, Ca.

*Appearing with Gallagher and Lyle.

Dates in the following cities to be announced: Salt Lake City, Denver, Houston, New Orleans, Kansas City, Detroit, Ottawa, Toronto, New York

HEAVY RETURNS FACTOR

\$10 Mil Quarterly Loss At ABC Disks

NEW YORK—Fourth quarter pre-tax losses at ABC Records totaling approximately \$10 million, and an investment writedown of about \$10.4 million on its Wildlife Preserve at Largo, Md., contributed to a quarterly earnings loss and fiscal 1975 profit decline for parent ABC Inc., despite increased revenues for both periods.

For October-December 1975, revenues were up 8% to \$321.8 million, compared with the similar 1974 period, but the company posted a loss of approximately \$4 million versus earnings of \$11.1 million the prior year.

For the full year 1975, revenues rose nearly 12% to \$1.1 billion, while earnings dipped nearly 66% to \$17.1 million or 99 cents per common share from \$49.9 million or \$2.92 per share in 1974.

At ABC Records, the fourth quarter pre-tax loss was "largely attributable to a higher rate of returns than anticipated and additional costs of operating and restructuring the company." The \$10 million comes

on top of the \$12.2 million noted in third quarter pre-tax charges (Billboard, Nov. 1, 1975) to the record company.

Commenting on the results, ABC Inc. chairman Leonard Goldenson and president Elton Rule emphasize that "Our basic business, broadcasting, accounted for 72% of our revenues in 1975, and our television and radio operations enter 1976 in excellent condition. While it is premature to project results for the year to come, we believe ABC is well positioned for a strong year in 1976."

New King Karol Store 'Largest'

NEW YORK—Phil King and Ben Karol of the King Karol record chain will open their newest shop here Tuesday (2), an outlet claimed to be the world's largest store devoted exclusively to record and tapes. More than one million records and tapes will be stocked under one roof in the block-long, 13,000 square foot store, which they assert will hold more stock than most record warehouses.

The new store at 126 West 42 St. will be open seven days a week and will employ a staff of 50.

Five hundred albums will receive full-cover display in specially designed racks along the walls and a complete selection of 8-track and cassette tapes will be clearly visible in glass showcases.

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CTI Albums Duplicated

• Continued from page 3

Motown claims its pact with CTI is still in force and is not due to expire until June 30, 1978. CTI had moved earlier to void the agreement, alleging contract violations on the part of Motown.

The albums duplicated by Motown are Hank Crawford's "I Hear A Symphony," Esther Phillips' "For All We Know," and Idris Muhammad's "House Of The Rising Sun."

Motown is understood to have purchased quantities of the albums in order to audition all the cuts and to choose the best pressings for dubbing. Cover art was also duplicated from the commercial CTI albums with minor changes to indicate Motown as the distributing agency.

Three days of testimony and arguments were heard by federal judge Lee Gagliardi ending Thursday (19); the trial is scheduled to resume Monday (23).

Creed Taylor, CTI president, was called under subpoena by Motown to identify the albums issued independently by his company. In some cases, it was brought out, production of the LPs were begun in October and November of last year, prior to steps taken by the indie label to sever its Motown tie.

A number of Motown executives took the stand to testify that their company had lived up to its contract commitments.

Pete Senoff, Motown director of advertising, ticked off examples of consumer and trade ads, as well as instances of point-of-sale aids created by his department.

Paul Johnson, director of promotion, testified on efforts to get CTI product exposed by Motown, citing chart successes as evidence of campaign effectiveness.

Peter Thall, Motown attorney who helped draft the CTI agreement, cited alleged examples of the latter's failure to meet its terms. It was charged that, as of last December, only about 75% of the product due from CTI had in fact been delivered.

Barney Ales, executive vice president, gave evidence of independent distributors allegedly contacted by Taylor to handle the CTI line directly. Ewart Abner, president of Motown at the time the CTI contract was negotiated, testified as to payments and advances given CTI to bind the deal.

For CTI, Norman Klein testified that a recent audit of Motown's books disclosed a difference of some \$260,000 claimed due to CTI's credit. This was said to have resulted from wrongful computations and Motown's method of accounting was challenged.

When the trial resumes, CTI is expected to call additional witnesses, among them a number of artists.

A N.Y. Studio Files Chap. 11

NEW YORK — Broadway Recording Studios has filed for bankruptcy in U.S. District Court here, listing assets of \$173,104 and liabilities of \$428,177.

Secured claims listed in the petition total more than \$398,000, with unsecured claims listed at \$15,799. The firm also owes more than \$33,000 in back taxes.

The petition, signed by Broadway Studio president Patrick Jaques and filed by attorney Alex Rosen, has been referred to Bankruptcy Court for a decision.

Market Quotations

As of closing, Thursday, February 19, 1976

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	14.34	791	26%	25%	26%	+ 1/8
8%	2%	Ampex	—	612	8	7%	8	— 1/8
7%	1%	Automatic Radio	51.04	199	7	6 1/2	7	+ 3/8
18 1/2	4%	Avnet	8.35	1030	18%	18	18%	+ 3/8
22 1/2	10%	Bell & Howell	9.68	313	22	20%	22	+ 1
57%	28%	CBS	12.76	223	55%	55	55%	+ 1/4
9%	2%	Columbia Pic.	4.64	612	7%	7%	7%	+ 3/8
12 1/2	2	Craig Corp.	7.55	320	12%	12%	12%	+ 1/4
62 1/2	21 1/2	Disney, Walt	27.76	451	61%	59%	61 1/2	+ 2 1/2
5 1/2	1%	EMI	16.02	90	5%	5	5%	Unch.
25	18 1/2	Gulf + Western	5.27	2153	25	23%	24%	+ 1 1/2
7%	3%	Handleman	11.46	317	7%	6%	7%	+ 3/8
24%	5%	Harman Ind.	7.85	43	24%	24	24%	— 1/4
11 1/2	3 1/2	Lafayette Radio	11.15	306	11%	11%	11%	+ 1/8
20%	12	Matsushita Elec.	17.68	19	19%	19%	19%	— 1/4
89%	27%	MCA	7.15	146	75	72	72%	— 1 1/2
18%	11%	MGM	7.58	166	15%	14%	15	Unch.
68	43	3M	25.60	627	59%	58%	59	+ 3/8
4%	1%	Morse Elec. Prod.	—	72	4%	4%	4%	— 1/8
57%	33%	Motorola	33.13	351	49	48%	49	+ 3/8
29%	12%	No. Amer. Philips	10.34	209	30%	28%	30%	+ 1 1/2
20	7	Pickwick Internl.	10.90	167	20%	19%	20%	+ 3/8
6%	2%	Playboy	81.25	190	4%	4%	4%	Unch.
26%	10%	RCA	18.21	1421	26%	25%	26%	+ 3/8
13%	5	Sony	34.50	1227	8%	8%	8%	+ 1/4
38%	9%	Superscope	12.63	238	38%	37%	37%	Unch.
43%	22 1/2	Tandy	15.61	986	44%	42%	44	+ 3/4
10%	2%	Telecor	11.47	224	10%	9%	10	+ 3/8
3%	1/2	Telex	12.50	381	3%	3%	3%	Unch.
4%	1	Tenna	27.08	317	5%	4%	5%	+ 3/8
11%	6	Transamerica	9.46	872	11	10%	10%	— 1/8
15%	5%	20th Century	5.98	731	14%	14%	14%	+ 1 1/2
22%	8%	Warner Commun.	7.76	579	22	21%	21%	+ 3/8
35 1/2	10	Zenith	32.78	816	36%	35%	36%	+ 1 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54.17	5	1%	2 1/2	M. Josephson	15.47	23	9%	9%
Gates Learjet	4.67	157	13 1/2	14	Schwartz Bros.	—	—	1%	2 1/2
GRT	—	308	2%	2%	Wallich's M.C.	—	—	1/16	5/16
Goody Sam	4.39	1	3 1/2	3	Kustom Elec.	8.57	24	3%	3%
Integrity Ent.	—	—	1 1/2	2 1/2	Orox Corp.	—	21	3/4	1
Koss Corp.	9.06	34	7%	7%	Memorex	—	141	14%	15

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.

INCLUDING ELTON JOHN**Single Sales a Headache For Top U.S. Superstars**

By PAUL GREIN

LOS ANGELES—In recent months virtually all of the industry's top-level superstars have been having trouble with their single releases. These acts, long accustomed to automatically hitting the top five or top 10 have, in many cases, been faced with their lowest charted product in years.

Even Elton John, who hasn't dipped below number 12 in his last 13 releases, is struggling with "Grow Some Funk Of Your Own." The song lost its star this week as it moved up one notch to number 14.

Why is this happening? Overexposure, too much similarity in product, greater competition from new names plus a crowded marketplace with veteran acts in the midst of comebacks who have scored with singles, are some of the suspected reasons.

Another artist who has lost some ground with her current releases is Linda Ronstadt, whose "Tracks Of My Tears" seems to be peaking at an unstarred 25. Her last three records all made the top five.

A month ago John Denver's "Fly Away" peaked at number 13, in a disappointing followup to two consecutive No. 1 records.

Last September Chicago peaked at 61 with "Brand New Love Affair," breaking a string of 15 consecutive Top 40 hits dating back to "Make Me Smile" in 1970.

And Ringo Starr last July broke a string of seven straight top 10 hits when "It's All Down To Goodnight Vienna" stopped at 31.

A couple other superstar acts have shown signs of rebounding from their record slumps.

Last September the Carpenters had their lowest-charting single

since their "Ticket To Ride" debut when "Solitaire" went no higher than 17. But this week they're back, after a self-imposed lay-off, with the top new Hot 100 entry. "There's A Kind Of Hush." The oldie remake comes on at a starred 75.

In a similar case, Tony Orlando & Dawn had four consecutive top 15 records before "You're All I Need To Get By" petered out at 34 last October. But its new "Cupid" looks good at a starred 31.

Other acts have re-established themselves, if, at least temporarily, on a somewhat diminished basis.

Paul McCartney & Wings had eight top 10 hits in a row before "Letting Go" peaked last November at a much reduced 39. But "Venus And Mars Rock Show" picked up much of that lost ground when it went up to 12.

Barry White had three top 10 records in a row before "I'll Do For You Anything You Want Me To" stopped far down at 40 last June. But the recent "Let The Music Play" brought him back at least to 32.

And though Helen Reddy had seven consecutive top 20 hits in '73 and '74, she missed with her next two, "Emotion" and "Bluebird." Capitol reacted by rushing a third one out, and "Ain't No Way To Treat A Lady" went to number 8 and netted Reddy a Grammy nomination. The "Somewhere In The Night" followup dropped back somewhat, but still made the top 20, peaking at 19.

A couple of other superstar acts, though, followed one disappointing single with another even more disappointing one.

Olivia Newton-John had five top

(Continued on page 10)

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Johnny Cash
Ray Charles
Willie Clark
Vassar Clements
James Cleveland
Willie Colon
Jessi Colter
John Coltrane
Ed Dantes
Earth, Wind and Fire
Fred Ebb
Bobby Eli
Scott English
John Farrar (PRS)
Freddy Fender
Richard Finch
Jerry Goldsmith
Happy Goodman Family
Patrick Grant
Al Green
Howard Greenfield

Jim Hall
Tom T. Hall
Herbie Hancock
Emmylou Harris
Isaac Hayes
Nelson Hodges
Charles Ives
Paul Jackson
Waylon Jennings
John Kander
K.C. And The Sunshine Band
Vivian Keith
Richard Kerr (PRS)
Ben E. King
Ed Kleban
Kris Kristofferson
Dennis Lambert
Louvin Brothers
Loretta Lynn
Chuck Mangione
Barry Manilow
Arif Mardin
Van McCoy
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Memphis Slim
Willie Mitchell
Chips Moman
Ennio Morricone (SIAE)
Muddy Waters
Willie Nelson
Phineas Newborn
Ohio Players
Carl Orff (GEMA)

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Charlie Parker
Dolly Parton
Kristof Penderecki
Barney Perry
Ben Peters
Oscar Peterson
Pointer Sisters
Brian Potter
Ray Price
Melvin Ragin
Helen Reddy
Jerry Reed
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Copyright Revision Bill Passed By Senate 97-0

• Continued from page 1

the jukebox royalty rate subject to Tribunal review.

In striking contrast to the September 1974 voting on revision bill S.1361, there was a clearcut victory for Sen. John L. McClellan (D-Ark.) over the usually unbeatable jukebox forces. Sen. Ernest Hollings' (D-S.C.) amendment to exempt box royalty rate from the Copyright Tribunal review went down to defeat in a 60 to 30 vote.

Senator McClellan let out all the stops, after a dozen years of seething over the "favoritism" continually shown the jukebox industry in copyright legislation. The senator said he personally had not seen the "poor" jukebox operator always described at hearings. If they are losing money, even after all these years of a free ride, he said, it is because they don't know how to run their business.

Another contrast was the absence

of rampaging over the cable tv royalty rate, which is to be based on a percentage of a system's gross revenues. An amendment by Sen. William Hathaway (D-Me.) to provide reduced rates for smaller CATV systems easily passed by voiced vote.

Traditional argument over individual royalty rates per se was almost non-existent. Every senator is now aware that from here on in, statutory rate battles will be handled by the Tribunal and not in Congressional hearings. A battle did arise over how long a time should elapse between Tribunal reviews—and cable tv forces were winners in this one.

Cable tv spokesmen including Sens. Strom Thurmond (R-S.C.), Ernest Hollings (D-S.C.), Robert Morgan (D-N.C.), James Abourezk (D-S.D.) and Glenn Beall (R-Md.) won the votes to leave the review interval at 10 years, after the first 1980 review. Sen. John Tunney's (D-Calif.)

amendment to reduce the span to seven or even eight years, for the benefit of authors and composers up against a 10-year rate freeze, "in times of sudden economic shifts," went down in a vote of 56-32.

Before the vote, Senator Tunney bluntly told fellow senators that because of their lack of time to study the issues, "The vast majority of senators are going to be voting on amendments based on which special interest group in their state or district has the greatest clout." He hopes for more impartiality and expertise from the Tribunal, but feels the shorter span for review is essential.

An amendment sponsored, but later neglected by Sen. Hubert Humphrey (D-Minn.) to exclude all but music from the PBS compulsory licensing, brought a furious tirade from Sen. John Pastore (D-R.I.). The senator, patron saint of broadcasting on the Hill, mistakenly directed most of his invective against

the same rich Hollywood performers he blasted in the 1974 kill of the record performance royalty in S.1361.

Senator Pastore said the government-supported PBS (currently competing nationwide with nighttime commercial tv) represents taxpayers' money, which "performers" are not entitled to. Actually, the PBS royalty fees will go to composers and publishers of copyrighted music, through their licensors, ASCAP, BMI and SESAC. Performing artists receive nothing under the so-called Mathias amendment.

Senator Pastore offered a sop to the other side in the form of added wording, suggesting that PBS and copyright owners negotiate in good faith, and cooperate with the Tribunal in setting "reasonable royalty fees."

Senator McClellan who has been attempting to do this in some two years of meetings arranged by his subcommittee counsel Tom Brennan, concurred with the dry remark: "I see no harm in this amendment. I guess it expresses the hope of everyone."

Since the PBS compulsory license rate is to be set as well as reviewed by the Tribunal, Senator Mathias won a voice vote to get the Tribunal convened 30 days after the bill's final enactment, to begin the royalty estimate. (Payment will not have to be made until the Tribunal sets a rate, but money will be due as of the date of enactment of S.22.)

Senator Abourezk, the only man to vote against the revision bill in 1974, tried again to have the life-

plus-50 year term cut down but failed. The vote was 78 to 14 against him.

The bill now goes to the House, where revision markup hearings continue Feb. 26 by Rep. Robert W. Kastenmeier's (D-Wis.) subcommittee on Courts, Civil Liberties And The Administration Of Justice.

Jumbo Disco Party Flops In Detroit

NEW YORK—The jumbo disco party scheduled for Detroit's Olympia Stadium Feb. 14 folded like a punctured balloon after advance ticket sales stalled at a meager 200.

The aborted event followed by a day another disco extravaganza backed by Richard Nader and Helmdale Leisure Corp. that attracted 3,648 paying customers to the Cleveland Coliseum, with some \$15,000 registered at the till. Capacity of the Coliseum for the event was 12,000.

Helmdale is said to have put some \$150,000 behind the disco parties in Cleveland and Detroit, and a break-even venture at Nassau Coliseum Jan. 31. A still earlier show at Madison Square Garden last Thanksgiving weekend drew some 12,000 paying customers.

Still to come are Nader disco parties in Los Angeles Saturday (28), Chicago March 14 and San Francisco March 20.

Trial Of Brunswick Execs Nears End; One Acquitted

• Continued from page 3

Greulich also attacked a main defense claim that none of the defendants had acted with any criminal intent.

"Whether or not the program directors were affected by the monies they received is not relevant to what the intention of the defendants was when they paid the money," the prosecutor said. "What were they trying to do when they gave them the money? If you think about it for a minute, the answer is obvious."

During the trial three program directors-disk jockeys from Cleveland, Detroit and Chicago testified they received cash payments from Melvin Moore, Brunswick's national promotion director. Under cross examination the three claimed the payments did not affect or influence their decisions concerning airplay of Brunswick records. They all claimed the Brunswick records they played would have been played anyway because they felt they were potential hits.

Another main defense thrust was introduced in the summation given by Moore's attorney, Martin Cohen, who continually emphasized the disk jockeys testimony and claimed that payola was "common in the industry."

Cohen said it was Moore's job "to develop the goodwill of program directors through gifts or friendship" as all promotion men do. As for the alleged conspiracy concerning cash sales allegedly not included in the company's bookkeeping records, Cohen told the jury his client "didn't have the foggiest idea about the corporations books."

Leonard Felzenberg, who handled the defense of Brunswick vice president Carl Davis, head of the

company's Chicago office and co-manager of the Chi-Lites, one of the label's major recording artists, also emphasized that his client knew nothing of "how they keep the books and records in New York. He comes to New York once a year."

Felzenberg spent considerable time in his summation discussing the testimony of Eugene Record, lead singer of the Chi-Lites who had taken the stand to say he had been punched in the face at the New York office of Brunswick in the presence of Nat Tranopol, company president and chief defendant in the case, while Davis just looked on.

Record, who has previously pleaded guilty to failing to file income tax reports during 1974, testified he was assaulted by a man he identified only as "Johnny Roberts." Felzenberg lashed out at the government's failure to produce the alleged assailant.

While the prosecutor said Davis failed to "protect the best interest of the Chi-Lites," Felzenberg noted his client had negotiated the Chi-Lites' lucrative contract.

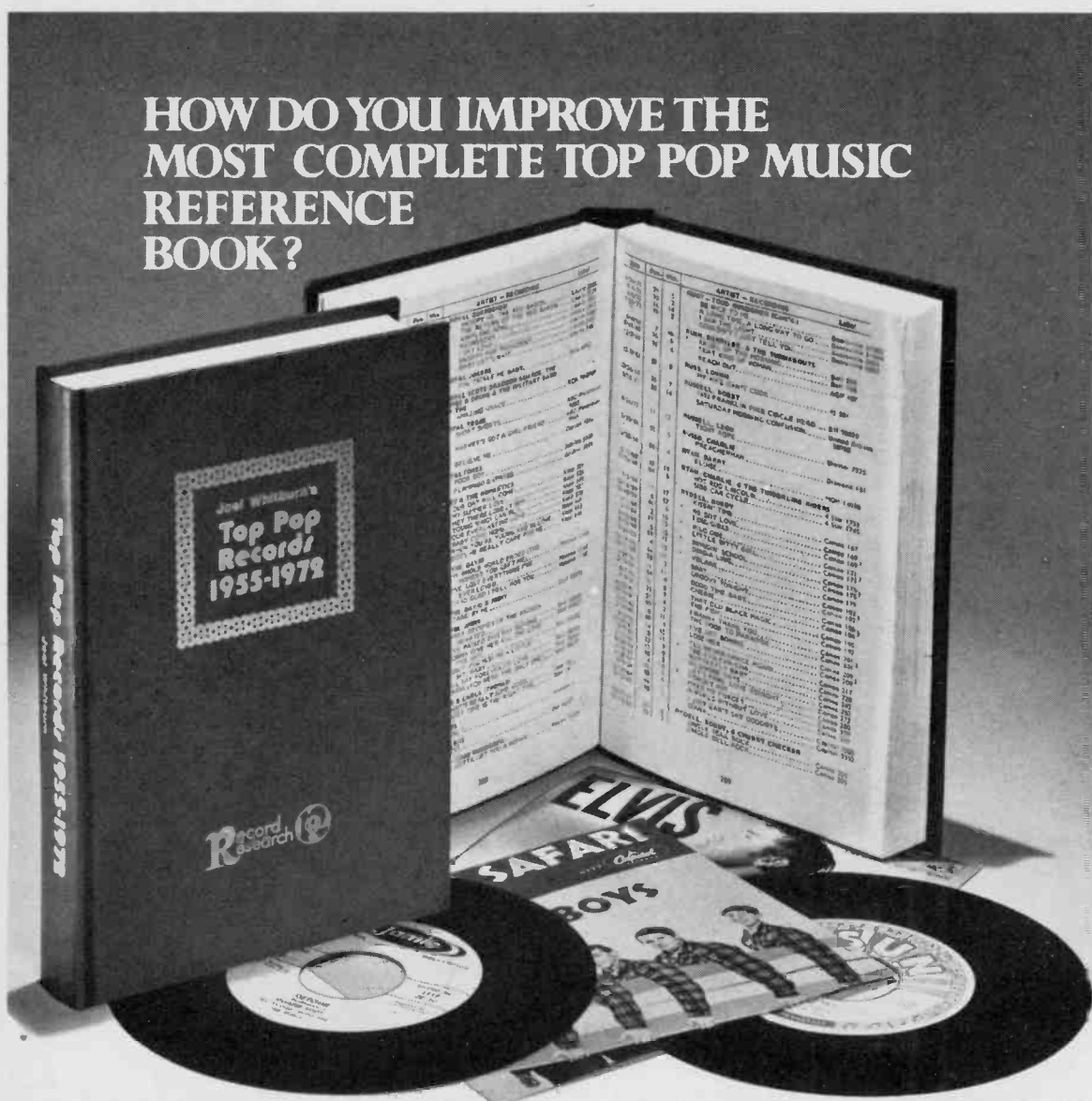
Following conclusion of the summations on Monday (23), Lacey is expected to give his charge to the jury on Tuesday and it is expected to begin deliberations Tuesday afternoon. Although the jury must vote on each count of the indictment a verdict should be forthcoming before the end of the week.

Superstar 45s

• Continued from page 8

10 hits in a row before "Something Better To Do" only went to 13 last November. The subsequent "Let It Shine" didn't even do that well, peaking at 30.

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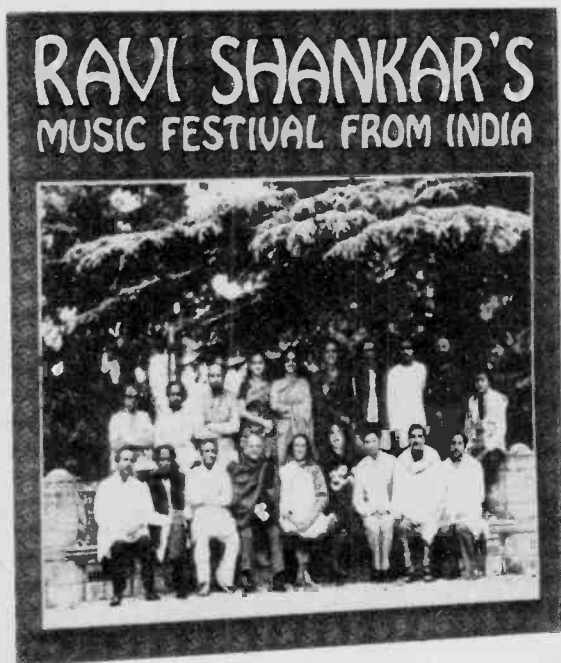
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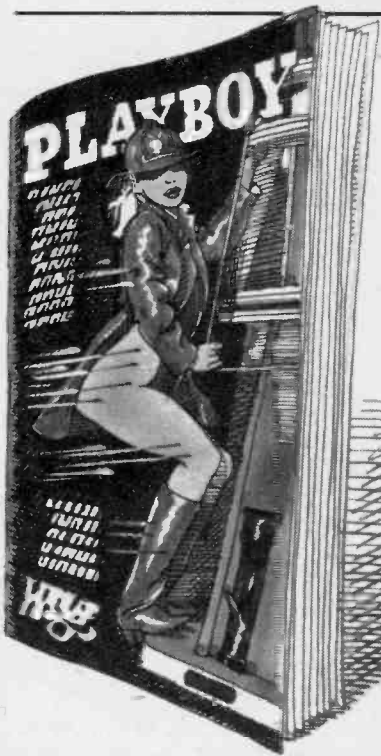
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ON DARK HORSE RECORDS & TAPES

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THE OTHER PLAYBOY CALENDAR.

MARCH'S PLAYBOY MAGAZINE.



After a record-breaking advertising issue in February, March PLAYBOY offers a rich editorial experience.

Norman Lear, producer of *All in the Family*, *Maude*, and the controversial new hit series *Mary Hartman, Mary Hartman*, is the outspoken subject of our March interview. And the networks are just one of the targets of Lear's very pointed spears.

How can you increase your height? Pitch to Hank Aaron? Open a Swiss bank account? Find out how, plus lots more, in *How to Do Everything*—a preview of a new book by the co-author of *The Best*.

If you want to know what makes Bruce Springsteen click, you won't want to miss our intimate portrait of rock's newest superstar.

Another must is Dick Tuck's *The 1976 Democratic Handicap*, in

which the famed political prankster takes pen in hand with tongue-in-cheek and predicts who the next Democratic Presidential nominee will be, among other things.

There's also an important new monthly feature: *Think Tank*, an insider's look at everything you need to know to keep up with, and flourish in, the latter part of the Twentieth Century.

Plus there's more of the best writing, illustrations, photography, cartoons and positively the best and most beautiful girls you'll ever see—in short, more of the best contents of any magazine in the world. And it's on sale now.

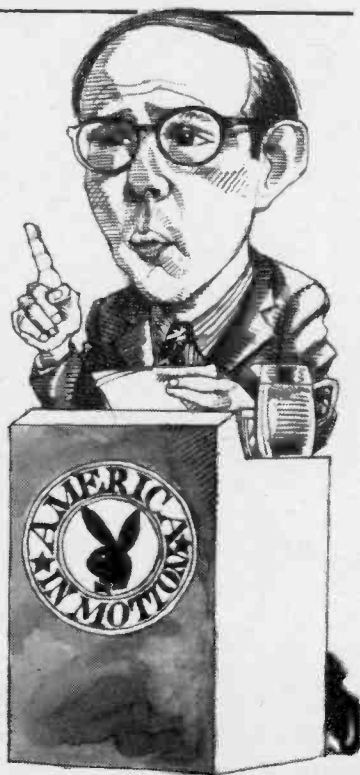
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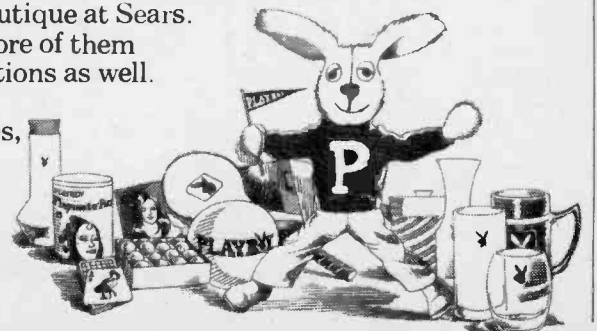
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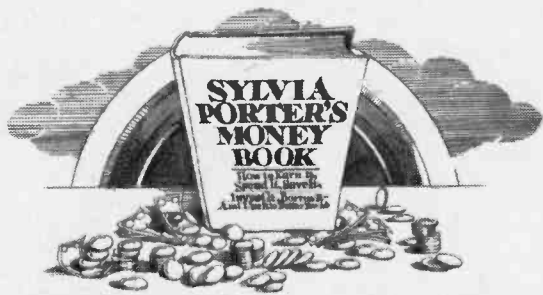
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With super selections like this, it's no wonder our Book Club has grown to be the third-largest general book club in the country.

Meanwhile, one of the February paperback releases from Playboy Press is Peter Lars Sandberg's *Wolf Mountain*. Actually, it should have been titled "Adventure, Suspense, Desire, Bravery, Avalanche and Violence in an Epic Setting," because that's what it's got going for it. And then some.

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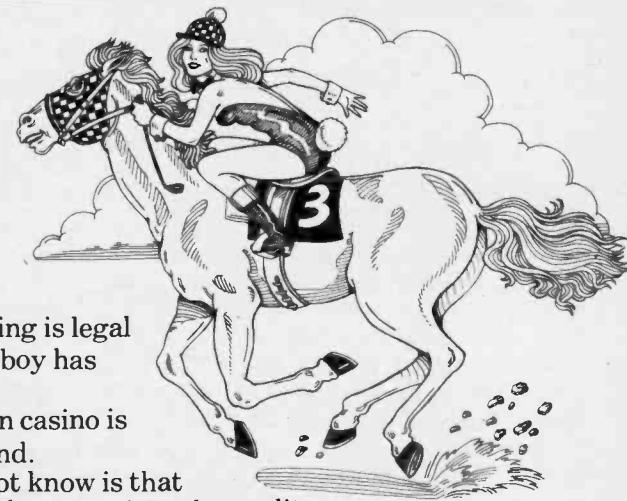
Take the March issue. Inside there's the behind-the-scenes story of President Ford's attempted assassin—Manson disciple Squeaky Fromme.

OUI's *Conversation with Redd Foxx* shouldn't be missed, because this crusty old stand-up comic really lets it all hang out.

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Disco Disk Producers Seeking New Sounds

• Continued from page 1

vides a basis for continued growth. "Remaking oldies for young listeners who've never heard them might be valid, but I still think that it's going to fade very quickly," says one producer who wishes to remain anonymous. Others, also seeking anonymity on this point, generally agree.

With the competitiveness of the market now catching up to disco releases, the producers talk of the

quality of a given song and how an individual artist handles it.

Again, they reject a commonly held notion that all that's necessary for a disco hit is a recording with a strong drum electric bass line and a 4/4 dance beat. The rhythm, strong and up-front throughout, remains important, but there isn't a formula to achieve success, just like there isn't a formula in cutting a hit in any other musical genre, they say.

"What is considered a disco beat is just one facet of music, and people

are getting tired of it," says Van McCoy.

McCoy explains that he has learned that "chugga chum" (old hat) music is not all there is to disco music. He says that he's now exploring music with another rhythm.

Reporters working on this article include Jean Williams and Bob Kirsch.

"Disco music is advancing and there will no longer be a set tempo," he continues, adding that he feels that discos are now going to slower records, even ballads. He cites "Love To Love You Baby" by Donna Summer as an example of discos' acceptance of slower tempos.

"Any kind of beat that's danceable is going to be disco music," offers McCoy, who at Billboard's recent Disco Forum touted the audience on the possibilities of gospel music going disco shortly.

McCoy contends that he will be coming with different instruments to create a lush sound, putting a melody against a beat. In addition to strings, he will be experimenting with the belzuka, an instrument that is a cross between a guitar and mandolin.

He also claims that the mixing of disco records will no longer be the total responsibility of the producer, indicating that he feels that disco DJs are soon going to be carrying a part of the mixing weight.

On a radio note, McCoy opines that disco music is now getting away from earlier repetition and, because of it, will gain broader airwave acceptance.

Bob Crewe, one of the more active producers and writers working within the disco framework over the past few years, believes that disco is "like the early days of rock. A lot of people are currently using the same progression and, just like in rock's early days, you are going to find a lot of one-shot artists.

"The problem," he continues, "is that there is often no artist follow-through. People know a good song but have no idea who the artist is. And those who follow the parade are not going to last at all, much less make it in a big way.

"But, the good artist, working with good producers and arrangers, will sustain. Disco is going to produce superstars, and these will be the artists and producers that keep up with their crafts, take chances and create rather than recreate.

"The prime idea, and I think the prime idea of the future, will be think visually. I've been thinking visually for 10 years. We did disco records with Mitch Ryder. There were just different accents on the rhythm patterns."

Crewe feels that he was lucky to get in on the disco movement at the very beginning (through Disco Tex), but adds that he felt, even then, that it was going to be big.

Currently involved with his own Bob Crewe Generation, Crewe says that he's working on a disco ballet, dubbed the "Street Talk Suite," which will feature disco movement but will also have ballet movements, characters and a story.

"I see the same enthusiasm and talented people as I did in the early rock days," Crewe concludes, "and though I can't tell you exactly the direction disco will take, I do feel dance music is here to stay."

Bobby Eli, well known for his Philadelphia International credits, as well as productions with other labels' acts, admits that most disco records sound similar, but adds that whenever he cuts a disk, it's never done expressly for the club set.

"The key to any successful disk, and it's no different for a dance record, is to have it in the groove," offers Eli. He says that strong rhythm is obviously the prime ingredient.

"I'd like to get away from heavily orchestrated records," he continues, "I think that approach has created a very typical sound. As long as you have the rhythm cooking you have it."

He also explains that he likes to have his drummer and bass player work hand-in-hand with each other for strong results. He, like a number of other Philly producers, cuts tracks long and up-front to leave more flexibility for mixing with disco play in mind.

Vince Montana, Philadelphia sideman (vibes) and producer for Carol Williams and the Salsoul Orchestra, feels that every tune, every artist is different, and that there really isn't a set formula for creating a successful disco hit or, for that matter, any hit.

Whether producing or arranging, Montana states that he tries to avoid repetition, while keeping the dance rhythm prominent.

The big-band sound plays heavily in Montana's plans.

Also planning heavy orchestration for disco product is producer Harold Wheeler. "Disco music has always centered around a rhythmic feel with a groovy bass line with congas added. The rest hasn't mattered," says Wheeler.

He now plans to expand the driving music to include symphony orchestra instruments, which he claims haven't been used in disco music.

Mixing records is another area eyed by Wheeler. "I will mix disco music differently because of the addition of the new instruments. Strings and horns will now be as prominent as the rhythm section.

"In order to maintain a smooth, uncluttered sound, I will record the rhythm with the existing knowledge that the strings and horns will play as vital a part in the record as the other instruments, and I will leave room for them."

He points out that the strong guitar sound will be reduced and made simpler.

Wheeler recently completed a disco tune for Engelbert Humperdinck and is currently recording a Petula Clark disco disk.

For Warren Schatz, in-house producer at RCA, the key is getting the right song. "If you structure something that's danceable, it's disco. The song determines how you handle the approach, it's disco. The song determines how you handle the approach," offers Schatz.

Schatz, who's worked with such artists as Vicky Sue Robinson and the Brothers, says that he feels that original South American rhythms, especially Brazilian ones, are going to be big in discos shortly.

From a mixer's point of view, Tom Moulton says: "When I hear a record, obviously one with lots of rhythm, I look to retain the excitement of the rhythm tracks and then build beauty around it. It's important that the song flows into breaks, creating a scream, a rushing effect."

Moulton says that he wants to move away from orchestrated sounds, and onto something new and different.

When working vocal tracks, he explains that he often rolls off as much bottom as possible, giving action to the highs. As for the heavy bass sound present in most disco tunes, he describes it as "unfortunately

(Continued on page 16)

New Companies

Farr Records has been formed in Los Angeles as an extension of the Farr Music publishing operation. Gavin Murrell, executive vice president of the publishing wing, is now president of the label.

First artist signed to the label is R. Dean Taylor, singer/songwriter who wrote "Love Child" for the Supremes and who also hit the top of the pop charts himself with "Indiana Wants Me." Jerry Ford, pop/country artist, has also been signed.

Budd Dolinger is vice president and general manager and Johnny Bond is national director of promotion. Mary Kenny is promotion coordinator.

Distribution will be announced shortly.

★ ★ ★

Independent Label Distributors, an affiliate of Everlov'n Records, has been formed in Huntsville to service new artists and labels in the area. Besides distribution, firm will offer promotion, production and pressing services. ILD is headed by David Redbird, P.O. Box 4007, Huntsville, Ala. 35802.

★ ★ ★

L. Russell Brown has been formed in New York by songwriter-producer L. Russell Brown. He will continue to work with partner Irwin Levine on some current projects, but on some new projects, will involve other songwriting partners. Under the wing of the new operation will be a BMI publishing company and record production company. Overseeing and administrating the operation will be Stephen Metz of Music America International.

★ ★ ★

NIA Inc., a concert promotion firm specializing in soul and rock concerts has been formed in Los Angeles by Frank A. Evans.

★ ★ ★

Stephen and Paul Long have founded William Geoffrey Associates, a Washington, D.C.-based management firm. First client is Face Dancer.

★ ★ ★

Pacific Challenger Records of Cerritos, Calif., has reorganized with two new divisions. They are Pacific Challenger Productions, an artist development firm, and Pacific Challenger Music (BMI). Dottie McIlroy has joined the operation as marketing vice president and C.E. Whittington remains president.

★ ★ ★

Jimmy Rabbitt, former radio personality turned progressive country singer-writer, has formed Pellet Music with his manager, Peter Rachtman. Capitol artist Rabbitt will publish other writers as well as his own work.

★ ★ ★

Jelly Records has been founded in Lexington, Mass., by Gregory Morton and George Lilly, with production facilities in Northern Studios at Maynard, Mass. First artists on the label are Radio King, Barbara Holiday and James Montgomery.

Music America International has been formed in New York by Steven Singer and Stephen Metz. Singer and Metz, partners in the Beacon Theater, are setting up a network of independent distributors and promotion people with product scheduled later this month. The company, to be known as M.A.I. Records, will be operated by several industry veterans. Besides Metz and Singer, other personnel includes Sol Moglen and Richard Landis.



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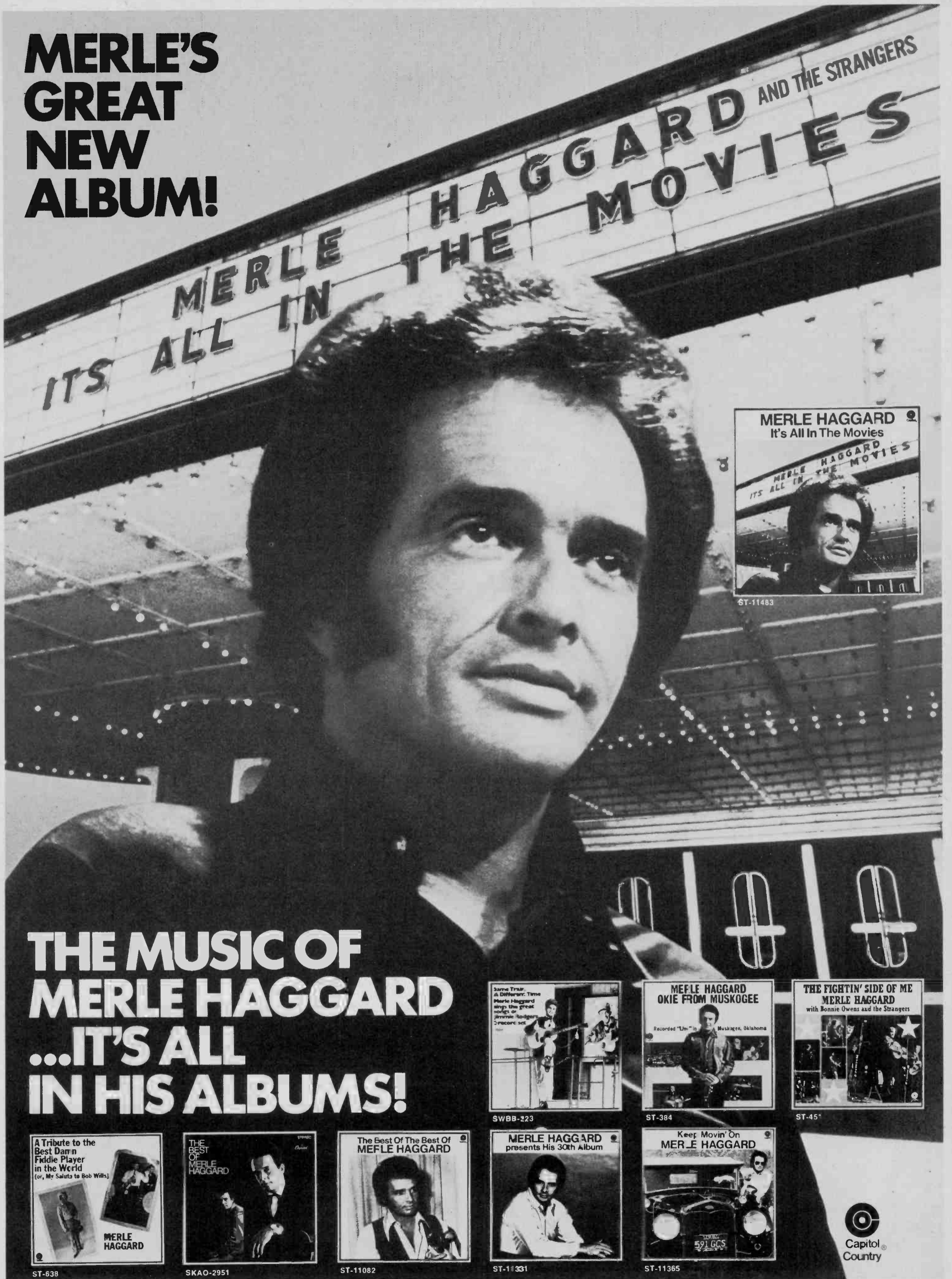
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Acts Leave Indies

• Continued from page 1

Perhaps the biggest gainer during this time was Warner Bros. Records. It signed Curtom Records' (Curtis Mayfield, Impressions, Leroy Hutson, et. al.) away from Buddah, as well as Philly Groove Productions (Delfonics, First Choice).

In addition, Warners has scooped up George Benson (from CTI), Ray Stevens (Barnaby) and Pat Martino (Muse), among others.

CBS Records and its affiliated labels also fared well during this time. In addition to B.T. Express, Columbia also signed Freddie Hubbard (CTI). Pacted to Epic, besides Daniels, were Bonnie Koloc (Ovation) and the Sutherland Brothers and Quiver (Island).

Acts transferring to Mercury-Phonogram are Charles Earland (Prestige), 10cc (London-U.K.), the Dells (Chess-Janus) and James and Bobby Purify (Casablanca).

Reporters assisting in the compilation of this report include: Jim Fishel, Stephen Traidman, Jim Melanson, Jean Williams, Nat Freedland and Bob Kirsch.

Atlantic Records signed the Trammps (Buddah), Hawkwind (United Artists), Lou Donaldson (Blue Note) and Franklin Ajaye (A&M) who now records for the affiliated Little David Records.

ABC inked Jimmy Ponder (Chess) and MCA signed Man (United Artists), while RCA pacted Blue Mitchell (Mainstream), Buddy Rich (Groove Merchant), Bo Diddley (Chess) and Cedar Walton (Muse).

According to several industry sources, not all of these groups were enticed away from indie-distributed labels for money and increased distribution—some had been dropped by their indie labels.

Slightly more than one year ago, when Bell became Arista, the label

(Continued on page 64)



Billboard photo by Stephen Traidman

DETROIT PREVIEW—Auditioning his new UA LP for Chris Stromberg, president of Audioland chain, left, at recent Detroit Hi Fi Show, Mike Quatro chats about cuts with Tim Bogart, David Surkamp and Bobby Womackon "Dancers, Romancers, Dreamers & Schemers."

Disk Producers

• Continued from page 14

something people think has to be added.

"When using the bass line, through, it's important that it doesn't stay linear. You've got to use it to generate excitement.

"Quite often the best dance records cut aren't cut intentionally for the discos," Moulton concludes.

Executive Turntable

• Continued from page 4

Peter deK. Dusinger named senior vice president, manufacturing operations, at Audio Magnetics, following service with ITT and Westinghouse, among others. . . . Amanda Chism succeeds Jerry Adler as national sales coordinator at Clarion Corp. of America. . . . Cal Garnica, formerly with Olson Sales rep firm, joins Sonab Electronics as field sales director.

Crickett Bennett has joined Elektra/Asylum/Nonesuch Records as production manager, international. Bennett will coordinate traffic and shipping of production parts and finished product to the company's licensees and affiliates abroad. . . . Sony Corp. of America names Edward Adis sales manager for national accounts, consumer products, joining from Lloyds Electronics. . . . Louis Longo promoted at Capitol Magnetics to Midwest regional manager, consumer products, from Southwest regional manager. . . . Nathan Gordon promoted to staff vice president, Systems Research Lab. at RCA Laboratories, from director of the facility.

John Donegan, ex-vice president of Jack Music, named general manager for Jack's Tracks Studios purchased by Allen Reynolds. Donegan will also direct Reynolds' three publishing firms.

Rand Jones is West Coast custom pressing salesman for PRC Recording Inc. Rich Ware recently opened the PRC office in Los Angeles and is a vice president. . . . Dottie McIlroy named vice president in Charge of marketing for Pacific Challenger Corp. of Cerritos, Calif.

New agent at World Wide Artists is Fred Fowler. Fowler will be dealing with artists, promoters, schools and clubs. . . . Sean DeLaney has been upped to vice president, artist development, of Rock Steady Inc. Delaney is responsible for the creative development of all new acts signed with the firm. . . . In Atlanta, Jack Rodgers has been named chief of sales for Dance-A-Thon Records and Tapes. . . . Len Epand has been named West Coast publicity manager of Polydor Inc., headquartered in the Polydor/MGM offices in Los Angeles.

New promotions and changes at MCA Records in the promotion area include: Rick Rockhill, moving from New Orleans office to Atlanta sharing duties with Jeff Lyman; the Memphis sales office relocating to Nashville, with Leon Tsilis moving from Miami to Nashville and Ralph Witsell replacing Tsilis; Wayne McManners of Houston expanding his territory to include New Orleans and William Hawkins joining MCA to share promotion duties with Greg Dodd in Chicago.

Scot Jackson has been upped to national album promotion director, ABC Records in Los Angeles, having served in several positions at the label. . . . Michael Milrod has joined Fantasy/Prestige/Milestone as East Coast promotion director. Milrod, who recently departed Buddah Records, will be based in New York. . . . Cliff Gorov moves up the ladder at Chelsea Records from promotion man to assistant national black promotion director, reporting to Cris Clay. This is one of Buck Reingold's first appointments since joining Chelsea as senior vice president.

Stan Seiden, major leaseholder and operator of Ivar Theater, will be general manager of Greek Theater now that James Nederlander has the concession. . . . And Ray Stayer has been named general manager of the Starwood nightclub in Los Angeles. . . . Bruce Greenberg, formerly of Island Records, has joined WMOT Productions in Philadelphia.

Heavy Traffic

• Continued from page 3

tridge versions of product still current and active on Stateside labels.

They are sold to stores which "can be trusted" not to advertise their availability and eventually wind up in retail bins at \$2.99 to \$3.99 each.

A similar discretion is exercised in export deals of cassette product, especially overruns, says this entrepreneur. "It's important to know who your customer is and how he will market the product." Low-key merchandising is vital to keeping the lines of supply open, he adds.

In the case of Canada, record manufacturer complaints led to the imposition of custom and tax levies treating cutout imports at the same value level as "regular" domestic merchandise.

For customs purposes, cutout LPs, regardless of the actual price paid, are now rated at \$3.61 each, the average wholesale price within the Dominion. Duties and taxes, therefore, amount to about \$1 per LP, increasing the cost to the importer to the point where the transaction assumes a lesser appeal.

Canadian manufacturers had long complained that competition to current product from American cutouts put them at a competitive disadvantage in the marketplace. Current custom regulations became effective some three months ago.

Old Deletes To Stanyan

• Continued from page 1

McKuen has discovered that there are lucrative special-audience markets for a wide variety of catalog masters held in the vaults of major labels.

He feels the majors are depriving themselves of easily available income by not culling their vaults for small pressing re-release material more regularly.

McKuen is also surprised by his disturbing find that perhaps half of the major labels with extensive and well-rounded catalogs refuse to license their out-of-print masters for repackaging by outsider companies, even though they are not doing anything with the masters themselves.

McKuen says he has found RCA, Columbia and Warner Bros. extremely open toward leasing out the vault masters they are not currently working. He claims to have found it near-impossible to make similar deals with Capitol and MCA.

Stanyan can talk in terms of substantial sales for its offbeat repackages. Aside from McKuen's own records, among the biggest Stanyan sellers to date is Franz Waxman's soundtrack for "The Nun's Story" film, which has gone over 100,000 units. Stanyan has a Jaques Brel LP which has sold 110,000 units.

Stanyan is now putting out two Vera Lynn repackages yearly and averaging sales on them of close to 60,000 apiece. Fats Waller jazz piano collection has done 80,000 units, says McKuen, who will soon have a Duke Ellington package on his house label.

European chanteuse Greta Keller's LPs average 50,000 units of each title on Stanyan. McKuen has a new Judy Garland collection and an upcoming newly recorded Dinah Shore album.

"On Stanyan, I only put out the kind of music that interests me personally," says McKuen. "It seems reasonable to expect that the fans I've been fortunate enough to have following my career so closely all these years would be growing up in their tastes just like I have naturally done. And they might well be interested in collecting the kind of records I happen to like."

When Stanyan cannot lease the instrumental masters it needs for a package, it goes ahead and re-records the material. But of course LPs like the Fats Waller or Judy Garland reissues would be impossible without vault masters.

"Something like Waxman's score for 'The Nun's Story' is a real word-of-mouth must for serious movie soundtrack collectors," says McKuen. "It was out of print for years before we put it out on Stanyan again and collectors used to pay as much as \$50 for a copy. This sort of thing just proves to me that the big record labels are missing a bet when they don't work all fields of their master vaults for specialty markets."

Stanyan, although basically a sideline for McKuen's staff, grossed \$4½ million in 1975, a \$1 million rise over last year, he says. Of this total, \$3 million was in record sales and the rest came from books and other McKuen promotional items.

However, these Stanyan figures deliberately exclude the albums with McKuen himself as artist or trademark. For example, three of his Stanyan Strings instrumental LPs have topped \$200,000.

Stanyan now releases some six albums monthly and McKuen has smoothed his production process

(Continued on page 72)

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Format, Personnel Overhaul At WBNS

By BOB HUSTED

COLUMBUS, Ohio—For the third time in five years, WBNS is changing personnel and format in an effort to regain the dominant position it once enjoyed in the central Ohio market.

Key to many of the changes now being effected is 27-year-old Mike Jorgenson, recently imported from Denver to serve as general manager with the responsibility of creating a new image for the 49-year-old AM outlet whose new emphasis is on MOR.

"We want WBNS to be a fun station dedicated to producing the unexpected and unusual for our listeners," says Jorgenson, "and we are pulling out all of the stops to establish that image."

The 30 to 50 age group is the target market for WBNS in its new format. Plans call for a weekly playlist of 50 to 60 with a minimum of two standards per hour being featured.

"Actually," Jorgenson adds, "we have run into a bit of a problem in building a library of standards by such artists as Frank Sinatra, Eydie Gorme, Steve Lawrence and Andy Williams since record companies haven't been distributing promo albums by these people recently. We had to go out on the open market and invest in a flock of albums to get the job done quickly."

While WBNS is still utilizing a proportionate share of Top 40 tunes, there is little or no representation of rock or country music in the adapted playlist.

The strongest initial push by WBNS has been to improve its third-place standing in the morning drive time segment anchored by popular deejay Bob Conners, who had been spirited away from rival WTVN several years ago during a previous format change.

'Country Storm' Born In Dallas

DALLAS—"Country Storm," a 12-hour country music concert, has been created by Profit Center, a division of Ralph Stachon Co. here. Ralph Stachon, president, and Jim Collins, executive vice president, report the show "treads lightly on nostalgia, with comments by veteran performers past and present of the 'Grand Ole Opry'."

The documentary starts with the war years of the 1940s and goes through 1976. Avails allow 18 commercial minutes per hour.

Collins claims the musical country documentary is "a 12-hour hypnotic magnet." Demos are free on request.

Tight Playlist a Bugaboo To Small Market Top 40s

• Continued from page 1
role in small market Top 40 radio wasn't really known until this survey.

It spells out bad news for the record industry, which has been plumbng the smaller markets in recent times to get important initial exposure and sales reaction on new product.

John Mitchell, KERN, Bakersfield, Calif., says he also believes in the tight playlist—"it's necessary

to play familiar music." Christ T., program director of WAKX in Duluth, Minn., says he also believes in the tight playlist, but "this depends, of course, on the market. Our market had been without a station that really did any research or played from a tight list for over five years. And we have found a great deal of success with our list, establishing WAKX as a station that plays the best music all the time."

Denny Luell, KLWW in Cedar

Rapids, Iowa, states in favor of the tight playlist that "a constant dose of unfamiliar material produces tuneouts."

Jon Horton, WTTS in Bloomington, Ind., feels that "audience listening span continues to be short and repetition of established hits assures a positive reaction."

Harley Drew, WBBQ in Augusta, Ga., says, "A basic tight playlist keeps the hits coming and that seems to fit best with the tight schedules of today's lifestyles."

"Listeners want to hear something familiar promptly when they tune in. We supplement the basic list with oldies, LP cuts, and midday and night extras for variety without compromising the basic tight playlist idea."

On the other hand, Jerry Riley of WAAM, Ann Arbor, Mich., says, "No. We're up against CKLW of Detroit which has a tight playlist and so does WDRQ there. We get a lot of calls complaining about them and how many times they repeat songs. They like us better because we have a better music spread. We also daypart, which tends to add to our total record count."

Ray Quinn of WAMS in Wilmington, Del., believes in the tight list, as does Bob Charest, WHYI in Springfield, Mass. But Mike Novak,

(Continued on page 25)

DJs' Salaries Topped By PDs

LOS ANGELES—As a rule, the salaries of program directors have been generally increasing the past couple of years and now the average program director in a major market station Top 40 station tops out more than his air personalities. This wasn't exactly the case a few years ago.

A Billboard survey shows the average salary of major market Top 40 program directors is between \$26,666 and \$30,000, with several going up as high as \$40,000. One FM program director in a Southern market pulled this average down. Only two major market program directors surveyed hesitated to list their salaries.

The average medium market Top 40 program director earns between \$18,913 and \$22,000, but playing a big role in boosting this average were a few program directors who are quite well paid.

And, in addition, a couple were virtually partners in the station and participated in the profit structure. You could easily state, though, that the typical medium market program director would be earning about \$18,000 a year and that his duties for this salary would probably include a daily stint on the air. Only one program director did not admit his salary.

In small markets, the typical Top 40 program director earns roughly \$12,522 to \$14,000, with three or four of those surveyed reporting salaries of about \$18,000. Six of the small market program directors hesitated to list their salaries and quite a few that did revealed salaries of about \$10,000.

The salaries of a typical major market Top 40 air personality is easy to define—they're in the range of \$23,000 to \$25,000. Of course, many major market

air personalities earn far more than that. However, the days when a major market Top 40 air personality earned above \$50,000 are virtually gone. In some cities, union scale seems to be the dominating force behind salary levels.

Too, some major markets, quite frankly, don't pay as much as some medium markets. As in the past, Washington, D.C., and the entire state of Florida rank poorly when it comes to deejay salaries. But the tendency of an air personality to earn more than his program director is gone.

The program director usually out-earns him about \$3,000 a year, and more if the program director also does a radio shift (not the rule so much in major markets as in medium and small markets).

This can be attributed, of course, to a general decrease in the importance of the air personality as a "personality" on Top 40 radio.

In medium markets, the typical air personality earns \$220.54 a week, and this figure is pretty much right on target for Top 40 radio. True, some air personalities may earn a little more, but one station also listed \$125 a week as starting salary.

In a major market a deejay would fare better on unemployment than that, considering income taxes.

In small markets, the average air personality earns \$174.40, and this figure, too, is about on target. In both medium and small markets, the salary of the program director who does a radio show in addition to his programming duties was not included, but considered only in the figures for program directors.

KRLA SHOCKER

• Continued from page 3

station had lost several hundred thousand dollars since trying its present personality-oriented MOR. The major expense was in salaries of personalities such as Paul Compton, Johnny Magnus, Lee Baby Simms and others.

MOR May Be Next As DJs Are Dropped For Automation

The station is already partially automated, since tapes of the day's shows are played back at night.

Mathews says a cart automation system will be used; one that was designed in-house.

In effect, the station has been in limbo in regards to its license for several years. A close source once estimated that more than \$12 million had been spent in legal fees among the various corporations fighting for the license.

It seemed that a company comprised mostly of Art Linkletter and Bob Hope would obtain the license a few months back, but the other contenders sued to stop that action by the FCC and the license went into limbo again.

The move to automation spells bad news for the record industry. Although the station hasn't had exactly sensational audience ratings of late, it at least was another alternative medium for new record exposure. Automation is a very weak potential for breaking new product since the tendency among programming service creators is to stick with the hits, whatever the format.

Worse, the demise of KRLA as a live music station follows by only a week the announcement of WCFI in Chicago, another 50,000-watt rock

giant, to an automated programming service.

Though KRLA had been mostly MOR of late, it once was a leading Top 40 station in the market and many leading air personalities and program directors have worked there over the years.

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

Based on station playlists through Thursday (2/26/76)

TOP ADD ONS - NATIONAL

MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
CARPENTERS—There's A Kind Of Hush (A&M)
SWEET—Action (Capitol)

D—Discotheque Crossover

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

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

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

KENO—Las Vegas

- **CAROLE KING**—Only Love Is Real (ODE)
- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 14-7
- ★ **BEE GEES**—Fanny (RSO) 20-13

KBBC—Phoenix

- **PETER FRAMPTON**—Show Me The Way (A&M)
- **CARPENTERS**—There's A Kind Of Hush (A&M)
- ★ **TONY ORLANDO & DAWN**—Cupid (Elektra) HB-30
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 6-2

KRIZ—Phoenix

- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- **AEROSMITH**—Dream On (Columbia)
- ★ **EAGLES**—Take It To The Limit (Asylum) 20-13
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 13-7

KQEO—Albuquerque

- **BAY CITY ROLLERS**—Money Honey (Arista)
- **DR. HOOK**—Only Sixteen (Capitol)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 25-17
- ★ **AEROSMITH**—Dream On (Columbia) 22-15

KTKT—Tucson

- **SWEET**—Action (Capitol)
- **CARPENTERS**—There's A Kind Of Hush (A&M)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 22-15
- D★ **MIRACLES**—Love Machine (Part 1) (Motown) 12-7

Pacific Northwest Region

TOP ADD ONS:

- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- **BELLAMY BROTHERS**—Let Your Love Flow (W.B./Curb)
- **CARPENTERS**—There's A Kind Of Hush (A&M)

PRIME MOVERS:

- **FOUR SEASONS**—December 1963 (Oh, What A Night) (W.B./Curb)
- **CAPTAIN & TENNILLE**—Lonely Night (Angel Face) (A&M)
- **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Part 1) (Phila. Int'l.)

BREAKOUTS:

- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- **BELLAMY BROTHERS**—Let Your Love Flow (W.B./Curb)
- **CARPENTERS**—There's A Kind Of Hush (A&M)

KFRC—San Francisco

- **AEROSMITH**—Dream On (Columbia)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 13-7
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 24-18

KYA—San Francisco

- **NATALIE COLE**—Inseparable (Capitol)
- **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb)
- ★ **RUFUS/CHAKA KHAN**—Sweet Thing (ABC) 25-16
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 21-15

KLIV—San Jose

- **AEROSMITH**—Dream On (Columbia)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 15-8
- ★ **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.) 10-6

KJOY—Stockton, Calif.

- **JOHN MILES**—High Fly (London)
- **PETER FRAMPTON**—Show Me The Way (A&M)
- ★ **ELVIN BISHOP**—Fooled Around & Fell In Love (Capricorn) 30-15
- ★ **COMMODORES**—Sweet Love (Motown) 26-18

PRIME MOVERS - NATIONAL

FOUR SEASONS—December 1963 (Oh, What A Night) (W.B./Curb)
CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)
GARY WRIGHT—Dreamweaver (W.B.)

KNDE—Sacramento

- **ROXY MUSIC**—Love Is The Drug (Atco)
- **EARTH, WIND & FIRE**—Reasons (Columbia)
- ★ **PETER FRAMPTON**—Show Me The Way (A&M) 30-20
- ★ **FLEETWOOD MAC**—Rhiannon (Reprise) 31-24

KROY—Sacramento

- **CARPENTERS**—There's A Kind Of Hush (A&M)
- **BEE GEES**—Fanny (RSO) 18-9
- ★ **RUFUS/CHAKA KHAN**—Sweet Thing (ABC) 30-23

KJR—Seattle

- **DAVID BOWIE**—Golden Years (RCA)
- **CARPENTERS**—There's A Kind Of Hush (A&M)
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 17-10
- ★ **BAY CITY ROLLERS**—Money Honey (Arista) 22-16

KING—Seattle

- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 16-5
- ★ **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.) 18-9

KJRB—Spokane

- **FOUR SEASONS**—December 1963 (W.B./Curb)
- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- ★ **QUEEN**—Bohemian Rhapsody (Elektra) 20-12
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 15-10

KTAC—Tacoma

- **STYX**—Lorelei (A&M)
- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 11-7
- ★ **LARRY GROCE**—Junk Food Junkie (W.B.) 12-9

KGW—Portland

- **ABBA**—I Do, I Do, I Do, I Do, I Do (Atlantic)
- **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb)
- ★ **AEROSMITH**—Dream On (Columbia) 24-14
- ★ **BAY CITY ROLLERS**—Money Honey (Arista) 22-16

KISN—Portland

- **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- D★ **MIRACLES**—Love Machine (Part 1) (Motown) 29-14
- ★ **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.) 22-18

KTLK—Denver

- **CARPENTERS**—There's A Kind Of Hush (A&M)
- **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 35-27
- ★ **STAMPEDERS**—Hit The Road (Quality) 36-28

KKAM—Pueblo, Colo.

- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- **CAROLE KING**—Only Love Is Real (ODE)
- ★ **ERIC CARMEN**—All By Myself (Arista) 20-10
- ★ **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb) 21-16

KCPX—Salt Lake City

- **STYX**—Lorelei (A&M)
- **PETER FRAMPTON**—Show Me The Way (A&M)
- ★ **BAND OF THE BLACK WATCH**—Scotch On The Rocks (Private Stock) HB-24
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 10-5

KRSP—Salt Lake City

- **JIGSAW**—Love Fire (Chelsea)
- **CHARLIE ROSS**—Without Your Love (Mr. Jordan) (Big Tree)
- ★ **BAY CITY ROLLERS**—Money Honey (Arista) 15-7
- ★ **QUEEN**—Bohemian Rhapsody (Elektra) 21-18

KYNO—Fresno

- **TONY ORLANDO & DAWN**—Cupid (Elektra)
- **PETER FRAMPTON**—Show Me The Way (A&M)
- ★ **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.) 14-6
- ★ **FOGHAT**—Slow Ride (Bearsville) 10-4

Southwest Region

TOP ADD ONS:

- **AEROSMITH**—Dream On (Columbia)
- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- **CARPENTERS**—There's A Kind Of Hush (A&M)

PRIME MOVERS:

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

BREAKOUTS:

- **AEROSMITH**—Dream On (Columbia)
- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)

KILT—Houston

- **RUFUS/CHAKA KHAN**—Sweet Thing (ABC)
- **CARPENTERS**—There's A Kind Of Hush (A&M)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 16-7
- ★ **BEE GEES**—Fanny (RSO) 28-19

KRBE-FM—Houston

- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- **ELTON JOHN**—Grow Some Funk/I Feel Like A Bullet (MCA)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 17-9
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 12-7

KLIF—Dallas

- **DONNY & MARIE OSMOND**—Deep Purple (Kolob)
- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 15-8
- ★ **LINDA RONSTADT**—Tracks Of My Tears (Asylum) 22-15

KNUS-FM—Dallas

- **WHO**—Squeeze Box (MCA)
- **CAPTAIN & TENNILLE**—Lonely Night (A&M) 14-7
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 11-6

KFJZ—Ft. Worth

- **AEROSMITH**—Dream On (Columbia)
- **CHARLIE ROSS**—Without Your Love (Mr. Jordan) (Big Tree)
- ★ **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.) 20-6
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 13-4

KKOL—Ft. Worth

- **NONE**
- **NONE**
- **NONE**

KONO—San Antonio

- **EMMYLOU HARRIS**—Here There & Everywhere (W.B.)
- **PAUL DELICATO**—Cara Mia (A.O.W.)
- ★ **JONATHAN CAIN**—Til It's Time To Say Goodbye (October) 25-17
- ★ **FREDDY FRENDR**—You'll Lose A Good Thing (ABC/Dot) 22-16

BREAKOUTS - NATIONAL

SWEET—Action (Capitol)
MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
JOHNNIE TAYLOR—Disco Lady (Columbia)

KELP—El Paso

- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- **CHARLIE ROSS**—Without Your Love (Mr. Jordan) (Big Tree)
- ★ **BEE GEES**—Fanny (RSO) 19-8
- ★ **EAGLES**—Take It To The Limit (Asylum) 10-3

XEROK—El Paso

- **NONE**
- **NONE**
- **NONE**
- ★ **KAKC—Tulsa**
- **AEROSMITH**—Dream On (Columbia)
- **ROXY MUSIC**—Love Is The Drug (Atco)
- ★ **DAVID BOWIE**—Golden Years (RCA) 25-19
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 21-17

KELI—Tulsa

- **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb)
- **CAROLE KING**—Only Love Is Real (ODE)
- ★ **LARRY GROCE**—Junk Food Junkie (W.B.) 30-19
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) HB-25

WKY—Oklahoma City

- **DAVID BOWIE**—Golden Years (RCA)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 7-2
- ★ **DR. HOOK**—Only Sixteen (Capitol) 18-13

KOMA—Oklahoma City

- **BACHMAN-TURNER OVERDRIVE**—Take It Like A Man (Mercury)
- **CARPENTERS**—There's A Kind Of Hush (A&M)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 16-9
- ★ **CAT STEVENS**—Banapple Gas (A&M) 19-14

WTIX—New Orleans

- **AEROSMITH**—Dream On (Columbia)
- **ROXY MUSIC**—Love Is The Drug (Atco)
- ★ **ERIC CARMEN**—All By Myself (Arista) 12-5
- ★ **ELTON JOHN**—Grow Some Funk/I Feel Like A Bullet (MCA) 11-7

KEEL—Shreveport

- **JOHNNIE TAYLOR**—Disco Lady (Columbia)
- **STAMPEDERS**—Hit The Road Jack (Quality)
- ★ **WAYLON & WILLIE**—Good Hearted Woman (RCA) 35-21
- ★ **CHARLIE ROSS**—Without Your Love (Mr. Jordan) (Big Tree) 35-31

Midwest Region

TOP ADD ONS:

- **SWEET**—Action (Capitol)
- **BEE GEES**—Fanny (Be Tender With My Heart) (RSO)
- **GARY WRIGHT**—Dreamweaver (W.B.)

PRIME MOVERS:

- **CAPTAIN & TENNILLE**—Lonely Night (Angel Face) (A&M)
- **FOUR SEASONS**—December 1963 (Oh, What A Night) (W.B./Curb)
- **GARY WRIGHT**—Dreamweaver (W.B.)

BREAKOUTS:

- **SWEET**—Action (Capitol)
- **BEE GEES**—Fanny (Be Tender With My Love) (RSO)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)

WLS—Chicago

- **SWEET**—Action (Capitol)
- **BAY CITY ROLLERS**—Money Honey (Arista)
- ★ **AEROSMITH**—Dream On (Columbia) 16-8
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 12-6

WCFL—Chicago

- **SYLVERS**—Boogie Fever (Capitol)
- **CAROLE KING**—Only Love Is Real (ODE)
- ★ **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.) 37-31
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 10-5

WOKY—Milwaukee

- **SWEET**—Action (Capitol)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 12-7
- ★ **NAZARETH**—Love Hurts (A&M) 21-17

WZUU-FM—Milwaukee

- **JONI MITCHELL**—In France They Kiss On Main Street (Asylum)
- **PETER FRAMPTON**—Show Me The Way (A&M)
- ★ **AEROSMITH**—Dream On (Columbia) 13-6
- ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 18-12

WNDE—Indianapolis

- **DR. HOOK**—Only Sixteen (Capitol)
- **FOUR SEASONS**—December 1963 (W.B./Curb) 15-7
- ★ **NAZARETH**—Love Hurts (A&M) 9-4

WIRL—Peoria, Ill.

- **SWEET**—Action (Capitol)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **QUEEN**—Bohemian Rhapsody (Elektra) 25-20
- ★ **AEROSMITH**—Dream On (Columbia) 23-19

WDGY—Minneapolis

- **BEE GEES**—Fanny (RSO)
- **CAPTAIN & TENNILLE**—Lonely Night (A&M)
- ★ **ERIC CARMEN**—All By Myself (Arista) 12-5
- ★ **BARRY MANILOW**—I Write The Songs (Arista) 6-4

KDWB—Minneapolis

- **AEROSMITH**—Dream On (Columbia)
- **BEE GEES**—Fanny (RSO)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 15-5
- ★ **NAZARETH**—Love Hurts (A&M) 22-14

KOIL—Omaha

- **SWEET**—Action (Capitol)
- **NAZARETH**—Love Hurts (A&M)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 28-12
- ★ **RUFUS/CHAKA KHAN**—Sweet Thing (ABC) 29-21

KIOA—Des Moines

- **LARRY GROCE**—Junk Food Junkie (W.B.)
- **MAXINE NIGHTINGALE**—Right Back Where We Started From (U.A.)
- ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 20-11
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 22-13

KKLS—Rapid City, S.D.

- **SWEET**—Action (Capitol)
- **BELLAMY BROS.**—Let Your Love Flow (W.B./Curb)
- ★ **ERIC CARMEN**—All By Myself (Arista) 9-4
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 4-1

KQWB—Fargo, N.D.

- **QUEEN**—Bohemian Rhapsody (Elektra)
- **JIGSAW**—Love Fire (Chelsea)
- ★ **CAPTAIN & TENNILLE**—Lonely Night (A&M) 22-17
- ★ **GARY WRIGHT**—Dreamweaver (W.B.) 14-10

(Continued on page 20)

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**THE GAME
IS OVER** ⁽⁴¹⁹⁸⁾
Is Just Beginning!

A Solid Smash by
**BROWN
SUGAR**

Just Ask Anyone In Philadelphia!



Billboard Singles Radio Action

Based on station playlists through Thursday (2/26/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 18

- KXOK—St. Louis**
- GARY WRIGHT—Dreamweaver (W.B.)
 - CARPENTERS—There's A Kind Of Hush (A&M)
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 10-4
 - ★ EAGLES—Take It To The Limit (Asylum) 14-9
- KSLO-FM—St. Louis**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 -
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 24-16
 - ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 13-8
- WHB—Kansas City**
- GARY WRIGHT—Dreamweaver (W.B.)
 - BEE GEES—Fanny (RSO)
 - ★ ERIC CARMEN—All By Myself (Arista) 14-7
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 20-13
- KEWI—Topeka**
- QUEEN—Bohemian Rhapsody (Elektra)
 - BEE GEES—Fanny (RSO)
 - ★ ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 28-16
 - ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 17-9

North Central Region

- **TOP ADD ONS:**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ★ **PRIME MOVERS:**
- FOUR SEASONS—December 1963 (Oh, What A Night) (W.B./Curb)
GARY WRIGHT—Dreamweaver (W.B.)
WAYLON & WILLIE—Good Hearted Woman (RCA)
- BREAKOUTS:**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
QUEEN—Bohemian Rhapsody (Elektra)

- CKLW—Detroit**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - BAND OF THE BLACK WATCH—Scotch On The Rocks (Private Stock)
 - ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 9-1
 - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) HB-22
- WGRD—Grand Rapids**
- BEE GEES—Fanny (RSO)
 - CAPTAIN & TENNILLE—Lonely Night (A&M)
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 19-10
 - ★ WHO—Squeeze Box (MCA) 7-1
- Z-96 (WZZM-FM)—Grand Rapids**
- FOUR SEASONS—December 1963 (W.B./Curb)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - ★ BEE GEES—Fanny (RSO) 9-5
 - ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 4-2
- WTAC—Flint, Mich.**
- SWEET—Action (Capitol)
 - QUEEN—Bohemian Rhapsody (Elektra)
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 23-16
 - ★ BAY CITY ROLLERS—Money Honey (Arista) 15-10
- WIXY—Cleveland**
- MELISSA MANCHESTER—Just You And I (Arista)
 - SALSOU ORCHESTRA—Tangerine (Salsoul)
 - ★ TRAMMPS—Hold Back The Night (Buddah) 25-16
 - ★ ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 26-17
- WGCL—Cleveland**
- QUEEN—Bohemian Rhapsody (Elektra)
 - CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
 - ★ COMMODORES—Sweet Love (Motown) 23-15
 - ★ BEE GEES—Fanny (RSO) 12-7

- 13-Q (WKQT)—Pittsburgh**
- FOUR SEASONS—December 1963 (W.B./Curb)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 17-11
 - ★ AEROSMITH—Dream On (Columbia) 14-9
- WKBW—Buffalo**
- CAPTAIN & TENNILLE—Lonely Night (A&M)
 - MIRACLES—Love Machine (Part 1) (Motown)
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 14-5
 - ★ DIANA ROSS—Theme From "Mahogany" (Motown) 11-6
- WSAI—Cincinnati**
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
 - LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 20-11
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 21-13
- WCOL—Columbus**
- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
 - LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
 - ★ LARRY GROCE—Junk Food Junkie (W.B.) 14-6
 - ★ DONNY & MARIE OSMOND—Deep Purple (Kolob) 21-14
- WKY—Louisville**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
 - ★ WAYLON & WILLIE—Good Hearted Woman (RCA) 42-26
 - ★ SYLVERS—Boogie Fever (Capitol) 30-20
- WBGW—Bowling Green, Ky.**
- WAYLON & WILLIE—Good Hearted Woman (RCA)
 - ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
 - ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 8-1
 - ★ WHO—Squeeze Box (MCA) 13-8
- WJET—Erie, Pa.**
- QUEEN—Bohemian Rhapsody (Elektra)
 - DR. HOOK—Only Sixteen (Capitol)
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 23-7
 - ★ ERIC CARMEN—All By Myself (Arista) 15-1
- WRIE—Erie, Pa.**
- NONE
 -
 - ★ NONE
 - ★
- WCUE—Akron**
- SWEET—Action (Capitol)
 - PETER FRAMPTON—Show Me The Way (A&M)
 - ★ QUEEN—Bohemian Rhapsody (Elektra) 32-22
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 13-8

Mid-Atlantic Region

- **TOP ADD ONS:**
- SWEET—Action (Capitol)
QUEEN—Bohemian Rhapsody (Elektra)
STYX—Lorelei (A&M)
- ★ **PRIME MOVERS:**
- GARY WRIGHT—Dreamweaver (W.B.)
RUFUS/CHAKA KHAN—Sweet Thing (ABC)
MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- BREAKOUTS:**
- SWEET—Action (Capitol)
QUEEN—Bohemian Rhapsody (Elektra)
STYX—Lorelei (A&M)
- WFIL—Philadelphia**
- SWEET—Action (Capitol)
 - QUEEN—Bohemian Rhapsody (Elektra)
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 26-20
 - ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) HB-21

- WIBG—Philadelphia**
- JOHN DENVER—Looking For Space (RCA)
 -
 - ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 28-17
 - ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 16-9
- WPGC—Washington**
- QUEEN—Bohemian Rhapsody (Elektra)
 - BLACKBYRDS—Happy Music (Fantasy)
 - ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 21-14
 - ★ TONY ORLANDO & DAWN—Cupid (Elektra) 27-21
- WCAO—Baltimore**
- SWEET—Action (Capitol)
 - STYX—Lorelei (A&M)
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 19-9
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 16-12
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 20-11
- WGH—Newport News, Va.**
- SWEET—Action (Capitol)
 - DONNY & MARIE OSMOND—Deep Purple (Kolob)
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 22-16
 - ★ MIRACLES—Love Machine (Part 1) (Motown) 26-20
- WYRE—Annapolis, Md.**
- CAROLE KING—Only Love Is Real (ODE)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - ★ ROXY MUSIC—Love Is The Drug (Atco) HB-21
 - ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) HB-23
- WLEE—Richmond, Va.**
- TONY ORLANDO & DAWN—Cupid (Elektra)
 - WAYLON & WILLIE—Good Hearted Woman (RCA)
 - ★ HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.) 11-7
 - ★ ERIC CARMEN—All By Myself (Arista) 8-5

Northeast Region

- **TOP ADD ONS:**
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
RUFUS/CHAKA KHAN—Sweet Thing (ABC)
GARY WRIGHT—Dreamweaver (W.B.)
- ★ **PRIME MOVERS:**
- FOUR SEASONS—December 1963 (Oh, What A Night) (W.B./Curb)
(D) MIRACLES—Love Machine (Part 1) (Motown)
GARY WRIGHT—Dreamweaver (W.B.)
- BREAKOUTS:**
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
BAY CITY ROLLERS—Money Honey (Arista)
SWEET—Action (Capitol)

- WABC—New York City**
- GARY WRIGHT—Dreamweaver (W.B.)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)
 - ★ ERIC CARMEN—All By Myself (Arista) 12-5
 - MIRACLES—Love Machine (Part 1) (Motown) 5-1
- WPIX-FM—New York City**
- SWEET—Action (Capitol)
 -
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 8-1
 - ★ ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 12-7
- WBFB—Rochester, N.Y.**
- FLEETWOOD MAC—Rhiannon (Reprise)
 -
 - ★ BAY CITY ROLLERS—Money Honey (Arista) 17-11
 - ★ STYX—Lorelei (A&M) 21-16
- WRKO—Boston**
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - RUFUS/CHAKA KHAN—Sweet Thing (ABC)
 - MIRACLES—Love Machine (Part 1) (Motown) HB-18
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 15-4

- WBZ-FM—Boston**
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
 - MIGHTY CLOUDS OF JOY—Mighty High (ABC)
 - ★ MIRACLES—Love Machine (Part 1) (Motown) 21-9
 - ★ ROXY MUSIC—Love Is The Drug (Atco) 29-20
- WVBF-FM—Framington, Mass.**
- TONY ORLANDO & DAWN—Cupid (Elektra)
 - BAY CITY ROLLERS—Money Honey (Arista)
 - ★ NAZARETH—Love Hurts (A&M) 12-3
 - ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 11-4
- WPRO—Providence**
- LARRY GROCE—Junk Food Junkie (W.B.)
 - BAY CITY ROLLERS—Money Honey (Arista)
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 22-9
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 17-8
- WORC—Worcester, Mass.**
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
 - HUDSON BROS.—Spinning The Wheel (Rocket)
 - ★ BAY CITY ROLLERS—Money Honey (Arista) 28-12
 - ★ DONNY & MARIE OSMOND—Deep Purple (Kolob) 20-11
- WDRG—Hartford**
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - FOGHAT—Slow Ride (Bearsville)
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 18-8
 - ★ LARRY GROCE—Junk Food Junkie (W.B.) 23-16
- WTRY—Albany**
- ROXY MUSIC—Love Is The Drug (Atco)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - ★ QUEEN—Bohemian Rhapsody (Elektra) 19-9
 - ★ AEROSMITH—Dream On (Columbia) 20-10
- WPTR—Albany**
- JONATHAN CAIN—'Til It's Time To Say Goodbye (October)
 - SWEET—Action (Capitol)
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 24-9
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 21-10

Southeast Region

- **TOP ADD ONS:**
- DR. HOOK—Only Sixteen (Capitol)
JOHNNIE TAYLOR—Disco Lady (Columbia)
MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ **PRIME MOVERS:**
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
ERIC CARMEN—All By Myself (Arista)
BAY CITY ROLLERS—Money Honey (Arista)
- BREAKOUTS:**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
DR. HOOK—Only Sixteen (Capitol)
SWEET—Action (Capitol)
- WQXI—Atlanta**
- DR. HOOK—Only Sixteen (Capitol)
 - MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 - ★ MIRACLES—Love Machine (Part 1) (Motown) 16-8
 - ★ BAY CITY ROLLERS—Money Honey (Arista) 15-9
- WFOM—Atlanta**
- SWEET—Action (Capitol)
 - DONNY & MARIE OSMOND—Deep Purple (Kolob)
 - ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 40-30
 - ★ MELISSA MANCHESTER—Just You And I (Arista) 32-25
- Z-93 (WZGC-FM)—Atlanta**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - MICHEL POLNAREFF—If You Only Believe (Atlantic)
 - ★ BEE GEES—Fanny (RSO) 23-16
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 22-18

- WBBQ—Augusta**
- STAN PETERS—Hit The Road (Private Stock)
 - CARPENTERS—There's A Kind Of Hush (A&M)
 - ★ BAY CITY ROLLERS—Money Honey (Arista) 29-16
 - ★ TONY ORLANDO & DAWN—Cupid (Elektra) 28-22
- WSGN—Birmingham, Ala.**
- CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
 - BARRY MANILOW—Trying To Get The Feeling (Arista)
 - ★ DR. HOOK—Only Sixteen (Capitol) 12-5
 - ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 14-9
- WHY—Montgomery, Ala.**
- NATALIE COLE—Inseparable (Capitol)
 - ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
 - ★ JIGSAW—Love Fire (Chelsea) 17-9
 - ★ DR. HOOK—Only Sixteen (Capitol) 20-16
- WTOB—Winston/Salem, N.C.**
- QUEEN—Bohemian Rhapsody (Elektra)
 - DONNY & MARIE OSMOND—Deep Purple (Kolob)
 - ★ ERIC CARMEN—All By Myself (Arista) 11-4
 - ★ DAVID BOWIE—Golden Years (RCA) 13-9
- WSPA—Savannah, Ga.**
- CATE BROTHERS—Union Man (Elektra)
 - ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
 - ★ QUEEN—Bohemian Rhapsody (Elektra) 24-8
 - ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 28-22
- WTMA—Charleston, S.C.**
- QUEEN—Bohemian Rhapsody (Elektra)
 - JOHNNIE TAYLOR—Disco Lady (Columbia)
 - ★ COMMODORES—Sweet Love (Motown) 20-8
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 24-14
- WKIX—Raleigh, N.C.**
- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
 - CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
 - ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 20-7
 - ★ COMMODORES—Sweet Love (Motown) HB-19
- WORD—Spartanburg, S.C.**
- PETER FRAMPTON—Show Me The Way (A&M)
 - PAT BOONE—UFO (Melodyland)
 - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 11-6
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 3-1
- WAYS—Charlotte, N.C.**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - DR. HOOK—Only Sixteen (Capitol)
 - ★ GARY WRIGHT—Dreamweaver (W.B.) 14-7
 - ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 4-1
- WNOX—Knoxville**
- GARY WRIGHT—Dreamweaver (W.B.)
 - FOGHAT—Slow Ride (W.B.)
 - ★ ERIC CARMEN—All By Myself (Arista) 15-6
 - ★ COMMODORES—Sweet Love (Motown) 19-16
- WGOW—Chattanooga, Tenn.**
- ROXY MUSIC—Love Is The Drug (Atco)
 - CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
 - ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) HB-11
 - ★ DR. HOOK—Only Sixteen (Capitol) 17-14
- KAAY—Little Rock**
- TONY ORLANDO & DAWN—Cupid (Elektra)
 - LARRY GROCE—Junk Food Junkie (W.B.)
 - ★ ERIC CARMEN—All By Myself (Arista) HB-12
 - ★ BEE GEES—Fanny (RSO) HB-21

- WHBQ—Memphis**
- DR. HOOK—Only Sixteen (Capitol)
 - CARPENTERS—There's A Kind Of Hush (A&M)
 - ★ BEE GEES—Fanny (RSO) 15-8
 - ★ CAT STEVENS—Banapple Gas (A&M) HB-22
- WMPS—Memphis**
- NONE
 -
 - ★ NONE
 - ★
- WMAK—Nashville**
- SWEET—Action (Capitol)
 - BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
 - ★ DR. HOOK—Only Sixteen (Capitol) 12-6
 - ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 18-12
- WLAC—Nashville**
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 -
 - ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 25-11
 - ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 10-3
- WLCY—St. Petersburg, Fla.**
- NONE
 -
 - ★ FOUR SEASONS—December 1963 (W.B./Curb) 26-20
 - ★ QUEEN—Bohemian Rhapsody (Elektra) 16-14
- WQAM—Miami**
- JOHNNIE TAYLOR—Disco Lady (Columbia)
 - FOGHAT—Slow Ride (Bearsville)
 - ★ ERIC CARMEN—All By Myself (Arista) 15-3
 - ★ DAVID BOWIE—Golden Years (RCA) 20-14
- WFUN—Miami**
- NONE
 -
 - ★ NONE
 - ★
- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- DAVID BOWIE—Golden Years (RCA)
 - CAPTAIN & TENNILLE—Lonely Night (A&M)
 - ★ BAY CITY ROLLERS—Money Honey (Arista) 26-18
 - ★ ERIC CARMEN—All By Myself (Arista) 23-16
- WQPD—Lakeland, Fla.**
- SYLVERS—Boogie Fever (Capitol)
 - JOHNNIE TAYLOR—Disco Lady (Columbia)
 - ★ CHARLIE RICH—Since I Fell For You (Epic) 26-12
 - ★ TONY ORLANDO & DAWN—Cupid (Elektra) 32-19
- WMFJ—Daytona Beach, Fla.**
- NATALIE COLE—Inseparable (Capitol)
 - MELISSA MANCHESTER—Just You And I (Arista)
 - SWEET—Action (Capitol) 23-16
 - ★ ERIC CARMEN—All By Myself (Arista) 13-7

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JACK NICHOLSON

ONE FLEW OVER THE CUCKOO'S NEST



9 ACADEMY AWARD NOMINATIONS

- ★ Best Picture
- ★ Best Performance by an Actor—JACK NICHOLSON
- ★ Best Performance by an Actress—LOUISE FLETCHER
- ★ Best Director—MILOS FORMAN
- ★ Best Performance by an Actor in a Supporting Role—BRAD DOORIF
- ★ Best Original Score—JACK NITZSCHE
- ★ Best Achievement in Cinematography—HASKELL WEXLER
- ★ Best Achievement in Film Editing—RICHARD CHEW
- ★ Best Screenplay Adapted from Other Material—LAWRENCE HAUBEN and BO GOLDMAN

Fantasy Films
presents

A MILOS FORMAN FILM JACK NICHOLSON in "ONE FLEW OVER THE CUCKOO'S NEST"
Starring LOUISE FLETCHER and WILLIAM REDFIELD · Screenplay LAWRENCE HAUBEN and BO GOLDMAN
Based on the novel by KEN KESEY · Director of Photography HASKELL WEXLER · Music—JACK NITZSCHE
Produced by SAUL ZAENTZ and MICHAEL DOUGLAS · Directed by MILOS FORMAN

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ORIGINAL SOUNDTRACK ALBUM ON FANTASY RECORDS



Fantasy F-9500

ARRANGED AND CONDUCTED BY

JACK NITZSCHE

One Flew Over the Cuckoo's Nest
(opening theme)
Medication Valse
Bus Ride to Paradise
Cruising
Trolling
Aloha Los Pescadores
Charmaine
Play the Game
Last Dance
Act of Love
One Flew Over the Cuckoo's Nest
(ending theme)

THEME FROM
ONE FLEW OVER
THE CUCKOO'S NEST
b/w THE LAST DANCE
Fantasy Single F-760



Fantasy

Billboard Album Radio Action

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

Based on station playlists through Thursday (2/26/76)

Top Add Ons-National

KGB-(MCA)
LAURA NYRO-Smile (Columbia)
CHICK COREA-The Leprechaun (Polydor)
ROY HARPER-When An Old Cricketer Leaves The Crease (Chrysalis)

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

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

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

Western Region

TOP ADD ONS:

JOURNEY-Look Into The Future (Columbia)
 KGB-(MCA)
CHICK COREA-The Leprechaun (Polydor)
ROY HARPER-When An Old Cricketer Leaves The Crease (Chrysalis)

TOP REQUEST/AIRPLAY:

BAD COMPANY-Run With The Pack (Swan Song)
DAVID BOWIE-Station To Station (RCA)
BOB DYLAN-Desire (Columbia)
PHOEBE SNOW-Second Childhood (Columbia)

BREAKOUTS:

JOURNEY-Look Into The Future (Columbia)
 KGB-(MCA)
CHICK COREA-The Leprechaun (Polydor)
AL DIMEOLA-Land Of The Midnight Sun (Columbia)

FEBRUARY 28, 1976, BILLBOARD

KLOS-FM-Los Angeles

- **JOURNEY**-Look Into The Future (Columbia)
- **LOU REED**-Coney Island Baby (RCA)
- **PURE PRAIRIE LEAGUE**-If The Shoe Fits (RCA)

- ★ **DAVID BOWIE**-Station To Station (RCA)
- ★ **BAD COMPANY**-Run With The Pack (Swan Song)
- ★ **PHOEBE SNOW**-Second Childhood (Columbia)

- ★ **FLEETWOOD MAC**-(Reprise)

KMET-FM-Los Angeles

- **ELLIOT MURPHY**-Night Lights (RCA)
- **ROY HARPER**-When An Old Cricketer Leaves The Crease (Chrysalis)

- ★ **BAD COMPANY**-Run With The Pack (Swan Song)
- ★ **DAVID BOWIE**-Station To Station (RCA)
- ★ **BOB DYLAN**-Desire (Columbia)
- ★ **THIN LIZZY**-Fighting (Vertigo)

KSMF-FM-Lake Tahoe/Reno

- **NILS LOFGREN**-Live (A&M)
- **ALBERT KING**-Truckload Of Lovin' (Utopia)
- **DIRK HAMILTON**-You Can Sing On The Left Or Bark On The Right (ABC)
- **STRETCH**-Elastique (Anchor)
- ★ **JOHNNY WINTER**-Captured Live (Epic)
- ★ **SCORPIANS**-Fly To The Rainbow (RCA)
- ★ **CHICK COREA**-The Leprechaun (Polydor)
- ★ **KGB**-(MCA)

KGB-FM-San Diego

- **SWEET**-Give Us A Wink (Capitol)
- **KGB**-(MCA)
- **JUKKA TOLONEN**-Crossection (Janus)
- **WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOM PALL GLASER**-Outlaws (RCA)
- ★ **BOB DYLAN**-Desire (Columbia)
- ★ **DAVID BOWIE**-Station To Station (RCA)
- ★ **FLEETWOOD MAC**-(Reprise)
- ★ **BAD COMPANY**-Run With The Pack (Swan Song)

KISW-FM-Seattle

- **HENRY GROSS**-Release (Lifesong)
- **JOURNEY**-Look Into The Future (Columbia)
- **10 CC**-How Dare You (Mercury)
- **EMMYLOU HARRIS**-Elite Hotel (Reprise)
- ★ **BAD COMPANY**-Run With The Pack (Swan Song)
- ★ **JOURNEY**-Look Into The Future (Columbia)
- ★ **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)

KOME-FM-San Jose

- **AL DIMEOLA**-Land Of The Midnight Sun (Columbia)
- **SAMMY HAGER**-Nine On A Ten Scale (Capitol)
- **CHICK COREA**-The Leprechaun (Polydor)
- **KGB**-(MCA)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**-Desire (Columbia)
- ★ **JERRY GARCIA**-Reflections (Round Records)
- ★ **PHOEBE SNOW**-Second Childhood (Columbia)

Southwest Region

TOP ADD ONS:

KGB-(MCA)
BRIAN AUGER'S OBLIVION EXPRESS-Live Oblivion Vol. 2 (RCA)
ROY HARPER-When An Old Cricketer Leaves The Crease (Chrysalis)
GOLDEN EARRING-To The Hilt (MCA)

TOP REQUEST/AIRPLAY:

PETER FRAMPTON-Frampton Comes Alive (A&M)
LYNYRD SKYNYRD-Gimme Back My Bullets (MCA)
STAR CASTLE-(Epic)
JOURNEY-Look Into The Future (Columbia)

BREAKOUTS:

KGB-(MCA)
BRIAN AUGER'S OBLIVION EXPRESS-Live Oblivion Vol. 2 (RCA)
SUTHERLAND BROTHERS & QUIVER-Reach For The Sky (Columbia)
JUKKA TOLONEN-Crossection (Janus)

KSHE-FM-St. Louis

- **GOLDEN EARRING**-To The Hilt (MCA)
- **STRING DRIVEN THING**-Keep Yer And On It (20th Century)
- **HEART**-Dreamboat Annie (Mushroom Records)
- **ROY HARPER**-When An Old Cricketer Leaves The Crease (Chrysalis)
- ★ **JOURNEY**-Look Into The Future (Columbia)
- ★ **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- ★ **SPIDERS FROM MARS**-(Pye)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)

KADI-FM-St. Louis

- **KGB**-(MCA)
- **SUTHERLAND BROTHERS & QUIVER**-Reach For The Sky (Columbia)
- **JOHNNY WINTER**-Captured Live (Epic)
- **NICKEY BARCLAY**-Diamond In A Junkyard (Ariola America)
- ★ **SWEET**-Give Us A Wink (Capitol)
- ★ **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- ★ **STAR CASTLE**-(Epic)
- ★ **BE BOP DELUXE**-Sunburst Finish (Harvest)

Top Requests/Airplay-National

PETER FRAMPTON-Frampton Comes Alive (A&M)
DAVID BOWIE-Station To Station (RCA)
PHOEBE SNOW-Second Childhood (Columbia)
BAD COMPANY-Run With The Pack (Swan Song)

KLOL-FM-Houston

- **KGB**-(MCA)
- **EAGLES**-Best Of (Asylum)
- **JUKKA TOLONEN**-Crossection (Janus)
- **BRIAN AUGER'S OBLIVION EXPRESS**-Live Oblivion Vol. 2 (RCA)
- ★ **STAR CASTLE**-(Epic)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **EMMYLOU HARRIS**-Elite Hotel (Reprise)
- ★ **ROXY MUSIC**-Siren (Atco)

KLBJ-FM-Austin

- **LAURA NYRO**-Smile (Columbia)
- **KGB**-(MCA)
- **PAUL BUTTERFIELD**-Put It In Your Ear (Bearsville)
- **BRIAN AUGER'S OBLIVION EXPRESS**-Live Oblivion Vol. 2 (RCA)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- ★ **STAR CASTLE**-(Epic)
- ★ **LA EXPRESS**-Caribou (CBS)

Midwest Region

TOP ADD ONS:

KGB-(MCA)
LAURA NYRO-Smile (Columbia)
CHICK COREA-The Leprechaun (Polydor)
STAR CASTLE-(Epic)

TOP REQUEST/AIRPLAY:

BAD COMPANY-Run With The Pack (Swan Song)
DAVID BOWIE-Station To Station (RCA)
PETER FRAMPTON-Frampton Comes Alive (A&M)
STAR CASTLE-(Epic)

BREAKOUTS:

KGB-(MCA)
LAURA NYRO-Smile (Columbia)
CHICK COREA-The Leprechaun (Polydor)
JUKKA TOLONEN-Crossection (Janus)

WABX-FM-Detroit

- **JOHNNY WINTER**-Captured Live (Epic)
- **KGB**-(MCA)
- **DR. FEEL GOOD**-Malpractice (Columbia)
- **HOWARD WORTH**-King Brilliant (Rocket)
- ★ **JOURNEY**-Look Into The Future (Columbia)
- ★ **STAR CASTLE**-(Epic)
- ★ **HEART**-Dreamboat Annie (Mushroom Records)
- ★ **BAD COMPANY**-Run With The Pack (Swan Song)

WMMS-FM-Cleveland

- **McKENDREE SPRING**-Too Young To Feel This Old (Pye)
- **LAURA NYRO**-Smile (Columbia)
- **ELLIOT MURPHY**-Night Lights (RCA)
- **ALLAN CLARKE**-I've Got Time (Asylum)
- ★ **DAVID BOWIE**-Station To Station (RCA)
- ★ **BAD COMPANY**-Run With The Pack (Swan Song)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **CAROLE KING**-Thoroughbred (Ode)

WXRT-FM-Chicago

- **CHICK COREA**-The Leprechaun (Polydor)
- **LAURA NYRO**-Smile (Columbia)
- **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- **JUKKA TOLONEN**-Crossection (Janus)
- ★ **TED NUGENT**-(Epic)
- ★ **THIN LIZZY**-Fighting (Vertigo)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **ELECTRIC LIGHT ORCHESTRA**-Face The Music (United Artists)

WCOL-FM-Columbus

- **CHICK COREA**-The Leprechaun (Polydor)
- **KGB**-(MCA)
- **STAR CASTLE**-(Epic)
- **PASSPORT** et al -Doldinger Jubilee '75 (Atlantic)
- ★ **BAD COMPANY**-Run With The Pack (Swan Song)
- ★ **PHOEBE SNOW**-Second Childhood (Columbia)
- ★ **GARY WRIGHT**-Dream Weaver (Warner Brothers)
- ★ **DAVID BOWIE**-Station To Station (RCA)

WZMF-FM-Milwaukee

- **KGB**-(MCA)
- **MELISSA MANCHESTER**-Better Days & Happy Endings (Arista)
- **SUTHERLAND BROTHERS & QUIVER**-Reach For The Sky (Columbia)
- **SAMMY HAGER**-Nine On A Ten Scale (Capitol)
- ★ **QUEEN**-A Night At The Opera (Elektra)
- ★ **STAR CASTLE**-(Epic)
- ★ **FOGHAT**-Fool For The City (Bearsville)
- ★ **BOB DYLAN**-Desire (Columbia)

Southeast Region

TOP ADD ONS:

LAURA NYRO-Smile (Columbia)
LYNYRD SKYNYRD-Gimme Back My Bullets (MCA)
KGB-(MCA)
SUTHERLAND BROTHERS & QUIVER-Reach For The Sky (Columbia)

TOP REQUEST/AIRPLAY:

PETER FRAMPTON-Frampton Comes Alive (A&M)
BOB DYLAN-Desire (Columbia)
10 CC-How Dare You (Mercury)
LYNYRD SKYNYRD-Gimme Back My Bullets (MCA)

BREAKOUTS:

LYNYRD SKYNYRD-Gimme Back My Bullets (MCA)
LAURA NYRO-Smile (Columbia)
KGB-(MCA)
SUTHERLAND BROTHERS & QUIVER-Reach For The Sky (Columbia)

WMAL-FM-Washington

- **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- **LAURA NYRO**-Smile (Columbia)
- **KGB**-(MCA)
- **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**-Desire (Columbia)
- ★ **10 CC**-How Dare You (Mercury)
- ★ **GARY WRIGHT**-Dream Weaver (Warner Brothers)

National Breakouts

KGB-(MCA)
LAURA NYRO-Smile (Columbia)
JUKKA TOLONEN-Crossection (Janus)
AL DIMEOLA-Land Of The Midnight Sun (Columbia)

WTKF-FM-Baltimore

- **SUTHERLAND BROTHERS & QUIVER**-Reach For The Sky (Columbia)
- **LAURA NYRO**-Smile (Columbia)
- **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- **JUKKA TOLONEN**-Crossection (Janus)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- ★ **10 CC**-How Dare You (Mercury)
- ★ **BARCLAY JAMES HARVEST**-Time Honored Ghosts (Polydor)

WKDA-FM-Nashville

- **KGB**-(MCA)
- **JOAN BAEZ**-From Every Stage (A&M)
- **BESERKLEY CHART BUSTERS**-(Beserkley)
- **MELISSA MANCHESTER**-Better Days & Happy Endings (Arista)
- ★ **BOB DYLAN**-Desire (Columbia)
- ★ **EMMYLOU HARRIS**-Elite Hotel (Columbia)
- ★ **ERIC CARMEN**-(Arista)
- ★ **FLEETWOOD MAC**-(Reprise)

WORJ-FM-Orlando

- **LAURA NYRO**-Smile (Columbia)
- **SUTHERLAND BROTHERS & QUIVER**-Reach For The Sky (Columbia)
- **JOHNNY WINTER**-Captured Live (Epic)
- **MICHAEL FRANKS**-Art of Tea (Reprise)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**-Desire (Columbia)
- ★ **CAROLE KING**-Thoroughbred (Ode)
- ★ **DAVID BOWIE**-Station To Station (RCA)

Northeast Region

TOP ADD ONS:

LAURA NYRO-Smile (Columbia)
KGB-(MCA)
AL DIMEOLA-Land Of The Midnight Sun (Columbia)
JUKKA TOLONEN-Crossection (Janus)

TOP REQUEST/AIRPLAY:

PETER FRAMPTON-Frampton Comes Alive (A&M)
DAVID BOWIE-Station To Station (RCA)
MELISSA MANCHESTER-Better Days & Happy Endings (Arista)
PHOEBE SNOW-Second Childhood (Columbia)

BREAKOUTS:

LAURA NYRO-Smile (Columbia)
KGB-(MCA)
AL DIMEOLA-Land Of The Midnight Sun (Columbia)
JUKKA TOLONEN-Crossection (Janus)

WNEW-FM-New York

- **PILOT**-January (Capitol)
- **LAURA NYRO**-Smile (Columbia)
- **SPIDERS FROM MARS**-(Pye)
- **DORY PREVIN**-Children Of Innocence And Harpo Marx (Warner Brothers)
- ★ **MELISSA MANCHESTER**-Better Days & Happy Endings (Arista)
- ★ **DAVID BOWIE**-Station To Station (RCA)
- ★ **BAD COMPANY**-Run With The Pack (Swan Song)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)

WBAB-FM-Babylon

- **LAURA NYRO**-Smile (Columbia)
- **MONTY PYTHON**-The Best Of (Buddah)
- **KGB**-(MCA)
- **GOLDEN EARRING**-To The Hilt (MCA)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **CAROLE KING**-Thoroughbred (Ode)
- ★ **BAD COMPANY**-Run With The Pack (Swan Song)
- ★ **BETTE MIDLER**-Songs For The New Depression (Atlantic)

WOUR-FM-Syracuse/Utica

- **KGB**-(MCA)
- **LAURA NYRO**-Smile (Columbia)
- **SAMMY HAGER**-Nine On A Ten Scale (Capitol)
- **JUKKA TOLONEN**-Crossection (Janus)
- ★ **JERRY GARCIA**-Reflections (Round Records)
- ★ **SPEEDY KEEN**-Y' Know Wot' I Mean (Island)
- ★ **PASSPORT** et al -Doldinger Jubilee '75 (Atlantic)
- ★ **10 CC**-How Dare You (Mercury)

WMMR-FM-Philadelphia

- **ROY HARPER**-When An Old Cricketer Leaves The Crease (Chrysalis)
- **AL DIMEOLA**-Land Of The Midnight Sun (Columbia)
- **SUTHERLAND BROTHERS & QUIVER**-Reach For The Sky (Columbia)
- **GREG KIHN**-(Beserkley)
- ★ **MELISSA MANCHESTER**-Better Days & Happy Endings (Arista)
- ★ **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- ★ **DAVID BOWIE**-Station To Station (RCA)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)

WLIR-FM-New York

- **KGB**-(MCA)
- **AL DIMEOLA**-Land Of The Midnight Sun (Columbia)
- **SWEET**-Give Us A Wink (Capitol)
- **LAURA NYRO**-Smile (Columbia)
- ★ **PHOEBE SNOW**-Second Childhood (Columbia)
- ★ **BE BOP DELUXE**-Sunburst Finish (Harvest)
- ★ **STAR CASTLE**-(Epic)
- ★ **AL DIMEOLA**-Land Of The Midnight Sun (Columbia)

WHCN-FM-Hartford

- **JUKKA TOLONEN**-Crossection (Janus)
- **LAURA NYRO**-Smile (Columbia)
- **DR. FEEL GOOD**-Malpractice (Columbia)
- **GALLAGHER & LYLE**-Breakaway (A&M)
- ★ **LYDIA PENSE & COLD BLOOD**-Cold Blood (ABC)
- ★ **JIMMY BUFFETT**-Havana Daydreamin' (ABC)
- ★ **PETER FRAMPTON**-Frampton Comes Alive (A&M)
- ★ **PHOEBE SNOW**-Second Childhood (Columbia)

CHUM-FM-Toronto

- **LYNYRD SKYNYRD**-Gimme Back My Bullets (MCA)
- **CHICK COREA**-The Leprechaun (Polydor)
- **KGB**-(MCA)
- **MELISSA MANCHESTER**-Better Days & Happy Endings (Arista)
- ★ **10 CC**-How Dare You (Mercury)
- ★ **DAVID BOWIE**-Station To Station (RCA)
- ★ **CAROLE KING**-Thoroughbred (Ode)
- ★ **SUPERTRAMP**-Crisis? What Crisis? (A&M)

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Letters For Numbers At WXVI Montgomery Outlet Rates Disks A,B,C,D Instead Of 1-3

By JEAN WILLIAMS

LOS ANGELES—WXVI, Montgomery Ala., soul station, has come up with a plan to give all records equal airplay, claims Len Reaves, operations manager.

Reaves says he has eliminated the number rating system for records in favor of a letter system ranging from A-D.

The A stack consisting of 10 records are the hottest singles, B has 11 records which are not quite as hot, C's 12 records are moving down and D has nine new singles. This information is not open to labels.

"This method also eliminates promotion persons calling the station requesting the number of their records, or where the records stand in terms of ratings in the Montgomery area," says Reaves, who says that WXVI is the only soul station in Montgomery.

"I advise them that the record is either on, or it's not on, but never where it stands."

WXVI, formerly WAPX, was purchased by Brothers Broadcasting, owners of WPAL in Charleston, N.C., and WWVZ, Summerville, S.C., in December 1975, and changed its call letters Jan. 12.

Reaves explains that WXVI has a contemporary soul format, airing a good mix of singles and LPs. The

station is also getting into jazz airplay because of the abundance of crossover product.

He points out that Montgomery is not a disco market, but he is injecting disco into his format as a "feeler."

WXVI, a 1,000 watts station, has an LP hour nightly from 10-11 p.m.

"We open our lines to let our audience rate the LPs. Then we go with the most requested cuts from the album," says Reaves.

In addition to audience requests, he selects his music from national charts and local record shop reports.

"I am having problems with some record companies," declares Reaves. "Being the only soul station in the market, we are not being serviced by Motown, Columbia or A&M, who all have soul product.

"I have contacted Columbia repeatedly," he continues, "but to no avail.

"I want to play the product if it's good, but if record companies do not send their product, I am not going to go out and buy it."

In programming the shows Reaves says, "All deejays have their own custom-made formats. We try to fit a format to the air personality."

In drive time, more singles are aired, evenings have more LPs, but

all shows play two oldies each hour.

Rotation of records varies from show to show, but each program opens with an oldies, then moves to the A stack of records.

The station is presently on the air 5 a.m.-midnight, but as of April 1 it will be heard 24 hours.

James Harris starts the day with gospel 5-6 a.m. followed by Reaves 6-9 a.m. Gospel is back 9-10 a.m. with Al Dixon hosting, and Dixon remains to play r&b 10 a.m.-1 p.m. Lee Cross hosts the 1-4 p.m. show, Al Dixon 4-8 p.m. and Leroy Wheeler 8 p.m.-midnight.

Weekends Al Dixon Jr., Sim Williams and J. Harris are the DJs.

Denver 96-KX Listeners To Pick Tunes

DENVER—96-KX hit the air on FM here Feb. 18 and for the first two weeks air personalities will ask listeners for suggestions and comments about what they want to hear.

Regular programming goes into effect March 1. For the first 90 days, the station will be devoid of commercials. Format will be rock and launching of the format will be supported by a \$100,000 promotion budget.

Staff includes John London 6-10 a.m., production director Randy Lane 10 a.m.-2 p.m., Brant Miller 2-6 p.m., program-music director Bobby Christian 6-9 p.m., assistant program director C.C. McCartney 9 p.m.-1 a.m., Rick Brady 1-6 a.m., with Mike Shannon on weekends and Ron Engelman doing news. Christian, Lane, McCartney, Brady, and Engelman came from KUPD in Phoenix, London from KIMN in Denver, Miller from Honolulu.

This is the second attempt for the FM station at rock programming; it was perhaps the third progressive rock station in the nation, before switching back to MOR and jazz.

Washington WOOK Into A New Sound

WASHINGTON — WOOK switched last week to a "high energy soul oldies" format, according to consultant Bill Parris. Program director of the station is Harry Jeffries. Bud Meyers is vice president and general manager.

Staff includes John Turk in the morning, Harvey Johnson in midday, Bobby Brown in afternoon and Chuck Long at night, with music segued all night.

Parris says that only 20-25 current soul hits are being used, mixed with the oldies.

So far as is known, this may be the first such station to try this particular format approach, which, of course, is comparable to the so-called Q format of Top 40 radio.

The station has long been an also-ran in the market, even though the staff has usually been excellent; Jerry Boulding programmed the station for two years at one point.

'Mighty Minute Radio' Now In Syndication By Diamond P Productions

LOS ANGELES—Diamond P Productions, radio syndication firm here, has introduced a total programming package for radio called "Mighty Minute Radio" that features everything from features to custom ID jingles.

Merrill Barr, manager of special projects, says a unique aspect of the entire package is that everything "will happen in one minute or less."

The package includes customized music to give a station a Mighty Minute image, eight major promotions for the year with produced material, customized deejay promotions, 16 different features (each one minute long) with 65 segments in each feature, sales kits and scripts.

The package has an April 1 launch date, but Diamond P is starting a mail campaign to stations now. Frank Furino, executive vice president, produced the package that also used six writers.

Harvey Palash, president of Diamond P, also announces that the 12-hour Tennessee Ernie Ford bicentennial music special is being sold as a separate item with demos available on request. The documentary is called "Tennessee Ernie Ford's 200-Year History Of American Music" and it blends with almost all formats.

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Service Anywhere!
Hundreds already
have RENEWED!

Free Sample!
Contemporary
Comedy
5804-G Twineing
Dallas, Texas 75227

Tight Playlist

• Continued from page 17

KYNO in Fresno, Calif., says no—"not with two FM stations in our market with three-plus hour rotation of the hits."

Chris Conner, KAFY in Bakersfield, Calif., also feels that the tight playlist becomes "stale very easily."

At W100 in Carlisle, Pa., however, program director Ray Thomas thinks the tight list is fine, "because every time a listener turns on the radio, he hears a familiar hit song. Familiarity keeps listeners."

Lee Thomas, KLMS in Lincoln, Neb., says that the length of playlist depends on the competitive situation. "We have encountered audience complaints, both directorly and in ARB diaries about repetition of records—and the complaints usually come from young adults. In our area, the really tight playlists aren't really working. And they seem to be the most vulnerable to FM, because people flee to FM to escape them."

Regardless of the length of the playlist, Top 40 stations in small markets are not adding many new records. The average was 2.68 new records per week, but only 1.18 of these had not been played elsewhere and the station was just now going on them.

Oddly, about half of the stations seem to get excellent record service—50 or more new singles a week. And more than half of the stations listened to everything they received. Again, 53.6% of the program directors let their air personalities have some say in the selection of the new records.

At 21.6% of the stations, the general managers took a say in the selection of new music and one program director confesses: "Too much, but I do believe in the general manager having some involvement in the music." Another program director comments that his general manager doesn't get involved in music "unless he doesn't like a song."

Jim King, WRIE in Erie, Pa., comments that his station listens to 50-100 records a week and adds two to nine of these, but only three or four are really new. In regards to the playlist, a below-30 list works "if you're after teens. They can take, and want the repetition. But for over-18 listeners, the tight list is a burden."

Format, Personnel Overhaul At WBNS

• Continued from page 17

Numerous spots on the AM and FM stations as well as their television counterpart, WBNS-TV, generated more than 3,000 applications for the post.

The contest did prove that in every profession, from law through medicine, there lurks frustrated deejays aching for the chance to get on the air. Even fairly well placed state officials with tenure made application for the post.

Ultimately chosen as Conners' partner from among 15 finalists was 31-year-old Dee Borrows, wife of an electrical engineer who is also the mother of three children and the pilot of her own plane.

The contest reaped the station excellent print publicity thereby promptly launching the new "Bob And Dee" show with an augmented audience when it went on the air Feb. 1.

Also, to bolster the morning drive-time period, Jorgenson changed the station's previous policy of "news

five minutes sooner" by positioning newscasts on the hour rather than five minutes before.

In addition to pairing Dee Borrows with Bob Conners and altering the news format, Jorgenson put program director Dave Hammond back on the air from 10 a.m. to 2 p.m.

Art Ortega, former program director at WROR, Boston, was imported to fill the air time from 2 to 6 p.m. with Jack Evans continuing during the evening hours.

During this process of change, deejay Bob Masys, who had been an evening man, moved to the sales staff.

Other changes in on-air personalities involve utilizing two local broadcast veterans on Saturday.

Bob Marvin, a local fixture for a quarter of a century on WBNS-TV as "Flippo The Clown," will handle the Saturday mike chores from 10 a.m. to 2 p.m. Spook Beckman, local radio and TV personality for more than two decades, will follow from 2 to 6 p.m.

The process of change now being effected in the WBNS format and organization has been primarily concerned with the AM operation. For the time being, the FM side will continue as in the past.

Mike Jorgensen, a native of Iowa who attended the Univ. of Colorado, broke into radio at KBZZ in La Junta, Colo., moving from there to KRDO radio and television in Colorado Springs. Before making the move to Columbus he was associated with KLAB, Denver.

The immediate challenge in his present post is to improve the third-place rating of WBNS behind WTVN and WCOL and keep it a step ahead of WMNI, a country music station, less than a point away in fourth place in the seven-station market.

Jorgenson's position was more or less created when the corporate entity of which WBNS is a component element acquired WLWI-TV in Indianapolis from Avco Broadcasting.

Don't take just our word for it: ask our subscribers about

OBITS!

"I don't usually write to companies but after receiving your latest issue of OBITS, I just couldn't resist. Imagine my utter delight as I began to lay those terrific bits upon the ears of my unsuspecting listeners and then sitting back to watch the phones ring off the hooks... those poor joke-starved people screaming for more!

I find your phony commercials, silly serials, and otherwise hard to categorize tremendously hilarious stuff a great supplement to my already sterling sense of humor."—Mike Del Rosso, KVOY

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Rock Singles Best Sellers

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As Of 2/17/76

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

- | | |
|--|---|
| 1 YOU SEXY THING—Hot Chocolate—Big Tree 16047 | 21 FOX ON THE RUN—Sweet—Capitol 4157 |
| 2 THEME FROM "SWAT"—Rhythm Heritage—ABC 12135 | 22 DREAM ON—Aerosmith—Columbia 3-10278 |
| 3 I WRITE THE SONGS—Barry Manilow—Arista 0157 | 23 LOVE MACHINE (Part 1)—Miracles—Tamla 54262 |
| 4 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270 | 24 THE WHITE KNIGHT—Cleddus Maggard—Mercury 73751 |
| 5 CONVOY—C.W. McCall—MGM 14839 | 25 LOVE FIRE—Jigsaw, Chelsea 3037 |
| 6 LOVE HURTS—Nazareth—A&M 1671 | 26 ONLY LOVE IS REAL—Carole King—Ode 66119 |
| 7 ALL BY MYSELF—Eric Carmen—Arista 0165 | 27 JUNK FOOD JUNKIE—Larry Groce—Warner Bros./Curb 8165 |
| 8 LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401 | 28 JUST YOU AND I—Melissa Manchester—Arista 0168 |
| 9 SQUEEZE BOX—The Who—MCA | 29 WAKE UP EVERY BODY (Part 1)—Harold Melvin & The Blue Notes—Philadelphia International 8-3579 |
| 10 SLOW RIDE—Foghat—Bearsville 0306 | 30 THEME FROM "MAHOGANY"—Diana Ross—Motown 1377 |
| 11 TAKE IT TO THE LIMIT—Eagles—Asylum 45293 | 31 ONLY SIXTEEN—Dr. Hook—Capitol 4171 |
| 12 GROW SOME FUNK OF YOUR OWN—Elton John—MCA 40505 | 32 TAKE IT LIKE A MAN—Bachman-Turner Overdrive, Mercury 73766 |
| 13 LONELY NIGHT (Angel Face)—Captain & Tennille—A&M 1782 | 33 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer 103 |
| 14 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734 | 34 MONEY HONEY—Bay City Rollers—Arista 0170 |
| 15 FANNY (Be Tender With My Love)—Bee Gees—RSO 519 | 35 EVIL WOMAN—Electric Light Orchestra—United Artists 729 |
| 16 BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500 | 36 SING A SONG—Earth, Wind & Fire—Columbia 3-10251 |
| 17 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 | 37 TRACKS OF MY TEARS—Linda Ronstadt—Asylum 45295 |
| 18 DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168 | 38 WINNERS & LOSERS—Hamilton, Joe Frank & Reynolds—Playboy 6054 |
| 19 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015 | 39 CUPID—Tony Orlando & Dawn—Elektra 45302 |
| 20 DREAM WEAVER—Gary Wright—Warner Bros. 8167 | 40 BOHEMIAN RHAPSODY—Queen—Elektra 45297 |

Rock LP Best Sellers

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As Of 2/17/76

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

- | | |
|---|---|
| 1 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 21 RUN WITH THE PACK—Bad Company—Swan Song SS 8416 |
| 2 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 22 M.U. THE BEST OF JETHRO TULL—Chrysalis CHR 1078 |
| 3 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 23 ROCK OF THE WESTIES—Elton John—MCA 2163 |
| 4 DESIRE—Bob Dylan—Columbia PC 33893 | 24 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045 |
| 5 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 25 SEDAKA'S BACK—Neil Sedaka—Rocket 463 |
| 6 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 | 26 FAMILY REUNION—O'Jays—Philadelphia International PZ 33807 |
| 7 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 27 CLEARLY LOVE—Olivia Newton-John—MCA 2148 |
| 8 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | 28 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 9 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 | 29 OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 |
| 10 GREATEST HITS—Elton John—MCA 2128 | 30 THE BAY CITY ROLLERS—Arista AL 4049 |
| 11 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008 | 31 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 12 ALIVE!—Kiss—Casablanca NBLP 7020 | 32 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 13 WINDSONG—John Denver—RCA Asylum 7E-1039 | 33 IV—Led Zeppelin—Atlantic SD 7208 |
| 14 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot D0SD 2020 | 34 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 |
| 15 MAIN COURSE—Bee Gees—RSO SO 4807 | 35 STATION TO STATION—David Bowie—RCA APL1-1327 |
| 16 K.C. & THE SUNSHINE BAND—TK 603 | 36 FACE THE MUSIC—Electric Light Orchestra—United Artists UA-LA546-G |
| 17 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 37 LOVE TO LOVE YOU BABY—Donna Summer—Oasis OCLP 5003 |
| 18 FLEETWOOD MAC—Reprise MS2225 | 38 ERIC CARMEN—Arista AL 4057 |
| 19 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885 | 39 BACK HOME AGAIN—John Denver—RCA CPL1-0548 |
| 20 GREATEST HITS—John Denver—RCA CPL1-0374 | 40 THE BEST OF CARLY SIMON—Elektra 7E-1048 |

13 Stations Airing 'Superstars' Series

ATLANTA—Thirteen radio stations are now featuring the "Superstars" format designed by Lee Abrams and marketed by Kent Burkhart and Associates here.

Stations include WKLS, Atlanta; WDVE, Pittsburgh; WGRQ, Buffalo; KYYS, Kansas City; WQDR,

Raleigh; WKQQ, Lexington; WLRS, Louisville; KEXL, San Antonio; KISW, Seattle; KFWD, Fort Worth; WYSP, Philadelphia; WWDC-FM, Washington; and KQMQ, Honolulu. The format is rock-album oriented.

Radio-TV Programming

Vox Jox

By CLAUDE HALL

LOS ANGELES—Boy Brown is dead. Died in his sleep. The last few years had not been easy on Boy. I shall always think kindly of Motown Records for hiring Boy, who was bedridden these past few years, as a record promotion executive. But my memories of Boy date back more years than that; in fact, to the days when he programmed KJET, a soul station in Beaumont, Tex. Boy was always excited about records and about radio programming. His presence in Beaumont made the city seem about 10 times as large as it was and 100 times as important a radio market.

KEED, country music station in Eugene, Ore., is looking for a good morning personality. Talk to program director Don Kennedy. Good place for a family man who enjoys being a personality on the air. . . . Joel Dunaway, who has five years of experience and last worked at KIKS in Austin, Tex. area, is looking for a news and/or air personality job. 213-487-1141; leave word. . . . KNBO, New Boston, Tex., is going to block programming, according to program director Johnnie Butler. Says he needs singles and albums of MOR, easy listening, rock and country.

Pat Martin is leaving WOLI in Ottawa, Ill., to program WSPT in Stevens Point, Wis. He needs a new morning man on the rocker. Former program director Don Nickells resigned for health reasons, I understand. . . . Dave Donahue is at KHAK in Cedar Rapids, Iowa. Friends can call him at 319-365-9431. . . . Mike Hagerty is looking for small or medium market air personality work; 714-873-5688.

Ed Ripley is the new program director of WYOU in Tampa, Fla.; he was formerly programming and operations manager of WDAE in Tampa and for the past year has been with WJW in Cleveland, as program director. He'll do an air stint, too, on WYOU. . . . Word is out that Mike O'Shea is leaving WLW in Cincinnati to rejoin WFTL in Fort Lauderdale, Fla. at a higher position.

David Kline has left KTSA in San Antonio and the new lineup features Bruce Hathaway 6-9 a.m., Robert Lopez 9-noon, music director John Wagner noon-3 p.m., program director Lee Randall 3-6 p.m., Charlie Brown 6-10 p.m., Ron Richards 10 p.m.-2 a.m., David Gayle from KNOW in Austin 2-6 a.m., with Denhey O'Dell doing swing. Kline left to join Lair, Kline and Associates, a new ad agency in San Antonio. . . . Larry Kent, 214-794-2454, is looking for a medium or large market MOR or Top 40 job. "Flexible and will consider any and all offers." Has a first phone. For the past two years, has been taking a sabbatical from radio to devote time to writing.

A note from KATO program director Roger Carroll: "Thought you might like to know that the real Roger Carroll is alive, well here in Safford, Ariz., where the temperature is now 70. Our lineup features morning man Ernie Burch, mid-day man Pat Harrington, myself 3-6 p.m. and Art Chester until signoff. Our basic pattern is Top 40 and country music in the morning, good MOR with soft Top 40 mixed until night

and polite country music from 8-10 p.m."

Bob Maslen, 213-651-4619 or 814 N. Ogden Dr., Los Angeles, Calif. 90046, collects airchecks. Has airchecks from the 60s of KFWB, KHJ, RLA, KBLA, etc. He's interested in trading dubs with any and everyone. . . . The lineup at WTRN, Tyrone, Pa., now includes program and operations manager Adam Lee 6-9 a.m., Neal Stevens 9 a.m.-12:30 p.m., Adam Lee again until 5:30 p.m., followed by music director John Emery until midnight and Big Gene Clapper until 6 a.m.

Cathy Enis and Cindy Roberts have joined KUKI in Ukiah, Calif. Cathy will do the 6-midnight show and Cindy will be news director. They're graduates of the KIIS Broadcasting Workshop, Los Angeles. . . . John Harmon, WVOJ, Jacksonville, Fla., writes to inform me of the death of Tom McCall, program director of KYAL in Plano, Tex. "During my tenure as program director of WVOJ, I had the pleasure of having Tom work for me as music director and air personality. I just wanted to let the industry know what a loss we feel at losing such a great person. He was a very close friend as well as a helluva good radio man. I consider that Tom's airwork and music knowledge were in many ways responsible for helping me bring WVOJ two of its best ARBs in several years, getting WVOJ ranked in Pulse's Top 10. He was so far and above No. 1 in the morning that it far exceeded my expectations."

Heftel has sold KGMQ in Honolulu and the station has gone automated. . . . Sonny Melendrez, all-night personality at KMPC in Los Angeles, is going to do the voice of a computer in MGM's movie "Logan's Run." He also does the voice of Fred the cockatoo in the tv series "Baretta." Ah, Sonny, I remember the days when you had to work for a living back at KINT, El Paso. . . . Lineup at KRIZ in Phoenix now has Chuck Dean from WKY in Oklahoma City in the mid-day slot.

WBBF in Rochester, N.Y., has redesigned its printed music survey to list the top 30 records in the market, lyrics from best-selling tunes, and concert news. "We've also increased the circulation of our music survey by 25%," says program director Bob Savage. . . . Doubleday, which owns KDWB in Minneapolis, has bought WYOO-FM. Programming plans aren't announced yet, but they're expected to be similar to that of KDWB.

WEIC in Charleston, Ill., has gone to around-the-clock broadcasting, reports music director Harvey J. Steele. Lineup at the rock station includes Chuck Edwards 6-10:30 a.m., Tom Calvin until 3 p.m., Steele 3-8 p.m., Wes Stewart 8-midnight, and Gary Dauby midnight-6 a.m. Brian Johnson, Lisa Clair, and Jay Puffer handle weekend duties. . . . Staff at KVOO, country music giant in Tulsa, includes Jack Fox 5-9 a.m., program director Jay Jones 9-noon, Will Jones noon-4 p.m., Barry Robb 4-8 p.m., Ralph Everly 8-midnight, and Billy Parker midnight-5 a.m.

WHBQ in Memphis is looking for an air personality who likes to have fun. It's a prime time slot, so only ex-

perienced people need apply to 901-323-7661. . . . John Stanley and Johnny Walker dropped by on an educational tour in the U.S. In Los Angeles, they met with Tom Yates, program director of KLOS, and Thom O'Hair, creative director of KMET. O'Hair put Walker, a BBC Radio One personality, on the air. Stanley manages several air personalities in England, including Walker and Alan Freeman. Walker does the noon-2 Monday through Friday stint on Radio One and is big in discos throughout England. Believe it or not, he charges as much to come in and play records in a disco as a mid-chart rock group charges to perform, say an average of \$700 a night. He appears about three times a week with his own 1,200-watt stereo mobile disco unit.

A former pirate jock on Radio Caroline. Walker has been with the BBC since April 1969 and on the air daily since 1970. His show on radio features the top 30 singles, but he also weaves in LP cuts so it's actually a blend of what an AM Top 40 station in the states would program, along with an FM progressive station.

Scott Shannon has left WQXI in Atlanta and the general manager was still searching for a replacement program director at press time. . . . Bernie Armstrong, operations and program manager of HCU in Honolulu, comments: "Thought programming here would be easy compared to the years with WTAE in Pittsburgh, but with 20 stations on this island alone, it's an extremely competitive market."

Bubbling Under The HOT 100

- 101—HAPPY MUSIC, Blackbyrds, Fantasy 762
- 102—ONCE A FOOL, Kiki Dee, Rocket 40506 (MCA)
- 103—I'M SO LONESOME I COULD CRY, Terry Bradshaw, Mercury 73766 (Phonogram)
- 104—LOVING POWER, Impressions, Curtom 0110 (Warner Bros.)
- 105—JUST YOUR FOOL, Leon Haywood, 20th Century 2264
- 106—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 107—LOVE LIFTED ME, Kenny Rogers, United Artists 746
- 108—EH! CUMPARI, Gaylord & Holiday, Prodigal 0622 (Motown)
- 109—SEARCHIN' FOR A RAINBOW, Marshall Tucker Band, Capricorn 0251 (Warner Bros.)
- 110—MORE, MORE MORE Part 1, Andrea True Connection, Buddah 515

Bubbling Under The Top LPs

- 201—B.W. STEVENSON, We Be Sailing, Warner Bros. BS 2901
- 202—KEITH JARRETT, Kohn Concert, ECM 1064/65 (Polydor)
- 203—10 cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 204—CHARLIE RICH, The World Of Charlie Rich, Now Everybody Knows, RCA APL1-1242
- 205—KEITH JARRETT, In The Light, ECM 1033/34 (Polydor)
- 206—AMERICAN GRAFFITI, Vol. 3, MCA2-8008
- 207—CONWAY TWITTY, Twitty, MCA 2176
- 208—DOCTOR HOOK, Banked Ru, Capitol ST 11397
- 209—ONE FLEW OVER THE CUCKOO'S NEST, Sound Track, Fantasy F 9500
- 210—TYNES, Tynes Up, RCA APL1-1072

MULL PRICE HIKE

Command Being Groomed As ABC Flotilla Flagship

By IS HOROWITZ

NEW YORK—A second release of ABC Records' revived Command series is not due until next spring and may at that time carry a list price of \$6.98, twice the introduction price.

The first batch of albums in the series, including the highly regarded Gagliano opera "La Dafne," was put out to market last September. But future releases will be more frequent as the label begins to assume its intended role as prime ABC outlet for newly recorded classical titles.

A number of new albums are now being processed that typify the label's concept of focusing in on younger artists, largely west-coast based, and repertoire thought to be inadequately represented in current catalogs.

Kathryn King, ABC director of classical a&r, says that Command may also soon become the U.S. and Canadian distributor for a "major" German line. A licensing deal is now being negotiated, she states.

Meanwhile, ABC's large Westminster Gold series, comprised primarily of reissued Westminster masters and some material licensed from the Russian label Melodiya, will continue to offer additional titles, but at "a somewhat reduced pace."

Also to be added to, but at a modest rate of about two packages a year, will be entries in the Audio Treasury line, a \$6.98 category reserved solely for Beverly Sills product. There are 22 sets featuring the soprano now in the Treasury series and there still remain a number of viable reprogramming approaches, says King.

One of the more recent Sills recoupled LPs, "Mad Scenes," last week entered the classical best-selling chart at No. 30. The artist no longer records for ABC.

King says Command is budgeted for some 12 new projects this year, but the long-term goal is to build to an annual release schedule of some 30 to 40 albums.

Among Command albums in preparation is a second disk of romantic-era cello pieces by the young

Hurok artist, Jeffrey Solow. Romantic and impressionist pieces by pianist Irma Vallecillo will be offered, as will an LP of solo sonatas by Bartok and the contemporary composer Micoheo Mamiya performed by Yoko Matsuda.

A synthesizer rendition of Tchaikovsky's "Nutcracker Suite" is being worked on, says King, and the Musica Pacifica group is planning a followup to the Gagliano work, this to be a program of compositions associated with St. Mark's Cathedral in Venice.

She also states that the "Music of the Earth" series, as a sub-category within the Command line, will be continued.

There are currently 218 packages available in the \$3.49 Westminster Gold line, and some 20 additional titles are planned by year's end.

Releases Jump By 17% In '75 Says Schwann

NEW YORK—About 17% more stereo classical records and tapes were released in 1975 than in the previous year, a recap of listings in the Schwann catalog indicates.

While the catalog only lists records considered generally available in record stores, the increase is considered to reflect percentage gains in the industry generally.

Of the 2,067 new classical stereo listings, 1,779 were disks and the remainder tapes. In 1974, the total number of catalog additions was 1,914.

As for quad, Schwann listed 157 new classical titles on disk and 20 on tape. In general, 4-channel tapes showed a decline in release rates over the previous year.

In terms of popularity, if the number of new listings can be considered a reliable guide, Bach led all composers with 115 entries. Bach also led in 1974. Mozart, Beethoven and Tchaikovsky occupied the second, third and fourth slots, respectively, as they did the prior year.

The most frequently recorded performers in 1975, as gauged by new listings, were Herbert von Karajan, Jascha Heifetz, Eugene Ormandy, Jean Martinon and Leonard Bernstein. The year before, Leopold Stokowski topped the list, but came in at No. 9 in 1975.

Schwann, meanwhile, is preparing for release next month its 1976 Artist Issue, a catalog of some 25,000 entries cross-referenced by performer, ensemble or other group. Listings are up-to-date as of January this year. The 280-page catalog will sell through participating dealers for \$3.95. The last artist catalog was published by Schwann six years ago.

T. Pyle Dead At 58

NEW YORK—Thomas Pyle, contractor who assembled choruses that figured in scores of classical recordings made here during the past two decades, died Jan. 22 of a heart attack at age 58.

Among the recording and concert groups that Pyle was associated with were the Robert Shaw Chorale, Musica Aeterna, Clarion Concerts, Amor Artis, Musica Sacra and the Bach Aria Group.

Classical Notes

Indiana governor Otis Bowen proclaimed Feb. 17-22 as Leonard Bernstein Week in the state. Marathon performances of Bernstein works were presented by nine groups during the festivities at Butler University and the Univ. of Indiana. ... **Jose Iturbi** off for a concert tour in Europe following an appearance in Santa Barbara, Calif. ... **Cy Coleman** a guest soloist with the Pittsburgh Symphony last week.

Julius Rudel will withdraw as music director of the Caramor Festival after this coming summer. Not only has the festival grown in recent years, but so have Rudel's commitments in Europe, particularly at the Paris opera and in Vienna. ... The 7th annual National Wind Ensemble Conference convenes the end of this month at Yale. Among luminaries attending are **Gerald Schwartz**, **Krzysztof Penderecki**, the **Netherlands Wind Ensemble**, and **Robert Bloom**.

Artur Schnabel, with **Daniel Barenboim** conducting, recorded all five Beethoven piano concertos in less than two weeks. Package, produced by **Max Wilcox**, goes out to market this week. ... A fashion show, "Fashionata '76," is being run as a fund-raiser for the women's committee of the Rochester Philharmonic. ... "Southern Harmony," a new work by **Ulysses Kay**, was premiered by the North Carolina Symphony. Kay, a noted composer and educator, was long an executive with BMI.

Anti-Russian demonstrators were arrested in Carnegie Hall Feb. 10 after interrupting a recital by Soviet violinist **Viktor Tretyakov**. ... **Peter Eros** re-engaged as music director and conductor of the San Diego Symphony for another three years. ... Conductor **Michael Tilson Thomas** accepted the Peter Canisius Medal on behalf of the Buffalo Symphony, to mark its contributions to "spiritual, social, cultural and intellectual" advancement.

Central Opera Service holds its 14th national conference in Boston March 31-April 2. More than 300 delegates are expected. ... A one-day phone campaign brought more than \$36,000 in pledges for support of the New Orleans Philharmonic Jan. 30.

Japan Awards To Two Boulez LPs

TOKYO—Two Pierre Boulez LPs for Columbia Masterworks have won prestigious Japanese music awards for 1975.

"Moses Und Aron" was voted the Japanese Grand Prix music award, to be presented at the National Art Festival conducted by the Japanese government. It is the first time in 12 years the award went to a classical album.

The second major award voted for Boulez is the Grand Prix of the Record Academy, given by major Japanese classical publications. Boulez' "Gurre-Lieder" was chosen as the best classical record issued in Japan in 1975.

Air Nashville Concerts

NASHVILLE—Taped rebroadcasts of subscription concerts by the Nashville Symphony Orchestra are being aired this winter by WPLM-FM in prime time one week after the live performances in War Memorial Auditorium.

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.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	10	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
2	3	5	LONELY NIGHT (Angel Face) (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
3	1	8	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
4	5	8	TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
5	4	10	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
6	7	14	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
7	11	6	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
8	6	9	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
9	8	12	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros./Famous, ASCAP)
10	12	8	FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
11	13	7	SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
12	19	4	THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
13	9	11	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
14	22	2	CUPID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
15	24	3	JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
16	15	10	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
17	17	7	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
18	18	7	DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
19	14	13	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
20	10	12	BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
21	26	5	DOLANNES MELODIE Jean Claude Borely & His Orchestra, London 228 (Burlington, ASCAP)
22	23	8	SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
23	25	4	I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John, MCA 40505 (Big Pig/Leeds/Yellow Dog, ASCAP)
24	32	3	LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
25	27	5	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
26	20	15	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI)
27	34	4	CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)
28	33	4	DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
29	41	2	ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
30	36	5	CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
31	16	13	LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
32	39	3	LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Blesize, ASCAP)
33	30	10	CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
34	28	14	BABY FACE Wing & A Prayer Fife & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
35	29	12	STAR TREK Charles Randolph Green Sounde, Ranwood 1044 (Bruin, ASCAP)
36	31	9	INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
37	35	6	WAKE UP EVERYBODY (Part 1) Harold Melvin & The Blue Notes, Philadelphia International 8-3579 (Epic/Columbia) (Mighty Three, BMI)
38	40	3	I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI)
39	21	14	SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
40	45	3	JUNK FOOD JUNKIE Larry Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
41	38	8	DURHAM TOWN (The Leavin') Roger Whittaker, RCA 10447 (Arcola, BMI)
42	44	2	IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell, Asylum 45298 (Crazy Crow, BMI)
43	47	2	IF LOVE MUST GO Dobie Gray, Capricorn 0249 (Warner Bros.) (Irving, BMI)
44	46	2	EMPTY TABLES Frank Sinatra, Reprise 1343 (Warner Bros.) (Sergeant/Mercer/Van Heusen, ASCAP)
45	49	2	ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
46	NEW ENTRY		UPTOWN & COUNTRY Tom Scott, Ode 66116 (A&M) (Hollenbeck, BMI)
47	50	2	AFRICAN SYMPHONY Henry Mancini Concert Orchestra, RCA 10463 (Warner-Tamereane, BMI)
48	NEW ENTRY		YOU'LL LOSE A GOOD THING Freddy Fender, ABC/Oot 17607 (Crazy Cajun, BMI)
49	NEW ENTRY		BELLAVIA Chuck Mangione, A&M 1773 (Gates, BMI)
50	NEW ENTRY		SWAY Bobby Rydell, PIP 6515 (Peer-International, BMI)

Spark Drive To Save N.J. Hall

NEW YORK—A fund-raising campaign, headed by basso Jerome Hines, has been launched to secure backing to reopen beleaguered New Jersey Symphony Hall in Newark.

The hall was closed last month after accumulating debts exceeding \$350,000. Some \$250,000 was said to be needed to complete emergency electrical repairs. The 3,400-seat auditorium served as a prime venue for a variety of musical attractions, in addition to being the home base of the New Jersey Symphony Orchestra.

Sorbonne Degree Elicits Chaconne

PARIS—Yehudi Menuhin is the first musician ever to be awarded an honorary doctorate at the prestigious Sorbonne University.

At ceremonies marking the event, the violinist's response was also unique. Rather than give an acceptance speech he played Bach's "Chaconne" to show his appreciation.

At 17, Tucker Hopes To Make the Pop Crossover

By BOB KIRSCH

LOS ANGELES—Producing records, writing songs, crashing the pop music market, tv and movie appearances, artistic control—not exactly the subjects on the minds of most 17-year-olds, but then Tanya Tucker is not exactly an average 17-year-old.

Tucker, as most in the business know, arrived on the recording scene four years ago at the age of 13 and promptly ran up a string of top five country hits (with most reaching No. 1) including "Delta Dawn," "Blood

Red And Going Down," "What's Your Mama's Name?" "Jamestown Ferry" and "Would You Lay With Me (In A Field Of Stone)."

Now solidly entrenched on MCA (Tucker began her career on Columbia and was there through 1974), the artist is taking a hard look at her career.

"I'm more conscious of making all my material hit material," she says, "and I'm making sure not to put any

(Continued on page 51)

Talent

IBM 5100 For Atlanta Agency 500 Acts Involved In Generator Firm's Activities

• Continued from page 3

our booking volume and in additional split commissions from other participating agencies," says Powers.

Generator grossed \$2 million in 1975 and has five booking agents. Although much of the volume comes from Generator's roster of 20 regional lounge acts, Powers regularly books fill-in dates for recording artists such as Dr. Hook and Mandrill via split-fee arrangements.

The Generator computer will not only be available to answer questions about last-minute availabilities of acts, it will also print out a weekly list of suitable acts available to participating club operators. This will be a free service to talent buyers.

Powers hopes to see his computerized booking network extend through an 11-state Southeast region. He will also sell to bookers beyond this region the software programs for setting up similar operations of their own. "This will be a lot less expensive than commissioning their own programs from scratch."

Powers admits that a major reason for setting up his computer bank was to make live entertainment booking speedier and more efficient in his market in order to meet dangerous competition from discos.

"This week I'm trying desperately to reschedule some of my best acts around the loss of four nightclubs in Georgia," says Powers. "Two clubs converted to discotheques and the other two just shut down. During the past year, the total number of live music bookings available in Atlanta and Florida clubs has dropped as much as 30% because of disco conversions and competition."

He predicts that a swing back to live bands in these two disco-saturated markets will be in effect around September of this year.

"We lived through a year of disco craze in the South during 1968," he

says. "I see the current disco boom as already peaking and starting the downturn. The fast-buck operators who started their discos with a \$10,000 sound system and a \$3,000 Georgia Liquor license will walk away with big profits. The classier discos that spent \$200,000 on their plants will get hurt badly."

Powers says another problem in his regional market is the sudden growth of small, independent agencies within the past six months. "The competition has become too intense for sound agency practices. You hear about \$2,500 acts getting their prices cut overnight to \$1,300. Other agents who respected my exclusive relationships with certain showrooms now find they have to pitch my buyers in order to stay in business.

"Saddest of all is that some strong regional groups that could well become tomorrow's recording stars have been breaking up because the discos are putting them out of work," says Powers. "I'm seeing almost 30% more lounge band break-ups than normal, a direct reflection of the rate of club bookings lost to discos."

Excerpt from THE MEASUREMENT OF MELODY

SOME FOLKS — S. FOSTER

The image shows three staves of musical notation for the song "Some Folks" by Stephen Foster. Each staff includes quarter note values and algebraic formulas for pitch measurement. The formulas are: $P + a = (H) + B$, where P is the quarter note value, a is the number of vibrations per second (440), H is the number of half notes, and B is the number of beats. The first staff has a formula $P 44.38$ and 63.97 . The second staff has a formula $P 34.38$ and 63.50 . The third staff has a formula $P 44.38$ and 63.97 . There are also some handwritten notes and circled numbers on the notation.

This is only half a page — with quarter note values shown here — from the songwriter's handbook, THE MEASUREMENT OF MELODY, with its breakthrough melodic formula $P + a = (H) + B$. (Non-believers are invited to look up the Standard Pitch table — A equals 440 vibrations per second — and browse through this illustration with their algebra and a pocket calculator. The quarter note A, 440 vib's, has an $L - (a + B) - of 1.00$. There are two of them in Bar 11.)

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

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Sir Prods. Expanding To West Coast

LOS ANGELES—Peter Rudge's Sir Productions, American managers of the Rolling Stones and the Who, has added a new West Coast office here to support its New York-based operations and is undergoing a general revamping.

Mary Beth Medley, Sir vice president, will head the new Sunset Strip office. Accountant Aaron Schechter has joined Sir in New York as vice president, board member and chief financial officer. Chris Ehring has left the Warner Bros. artist relations department to join Sir as manager of artist relations and record promotion, serving as label liaison for Sir artists.

Sir is also opening a London office in March and Rudge is currently in England to select its managing director as well as to start preparing for the Stones' European tour. Sir concert production supervision is now being handled by staffers on an individual assignment basis following the October resignation of department head Patrick Stansville.

Sir also manages Lynyrd Skynyrd, the MCA group which has sold more than three million LPs in the past 18 months. The firm is adding several new artists to its roster and will gradually expand its concert production activities overseas.

Rudge is about to announce a three-picture film deal, the purchase of a stage musical and movie rights acquisitions of several books. Sir will spin off an independent subsidiary to handle worldwide concert touring and travel arrangements. This service will be available to outsiders as well as artists produced by Sir.

Signings

Man to MCA. The Welsh rockers were formerly on UA in North America. ... Ethos, new progressive rock group, to Capitol. ... Chicago founders Robert Lamm, James Pankow and Peter Cetera to Timberlane Music for representation of their song catalogs. ... Troy Seals to A&M's Irving/Almo for publishing via his own new Nashville office.

Roy Ayers, Polydor vibist, to World Wide Artists for booking. ... Diana Lynn, country artist, to Artists of America Records. ... Davie Allen also to Artists of America. His Arrows group played on many American-International biker films during the mid-60s. ... Harry Booker, Warner Bros. artist, to Leonard Grainger for management. ... The Tempress to Epic Records. The group's debut single there is "I Found Love On A Disco Floor."

Milwaukee Daydream Far More Than That

By MARTIN HINTZ

MILWAUKEE—A lot of people thought Daydream Productions would be nothing more than a pipe-dream for tyro promoters Randy McElrath and Alan Dulberger when they launched their first concert March 12, 1971.

Now, five years later and with several hundred concerts under their belts, Daydream has come from three shows that first year to more than 150 in 1975. It has moved from a gross of \$250,000 to a conservatively projected \$4 million in 1976. And it has dragged Milwaukee kicking and screaming up from its traditional polka-beer syndrome to its place as a major live music market.

"Our concepts were the same when we first got together," says Dulberger, 28. "We didn't want Milwaukee to be overshadowed by Chicago. We didn't want it to be a secondary market. People had the leisure time and the money but few outlets."

Dulberger was still in college then and had just opened the first of his four 1812 Overture record shops. He was a client of McElrath, who was working as an ad salesman and manager for WTOS in Milwaukee.

"There was nothing happening around here then, maybe only four concerts a year. Everybody had this doomsday feeling, just try to get their heads together and moving to California," recalls McElrath, 29. "We used to ask each other why we had to drive all the way to Chicago to see a show."

They decided to take a chance and book a show into Milwaukee. McElrath began calling agents and Dulberger compiled statistics on record sales and ran surveys to check the popularity of various groups. The first show featured Black Sabbath.

"We had 10 days to promote the thing. Even though we weren't sure of what we were doing, we managed to sell out two shows in advance. That was the first and only rock concert at the Pabst Theater," McElrath says. "The city was accused of hiring

us to tear the place down, the decibel count was so high."

Daydream hung on by using rookie agents and fresh talent. "We lost thousands in the beginning," Dulberger says. "But we were into the business of building acts, hoping that they'd remember us when they struck it big."

"It was hard politically then for big agents to give unknown promoters in questionable markets much of a break," McElrath says.

The company coordinated promotion through Dulberger's record shops, radio connections and the Bugle-American, an alternative newspaper where McElrath served as ad sales chief. Eventually, an advertising agency was formed with Dulberger as president to handle campaigns.

In the current Daydream operation, McElrath acts as president and Dulberger as vice-president.

About 16 months ago the firm began booking heavily into the Madison, Green Bay and La Crosse areas of Wisconsin and recently has been eyeing out-of-state dates.

Bill Graham is credited by the two for a big break when he asked them to work on the Crosby-Stillts-Nash concert July 21, 1974, in the County Stadium.

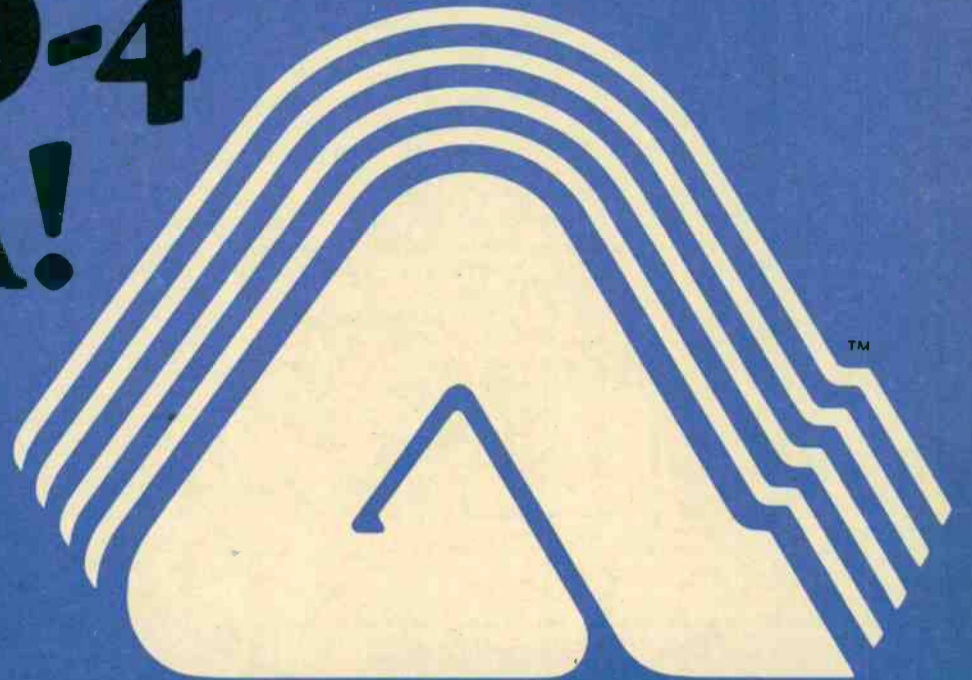
"That opened a lot of doors for us," Dulberger says. "The establishment of Wisconsin and Milwaukee realized that rock music was just not another fad." The C-S-N "Day On The Green" drew 51,000 and was sold out days in advance.

"By Graham's coming to us and by his working with the local promoter, it gave us the opportunity to learn how to do a major event," Dulberger says.

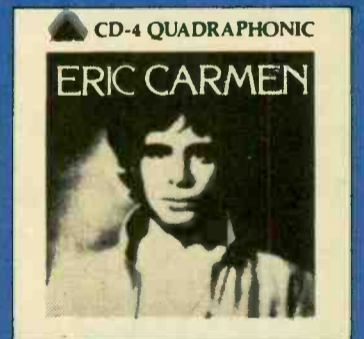
That experience paid off on the Pink Floyd and Stones tours, with Daydream selling more than 110,000 tickets and grossing more than \$1 million.

While business has been steadily growing for Daydream over the past five years, 1975 was the roughest.

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Talent In Action

SPINNERS RUFUS featuring CHAKA KHAN SOUL TRAIN GANG

Forum, Los Angeles

The Spinners gave its audience of 18,000 a professional show void of any flaws Feb. 14.



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The group opened with the fast-paced "Fascinating Rhythm." The predominantly young audience screamed as the 20-year recording group displayed its tight-knit choreography.

It's difficult to select the tune that appealed most to the crowd, because from the Spinners' dramatic entrance in white formal suits the audience was on its feet, standing in its seats or dancing in the aisles.

The group was the only act to sing to the entire audience, often turning around to acknowledge persons seated behind the stage.

"I Got To Make It On My Own," "Living Just A Little, Laughing Just A Little Ain't Easy," "I'll Be Around," its latest single "Love Or Leave," "Sadie" and "Games People Play" were enough to send any crowd home in a state of sheer joy, even after sitting 4½ hours.

Although the Spinners, stars of the show, could only do a 40-minute set due to the Forum's curfew, Rufus, featuring Chaka Khan, performed well over an hour.

As for the time remaining, one hour was spent setting up props for Khan and Rufus which included dozens of floral arrangements that might have been better left in a greenhouse, then one hour to take them down. During this period, the audience was left waiting and wondering what was going on.

The Spinners team, under music director Maurice King, spent 20 minutes setting up an entire orchestra.

Khan gave a creditable performance, although she did not seem to reach the audience until "Tell Me Something Good."

"Pack My Bags" also drew response from the crowd as Khan struggled to keep her boot covers from sliding down her legs. "Sweet Thing," her best effort, seemed to be what the audience was waiting for.

The Soul Train Gang, a new group on the rise, opened the show with excellent choreography and stage presence. The quintet received raves from the crowd as it went through the Earth, Wind & Fire tune "Reasons." **JEAN WILLIAMS**

FIFTH DIMENSION Las Vegas Hilton

The new Fifth Dimension act, injected with enthusiasm by two new members, made a refreshing debut with comedian Myron Cohen before a near-capacity house Jan. 27. The two freshman members, Marjorie Barnes and Danny Beard, added a fresh excitement coupled with their own singing styles during the one-hour, 10-song set and proved the group is still intact as a viable entertainment package.

Strong-voiced Florence Gordon was superb, the leader of the act during the opening number of "Spinning Wheel" with "Windmills Of Your Mind." The trademark harmony of the Fifth came through during that number, followed by a bouncy soul rendition of "Ease On Down The Road" from "The Wiz."

As expected, the five performed a medley of hits songs penned by Jimmy Webb but scored its best musical material with new songs which included 10cc's "I'm Not In Love" with Barnes offering a pleasant, clear-worded interpretation and Florence successfully moving on Paul McCartney's "My Love."

Beard executed a good tenor lead in a rocking number of "Just Too Many People." "Walk Your Feet In The Sunshine" from the recent "Earthbound" album was reminiscent of past hit singles.

Professionally staged and arranged by Rene deKnight, the overall show seemed more together and alive since the group jumped hotels from the Riviera last year. The Fifth seemed to work well with the Joe Guercio house orchestra, especially on the difficult "McArthur Park" which spotlighted the group's ability to handle harmony and blending. **HANFORD SEARL**

LARRY RASPBERRY & THE HIGHSTEPPERS MEISBURG & WALTERS Exit/In, Nashville

The hard-driving Raspberry brought his frenetic brand of rock to Nashville Feb. 4 for a spirited performance.

Clad in a white tux coat, tux shirt, pink bowtie and bluejean short shorts with a dangling tassel, the barefooted Raspberry possesses a devilish grin and 220-volt wiring in a 120-volt body. Charging through a mixture of rock classics and his own creations, the Memphis singer gave his audience a high-energy, high-decibel performance despite nursing a cold.

A case study in sartorial disarray, Raspberry drew this comment from one lady in the audience: "I'll bet he does weird things in airports."

He does weird things on the stage, too—and is a delightful visual treat with his band. The music's good—especially Dylan's "Outlaw Blues" with some tremendous sax work from Jerry McKinney and Mark Sallings. "Rock 'n' Roll Ruby" laced with some neat guitar licks from Raspberry and his madman 12-minute version of "Jive-ass."

Rounding out the band are singer Carol Ferrante; Bill Marshall, an adept drummer; Joe Mulherin on trumpet; and David Broussard on bass. This Backroom Records artist proved that Rock 'N' Raspberry is here to stay.

Opening the bill with soft and gentle sounds was the talented team of Meisburg and Walters. The twosome is working on its second Parchment Records album with Tom Williams producing—and they displayed a smooth and beguiling acoustical style.

The Meisburg & Walters close-knit harmony sounded best on "Ginny Breeding," "See The Morning Breaking," and a great updated version of "Jezebel." **GERRY WOOD**

DAN FOGELBERG FOOL'S GOLD

Avery Fisher Hall, New York

If Fogelberg did not have his uniquely soothing voice or his knack for playing the best acoustic guitar this side of Leo Kottke, he could still

(Continued on page 31)

Laser Beam Show Helping Sell Disks, Promoter Says

LOS ANGELES — Laserium, which has drawn almost two million persons to its laser-and-music shows in nine cities, "has helped the record sales of groups and record companies," insists Mike Levin, vice president for corporate development at Laser Images in nearby Van Nuys.

The nightly hour concerts, which started at the Griffith Park Observatory here a couple seasons ago, use the music of Emerson, Lake & Palmer, Pink Floyd, Gustav Holst, Johann Strauss, Walter Carlos, the Peppers, Arcangelo Corelli and Cal Tjader as well as original music.

"We've helped record sales of the Peppers, for example, as well as ELP. Kids ask us about the music. And a lot of them have told us they have bought the albums as a result of hearing the music at our laser shows," explains Levin. He says his firm has worked out financial arrangements with BMI and ASCAP.

So popular are the Laserium con-

certs (laser beam images are displayed on the domed ceilings and walls in synchronization with the music) that a special unit is going out this season to play a series of campus dates at Southern California colleges. There is also talk of doing laser concerts in major theater chains, as well as in amusement parks.

A special projection system known as Omnimax, which was debuted at the Reuben Fleet Space Theater at Balboa Park in San Diego, will be used for Laser Images' first unit outside North America—a 600-seat domed theater in Kyoto, Japan, as of March 16. These shows will be staged on a regular basis with the Nippon Cultural Center. If the Kyoto run is successful, Levin says, there are options for other major Japanese cities.

Laser Images started under Ivan Dryer, a film technician, who then brought in Charles McDonald, plus

(Continued on page 32)

Philly's Scottish Rite

• Continued from page 1

In the U.S., large ballroom facilities used for concerts, such as Hank LoConti's Agora chain of Ohio, have had separate lounge areas for disco dancing or solo performers. And in overseas markets like Japan, multi-level nightclubs are not uncommon. But the Greens' Temple operation seems to pack an unusual range of music activities into one single-admission price.

At one and the same time, for the same admission ticket, there will be a rock concert in the 1,964-seat concert hall on the ground floor; a small ballroom on the floor above the auditorium will be used as a disco with a refreshment and lounge area; and the top-floor Grand Ballroom, equipped with a full proscenium arch stage, will offer dancing with a live rock group.

The new concept, which will be given a name after the kick-off Saturday (28) starts off with the Pretty Things, and Pablo Cruise in the concert hall. Dr. Feelgood, a British rock foursome, will play for the dancers. Show and play times will be staggered throughout the evening so that ticket holders can move from one level to another. The earlier evening hours will be set aside for the disco scene.

To control the operation, the Greens will sell only 3,000 admis-

sion tickets for the evening at \$7 in advance and \$8 at the door. The talent policy will call for bringing in "underexposed acts, just as they're beginning to break in Philadelphia."

During the many years that the Masonic order lost the property until its recent reacquirement, the Temple was operated as Town Hall and served as a theater and concert auditorium for a variety of promoters and organizations. It was here that Bob Dylan, Joan Baez and the Doors staged their first Philadelphia triumphs. Everything from Yiddish stage shows to Greek dance festivals have been housed there. And in earlier years, it was the site of black name band dances when all other public halls in the city were closed to the groups.

The Greens feel that their new concept of offering concert, disco and dance throughout the same evening will find wide appeal among nightclub and concert goers alike in that they will be able to spend as little or as much time as they like under one roof, catering to all their likings, without having to cruise around from one city spot to another.

In the concert hall, the first act will start at 8 p.m., and the last dance hall set will start at 1:30 a.m., with only a few minutes overlapping of live music, plus disco to start the evening off earlier.

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Golden Years For Concerts On Tap

By FRANK BARRON

LOS ANGELES—"It looks like a great year," enthuses Allen Tinkley of Artist Consultants, one of the oldest and foremost concert promotion companies on the West Coast. "We did about 300 shows in 1975, and we should keep that volume up this year."

Tinkley, who with partner Lou Rabin manages the local firm, points out that Artist Consultants may be the only U.S. concert promoter to stage concerts on a regular basis in Europe, Japan, New Zealand and Australia as well as North America. Tinkley has lost count of the miles he has flown between the U.S., Europe, Down Under and the Orient.

The company also is unique in that it manages country star Johnny Cash on tour, although the singer is handled elsewhere for television and movies. "This should be a big year for Cash," notes Tinkley. "We have booked him for a record number of concerts again, besides which he'll play a lot of fair dates this summer."

The promoters also hope to have Cash playing major European and Oriental tours this season, since his records are big sellers in those parts of the world. Australian promoter Pat Condon calls Cash "one of the biggest American stars here."

Artist Consultants started off the season with three Neil Diamond concerts in Sacramento, and sold them out within hours. "We could have done five shows with Neil, but he didn't want to do that many." Company also will do a Stevie Wonder tour again this year "if he wants to work."

Promoter Dick Griffey works out of the firm's offices, handling most of the black shows. Company will promote several Spinners-Rufus concerts, as well as the Temptations, this season. "And we'll do Gordon Lightfoot tours again this season. We may go back to New Zealand and Australia with him," says Tinkley.

Firm promoted Lightfoot in three successive shows at the prestigious Hollywood Bowl last year, selling out every appearance. Tinkley says "The Bowl is now very expensive, but we'd like to do a pop season there for three to four weeks in the summer. We'd need the time so as not to have to take down all the sound and lighting equipment. We'd need rehearsal time and set-up time.

As of now, the Bowl Symphony Orchestra gets the rehearsal time."

Tinkley optimistically predicts "an economic upswing. There will be fewer shows this year, in all, but they'll be more attractive, with more production, and get higher grosses. A lot of the major acts will play the big new superdomes and stadiums. As a result, they'll play fewer dates because they can play to so many more people in one night now."

Tom Robin, who works in a key capacity with the firm, thinks it may get the Carpenters to go on major tours again, having promoted that act for several years.

Company is unique, too, in that it has presented attractions other than concerts, such as the Lipizzan Stallions. "We'd do those shows and any (Continued on page 32)



WEA photo

ZAPPA GOLD—It took over a decade of recording, but now Frank Zappa has his first gold record ever. The iconoclastic jazz/classical/comedy rocker went gold in Australia at the start of a Mothers of Invention tour for both "Just Another Band From L.A." and "Live At Fillmore East." Making the presentation in Sydney is Paul Turner (R), managing director of WEA of Australia.

Talent In Action

• Continued from page 30

become a top-level talent on the quality of his songs alone.

Fighting a sore throat from the flu with a steady intake of tea, Fogel started his Jan. 28 set to this sell-out crowd alone on acoustic guitar, occasionally moving to piano for a number. With this minimal instrumentation, the audience's focus rightfully fell on Fogelberg's lyrics, many on which rival the best work of Jackson Browne.

The brilliance in Fogelberg's lyrics lies in his tasteful, completely honest phrasing. His lighter songs are spiced with humor and wit, yet do not come off as humorous or witty. His more serious songs, while painfully pointed, don't have the typically forced dirgy singer/songwriter sound to them. "Old Tennessee" is probably the best example of this. This simple song of Fogelberg longing for his girlfriend sounds neither syrupy nor overbearing, although the potential for both treatments is certainly there.

Not content to lay back and strum a simple accompaniment to his ballads, Fogelberg spices his picking with clean fills that sound remarkably fluid, especially in the absence of a rhythm section. His electric work could give Bernie Leadon, the excellent guitarist of the Eagles, a case of ulcers.

Fool's Gold sparkle's as Fogelberg's backup band, and it's twice as good on its own. Doug Livingstone's steel guitar gives the music an unmistakable Nashville accent, although their music bears a pop flavor that could easily make this band contenders in the Top 40 charts. The nucleus of the band, Tom Kelly and Dennis Hensen, have presence to spare, and its rendering of "Love Me Through and Through" clinched a

solid first impression of Fool's Gold as a band to keep an eye on. **JOE BIVONA**

MIRACLES EDDIE KENDRICKS DAVID RUFFIN

Apollo Theater, New York

What was billed as the Motown Express ramblod into New York's historic Apollo for a week in January, for a show that left most fans with mixed reactions. Headlining were the Miracles, a group that has been searching for its own identity since Smokey Robinson went out on his own several years ago.

Judging from the material in the group's current Motown album "City Of Angels," its search is finally at an end. The album contains fine, inventive new material, much written by group members. Unfortunately the group's live show is not quite up to its recorded progress, and as a result, the show was very uneven.

Eddie Kendricks fared the best of the three attractions during the Jan. 12 early show. His set was the most professional and as he has had the most chart success of the three, it was very easy for the audience to get into his show.

Joining Kendricks for part of his set was David Ruffin, who like Kendricks was a member of the original Temptations. The duo ran off some of the group's early hits, such as "Just My Imagination" and "The Way You Do The Things You Do." For a short moment, the clock was turned back and much of the magic that existed many years before was re-created as it seemed the original Temptations were playing the Apollo again. This was unquestionably the show's highlight.

Ruffin was not nearly as impressive in his own opening set in which he was backed by a very mediocre band and three young ladies who unfortunately could not sing nearly as well as they looked. Ruffin is a classic vocalist who should perform with only the best available. **ROBERT FORD JR.**

BOZ SCAGGS Paramount, Oakland

Of the three times, thus far, that Scaggs has brought a 30-piece mini-orchestra production into this art-deco palace, the latest New Year's Eve performance stands as the most sterling.

This was the second consecutive year that Scaggs has sold out each performance of a three-night run culminating on New Year's Eve, and he is thus becoming the Guy Lombardo of San Francisco hipdom. Despite the lushness of his music and the high style of his dress, the role does not entirely fit him. He was somewhat ill-at-ease sitting down talk-show-host style to welcome the fans, and some of his later easy banter was forced.

The most important element of the show was the introduction of new material from the forthcoming LP produced by Joe Wissert, most of which is heavily influenced by the Philadelphia music from the Gamble-Huff-Bell axis that this white singer so admires. Among the titles were "Harbor Lights" (not the standard), "Georgia," a reggae "Love Me Tomorrow," and the two that (Continued on page 32)

CRAIG ROAD SPEEDWAY

Las Vegas OKs a Fifth Venue For Rock Concerts

By HANFORD SEARL

LAS VEGAS—A major site for rock concerts in the Southern Nevada market was unanimously approved by the North Las Vegas Planning Commission at a Feb. 11 meeting at city hall.

Despite objections by the police, the seven-member commission gave the green light for Robert Van Norman to stage musical concerts at his popular Craig Road Speedway, several miles north of the greater Las Vegas metropolitan area.

"I definitely believe I can do concerts properly," says Mark Biederman, Encino, Calif., attorney who has contracted with Van Norman to produce the shows. "We will have as many security patrolmen as I need."

According to Biederman, the shows will cover rock, folk, country and jazz, with the contract calling for at least four yearly concerts. Alcohol would be forbidden and Biederman expressed confidence that security could handle drug and crowd control.

Police Chief Clarke Davison, citing a 1973 Speedway concert which caused enforcement problems, listed objections to dust, crowds, drugs, traffic, manpower drain and alcohol.

During the session at which two

resident protest letters and two favorable neighborhood letters were entered into the record, Biederman said he produced 64 concerts in the (Continued on page 32)

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NEC Washington Pow-Wow

• Continued from page 1

sions with participation from nationally-known people like Sen. Edward Kennedy.

According to Fred Williams of the NEC, this year's gathering is expected to be the biggest convention yet with record participation from students and associate members.

"Almost all of our 300 booth spaces have been sold well in advance of the event and we're expecting students from all over the U.S. and Canada to attend," he says. "As in the past, we will be pushing the cooperative booking theory, since it always seems to be a huge success."

A new twist for this year's block-bookings is the introduction of computerization. All of the showcase acts will be put into a computer at the event by the Nationwide Electronic Entertainment Corp., according to Ron Wright, president of the firm.

The Chicago-based corporation agreed to provide free to the convention use of its computer, video scanners and wirephoto services to demonstrate how schools can save time and money in booking talent.

Each performing group's photographs and biographical material have been fed into the computer and when a school schedules the act for a certain date and location, that information is also programmed.

Wright says that an agent can place a call to the toll-free computer center with a request and within minutes he receives all of the necessary information on the group's schedule, price and promotional materials.

Acts that will be showcasing at the convention are: Ace, Keith Berger, Debbie Campbell, Tom Chapin, Choice Four, Vassar Clements, Pablo Cruise, Glass Moon, Sila Godoy, Chico Hamilton, Dirk Hamilton, Heartsfield, Hickory Wind, Bobbi Humphrey, Richie Lecea, Frank Morgan, the John Payne Band, Seguida, Shotgun, Skiles and Henderson, Sky Blue Water Boys, James Lee Stanley, Chris Swansen and the Moog Synthesizer, Livingston Taylor, the Waverly Consort, Eric Weissburg and Deliverance, the Western Wind, Paul Winter Consort, Wood Dancer, Walk Together Children and the Bill Baird Marionette Theater.

Vocalist Esther Phillips was scheduled to perform at one of the five showcases, but withdrew at the last minute. Replacing her will be the first alternate on the list—Lori Jacobs.

Showcase emcees are comedians Divided We Stand, Edmonds and Curley, Muledeer, Dick Shawn and the Untouchables. Among the performers featured in the roving artists and creative playhouse programs are blues singer Sam Chatmon, jazz guitarist Barney Kessel and 21 others.

Davis' address on the music and record industry is an attempt by the NEC to become more oriented toward contemporary music. Last

year's speakers were Redd Foxx and Bob Hope, with a surprise appearance by Pres. Gerald Ford.

Educational sessions will include negotiating and contracting contemporary entertainment, which will focus on the new AFM-NEC contract; publicity and promotion, focusing on innovative marketing techniques for concerts; boxoffice and ticket management, covering all aspects of this important area; the music and its affect on society, centering on the evolution of music in recent years; and "Who Books From Whom," a report on a study conducted by the Ohio unit of the NEC and whether or not it books its entertainment from NEC associate members.

Other sessions include: careers in the music industry, centering on all avenues of this business; explorations of the jazz medium explaining its importance on campus; "Alternative Music Styles. Or The Flip Side Of The Contemporary Music Scene," focusing on the educational as well as musical value; and promoters on campus, showing the impact of professional promoters on campus.

Although students and activities programmers will be featured on all sessions, some feature well-known individuals. These include Sen. Edward Kennedy, singer Mary Travers (formerly of Peter, Paul and Mary), WNEW deejay Pete Fornatale, Larry McDonnell of the AFM (assistant to the president), Pat Cox of D.I.R. Broadcasting, Bill Perrotta of the Judd Concert Bureau, Richard Komar of the Video Tape Network, Howard Fischer of the New York Jazz Museum, Chuck Ramsey of Beach Club Booking and many others.

On Tuesday (24), the NEC will sponsor three pre-convention workshops dealing with different aspects of programming, minority programming, professional development and a promotion workshop.

Attendees at the minority programming workshop will be addressed by a nationally prominent minority leader, in addition to several sessions on the topic.

Professional development participants will be briefed on topics ranging from a profile of a student activities director to improving personal productivity.

The promotion workshop will be a "work" shop, according to organizers. Participants will write news releases, compose feature and specialty articles, and write copy and record 30- and 60-second commercials for electronic media.

Specific sessions include promotion of a rock concert, preparing radio spots, a look at display advertising and posters and others. Among the workshop staff are Steve Glanz of Steve Glanz Productions, Earl Duryea of the Ringling Brothers and Barnum & Bailey Circus, and others.

In the past, NEC conventions have introduced many groups to the college audience for the first time, and that's why this year was just as competitive with more than 120 attractions submitted by associate members.

Among the groups showcased in the past were Harry Chapin, Kool and the Gang, Robert Klein, the Mahavishnu Orchestra, B.B. King, Deodato, Sha-Na-Na, Flip Wilson, Roy Clark, Staple Singers, Chicago, Simon and Garfunkle, Larry Coryell, Poco, Linda Ronstadt, Earth, Wind and Fire, Jonathon Edwards, Virgil Fox and the Heavy Organ, Redbone and many others.

Talent In Action

• Continued from page 31

had the most potent sound, "What Can I Say" and "It's Over Now." Scaggs' lead guitarist of the past two years, Les Dudek, who has a Scaggs-produced LP also due for imminent release on Columbia got a shot at the vocal mike to unveil a hot number, "It Can Do It To You."

Mixed in with these tunes was plenty of vintage Scaggs, almost all the songs benefitting most pleasurably from the new touches and new arrangements of the orchestra.

The basic band consisted of Willie Weeks, bass; Fred Tackett and Dudek, guitars; Mark Jordan and arranger David Paitch, keyboards, and Jeff Porcaro, drums. Two percussionists (Glenn Cronkrite on congas and Larry Blackshire on vibes) and three female backing vocalists complemented the ensemble. Scaggs himself played guitar on some songs, piano on a few, and on many restricted himself solely to vocals.

Special citation must go to light man Bill McManus, who came up with some of the tastiest lighting effects this reporter has seen at any concert. Indeed, the entire production of the affair, handled by Scaggs' own San Francisco organization, was a model that any full-time promoter would be proud of.

JACK McDONOUGH

MAC DAVIS

Celebrity Theater, Phoenix

Mac Davis has come full circle since he first played Phoenix nearly four years ago. Then it was a Sunday afternoon in a junior college gym, Davis with one guitar and a pair of tinny amps.

When he opened a three-day, four-show SRO stand here Jan. 15, it was with an 18-piece orchestra, eight backup singers and dancers and a jump suit tux. Davis' opening was the first show of promoter Buster Bonoff's 13th season in the theater.

Davis kept it formal through his first two numbers, but the tie came off for "Naughty Girl" and then his jacket was dropped two songs later for "Poor Boy Boogie."

The Texan kept his show loose, but with a touch of Las Vegas pizzazz. While he stayed on stage throughout the hour-long set, his Mac Davis Singers and Dancers were running on and off for three costume changes.

The first was for a mini-production number of "Poor Boy Boogie." The second change saw the

ensemble in '50s bobby sox and full skirts for a bopping medley of "Darling You Send Me" through a closing "Chantilly Lace."

In between Davis stopped off at "Heartbreak Hotel" to "Get A Job" to find "Maybelline" waiting "Every Day" for "Earth Angel" to do a little "Peppermint Twist."

Davis paced himself with his standards—"One Helluva Woman," "Watching Scotty Grow," "In The Ghetto," "Something's Burning"—saving "Baby Don't Get Hooked On Me" for the end. He encored with "I Believe In Music."

He also debuted "Every Now And Then" which will likely be his next hit single, something that has escaped Davis in recent months.

Only once did the show lag, when Davis attempted "I Only Have Eyes For You." The song, and the arrangement, did not fit Davis' vocal pattern and phrasing.

Opening the evening was comic Kip Addotta, who proved to be funny without having to resort to blue material. His topics ranged from standing in line to parochial schools, parents and '50s teenage dating habits. His command of his material and audience belied his 31 years.

HARDY PRICE

SAMMY CAHN

Sahara, Las Vegas

The long-overdue Vegas debut of famed lyricist Sammy Cahn Feb. 12 proved a salute between lyricist and fans in the capacity Congo Room. Cahn, co-writer of numerous hit motion picture songs for 40 years, gave a pleasing but not overpowering act which showcased those songs, related inside glances into the making of hit compositions. His all-around acceptable stage antics were interrupted by boisterous headliner Buddy Hackett congratulating himself for breaking the ice for the Vegas "newcomer."

Cahn opened the 10-song, 50-minute segment with "Call Me Irresponsible" and followed with "It Seems I've Heard That Song Before." Cahn included an audience sing-a-long during the next two songs, "It's Been A Long, Long Time" and "Bei Mir Bist Du Schon," made popular by the Andrews Sisters.

Twentieth Century-Fox film songwriting was then reviewed by Cahn, who reminisced about the creation of the immortal "Three Coins In The Fountain." Cahn recaptured the powerful voice of Mario Lanza for whom he wrote such hits as

"Be My Love" and "Because You're Mine," both of which were electrifying as sung by Paul Eichel, an almost identical Lanza sing-alike.

In an amusing turnaround, Cahn again displayed his gifted wit at musical lyricism by adapting the original "Fiddler On The Roof" to the Las Vegas scene with a comical "Gambler On The Roof" selection.

Cahn then sang the Sinatra songs, "Come Fly With Me," "High Hopes" and "My Kind Of Town" and included the compelling "All The Way" which enchanted the sellout crowd. A bit nervous at first, Cahn follows the growing number of singer-composers like Marvin Hamlisch into the Vegas nightclub circuit.

HANFORD SEARL

ROY AYERS UBIQUITY BOBBY HUTCHERSON

Keystone Korner, San Francisco

A mini-vibraphone festival ensued when the North Beach club booked these two acts in successive weeks. Both played upbeat 1976 sounds, but a comparison yields many basic differences.

Roy Ayers, seen Jan. 8, led a funky sextet including Chicas, a singer with a voice like a laid-back Chaka Khan. Ayers, a multi-instrumentalist on his current "Mystic Voyage" LP (Polydor), played only vibes onstage, aside from his very funny (if occasionally windy) Redd Foxxian jive tales.

Ayers abandoned much of his considerable musicianship to present a fast-paced show mixing jazz/funk instrumentals with high intensity disco vocals "Spirit Of Doo Do" and "Brother Green The Disco King." For a finale Ayers successfully had the audience singing enthusiastic four-part harmonies on "Life Is Just A Moment."

Ayers needs to find a more versatile guitarist and tighten up his comedy, and Chicas should project her voice more. But Ubiquity, a band with infectious high spirits, has potential to break as a major crossover act.

On the other hand, Bobby Hutcherson, Jan. 15, played strong, straight-ahead jazz, plus hypnotic numbers like the title track from his current Blue Note "Montara." Bobby's commanding virtuosity, on a par with Milt Jackson and Gary Burton, and great mobility on vibes, marimba, and percussion, highlighted two nearly two-hour sets that seemed to transport the audience to a blissful oblivion. Saxophonist Manny Boyd played an outstanding alto, while Eddie Marshall (drums) and James Leary (bass) fueled Hutcherson's solos with taste. Hutcherson can communicate to a broad audience while still expanding his own musical horizons—always an admirable feat.

CONRAD SILVERT

RICHIE HAVENS TAJ MAHAL

Berkeley Community Theater, California

Havens came out of semi-retirement Jan. 17 to headline this Friedman-Johnston production that came within 300 seats of going clean. Havens reportedly spends much time now painting and sculpting and is not doing many concerts. His last record was for Polydor, to whom he is no longer contracted.

The resonance and conviction of the famed Havens' voice were the strongest elements of the performance; but his stylistic approach to the songs was too repeatedly the same and eventually the set became boring.

This was accentuated by its length of two hours, on the heels of an 80-minute set by Taj Mahal, and by the "philosophic" raps Havens occasionally drifted into which were sheer and utter nonsense.

The singer delivered some of his best-known old songs, some new material which showed his continuing political concern, and some well-selected outside material like the Eagles' "Desperado," which Havens did quite soulfully, and Quicksilver's "What You Gonna Do About Me," one of the most energetic tunes of the evening. Havens was accompanied by a second guitar and bass for most of his set.

The headliner seemed out of touch by comparison with the reggae-laden performance of Taj Mahal, who, after several opening tunes, was accompanied by a snappy eight-man unit. There is bounce and syncopation everywhere in Mahal's act, not only in the music itself, which is constantly dipping and diving, turning and shuffling, but in Taj's ad-lib utterances, in the way he splits and breaks words and syllables, in the bounce of his hat and head, in his chants and exhortations to the crowd, and in the plot lines of the stories he unveils.

Standout tunes were Taj's own "Why Did You Have To Desert Me" and the well-known Jamaican tune penned by the Slickers, "Johnny Too Bad."

Havens and Mahal jammed for awhile to close the evening.

JACK McDONOUGH

Laser Beam Show Helping

• Continued from page 30

Levin. Jon Bassett is now the fourth principal in the firm which boasts 75 full-time employes, plus two buildings and its own warehouse and equipment shops where it constructs all its own units.

"We are very secretive about our

equipment," admits Levin. "There is really no competition now, but that doesn't mean someone couldn't build a unit."

Laserium concerts are now being shown in Los Angeles, San Francisco, St. Louis, New York, Denver, Seattle and Toronto, mainly in planetariums. Shows also had been held in San Diego and Miami. In the latter city, a movie house was used. The firm will next stage concerts at a Kansas City theater.

The company has grown to the extent that it now has its own group sales division, plus a merchandising wing which handles such items as T-shirts, puzzles, graphics, pennants and other saleable ware through the mail. None of the items is sold at the planetariums.

The Griffith Park show runs almost 100% nightly, and in fact had to increase the winter schedule to two showings nightly because of the crowds.

Laser Images opened a new unit on the Univ. of North Carolina campus, at the planetarium there. Another Laserium will be opened soon in Chicago, at either Adler Planetarium or the Museum Of Science and Industry.

Later this year similar laser concerts will be introduced in Boston, Pittsburgh, Baton Rouge, Washington, D.C. and Rochester, N.Y.

The company trains its own technicians and sends them to the various cities—including Kyoto.

"We like all our operators to be musically inclined," explains Levin, "because they can operate the show any way they like. A laser beam concert is dependent on the laserist. And we like to feel that every show is helping sell music for the composers, too."

Las Vegas Oks A Fifth Venue

• Continued from page 31

Cleveland market and has gained valuable experience from those concerts in dealing with young people.

Commissioner Preston Bluitt Jr. at first expressed doubts and said, "I think if this use was granted it would only hinder future growth in the area," to which Biederman replied people also wouldn't move into area because of the drag strip.

Five area residents and several other citizens spoke out in support of the approved project which will now go before the five-member City Commission in two weeks for final consideration.

The Speedway would join rock concert locations such as the 7,000-seat Las Vegas Convention Center. Other concert rooms include the 5,000-seat Hotel Sahara Space Center and 3,000-capacity Flamingo Hilton convention facility. The Stardust Hotel has featured several rock shows in its 2,500-seat Crown Room convention hall.

Biederman will join locally active rock promoters Gary Naseef, Crystal Leaf Productions out of Albuquerque, N.M., New Hope Productions and Gold Dust both from Los Angeles in staging concerts here.

Golden Years

• Continued from page 31

other type shows, if the right ones came along," Tinkley says.

Company recently moved to newer quarters on the Sunset Strip here. "It's all part of the optimistic look we feel for 1976 and the future," Tinkley states.

Sound Business

Sound Waves

By JOHN WORAM

NEW YORK—Studio construction projects that go over budget are hardly exceptional these days. But when that over budget gets to be a bit more than \$300,000 that's exceptional.

Some time ago, composer Michael Reisman and conceptual artist Jeffrey Lew thought it would be sort of nice to have their own little recording studio, a place where they and their friends could get together to put their ideas on tape.

Reisman is an associate of avant-garde musician Philip Glass. With the major labels showing a spectacular lack of interest, it seemed to make sense to get their own place together—one where they could work out their ideas, free from the commercial pressure of rate cards. Accordingly, a budget of \$50,000 was set aside, and the work began. \$350,000 later, the work was completed.

What happened? Chief engineer Kurt Munkacsi recalls that it all started when they went console shopping. After investigating several budget boards, they made the mistake of looking at a Neve console. Unfortunately, for the budget, it was a case of love at first sight, with the loved one going for \$34,000.

Next, it was an MCI 16-track tape recorder that caught their fancy, then some Ampex 440s. And of course, they wanted their little studio to be fully equipped for quad.

So much for the budget. They were way over already, and construction hadn't even been started. As for the construction, with all that fancy recording hardware, it just wouldn't do to stint on the woodwork. So, contractor Gregory Shriver was called in, and work began on what is probably New York's first and only Superman-proof studio.

That's right, the walls and ceiling are completely encased in a lead shield. There's about half a ton of it in the control room ceiling alone, which has scared the wits out of at least a few producers.

The walls are some 18 inches thick, and consist of three layers of 1/2-inch sheet rock, four inches of fiber glass, two more layers of sheet rock, six inches of air space, four more layers of fiber glass, and finally three additional layers of sheet rock.

New Firm Set As MCI Distrib In Nashville

NASHVILLE—Audio Consultants, Inc. has opened its doors here, set to act as exclusive MCI representative in the Southwest as well as handling other professional audio lines.

Claude Hill, founder of the firm, says Audio Consultants will also build a stock of reconditioned equipment. Hill is a veteran of the equipment design and manufacturing fields.

In one of the firm's initial activities, seven Neve consoles, as well as Ampex support equipment, is set to be installed in the new 4 Star Multi Media Recording Complex here.

"The contract with Claude Hill ties together what we feel will be one of America's leading new audio/video facilities with audio remote capability," says Bob Breault, 4 Star vice president of production.

The recording plant will include total audio and video capabilities, videotape and disk mastering and a custom syndication production center (Billboard, Feb. 14).

Sandwiched in the last layer is the lead sheeting. Needless to say, not much sound gets through those walls.

In fact, the studio is so airtight that a special sprinkler system with automatic shut-off valves is required. In case of fire, the sprinklers turn on, and then off again when their work is done. If they didn't have that automatic shut-off feature, the studio would become the world's first 16-track fish tank, since there's just no way for water, air or anything else to seep through the construction job.

Construction kept a four to six-man crew going full time for about one year. Much of their work remains concealed from the eye of the visitor, yet there are several visible clues to the level of craftsmanship that went into the project.

At regular intervals along the wall, hinges have been installed. Goboos, weighing more than 200 pounds each, may be pinned to the wall at these locations, to build instant isolation booths, when and where necessary. The self-sealing doors are all hand-built, and require neither knobs nor latches to keep them shut. All lighting is on Skirpan dimmers, voltage controlled from the control room. The quad monitor system is suspended on springs from the control room ceiling to keep vibration at a near zero level. As a finishing touch, all exposed carpentry is attached with screws, rather than nails.

The final dimensions of this little budget wrecker are studio, 18 x 36 x 10 feet; control room, 12 x 16 x 10 feet.

Both the studio and the control room sit on concrete slabs which are completely isolated from the rest of the building. Fortunately, the studio is in the basement of the building, an art gallery at 112 Greene St. With all that weight, that's where it would be now anyway, regardless of where it was built. In fact, the place was christened "The Basement" at first. A recent management reorganization has brought with it a new name: "The Big Apple."

Big Apple's studio manager Jonathan Katz reports that the studio is getting increasingly popular with outside clients. Although not originally planned as a custom facility, word of mouth travels fast, and the Big Apple has already seen and heard the likes of Harry Chapin, Mary Travers, Belafonte Enterprises, and Ornette Coleman.

They've also been doing commercial spots. Volkswagen, Schick, and Beefsteak Charlie have all been there, which is something of a major miracle, considering that the Apple's SoHo location is light years away from the midtown Jingle Jungle.

As you might expect by now, the Big Apple's staff is about as traditional as everything else there. Why, they've even hired girls. Lucy Laurie and Melody Tucelli are both graduates of the Institute of Audio Research—as is everyone else in the engineering department. In fact, the Institute is a regular client at the studio, using its facilities as a laboratory extension of its studio technology curriculum. Students are getting to be a regular fixture, keeping the staff on its toes with all sorts of probing questions on the hows and whys of recording.

One of the other engineers, Wieslaw Woszczyk, is on temporary leave of absence to deliver his engineering thesis at the Tonnmeister Academy in his native Warsaw. He's expected back in the control room in a few weeks. (Continued on page 49)

\$130,000 Paid For A Studio

NASHVILLE—Writer-producer-publisher Allen Reynolds has purchased Jack's Tracks Studio here from Jack Clement for approximately \$130,000.

The 16-track custom studio will be used for Reynolds' productions and for administrative offices for his three new publishing firms, Aunt Polly's Music (BMI), Good Music (ASCAP), and Pulleybone Music (ASCAP).

John Donegan, formerly vice president of Jack Music, has been named general manager of the studio and publishing interests.

"We've done a lot of modification work on the studio already," Reynolds notes. "The board only fed 6-out. Now it's 16-out. We've also installed echo equipment."

The building was the home of JMI Records—a pioneer progressive country label that was headed by Clement and directed by Reynolds. He plans to use it for his own production work and rent it out to some of his close music associates including Clement.

"Jack has been in here working with Waylon Jennings," Reynolds reports. "And Waylon is producing an album on Jack." Other artists using the studio recently include Doc and Merle Watson, Crystal Gayle and Larry Kingston.

S.F. Facilities Pull Bay Area Ork Rehearsals

SAN FRANCISCO—Several changes have been made at Studio Instrument Rentals here, where commercial recording is not part of the services offered but where several rehearsal rooms are steadily booked by Bay Area acts.

Firm's Muffie Lenneberg reports that Tim Scott is now general manager, replacing Harry Sunnville who has gone to the company's New York office. Jan Alejandro is now studio manager, separating the studio operation and rental of instruments for the first time.

Lenneberg says the new arrangement "frees the dispatcher from worrying about the studio. And now there is someone to specifically handle complaints and requests on the studio (rehearsal room) end. Things can now be geared specifically to what each band needs on a particular day much more easily than before."

Firm's studio C, the main room, now has a new monitor system. Studio C has stage lights, a seating area, mirrors and video facilities. The new system cuts back on feedback problems and the spectrally analyzed system enables bands to work at full volume with no feedback.

System includes a Yamaha PM 400 board, Crown 50 amp, BGW 500D amp, SAE 2700B equalizer and Shure crossover. The leveling amps are made by Universal Audio and the speakers are custom-made for the room. JACK McDONOUGH

Change Distributor

ATLANTA—Dance-A-Thon Records & Tapes has switched Southeastern distribution and promotion to Tara Record Distributors of Atlanta.

Studio Track

By BOB KIRSCH

LOS ANGELES—Things remain busy at Davlen Sound Recorders in suburban North Hollywood, particularly since the new Studer tape machines have been added. A 24-track, a 4-track and three 2-track units are now ready to go.

In studio activity, **Seals & Crofts** have done some string overdubs with **Louis Shelton** producing. **Maurice White**, lead singer and writer for **Earth, Wind & Fire**, dropped in to produce **Denise Williams**. **Gerry Masenberg** worked the boards. **Johnny Bristol** handled some production for **Harry Brooks**, with **Eric Prestidge** at the console and **John Barnes** arranging.

Also at Davlen, country star **Diana Trask** is in working with producer **Joe Porter**, and **Austin Godsey** came by to produce **Legs Diamond**. **Baron Stewart** is cutting another LP, this time with **Dallas Smith** producing and **Bruce Ellison** engineering. **Harry Nilsson** has also been in again working with **Trevor Lawrence**. **Spanky Wilson** is cutting with **Joe Porter**, and **Tata Vega** is cutting with producer **Winston Monseque**.

* * *

At **Haji Sound** in Los Angeles, the next **Hoyt Axton** set is now complete, with **David Kershenbaum** producing and **Alex Kazanegras** engineering. **Bulletproof** is in recording with engineer **David Costell**. Executive producers are **Tentmakers** in conjunction with **Haji Productions**. Tracks are being wrapped up on **Bobby & Clyde Lucas**, with **Charlie D. Packard** producing. **Bonnie Murray** has finished a radio spot, with **Corey Bailey** producing and engineering. **Haji Productions** also involved in that one.

Lon Schatzer is producing tracks for **Southern Cross** in conjunction with **Haji Productions** and **Etienne** are in cutting themselves. **Wayne Fisher** is producing demos for himself with **Judy Kridler** co-producing and **John Fiore, Jr.** working the boards.

* * *

At the **RCA Studios** in Los Angeles, the **Hues Corp.** came by to cut with producer **Wally Holmes** and engineer **Grover Helsley**. **Joe Turner** has been busy for the Pablo label, with **Eric Miller** handling production and **Pete Abbott** at the board. **Jon-Jer Productions** took over for a few days to work on an upcoming **John Denver** television special, and **Kelly Garrett** was in with **Bones Howe** producing.

In news from around the country: former **Moody Blues** member **Mike Pinder** is working on a solo set in his Malibu home. Mike is the only one of the quintet who hasn't come up with a package of his own yet. Pinder wrote many of the group's hits. In other **Moody Blues** news, **John Hayward** and **John Lodge** are currently laying down tracks to the followup of their successful "Bluejays" LP.

Jessi Colter will cut at least part of her next album in Los Angeles with **Ken Mansfield** and **Waylon Jennings** again co-producing. Jennings took time off after his recent **Roxy** engagement in Los Angeles to wrap up a **Jimmy Rabbitt** album. Mansfield is also busy, having finished production on an album from **C.M. Lord** as well as a set from the **Gary Hill Band**. Mansfield is also expecting to go to Nashville shortly to work with **Tom-pall Glaser** at **Glaser Sound**.

Bob Crewe goes into **Cherokee Studios** in Los Angeles shortly to cut some disco material. Crewe is also working on a ballet with disco feel. The veteran producer, who has had several chart records, says it will be a genuine ballet. Crewe is also set to work with the **Eleventh Hour** again shortly.

* * *

At the **RCA Studios** in New York, **Don Schlitten** has produced material for **Xandu** featuring a number of top jazz artists such as **Charles McPherson**, **Sam Jones**, **Jimmy Raney** and **Eddie Gladen**.

Also in New York, at the **Hit Factory**, **Chappell Music** and **RCA Records** artists **Daryl Hall & John Oates** are getting ready to cut a new album. The pair will journey to California as well and cut at the **Sound Labs**.

* * *

At **Fidelity Recording Studios** in Los Angeles, **Melanie** is in working on an album with **Peter Scherky** producing. **Mandrill** is also cutting, working with producer **Artie Ripp**. **Jackie DeShannon** is producing herself (good for her). Jackie has long been an advocate of women taking a more active role in the creative end of the record business and is obviously taking her own advice. **Gene Clark**, a member of the **Byrds** in that group's early hit-making days and a veteran of a number of solo sets, is cutting with **Tommy Kaye** producing. **Kim Fowley**, a veteran of the rock scene for years and one of the industry's more interesting people, is in recording the **Runaways**. Finally,

(Continued on page 49)

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Discos

Acapulco a Hotbed For Action

One Club For Every 10,000 Persons; 3 More In Bow

By MARV FISHER

ACAPULCO — Although the numbers may be getting far greater in the U.S. and elsewhere, it would be most difficult to match the per capita discos now flourishing in this international, world-famous resort. Right now, the figure for the plush, sophisticated spots break down to approximately one for every 10,000 persons.

And despite one of the worst seasons in history for the number one Mexican playground, optimism abounds for the future and building goes on. In fact, within the past six weeks three new discos opened their doors to bring the number to way over a dozen catering to a total population of from 130,000 anywhere on up to 200,000.

The phenomenon of this tropical bay paradise's disco explosion is that all are distinct, all have invested thousands of dollars in their construction. All are within a few miles of each other, forcing fierce competition.

"Without gambling, we can't afford the high prices of consistent international attractions like they have, for example, in Las Vegas," cites one disco owner. "Consequently a boom in the building of some of the finest discotheques in the world." There is still live entertainment, but the highlight of night-life here is the disco action.

The latest three vying for the top dollar are: Le Jardin, reconstructed at the site of one of the first in all of

Latin America, Tequila A Go Go; La Botella, which took more than a year to build in the Casino Hornos; La Nouvelle, probably the most glittering of all, costing a whopping five million pesos (\$400,000) on the ground floor of the newest condo-hotel, La Palapa.

Another top trio are Armando's Le Club, Boccaccio, and Charlie's Chile. The first, which has fallen slightly in popularity because of the bids for clientele by the others, is renovating its interior this month.

The other two seemingly have a stronger, consistent trade which keeps them both humming at capacity business Fridays and Saturdays, near SRO during the week despite the over-all slump in business for the resort.

A relatively new, year-old, Tiffany, located in the oceanside (near the airport) Acapulco Princess, mostly caters to the guests of the some 1,000 rooms plus to the people residing at the nearby Pierre Marquez.

Le Dome, built almost like a small fight arena, basically lures the locals. Ditto for El Sotano (cellar disco), also in the Casino Hornos. A mixture of locals and jet-setters are fast finding the gay Gallery a popular disco to frequent.

Rounding out the list of key discos are La Tormenta (in the Riz Marriott) and El Presidente's Le Rockala. Like all of the others, cover charge is a nominal 30 pesos (\$2.40).

Some have free snacks and gimmicks to keep the patrons contented.

There are other places which slot in disco music between shows and live music; however, they don't fall into the strict category of pure disco. But forecasts are that they, too, might change to a total disco policy plus the building of three or four new ones over the next five years.

Not much is said about any opposition by the musicians' union to put a halt to the growth of discos in this area. Comments one of the owners: "There's just too much invested and too much going in the way of business to curtail such an amusement business as this." All of the disco owners are tied in with the Restaurant, Bars and Night Club Assn. of Acapulco to strengthen their position should such a problem arise in the future.

Venus Rey, the head of the musicians' syndicate in Mexico City, put a stop to the growth of such places in that metropolitan area and indicates he will seek arrangements in other areas throughout the Republic, specifically here, Puerto Vallarta and Mazatlan.

"I believe the explosion of more discotheques was a necessity of the era," expounds Tony Rullan, youngest of three brothers who own and operate Le Jardin and who have about a 20% interest in Charlie's Chile (half a block away) with

(Continued on page 35)

Disco Action

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Top Audience Response Records In N.Y. Discos

- This Week
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (English import)
 - 2 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 3 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
 - 4 IT'S NOT WHAT YOU GOT/HE'S A FRIEND/CHAINS—Eddie Kendricks—Tamla (LP)
 - 5 LET'S GROOVE—Archie Bell And The Drells—TSOP
 - 6 SPANISH HUSTLE—The Fatback Band—Event (LP)
 - 7 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 8 I LOVE MUSIC—The O'Jays—Phila. Intl
 - 9 STREET TALK—BCG—20th Century
 - 10 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
 - 11 I HEAR A SYMPHONY—Hank Crawford—Kudu
 - 12 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury
 - 13 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
 - 14 NIGHT AND DAY—Monster Orch.—Sam Records
 - 15 WOW—Andre Gagnon—London

Colony Records (New York) Retail Sales

- This Week
- 1 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 2 SPANISH HUSTLE—The Fatback Band—Event (LP)
 - 3 DISCO-TREK—Various Artists—Atlantic (LP)
 - 4 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 5 IT'S NOT WHAT YOU GOT/GET IT WHILE IT'S HOT—Eddie Kendricks—Tamla (LP)
 - 6 HEART BE STILL—Carl Graves—A&M
 - 7 LOVE FOR HIRE—Richard Hewson Orch.—Splash (dist. by Private Stock)
 - 8 ONLY YOUR LOVE/TO THE MAX—The Tymes—RCA (LP)
 - 9 STREET TALK—BCG—20th Century
 - 10 AUTUMN LEAVES—The Jon White Group—Cenpro
 - 11 JEALOUSY—Natural Order—Sounds Of Washington D.C.
 - 12 SALSA—Louie Rameriz—Cotique
 - 13 WOW—Andre Gagnon—London
 - 14 THANK YOU BABY—Leon Thomas—Don King
 - 15 COLLAGE—Eddie Drennon—Friends & Co. (LP)

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

- This Week
- 1 LOVE HANGOVER—Dianna Ross—Motown (LP)
 - 2 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA (LP)
 - 4 WOW—Andre Gagnon—London
 - 5 I FEEL A GROOVE—Bobby Womack—UA
 - 6 MASADA—Joe Thomas—Groove Merchant
 - 7 SALSA—Louie Rameriz—Cotique
 - 8 I HEAR A SYMPHONY—Hank Crawford—Kudu
 - 9 IT'S NOW WHAT YOU GOT—Eddie Kendricks—Tamla (LP)
 - 10 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
 - 11 I'M GOING THROUGH CHANGES NOW—Brown Sugar—Capitol
 - 12 ZONE—Rhythm Makers—Vigor
 - 13 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & The Blue Notes—Phila. Intl (LP)
 - 14 LOS CONQUISTADORES CHOCOLATES—Johnny Hammond—Milestone
 - 15 HEART BE STILL—Carl Graves—A&M

Downstairs Records (New York) Retail Sales

- This Week
- 1 NIGHT & DAY—The Monster Orch.—Sam
 - 2 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 3 STREET TALK—BCG—20th Century
 - 4 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 5 WOW—Andre Gagnon—London
 - 6 ONLY YOUR LOVE—The Tymes—RCA (LP)
 - 7 I HEAR A SYMPHONY/MADISON SHUFFLE—Hank Crawford—Kudu (LP)
 - 8 HEART BE STILL—Carl Graves—A&M
 - 9 AUTUMN LEAVES—The Jon White Group—Cenpro
 - 10 SALSA—Louie Rameriz—Cotique
 - 11 PLEASE STAY—Eddie Drennon—Friends & Co. (LP)
 - 12 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
 - 13 EVERYBODY'S GOTTA DO SOMETHING—The Originals—Motown
 - 14 I'LL SEE YOU IN MY DREAMS—The Pearls—Private Stock
 - 15 LOVE HANGOVER—Dianna Ross—Motown (LP)

Top Audience Response Records In Boston Discos

- This Week
- 1 JUMP FOR JOY—Biddu Orch.—Epic
 - 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (English Import)
 - 3 MIGHTY HIGH—The Mighty Clouds Of Joy—ABC
 - 4 HE'S A FRIEND—Eddie Kendricks—Tamla (LP)
 - 5 LET'S GROOVE—Archie Bell & The Drells—TSOP
 - 6 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 7 OLD FASHION MEDLEY—Wing & A Prayer Fife Drum Corps—Wing & A Prayer (LP)
 - 8 MORE—Carol Williams—Salsoul
 - 9 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 10 SPANISH HUSTLE/PARTY TIME—The Fatback Band—Event (LP)
 - 11 MOVIN'/CHANGIN'—Brass Construction—UA (LP)
 - 12 LET ME SEE YOU GET YOUR THING OFF BABY—Crystal Grass—(Import, Phillips)
 - 13 AUTUMN LEAVES—The Jon White Group—Cenpro
 - 14 VENUS—Frankie Avalon—De-Lite
 - 15 UNION MAN—Cate Bros.—Asylum

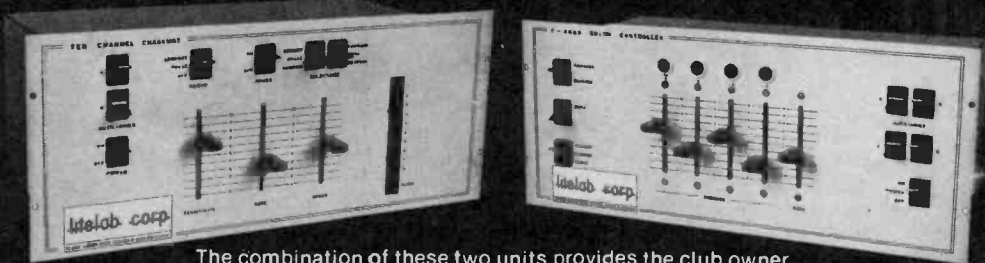
Top Audience Response Records In Los Angeles Discos

- This Week
- 1 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 2 BOHANNON BEAT—Bohannon—Dakor
 - 3 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
 - 4 SING A SONG—Earth, Wind & Fire—Columbia (LP)
 - 5 STREET TALK—BCG—20th Century (disco edit)
 - 6 DO WHAT YOU FEEL—Atlanta Disco Band—Ariola (LP)
 - 7 SING A HAPPY FUNKY SONG—Miz Davis—Now Records
 - 8 SHACK-UP—Banbarra—United Artists (LP)
 - 9 SPIDERMAN—Ramsey Lewis—Columbia (LP)
 - 10 STRANGERS IN THE NIGHT—Bette Midler—Atlantic (LP)
 - 11 DO THE BUS STOP—The Fatback Band—Event (LP)
 - 12 DANCE, DANCE, DANCE—Charlie Challels—Ariola
 - 13 SALSOUL—Salsoul Orch.—Salsoul (all cuts)
 - 14 CHANGIN'—Brass Construction—United Artists (LP)
 - 15 STAY/GOLDEN YEARS—David Bowie—RCA

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Technics photo
'JOINT VENTURE'—Meteor Light & Sound's Tom Misiak, left, and Technics' Sid Silver check out latter's SL-1500 turntable at recent Billboard Disco Forum. Twin tables are incorporated in new portable disco deejay console bowed by Meteor at Forum with good response.

WTMP In Tampa Airs Disco Sound

TAMPA—Disco, originally a crossover of a black and gay style of dance music which has spread to nightclubs and music shops, is now affecting radio, according to Jerry Walker, program director of WTMP here.

WTMP is Florida's first reported disco station and according to Walker, disco music is the hottest item in today's music industry.

"We give a direction," notes Walker, referring to the advantage he feels WTMP has in playing disco music full-time and not merely adding it to a regular music format.

"People tune in to a certain station because they anticipate a certain style," he declares.

WTMP began specializing in disco in January 1975 and contends a definite increase in ratings has been realized.

"The station will remain disco as long as the ratings increase and there is a market," says Walker.

WTMP, formerly a jazz/gospel outlet, established its current format from Billboard and other current charts.

Much of its music is also programmed from promoters of disco music and Walker explains he plays their music because it fits the style of the station and the records sound good.

On Saturdays, the station features mini concerts which promote a disco artist or producer, his older hits plus a spotlight on his latest album.

Videotape Puts Acts In Clubs

LOS ANGELES—Video Disco & Associates here offers record labels a chance to not only entertain the disco crowd, but at the same time identify their acts via video screen, according to James Brown, firm's president.

"No other promotional medium can zero in on a target market as precisely as video," notes Brown.

He explains that the firm will distribute each video program up to 30 minutes in length to 100 discos nationally for 30 days at a \$10,000 cost to the label.

"Distribution can be timed to coincide with record releases and concert appearances of the acts involved," says Brown.

He claims the package may be edited down for television and used as commercials.

Discos

AN INFORMATION CLEARING HOUSE

Disco Assn. Planned In N.Y.

By JIM MELANSON

NEW YORK—Groundwork is being laid for the formation of a disco association to act as an information clearing house, and to help coalesce various industry factions already plugged into the dance scene.

Brainchild of Michael O'Harro, freelance disco consultant and owner of Tramp's Disco is Washington, D.C., the International Discotheque Assn. (IDA) will be out to woo participation from club owners, labels, audio hardware manufacturers, lighting firms and disco DJs, among others.

The idea, says O'Harro, is to create an organization for disco that would be similar in purpose to existing groups in the fields of travel and hotel and restaurant management, etc.

He explains that the association, already registered in the District of Columbia, would be run on a non-profit basis, with membership dues \$125 annually.

Charter membership will be offered to club owners, while associate memberships will be open to all others.

Disco chains will be offered membership at a reduced rate, but one multiplied by the number of dance locations operated by the chain.

Club DJs Await Party In Gotham

NEW YORK—The Assn. of Mobil Brooklyn Jocks travels into Manhattan Monday (1) for a party in its honor at the Loft, home of the Record Pool here.

The get-together is designed to draw attention to the mobile players' involvement in the local dance scene. Live entertainment will come from the groups Brass Construction and Exuma. Emceeing the affair are WWRL's Bob Law and WBSL's Ken Webb. Spinner chores go to Phil Gill.

Acapulco a Hotbed For Action

• Continued from page 34

famed restaurateur Carlos Anderson and his group.

Everything at the smartly appointed, low-key and chic Le Jardin was planned carefully, according to Rullan. Architect Aurelio Munoz, who also designed Le Club and Boccaccio, was hired to blueprint the refurbishing in the Rullan brothers' disco. Additional thousands of dollars were spent in the equipment and the know-how of Chicago's Rufus Smith's Disco Tech organization.

To ensure against any power failures within the city itself, Rullan points to his "fail safe" system which immediately goes on when all of the Acapulco lights go out. This can happen on occasion, consequently the latest precautions in order to hold and keep the customers happy with sound and light.

The quad Acoustic Research LST speakers are evenly positioned on all four corners of the dance floor, which easily accommodates 30 to 40 couples, more when everybody is engaged in doing the Hustle. Most clubs are fitted for 150 watts per channel, but the Rullans installed 250 watts per channel. It's the same with La Nouvelle.

How do the clubs make their bids for customers? Some are doing extensive newspaper and radio advertising, while others depend on "word-of-mouth" for the place to be—and be seen. Le Jardin has been

Saying that he's felt that there's been a need for a disco association for some time now, O'Harro tabs an impromptu meeting of 30-40 club owners at Billboard's recent Disco Forum as the spark behind the move.

During the rap session, the disco operators had questioned each other on such things as dress codes, liquor management, feasibility of live talent, admission charges and advertising concepts, etc. (Billboard, Feb. 7).

O'Harro says he pitched several of the owners on the idea of setting up an association, and that their responses were generally favorable. Since then, he continues, he's had 200 additional queries of interest.

At present, he is compiling a mailing list of some 2,000 names, and prospective participants will be approached in the next three-four weeks.

Included in the sales pitch will be a subscription to an association magazine (Disque), the possibility of trade discounts for members, the promise of information on state zoning laws and other ordinances when needed, and the overall need for the disco community to firm its image with the public.

O'Harro also states that the association would act as clearing house for members by supplying lists of clubs, spinners, labels and other pertinent disco data to interested parties.

Actual handling of recorded product is not being eyed as one of the association's functions.

Disco Mix

By TOM MOULTON

NEW YORK—Stacking up as the hottest sound this week is the "Love Hangover" cut on Diana Ross' new album. Although the song starts slowly, it soon breaks into a faster sound, with a brief hand-clapping segment leading the way. Eventually, the listener is given a group sound with Ross singing leads. Interestingly, earlier in the song, you recognize a similarity between Ross and Donna Summer.

This is the closest thing to heavy soul that the Motown songstress has ever done, and it seems that the track is deliberately laid back, so as not to make it too strong an r&b sound. When played in discos, with the volume up and the highs coming through, it should prove a natural winner.

Midland International has just released Universe City's debut LP which has two strong dance cuts in "Can You Get Down" and "Touch Me." The "Can You Get Down" cut has a strong middle drum break, which will undoubtedly win attention in clubs.

The album was recorded here, and partially in Philadelphia, and it features a strong horn sound with belting out vocals. At times, a good rock feel also surfaces.

Epic has just released the Temprees "I Found

Love On A Disco Floor" single. The group, well-known for ballads, has an up and bouncy number here, and it comes off extremely well.

The Florida Disco DJ Assn., following its third meeting on the setting up of a Record Pool, has begun requesting that promotional product (25 copies of LPs and 50 copies of single releases) be sent to its headquarters in Miami—P.O. Box 396, Miami, Fla., 33145.

Bo Crane, spokesman, also tells us that RCA has slated a product presentation for members at the Honey For The Bears Monday (1). Disks scheduled for release over the next few months will be spotlighted.

Bell, a Detroit-based label, is creating some good vibes with its "Let It Move" single by the Colours. The record is a good instrumental featuring a solid sax track. There are also some background vocals. Over-all, the sound is different, and very melodic.

Roulette is finally releasing Ecstasy, Passion & Pain's "Touch And Go" single. The long version, available on the flip side of the commercial disk, will also debut the label's use of 12-inch promotional disks. Most DJs who have heard the song have been asking about when it was going to be released. The answer is this week

going after the jet set, a lot of the customers coming from the exclusive Villa Vera plus wealthy residents of the area.

In the case of Boccaccio, it was just doing so-so up until last year. But then along came entertainer Tom Jones who started to frequent the disco three or four nights a week. It has been booming ever since.

"It's going to a tough beginning, but we're completely confident that we're going to make it," asides Benito Gitian, general manager of perhaps the most ambitious disco to date here, La Nouvelle.

Behind speakeasy-like doors, which incidentally provides the entrance to most of them, the five mil-

(Continued on page 55)

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Jazz

SAXIST KLEMMER *He Credits the Echoplex For Novel 'Touch' Sound*

By ELIOT TIEGEL

LOS ANGELES—There's a ground swell of interest around the nation for John Klemmer's current brand of music—a cascading, mellow sound created by the veteran saxophonist's utilization of an Echoplex.

This device—Klemmer chooses to call it another musical instrument—is in the artist's own words a "mini tape recorder" which repeats what he plays so that he can create layers of sound.

The Echoplex is utilized considerably on Klemmer's fast rising ABC LP, "Touch," which is number 9 on Billboard's jazz chart this week and 148 on the Top LP and Tape Chart.

Klemmer calls the Echoplex an "integral part of my sound," adding: "It was something I've been looking for. It expands my ideas; it expands the lines I play. The saxophone can only play one note at a time, but with the Echoplex I can play chords and colors."

Klemmer has been taking this newest of his sounds around the country and I caught up with him via phone at the Holiday Inn in Evanston, Ill., one morning last week.

At 29, Klemmer is a 14-year veteran of music. His career began with Cadet where he cut five LPs including his first jazz/rock effort, "Blowin' Gold" in 1969 and then did four LPs for Impulse, ABC's avant-garde flavored label before shifting over to the ABC logo two LPs ago. "That's how I think about time," he says jokingly, "by albums."

The shifting away from being labeled a young genius avant-gardist came about, Klemmer says, because he felt it was time to move into some other creative area.

"I have a natural desire to explore

Collegiate Bands For Nevada Fest

LAS VEGAS—Jazz bands from California State at Long Beach and Arizona State will blow at the third annual Invitational Jazz Festival Feb. 27-29 at Judy Bayley Theater of the Univ. of Nevada at Las Vegas.

Event is sponsored by the university's music department. All the shows are free. Friday and Saturday concerts are in the evening; Sunday is a matinee.



ABC photo
John Klemmer: his new mellow sound scores with listeners.

and try new things. When I moved to Impulse and went into the experimental vein, that was where my head was at that time."

The change away from avant-gardism occurred because he got "bored with what I was doing. I

could see I wasn't reaching as many people as I wanted to. The music was communicating to people, but not to as many as I wanted and that's what it's all about.

"It feels real good to communicate to a lot of people. A lot of my moves have been determined by my own head, my own growth as a person. 'Touch' is like a coming together of my maturing as a person and as a musician."

On this recent tour, Klemmer played to strong standing room only houses in New York, Washington, Philadelphia, Boston, Cleveland, Chicago (and its suburbs), Milwaukee and San Diego.

He is presently at home in Los Angeles writing new compositions for his next LP which will be an extension of where "Touch" leaves off.

He is also writing pop songs with lyricist David Batteau, is getting into total pop composition by himself and will shortly sew up his first a&r assignment (name of artist and label not yet open to public consumption).

The shifting from jazz to jazz/rock to modernist jazz to a kind of music today which Klemmer objects

(Continued on page 47)

Horizon Success Brings 5 New Titles

LOS ANGELES—With three of its first five LPs on Billboard's jazz chart, Horizon is gearing up for its second release of five new titles.

Chart risers include Dave Brubeck-Paul Desmond, guitarist Jim Hall and saxophonist Sonny Fortune. Mel Fuhrman, Horizon's sales-promotion director, says the label's debut release six months ago has received a good reaction for a number of reasons.

The public has accepted Horizon's concept of pure jazz in many schools, thus avoiding being pigeon-holed into an identity with any one kind of jazz. Special attention to graphics has appealed to buffs who desire background on the music and musicians.

And a special sampler featuring two cuts from the five LPs was spread around among dealers, commercial and college broadcasters which gave them all a taste of things to come, Fuhrman notes.

"We weren't interested in releasing crossover albums," Fuhrman says, adding: "If something crossed over by itself it would be wonderful."

Label has made sure it brought its product to the attention of small retailers and small market stations plus the normal jazz outlets in major markets.

The two releases which haven't as yet made the chart are by the Thad Jones-Mel Lewis Band and saxman

(Continued on page 49)

Jazz Beat

LOS ANGELES—Two Latin swingers, Ray Barretto and Eddie Palmieri and the Fania All Stars have given England its first taste of salsa, the happy blend of fire and wind and jazz and soul.

Vanguard has been pushing more jazz than it has in quite some time. Notably: Clark Terry and a band cut at the Wichita Jazz Festival, plus Elvin Jones, Larry Coryell, Sivuca, and blues hawks and hens Jimmy Rushing and Big Mama Thornton.

Dorothy Donegan's trio at Jimmy Weston's Supper Club in Manhattan consists of Sonny Payne and Arvel Shaw. She follows this booking with six weeks in Sweden. Upon her return she'll do college gigs and workshops.

WMUB-FM the Miami of Ohio station lists among the "progressive music that ain't rock" acts it is playing Dave Brubeck-Paul Desmond, Tom Scott, Dave Liebman, Zoot Sims, Bobby Hutcherson, McCoy Tyner, Charlie Byrd, Cannonball Adderley, George Duke, Sonny Criss, Sam Noto, Jackie McLean and Kenny Burrell.

"Super Big Bands" is the title of a 26 one-hour series on bands which Filmlinks Ltd. of England, hopes to distribute for British tv. P.J. Longo is head of U.S.-run Hurst-Longo Productions and United Filmways which is offering the programming to the U.K. firm.

Muse Records' purchase of the Cobblestone catalog will mean the release of LPs by Pat Martino, Willis Jackson, Kenny Barron and Clifford Jordan. Also due from the label are works by Richard Davis, Dave Pike-Kenny Burrell, Cedar Walton, Woody Shaw, Red Rodney, Robin Ken-

yatta and Walter Bishop Jr. Joe Fields keeps the small indie hopping.

Dr. Henry Hutchins Jr. named president of the Monterey Jazz Festival board of directors. He has been on the board three years and replaces outgoing president Richard Eldred. Hutchins is a top man with the Monterey Peninsula Unified School District.

The Las Vegas Jazz Society's bulletin Think Jazz is now accepting advertising and president Monk Montgomery really has a winning organization on his hands. Among the sponsors are several clubs in L.A., including Concerts By The Sea and Concerts At The Grove, which both list upcoming attractions. Other ads are from a Chevy dealer, the Hacienda Hotel where many of the organization's Sunday concerts are held, a local real estate agent and Keystone Korner in San Francisco, which is now booking name jazz.

Listed in the bulletin are three local Vegas jazz acts: Carl Fontana Quartet playing at the Circus Circus Gilded Cage Lounge; Eagle Eye Shields Four at New Town Tavern and Rick Davis Quartet at the Celebrity Centre.

Mike Miller, a UCLA student who has done writing for a number of jazz acts as well as arranging for the Carpenters, presents his 40-piece band in concert March 11 at noon in UCLA's Schoenberg Hall. Free concert will expose his original compositions. Bobby Shew, lead trumpet for Louis Bellson and Tony Orlando, will be featured on trumpet, flugelhorn and piccolo trumpet. Speaking of UCLA, Gary Burton and his quintet perform there Friday (27) in Royce Hall along with Oregon, making its debut in the L.A. area.

Billboard SPECIAL SURVEY For Week Ending 2/28/76
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	15	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
2	2	17	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
3	3	25	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
4	5	15	CITY LIFE Blackbyrds, Fantasy F 9490
5	6	12	NEW YORK CONNECTION Tom Scott, Ode SP 770033 (A&M)
6	9	19	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydot)
7	7	17	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)
8	4	19	MAN-CHILD Herbie Hancock, Columbia PC 33812
9	10	15	TOUCH John Klemmer, ABC ABCD 922
10	12	8	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
11	16	6	MYSTIC VOYAGE Roy Ayers Ubiquity, Polydor PD 6057
12	8	19	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
13	13	19	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
14	18	12	TRIDENT McCoy Tyner, Milestone 9063 (Fantasy)
15	15	19	RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor)
16	14	19	VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA)
17	21	6	BEFORE THE DAWN Patrice Rushen, Prestige P 10098 (Fantasy)
18	NEW ENTRY		SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
19	22	3	MARCHING IN THE STREETS Harvey Mason, Arista 4054
20	17	12	BELLAVIA Chuck Mangione, A&M SP 4557
21	19	52	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
22	20	15	FANCY DANCER Bobbi Humphrey, Blue Note BN-LA550-G (United Artists)
23	23	3	LOVELOCK! Gene Page, Atlantic SD 18161
24	11	25	MELLOW MADNESS Quincy Jones, A&M SP 4526
25	NEW ENTRY		BACK TO BACK Brecker Brothers, Arista AL 4061
26	32	3	CONFESSIN' THE BLUES Esther Phillips, Atlantic SD 1680
27	27	12	ANYTHING GOES Ron Carter, Kudu 25 (Motown)
28	NEW ENTRY		INNER WORLDS John McLaughlin/Mahavishnu Orchestra, Columbia PC 33908
29	29	10	VENUSIAN SUMMER Lenny White, Nemperor NE 435 (Atlantic)
30	31	3	MUSIC, YOU ALL Cannonball Adderley, Capitol ST 11484
31	33	3	BORN ON A FRIDAY Cleo Laine, RCA LPL1-5113
32	36	6	ELLINGTON IS FOREVER Kenny Burrell, Fantasy F 79005
33	34	3	GEARS Johnny Hammond, Milestone 9062 (Fantasy)
34	NEW ENTRY		SUITE FOR FLUTE & JAZZ PIANO Jean-Pierre Rampal & Claude Bolling, Columbia M 33233
35	25	8	1975: THE DUETS Dave Brubeck & Paul Desmond, Horizon SP 703 (A&M)
36	40	3	STRATONIC NUANCES Blue Mitchell, RCA APL1-1109
37	38	3	TROPEA Marlin 2200 (TK)
38	26	10	LIVE Jim Hall, Horizon SP 705 (A&M)
39	NEW ENTRY		AWAKENING Sonny Fortune, Horizon SP 704 (A&M)
40	30	25	CONCIERTO Jim Hall, CTI 6060 S1 (Motown)

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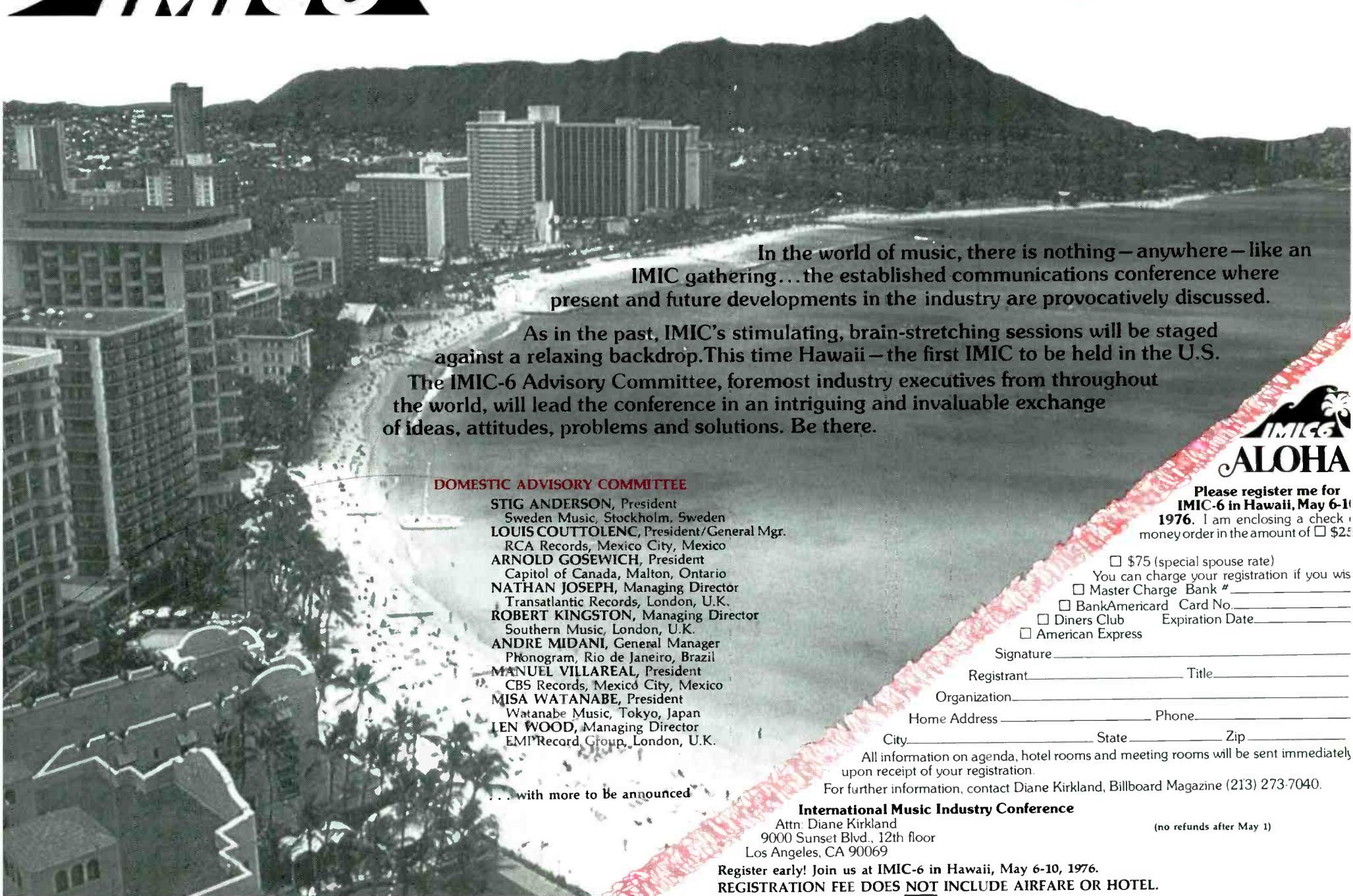


Billboard photo by Thomas Copi
BLASTER—Elvin Jones plays for the inmates of San Francisco county jail in San Bruno. During his stay in California recently, Jones and his quartet played concerts at three jails—in San Bruno, at the Alameda County jail and at Los Angeles County jail. His reason for the jail gigs? "Getting entertainment in to these people is a big step towards rehabilitation. I think it's the responsibility of professional musicians to do things like this."

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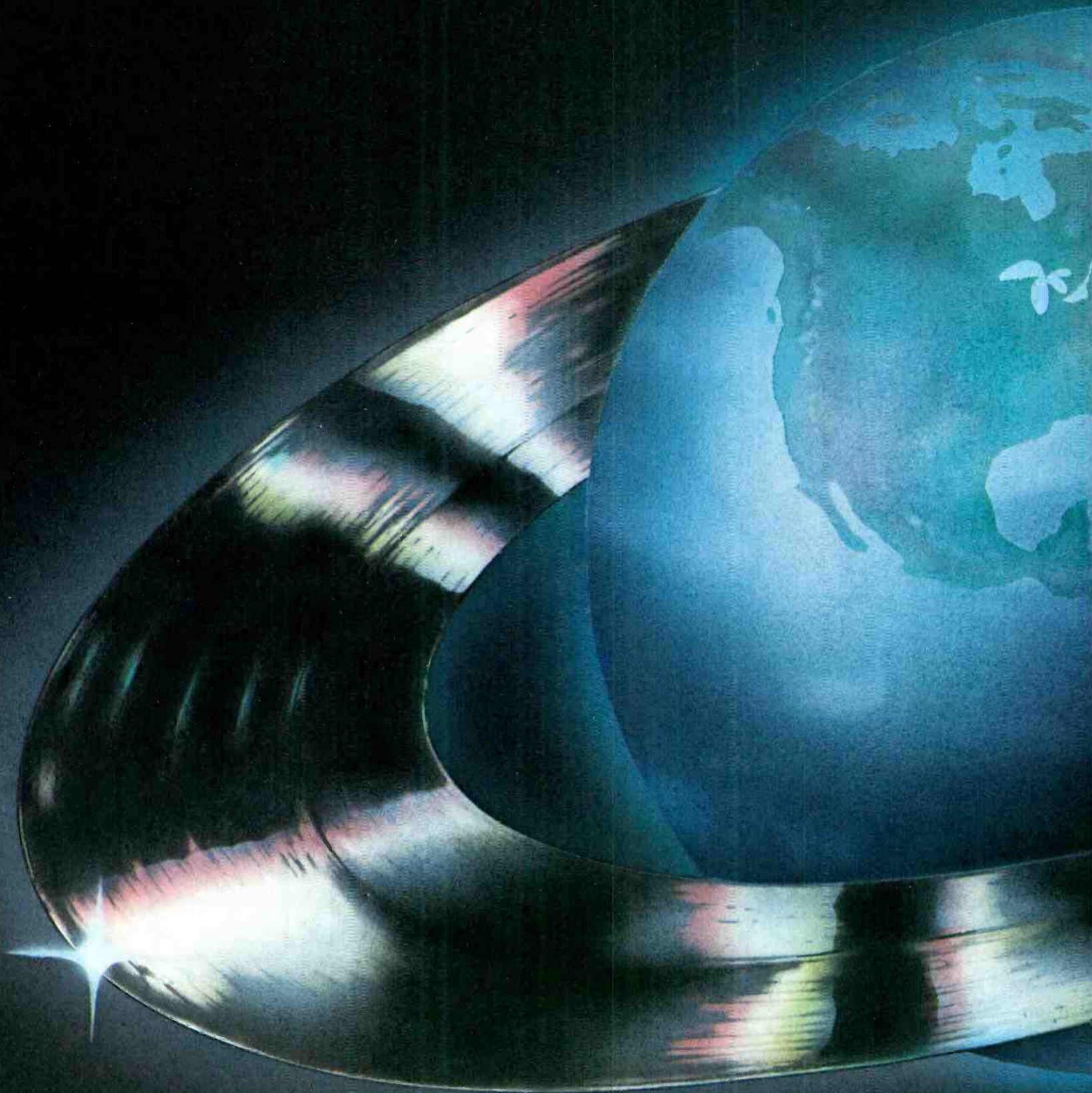
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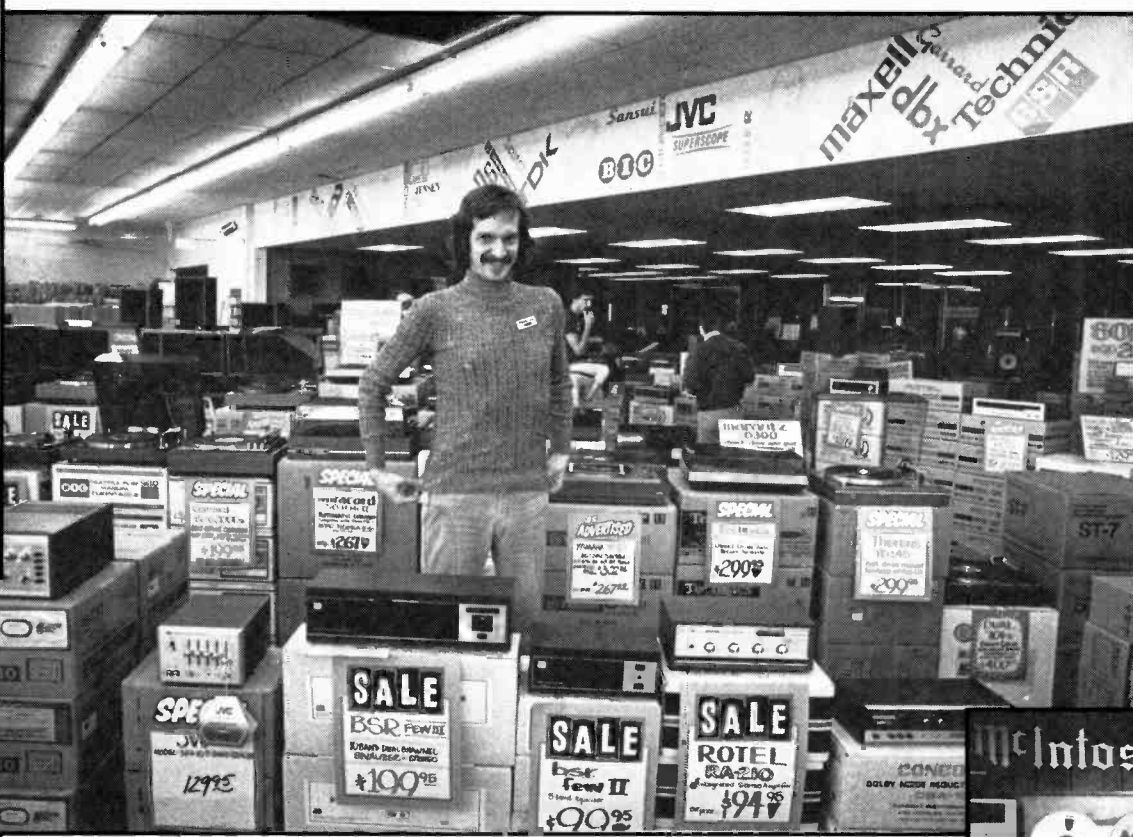
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Federated executives Roy March, left, and Ron Ayon check out stock supplies in the warehouse prior to planning a newspaper campaign which will be keyed into floor displays.



Billboard photos by Sam Emerson
Salesperson stands amidst rows of turntables, amplifiers and other items—all on sale.



Wilfred Schwartz, Federated president: he's known for his close contact with his customers and with his salespersons.



Jim Sholar, right, manager of Federated's Olympic Blvd. store, oversees a customer checkout.



March demonstrates a \$2,995 Luxman M-6000 stereo amplifier to a potential customer.

Federated Electronics' 'Flea Market' Approach To Selling Sound Equipment Sparks Super Sales

The public's image of a high fidelity shop is one of controlled neatness with amplifiers, tuners and speakers all proudly displayed in orderly fashion. Claude Hall, a Billboard sound buff, found one Los Angeles operation which shatters all those images and makes a bundle. This is his report:

The floor is a wonderland of equipment—speakers, amplifiers, SQ quad decoders, TEAC cassette units, earphones, and about 15 or more other items, all with a flashy red-bordered sign proclaiming: As advertised \$77. Or some other price that is completely discounted and completely impossible to walk away from.

The unique feature about this "constant flea market," for that is what it is, is that Federated Electronics in-store sales are keyed to dramatic newspaper advertising that has quickly become the guideline for not only other Los Angeles hi fi stores, but hardware dealers coast-to-coast. Once a year the store holds a giant flea market of equipment that attracts customers from a 100-mile radius.

Federated Electronics last year grossed more than \$10 million out of two Los Angeles stores, according to Wilfred Schwartz, president.

"We've had phenomenal growth this past year, because of our strong marketing policy . . . putting the emphasis on super selections," says Schwartz.

But then he points out firmly that Federated Electronics strives to be in the entertainment business rather than just a retail operation.

"And I don't see why a potential customer has to visit a Broadway store for low price equipment, a Radio Shack for parts and accessories, to a Tower for records, and to a specialized hi fi store for quality components. We have everything . . . all under one roof."

Schwartz is also proud of the fact that his sales staff are all hi fi buffs and can talk with customers on everything from a \$2 piece of tape to a \$2,000 video system. The two stores have 60 employees.

Federated Electronics opened about six years ago, operating out of a small part of the present building on Olympic Blvd. Today, the firm occupies 25,000 square feet and Schwartz believes it's probably the world's largest hi fi store. Cap Kierulff is vice president of the corporation that owns Federated Electronics . . . "a very interesting person," says Schwartz . . . "one of the early pioneers in the hardware business . . . with Magnetic TVI, which is now a branch of the Federated group."

Schwartz is a steadfast, aggressive leader and though his office is upstairs, you'll often find him on the floor talking with his general manager Kirk Lam or the two managers of his stores—22-year-old Jim Sholar at the Olympic store or Darryl Copeland at the Federated-Magnetic TVI store on La Brea.

The high rate of product turnover is induced via advertising essentially in two Southern California newspapers and little else. Federated spends an average of \$15,000 a week in newspaper advertising, taking advantage, of course, of every co-op



Wilfred Schwartz goes over an advertising campaign with Roy March, left, and Ron Ayon. Wall behind trio features several of the ads that the chain has run in local papers.

deal from manufacturers possible. The Calendar supplement in The Los Angeles Times is a prime exposure medium.

Guiding the advertising flow is Roy March, sales promotion manager, assisted by Ron Ayon, advertising manager and art director for Federated. There are two deadlines they adhere to—Wednesday morning for the Sunday Calendar, and Friday for regular newspaper advertising.

Part of Thursday and Friday is spent on advertising concepts. The two men wander through the store and through the stock room, finding out what equipment might be available en masse.

They seek the opinion of Schwartz, whose theories have a decided entertainment flavor.

"If you look at the newspaper advertising we do," says Schwartz, "you'll notice that we are one of the few retailers with no set format to the advertising layout. We try to put on a different show each week in the advertising."

The advertising, of course, is keyed to the in-store displays. About 6%-10% of his budget is invested back into advertising, says Schwartz. "The manufacturers are very good on co-op advertising . . . that's why you see so much stereo advertising."

"But the advertising is only the first step. The management team then sets up the store as a function of the advertisement of the week.

"And we never, never bait-and-switch. We go to great length to make sure we have the equipment we advertise . . . with everything priced so there's no guesswork needed on the part of the customer. Everything in the store, in fact, has a price tag, whether it's on sale or not."

After preliminary discussions, Ayon prepares the layout and artwork of the advertising so that March will know how much copy he has to write about each item. Constant discus-

sions with Schwartz are carried on so that everything meets with his approval before and afterwards. And, of course, as the final advertisement goes to press, the store personnel go to work to display the products featured in the advertisement. It's all systematic and specialized.

And it works.

"By and large, the recession helped the hi fi industry," says Schwartz, "because people tended to stay home more and listen to music."

He points out that reports "of the death of the 4-channel world are exaggerated. It slowed down . . . and there's a great deal of confusion over which system is going to make it. But if the people had wanted to see whether the steam, electric or gasoline car would win out, they would have waited a long time. In this case, the baby might be in the position of being thrown out with the bathwater . . . thrown out because of the confusion of the systems.

"The important thing about 4-channel is the four channels of amplification . . . the effect it can create acoustically.

"Frankly, I hope that other dealers think 4-channel is dead . . . because we're selling tons of 4-channel equipment and plan to sell more."

Federated has the image of being in front of every new development.

"There's no other industry in the world where things change so quickly . . . you have around 20 major manufacturers competing with each other and aggressive sales efforts have brought about . . . well, the penetration of audio equipment into the general population is fantastic.

"Still, I'm given to understand that we have only a 3%-4% penetration in U.S. households as compared to 10%-11% in Japan. So, if we're really sitting on a \$2-billion industry, the possibilities for further growth are still enormous. We've just touched the surface."

This growth potential may soon attract outside investors . . . "but they'll be faced with the tough problem of trying to apply business principles to what is really a creative industry.

"The reason we're successful is that we relate to the artistic side of sound . . . we're dealing with a man or woman's dreams. Because music is one of the arts, it's necessary to relate to that side of the customer's mind.

"That's why we take people who are knowledgeable in sound and train them to the business techniques of selling. Sound has to be a strong interest in their lives."

March and Ayon usually start work at 9 a.m. each day and work to 9 p.m. if need be.

About Schwartz, they both say "he allows us a great amount of freedom in the advertising approach, but yet is demanding enough to bring out the best in you."

On the wall of their combination office and studio are several samples of full-page newspaper advertisements, including one for last July's annual flea market that reads: "No hot dogs . . . no popcorn . . . no dancing girls . . . nothing free . . . everything cheap." **Art Direction: Bernie Rollins.**

DETROIT HI FI CLICK

Super Disco Pulls Night Traffic; Reps, Retailers Vital To Success

By STEPHEN TRAIMAN

DETROIT—The cooperation of manufacturers' reps, key retailers, local media and Cobo Hall itself, plus a big night draw from the Super Disco brought a record 25,451 to the Detroit High Fidelity Music Show Feb. 13-15, according to co-producers Bob and Teresa Rogers.

All 41 available showrooms were sold, with more than 42,000 square feet of space filled with 90 hi fi lines, many of which were handled by the local rep firms or major area retailers when the manufacturers refused to commit for space on their own.

Eight rep firms brought in more than 33 lines between them, including R.A. Albrecht Co., Ted Firaneck Sales, Cowie Associates, J. Malcom Flora Inc., Phillip G. Flora Associates, D. Neumaier & Associates, Schroder Sales and TA Electronic Sales.

Audioland, with six stores in the area plus three Crazy Jack car stereo/CB outlets, had more than 9,000 square feet of space in three major rooms, in addition to the Super Disco

which Chris Stromberg, the chain's president, equipped with B.I.C., Meteor and Accuphase components.

Manned by WDRQ deejays and station personnel during show hours plus 10 p.m. to midnight stunts Friday and Saturday nights, the disco drew the greatest proportion of evening attendance since 1965, Bob Rogers notes, with the 4,200 on Friday claimed as the biggest opening for any of the firm's shows in its 22 years.

Pre-show concern on the potentially troublesome disco crowd just wasn't warranted, Teresa Rogers admits. As a result, the Super Disco planned for next month's San Diego Hi Fi Show at Golden Hall will be expanded, with Cerwin-Vega putting in the complete sound system and several custom lighting firms involved.

At Detroit, Key Marketing Associates working with Audioland put together an effective sight and sound package.

Audio elements included four quad corners

of B.I.C. Venturi Formula 6 speakers—four across, three high—with effective power capacity of more than 800 watts for each dozen; Accuphase four P-300 power amps, 200 watts RMS/channel; E-202 power amp, 100 watts RMS/channel, and C-200 pre-amp; Lenco B55 and Tannoy/Micro TM33 turntables, Marantz 4000 Quadridial adaptor, Soundcraftsmen RP2212 frequency equalizer and TEAC A-7300 open reel tape deck, with a Meteor Clubman Two disco mixer for the control center.

Simple but effective lighting was provided with a Meteor Light & Sound Tenway Super-chaser and Pulsar Light of Cambridge rain-bow strobe.

Retailers involved in the show all reported instant feedback from their area stores, supplemented by major newspaper sections in the Detroit News the prior Sunday, the Free Press Thursday before opening and the Sun, local underground giveaway. Representatives of

Audioland, Absolute Sound, The Listening Room, Radio Shack and Fretter Appliance all were enthusiastic over both quantity and quality of traffic.

While it may have been too much to expect really "new" products at the show, there were enough unusual debuts to make a visit worthwhile, and some units that had not been shown at the recent Winter CES in Chicago:

- Kenwood showed its new KD1033 belt-drive turntable at suggested \$89.95 in combination with its \$5,000 professional package—a pair of model 7 speakers at \$1,350 each, and the new 700T tuner, 700C pre-amp and 700M power amp with 170 watts RMS/channel at \$2,195 for the trio, with chief engineer Ken Yano noting a solid move by the firm into the pro/disco market.

- Lux demonstrated its new MB3045 tube-type power amp with 50 watts RMS/channel at suggested \$445, with rep Dan Neumaier and

(Continued on page 42)

Betamax Deck Launches Sony Canada Joint Venture

TORONTO—Launch of the new Betamax videocassette deck in seven major Dominion markets this June (Billboard, Feb. 21) will bring the new Sony of Canada Ltd. joint venture out in the open for the first time since its quiet beginnings last fall.

As a partnership of Sony Corp. and General Distributors of Canada Ltd., which was the first customer outside of Japan when it imported the first Sony radios in 1955, the new company will market all present and future audio and video products sold under the Sony name in the Dominion.

At the recent introduction of the Sony Betamax video deck in New York, Sony chairman Akio Morita and Sony of Canada president Albert Cohen reiterated their belief that "the greatest avenue of future

growth will be in video products, and we will now participate equally in that growth."

Only the Betamax deck will be sold in Canada due to its higher price of \$1,700 (versus \$1,300 in the U.S.) as a result of higher duties and taxes. Marnix Van Gemert has joined as marketing manager from Sony Corp. to handle the launch just prior to the summer Olympics, with initial sales in Montreal, Toronto, Ottawa, Winnipeg, Edmonton and Vancouver, through "selected dealers on a franchise basis."

Cohen, one of six brothers who formed and operate General Distributors, emphasizes that the new joint venture has the approval of the Canadian Foreign Investment Review Board and that a majority of

(Continued on page 59)

Russ Audio Hardware—Big Gains

By VADIM YURCHENKOV

MOSCOW—The number of tape hardware units in use in Russia increased 150% from 1971 to 1974-75 and the number of record players in private use increased 10 times over the same period.

These are several of the dramatic trends revealed in the special survey of the national consumer electronics market conducted by VNIIEK, the National Institute for Market Research in Russia.

The organization distributed questionnaires in 30 cities and towns in different areas of the country, including families of different social status, income, living area and so on. The main aim was to find out what type of consumer electronics are currently in use and what customers required and looked for in the future.

First fact to emerge was that 90% of all consumer electronics in use are portable solid state radios, radiograms (radio and player combinations) and tape hardware, while record players, tube radio sets, radio-tape and tape-player combinations barely constituted 10%.

General studies conducted from 1971-74 indicated that the number

(Continued on page 56)

Buddah And GRT Extend Tape Pact

NEW YORK—The Buddah Group and GRT Music Tapes have signed a one-year extension of the present exclusive tape licensing agreement, with additional options by GRT noted in the joint announcement by Art Kass, Buddah president, and K. White Sonner, GRT division president.

Big campaign is planned for the upcoming March tape release of "This Is It" by Melba Moore, produced by Van McCoy, with nine other tapes anticipated in the next two months by the James Cotton Band, Ben Vereen, Papa John Creach, Free Beer, Norman Connors, Black Ivory, Michael Wynn, Michael Henderson and Black Satin.

Wollensak Hi Fi To 3M Audiophile Line?

By RADCLIFFE JOE

NEW YORK—The 3M Co. is working on a highly sophisticated line of audiophile hi fi equipment to be marketed under the 3M brand name, as part of an over-all move toward a possible phaseout of its shaky Wollensak hi fi division.

Officials of the company are reluctant to discuss the plan, but it is understood that the line, for which prototypes are already being developed, will be manufactured out of 3M's Camarillo plant in California, and will be ready for distribution in about a year if current feasibility studies prove positive.

Wollensak's new CTR series, which is also having its problems, may also be marketed as 3M's CTR brand if and when it gets off the ground. The CTR series, also aimed at the high end consumer and audiophile markets, was previewed at last summer's CES, with an early market date promised.

However, since then the line has undergone about 11 design modifications, and is still being assessed by 3M's executives and engineers. If it does come to market, it will probably not be ready before the coming Summer CES or later.

News of a possible phaseout of the Wollensak hi fi division broke recently when it was learned that 3M was involved in a hard-nosed reassessment of the ailing division which, unlike the successful a/v division, was never able to catch the fancy of the audio equipment buyer. The rumor gained momentum when the line turned out to be one of the more notable absentees at the recent Detroit Hi Fi Show.

Also perpetuating speculation of a phaseout, was the recently announced closure of Wollensak's sprawling Chicago plant. However, Wollensak's officials stress that the Chicago plant phaseout merely indicated that the operation was being moved to 3M's more modern facility at Camarillo, and does in no way indicate a closure of the entire operation.

However, 3M's microscopic scrutiny of its ailing Wollensak hi fi division has so far resulted in the whittling down of the line to five products, a cassette deck, a dictating unit and three 8-track decks. It has also led to the elimination of "non-productive"

dealers and reps, leaving 300 dealers and five reps nationwide.

Says one 3M official, "What we are doing is raising our sights. We feel that the high end audiophile market is the way to go, and the coming months will be a positive indicator as to just where our new directions will lie."

Micro Seiki Turntables To TEAC In U.S.

By JIM McCULLAUGH

LOS ANGELES—TEAC will become the American distributor of the Micro Seiki line of turntables.

"We will take on the product line and introduce it into the U.S.," according to George De Rado, president of TEAC, "and we will show six models at the upcoming CES in June."

Prices on the six units will range from a suggested \$100 to \$600 for a super deluxe model.

"There will be limited distribution," notes De Rado.

Previously Tannoy, a division of Harman Kardon, Inc., had distributed the Japanese Micro Seiki line in the U.S. under the Tannoy/Micro name. The new product line will be marketed solely under the Micro Seiki name.

Two models will be belt drive and in the \$100 and \$150 neighborhood. The \$150 unit will have an automatic arm.

Another model occupies the \$200 price point tier and will be direct drive featuring a manual arm. A \$300 model will be direct drive with an automatic arm while a \$400 unit will be direct drive with a manual arm.

At the upper spectrum is model DDX1000 (the only unit with a finalized model number) which will have no arm but rather three die cast posts 120 degrees apart to accommodate three arms so the dealer or consumer can attach three different types of arms with three different types of cartridges. The unit will be

(Continued on page 45)

NEW PROJECTS

Markoff Looks Ahead In TV

NEW YORK—If all of Allan Markoff's ambitious plans come to fruition, he'll certainly be staking his claim in the burgeoning large-screen projection tv field. But he's the first to admit there's much industry skepticism and former B.S. to overcome.

Among projects in the works for the former East Coast distributor of the Muntz tv unit are three distinct models of his own World Wide Entertainment company, including a two-piece \$1,000 unit that would be one of the lowest priced in the industry, and a videocassette software package of major acts to service a growing list of clubs, bars and discos installing his large-screen units.

On hand at the recent Winter CES in an uptown hotel suite, Markoff had production prototypes of several of the units now being manufactured in the firm's Rockville, Md., plant.

- Standard 50-inch Theater-vision unit with 30 by 40 inch (50-inch diagonal) Kodak Ektalite screen, remote control and detachable speakers, at \$1,795, or \$200 more for patented speakers designed by Dr. Ed Thaler. Available in rosewood, walnut or white plus limited edition in chrome/stainless steel.

- Two-piece system using low-cost patented optics with similar 50-inch-diagonal screen, 54 inches from projector, at estimated \$1,000.

Ahead In TV

- Ceiling-mount projector with 6-foot-diagonal screen and remote control, at \$2,695, and larger 8-foot-diagonal screen in June, at \$3,500.

The new screens all will incorporate a patented wipe-clean surface designed by Jack Goldberg, former Cinemascope engineer, that also provides better contrast and aids brightness, and are expected in production later this year.

(Continued on page 43)

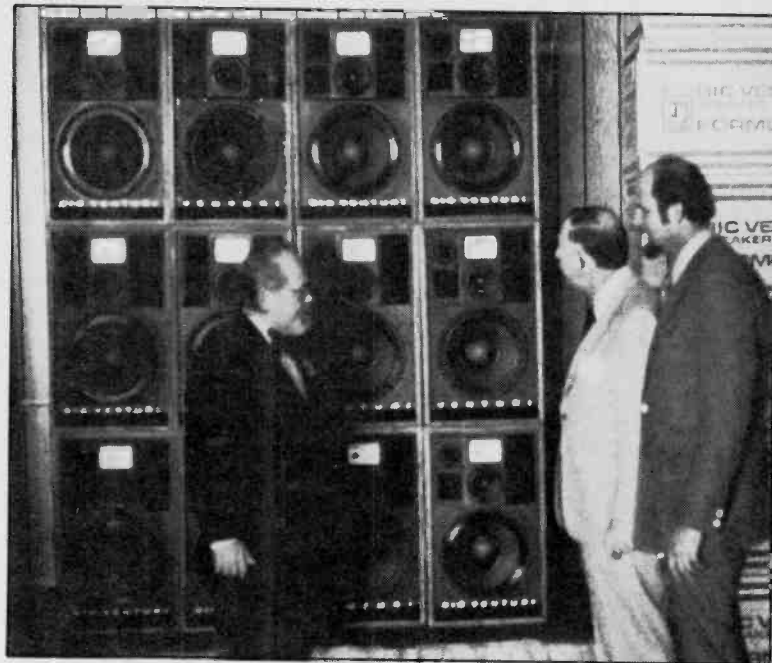


World Wide Entertainment photo
World Wide Entertainment's Al Markoff shows off new Theater-vision unit with 52-inch-diagonal screen, detachable speakers, remote control commander.

FEBRUARY 28, 1976, BILLBOARD

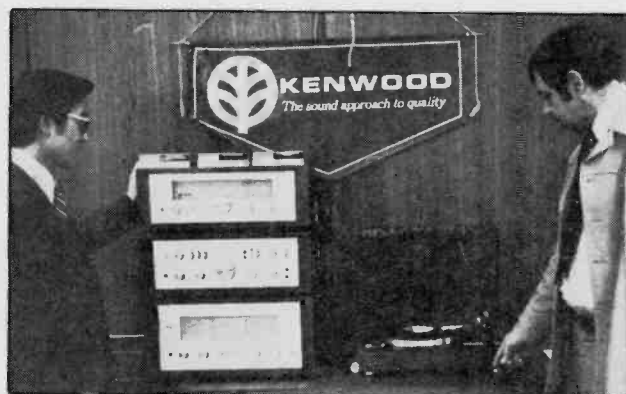


Detroit Hi Fi Show co-producers Terry & Bob Rogers flank WDRQ deejay Mike Vaughn at Audioland disco console, left; Vince Finnegan of Meteor Light & Sound checks out disco console with Clubman Two mixer, center; rep Jim Flora, Arthur Gasman of B.I.C. and Flora aide Don Dorshkind, Michigan ERA secretary, look over one of four "quad corners" of B.I.C. Venturi Formula 6 speakers that really boomed out disco beat.



Spotlight On Detroit Hi Fi Show

Billboard photos by Stephen Traidman



New units at show, from left: pioneer Rudy Bozak shows off stereo analog time delay unit; Kenwood chief engineer Ken Yano demonstrates new 700 series (tuner, pre-amp, power amp) at \$2,195 with \$89.95 belt-drive turntable to rep Jerry Stranz of Phil Flora Assoc.; Luxman's Bob Walker, Doug Deutser of Audio Dimensions and rep Dan Neumaier look over MB3045 50-watt tube-type power amp demonstrated with Quad speakers.



Blank cassette competition, from left, included George Saddler with Fuji FX and FL, using Nakamichi 1000 tape deck; Nori Sato of TDK with Audua line, on clinic test equipment, and Maxell's



Dave Whatley, left, and Gene LaBrie, showing UDXL test results to rep Phil Flora, center. Also on hand was 3M, demonstrating new Master high energy cassette and C-Box pushbutton storage unit.

Super Disco, Reps, Dealers Boost Motor City Hi Fi Expo

Continued from page 41
Doug Deutser of Audio Dimensions, first area dealer to get the unit, both

high on the entire line. Firm's Bob Walker also showed three new units for spring delivery, the Luxman T-

88V FM/AM tuner at \$345, and L-80V power amp (50 watts RMS/channel) at \$475 in early March, and L-85V power amp (80 watts RMS/channel) AT \$765 in early May.

Sony demonstrated the Beta-max 1/2-inch videocassette/console tv that had just gone on sale in Detroit at Sound & Camera, first local dealer, and also had production models of the SQD-2010 4-channel full logic SQ decoder that is just being brought to the U.S. after availability in Japan, at \$250 suggested list.

Meriton, the wholly owned but autonomous Sony subsidiary, had its new \$169.95 Dolby cassette deck displayed to good effect with a pair of top speakers—and with dealer discount and 10% display allowance it could sell in the \$115-130 range, certainly a Dolby deck breakthrough.

Revox for the first time in the U.S. showed the Mordaunt-Short speakers with new low distortion bass and midfrequency transducer in the Festival (50 watts) at \$300/pair and Pageant (100 watts) at \$500/pair. The Bib accessory division also bowed the new Groov-Staff LP static reducer at suggested \$24.95

list, sales manager Mike Noakes reports.

Horion Enterprises, with the aid of rep Jim Flora, had an attractively packaged Clean Sweep line of disk cleaner combinations. Also developed by Bob Horion is an attractive polystyrene Universal Tape Coordinator that can carry 12 8-track, 24 cassette boxes or 48 cassettes without boxes, and a Record Organizer for up to 50 LPs in a strong poly rack.

Acoustat X is that firm's new electrostatic speaker system developed by Jim Strickland, formerly with MCI. Aimed for the high quality home market, the full range, direct drive system has its own self-contained 100 watt servo-charge power amp claimed to be far more efficient than other electrostatic systems with transformer mismatch.

Fairfax Industries is aiming for the disco market with its Wall of Sound II, a beefed-up 150 watt power capacity unit based on the success of the Wall of Sound I that bowed three years ago, marketing vice president Oscar Lewis notes. Top of the commercial playback

disco system line now is the MDX-55 with 150 watts capacity.

Blank tape battle brought out test equipment for the Maxell UDXL, Fuji FX and FL, 3M Master and TDK Audua cassette lines.

Special attractions at the show included the Pioneer multimedia display with continuous showings, and the Bose computer speaker demonstration, that had groups of 30 lined up for the next program all during the three days.

'Buyer's Wire' Winners

MAHWAH, N.J.—Winners in the highly successful Philips High Fidelity "Buyers Wire" sales contest that drew 15,000 entries are announced by Richard Ravich, audio division marketing manager. Drawn from the entries was top prize winner Brian Watson, Sound Gallery, Arlington, Va., for a BMW auto; followed by Gerald Goldstein, Stereo Studio, Arlington Heights, Ill., Harley Davidson motorcycle; Spencer Lepley, Stereo Sales Co., Tallahassee, Fla., and Tracey Vosta, Stereo Hideaway, Gary, Ill., Magnavox tv sets.

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audio
AUDIOMATIC CORPORATION

Bullet Expanding Software; Tokyo-Shapiro Outside Ohio

CLEVELAND—Bullet Inc. is expanding its highly successful Tokyo-Shapiro audio chain outside of Ohio where it already has 15 outlets.

Officials of the company are tight-lipped as to where the first new store will be located, but it is understood that the location has already been selected and plans have been finalized for a possible March opening.

Meanwhile, the company has opened "Earwax," a 7,000-square-foot, \$300,000 record and tape department in its newest store opened last November in Northern Ohio.

The recorded music department, said to be one of the largest in Ohio, is being used as a pilot for similar departments in other Tokyo-Shapiro stores. Up until now, the chain's music departments were relatively small areas racked by Northern Ohio Sound Distributors. The new music complex is actually a joint venture of Northern Ohio Sound and Tokyo-Shapiro.

This positive push into all areas of the retail audio industry reflects Bullet's optimism for 1976, according to Bill MacAlpin, the firm's president. MacAlpin says that although the economic trends in 1975 slowed everyone down, Tokyo-Shapiro was able to continue building its organization; and by closely watching sales and inventory, was able to maintain profitability.

Part of Bullet's plans for expansion

includes further exploration into the marketing potential of video products. Says MacAlpin, "We feel that video is on the verge of breaking through to the consumer, and we realize the importance it will achieve during the next decade."

Meanwhile, Tokyo-Shapiro will honor all extended hi fi warranties of the now bankrupt Kennedy & Cohen chain, according to MacAlpin.

Says MacAlpin, "Effective immediately, and for a limited time, all Tokyo-Shapiro stores will honor, at no charge to the consumer, the labor portion of the extended service contract on all hi fi products bought from Kennedy & Cohen."

MacAlpin says his company was distressed to learn of the financial problems of Kennedy & Cohen, and of the inconvenience it has caused that firm's customers. "Because of this, we feel we have an obligation to the affected customers, and to all hi fi consumers in the greater Cleveland area," he says.

The Bullet boss discloses that in the past four years his firm has spent more than \$73,000 to beef up its four professional service centers. He adds, "These centers are the authorized repair stations for more than 25 leading audio manufacturers, and we want to put them to work for the distressed customers."

DEALER DISPLAY

Sonab Extends Hi Fi Line

By JIM McCULLAUGH

LOS ANGELES—Sonab Electronics Corp. has introduced two new products to its line including the OA 2212 loudspeaker system and the 675 manually operated two-speed belt-drive turntable.

The loudspeaker system uses Stig Carlsson's patented Ortho Acoustical principal to blend directional and reflected sound and according to Cal Garnica, newly appointed field sales director, the OA 2212 is supplied as a matched stereo pair (OA 2212L for the left channel and OA 2212R for the right channel).

Each loudspeaker enclosure is equipped with four ball wheels for mobility and frequency response is reported from 30 to 15,000 Hz, ± 3 dB. Power handling capacity is 200 watts. The new speaker is available in walnut, rosewood or black with a suggested retail price of an individual speaker recommended at \$780.

The 675 turntable is manually operated for playing at 45 and 33 r.p.m. and is fitted with adjustable feet and a spirit-level for exact level adjustment. Featuring a 24-pole synchronous motor rumble is better than

-60 dB and wow and flutter is less than .08% with deviation from nominal speed less than 1%. Supplied with dust cover, the unit has a suggested list of \$240.

At the same time, Foster City, Calif., firm is offering its dealers the opportunity to purchase a seven-foot tall product display designed to accommodate matching Sonab receivers, turntables, and cassette deck along with decorator items and records.

The matte black and brushed aluminum Dux Avanti floor display takes less than two square feet of floor space, is expandable and provides a record storage area at the bottom. The display is available to dealers by outright purchase and is shipped knocked down, FOB New Jersey.

Also available to Sonab dealers and through them to consumers, is a free 14-page, four-color booklet, "Enjoying Music At Home." Written by Ove Delin, head of Sonab's Swedish audio labe, it details how sound behaves and ways to improve the listening environment.

Markoff Bullish On Projection TV

• Continued from page 41

Markoff claims orders for 3,000 units from a group of seven distributors, including exclusive coin-operated industry franchises to Arnold Goldberg, Empire Distributors, Chicago, and Arnold Kaminkow, Robert Jones International, Dedham, Mass.

The software package is being developed by Markoff in videocassette format with stereo soundtracks to play through the sound systems of discos with ceiling-mount large-screen installations, with Cecil's in New York one of the first clubs to be used for demo showings.

As for financing, Markoff is rather vague, but points to a management group that includes Lee Girson as executive vice president, Walter Gordon and himself, and what he terms "adequate outside capital" to finance the production startup and an extensive national ad campaign.

One of the more successful distributors for the Muntz system, Markoff knows he'll have to produce on schedule, and he's determined to live up to what most of the industry terms pie in the sky, or more aptly, on the tube.

STEPHEN TRAIMAN

Rep Rap

The Chesapeake Chapter, ERA, faces the new year with a newly elected board selected from the 55 member firms serving Maryland, Virginia and Washington, D.C.

Chairman of the board is Anthony R. Faiola, Instrucom, Inc.; President is David C. Carwithen, Jr., Carwithen Associates; senior vice president is David H. Myers, Naudain Associates, Inc.; treasurer is Ken Forti, Forti-Austin Associates.

Also elected were: Robert L. Powell, Powell-Pendergraph, Inc., secretary; Dan Estersohn, Estersohn Associates, Inc., vice president, consumer products; Ronald N. Evensen, Computer Complements Inc., vice president, technical products; Thomas S. Eader III, M E & Associates, Inc., vice president, components & materials; and Rick Taylor, Taylor Marketing, vice president, member services.

Long-range planning is under the able hand of Harold R. Sieber, the H. R. Sieber Co., National delegate is Eugene Rosen, Gene Rosen & Associates, Inc., with Joe C. Burgin, Burgin-Kreh Associates, Inc., as alternate delegate. Executive

secretary is James W. Houck, Jr., Houck Associates.

★ ★ ★

A comprehensive marketing program to introduce the European Schweizer Design line of record and tape-cleaning products to the U.S. market through the Osseo, Minn., headquarters, includes the designation of 17 reps for national representation. Named by Leslie Neff, national sales manager, are: Larry Cole, Inc., Wellesley, Mass.; Maury Garber Associates, Inc., Tona-wanda, N.Y.; L C A Sales Co., Tuckahoe, N.Y.; Cooper Associates, McMurray, Pa.; Roussil Associates, Inc., Kensington, Md.; Ross & Associates, Inc., Doraville, Ga.

Also, L. P. Hench Co., Miami, Fla.; McFadden Sales, Inc., Columbus, Ohio; R. A. Albrecht & Co., Inc., Rochester, Mich.; George Sangwin Co., Bolingbrook, Ill.; Al Moskay & Associates, Inc., Dallas; William Menezes & Associates, Inc., Over-land Park, Kan.; Ripley & Associates, Inc., Minneapolis; B & B Electronics, Inc., Denver, Colo.; Dobbs-Stanford Corp., Foster City, Calif.; Harris Representatives, Portland, Ore.; and Rolls Electronics, North Hollywood, Calif.



Columbia Magnetics photo

TURNABOUT—Gary Schwartz, Columbia Magnetics Eastern regional sales manager, left, was surprised at recent sales meet by "sales manager of year" award from reps, with Marty Altshuler doing honors for rep group. Schwartz also was cited by his firm with outstanding sales achievement plaque.

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For full dealer information, please contact:
Mr. William Cara, Marketing Director, AudioMobile, Inc., 3625 W. McArthur Blvd., Santa Ana, Calif., 92704 (714) 549-2730

Tape Duplicator

Pace Univ. in New York announces its 14-week spring course in "Closed Circuit TV For Business & Industry" starts March 2 with Tuesday evening sessions from 5:30-9:30. Curriculum includes guest lectures in production, lighting and sound, followed by scriptwriting, and operation of cameras, VTRs, sound and lighting systems, use of tv graphics, post-production editing videotape and film. Tuition is \$250 with information from Pace Univ., Room W102, Pace Plaza, New York 10038.

★ ★ ★

Video Fair '76, sponsored by the Philadelphia chapter, International Industrial TV Assn. (ITVA), March 17 at INA Auditorium, Philadelphia, has announced three workshop leaders for the 11 a.m.-7 p.m. program.

Ken Winslow of PBS and ITVA professional development director, will conduct the economics of tv communications, exploring financial aspects of using tv in corporate communications. Designing an effective video network, including elements needed to make it function, will be headed by Ron Brown, MarketDyne International. Doing an employe news program, focusing on methods used to produce one of the most successful in operation, will be led by Ed Harding, SmithKline Corp.

Registration information is available from Ron Brown, MarketDyne International, 1600 Arch St., Philadelphia 19101.

★ ★ ★

Videotape Production Assn. begins its sixth year with 38 of the leading videotape oriented

companies in the U.S. and Canada plus Australia and New Zealand. New set of bylaws formalized regional structures, with current chapter lineup of Canada, three members; Chicago/Midwest (6), Los Angeles/West Coast (11) and New York/East Coast (16).

Leadership group includes Mort Dubin, board chairman; Hal Reeves Jr., president, New York; Babs Pitts, president, Canada; Hugh Hole, president, West Coast, and Dave Herman, president, Chicago/Midwest.

Among goals for 1976 are more involvement in standards of operations procedures, preparation of an intensive client education presentation from an industry point-of-view aimed at top U.S. and Canadian A/V decision makers, and continued coordination with groups like the Assn. of Cinema & Video Labs in getting the U.S. government out of competition with private sector A/V business.

★ ★ ★

Three one-day workshops for non-broadcast video production March 23-25, and a special evening seminar (24) for non-production people in use of video communication, are being jointly offered by workshop leader Jeff Glasser and the MPCSS Video Center in New York.

Day-long sessions, from 9:15 a.m.-5:30 p.m., will cover basic video production techniques, (23), single-camera production (24) and electronic news and documentary production (25), at \$35 each including lunch. Evening session from 7-9:30 on how to plan and use video communication is a nominal \$3. Information is available from MPCSS Video Industries, 514 W 57 St., New York 10036, phone (212) 586-3690.

Cetec Bows LED Kit For Bias Levels

LOS ANGELES—A new bias level comparator and readout kit, both with LED displays, have been introduced by Cetec Audio to facilitate setup of duplicator bias levels and balancing in changeover between 8-track cartridge and 4-track cassette duplicating modes. It is expected to be shown at the upcoming AES here May 2-5.

According to the firm's Jules Sack, bias driver resonance tuning capacitors are incorporated in each head assembly for automatically tuning the head windings each time an assembly is changed.

Since the bias drive level must be readjusted whenever the duplicating format or tape batch is changed, the bias level comparator "remembers" the correct bias levels for each track of cassette or cartridge heads.

An LED display, consisting of a pair for each track serving as a null indicator for levels too high or low, provides means for fast adjustment of the bias drive level to match the "remembered" level.

For easy viewing, this LED display is located on the comparator board which plugs into a connector adjacent to the bias driver controls. Another set of LED null indicators is supplied for front panel mounting as a remote LED display to provide continuous front panel monitoring of proper bias levels during duplication.

C-V Debuts New Equalizer Unit For 'Pro' Markets

NEW YORK—Cerwin-Vega has introduced a new stereo graphic equalizer designed for use by both audiophile and professional markets.

The unit, with a price tag of \$470, is said to offer extra selectivity at low frequencies, and according to Cerwin-Vega's Rob Lewis, this feature provides much needed control over room and speaker resonances that produce bass irregularities too abrupt to be effectively controlled with an octave equalizer.

Lewis claims that the C-V equalizer, model GE-2, provides "a solid, well-defined bass sound that can be obtained in virtually any room with virtually any program and reasonably good speakers."

The unit features independent left and right channel slide controls that are interleaved for simultaneous, one-finger adjustment of both channels, and color-coding for easy visualization of separate left and right curves.

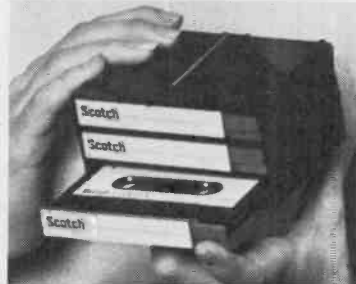
The GE-2 also incorporates a 12 dB/octave subsonic filter that is said to allow large amounts of low frequency boost without excessive woofer excursion caused by warped records. A solid-state turn-on delay prevents any input or internal transients from reaching the system's outputs.

Other GE-2 controls include a gain slider, equalizer bypass switch and tape monitor and pre/post selectors. Lewis explains that the selectors allow the tape input/output jacks to be connected either before or after the equalizer section of the unit.

Audio Showcase



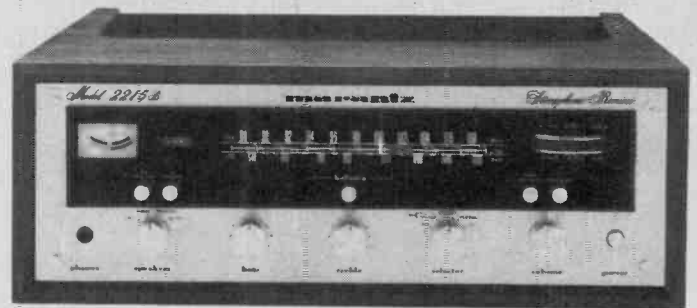
▲ TECHNICS RS-671US front-loading stereo cassette deck has 2 motors, 2 heads, bias/EQ controls, memory rewind, solenoid controls.



▲ 3M C-box cassette storage system for Classic, Master lines is stackable, interlocking with pushbutton drawer at 30-cent higher price.



▲ SANSUI SR525 direct-drive electronic transcription turntable has strobe electronic speed-change, pitch control, cueing lever.



▲ MARANTZ 2215B AM/FM stereo receiver with 15 watts RMS per channel has phase-locked-loop FM demodulator section for better separation.



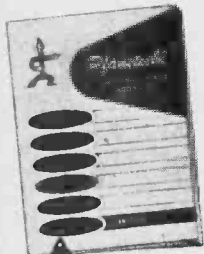
▲ DUNTECH DL-15, offers 150 watts power capacity, basic new design for woofer, tweeter; 15-inch bass driver, improved horizontal dispersion.



▲ ELECTRO-VOICE Interface: Vented, equalized system has extended low-distortion bass response, 180 watts power capacity, 14 inches W x 23H x 9 1/4D.



▲ TDK CP-36 deluxe stackable cassette storage case with wood-grain finish has three drawers, holds 36 cassettes at suggested \$29.95.



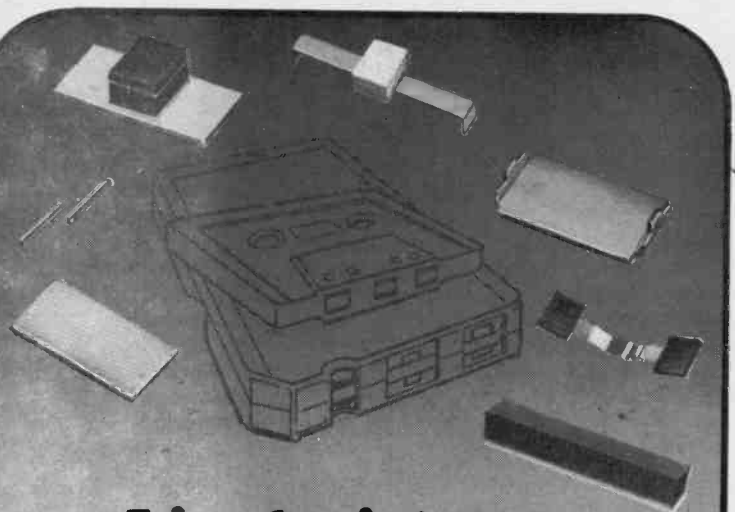
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Silo Chain Founders Dead

PHILADELPHIA — Sidney Cooper and Paul Dinnerman, co-founders of the Silo/Audio World chain of 45 appliance stores and audio centers, died a day apart. Cooper, 58, president at his death, passed away Feb. 7 in Lankanau Hospital here. His widow, son, daughter, one grandchild, and two sisters survive.

Dinnerman, 62, who retired in November as executive vice president, suffered a heart attack Jan. 31

and died Feb. 6 in Bryn Mawr (Pa.) Hospital. His widow, three sons, including Bob, vice president in charge of the Audio World division, and a daughter survive.

A management group including Alvin Sotoloff, vice president, merchandising, and Gerald Strassler, vice president/treasurer, is expected to be selected by directors to run the Silo/Audio World chain until a new president is named.

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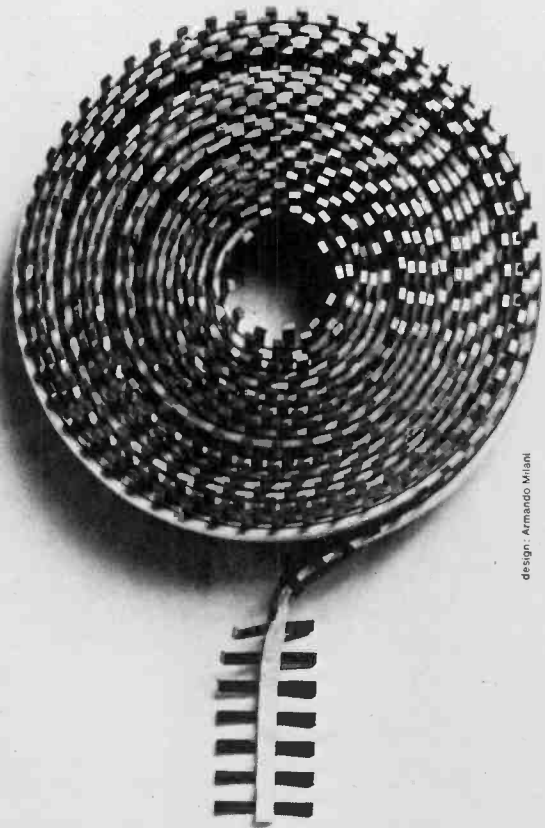
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Billboard photo
Chuck Cecil: His "Swingin' Years" show featuring big bands from 1928-45 now is syndicated to 42 stations, including one in Mexico and one in Canada.

Micro/TEAC Tie

• Continued from page 41

remote controlled, and will feature two speeds, 33 $\frac{1}{3}$ and 45.

The distribution comes under the aegis of the expanding special products division of TEAC which is responsible for importation and sales of different types of audiophile products, such as Accuphase.

Hear Muffs In TV Mail Promo

CHICAGO—Hear Muffs Inc. is offering its HV-4000 stereo headphone through a mail "bounce back" offer in conjunction with the special products division of Sessions Records, a tv mail-order firm.

Response has been approximately 1% on mailings of 15,000 to 25,000 stuffers a day, according to Brian Hanson. Hear Muffs president.

Sessions Records advertises nationally on UHF and regional tv programs, offering records and tapes of the Supremes' Greatest Hits, Con-

French Tax On Hi Fi?

PARIS—Strongly rumored, but not confirmed, is a story that the French Minister of Finance is considering a special tax on hi fi equipment. And the industry believes that such a move would finally kill the trade in France.

As previously reported, he recently fixed profit margins in such a way as to make it almost impossible for traders to make money on some hi fi product (Billboard, Dec. 20, 1975).

Now, it is said, a further tax would be the end. The first result of profit control was a steep falling off in advertising. A special tax would make business virtually impossible.

Critics have long said that the Minister seems to bear a heavy grudge against music. Apart from imposing a 33% tax on records, which classes all recorded music in the same category as pornographic literature, and chasing out top stars with constant tax threats and menaces, he now seems to be preparing the "coup de grace."

New Fraizer Firm

TEANECK, N.J.—Brendi Music Inc., a new independent record promotion firm specializing in MOR radio, has been launched here by Boo Fraizer, previously with All Platinum Records. The new firm will service radio stations nationwide, Fraizer says.

nie Francis and others, at \$5.99 and \$13.95.

Record buyers are offered an exclusive \$19.95 price plus \$2 postage and handling on the \$37.95 retail headphone. Hanson considers the offer almost at a self-liquidating price level, and will increase the price to \$24.95 at the beginning of the fall selling season.

The offer is being made available to hi fi dealers at the higher price.

The mail stuffer is a four-color brochure with space for credit card numbers on the order form.

Even if the rumored tax does hit hi fi badly, there is no reason why it should have any adverse effect on records. But it is still felt that if the music industry had a little more breathing space, revenue could be substantially increased. Instead, it now seems as if the jobs of at least 1,000 people are at stake.

The main reason seems to be that the fortunes of the French franc have drastically changed and since 70% of hi fi is imported, and most of that from outside the European community, then the balance of payments would be helped.

But this argument, considering the small sums involved, still sounds rather foolish, to industry observers.

TEAM Electronics: \$27G Giveaway

MINNEAPOLIS—TEAM Electronics will give away more than \$27,000 worth of merchandise to 124 winners of its 1975-76 "Dreamstakes" catalog drawing held last month.

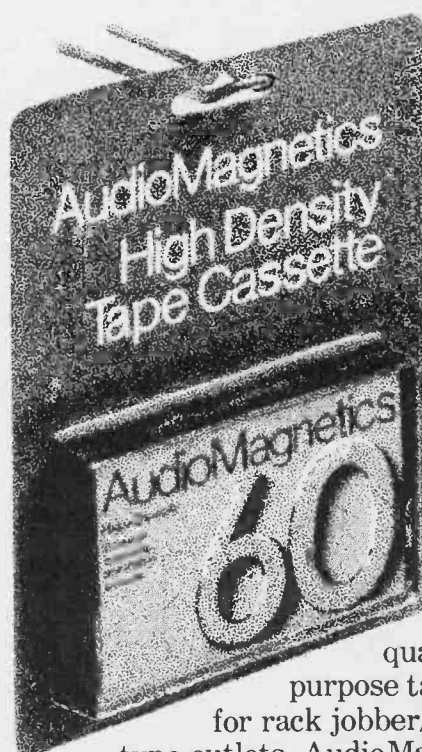
The "Dreamstakes," billed by TEAM as one of the largest giveaways in the history of the audio industry, invited consumers to register for their choice of 124 audio and electronic products ranging from complete stereo and 4-channel systems, to portable tape recorders and electronic calculators. The items form part of TEAM's 1976 consumer catalog.

According to H. Doan Hoff, of TEAM Central, the "Dreamstakes" attracted more than 117,000 entries deposited at 105 TEAM outlets in 17 states including Alaska.

Fidelipac Catalog

MOUNT LAUREL, N.J.—New price sheets effective March 1 have been issued by Fidelipac, with both increases and decreases, for its line of broadcast tape cartridges, storage racks, tape erasers and other tape products/accessories, including cartridge replacement parts for the first time.

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Soul Sauce

Emotions Motivate Arranger

By JEAN WILLIAMS

LOS ANGELES—"With music, I play on the emotions of people. When I want them to laugh, cry or show any type of external feelings, I can make it happen," says Harold Wheeler, music arranger and orchestrator for the Broadway show "The Wiz."

Explaining his technique for pulling the show's music together, he says, "I was trying to hit the cross between the standard Broadway show, and a show that is not an r&b show, but feels like one."

"With this in mind, I took my record experience and took it into a live theater, while at the same time, striving to make middle Americans pat their feet. But doing it subliminally. That's how I play on their emotions."

"It's all about taking the last 30 seconds of a song and building and building. The first 3 1/2 minutes of a song can be bad. But it can work if the end is dramatic, because most often, it's the ending that gets the response."

"However, with a show, one must be careful that the arrangements do not overpower the artist."

Wheeler, who is also vice president of Wing And A Prayer Records, the label that gave the country "Baby Face" by Wing and a Prayer Fife and Drum Corps disco style, is talent hunting for the label.

Consumer Rapport, the group that recorded "Ease On Down The Road," the hit single from "The Wiz" and captured the disco audience, is broadening its sound to include other forms of music in an effort to draw other audiences, according to Wheeler.

He feels that although the label's two initial singles were both disco hits, it does not want to be locked into one format.

The label is seeking male and female acts. Wheeler promises to have product in the street on at least three new acts by the end of the year.

Buddy Allen, manager of the Spinners, is instrumental in helping to obtain acts for the label.

Wheeler contends the label is going into music concepts, pointing out that there is a heavy classical influence in all of his product, because of his classical background.

On the other hand, he says, "I am funk-oriented, and I favor keyboards. In my productions, I must decide on featuring keyboards, and how heavily I should go into funk."

Wheeler, who was music conductor for the Broadway show "Promises Promises," a Burt Bacharach production, has also arranged for Lena Horne, Petula Clark, Grady Tate and others.

As reported last week, Rick Holmes has returned to KBCA-FM in Los Angeles, but he will be heard Tuesday, Thursday and Saturday afternoons.

Jeff Dixon, program director of WNJR, Newark, N.J., has formed Jefke Productions in New York.

The firm is handling PR for Century Productions, parent company of CenPro Records in Sayreville, N.J.

CenPro is auditioning acts for one month, beginning Monday (23) for a bicentennial theme song for New

(Continued on page 47)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 2/28/76

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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	1	11	SWEET THING —Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	34	28	14	SHAME ON THE WORLD —Main Ingredient (G. Dozier, K. Lewis), RCA 10431 (Incredible/Proud Tunes, BMI)	68	79	3	OR. LOVE POWER —Ann Peebles (G. Anderson, D. Oliver), Hi 2302 (London) (Jec/Petmar, BMI)
2	2	11	SWEET LOVE —Commodores (L. Richie/Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	35	21	16	WALK AWAY FROM LOVE —David Ruffin (C. Kipps), Motown 1376 (Charles Kipps, BMI)	69	71	5	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)
3	5	14	BOOGIE FEVER —Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	36	58	3	THE JAM —Graham Central Station (L. Graham), Warner Bros. 8175 (Nineteen Eighty-Five, BMI)	70	81	4	QUALIFIED MAN —Latimore (B. Latimore), Glades 1733 (TK) (Sherlyn, BMI)
4	4	10	LET THE MUSIC PLAY —Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	37	42	7	TANGERINE —The Salsoul Orchestra (J. Mercer, V. Schertzinger), Salsoul 2004 (Caytronics) (Famous, ASCAP)	71	74	4	OH NO, NOT MY BABY —DeBlanc (G. Goffin, C. King), Arista 0161 (Screen Gems-Columbia, BMI)
5	6	9	I NEED YOU, YOU NEED ME —Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)	38	20	12	LOVING POWER —Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	72	72	5	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)
6	12	5	DISCO LADY —Johnny Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	39	40	8	BAD LUCK —Atlanta Disco Band (Carstarphen, McFadden, Whitehead), Ariola America 7611 (Capitol) (Blackwood, BMI)	73	70	6	ROCK YOUR BABY —Sunshine Band (H.W. Casey, R. Finch), TK 1018 (Sherlyn, BMI)
7	3	13	TURNING POINT —Tyronne Davis (L. Graham), ABC 12150 (Brunswick) (Julio-Brian/Content, BMI)	40	64	4	FEEL THE SPIRIT (In '76) —Leroy Hutson and the Free Spirit Symphony (L. Hutson), Curtom 0112 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	74	76	3	IT'S BEEN A LONG TIME —Stiff 'N Ramjet (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)
8	16	6	KEEP HOLDING ON —Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	41	51	6	(Call Me) THE TRAVELING MAN—Masqueraders (O. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson) Hot Buttered Soul 12157 (ABC) (Incese, BMI)	75	80	3	HAVE YOU EVER —Joe Tex (J. Tex), Dial 1156 (Phonogram) (Tree, BMI)
9	18	4	NEW ORLEANS —The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tammarlane, BMI)	42	52	5	TODAY I STARTED LOVING YOU AGAIN —Bobby Bland (M. Haggard, B. Owens), ABC 12156 (Blue Book, BMI)	76	88	3	ADVENTURES IN PARADISE —Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50190 (Columbia) (DickieBird/Four Knights, BMI)
10	10	10	YOU'RE FOOLING YOU —Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	43	54	7	DO IT WITH FEELING —Michael Zager's Moon Band (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)	77	NEW ENTRY	NEW ENTRY	I'VE GOT A FEELING (We'll Be Seeing Each Other Again) —Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)
11	14	8	FROM US TO YOU —Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 1005 (A&M) (Ganga, BMI)	44	55	4	TRAIN CALLED FREEDOM —South Shore Commission (B. Sigler, R. Tyson), Wand 11294 (Scepter) (Mighty Three, BMI)	78	92	2	RATTLESNAKE —Ohio Players (L. Crane, B. Baine), 20th Century/Westbound 5018 (Southfield, ASCAP)
12	13	15	THEME FROM "S.W.A.T." —Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	45	66	3	HAPPY MUSIC —Blackbyrds (D. Byrd), Fantasy 762 (Elgy, BMI)	79	NEW ENTRY	NEW ENTRY	PARTY DOWN —Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)
13	7	13	INSEPARABLE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	46	56	4	HIPIT, Part 1—Hosanna (J. Hartnett), Calla 12078 (Shakal) (Little Joe, BMI)	80	90	2	P. FUNK—Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)
14	8	15	SING A SONG —Earth, Wind & Fire (M. White, A. McKay), Columbia 3-10251 (Sagittaire, BMI)	47	38	18	YOU SEXY THING —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	81	84	4	DO YOU LOVE ME —Lowell Fulson (L. Fulson), Granite 533 (ATV/Lowell Fulson, BMI)
15	9	11	LOVE OR LEAVE —Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	48	78	2	YOU ARE BEAUTIFUL —Stylistics (Hugo & Luigi, G.D. Weiss), Avco 1664 (Avco Embassy, ASCAP)	82	NEW ENTRY	NEW ENTRY	LET'S MAKE A BABY —Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)
16	11	12	HOLD BACK THE NIGHT —Trammps (Baker, Harris, Felder, Young), Buddah 507 (Golden Fleece/Mured, BMI)	49	44	20	LOVE MACHINE Part 1—Miracles (W. Moore, W. Griffin), Tama 54262 (Motown) (Jobete/Grimora, ASCAP)	83	48	18	I LOVE MUSIC (Part 1)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)
17	15	9	YOU —Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	50	69	3	I'M SO GLAD —Jr. Walker (H. Holland), Soul 35116 (Motown) (Gold Forever, BMI)	84	36	11	QUIET STORM —Smokey Robinson (W. Robinson, R.E. Jones), Tama 54265 (Motown) (Bertam, ASCAP)
18	19	11	HONEY I —George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)	51	27	13	LOVE TO LOVE YOU BABY —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	85	NEW ENTRY	NEW ENTRY	I CHOOSE YOU —Chicago Gangsters (W. Hutch) Amherst 1949 (Jobete, ASCAP)
19	37	4	HE'S A FRIEND —Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tama 54266 (Motown) (Stone Diamond/Mighty Three, BMI)	52	62	5	DON'T GO LOOKING FOR LOVE —Faith, Hope & Charity (V. McCoy), RCA 10542 (Van McCoy/Tammarlane, BMI)	86	41	12	IN LOVE FOREVER—Whispers (J. Hernandez), Soul Train 10430 (RCA) (Spectrum VII, ASCAP)
20	32	6	PARTY HEARTY —Oliver Sain (O. Sain), Abel 9463 (Nashboro) (Excellorec/Saico, BMI)	53	75	2	DAYLIGHT —Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	87	91	5	LET THE MUSIC PLAY —J.G. Lewis (J.L. Gilliam), IX Chains 7014 (Mainstream) (Swope/Brent, BMI)
21	17	16	WAKE UP EVERYBODY (Part 1) —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	54	57	4	FINOERS KEEPERS —Soul Children (J. Colbert, N. West), Epic 8-50178 (Columbia) (Hearsay, BMI)	88	95	2	DOES YOUR MAMA KNOW —Rudy Love & Love Family (R. Love), Calla 107 (Shakal) (JAMF/Lov-Fun)
22	22	12	NURSERY RHYMES (Part 1) —People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	55	24	16	ONCE YOU HIT THE ROAD —Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	89	NEW ENTRY	NEW ENTRY	BOHANNON BEAT —Bohannon (H. Bohannon), Dakar 4551 (Brunswick) (Hog/Bohannon, ASCAP)
23	23	9	I HAD A LOVE —Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick-O-Val, ASCAP)	57	39	13	MIGHTY HIGH —Mighty Clouds Of Joy (D. Crawford, R. Downing), ABC 12164 (American Broadcasting/DaAnn, ASCAP)	90	47	12	SUNNY —Yambu (B. Hebb), Montuno Gringo 8003 (PIP) (Portable/MRC, BMI)
24	30	5	YOU'RE MY ONE WEAKNESS GIRL —Street People (R. Dahrouge), Vigor 1728 (PIP) (Sister John/Vignette, BMI)	58	35	11	MAKE LOVE TO YOUR MIND —Bill Withers (B. Withers), Columbia 3-10255 (Golden Withers, BMI)	91	NEW ENTRY	NEW ENTRY	LET YOUR MIND BE FREE —Brother To Brother (B. Jones) Turbo 045 (All Platinum) (Gumbi, BMI)
25	25	10	ABYSSINIA JONES —Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)	59	65	8	I'M NEEDING YOU, WANTING YOU —Chuck Jackson (A. Goodman, H. Ray, W. Morris), All Platinum 2360 (Gambi, BMI)	92	97	3	MORE MORE MORE Pt. 1 —Andrea True Connection (G. Diamond), Buddah 515 (Buddah/Gee Diamond, ASCAP)
26	26	9	HEART BE STILL —Carl Graves (L. Garrett, R. Taylor), A&M 1757 (UFO, BMI)	60	87	2	EXTRA, EXTRA (Read All About It) —Ralph Carter (R. White, N. Bergen), Mercury 73746 (Phonogram) (Brookside/Ceberg, ASCAP)	93	94	3	STORYBOOK CHILDREN —Sam Dees & Betty Swann (C. Taylor, B. Vera), Big Tree 16054 (Atlantic) (Blackwood, BMI)
27	50	3	MISTY BLUE —Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI)	61	NEW ENTRY	NEW ENTRY	IT'S COOL —Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	94	96	3	NUMBER ONEDERFUL —Jay & The Techniques (I. Levine, L. Brown), Event 228 (Polydor) (Pocket Full Of Tunes, BMI)
28	31	9	JUST YOUR FOOL —Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)	62	68	6	LET'S GROOVE (Part 1) —Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOP 4775 (Columbia/Epic) (Mighty Three, BMI)	95	98	2	MARCHING IN THE STREET —Harvey Mason (H. Mason), Arista 0167 (Masong, ASCAP)
29	29	10	THAT OLD BLACK MAGIC —Softones (J. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)	63	89	2	I AM SOMEBODY —Jimmy James & The Vagabonds (Biddu) Pye 71057 (ATV) (Chappell, ASCAP)	96	NEW ENTRY	NEW ENTRY	WE GONNA MAKE IT —Roger Hatcher (R. Hatcher), Brown Dog 9009 (All Night, BMI) (Mainstream)
30	45	4	MERRY GO ROUND —Monday After (M. Tennant, A. Smith), Buddah 512 (John Davis/Barbro, ASCAP)	64	NEW ENTRY	NEW ENTRY	THE LOVE I NEVER HAD —Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	97	100	2	VENUS —Frankie Avalon (E. Marshall), De-Lite 1578 (PIP) (Kishner Songs/Welbeck, ASCAP)
31	43	6	WHEN I'M WRONG —B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)	65	77	4	FOPP —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI)	98	NEW ENTRY	NEW ENTRY	I FOUND LOVE ON A DISCO FLOOR —Temprees (J. Gonzalez, S. Bradford), Epic 8-50192 (Columbia) (Syl John, BMI)
32	34	7	THE DEVIL IS GOING HIS WORK —Chi-Lites (E. Record, Q. Joseph), Brunswick 55525 (Julio-Brian, BMI)	66	73	3	THE POWER OF LOVE —The Dells (L. Williams), Mercury 73759 (Phonogram) (Groovesville, BMI)	99	NEW ENTRY	NEW ENTRY	FOR ALL WE KNOW —Esther Phillips (J.F. Coots, S.M. Lewis), Kudu 929 (CTI) (Leo Feist, ASCAP)
33	33	7	CLOSE TO YOU —B.T. Express (B. Bacharach, H. David), Roadshow 7005 (Scepter) (U.S. Songs/Blue Seas/Jac, BMI)	67	86	2	UPTOWN & COUNTRY —Tom Scott (T. Scott), Ode 66116 (A&M) (Hollenbeck, BMI)	100	NEW ENTRY	NEW ENTRY	HUSTLE ON UP (Do The Bump) —Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)

Atlantic Seeks New R&B Image Visibility Vital To Label, Says Exec Henry Allen

By JEAN WILLIAMS

LOS ANGELES—Because label competition in the r&b area is at an all-time high, Atlantic Records will seek a more visible market image.

"Our visibility will be evident this year, particularly in the jazz field," says Henry Allen, senior vice president of promotion. Allen, who has been with the label 22 years, is also actively involved in every facet of Atlantic's soul division.

"We are signing and developing a jazz roster, with an all-out campaign underway for this project," he adds.

Allen contends Atlantic has always clung to jazz, even when it was not popular to do so.

Lou Donaldson, recently signed to the label, is currently in the studio and Allen says that Atlantic's jazz product will be directed at today's market.

The label has also amended its past credo of if it can develop two acts in one year, it has had a good year, to "We must now develop five acts."

"In doing this, we may have to

beef up the black portion of our staff, but we are prepared to do this," says Allen.

He cites as a familiar situation, "When acts approach the label, they may be leery of signing because we may have a similar group or musician, and they will not receive the necessary promotion. This is a valid argument, but Atlantic has proved through the years that it is an expert in this area.

"Our method is very simple," says Barbara Harris, director of a&r. "We just remember that we are not in competition with ourselves."

Harris notes that "Atlantic is now giving more money toward press parties and other forms of promotion, because there is more revenue coming back from the sale of LPs," she says.

"In the past," she continues, "it was impossible to promote an act the way we can at this time because money coming in was just not enough to cover certain types of promotion."

(Continued on page 49)

John Klemmer's Echoplex

• Continued from page 36

to calling jazz indicates the searching, probing nature of the man.

The sound which is the keystone of the current hit LP "is a sound I was hearing years ago in my head. What I'd do was play fast passages to create the ethereal chordal, majestic effect."

The L.A. musicians on the LP (Larry Carlton, Dave Grusin, Chuck Domanico, John Guerin, Joe Porcaro, Emil Richards) obviously are not the musicians touring the country with Klemmer. Instead, Klemmer works with Milcho Leviev on keyboards; Carlos Vega on drums; Hal Gordon on congas and John Smith on bass. They've been together six months.

Klemmer says he first used the Echoplex in 1968 while working with Don Ellis. "I had a long sax cadenza and while walking to the stage I said to Don, 'Let me plug into that.'"

Although he's since tried a ring modulator (which distorts tonality), the only other electronic device Klemmer uses is a phase shifter. "I love the natural sound of the saxophone and I don't like to use any device that distorts the sax's original sound."

Klemmer says he's incorporated the Echoplex into his playing rather than "playing through it." He says he only uses it when it feels right. There's a solo spot in his club act in which he works exclusively with the Echoplex. His horn is constantly hooked into its amplifier so all that's involved is his touching a foot switch and he's on-line.

Repertoire in "Touch" are all Klemmer's compositions and they are all melodic and simply constructed. The tempos are gentle, not

frenetic. "That's the way it felt," he explains.

While in the Chicago area, Klemmer says he turned the radio on and heard Freda Payne singing the first pop tune he worked on with David Batteau, "Lost In Love." "That really felt good," he says. The two have written a second song which Batteau will have on his upcoming A&M LP. The two have written upwards of 30 pop songs.

Klemmer says down through the years he's always been involved in the preparation of his LPs through selecting the music, musicians, sequencing, artwork, mixing. So that today he feels fully qualified to sit in the booth and produce someone else.

Although he doesn't turn upside down when someone describes him as a jazz musician, he'd prefer to be called simply musician. "I believe in the universality of music," he says. "When I've gone to do in-store promotions on the road, promotion people will tell me that when the record's on, people will say, 'Who is that?' not 'What is that?'"

What it is is dollars in the bank. Says Mel Price, ABC's national sales manager: "John's crossed into the pop area. There's a lot of interest in him. Our New York branch manager took his staff and their leading customers to the Bottom Line and he knocked them out."

Klemmer feels there are certain people who recall his identity with hardcore jazz and therefore label his present music jazz because of his background.

Still, there is lots of beautiful improvisation and adventurous probing in Klemmer's music. And there are obviously people who are touched emotionally by his current style, regardless of its category.

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Soul Sauce

• Continued from page 46

Jersey to be submitted to its governor.

The winning act will receive a recording contract from CenPro.

The label is also seeking a black rock group, although it has apparently leaned in the disco direction with its first two releases, "Autumn Leaves" by the Jon White Group and "Charleston Hustle" by Starlings MFM Orchestra.

CenPro has built a complete recording studio on its premises, equipped to produce television and radio commercials.

★ ★ ★

WHAT-AM, in Philadelphia is one of the nation's first black-oriented stations and is celebrating its 32nd anniversary under the same ownership.

The station, owned by William Banks, was also Philadelphia's first station to feature a black deejay, Ramon Bruce.

Other prominent personalities who have worked behind WHAT's microphone are Mary Mason, Jerry Blavet, Georgie Woods, Charles O'Donnell and the late Mary Dee.

Mason, who is still with the station, handles the morning drive time slot. She has been with WHAT 19 years.

★ ★ ★

William "Boy" Brown, 48, former program director for many years of KJET in Beaumont, Texas, died Monday (16) at his home in Beaumont.

Brown, at the time of his death, was promotion representative for Motown Records.

Approximately three weeks ago, Brown was flown to Augusta, Ga., by singer James Brown for an operation.

Brown is survived by his widow, Mary Ann; daughters, Billie Renay, a deejay at KYOK, Houston; Regina, Rosalyn and Rhoda and sons Roger, Kevin, Vincent and Virgil.

Funeral services were held in Beaumont Thursday (19).

★ ★ ★

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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	2	14	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	32	NEW ENTRY	3	GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)
2	1	13	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	33	35	3	JEALOUSLY Major Harris, Atlantic SD 18160
3	3	13	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	34	38	12	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)
4	4	14	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	35	37	5	CONFESSIN' THE BLUES Esther Phillips, Atlantic SD 1680
5	5	15	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	36	39	9	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
6	6	20	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	37	41	6	RAISING HELL Fatback Band Event EV 6905 (Polydor)
7	9	30	INSEPARABLE Natalie Cole, Capitol ST 11429	38	32	17	MAKING MUSIC Bill Withers, Columbia PC33704
8	7	11	SPINNERS LIVE! Atlantic SD 2-910	39	31	7	FINGER LICKIN' GOOD Dennis Coffey, 20th Century/Westbound W 212
9	10	11	RATTLESNAKE Ohio Players, 20th Century/Westbound W 211	40	23	29	KC AND THE SUNSHINE BAND TK 603
10	15	4	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	41	30	13	TRACK OF THE CAT Dionne Warwick, Warner Bros. BS 2893
11	11	10	ARCHIE BELL & THE DRELLS Tzop PZ 33844 (Epic/Columbia)	42	33	6	GET OUT'A MY WAY Houston Person, 20th Century/Westbound W 219
12	16	14	CITY LIFE Blackbyrds, Fantasy F 9490	43	42	14	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
13	8	28	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	44	43	21	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curton CU 5005 (Warner Bros.)
14	20	4	THE BEST OF GLADYS KNIGHT & THE PIPS GREATEST HITS Buddah BDS 5653	45	49	3	LOVELOCK! Gene Page, Atlantic SD 18161
15	25	4	LET THE MUSIC PLAY Barry White, 20th Century T 502	46	51	3	TYMES UP Tymes, RCA APL1-1072
16	18	10	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)	47	53	2	HOT SHOT Junior Walker & The All Stars, Soul S6-745 S1 (Motown)
17	17	8	MUSIC MAESTRO PLEASE Love Unlimited Orchestra, 20th Century T 480	48	52	3	BLUE MAX Oliver Sain, Abet 407 (Nashboro)
18	24	3	TURNING POINT Tyrone Davis, Dakar DK 76918 (Brunswick)	49	48	3	MOTOWN DISCOTECH #3 Motown M6-853 S1
19	19	6	DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)	50	45	6	MARCHING IN THE STREETS Harvey Mason, Arista AL 4054
20	13	15	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	51	NEW ENTRY		BABY FACE Wing & A Prayer File & Drum Corps, Wing & A Prayer HS 3025 (Atlantic)
21	22	5	MYSTIC VOYAGE Roy Ayers Uniquely, Polydor PD 6057	52	NEW ENTRY		HARMONY GRITS Street Corner Symphony, Bang BLP 406 (Web IV)
22	12	16	WHO I AM David Ruffin, Motown M6-849 S1	53	56	3	DISCO-TREK Atlantic SD 18158
23	26	8	SHOWCASE Sylvers, Capitol ST 11465	54	46	5	BAD LUCK Atlanta Disco Band, Ariola America ST 50004 (Capitol)
24	14	9	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157	55	NEW ENTRY		HOUSE OF THE RISING SUN Idris Muhammad, Kudu 27 (CTI)
25	28	12	THE SALSOU ORCHESTRA Salsoul S2S 5501	56	59	2	THE OL' BLUES SINGERS Lowell Fulson, Granite GS 1006
26	34	3	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	57	58	2	SPOONFUL Jimmy Witherspoon, Blue Note, BN-LA534-G (United Artists)
27	21	16	MOVIN' ON Commodores, Motown M6-848 S1	58	NEW ENTRY		BEFORE THE DAWN Patricio Rushen, Prestige P 10098 (Fantasy)
28	36	3	BRASS CONSTRUCTION United Artists UA-LA545-G	59	55	6	TONIGHT'S THE NIGHT S.S.O., Shadybrook SB 33001
29	29	7	BOHANNON Dakar DK 76917 (Brunswick)	60	NEW ENTRY		I HEAR A SYMPHONY Hank Crawford, Kudu (Motown)
30	27	7	HOT James Brown, Polydor PD 6059				
31	40	3	BEAST FROM THE EAST Mandrill, United Artists UA-LA577-G				

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Sound
Waves

• Continued from page 33

Although the studio is not locked into any particular microphone set-ups, chief engineer Munkacsi reports that the AKG C414 is being used frequently on vocals, while the same company's C452, with a 10 dB pad, gets a regular workout on snare drum.

In the control room, the Neve compressor/limiters have attracted a regular fan club, due to their almost inaudible side effects, even at severe compression settings. The compressors are not seen in many studios, and several sessions have been booked specifically on their account.

Other little odds and ends include an Eventide Clockworks time delay unit, an 8-pack of Kepex's and Gain Brains, UREI limiters and Little Dipper, 24 tracks of Dolby noise reduction, and Crown amps for both speaker and headphone monitoring. The cue system is stereo (well, what else would you expect?), much to the delight of many habitual self-syncretists.

As for the future, the Big Apple folks are thinking about a Studer 24-track recorder and maybe a new Neve automated console. Of course, that might take them a little bit over budget, but

Willie Nelson OK
Following Collapse

NASHVILLE—"Sometimes your body gets so tired it has to lay down, and I guess that's what I did," explains Willie Nelson, who collapsed while performing Feb. 15 at his Whiskey River nightclub in Dallas. "I had to get some rest."

Exhaustion, stress and a balky air conditioner are given as reasons for the Nelson collapse that brought an abrupt end to his performance 10 minutes into the show.

Nelson apparently suffered from fatigue and has been under heavy stress because of a prolonged and demanding tour schedule.

The 42-year-old musician returned to the stage the following night, and the next morning flew to Nashville for the wedding of Johnny Rodriguez. After the ceremony Nelson returned to Dallas to close out the three-day run at his club.

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General News

A FULL CYCLE

Don Everly Back 'Home'

NASHVILLE—Don Everly, one half of the highly successful pop/rock duet of the sixties, the Everly Brothers, has made a full cycle in his career and has returned to Nashville and his roots in country music.

In 1971 the brothers went their separate ways, Phil to Pye Records in England, where he just recently had a new album released, and Don to California.

He did one album on the Coast and started his own publishing company. After an appearance at the Exit/In here, promoting his LP, he decided to make the move back to Nashville, where it really began.

Atlantic Seeks
New R&B Image

• Continued from page 47

Harris points out that the label is taking unknowns and building careers, citing Sister Sledge and Al Hudson and the Soul Partners as examples.

The label has also appointed its first black female vice president, No-reen Woods, who has been with Atlantic 18 years.

Allen contends "In merchandising our groups, we will not put out an album by an act when we have an LP that is climbing by a similar act.

"Often this is difficult to explain to acts. They want to know why their product is not being released. But timing releases is of the utmost importance."

He says that another crucial factor is releasing product is checking around to ensure yourself that another similar record is not on the market.

Atlantic is now holding meetings on a regular basis, seeking new avenues to explore in the marketplace.

"We seldom go to 'pros' seeking ideas. We want the suggestions to come from within the company because these are the people who best understand our product," says Allen.

He explains that his practice is not to hire people on the strength of their backgrounds with other labels.

"I feel that with the eight months it will take to untrain a person, we can use that same time to train them," he declares.

He contends his success with hiring radio people has been very high, citing Lebaron Taylor, now vice president of CBS Records; Paul Johnson, vice president of Motown Records; Primis Robinson, still with the label, and others as radio men who started with Atlantic.

GRT OPENS
NASHVILLE
PRESS PLANT

SUNNYVALE, Calif.—GRT Custom Products Division has finished expansion of its Nashville facility to meet demand for custom pressing.

Dave Travis, division manager, says the facility needed additional presses to support the new labels recently added to the plant's customer list.

He adds that smaller labels will now be assured priority pressing time.

Nashville paper flow and production control is now completely computerized, and the plant is aiming at labels producing anywhere from 50,000 to 100,000 LPs yearly.

For the past year Don and his wife have lived just outside Nashville. Don has re-signed with Acuff-Rose, and he is concentrating on writing and recording. His first single, which will be out in two weeks, is a Whitey Shaffer tune, who is also an Acuff-Rose writer. He is currently working on material for a followup album in early spring.

The Everlys bridged the gap between the worlds of country and rock and many feel that much of the Beatle harmony came from the Everlys. Their close harmony came from country, which the Kentucky-born brothers grew up with.

They enjoyed hit after hit from the late '50s through the late sixties with such songs as "Bye Bye Love," "Wake Up Little Susie," "Bird Dog," "Till I Kissed You" (which is now climbing up the country charts by country artist Connie Smith), "All I Have To Do Is Dream," and "Cathy's Clown," among others.

Seals Opening
His Own Office

NASHVILLE—Troy Seals, one of Nashville's top songwriters, opens his own office here this week to house his Down In Dixie Music (BMI).

Seals writes for Irving Music, with his material a split between Irving and his own company. Turley Richards is currently signed to Down In Dixie as a writer and Seals is co-producing the artist with Ron Bledsoe.

Office is on Grand Ave., next to Quadrafonic Studios.

The move is expected to give Seals more of an inroad to the pop market place as well as offering Irving its first real inroad in Nashville.

Rich Toplines Truck
Driver Awards Show

NASHVILLE—Charlie Rich, CMA Entertainer of the Year for 1975, will headline for the second year, the second annual Truck Drivers Country Music Awards Show scheduled for June 26 at McCormick Place in Chicago.

Rich received the trucker's award last year at Memphis as best country male vocalist of the year.

The 1976 show in McCormick Place will be the closing event in Truck Week '76, a broadly-based, industry-wide exposition.

The truck drivers annual selection of favorite country music stars in 10 categories is sponsored by Fram Corp., Radio Shack and Open Road Magazine, which originated the competition in late 1974. Final balloting by truck drivers in the 1976 country music competition is now underway.

Horizon Jazz

• Continued from page 36

Dave Liebman. Both are among the acts being considered for the second release the first week in April. This package could include works by Paul Desmond, Jim Hall, the Revolutionary Ensemble (an avant-garde group), trumpeter Jimmy Owens and possibly Charlie Haden.

Sales for three of the first five LPs are around 50,000 copies each.

In addition to Horizon, A&M is also represented in the jazz market with Chuck Mangione's "Bellavia" and Quincy Jones' "Mellow Madness" plus Tom Scott's jazz/rock band the "New York Connection" on Ode.

Studio
Track

• Continued from page 33

Gino Cunico is in cutting with Vini Poncia.

★ ★ ★

At the Total Experience Recording Studios in Los Angeles, Bloodstone has finished up an album project with Tony Silvester and Bert de Coteaux producing. The pair also wrapped up a single recently for blues veteran Albert King. The Crusaders did some work at the Total Experience recently, co-producing the set with Stuart Levine. Ronnie Laws was in working with producer and Weather Report member Wayne Henderson. Henderson also stopped by to produce some sessions for Smoke. Engineer of all of the Total Experience sessions and a regular at the studio of late, was F. Byron Clark.

★ ★ ★

In other Los Angeles news, Brian Ahern has been producing and engineering sessions for Peter Pringle at Ahern's Enactron Truck studio above Beverly Hills. Ahern is also finishing up work on a project with Dianne Brooks.

Tom Snow is busy at Sunset Sound, working with producer Michael Jackson.

★ ★ ★

America, which recently sold a million copies of the trio's greatest hits set, will start another new one soon at the Caribou Studios on the Caribou Ranch in Colorado. George Martin will handle production, as he has for the past few albums. Geoff Emerick will be at the boards. LP is set for an April 1 release.

★ ★ ★

Barbara Mandrell has almost finished her first ABC-Dot LP in Nashville with Tom Collins (who also produces Ronnie Milsap). Mandrell is in the midst of a top 10 country single with "Standing Room Only."

Also in Nashville, Billy Swan sent a couple of demos to Ringo Starr. Ringo requested the material from the "I Can Help" man.

★ ★ ★

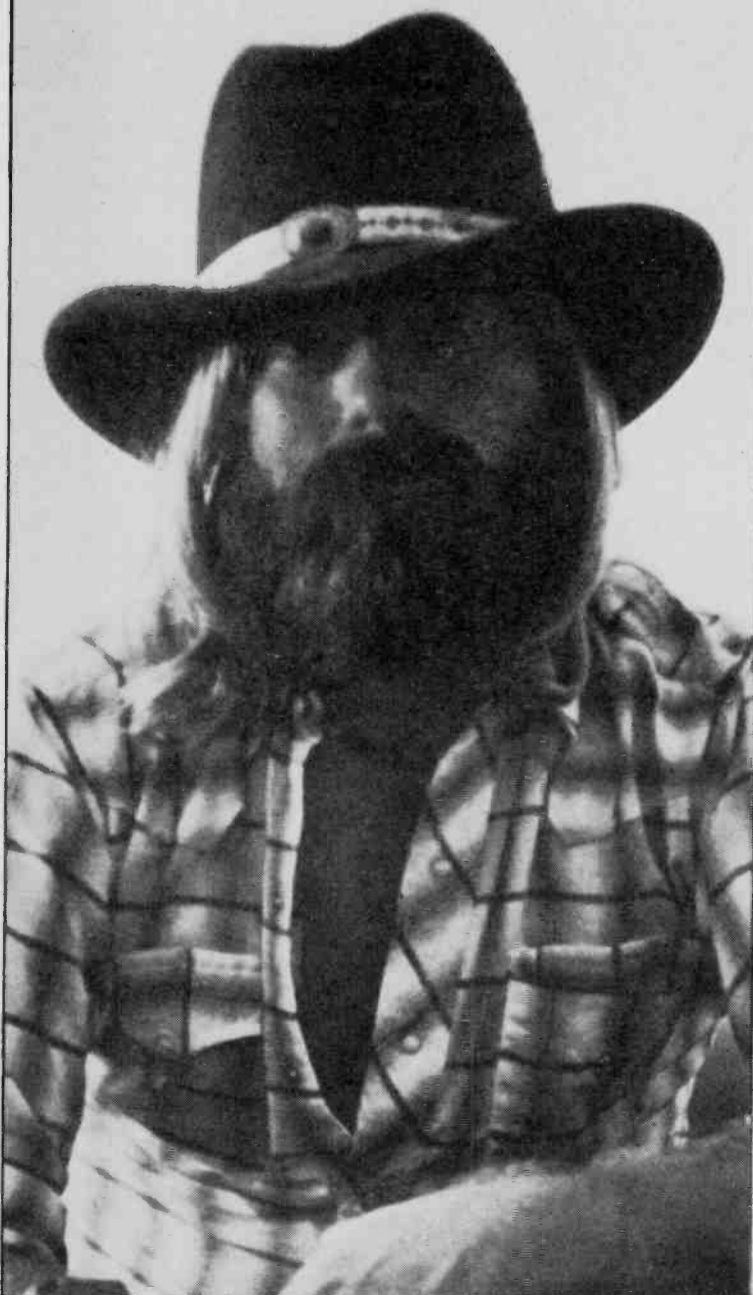
Spectrum Studios has added some equipment in suburban Venice. New components include 3M 79 recorders and an Audiotronics board, as well as a new tracking and quad mixdown control room. The LA 4 recently cut a set at the studio, as did the Bud Shank Quartet. Jamie Wilson engineered both dates. Cheyenne, new rock group, cut a set with producer Gene Russell and engineer Arne Frager. Laurindo Almeida is also in recording. Brian Cornfield of Everything Audio designed the new control room.

★ ★ ★

At the ABC Studios in Los Angeles, Ian Jack and Shelby Flint wrote some commercial tracks for Mattel. Linda Carr cut some tracks with producer Kenny Nolan and engineer Barney Perkins. Larry Weiss (writer of "Rhinstone Cowboy") was in cutting demos for 20th Century Music, with Howard Gale handling engineering. Jack & Flint cut material for Shel Jac Publishing, with Reggie Dozier engineering. Pete McCann cut for ABC Music and Scott Scherer cut a dubdown for United Artists with Jack Keller producing. Angelo Bond is in cutting his second album, with Perkins and Dozier engineering. Ron Townsend is in finishing an album for ABC and Barry White is cutting another album for 20th Century.

The Country's Flipped Over Michael Murphey.

Michael Murphey's one of the bright young stars of today's music, with a hit single, "Renegade," from a hit album, "Swans Against the Sun."⁸⁻⁵⁰¹⁸⁴
 But what really got the country stations going strong was the "B" side, "Mansion on the Hill."^{PE 33851} Originally a hot request number, "Mansion" was released as a country single and immediately leaped onto the charts. And last week, 37 new stations added the record. "Mansion on the Hill."⁸⁻⁵⁰¹⁸⁴ Any way you look at it, Michael Murphey's got a hit. On Epic Records.



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Ernest Tubb Honored In Nashville

NASHVILLE—The 29-year-old "Ernest Tubb Record Shop Mid-night Jamboree" was interrupted last Saturday night for the first time in its history, as friends and fellow artists slipped in to celebrate the Texas Troubadour's 62nd birthday and his 33rd anniversary on the "Grand Ole Opry."

Broadcast live from lower Broadway Street, just below the former home of the "Opry," Tubb opened the record shop in 1946, three years after he joined the "Opry," because he said, "No one could buy anything we were recording. I was trying to fulfill a need and finally saw that need fulfilled. People could finally buy hillbilly records; that's what they called them in those days."

Tubb said he lost a lot of money in the mail-order business he started here. "In those days we shipped 78 r.p.m. records and advertised that the customer could return them if they were received broken. That was a mistake."

But Tubb went on to have one of the most successful retail outlets in the South, and draws wall-to-wall crowds each week for the live "Jamboree," which features himself, when in town, and other name artists.

Bill Monroe, Roy Acuff, the Wilburn Brothers, Skeeter Davis and son, Justin Tubb, were among the guests who secretly gathered in the alley, to surprise Tubb following his first number on the show.

29 Nashville Acts Are Up For Grammys

NASHVILLE—Twenty-nine individuals and groups from the Nashville chapter of NARAS are in the running for Grammy Awards at the 18th annual Grammy awards telecast Sunday (28) from the Hollywood Palladium.

Seeking the coveted award in various categories are Chet Atkins, Larry Butler, Johnny Cash, Vassar Clements, Rita Coolidge, Jessi Colter, the Bill Gaither Trio, Tom T. Hall, Larry Hart, the Imperials, Waylon Jennings, Vivian Keith, Anita Kerr, Kris Kristofferson, Loretta Lynn, Charlie McCoy, Chips Moman, Willie Nelson, Dolly Parton, Ron Peters, Ray Price, Jerry Reed, the late Fred Rose, Connie Smith, the Speers, the Statler Brothers, Ray Stevens, the 21st Century and Conway Twitty.

MUTUAL'S 2 SPECIALS MONTH APART

WASHINGTON — Two country specials have been set for March 13 and April 17 to be broadcast over many of the Mutual Radio Network's 685 affiliate stations.

"Cinderella City Country Music Spectacular," broadcast from KERE, Denver, is a co-production of the Mutual network and will feature Freddy Weller.

The second show features Tommy Overstreet and the Sgro Brothers, and will be broadcast from WMRI, Columbus, Ohio, on its "North American Country Cavalcade."

Mutual is the largest radio web and has gained dominance as a news and sports network, but has presented many successful country music specials in the past.

Country

Peters Hailed As Top '75 Songwriter

NASHVILLE—Ben Peters, writer of "Kiss An Angel Good Morning" and co-writer with Vivian Keith of "Before The Next Teardrop Falls," was named songwriter of the year by the Nashville Songwriters Assn. at its annual awards banquet Tuesday (17).

Three hundred and fifty members of the 850-member association attended the awards function balanced with brief speeches from Buddy Killen, president of Tree Publishing; writer Pee Wee King, and singer Brenda Lee.

Writers receiving outstanding achievement awards were: Larry Butler and Chips Moman for "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song"; Ed Bruce and Patsy Bruce, "Mamas, Don't Let Your Babies Grow Up To Be Cowboys";

Glen Frey and Don Henley, "Lyn' Eyes"; Ben Peters and Vivian Keith, "Before The Next Teardrop Falls"; Jessi Colter, "I'm Not Lisa"; John Denver, "Back Home Again"; Merle Haggard, "Always Wanting You"; Waylon Jennings, "Are You Sure Hank Done It This Way" and "Bob Wills Is Still The King"; Dolly Parton, "The Seeker"; the late Fred Rose, "Blue Eyes Crying In The Rain"; John Schweers, "Daydreams About Night Things"; Conway Twitty, "Linda On My Mind"; and Larry Weiss, "Rhinestone Cowboy."

A special appreciation certificate went to WKDA for a series on songwriters the station created with Sherry Bryce.

The association's chairman of the board, Biff Collie, handled MC chores.

Top Names Tapped For Radio Seminar

NASHVILLE—Engineering, audience and music research, and FCC interpretations are three areas targeted for discussion at the Country Radio Seminar March 19-20 here.

"In these areas, we are providing the best qualified, currently effective persons as presenters," comments Bob Mitchell, KCKC, San Bernardino, Calif., chairman of the agenda committee. "The Country Radio Seminar will continue to be a working and learning confab devoted entirely to the profound influence of country radio everywhere."

The first sessions—"New Ideas To Improve Your Sound"—will be moderated by Mac Allen, KIKK, Houston, and will feature Rick Stevens, broadcast automation specialist, and Keith James of Moffat Communications. "Sound Ways To Clean Up Your Act" will be presented by Eric Small, E.R.A., Inc., with a commentary by Hal Smith, KLAC, Los Angeles.

Then comes a panel presentation, "Everything You Wanted To Know About Formats—So Ask," moder-

ated by Bob Young, WMC, Memphis. The Friday sessions will close with "Selecting Music For Airplay." The "Selecting By Ear" portion will be moderated by ASCAP's Charlie Monk, and "Selecting By Research" provides a presentation from Todd Wallace of Radio Index.

Saturday begins with "Ratings: A New Look At Audience Research" moderated by Walt Turner, WIL, St. Louis, and including presentations by Jack McCoy of D.O.S., Inc. and Dennis Waters of 130, Pittsburgh.

A speech by attorney Jason Shrinky of Stambler & Shrinky, will center on the FCC. Terry Wood, WOME, Dayton, will provide a video presentation "Selling Yourself." Bob Pittman, WMAQ, Chicago, heads a panel discussing motivation and incentives, "You're In Charge—Take Charge" with panelists Dean Osmondson, WMC, Memphis, and Gary Ackers, KHEY, El Paso.

Held annually since 1969, the seminar this year exploits the theme "Country Radio #1: A Reality."

'Knoxville Opry' Building At WNOX

By COLLEEN CLARK

NASHVILLE — The "Tennessee Barn Dance" from years ago has been revived in the form of the "Knoxville Opry" at the WNOX auditorium.

For many years Lowell Blanchard broadcast the "Barn Dance" and the "Mid-Day Merry-Go-Round" from the auditorium every Saturday and brought forth such artists as Carl and Pearl Butler, Chet Atkins, Carl Smith, Don Gibson, Roy Acuff and Bill Carlisle, before it closed around 1960.

Since that time the auditorium has been used for various local shows and more recently a local talent show. Jim DeFord, concert promoter from Indiana, brought in the first "Opry" Jan. 10 and featured Mel Street, plus some local talent.

The show utilizes a house band, the Kountry Kings, and, patterning

itself along the lines of the "Grand Ole Opry," will feature the traditional as well as contemporary country, bluegrass, gospel and comedians.

DeFord, who worked with Carl Gallo at CRG Productions in Florida before starting his own promotion company in Indiana, says the shows had been drawing crowds of only 100-115. They are now up to 400-450 each Saturday night and the crowds are building each week. The auditorium seats approximately 1,200.

Besides Street, T. G. Shepard and Little David Wilkins have appeared and Ray Pillow, the Osborne Brothers, Cal Smith and Cledus Maggard are scheduled for the next few weeks. A grand opening is slated for March 20 featuring Maggard.

(Continued on page 51)

Pop Crossover Sparks Tucker

• Continued from page 28

filler material on my albums. I enjoyed working with Billy Sherrill and Snuff Garrett (her first two producers), and we had No. 1 records with both in country.

"Now we want to retain that country audience and cross to pop as well. That means more people, more sales and it also means I will be reaching a mass audience."

Tucker is now being produced by Jerry Crutchfield, who has worked with Barbara Fairchild and Dave Loggins, and she feels he is as pop oriented as he is country. "We've been getting excellent pop as well as country reviews on the new LP," she says.

Besides singing, however, Tucker is extremely aware of virtually every other aspect of her career.

"I think starting as young as I did helped," she says. "I'm knowledgeable in the business now. At least more so than four years ago. Obviously I don't know everything, but I have an idea of what I'm doing."

"I like to take time recording and I'd like to take even more. It would be nice to hang out and go into a session only when I felt like it. But that's not really practical. I'd like to co-produce myself at some point, but I want to be sure I know what I'm doing."

"I don't like anyone who tries to run things when they don't know what they're doing, and I don't want to end up in that category. I want to be in the studio more and learn before I try producing."

"I'd also like to write, but it has to

be decent material. I've written a few things in the past, but I don't think they were as good as they might have been.

"As far as artistic freedom is concerned," she continues, "when I joined Columbia I didn't have much authority and rightfully so, because I didn't know anything. But as I get older I want my own control. I know what's right for me. MCA has been very good to me in that regard. They're interested in what I record, but also in how I look onstage, what I do onstage, who I appeal to and so on. My LP covers go through me and there isn't a time in the day I can't go to Mike Maitland's office."

As happy as she is as one of the top names in country, Tucker would like very much to move into the pop area as well.

"I keep in mind pop crossover when I listen to a song," she says. "I look for good material that will appeal to both country and pop audiences and I listen to everybody, from Hoyt Axton, Barbara Fairchild, Linda Ronstadt and John Denver to the Eagles, Rod Stewart, Dave Loggins and the Spinners."

"There is such a thing," she says, "as not appealing only to any one audience segment. There are certain attitudes, appearances and so on that can lock a person into a category. I may wear leather on stage, but that doesn't mean I'm only pop. And it certainly isn't typical country. So, hopefully, the public will accept the fact that I dig every kind of music."

Tucker also points out that "I know there is a lot of competition in

pop music, and if they want me they've got me but if not, that's fine as well."

Unlike many major country names, she sees nothing wrong with gathering some pop attention for herself while remaining strong in the country field.

She is also unusually honest in other respects, admitting that she is trying to hit the pop as well as country markets during her live shows, realizing that certain country audiences think her version of Fats Domino's "Ain't That A Shame" is a great version while some pop audiences snicker.

As for the standard excuse that an artist can't reach an audience in a big hall, she says, "If you have a good show you can reach people."

She also realizes that "you're in business for friendship and making the best music you can, but you've also got to make money and watch out for yourself. This is what you learn after a while. I'm not getting hard, it's just a fact of life."

"To know you can relate to a Mick Jagger, a Waylon Jennings and an Ernest Tubb is the great thing, and to have the kind of freedom to be able to do that, that's the key."

'Knoxville Opry'

• Continued from page 50

Produced by the Knoxville Opry House, some of the local talent includes Cathy Lee, Brenda Puitt, Ronnie Sullivan, Doyle Kitts, The Pennacle Boys, the Knoxville Grass and the Collins Boys.

DRUMMER VISITS NASHVILLE

Country Music a Delight To Jazzman Louis Bellson

NASHVILLE—Jazz drummer Louis Bellson, backed by local musicians, presented a free concert for musicians Local 257 during a stop-over here and brought a standing ovation from the capacity crowd of local industry people.

Bellson's visit was a breath of fresh air for the industry after the scorching visits last year by Buddy Rich and Stan Kenton. Both made several derogatory comments about country music on local television shows and to the media that received national attention.

Bellson, too, appeared on two local television shows before the concert, to acquaint himself with local musicians. It marked his first visit to Nashville since the late '40s when he performed here with the Duke Ellington and Tommy Dorsey bands.

"I'm not putting down Buddy or Stan," Bellson says, "they have a right to express their opinions, and I have great respect for their music. But I have my own answer for that question. I just feel privileged that my father and Duke Ellington taught me the real meaning of music, that there is a whole spectrum of valid forms."

"I can sit down and enjoy a country band as much as I enjoy an opera. If they are doing as it right and playing the instruments well, it's just all good music."

Bellson stopped in Nashville enroute to a drum clinic he was to conduct in Memphis the following day.

He teaches 35-40 clinics a year for Pearl drums, appears several times each month as guest drummer on "The Tonight Show," and travels with his own band.

He says his biggest challenge in the near future is to come up with a format for a network tv program similar to Leonard Bernstein's "Young People's" concerts.

"It would be a music show, but commercial in a way that the housewife and the layman could appreciate it," says Bellson.

One of his compositions, "Symphony In Jazz-Americana," was premiered in 1974 by the Milwaukee Symphony Orchestra with Bellson as soloist, marking the first time a sit-down drummer appeared as soloist with such a group. Three more performances are scheduled for this year, in Los Angeles, Washington, D.C., and Davenport, Iowa.

Walt Johnston, head of Pearl Drums based here, and Earl Owens, local representative of Kustom Electronics Instruments, coordinated Bellson's appearances while in Nashville, including his appearance on "The Morning Show" and "The Noon Show." Bellson also spent time with close friend Larry London, a local session musician.

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Country

'Deck Of Cards' Shuffled 2d Time; Scores In N.Y.

NASHVILLE—While it seems like words such as "contemporary" or "progressive" or "outlaws," have been all you've heard in country music circles recently, one old recitation entitled "Deck Of Cards" is breaking sales and radio request line records in New York.

Ed Salamon, program director of WHN, says this re-release of Wink Martindale's 1959 record is "a smash hit."

"It's been a top five most requested song on the WHN play list for the last five weeks," says Salamon. "It went to number two, shadowed only by 'Convoy.'" B. J. McElwee, national sales manager for ABC's Dot Records, says the record sold 13,000 copies in New York alone, an incredible achievement for any country record.

Salamon says WHN started playing the old record in response to telephone requests. "The requests continued to increase so I called Larry Baunach at ABC/Dot to see if he would re-service the song."

Salamon can't explain the reason behind the record's second wind, but he feels it is partly because of the story line and because the song is a narrative like the popular "Convoy," "White Knight" and "Blind Man In The Bleachers."

Salamon notes: "We've had more than 100 unsolicited letters asking

for lyrics where we'll usually get one or two for other songs." He says there have been a number of requests from teens in addition to the great number of requests by the 25 to 40 year old listeners.

T. Texas Tyler wrote "Deck Of Cards" about a young soldier being disciplined by his sergeant for having a deck of cards out in chapel. The song explains the deeper meaning the soldier sees in each card.

Wink Martindale recorded it in 1959 while he was a disk jockey at KFWB in Los Angeles. He gained a substantial following with "Deck of Cards" and a followup record called "Black Land Farmer" on Dot Records, but continued his career in radio.

Four Guys Exit

NASHVILLE—The Four Guys, the only group since the Jordanaires to be signed as scheduled background singers with the "Grand Ole Opry," have resigned after five years.

The decision was made due to career demands on their time, and the heavy schedule with their local supper club, The Four Guys Harmony House.

The Four Guys will continue as regularly featured members on the "Opry."

Nashville Scene

By COLLEEN CLARKE

March marks Jim Ed Brown's 20th consecutive year with RCA Records. ... The Country Cavaleers headlined the National Committee State of Tennessee Celebration and were introduced as the "Bicentennial Duet Of The Year." ... Pete Drake will produce the upcoming sessions on the Oak Ridge Boys' next Columbia album at Superior Studios in nearby Hendersonville. ... RCA has signed writer/artist Steve Young to a contract. Young wrote "Lonesome, Ornerly and Mean," recorded by Waylon Jennings. ... Ronnie Milsap and Gary Stewart will make a three-day appearance at the L.A. Troubador Feb. 24-26.

Faron Young's father, Harlan R. Young Sr., was buried at Forest Park Cemetery in Shreveport, La. Feb. 12, after an extended illness. ... Danny Davis & the Nashville Brass are in midst of production work on their 20th album for RCA which will be titled, "Texas." The LP features the Danny Davis Singers and includes such songs as "Yellow Rose Of Texas," "Rose Of Ol' Pawnee," "Texas Plains" and "El Rancho Grande."

Jacky Ward will represent the country music field at the Latin American Festival held each year in Hialeah, Fla. The festival features a variety of music from every field. ... Columbia's Lynn Anderson off to Hollywood where she will tape the "Merv Griffin," "Hollywood Squares" and "Dinah" shows. ... Johnny Rodriguez recently taped a spot for the American Heart Assn. at the Country Music Hall of Fame. The spots will be televised in 50 states and Puerto Rico in early spring. ... Jan Howard and Tree

Hart Donates Art

NASHVILLE—Capitol artist Freddie Hart has presented one of his original paintings, "Daydreams Of Tomorrow," to the Country Music Hall of Fame and Museum.

writer Bobby Braddock teamed up for a new series of Budweiser beer commercials. ... The Blackwood Singers will be featured six days at Hershey Park, Pa., in July due to their success during the 1975 season. ... Porter Wagoner is really serious about quitting the road; he sold his bus to Willie Nelson last week. ... Dorsey Bunette and Kenny Serratt appeared at the third annual Cinderella City KERE Country Fair, a week-long country music festival Feb. 9-14 sponsored by the Denver station. ... T. G. Shepard's "Motels And Memories" was written by friends Ron Herman and Don Miller of Memphis. It is their first song, written especially for Shepard. Berman is a traveling salesman and Miller is a high-school principal.

Mickey Gilley purchased Conway Twitty's bus, and red roses now adorn the side of the bus where the twitty bird formerly roosted. ... Melodyland artist Jerry Naylor off on a tour of Alaska and the New Hampshire primary following a month-long engagement at the Landmark Hotel in Las Vegas with Barbara Fairchild. ... Roosevelt Savannah is now recording for Roseway International Records, a new Seattle-based label. His first single, "Ramblin' Rose," has just been released and will be followed with an LP in early spring. ... Billie Jo Spears was taken to a local hospital the second day of her 10-day engagement at Tammy's in Tampa recently, with what was later diagnosed as an ovarian cyst. She remained in the hospital four days but returned to fulfill her contract to a standing ovation on her closing set.

Dottie West's newly released single, "Here Come The Flowers," was written by Chips Moman and wife, Toni Wine. Recorded at American Studios and produced by Moman, it is the first time West has recorded outside RCA. Moman produced the disk and was hand-picked by Chet Atkins for the session.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/28/76

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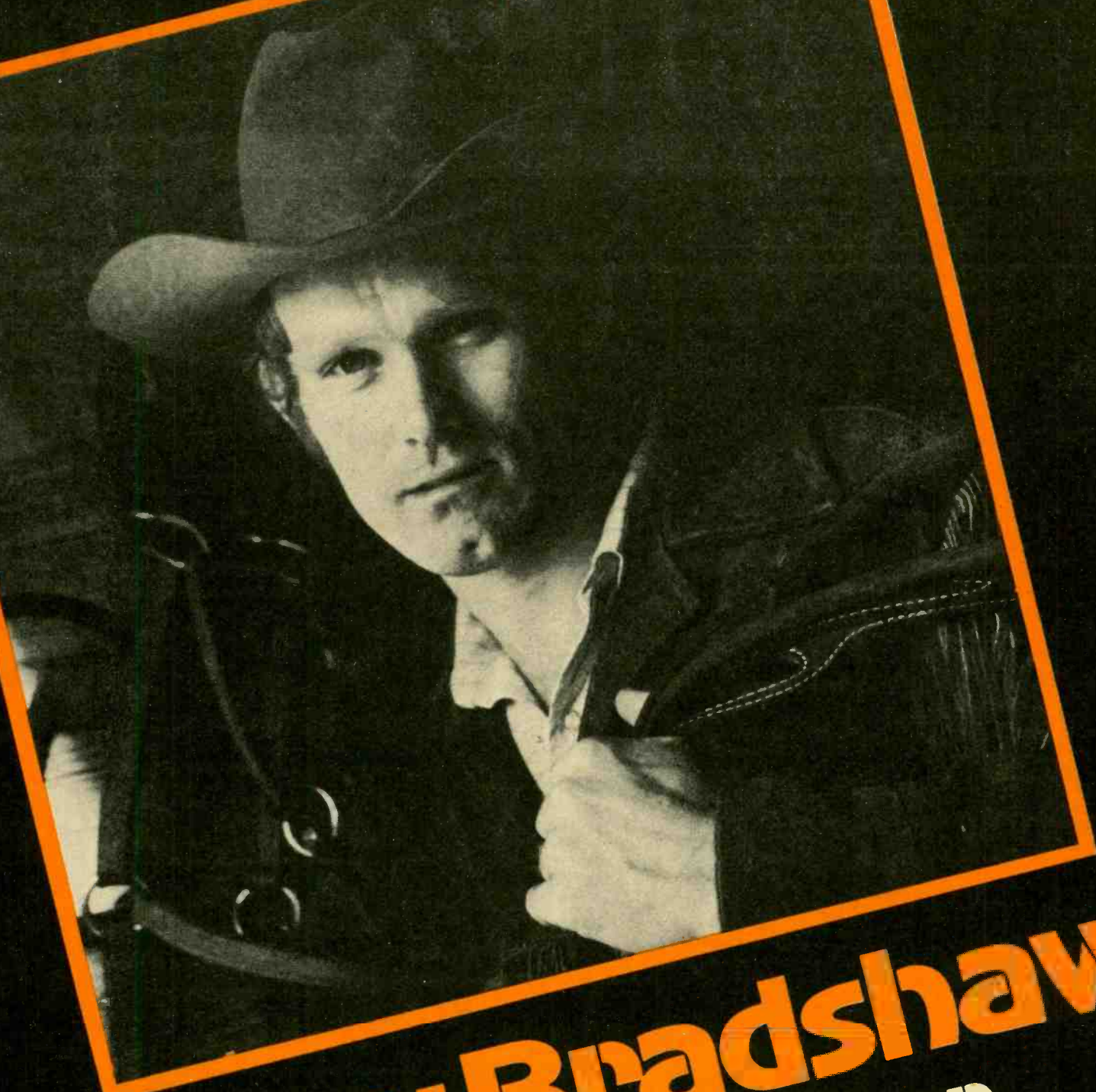
* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	4	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
2	1	16	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
3	4	6	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
★	7	5	ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.)
5	3	8	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
★	10	5	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
★	12	4	JESSI—Jessi Colter, Capitol ST-11477
8	5	20	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
9	8	11	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
10	6	12	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
11	9	16	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
12	11	20	CLEARLY LOVE—Olivia Newton-John, MCA 2148
★	17	5	THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
14	15	19	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DOSD 2044
15	13	22	WINDSONG—John Denver, RCA APL1-1183
16	16	13	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543 G
17	18	6	HANK WILLIAMS, JR & FRIENDS—MGM M3G 5009
★	24	3	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
19	20	5	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 (Janus)
★	40	2	ROCK N'COUNTRY—Freddy Fender, ABC/Dot. DOSD-2050
21	14	19	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
★	28	3	THE WORLD OF CHARLIE RICH—Charlie Rich, RCA APL 1-1242
23	19	15	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
★	31	3	STEPPIN' OUT—Gary Stewart, RCA APL 1-1225
★	45	2	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
26	23	45	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
27	21	12	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
28	22	14	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP)
29	26	29	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
30	32	37	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★	47	2	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
32	29	30	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
33	27	11	BARBI BENTON—Barbi Benton, Playboy PB 406
34	25	18	ROCKY—Dickey Lee, RCA APL1-1243
35	39	3	I LOVE YOU BECAUSE—Jim Reeves, RCA APL 1-1224
★	NEW ENTRY		NARVEL THE MARVEL—Narvel Felts, ABC/Dot. DOSD 2033
37	33	8	ODD MAN IN—Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
★	NEW ENTRY		EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DOSD 2040
39	30	12	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
40	35	13	TOGETHER—Anne Murray, Capitol ST-11433
41	34	11	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222
42	NEW ENTRY		JASON'S FARM—Cal Smith, MCA 2172
43	37	34	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
44	48	2	RAY GRIFF—Ray Griff, Capitol ST-11486
45	38	19	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
46	36	21	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
47	41	3	JERRY WALLACE—Jerry Wallace, MGM M3G 5007
48	42	4	EVERYTHING LEADS BACK TO YOU—Slim Whitman, United Artists UALA513-G
49	46	15	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
50	43	8	COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1-1240

Talent Set For Texas Show

MERCEDES, Tex.—Singers Johnny Rodriguez, Donna Fargo and David Houston head the entertainment program at the 37th Rio Grande Valley Livestock Show March 17-21

here. Fargo and Houston will be featured at afternoon and evening shows March 20. Rodriguez will perform at afternoon and evening shows March 21.



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Billboard Hot Country Singles

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★ 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))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	GOOD HEARTED WOMAN —Waylon & Willie (W. Jennings, W. Nelson, RCA 10529 (Baron/Willie Nelson, BMI))	34	42	5	OH, SWEET TEMPTATION —Gary Stewart (W. Carson, RCA 10550 (Rose Bridge, BMI))	69	NEW ENTRY		I COULDN'T BE ME WITHOUT YOU —Johnny Rodriguez (B.J. Shaver, Mercury 73769 (Phonogram) (Rotun/ATV, BMI))
2	2	11	HANK WILLIAMS, YOU WROTE MY LIFE —Moe Bandy (P. Craft, Columbia 3-10265 (Acuff-Rose, BMI))	35	46	4	DRINKIN' MY BABY (Off My Mind) —Eddie Rabbitt (E. Rabbitt, E. Stevens, Elektra 4530T (Unichappell/S-P-R, BMI) (Ded-Dave Music))	70	81	2	AS LONG AS THERE'S A SUNDAY —Sammi Smith (J. Tubby, Elektra 45300 (Tree, BMI))
3	3	9	REMEMBER ME (When The Candlelights Are Gleaming) —Willie Nelson (S. Wiseman, Columbia 3-10275 (Vogue, BMI))	36	39	5	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN —Sonny James (G. Massey, Columbia 3-10276 (Shapiro/Bernstein, ASCAP))	71	44	9	HOW GREAT THOU ART —Statler Brothers (S.K. Hine, Mercury 73732 (Phonogram) (Manna, BMI))
4	6	7	THE ROOTS OF MY RAISING —Merle Haggard (T. Collins, Capitol 4204 (Blue Book, BMI))	37	48	5	THE GOOD NIGHT SPECIAL —Little David Wilkens (D. Wilkens, T. Marshall, MCA 40510 (Forrest Hills, BMI))	72	82	2	I LOVE YOU BECAUSE —Jim Reeves (L. Payne, RCA 10557 (Acuff-Rose, BMI))
5	4	12	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU —Tanya Tucker (B.R. Reynolds, MCA 40497 (Onhison, BMI))	38	43	6	PLAY ME NO SAD SONGS —Rex Allen Jr. (L. Butler, R. Bowling, M. Jackson, Warner Bros. 8171, (Unart/Brougham Hull, BMI))	73	83	2	THE FEMINE TOUCH —Johnny Paycheck (L. Kingston-F. Dycus, Epic 8-50193 (Columbia) (Window, BMI))
6	7	8	FASTER HORSES (The Cowboy And The Poet) —Tom T. Hall (T.T. Hall, Mercury 73755 (Phonogram) (Hallnote, BMI))	39	45	8	PALOMA BLANCA —George Baker Selection (J. Bouwens, Warner Bros. 8115 (Warner Bros., Famous ASCAP))	74	80	3	JOHNNY ORPHAN —Randy Barlow (F. Kelly-R. Barlow, Gazelle 135 (Freba, BMI))
7	9	11	STANDING ROOM ONLY —Barbara Mandrell (C. Silver, S. Manchester, ABC/Dot 17601 (Sunbury, ASCAP))	40	56	3	TIL I CAN MAKE IT ON MY OWN —Tammy Wynette (T. Wynette, B. Sheril, G. Richey, Epic 8-50196 (Columbia) (Algee/Altam, BMI))	75	NEW ENTRY		WHAT I'VE GOT IN MIND —Billie Jo Spears (K. O'Dell, United Artists 764 (Half Of Gold, BMI))
8	10	10	MOTELS AND MEMORIES —T.G. Shepard (D. Miller, R. Birmann, Melodyland 6028 (Motown) (Offjack, BMI))	41	51	5	I'M SO LONESOME I COULD CRY —Terry Bradshaw (H. Williams, Mercury 73766 (Phonogram) (Fred Rose, BMI))	76	87	2	MANSION ON THE HILL —Michael Murphy (B. Johnston, Epic 8-50184 (Columbia) (Milene, ASCAP))
9	5	11	THE WHITE KNIGHT —Cledus Maggard (J. Hugely, Mercury 73751 (Phonogram) (Unichappell, BMI))	42	31	16	QUEEN OF THE SILVER DOLLAR —Dave & Sugar (S. Silverstein, RCA 10425 (Evil Eye, BMI))	77	NEW ENTRY		LONE STAR BEER AND BOB WILLS MUSIC —Red Steagall (G. Suttton, R. Steagall, ABC/Dot 17610 (Rodeo Cowboy/Ottocreek, BMI))
10	11	13	SOMEBODY HOLD ME (Until She Passes By) —Marvel Felts (A. Aldridge, R. Aldridge, S. Richards, ABC/Dot 17598 (Al Cartee/Ensign, BMI))	43	27	13	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME —Conway Twitty (E. Conley, M. Larkin, MCA 40492 (Blue Moon, ASCAP))	78	NEW ENTRY		WITHOUT YOUR LOVE (Mr. Jordan) —Charlie Ross (P. Vance, P. Cone, Big Tree 16056 (Atlantic) (Music Of The Times, ASCAP))
11	12	9	TRACKS OF MY TEARS/THE SWEETEST GIFT —Linda Ronstadt & Emmylou Harris (J.B. Coats, Asylum 45295 (Stamps Baxter, BMI))	44	35	9	PICK ME UP ON YOUR WAY DOWN —Bobby G. Rice (H. Howard, GRT 036 (Janus) (Tree, BMI))	79	NEW ENTRY		LET ME BE YOUR FRIEND —Mack White (D. Orender, P. Powell, Commercial 1317 (Acuff-Rose, BMI) (NSD))
12	16	10	BROKEN LADY —Larry Gatlin (L. Gatlin, Monument 8-8680 (Epic/Columbia) (First Generation, BMI))	45	52	4	FIND YOURSELF ANOTHER PUPPET —Brenda Lee (J. Hinson, MCA 40511 (Goldline, ASCAP))	80	88	3	FIND A NEW LOVE, GIRL —Sunday Sharpe (S. Sharpe, M. Blackford, United Artists 758 (Unart, BMI/United Artists, ASCAP))
13	13	9	IT'S MORNING (And I Still Love You) —Jessi Colter (I. Colter, Capitol 4200 (Baron, BMI))	46	61	4	ALL THE KING'S HORSES —Lynn Anderson (J. Cunningham, Columbia 3-10280 (Starship, ASCAP))	81	84	4	WILD WORLD —Mike Wells (C. Stevens, Playboy 6061 (Irving, BMI))
14	20	5	TIL THE RIVERS ALL RUN DRY —Don Williams (W. Holyfield, D. Williams, ABC/Dot 17604 (Horse Creek, BMI))	47	57	5	TEXAS —Charlie Daniels Band (C. Daniels, Kama Sutra 607 (Buddah) (Kama Sutra/Rada Dara, BMI))	82	NEW ENTRY		HEY LUCKY LADY —Dolly Parton (D. Parton, RCA 10564 (Owepare, BMI))
15	19	8	WILD SIDE OF LIFE —Freddy Fender (Warren & Carter, GRT 039 (Janus) (Travis, BMI))	48	58	4	THE DEVIL IN YOUR KISSES (And The Angel In Your Eyes) —Mel Street (L. Martine Jr., (James) GRT 043 (Janus) (Ahab, BMI))	83	85	4	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))
16	8	14	SOMEBODY LOVES YOU —Crystal Gayle (A. Reynolds, United Artists 740 (Jack, BMI))	49	59	4	A SATISFIED MIND —Bob Luman (J. Hayes, J. Rhodes, Epic 8-50183 (Columbia) (Fort Knox, BMI))	84	96	2	I'M A TRUCKER —Johnny Russell (J. Foster, B. Rice, RCA 10563 (Jack & Bill, ASCAP))
17	17	10	LONGHAIRE REDNECK —David Allan Coe (D.A. Coe, J. Rabbitt, Columbia 3-10254 (Window/Lotsa, BMI))	50	64	3	YOU COULD KNOW AS MUCH ABOUT A STRANGER —Gene Watson (N. Bryant, Capitol 4214 (Hotel, ASCAP))	85	70	8	TOO BIG A PRICE TO PAY —Kenny Price (R. Bennett Jr., RCA 10460 (Kenny Price, BMI))
18	22	6	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))	51	36	10	SHINE ON —Ronnie Prophet (R. Bourke, RCA 50136 (Chappell, CAPAC))	86	89	4	SHOW ME WHERE —Rudy Blue (R. Griffith, 50 States 39 (NSD) (Blue Echo, ASCAP))
19	21	11	DON'T STOP IN MY WORLD (If You Don't Mean To Stay) —Billy Walker (R. Pennington, RCA 10466 (Showbiz, BMI))	52	62	4	THE DOOR I USED TO CLOSE —Roy Head (D. Frazier, E. Montgomery, ABC/Dot 17608 (Acuff-Rose/Altam, BMI))	87	NEW ENTRY		TOO FAR GONE (To Care What You Do To Me) —Gary S. Paxton (G. Paxton, K. Adams, RCA 10449 (Brushape, BMI))
20	24	5	YOU ARE THE SONG —Freddie Hart (G. Richey, B. Peters, Capitol 4210 (Proud Bird/Ben Peters, BMI))	53	63	4	THE CALL —Anne Murray (G. Mac Lellan, Capitol 4207 (Beechwood, BMI))	88	NEW ENTRY		SENTIMENTAL JOURNEY —Dave Dudley (B. Green, L. Brown, B. Homer, United Artists 766 (Morley, ASCAP))
21	28	4	YOU'LL LOSE A GOOD THING —Freddy Fender (B. Ozen, ABC/Dot 17607 (Crazy Cajun, BMI))	54	68	3	THUNDERSTORMS —Cal Smith (S. Whipple, MCA 40517 (Tree, BMI))	89	92	4	I CAN'T QUIT CHEATIN' ON YOU —Mundo Earwood (H. Strzelecki, J.W. Barnes, Epic 8-50185 (Columbia) (Double R, ASCAP))
22	14	10	SINCE I FELL FOR YOU —Charlie Rich (B. Johnson, Epic 8-50182 (Columbia) (Warner Bros., ASCAP))	55	66	4	QUEEN OF THE STARLIGHT BALLROOM —David Wills (B. Duncan, Epic 8-50188 (Columbia) (Shelmar-Poe/Unichappell, BMI))	90	91	4	THE COWBOY AND THE LADY —Patsy Siedd (F. Russell, Mego 1244 (PIP) (Clancy, BMI))
23	15	14	SOMETIMES —Bill Anderson & Mary Lou Turner (B. Anderson, MCA 40488 (Stallion, BMI))	56	73	2	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME —Mickey Gilley (B. Knight, Playboy 6063, (Singletree, BMI))	91	97	3	DOG TIRED OF CATTIN' AROUND —Shylo (R. Scaife, D. Hogan, Columbia 3-10267 (Partner/Julap, BMI))
24	30	5	(Ti) I KISSED YOU —Connie Smith (D. Everly, Columbia 3-10277 (Acuff-Rose, BMI))	57	60	6	FIRE ON THE BAYOU —The Bill Black Combo (G. Michael, Hi 230 (London) (Fi/Bill Black, ASCAP))	92	99	2	LOVE IS A WORD —Jocie Newton & Silver Spur (O. Young, RCA 10538 (Sterling/Addison Street, ASCAP))
25	18	13	THE HAPPINESS OF HAVING YOU —Charley Pride (T. Harris, RCA 10455 (Contention, SESAC))	58	26	12	I'M SORRY CHARLIE —Joni Lee (C. Twitty, MCA 40501 (Twitty Bird, BMI))	93	93	4	PAMELA BROWN —Jud Strunk (T.T. Hall, Melodyland 6027 (Motown) (Hallnote, BMI))
26	29	9	ANOTHER MORNING —Jim Ed Brown (B. Graham, RCA 10531 (Show Biz, BMI))	59	65	4	WHAT A NIGHT —David Houston (N. Wilson, C. Taylor, Epic 8-50186 (Columbia) (Algee/Al Gallico, BMI))	94	95	3	IT SETS ME FREE —Jack Paris 21 45-201 (Kajac, (Med-American Music, ASCAP))
27	23	12	LOVE LIFTED ME —Kenny Rogers (Rowe, Smith, United Artists 746 (John T. Benson, ASCAP))	60	67	4	STRAWBERRY CAKE —Johnny Cash (J. Cash, Columbia 3-10279 (House Of Cash, BMI))	95	94	9	MAIDENS PRAYER/SAN ANTONIO STROLL —Maury Finney (Bob Wills/P. Noah, Soundwaves 4525 (Bourne Co., ASCAP)/(Unichappell, BMI) (NSD))
28	34	5	ANGELS, ROSES AND RAIN —Dickey Lee (B. Morrison, J. Zerface, B. Zerface, RCA 10543 (Combine, BMI/Music City, ASCAP))	61	32	14	AMAZING GRACE (Used To Be Her Favorite Song) —Amazing Rhythm Aces (H.R. Smith, ABC 12142 (Fourth Floor, ASCAP))	96	NEW ENTRY		YOU'RE NOT CHARLIE BROWN (And I'm Not Raggedy Ann) —Donna Fargo (D. Fargo, ABC/Dot 17609 (Prima-Donna, BMI))
29	38	6	IF I LET HER COME IN —Ray Griff (R. Griff, Capitol 4208, (Blue Echo, ASCAP))	62	33	12	FEEL AGAIN —Faron Young (J. Virgin, Mercury 73731 (Phonogram) (Cherry Tree, SESAC))	97	98	2	NEVER NAUGHTY ROSIE —Sue Thompson (D. Frazier, Hickory 364 (MGM) (Acuff-Rose, BMI))
30	25	14	CONVOY —C.W. McCall (C.W. McCall, B. Fries, C. Davis, MGM 14839 (American Gramophone, SESAC))	63	54	10	PHANTOM 309 —Red Sovine (T. Faile, Starday 101 (Gusto) (Fort Knox, BMI))	98	NEW ENTRY		I'M IN LOVE WITH MY PET ROCK —Al Bolt (B. Pineo, Cin-Kay 102 (NSD) (Barrett Hill, ASCAP))
31	37	7	SWEET SENSUOUS FEELINGS —Sue Richards (A. Aldridge & H. R. Aldridge, ABC/Dot 17600 (Al Cartee, BMI))	64	72	3	DON'T BOOGIE WOOGIE —Jerry Lee Lewis (L. Martine, Jr., Mercury 73763 (Phonogram) (Ahab, BMI))	99	NEW ENTRY		HANG ON FEELIN' —Sherry Bryce (S. Mannegra, M. Kossler, MGM 14842 (Tree/Press, BMI))
32	40	5	I JUST GOT A FEELING —La Costa (S. Lyons, Capitol 4209 (Al Gallico/Algee, BMI))	65	75	3	I AIN'T GOT NOBODY —Del Reeves (L. Butler, R. Bowling, United Artists 760 (Unart/Brougham, BMI))	100	100	2	LOVE ISN'T LOVE (Till You Give It Away) —Eddie Bailes (B. Fischer, R. Moreno, Cin-Kay 101, (Terrace Barlow, ASCAP) (NSD))
33	41	4	THE BATTLE —George Jones (L. Kimball, N. Wilson, G. Richey, Epic 8-50187 (Columbia) (Al Gallico/Algee, BMI))	66	69	5	JUNK FOOD JUNKIE —Larry Groce (L. Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP))				
				67	78	3	PLAY THE SADDEST SONG ON THE JUKE BOX —Carmel Taylor (C. Taylor, L. McGraw, Elektra 45299, (Algee/Al Gallico, BMI))				
				68	NEW ENTRY		SUN COMING UP —Nat Stuckey (N. Stuckey, MCA 40519 (Stuckey, BMI))				

Youngsters Have & Keep Music Interest

By HENRY KAHN

PARIS—Radio France asked the official French public opinion research company SOFRES to find out the general reaction of young people here to radio and the investigation naturally included records.

One thousand youngsters from the 12-20 age group were quizzed and of particular interest was the fact that 83% of those questioned at high school level had some knowledge of music.

Lower down the social scale, the children of manual workers produced a 65% figure but that was also considered good. Particular emphasis was placed on how many kept on their musical study and interest as they grow older—as they become the young listening and record-buying public.

In the 12-14 age group, no fewer than 54% carried on playing music for themselves and owned an instrument. The high school section recorded a 68% total.

But concertgoing, not including classical music, is not as popular as was imagined. Between the ages of 18-20, 42% of the boys, and only 36% of the girls, attended concerts, including jazz presentations.

Classical music, considered separately, is for more specialized tastes but the pattern was much the same, except that more girls than boys seem to prefer the classics. However, the high school sample showed a 45% attendance figure, against 11% for children of white-collar workers and 7% for those of manual workers.

But the real criterion of the influence of music on the young can be gauged through radio and disks. Three out of every four

have their own personal radio receivers and listen regularly.

The most important angle, according to the poll, is that 61% prefer varied programs to constant plugging of chart records. Only 36% were in favor of ad nauseam repetition of hit singles.

And this finding runs against the claims of the radio stations which insist that choice follows demand, as measured by listeners' letters. However, that claim goes adrift when it is revealed that 93% of the young listeners never actually write letters to their radio stations.

Another aspect of the research came to light when the young people were asked to give marks on a scale of 10 for various types of music. Pop came out on top with an average 7.5 mark, and foreign pop beat home product by six points to 5.8. This aroused industry interest, for the French have long claimed that home product consistently leads imported pop in terms of popularity.

It was unwise to place single artists and groups under the same heading but even so, with Michel Sardou claiming 60% popularity, he was followed by the Rubettes, Pink Floyd and the Rolling Stones, miles ahead of Johnny Halliday, Georges Brassens and even Mireille Mathieu.

Same long-established names were left out of the listing, notably Charles Aznavour, but then he had not cut a new record locally for quite a while.

Bearing in mind that apart from records and radios, 93,000 bars and cafes play music from morning until night, and 45,000 shops do likewise, it is not surprising that the music industry in France is flourishing.

Chelsea To Push Album Business

By ADAM WHITE

LONDON—Chelsea Records, reorganized in the U.K. in the followup to Chris Webb's appointment as managing director late last year, is planning to push for big album sales in 1976.

Leading the way is a Chelsea Chartbusters' album in May, featuring hits from label artists such as Jim Gilstrap, Linda Carr, Disco Tex and Lulu. Individual albums from these artists will follow.

Webb says: "Another priority will be the acquisition of master product in the U.K. We don't like the idea of becoming totally reliant on the American company for success. And then we want to be in a position

Papa John Creach Off On Long Trek

LOS ANGELES—Buddah recording artist Papa John Creach embarks on a six-week tour Friday (20).

The tour will take in key cities in New York, Massachusetts, New Jersey, North Carolina, Virginia and Georgia including stopovers in Toronto and Montreal.

where homegrown hits can score for Chelsea in Europe and the United States. Though I don't want to be specific at this stage, I can say that first steps have already been taken in this direction."

Chelsea U.K. is beefing up its marketing approach as well. A special art department has been set up in the U.S. to work closely with Webb, providing his team with special promotion graphics. First outcome will probably be built round Jim Gilstrap whose new album is "Love Talks."

Webb says: "We're also very anxious to see Wayne Newton succeed in the U.K. He's been with Chelsea U.S. for quite a while now and here we hope to launch him in Britain with an album featuring the best of his American recordings. We're also hoping for a U.K. tour by the artist."

Immediate Chelsea plans include a number of singles, including "Hot Lava" by Disco Tex. Other names figuring on the 45 front include Stuff 'n' Ramjett, Ujima and the Glen Burton Experience.

Says Webb: "Though we are placing more emphasis on albums, we intend to maintain a constant development of singles."

Ertegun Will Handle WEA-U.K. Chores During Reorganization

LONDON—Nearly three years after its diversification into competing labels backed by a marketing sales company, the WEA organization has regrouped its forces for a coordinated thrust into the U.K. market under a new managing director.

Neshui Ertegun, president of WEA International, has taken on the responsibility of running the company during its reorganization, with two joint managing directors, Derek Taylor and Richard Robinson.

Taylor, who is to handle creative services, was previously managing director of Warner Bros., while Robinson, who has been in charge of the WEA sales and marketing company,

will be in control of business affairs.

Phil Carson, managing director of Atlantic U.K., is not involved in the re-structuring. He continues to work for Atlantic concentrating on the development of the company and its artists on an international basis. He reports to president Jerry Greenberg.

Other appointments so far announced, all with the title of director, are: Moira Bellas (publicity), David Clipsham (marketing), Bill Fowler (promotion), Martin Sanders (financial control). The idea is to maintain separate identities for WEA's four labels under the management of Nigel Molden (WB), Ian Gurney (Elektra-Asylum), Dave Dee (Atlantic), all reporting to Derek Taylor.

The actual implementation of the new arrangements is dependent to some extent on the finding of new premises to re-house the whole company. This could take three months and until then the labels will continue to operate in the current way.

This announcement comes after WEA's unsuccessful bid last year to buy Island Records which, it was intended, would have been the basis

for the re-structured operation. The urgency of this week's statement is, according to Ertegun, to dispel rumors regarding the company's U.K. future.

He says his own involvement will be for six months or a year, as a maximum. The supervision of the job, which he has undertaken, involves "very slight" redundancies and he adds: "It is an ungrateful task and I didn't want somebody else to do it. There is always a period of crisis and it is better for me to be in the middle of it."

When the company was split three ways, the reason given was a desire to achieve greater U.K. market penetration. But, says Ertegun: "Even greater penetration is envisaged through a pooling of resources, with the recent addition of Elektra/Asylum making the timing right."

He says: "It is true that for a couple of years we were not living up to our true potential but I think it is now coming very close, even without the latest changes. I want to compete with the bigger companies on more equal terms and this can best be accomplished by being together again." **BRIAN MULLIGAN**

Christmas Sales Boosts Budget Company Business

By CHRIS WHITE

LONDON—U.K. budget company Pickwick, claiming 60% of the budget market here since acquiring Contour, sold more than 1,420,000 Christmas-slanted records during the festive season.

That is the claim of Alan Friedlander, sales director. Top seller was Jim Reeves' "12 Songs Of Christmas," previously on RCA International, which reached sales of 291,000 net last week.

Next was Elvis Presley's "Christmas Album," which sold 270,000, followed by Andy Williams' "Christmas Album," with sales of 215,000. An album by Mario Lanza called "Christmas Hymns and Carols" also sold 150,000 copies, despite the fact that it has been issued seasonally for the past six years. Total sales for the Lanza LP are now around the million mark.

Friedlander says: "These are net sales figures, not just albums sent out and they must go a long way to prove that the budget market is not in as bad a state as some people believe. We've never known a Christmas like it. If 1975 was a backward year for budget records then all I can say is that Pickwick's share of the total market must be growing enormously."

Pressings of the 10 Pickwick Christmas albums, which also included product by Liberace and Perry Como, were done last May and started going out to the trade in September.

Says Friedlander: "It was noticeable that the records sold a lot earlier this year at retail level. We had repeat orders as early as late October."

"And apart from the albums we also sold 90,000 cassettes and cartridges."

Friedlander has already ordered 750,000 pressings of the same 10 albums for next Christmas. "Our Christmas budget market has been increasing every year but I must admit that 1975 took us all by surprise."

There are no plans to increase the price of Pickwick budget albums which currently retail at \$2.

Pickwick has just applied to the British Phonographic Industry for 31 gold and silver disks, believed to be one of the largest consignments applied for by a company at any one time.

Swiss Black Market Imports Darkens Legal Profit Scene

ZURICH—With the Swiss franc still riding high above all other currencies, the record industry here should be in a strong financial position.

More than 90% of the records and tapes sold in Switzerland are imported, with the U.K., U.S., Holland, Germany, France and Italy the most important suppliers and with the U.K. probably the biggest of all.

Nevertheless, the industry's possible increase in profit is reportedly limited to a very small percentage, and this is believed due to some of the hottest product being thrown in the marketplace by well-informed "black market" importers, who concentrate just on the top names.

For at least the past two years they have successfully gotten hold of the key releases just an important few days ahead of the Swiss official release date.

Wolfgang Zimmermann, Phonogram executive, says: "As far as we are concerned, we are able to speed

up releases. The U.K. is now willing to supply up to six weeks ahead of the worldwide release date. But where the U.S. is concerned it is a more difficult matter, because Switzerland represents only a very small piece of the world cake."

However in recent months Phonogram has been able to best the "black market" importers on such important releases as new product by Procol Harum, Genesis, Rory Gallagher and Status Quo.

But the industry loss in profit is due to a flexible price structure here, which is being applied with growing success. Its main aim is to battle "black market" importers by selling product at unexpectedly low prices, sometimes even at a loss.

It is only when a record is in the warehouse and ready to be shipped that a company will decide on its final price tag. Full-price albums now range from \$6.84 to \$9.76, most pop records now selling from \$7.62 to \$8.40.

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Savoy Jazz 78s Unearthed

• Continued from page 3

and there, in the cellar, taking up a great deal of space, were these large pieces of 78s.

"As a collector, he bought the lot. It was later that he tried some detective work, working on the theory that if one retail outlet had so many 78s lying around, then the original factory could well have a lot more.

"So on a later trip he went to the Savoy center in Newark, and found many other crates filled with 78s. He took the lot for U.K. marketing."

There is a steady retail trade in old 78s in the U.K. In the case of the records imported by Barber, there are many titles never re-issued in any shape or form.

Gibbons says: "So far, Ray Smith at Collett's has cataloged just 2,000 of the 78s in the package and so far has come up with 40 different artists presenting more than 150 titles. They should retail at around \$1.50 at

the lower end and maybe \$6 for the rarer records.

"But it's impossible to put any U.K. price on the total purchase. The entire haul of 100,000 would have to be cataloged first, and that takes a lot of time and money."

He estimates that two-thirds of the import total is of gospel and jazz and of that amount probably 65% is jazz. He thinks the closure of the Specialty/Savoy operation must have come very quickly because the crates are filled with dealer orders in small quantities, packaged according to areas and size, which makes the final cataloging such a long job.

For a while, Barber considered a mail-order operation to sell the imported stock, but felt eventually the costs of advertising and full cataloging would add so much to the retail price of the records that it was better to do two exclusive deals with Rock On Oldies and with Collett's.

International Russ Audio Hardware—Big Gains!

• Continued from page 41

of consumer electronic units in use was steadily growing, with a considerable increase in quality equipment, now constituting some 50% of all equipment in use. Solid state radios of first and second class quality now amount to 52% of the entire market in that field.

Radiograms of deluxe and first class also accounted for 52% of that section of the market; and high end tape hardware took up 53% of the entire market.

The survey notes that 90% of the families questioned planned to buy future items of hardware, with a general trend towards the upper quality levels. In half those cases, they wanted various kinds of tape hardware and with three-speed cassette stereo being most popular open-reel and cassette monaural least popular.

Currently Russian companies manufacture about 50 models of tape hardware.

Three main trends emerge: record player sales are steadily increasing, cassette stereo is becoming more popular, and the move is towards better quality equipment.

But at present the national consumer electronics market is far from satisfactorily serviced. The national companies are not yet in a position to supply enough quality products to cope with the demand, and there is a wide field for activities in the next five years to supply higher quality goods to meet the increased demand which results from the steadily growing living standards in the Soviet Union.



Alhambra photo
Julio Iglesias (left) interviews Brazilian soccer star Pele on recent tv show in Puerto Rico where Spanish singer was so well received he was asked to host show for the three weeks he was in San Juan appearing at the Caribe Hilton Hotel. Iglesias was pro soccer player before car accident ended athletic career and turned him to singing.

International Turntable

Alan Fitter has been appointed marketing manager of Decca. He has been with the company for two years and was previously assistant pop marketing manager. He reports to Decca marketing director Peter Goodchild.

And Decca has appointed Ann Stuart as pop marketing assistant with special responsibility for coordination of singles releases. She was previously in the marketing data and research department.

Martin Paine has joined the NEMS group in London as production and sales manager. He has been in the music industry since 1970 when he joined Polydor as an assistant in the a&r department. At the end of 1973 he went to B&C as assistant production manager and a year later joined Private Stock as production manager.

Bill McAllister, former Bronze press officer, has joined Elektra/Asylum as press and artist liaison manager. Former press officer for the labels as EMI, Monty Smith, will not now be joining them at Atlantic but instead has joined the staff of bi-weekly magazine Streetlife as film critic.

The remainder of the EMI team

has gone with the labels to WEA. Ian Gurney is general manager, Paul McNally remains promotion manager and Dierdre Allen is label assistant.

Julian Beauchamp has been appointed sales director of Campus Marketing in London. The company is an agency specializing in university, polytechnic and discotheque promotions. He was formerly sales and marketing controller at Radio Luxembourg where he has been for three years.

New import manager for EMI International is Phil Lloyd. Reporting to him is Ron Steggals (sales development) and Nick Highton (administration). Lloyd reports to Norman Bates, controller finished product sales for EMI International and was formerly area sales manager for the UK sales division.

Ralph Smedley has been appointed national sales manager of Selecta, reporting directly to Selecta general manager, John Roberts. Smedley, 38, has been with the company for ten years as area manager and sales representative in the north of England. He fills the gap left by Freddy Froud, now assistant general manager to Roberts.

Big Year Ahead for Iglesias

MADRID — Alhambra singer Julio Iglesias, having arranged all his live work for 1976, emerges as the most international of all the Spanish recording artists.

Through to the beginning of February he filmed his sixth television special with director Valerio Lazarov on location in the Pascua island in Tahiti. Then, after a show on German TV in Munich, he was a guest on the Gold Lions show from Radio Luxembourg.

Then he starred at the San Remo Song Festival in Italy. Between March 1-18 he tours France, with a three-day set (19-22) at the Olympia in Paris. From there he moves on to the UNICEF show in Switzerland.

Early April has him in Caracas,

Venezuela collecting the Gold Guacaipuro for being the most important foreign artist in that country. Later that month he is in Belgium, Holland and Germany for television shows.

At the end of April he records in Spain, then spends May touring Argentina, Venezuela and the U.S. (New York, San Francisco and Los Angeles). During June, July and August, Iglesias tours Puerto Rico, Santo Domingo and Ecuador.

His October, November and December plans include tours of Bolivia, Chile, Colombia, Mexico and the U.S. And his single "Abrazame" and album "El Amor" are currently on the Spanish charts.

FERNANDO SALAVERRI

RECORD DROP Unit Sales In U.K. Fall Sharply But Money Totals Blunt Effect

LONDON—Sales of records dropped dramatically in the third quarter of last year, compared to the same period in 1974, according to the just-published Department of Industry business monitor here.

According to the statistics only 16.8 million albums and 12.5 million singles were bought by retailers during the period compared to 23.6 million albums and 16.8 million singles the previous year.

And the sales of record players and radiograms continued to dive steeply during the same quarter, mainly at the expense of music centers and tape decks.

On the record side, the monetary value of the albums as a result of price rises remained almost the same as in 1974. During the third quarter of 1974 the albums sold were worth around \$28 million and in 1975 just a shade less. The value of the singles sold dropped by \$2 million to a total \$5.2 million.

Total trade for the period dropped to \$56 million compared to \$75 million the previous year, a significant drop of nearly \$20 million. The only real increase in home manufactured product was cassette sales, which increased by a third from 2.8 million (worth \$5.2 million) in 1974 to 3.8 million (worth \$8.2 million) in 1975.

One interesting statistic is that the industry doubled its sale of waste product for the quarter to \$94 million.

Exports increased both in quantity (5.7 million compared to 4 million) and value (\$8.4 million compared with \$6 million) on albums. Total exports also increased to \$13.6 million (\$10.6 million), a healthy in-

crease compared with the \$1 million increase in the cost of imports which rose to \$10 million.

On the hardware front, imports of cassette recorders boomed with nearly a million units flooding into the U.K. in the first nine months of 1975.

The Department of Industry report says the number of record players sold between July and September was 63,000 compared with 108,000 in the third quarter of 1974, and similarly unit sales of radiograms fell from 37,000 to 28,000.

Tape decks and music centers accounted for 84,000 sales during the third quarter of 1975 and while no figures are available for 1974 this reflects the growing trend towards them. First quarter sales in 1975 were 82,000, falling drastically to 57,000 between April and June, but this was also the period when a 25% Value Added Tax was imposed on electrical equipment.

On the import side, 1975 third-quarter figures for radiograms totalled 37,000, down by 1,000 for the corresponding period of 1974. According to the Department, there were 398,000 cassette recorders brought into the country, an increase of 130,000 on the January-March figures.

Reflecting the decreasing popularity of 8-track, however, was the statistic that there were only 3,000 cartridge equipment imports and in-car player figures also slumped from 20,000 in the first quarter to 12,000 in the third.

Exports of radiograms actually increased in the last third quarter, though—16,000 compared with

10,000 in the 1974 period, though the figure was well down for first-quarter 1975 figures when 21,000 units were exported.

In-car cartridge players also sold well with 7,000 units exported in the third quarter as against 5,000 in the first. Exports of in-car cassette players slipped from 7,000 to 5,000 units in the same period.

Pye To Keep Selling Stax

• Continued from page 4

label in Holland and East and South Africa.

Dive says there is no recording being done at Stax at present but "there is no reason why we cannot sell what we already have long into the future. There's still a big market here for Stax repertoire."

However Pye has little or no contact with Stax executives in the U.S. A receiver has been appointed in Memphis, Tenn., site of the company headquarters, while the courts adjudicate on its future. The 3,500-song catalog of the publishing arm, East Memphis Music Corporation, was recently auctioned and bought by a Memphis bank, but Stax still has considerable assets in the form of master recordings.

They span more than 15 years of soul music, with highly-valued tapes by the top label artists Otis Redding, Booker T. and the MGs, Isaac Hayes, Rufus Thomas, William Bell, the Staple Singers and Johnny Taylor.

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Puerto Rican AM Radio Stations' Formats Settling

By LORRAINE BLASOR

SAN JUAN—Top AM radio stations here will stick to the status quo in their programming formats this year, concentrating on improving what they already have.

Raymond Broussard (better known as Moonshadow), programming director of WBMJ, number one in afternoon ratings according to the latest Pulse poll, says the station will continue airing its popular fare of 60% American music and 40% Latin tunes and salsa.

The station, whose listeners are between 18 and 30 years old, will also keep competing for a larger audience through contests that do not require any more effort than calling up the station and giving your name.

"Unfortunately, here in Puerto Rico contests are necessary. When you get people used to receiving something and you don't give it to them then they turn to those who will," Moonshadow says. "One must get to the people."

"La tremenda radio rock," as WBMJ has been known since it switched from English-speaking to Spanish announcers in 1971, is a station that concentrates on old new, and future hits.

U.S. hits are selected on the basis of the sale charts in Billboard as well as weekly surveys of sales at record distributing companies and stores. Latin hits are chosen according to personal taste.

WKBK hopes to change from a 25,000 to a 50,000-watt station in the near future (it would then be the station with the highest frequency on the island), and its current plans are basically to improve on what it has.

That is, make its contests more attractive, select its music more carefully and maybe add some new things to the programming. Otherwise, as general manager Gina Rivera puts it, "We are satisfied with what we have been doing."

WKBK, which has always attempted to identify with its audience made up primarily of women and teen-agers, plays an average of 30% American music and the rest is salsa and boleros.

Music aired by the station is chosen by the staff who base choices on the hit potential of a record and also on the singer or group's status. For example, the station never thinks twice about putting on Willie Colon, or Celia Cruz.

"They go immediately on the air," Mrs. Rivera says. As a general rule though, the station does not bother with chart sales.

As a station that has been in the first ranks during the past 14 years, WKBK recognizes the appeal that contests have among listeners.

"Contests keep the audience interested," Mrs. Rivera says. "(People) have to stay tuned in when there is a

contest," she then adds, "and that is exactly what any station is looking for."

Not all radio stations buy this kind of thinking, however.

Take Radio Voz whose entire programming can be summed up in a five-letter word: SALSA.

According to the station's manager Radio Voz will stick to its 100% salsa formula for the time being and, by all means, avoid contests.

"We don't believe in them. . . A purchased audience is not a positive audience," Margarita Nazario says with conviction.

Instead, "We believe in image. (Ours) is always to be up, not down. Our trademark is salsa and people know they are always going to get salsa. It's like going to Kentucky Fried Chicken. You always get chicken," she says.

Music at Radio Voz, whose audience ranges from 16 to 40-year-olds, is selected according to popular taste and hit potential.

WHOA, an MOR station until a year and a half ago when it switched to the younger oriented set, is also settling down to its newly found sound. Luckily, the switch did not entirely alienate the more mature audience it was geared to in the past.

Programming director Harry Sherwood says the bilingual, state-side-oriented audience which tunes in to WHOA, currently the only English-language AM station in town, consists mainly of businessmen during the morning hours, housewives in the afternoon and 16 to 20-year-olds in the evening and at night.

The success of the station with both the younger and the older age groups lies in its balanced programming that blends oldies with newer tunes.

"The music is not loud enough to be offensive. It's the type of music most people can enjoy: bright but not screaming," Sherwood says.

At WHOA music is selected on the basis of Billboard's top 40's, public requests and sales at record outlets.

The station is also into contests but these are usually on a smaller scale. As Sherwood put it, "They are not a means of survival."

"Contests are good for getting people interested but what happens after?" he asks.

WHOA is currently dabbling with country music and once a week airs a rock program for the local "progressive rock freaks," as Sherwood calls them.

From all indications it seems as if the local AM radio stations in town have smugly settled down to their current programming formats which makes it highly unlikely that any big surprises are in store for listeners this year.

Latin

Acapulco a Hotbed For Action

• Continued from page 35

lion peso (\$400,000) disco is adorned with lavish mirrors, old Vogue model paintings centered on stained glass and has 400 velvet-covered chairs that are worth about 1,200 pesos (almost \$100) apiece.

La Nouvelle presently has 400 singles and about 200 LPs. Club has Gitan, a perfect bilingual who instructs in the latest steps.

One of the gaudiest and swingiest is Boccaccio, a 400-plus seater with eight speakers in different type baffles strewn from entrance to dance floor, which accommodates a good 100 persons at a time.

Changes in the decor have been made on the average of every six months since its opening in December 1969, but at the moment the two-level disco-boite's main look is tree plants dotting different parts of the room.

"The hotel average may be down 50%, but we've posted about that much gain in our discotheque," reports the happy owner, Aaron Fux. He states the actual season of the Pacific resort runs basically from November to April, nevertheless the covers run almost the same during the so-called off season from May to October when there is some sprinkling of rain.

Fux's byword is that sex and freedom are taking over in most parts of the free world, therefore give the public what it wants with the finest recorded sound. Friends from the U.S. sometimes bring in the latest breaking singles, in addition to serv-

icing by the nation's distributors out of Mexico City.

Just about walking distance from both Boccaccio and La Nouvelle is the oldest existing disco, Armando's (Sotres) Le Club. "Others may claim being number one here in Acapulco, but the important people know who we are and what we stand for as a discotheque," cites young general manager Roberto Estrada.

New installations are being made this month including the addition of a second, raised dance floor to accommodate some 30 to 40 people. Other surprise alterations will be made, according to the findings of Sotres during his recent trip to Billboard's first Disco Forum in New York.

"We don't mind the stiff competition: in fact, we respect what they are trying to do. That's why we're changing, seeking to sustain our position," Estrada says.

Tijuana-born Carlos Anderson and associates Ron Hopps and Charlie Skipsey have been wise to the disco scene for over a year. Charlie's Chile, which opened its doors in late 1974, is a "must" on most people's list.

"We need to compete, not only amongst ourselves, but with other tourist centers here in Mexico and elsewhere," expounds Anderson.

In order to stay with the trend, Anderson, in a little over 12 months, has built up a catalog of more than 4,000 disks. There is never a lull in his spot, another 400-plus location. And when the patrons get tired of stomping out their emotions to such up-to-the-minute rearranged oldies as "Baby Face," "What A Difference A Day Makes," "Brazil" and

"Girl From Ipanema," they are busy gazing at the old photos on the wall and gag dummies hanging from the ceiling.

Charlie's Chile's other distinction is that it is the only disco along the bay and ocean which has an adjoining eatery where, from 11 p.m. to almost 11 a.m., customers can revive themselves on "authentic" Texas chile and an assortment of omelets plus side dishes of chili.

Another recent opener is La Botella, perhaps one of the most inventive of the lot. Owner and architect of this literal fun house is Vicente Athie, who saved and searched for 16,000 different kinds of bottles, 5,000 beer cans, 1,000 lottery tickets and a host of other gimmicks to create his "unsophisticated" disco.

In Athie's same bayside structure is the candlelit El Sotano where basically the crowd is composed of young Acapulcans.

Another favorite of the locals and some tourists, is Le Dome, which general manager Oscar Busto Delgado says is "at least a one-time look for everyone who visits Acapulco." What he is referring to is a mammoth and fascinating chandelier made from 30,000 plastic beads.

The Acapulco Princess' Tiffany fits the needs of the way-out hotel, keeping the people, who seek out discos, right on the premises. At first, it was built in the style of a Roaring 20s club, but this was soon changed to its present plush, modern mood.

La Rockola of El Presidente and La Tormenta of the Ritz Marriott are a couple of more examples of major hotels trying to find the answer to satisfying the visitor via this form of entertainment.

AFTRA Inks Mexican Pact

NEW YORK—AFTRA has formalized an agreement with the National Association of Interpreters, a Mexican union of performing artists, which authorizes each organization to act on behalf of the other in terms of performance or residual rights.

The two unions have agreed to:

1) Prohibit the production of films, radio, television, phonograph records, video tapes, or cassettes without suitable payments and safeguards to the members of the union in whose jurisdiction the work was originally performed.

2) Collect on behalf of Mexican and U.S. artists monies due them for rebroadcast of their services in the others' country.

3) Take any and all legal action required during the term of the agreement to effectuate the representation agreed upon.

A similar informal agreement between the two unions has been in effect since late 1957 but AFTRA Executive Secretary Sanford I. (Bud) Wolff says it has only just recently been signed.

Mexican Record Assn Elects New President

MEXICO CITY—Luis Baston, managing director of Polydor, is the new president of AMPROFON (Mexican association of major record producers). He succeeds Heinz Klinckwort, head of Peerless, for a one-year term. Baston had held the same office three years ago.

Others elected to new posts in the organization include: Carlos Camacho (Gamma), 1st v.p.; Peter Ulrich (Peerless), 2nd v.p.; Jose Martin del Campo (RCA), secretary; Fernando Hernandez (EMI-Capitol), treasurer; Guillermo Acosta (Discos GAS), at large.

Billboard SPECIAL SURVEY For Week Ending 2/28/76

Billboard Special Survey Hot Latin LPs™

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Amor Libre, Pronto Pts 1014	8	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027
2	JULIO IGLESIAS El Amor, Alhambra 23	9	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
3	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	10	LOS BABYS Como Sufró, Peerless 1769
4	EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120	11	CORTIJO El Bochinche, Coco Clip-117
5	JUAN GABRIEL Con El Mariachi, Arcano 3283	12	NELSON NED Nelson Ned, United Artists 1550
6	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	13	CELIA & JOHNNY Tremendo Cache, Vaya XVS 37
7	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	14	LOS FREDDYS Epoca De Oro, Peerless 1041
		15	HECTOR LAVOE La Voz, Fania XSLP-00461

IN LOS ANGELES

1	CAMILO SESTO Amor Libre, Pronto Pts 1013	8	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	9	FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020
3	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	10	LOS BABYS Un Viejo Amor, Peerless 1849
4	LOS DIABLOS Mexico Es; Latin International-Dilis 2037	11	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480
5	GRUPO FOLKORICO Y EXPERIMENTAL NUYAYORQUINO Salsoul-2-400	12	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38
6	EDDIE PALMIERI Unfinished Masterpiece, Coco-Clip-120	13	MORRIS ALBERT Dime, Audio Latino 4085
7	SALSOUL ORQ. Salsoul Orquestra, S2S-5501	14	CORTIJO Bochinche, Clip-Coco 117
		15	ROSENDA BERNAL A La Edad De 14 Anos, Latin Intl 5036



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THE BIGGEST CONCERT
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LOS ANGELES

Musimex Records has done it again with another of its "instant hits," this time with El Conjunto Alpha. Its latest single release "Nomás Contigo" was well received by the local Spanish stations, and in just two short weeks has begun selling in proportion to the airplay it receives. Meanwhile, Rovi Records, a subsidiary of Musimex, has just released another LP from the very successful Conjunto Tropical Caribe, which includes its current hit single "Playa Blanca."

Perla Negra, the 15-year-old black artist from Acapulco, has given the Gas label a pleasant boost in sales with his two present hits, "Tigre Razurado" and "El Bimbo." At the same time, Gas Records continues to fill reorders from Alberto Vasquez' version of the popular "Por El Amor De Una Mujer" (previous hit of both Danny Rivera and Julio Iglesias) which has remained on local playlists for over three months now. Additionally, Gas Records is busy getting three new LPs going in the market: Lalo "El Piñorro" Gonzalez, Gilberto Valenzuela and Los Chavos.

For the sake of the good ol' days, Cal Tjader and Willie Bobo will make a dual performance at the Pasta House, located in East Los Angeles, Feb. 25-27. This special event is sure to attract many of the older generation Latin jazz fans, who remember the days of Cal Tjader, Willie Bobo and Mongo Santamaria, commonly considered the pioneers of Latin jazz and, to a large degree, responsible for bringing Latin jazz to the West Coast back in the 50s. Meanwhile, Cal Tjader's long awaited LP is due out any day now on the Fantasy label. The album, entitled "Amazonas," was produced by talented Brazilian percussionist, Airto. Containing material from Cal himself, Airto and Joao Donato, this LP may be justly termed a masterpiece.

Jose Feliciano and his wife, Janna Merlyn, have recently wrote and produced the soundtrack for the movie "Aaron Loves Angela." The score, though basically of a Latin/r&b nature, is varied and colorful, and features a bolero in English as well as a heavy salsa number.

For an added touch to this authentically Newyorican movie, Jose himself is given a cameo role. The soundtrack will be released and distributed worldwide through Private Stock Records. Apart from his recording activities, Jose has just finished a three week tour which covered some 20 cities throughout the islands of Japan and Hawaii. The tour was, as usual for Jose, an overwhelming success.

Borinquen Records, a well established label in the New York and Puerto Rican markets, has just made official entry into the Los Angeles Latin market. Surprising though, is the warm welcome its product has received. In the salsa vein, Raphy Leavitt Y La Selecta and Orquesta Zodiac have received heavy airplay and response in sales has begun to follow. The initial promotion by Borinquen Records will also be strong with its wide variety of international product such as Iris Chacon, Lissette, Olguita, Siglo XXI, Pellin Rodriguez and Carmita Jimenez. Borinquen also plans to begin directing its promotional efforts to the Bay Area market.

GERALDO FEENEY

MEXICO

Angelica Maria cut her first LP for CBS/Columbia early this month. Besides the usual ranchera-type tunes, she has included some disco entries in the record. Session was produced by Pedro Ramirez. Oscar Chavez continues with his political parodies for Polydor via "Corrida '75" LP just out. Original was the biggest seller for the label last year. And Polydor's general director and new president of AM-PROFON performed a rare chore for the company. He has just finished Tijuana newcomer Antonio Solo's first professional single, "No Le Digas Que Llore."

A & M's Billy Preston (released here via EMI-Capitol) due for special appearances Feb. 28-29 at the Teatro Ferrocarrilero. He will be supported on bill by Brazilian Gato Barbieri, Impulse jazz artist being distributed through Musart. Vikki Carr opened limited engagement at Fiesta Palace Feb. 18. Mercedes Sosa, the Joan Baez of Latin America, sold out five performances at the Bellas Artes in late January. Rene Leon presented her for the fifth time in a few short years.

RCA and Peerless made changes in their executive lineup early this month. Former's long-time public relations director Roberto Pastrana resigned to setup his own agency. He was replaced by Channel 13 press chief, Luis Rubio. The Peerless label added a fulltime a & r director, Salvadore Arreguin, 23-year veteran of other labels and radio stations. His last post was with Radio Formula. At one time he headed inter-

national departments for both CBS and Polydor. El Heraldo annual awards were held live for the first time Feb. 20 from Televisa's San Angel Inn studios. The usual banquet was held later in the night at the Hotel Camino Real. Pedro Vargas Jr., son of the longtime famous singer, coordinated the event for the non-government network.

Freddy Fender is winding up a late February promo tour here. It includes two "Siempre En Domingo" guest shots plus a benefit for the DAR in Acapulco Feb. 25. Musart international director Frank Segura busy with the Fender flack, also reports a recent trend to American country sales which includes, besides Fender, such artists as Conway Twitty and Loretta Lynn. "Cuco" Sanchez back from a quick tv taping in Spain. No word is forthcoming as to whereabouts or safety of singer Alicia Juarez, who was caught in the massive Guatemalen earthquake early this month. She was there to do a scheduled tv show with Julio Iglesias. MARV FISHER

TEXAS

Steve Jordan has a new LP out on Freddie Records. This one is titled, "La Camelia" and includes his recent single by the same name on Freddie. It also includes some new songs in the Jordan style such as: "Adios Amor," "Que Metida de Pata," and "Cumbia Con Salsa." Jordan has also released some new material on his own El Parche label.

The first single released by Key-Loc Records in 1976 is titled, "Ya Nos Volvio A Amanecer" b/w "La Estrella," featuring Sunny & The Sunliners. Adalberto Gallegos is now the lead vocalist for the Latin Breed, succeeding Jimmy Edward, who is now heading his own band. Henry Pena has taken over as Edward's personal manager with plans to obtain more exposure for him in the top 40 market. Manny Guerra will continue producing Edward's material for GC Productions. In other changes, Joe Jama will now be doing the vocals for the USA Band. This group, under the direction of Carl Alfaro, just had their first album released by Freddie Records.

Big Lu's latest effort for Falcon is a single titled, "Los Ojos de Pancha" b/w "Confianza." Falcon Record's promotion department, headed by Jeanne Le Normann, has been kept quite busy by the demand generated for Carlos Guzman's mariachi album. The second single from this album, titled "Libro Azul" has been picking up considerable airplay nationwide. During February, it was included on both Radio KWKW and Radio KALI's playlist in L.A. Another potential top seller for Falcon is Freddy Fender's new album, which features his version of "La Costumbre."

Wally Munoz is now producing his band, Los Traviesos, on his own label. His new company goes by the name of Joke Records. Albert Esquivel's Chicano Records has just released another album by Monsanto. This one is titled, "In The Mood," and includes the group's recent hit single by that name. Los Chachos, headed by Cha-Cha Jimenez, are getting good response from their first LP on GC. The group's rendition of "Irresistible" is one of the top songs across the state in terms of airplay. Meanwhile, the group has been getting some pretty solid bookings on the strength of their LP.

Carlos Miranda and his band, now recording for El Zarape Records, have a new one out titled, "Guitarras de Media Moche." Roland Garcia Jr.'s bilingual version of "Hace Un Ano," on Roca, seems to be working out. The tune is an old Mexican standard done in country western style with English and Spanish lyrics.

Arcano recording star Estela Nunez was on hand for the crowning of KGBT Radio's new Miss KGBT. The annual promotion by the Harlingen station gains in popularity with every year. Noe Pro is now a top star for ARV International. His latest single for the label is titled, "Incomprendida" b/w "A Mi Manera." He was recently the host of the nationally distributed "Fanfarria Falcon" TV show. LUPE SILVA

Big Bands Booked

WILMINGTON, DEL.—Joe Monahan, who introduced big bands to Pennsylvania's Pocono Mountains resort area at the Picasso Resort there, is planning the same policy for the Sheraton Brandywine Hotel just outside the city limits here. For a starter, Monahan plans on Wednesday night promotions with Frank Sinatra Jr., and the Larry O'Brien orchestra first in.

Sony Canada Joint Venture

Continued from page 41
directors will be Canadian. All employees of the former Sony of Canada subsidiary and General Distributors have been absorbed in the new company, with Masaru Okumura named senior vice president.

General Distributors of Canada also owns 100% of Camgard Supply Ltd., a chain of 130 retail variety stores, and is a major marketing and distribution pipeline for many products, including a wide range of consumer electronics.

Cohen's relationship with Sony and Morita date to 1955 when the former was in the old Imperial Hotel in Tokyo reading an article in the Nippon Times about a small company named Tokyo Tsushin Kogyo that had invented the first transistor radio. He had read about transistors and arranged with Morita to import

Boyle Names CRTC Execs

By MARTIN MELHUISE

OTTAWA—A number of senior executive appointments within the Canadian Radio and Television Commission have been made by newly appointed Chairman Harry Boyle.

J. Michael Shoemaker, the former director general of planning, has been appointed executive director of the Commission. As the senior commission staff officer, he has responsibility for the supervision of the operations, policy development and staff of the CRTC.

Chris Johnston, the former acting general counsel, has been formally confirmed to that position. In this capacity, he has responsibility for the supervision of the operations, policy development and staff of the Commission.

Guy Lefebvre, the former director general in charge of licensing has been appointed secretary general to the Commission. In addition to his present responsibilities for the supervision of the licensing and the public hearing function of the Commission, he assumes responsibility for the chairman's office and for the administration of the proceedings of the executive committee and the Commission of the CRTC.

Jean Baby, the former director general in charge of broadcast operations has been appointed director general in charge of telecommunications.

Ralph Hart, the former special advisor in charge of operations has been appointed special policy advisor and senior broadcasting consultant. He will provide advice to the Commission in the formulation of regulatory policy and will provide continuing liaison with the broadcasting and related industries.

Pierre Billon, former secretary to the Commission, has been appointed senior coordinator of policy development. He has the responsibility for the identification of policy issues in broadcasting regulation and for the formulation of regulatory policy advice to the Commission in accordance with the objectives of the Broadcasting Act.

Eric Boyd, the former director of finance and management services, has been appointed director general of administration. His responsibilities will include administrative matters in the Commission including corporate and resource planning, personnel, finance and program planning, information and computer systems, operational review and audit and administrative services.

Caps Promo Gimmick Hit

TORONTO—Capitol Records—EMI of Canada Ltd. has been criticized for the use of radiation warning symbol stickers as promotion on the new Kraftwerk LP "Radio-Activity."

In a letter addressed to the Atomic Energy Control Board and copied to Capitol's Calgary branch office, J.M. Wetherill, the senior radiation health officer at the division of Industrial Health Services in Edmonton, observed, "... a gramophone record being sold at retail outlets in this province has the radiation warning symbol attached to the cover... this would appear to be a frivolous use of the symbol."

Legal counsel for Capitol (Canada) John MacLeod, while admitting that, in this instance, the symbol has not been used in a serious context, said the use of the symbol will at least contribute positively to a greater public recognition of it.

Capitol indicates that they have no plans at present to stop using the sticker.

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baby"

No. 1 Canadian single.



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Produced by John Dee Driscoll

Celebration
Records

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Label
1	3	DECEMBER '63—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)	
2	1	FOREVER & EVER—*Slik (Bell—Martin/Coulter (Bill Martin/Phil Coulter)	
3	23	I LOVE TO LOVE—Tina Charles (CBS)—Mautoglad (Biddu)	
4	8	RODRIGO'S GUITAR CONCERTO—Manuel & the Music of the Mountains (EMI)—Critic (Norman Newell)	
5	2	MAMA MIA—Abba (Epic)—Bocu (B. Anderson/B. Ulveus)	
6	5	LOVE TO LOVE YOU BABY—Donna Summer (GTO)—Louigny Marquee (Peter Bellotte)	
7	41	CONVOY—C.W. McCall (MGM)—American Gramophone (Don Fares/Chips Davies)	
8	4	LOVE MACHINE—Miracles (Tamla Motown)—Jobete London (Freddie Perren)	
9	6	WE DO IT—R.&J. Stone (RCA)—Rondor/Tin Lid (Phil Swern)	
10	29	DAT—Pluto Shervington (Opal)—Nems (Paul Khouri)	
11	7	NO REGRETS—*Walker Bros. (GTO)—Essex (Geoff Calver/Scott Walker)	
12	15	LOW RIDER—War (Island)—Carlin (J. Goldstein)	
13	17	MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD—Glenn Miller (RCA)—United Artists/KPM	
14	21	IT SHOULD HAVE BEEN ME—Yvonne Fair (Tamla Motown)—Jobete London (Norman Whitfield)	
15	19	SQUEEZE BOX—*Who (Polydor)—Eel (Glyn Johns)	
16	10	WALK AWAY FROM LOVE—David Ruffin (Tamla Motown)—EMI (Van McCoy)	
17	36	RAIN—*Status Quo (Vertigo)—Shawbury (Status Quo)	
18	25	LET'S CALL IT QUITS—*Slade (Polydor)—Barn (Slade) (Chas Chandler)	
19	12	BABY FACE—Wing & A Prayer Fife & Drum Corps (Atlantic)—Francis Day & Hunter	
20	30	I LOVE MUSIC—O'Jays (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)	
21	27	SOMETHING'S BEEN MAKING ME BLUE—*Smokie (Rak)—Chinnichap/RAK (M. Chapman/N. Chinn)	
22	44	FUNKY WEEKEND—Stylistics (Avco)—(Hugo/Luigi)	
23	13	MIDNIGHT RIDER—Paul Davidson (Tropical)—Shapiro Bernstein (T. Shervington)	
24	31	TUXEDO JUNCTION—Manhattan Transfer (Atlantic)—MCPS (A. Ertegun/T. Hauser)	
25	9	ANSWER ME—Barbara Dickson (RSO)—Bourne (Junior Campbell)	
26	32	WEAK SPOT—Evelyn Thomas (20th Century)—Leviathan/Horse (I. Levine/D. Leake)	
27	33	YOUR MAGIC PUT A SPELL ON ME—L.J. Johnson (Phillips)—Leviathan/Horse	
28	11	EVIL WOMAN—*Electric Light Orchestra (Jet)—Jet/United Artists (Jeff Lynne)	
29	28	DEEP PURPLE—Donny & Marie Osmond (MGM)—Big Three (Mike Curb)	
30	20	KING OF THE COPS—Billy Howard (Penny Farthing)—Burlington (Billy Howard)	
31	45	MISS YOU NIGHTS—*Cliff Richard (EMI)—Off the Wall/Island (Bruce Welsh)	
32	16	BOHEMIAN RHAPSODY—*Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)	
34	—	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)—Black Sheep (Ben Findon)	
35	26	MILKYWAY—*Sheer Elegance (Pye)—Grade & Lynton/ATV (Grade & Lynton)	
36	24	IN DULCE JUBILO/ON HORSEBACK—*Mike Oldfield (Virgin)—Virgin (Mike Oldfield)	
37	22	GLASS OF CHAMPAGNE—*Sailor (Epic)—Chappell/Morris (R. Holmes/J. Lesser)	
38	14	ITCHYKOO PARK—*Small Faces (Immediate)—United Artists (Steve Marriott/Ronnie Lane)	
39	—	DO THE SPANISH HUSTLE—Fatback Band (Polydor)—Clita/Sambo (Fatback Band)	
40	50	CLOUD 99—*St. Andrews Chorale (Decca)—Ardmore/Beechwood	
41	48	IF PARADISE WAS HALF AS NICE—*Amen Corner (Immediate)—Cyril Shane (Andy Fairweather—Low/ Shel Talmy)	
42	42	INSIDE AMERICA—Juggy Murray Jones (Contempo)—Carlin (Juggy Murray)	
43	18	SUNSHINE DAY—Osibisa (Bronze)—Osibi Sounds (Gerry Bron)	
44	40	JUST ONE LOOK—Faith, Hope & Charity (RCA)—Angusa (Van McCoy)	

45	—	YOU DON'T HAVE TO SAY YOU LOVE ME—*Guys & Dolls (Magnet)—B. Feldman (Arnold/Martin/Morrow)	
46	—	SHIPS IN THE NIGHT—*Be-Bop Deluxe (Harvest)—Feldmun (John Leckie/B. Nelson)	
47	47	HURRICANE—Bob Dylan (CBS)—Big Ben (Don DeVito)	
48	—	FALLING APART AT THE SEAMS—*Marmalade (Target)—Macaulay (Tony Macaulay)	
49	46	IN THE MOOD—*Sound 9418 (UK)—KPM (J.K.)	
50	43	THE OLD RUGGED CROSS—*Ethna Campbell (Philips)—High-Fye (Frewin Prod.)	

LPs		This Week	Last Week	Title	Label
1	1	1	1	THE VERY BEST OF SLIM WHITMAN—(United Artists)	
2	2	2	2	THE BEST OF ROY ORBISON—(Arcade)	
3	3	3	3	MUSIC EXPRESS—Various Artists (K-Tel)	
4	—	4	—	RUN WITH THE PACK—Bad Company (Island)	
5	4	5	4	DESIRE—Bob Dylan (CBS)	
6	7	6	7	A NIGHT AT THE OPERA—Queen (EMI)	
7	6	7	6	24 ORIGINAL HITS—Drifters (Atlantic)	
8	5	8	5	STATION TO STATION—David Bowie (RCA)	
9	14	9	14	THE BEST OF HELEN REDDY—(Capitol)	
10	9	10	9	HOW DARE YOU—10cc (Mercury)	
11	11	11	11	40 GREATEST HITS—Perry Como (K-Tel)	
12	15	12	15	CARNIVAL—Manuel & The Music Of The Mountains (Studio Two)	
13	13	13	13	ABBA—(Epic)	
14	12	14	12	OMMADAWN—Mike Oldfield (Virgin)	
15	10	15	10	STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)	
16	8	16	8	MOTOWN GOLD—Various Artists (Tamla/Motown)	
17	21	17	21	TUBULAR BELLS—Mike Oldfield (Virgin)	
18	16	18	16	LOVE TO LOVE YOU BABY—Donna Summer (GTO)	
19	23	19	23	TIMELESS FLIGHT—Steve Harley & Cockney Rebel (EMI)	
20	18	20	18	SHEER HEART ATTACK—Queen (EMI)	
21	17	21	17	SUNBURST FINISH—Be-Bop Deluxe (Harvest)	
22	29	22	29	CRISIS? WHAT CRISIS?—Supertramp (A&M)	
23	25	23	25	QUEEN 2—(EMI)	
24	40	24	40	QUEEN—(EMI)	
25	19	25	19	ROLLED GOLD—Rolling Stones (Decca)	
26	26	26	26	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	
27	27	27	27	GREATEST HITS—Barry White (20th Century)	
28	—	28	—	20 SONGS OF JOY—Nigel Brooks Singers (K-Tel)	
29	33	29	33	SING LOFTY—Don Estelle/Windsor Davies (EMI)	
30	29	30	29	THE BEST OF THE STYLISTICS—(Avco)	
31	34	31	34	WISH YOU WERE HERE—Pink Floyd (Harvest)	
32	39	32	39	GET RIGHT INTAE HIM—Billy Connolly (Polydor)	
33	46	33	46	BREAKAWAY—Art Garfunkel (CBS)	
34	31	34	31	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)	
35	38	35	38	THE VERY BEST OF ROGER WHITTAKER—(Columbia)	
36	22	36	22	ONE OF THESE NIGHTS—Eagles (Asylum)	
37	20	37	20	MAKE THE PARTY LAST—James Last (Polydor)	
38	28	38	28	THE HISSING OF SUMMER LAWN—Joni Mitchell (Asylum)	
39	41	39	41	DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
40	36	40	36	FAVORITES—Peters & Lee (Phillips)	
41	42	41	42	SIREN—Roxy Music (Island)	
42	23	42	23	STAR TRACKING '76—Various Artists (Ronco)	
43	35	43	35	WE SOLD OUR SOUL FOR ROCK'N'ROLL—Black Sabbath (Nems)	
44	37	44	37	WOULDN'T YOU LIKE IT—Bay City Rollers (Bell)	
45	45	45	45	SCOTCH ON THE ROCKS—Band Of The Black Watch (Spark)	
46	43	46	43	ELVIS PRESLEY'S 40 GREATEST HITS—(Arcade)	
47	47	47	47	ALL AROUND MY HAT—Steeleye Span (Chrysalis)	
48	48	48	48	DESPERADO—Eagles (Asylum)	
49	—	49	—	NO REGRETS—Walker Bros. (GTO)	
50	—	50	—	FUTURISTIC DRAGON—T. Rex (EMI)	

ITALIAN

(Courtesy Germano Ruscitto)

LPs		This Week	Last Week	Title	Label
1	1	1	1	LILLY—Antonello Venditti (RCA)	
2	2	2	2	WISH YOU WERE HERE—Pink Floyd (Harvest—EMI)	
3	3	3	3	XXIA RACCOLTA—Fausto Papetti (Durium)	
4	4	4	4	MINA CANTA LUCIO—Mina (PDU-EMI)	
5	5	5	5	LA MINA—Mina (PDU-EMI)	
6	6	6	6	PROFONDO ROSSO—I Goblin (Cinevox—Fonit/Cetra)	
7	7	7	7	RIMMEL—Francesco De Gregori (RCA)	

8	—	FORSE ANCORA POESIA—I Pooh (CBS-MM)	
9	40	GREATEST HITS—Perry Como (K-Tel-RCA)	
10	—	A NIGHT AT THE OPERA—Queen (EMI)	
11	24	ORIGINAL HITS—Drifters (Atlantic-MM)	
12	—	GOLDEN GREATS—Jim Reeves (Arcade)	
13	—	HASTA LA LIBERTAD—Inti Illimani (Vedette)	
14	—	WOULDN'T YOU LIKE—Bay City Rollers (Bell/EMI)	
15	—	MAKE THE PARTY LAST—James Last (Polydor-Phonogram)	

HOLLAND

(Courtesy Stichting Nederlandse)

SINGLES		This Week	Last Week	Title	Label
1	1	1	1	LOVE HURTS—Nazareth (Vertigo)	
2	2	2	2	LA BALLADE—Gerard Lenorman (CBS)	
3	3	3	3	VOLARE—Al Martino (EMI)	
4	4	4	4	THEME FROM MAHOGANY—Diana Ross (EMI)	
5	5	5	5	UNNE SPIJKER IN MUNNE KOP—De Stijpes (CBS)	
6	6	6	6	KING KONG—The Jimmy Castor Bunch (Atlantic)	
7	7	7	7	WILLEMPIE—Andre Van Duin (CNR)	
8	8	8	8	ICH BIN WIE DU—Marianne Rosenberg (Phillips)	
9	9	9	9	BOHEMIAN RHAPSODY—Queen (EMI)	
10	10	10	10	HET LEGER VAN WERKOZEN—Vader Abraham en Mieke (Dureco)	

SPAIN

(Courtesy El Gran Musical)

SINGLES		This Week	Last Week	Title	Label
1	1	1	1	PARA QUE NO ME OLVIDES—Lorenzo Santamaria (EMI)—(Ego)	
2	2	2	2	HOY TENGO GANAS DE TI—Miguel Gallardo (EMI)—(Ego)	
3	3	3	3	AMOR, AMOR—Lolita (CBS)—(April)	
4	4	4	4	JAMAS—Camilo Sesto (Ariola)—(Arabella Armonico)	
5	5	5	5	TORNERO—I Santo California (Ariola)—(Armonico)	
6	6	6	6	I'M ON FIRE—5,000 Volts (Fonogram)—(Canciones del Mundo)	
7	7	7	7	HAY QUE LAVALO—La Charanga del tio Honorio (CBS)—(Discorama)	
8	8	8	8	SE QUE ME ENGANASTE UN DIA—Danny Daniel (Polydor)—(Otilia)	
9	9	9	9	THE HUSTLE—Van McCoy (Columbia)—(Hispanovox)	
10	10	10	10	ABRAZAME—Julio Iglesias (Columbia)—(Notas Magicas)	
LPs					
1	1	1	1	WISH YOU WERE HERE—Pink Floyd (EMI)	
2	2	2	2	JESUCRISTO SUPERSTAR—Version Teatral Espanola (Ariola)	
3	3	3	3	PARA PIEL DE MANZANA—Joan Manuel Serrat (Ariola)	
4	4	4	4	JESUS OHRIST SUPERSTAR—Banda Original Pelicula (Movieplay)	
5	5	5	5	VIATGE A ITACA—Lluís Llach (Movieplay)	
6	6	6	6	RIDE A ROCK HORSE—Roger Daltrey (Polydor)	
7	7	7	7	HEIDI—Version Original T.V. (RCA/CBS)	
8	8	8	8	AMOR LIBRE—Camilo Sesto (Ariola)	
9	9	9	9	CBS-5—Varios Interpretes (CBS)	
10	10	10	10	R.A.I.N.B.O.W.—Ritchie Blackmore's Rainbow (EMI)	

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)

SINGLES		This Week	Last Week	Title	Label
1	1	1	1	J'ATTENDRAI—*Dalida (Sonopresse)	
2	2	2	2	ET MON PERE—*Nicholas Perac (Pathe Marconi/EMI)	
3	3	3	3	JE T'AIME TU VOIS—*Daniel Guichard (Barclay)	
4	4	4	4	MALHEUR A CELUI QUI BLESSE UN ENFANT—*E. Macias (Phonogram)	
5	5	5	5	QUEL TEMPERAMENT DE FEU—*Sheila (Carrere)	
6	6	6	6	FRIDA OUM PAPA—*Annie Cordy (CBS)	
7	7	7	7	JE T'AIME UN PEU TROP—*Shuki et Aviva (Polydor)	
8	8	8	8	KISS, ME, KISS YOUR BABY—Brotherhood of Man (Vogue)	
9	9	9	9	CHICAGO—*Frederic Francois (Vogue)	
10	10	10	10	VIENS FAIRE UN TOUR SOUS LA PLUIE—*Il Etait Une Fois (Pathe-Marconi/EMI)	
11	11	11	11	DOLANNES MELODIE—*Jean-Claude Boreilly (Discodis)	
12	12	12	12	LE FRANCE—*Michel Sardou (Trema/Sonopresse)	
13	13	13	13	QU'EST CE QUI FAIT PLEURER LES BLONDES—Sylvie Vartan (RCA)	
14	14	14	14	VIVA AMERICA—*Banzai (Fleche)	
15	15	15	15	LE BOUGALOW DU LOUP GAROU—*Carlos (Sonopresse)	
LPs					
1	1	1	1	FERRAT 76—Jean Ferrat (Barclay)	
2	2	2	2	VOLUME 2—Coluche (Pathe-Marconi/EMI)	
3	3	3	3	WISH YOU WERE HERE—Pink Floyd (Pathe-Marconi/EMI)	
4	4	4	4	LA VIE LILAS—Serge Lama (Phonogram)	
5	5	5	5	POURQUOI PLEURER—Claude Francois (Fleche)	
6	6	6	6	IST. ALBUM—Dave (CBS)	
7	7	7	7	CA NE VA PAS CHANGER LE MONDE—Joe Dassin (CBS)	
8	8	8	8	QUEL TEMPERAMENT DE FEU—Sheila (Carrere)	
9	9	9	9	JULIEN CLERC No. 7—Julien Clerc (Pathe-Marconi/EMI)	
10	10	10	10	CHANTE PIAF—Daniel Guichard (Barclay)	

International Briefs

DUBLIN—The Castlebar International Song Contest, to be presented at the Royal Ballroom, Castlebar (Oct. 4-8), this year will have a new section for light musical instrumental compositions. Again this year a top prize of \$2,000 is offered to the composer of the best song. Additionally there are cash prizes and awards for writers of songs placed second and third. Apart from awards for composers, others will go to singers. Composer of the best instrumental entry is to receive \$800 and a trophy, with cash prizes for second and third places. The new section has been added because the organizers are convinced that there are many composers in this field, here and abroad, seeking recognition. The Castlebar contest is open to all composers, amateur or professional, and closing date for receipt of entries is June 12. The composers of the 27 songs and nine instrumentals chosen to go forward to the preliminary finals, to be judged during the first three days of the contest, will be announced on June 30. Gisela O'Connor, international relations officer, Castlebar International Song Contest, will supply copies of the rules and entry forms from 10 St. Helen's Road, Booterstown, County Dublin (tel: Castlebar 460).

LONDON—DJM Records here has signed an exclusive licensing deal with VeeJay International of the U.S., the contract giving the U.K. company access to VeeJay extensive back catalog, which spans more than a decade of r&b, jazz, gospel and pop from 1953 onwards, as well as to new material. The deal, described by DJM managing director Stephen James as "one of the best acquisitions we have ever made," extends to Eire and Scandinavia as well as the U.K. Preliminary negotiations were conducted through VeeJay's international representative Patrick Boyle of PBR International, Los Angeles, and Barry O'Keef, licensing manager for the VAL group of companies, of which PBR is an affiliate. Stephen James finalized the deal with VeeJay international president Betty Chiappetta. The U.S. company's catalog has been available since last year. DJM plans to make VeeJay material available very soon, with an initial album release probably featuring soul names like Joe Simon, Gene Chandler, Betty Everett, Jerry Butler and the Impressions. Later there will be two-album sets from blues names John Lee Hooker and Jimmy Reed, plus releases from Eddie Harris, Wayne Shorter and Al Jolson. Other artists in the VeeJay catalog figuring in DJM's future plans include Billy Preston, Dee Clark, Little Richard, the Dells and the Staple Singers.

DUBLIN—Polydor Ireland is starting a James Last campaign on RTE Television from Feb. 25, based on the success achieved by the album "Make The Party Last." Says Polydor managing director John Woods: "We're using the same style of campaign as we used so successfully for the "Best Of The Stylistics" album. It will be supported by heavy advertising on RTE Radio and also with selected giveaways in discos and clubs. For example, there be a James Last week in the Zhivago nightclub." The campaign is to run four weeks. Last, his orchestra and singers, arrive in Dublin April 12, with concerts at the Carlton here on the following three days.

LONDON—Promoter Adrian Hopkins is promoting the upcoming Robin Trower tour here in conjunction with four of the commercial ra-

dio stations. The deal, involving Piccadilly, Metro, Clyde and BRMB, means that Hopkins can advertise the concerts on the stations at a cheaper rate—and the radio stations will have promotional outlets, including foyer displays at the theaters. Hopkins has already organized a similar concept with Procol Harum in Birmingham, with BRMB Radio. The concert sold out as a result of the advertising and Hopkins believes this form of concert promotion will be very much a thing of the future. He says: "Everybody stands to benefit. The radio station gets advertising and, by supporting a full house, reaches a large audience with its promotion. The radio station supplies the disk jockey for the concert and so he, too, is publicized." Hopkins does not feel this idea is limited to rock acts. "I'd use radio for artists like Jack Jones—it is a question of picking the right disk jockey from the station to host the show."

DUBLIN—Two weekly music magazines have been launched on the Irish market—"Scene" and "Starlight." Recorded Music Industries of Ireland introduced "Scene" to meet an urgent need created by the fact there has been no industry paper here since before Christmas. It is the official organ of RMI, the major representative body for the industry in Ireland, and including EMI, CBS, Polydor, Irish Record Factors, Demesne and Release. "Scene" is published independently on behalf of EMI and it carries the official top 20 chart as broadcast each week by RTE Radio, plus Billboard and Music Week charts which are published exclusively. "Starlight," incorporating "New Spotlight," has a target market of the 17-27 age group. It is being promoted with a \$10,000 campaign, with advertising on RTE Television, RTE Radio, UTV, Radio Luxembourg, national and provincial press and nationwide poster campaigns.

British jazz pianist/composer/arranger Stan Tracey whose 1965 "Under Milk Wood" album has enjoyed a new lease of life since he re-released it on his own Steam label, will be performing the suite in two special London concert engagements at the New London Theatre, Drury Lane on Tuesday, Feb. 24, and Wednesday, Feb. 25. The suite, based on the Dylan Thomas work, will be played by Tracey's Quartet—with Art Themen, tenor and soprano saxophones; Dave Green, bass, and Bryan Spring, drums—and the narration will be by Donald Houston. "Under Milkwood" was a best-selling album when it was first released on EMI's Columbia label; now, ten years later, it has once again become a best-seller. Meanwhile the Tracey Quartet has a new album out on the Steam label—"Captain Adventure."

MILAN—CBS-Sugar here has acquired representation of the ABC Records catalog for Italy, it was announced at a cocktail party held at Milan's new Hotel Michaelangelo. During the evening, the movie "Nashville" was screened, the music soundtrack being an important part of the catalog. The evening was hosted by ABC label manager Maurizio Cannici and the program presented to journalists, disk-jockeys, promoters and retailers, included personal appearances from Ronee Blakely (star of "Nashville") and Corinne Clery, Michele Placido and singers Sandro Giacobbe, Loredana Berté and Mario Lavezzi. CBS-Sugar plans a big promotion for the newly-acquired label.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 2/28/76

Number of LPs reviewed this week **45** Last week **67**



BRIAN AUGER'S OBLIVION EXPRESS—Live Oblivion Vol. 2, RCA CPL2-1230. First live set from veteran jazz/rock keyboardist Auger went high into the top 100 and this double package should follow suit. As with last package, Auger gives up lead vocal chores in favor of Alex Ligertwood and sticks to keyboards himself. Organ and electric piano of Auger remain a highlight as he continues to be one of the most skillful at creating a viable fusion between jazz, soul and rock. Cuts range from familiar originals to familiar covers to soul done jazz to other variations. Five piece group exactly right for this type of product, and the lack of dubbed in "bullfight" cheers that plague some such LPs is appreciated.

Best cuts: "Happiness Is Just Around The Bend," "Maiden Voyage," "Inner City Blues," "Straight Ahead."

Dealers: Auger has strong pop and jazz followings and tours frequently.

ELLIOTT MURPHY—Night Lights, RCA APL1-1318. All the promise shown in Murphy's first LP and so obviously lacking in his second effort comes back here. Vocals are distinctive and basically away from the Dylan sound alike school and his city songs shine through brightly. Material avoids the pitfalls of so many of the "city school" by avoiding rhyme for rhyme sake and sticking instead to stories and images that hit home. A sense of stark reality to most of the cuts. Production from Steve Katz and the artist with guests Doug Yule, Richard Davis and others fitting in well. As powerful in its own way as the early Velvet Underground with Lou Reed at the helm. Good comeback for Murphy.

Best cuts: "Diamonds By The Yard," "Deco Dance," "Rich Girls," "Lady Stilleto," "You'll Never Know What You're In For," "Never As Old As You."

Dealers: Murphy has received a great deal of press over the past few years, so display prominently.

CHICK COREA—The Leprechaun, Polydor PD 6062. The reputation of Return To Forever has helped strengthen the regard the public has for its leader Chick Corea. While his popularity, several years back, was relegated strictly to the jazz audience, he is now very popular to the pop buyer as well. This LP will spread his name even further, since he displays all of his musical sides on this musical fairy tale. He plays a wide variety of keyboard instruments, all brilliantly, and is joined by bassists Eddie Gomez and Anthony Jackson, drummer Steve Gadd, reedman Joe Farrell and vocalist Gayle Moran, in addition to a sweet-sounding horn and string section. Moran has one of the best new voices to be heard from in some time, and she perfectly complements the magical artistry of Corea. This LP has a chance at AM airplay, because of the Moran vocals.

Best cuts: "Soft And Gentle," "Leprechaun's Dream," "Lenore," "Looking At The World," "Nite Sprite."

Dealers: Stock this in the Corea and RTF bins.

MILES DAVIS—Agharta, Columbia PG33967. Another fine live effort by one of the last great bop jazz musicians. Although his style has gone toward progressive jazz in recent years, he is still very influential in his approach toward music. When he traveled to Japan in early February of 1975, he was captured on tape and this two-record LP is the ensuing product. Featuring one of his finest bands in recent years, Davis performs on trumpet and organ. Joining him on the side are reedman Sonny Fortune, guitarists Pete Cosey and Reggie Lucas, percussionist Mtume, fender bassist Michael Henderson and drummer Al Foster. All four sides are composed of one long selection each, except for side two which features a continuation of side one.

Best cuts: "Prelude," "Maiysha," "Interlude," "Theme From Jack Johnson."

Dealers: One of the biggest jazz sellers of all-time with a crossover back record.



MERLE HAGGARD—It's All In The Movies, Capitol ST-11483. Haggard has released more than 30 albums and somehow he does it without getting repetitive. Produced by Ken Nelson and Fuzzy Owen, this solid set of songs gets the masterful Haggard treatment. A little slower-paced than some of his previous efforts, Haggard is at his mellow best. Most of the numbers are written by Haggard but he includes such other writers as Hank Cochran, Bob Wills and Dolly Parton.

Best cuts: "After Loving You," "This Is The Song We Sing," "Living With The Shades Pulled Down," "Hag's Dixie Blues," "Cotton Patch Blues."

Dealers: Haggard has a large and loyal following of fans to snatch up his latest LP.

DOTTSY—The Sweetest Thing, RCA APL1-1358. A bright new talent on the countryside, Dottsyt sings 10 songs here including her latest chart single "I'll Be Your San Antonio Rose" and her previous chart effort, "Storms Never Last." Roy Dea produces this collection that will boost the career of the sweet-voiced young Texas lady. Effective use of strings, arranged by John Ragsdale, and some sensitive background music make this an adventure in easy listening. Dottsyt showcases her fine talents with the works of a surprisingly wide

range of writers: Billy Joel, Susanna Clark, Sharon Rucker, Kinky Friedman, Otha Young, Joe Allen, Casey Kelly, Helen Cornelius, John Denver and Jerry Crutchfield.

Best cuts: "I'll Be Your San Antonio Rose," "If I Only Had The Words (To Tell You)," "There Is A Place," "The Sweetest Thing (I've Ever Known)," "Follow Me," "Just Remember Who Your Friends Are."

Dealers: Dottsyt has some single chart success to help the sales prospects of this package.

CLEDUS MAGGARD & THE CITIZEN'S BAND—Mercury SRM-1-1072. Spurred by the tremendous sales and airplay generated by the No. 1 single "The White Knight," Maggard's first LP should appeal to both CB and country fans. It's a collection of off-the-wall CB songs—all of them written by Maggard (Jay Hugueley) and Jerry Kennedy, except for the title song written solely by Maggard. Produced by Kennedy, the album is the last word in CB music and should become a hot item. Like C.W. McCall, Maggard is an advertising executive turned music star—and both are riding the CB craze to the zenith with impressive results.

Best cuts: "Kentucky Moonrunner," "Dad I Gotta Go," "The White Knight," "Jaw Jackin'," "C.B. '76."

Dealers: Country music and CB radio are two of the nation's top crazes, so expect double-barrelled action.



WILLIE HUTCH—Concert In Blues, Motown M6-854S1. When discussions start about the Motown superstars, Hutch is generally overlooked. He shouldn't be. A talented writer, producer and singer with an archetypal soul voice, he undertakes what may be his most ambitious effort, mixing standards, straight soul, rock and pop standards. Several blues classics also included, as well as the compulsory disco material. Production adapts to different styles. Whole package is a well done and class set from a true stylist. Nothing watered down. Good stuff here.

Best cuts: "Party Down," "I Finally Made The Headlines," "Baby Come Home," "Don't Let A Little Monkey Keep You Acting Funny," "Stormy Monday," "Shake, Rattle & Roll."

Dealers: Solid soul base and pop base is growing.



THE BILL EVANS TRIO—Since We Met, Fantasy F-9501. Pianist Evans' ability to build a path somewhere and take us all on an enjoyable romp through chord progressions and melodic invention are the cornerstones of this performance cut two years ago at the Village Vanguard in Manhattan. The mood is light and relaxed with bassist Eddie Gomez and drummer Marty Morell adding their own subtle touches. It's nice to hear brushes on a snare and Morell gives Evans superb whirling, dashing sounds. Of the seven cuts four are by the pianist and the others are remotely known works save for "But Beautiful" by Burke-Van Heusen.

Best cuts: "Since We Met," "Midnight Mood," "But Beautiful."

Dealers: Evans recent LP with Tony Bennett has given him a new, broader audience.

DUKE ELLINGTON—The Afro-Eurasian Eclipse, A Suite In Eight Parts, Fantasy F-9498. This music was recorded in 1971 and held by Ellington until several years ago when Fantasy picked up the master. Then Duke died and these tapes sat on the shelf. Now this reflective look at the worlds of several cultures through Ellington's mind is finally released and it is a superb example of intense interpretation. The music is full of tempo variances and rhythmic devices which bridge the Orient with Main St. USA. Many of the Duke's men perform admirable solos and the charts are more American than they are authentic reproductions of Africa or Asia.

Best cuts: "Chinoiserie," "Didjeridoo," "Tang," "Hard Way" (with Norris Turney sounding very much like Johnny Hodges).

Dealers: One of Ellington's last works and a must for his fans.

WOODY HERMAN & THE THUNDERING HERD—King Cobra, Fantasy F-9499. This is not a message LP in terms of telling new jazz fans that this band is contemporary and hip to all the 1976 stylish sounds. Rather, this is an outstanding, controlled big band which plays music for the sheer joy of interpreting songs in the broadest means possible. Leader Herman on clarinet and alto sax is the catalyst behind which his band of young blowers strikes a positive note. Repertoire is a blending of many sources with co-producers Herman and Jack Tracy consciously keeping the melodic sense at the core. Electric pianist Andy Laverne emerges as a potent force on several numbers including his own composition, "Lake Taco."

Best cuts: "Don't You Worry 'Bout A Thing," "Jazzman," "Lake Taco," "Come Rain Or Come Shine" (the lone slow, sinuous ballad on the LP).

Dealers: Band is constantly touring which is a plus for Herman devotees.

TOSHIO KAIYOSHI-LEW TABACKIN BIG BAND—Long Yellow Road, RCA JPL1-1350. This is the second LP for this L.A.-based group of studio players but the first released in the

U.S. The first came out on Victor Japan. Now U.S. audiences can hear the vagaries in Toshiko's writing and her leaning toward a contrasting sound, mixing textures in a way reminiscent of Duke Ellington. Her husband Tabackin plays tenor sax, flute and piccolo and can be cool or unabashedly hot and driving. Toshiko's modernist piano creeps in and out of the charts. She has arranged all seven works with an assertive touch that helps the music move along. This band lacks the overpowering element of driving swing, but it does have polish and precision.

Best cuts: "The First Night," "Opus Number Zero," "Quadrille Anyone?" "Children In The Temple Ground."

Dealers: This band doesn't travel so you may have to display it or give it in-store airing to get people hip to its existence.

CHARLES EARLAND—Odyssey, Mercury SRM1-1049. Earland's first effort on this label is a continuation of the direction he's been heading for about two years—the bridging of soul, jazz and rock. Overall, he has accomplished that task with a number of selections that could be programmed in each of those mediums. He has virtually abandoned his organ playing in favor of various ARPs and he plays all of these instruments with authority. Featured at various times on this LP are Randy Brecker, John Blair, Michal Urbaniak, John Abercrombie, Ron Carter and Norman Connors. There are several vocals by Arthur Grant that make the album that much more playable.

Best cuts: "Intergalactic Love Song," "Cosmic Fever," "From My Heart To Yours," "Phire."

Dealers: Don't forget he has several albums out.



DR. FEELGOOD—Malpractice, Columbia PC 34098. British quartet offer very basic rock—guitar, bass, drums, occasional harp and piano. Mix between rock oldies and originals, all in same uncomplicated vein. Chord style guitar more prevalent than picking. LP is lots of fun, and group is big in England and reportedly excellent on stage. But they will need stronger recorded product to make an airplay dent in this country. Still, the idea and skills are here and the back to basics notion is one worth pursuing. Not the usual standard copies of old rock, but an attempt to do them in some measure of originality. Like a good bar band on record. Strong potential.

Best cuts: "I Can Tell," "Going Back Home," "Another Man."

Dealers: Group will probably tour here shortly.

Billboard's Recommended LPs

pop

THE BEST . . . ISLEY BROTHERS—Buddah BDS 5652-2. Trio, later a sextet, have been a pop and soul chart factor for more than 15 years. A selection of some of their top cuts here. One of best groups at merging the pop and soul sounds and one of the best self-contained units in the business. **Best cuts:** "It's Your Thing," "Love The One You're With," "I Know Who You've Been Socking It To," "Brother Brother," "Lay Lady Lay."

PRETTY THINGS—Real Pretty, Rare Earth R7-549R2 (Motown). Double repackage of sound and third American releases from pioneer British rock and blues group. "S.F. Sorrow" was one of the first rock operas, a year before "Tommy," while "Parachute" was a fine, overlooked set. Good Ben Edmonds liner notes. Group currently getting major push from Swan Song and is touring. **Best cuts:** "S.F. Sorrow," "The Journey," "Parachute."

THE BEST . . . LOVIN' SPOONFUL—Kama Sutra KSBS 2608-2 (Buddah). Double set of greatest hits from foursome that was the premier American rock group for a few years in the mid '60s. Exponents of goodtime music. Introduced John Sebastian to the world. All the hits are here. **Best cuts:** "Do You Believe In Magic," "Summer In The City," "Rain On The Roof," "Darling Be Home Soon," "You Didn't Have To Be So Nice," "Nashville Cats."

THE BEST . . . MONTY PYTHON—Buddah BDS 5626-2. Double package from ground-breaking British comedy group features some of their funniest routines. Likely to be better received now than the LPs were on initial release as a result of tv show and movie availability. **Best cuts:** "Death Of May Queen Of Scots," "Money Programme," "Eric The Half Bee," "Argument Clinic."

PHIL EVERLY—Mystic Line, Pye 12121. Usual good Everly songs and singing in a semi-quiet, semi-country style. Man has certainly not lost his taste over the years—he simply does not do bad songs. **Best cuts:** "You And I Are A Song," "Better Than Now" (should have been the single).

WELDON IRVINE—Sinbad, RCA APL1-1363. Bouncy, ebullient melange of pop and disco influences mixed with classy cuts and some clever utilization of voices and synthesizer effects. Irvine plays keyboards and synthesizer and is the LP's chief arranger. Brecker Brothers guest solo on one cut. Music is designed for dancing, funky or romantic. Today's sounds fill the band of select sidemen with mucho enticements to have a good time. **Best cuts:** "Sinbad," "What's Goin' On," "Do Something For Yourself," "Gospel Feeling."

AL DI MEOLA—Land Of The Midnight Sun, Columbia PC 34074. Superb guitarist from Return To Forever somewhere in between jazz and rock. Best description might be to say that this is the direction John McLaughlin should have moved in. Very fast without being flash and melodic throughout and likely to be accepted by pop and jazz fans. Backing from Lenny White, Mingo Lewis, Anthony Jackson, Barry Miles, Alphonse Mouzon, Stanley Clarke and Corea. Mainly jazzy rock, or rocky jazz if you will, with one fine classical acoustic cut. One vocal cut. Clear, uncluttered arrangements with electric and acoustic guitars quietly dominating. Extremely versatile.

Best cuts: "The Wizard," "Land Of The Midnight Sun," "From Ocean To Cluds," "Short Tales Of The Black Forest."

Dealers: Display alone and with Corea.

JAMES RUTLEDGE—Hooray For The Good Times, Capitol ST-11487. First solo set for former Bloodrock lead singer is a set of contemporary easy rockers with a few ballads that is far above the average. Rutledge has an infectious, commercial voice that has proven itself in the past with Bloodrock and the songs, written for the most part by Michael Rabon, are excellent. Former Bloodrock partner Lee Pickens also lends a hand on guitar. Little bit of country rock, a little blue-eyed soul and lots of artist's own style.

Best cuts: "Brown Paper Bag," "One Step Ahead Of The Law," "Sole Survivor," "Hooray For The Good Times," "New York City."

Dealers: Stress artist's background.

ERROL SOBER—Daydreamer, Capitol ST-11485. Good, classy pop/MOR set from strong voiced artist who fits somewhat into the Barry Manilow vein. Arrangements primarily ballads or easy rockers and songs are good enough that most should find covers of one type or another. Strong production from Steve Barri. Music from Michael Omartian, Dean Parks, Ben Benay, Ed Greene, Max Bennett, Lee Sklar and others among Los Angeles' finest. MOR airplay most likely at first, but artist should find a pop home as well.

Best cuts: "Spin Me Around," "Daydreamer," "Early Morning Loving," "Fantasy Lady," "Songbird."

Dealers: Place in pop and MOR.

MICHAEL KENNY—Tom Cat BYL-1-1437 (RCA). Good pop/MOR set with excellent songs from artist, Tim Moore, Steely Dan and several others. Kenny is a fine stylist who has little difficulty moving from traditional adult contemporary to a more pop-styled feel. Good commercial voice, fine production from Edward Germano and the likes of Hugh McCracken, David Spinoza and Ralph McDonald helping out on instruments.

Best cuts: "I Can Almost See The Light," "Midnight Cruiser," "Morning," "One Night Stand," "Emily."

Dealers: Play in store.

JAMES TALLEY—Tryin' Like The Devil, Capitol ST-11494. Country artist Talley has a fine voice and comes up with some excellent material—both love ballads and uptempo. He must live up his recorded product a bit, however, if he is to make a pop dent. Still, all the potential is here, especially in the songs. **Best cuts:** "Forty Hours," "Give My Love To Marie," "Are They Gonna Make Us Outlaws Again?" "Sometimes I Think About Suzanne."

EL COCO—Brazil, American Variety International Records AV 1040. Better than average disco instrumental set with good vocal choruses in background. Latin and soul feels. **Best cuts:** "Zanaibar," "Delicado."

soul

UNIVERSE CITY—Midland International BKL-1-1366 (RCA). Interesting set from the label that has done so well in the disco field (Carol Douglas, Silver Convention). Traditional soul vocals against disco-flavored instrumental background is effective. **Best cuts:** "Serious," "Can You Get Down."

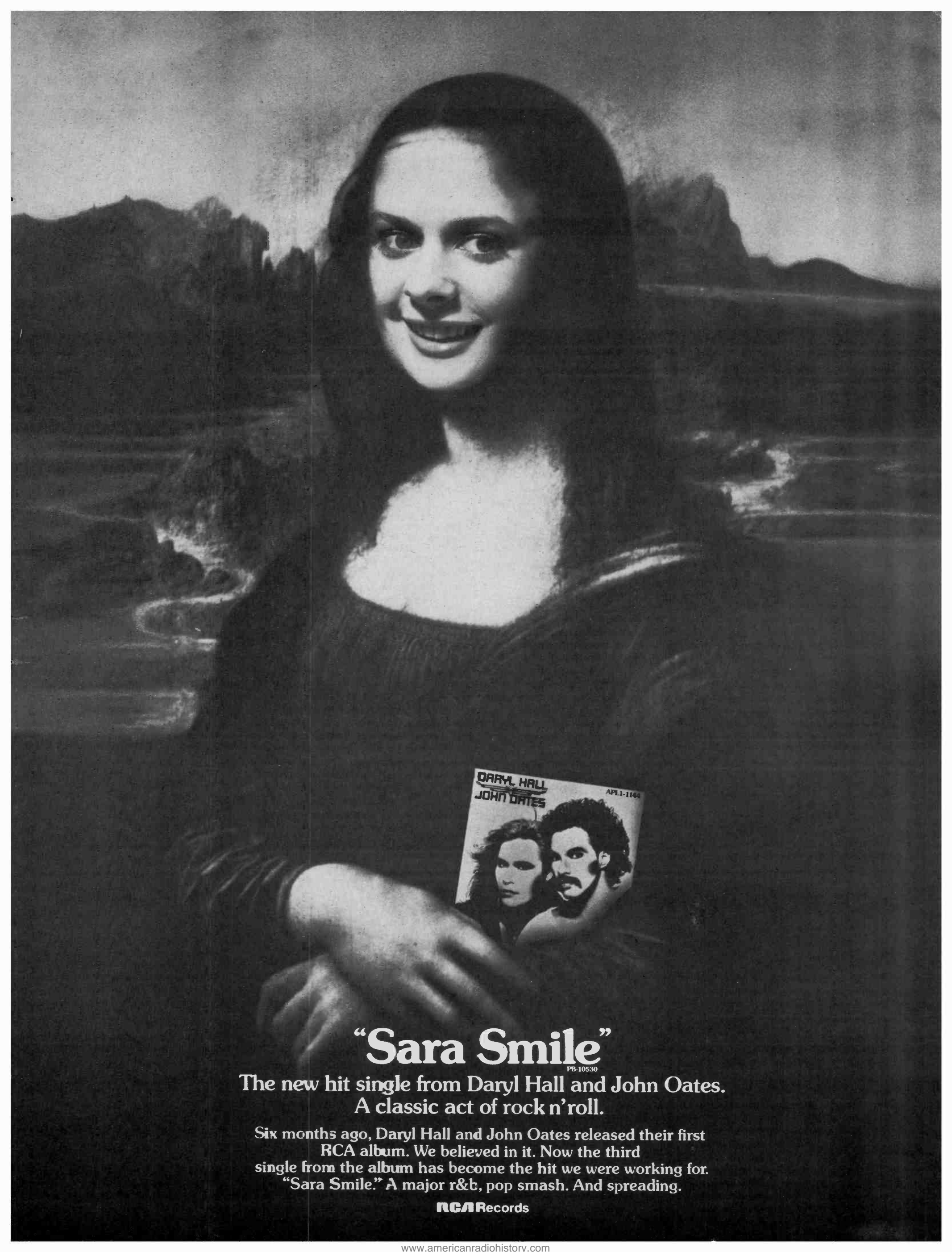
LINDA HOPKINS—Me And Bessie, Columbia PC 34032. One of the bigger Broadway hits this season is contained in this LP. Hopkins has been around for many years and she is only now getting the recognition she's long deserved. Not only does she very ably portray the late Bessie Smith, but she has instilled some of her own soul into the project. Perhaps part of the success in this goes to veteran producer Henry Cosby, who has captured Hopkins in the role. Play has been featured in several cities besides New York. Also, it has potential for airplay on r&b, pop and easy listening radio. **Best cuts:** all good.

CHOCOLATE MILK—RCA APL1-1399. Average soul set with some good funky instrumentals and some interesting vocals. Predominantly disco-oriented. **Best cuts:** "Spread A Little Love," "Crazy About You," "Pluck It."

SUN—Live On, Dream On, Capitol ST-11461. Seven man band moves through exercises in disco soul as well as a few ballads. Kind of a vague similarity to the Ohio Players. Good instrumentalists with keyboard, horn and string emphasis. **Best cuts:** "Live On, Dream On," "Tell The People," "Give Your Love To Me."

(Continued on page 64)

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.



“Sara Smile”

PB-10530

The new hit single from Daryl Hall and John Oates.
A classic act of rock n’roll.

Six months ago, Daryl Hall and John Oates released their first RCA album. We believed in it. Now the third single from the album has become the hit we were working for. “Sara Smile.” A major r&b, pop smash. And spreading.

RCARecords



JOHN DENVER—Looking For Space (3:56); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH-10586. Another philosophic ballad from the man who seems to have the patent on this type of material. Should appeal to his millions of fans, with the usual thoughts of flying and eagles abounding.

K.C. & THE SUNSHINE BAND—Queen Of Clubs (3:01); producer: Richard Finch; writers: H.W. Casey-W. Clarke; publisher: Sheryln. T.K. 1005. Up from Florida again come one of the better of the disco bands of the past several years. Usual strong instrumental work and production and powerful vocals that can find homes in pop, soul or disco. Expect play and sales in all three areas. Rocking uptempo song with more emphasis on words than past efforts.

THE O'JAYS—Livin' For The Weekend (2:50); producers: Kenneth Gamble & Leon Huff; writers: K. Gamble-L. Huff-C. Gilbert; publisher: Mighty Three, BMI. Philadelphia International 3587 (CBS). Trio coming off a huge pop and soul hit with "I Love Music" come up with a fine rocker covering a universal theme. Good Gamble-Huff production and excellent singing from the group. Another fine argument against the strict categorization of music.

FLEETWOOD MAC—Rhiannon (Will You Ever Win) (3:46); producers: Fleetwood Mac & Keith Olson; writer: Nicks; publisher: Rockhopper, ASCAP. Reprise 1345 (Warner Bros.). Haunting song from the "Fleetwood Mac" LP with Stevie Nicks handling lead vocals. Lazy rocker has been getting FM play since the album was released and appears to be a natural for AM play. Infectious melody sticks immediately in your mind.

GLADYS KNIGHT & THE PIPS—Make Yours A Happy Home (3:34); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Warner-Tamerlane Publ. Corp., BMI. Buddah BDA 523. One of the veteran quartet's more commercial efforts, this universally appealing mid-tempo disco cut produced and written by Curtis Mayfield should move them back to the top of the pop and soul charts. Fine vocals from Knight and skillful backing from the group.

recommended

ANDY KIM—Oh, Pretty Woman (2:45); producer: Andy Kim; writers: Roy Orbison-Bill Dees; publisher: Acuff-Rose, BMI. Capitol 4234.

EMMYLOU HARRIS—Here, There and Everywhere (3:59); producer: Brian Ahern; writers: John Lennon-Paul McCartney; publisher: Maclen, BMI. Reprise 1346 (Warner Bros.).

SUSAN JACKS—Nothing Good Comes Easy (3:04); producer: Jerry Ross; writers: B. Mann-C. Weil; publishers: Screen Gems-Columbia/Summerhill Songs, BMI. Mercury 73752.

THE ROAD APPLES—Holding On (3:25); producer: David Kerchenbaum; writer: F. Finnerty; publisher: Landers-Roberts, ASCAP. Polydor 14307.

PURE PRAIRIE LEAGUE—Sun Shone Lightly (3:24); producer: John Boylan; writer: T. Goshorn; publisher: Prairie League, BMI. RCA JH-10580.

ACE—No Future In Your Eyes (3:20); producer: John Anthony; writer: P. Carrack; publisher: American Broadcasting, ASCAP. Anchor 21001 (ABC).

LOUDON WAINWRIGHT III—Bicentennial (2:41); producer:

Loudon Wainwright III; writer: Loudon Wainwright III; publisher: Snowden, ASCAP. Arista 0174.

BILLY BURNETT AND JAWBONE—Just Another Love Song (3:29); producer: Richard Podolor; writers: B. Burnett-D. Bramlett; publishers: Littlefoot/Neddid, BMI. A&M 1794.

B.W. STEVENSON—Way Down By The Ocean (3:23); producer: Tommy LiPuma; writer: Riley Osbourn; publisher: Scribble, BMI. Warner Bros. 8184.

DAVID CASSIDY—Tomorrow (3:30); producers: David Cassidy & Bruce Johnston; writers: P. McCartney-L. McCartney; publishers: Maclen/McCartney, BMI. RCA JH-10585.



PHILLY DEVOTIONS—Hurt So Bad (2:45); producer: John Davis; writers: T. Randazzo-B. Hart-R. Wilding; publisher: Vogue, BMI. Columbia 3-10292. Well done and faithful adaptation of the old Anthony & the Imperials hit, with an updated production but not one that detracts from the fine song. Good vocals and excellent John Davis production.

recommended

JAMES BROWN—(I Love You) For Sentimental Reasons (3:51); producer: James Brown; writers: W. Best-D. Watson; publisher: Duchess, BMI. Polydor 14304.

THE THREE DEGREES—Free Ride (2:45); producer: Bobby Martin; writer: D. Hartman; publisher: Silver Steed, BMI. Philadelphia International 3585 (CBS).

LYN COLLINS—Mr. Big Stuff (3:59); producer: James Brown; writers: J. Bousard-R. Williams-C. Washington; publishers: Malaco/Caraljo, BMI. People 662 (Polydor).

RAMSEY LEWIS—Don't It Feel Good (3:15); producers: Charles Stepney & Ramsey Lewis; writer: C. Stepney; publishers: Eibur/Pamoja, BMI. Columbia 3-10293.

JEFF PERRY—Unforgettable Person (3:24); producer: Jeff Perry; writers: Leonard Perry-Robert Bryant; publisher: J.L.P., ASCAP. Arista 0169.

FORCE OF NATURE—Do It (Like You Ain't Got No Backbone) (3:49); producer: Jimmy Bishop; writers: J. Akins-J. Bellmon-V. Drayton-R. Turner; publisher: Mighty Three, BMI. Philadelphia International 586 (CBS).

THE SOUL COP—I Keep Coming Back For More (3:00); producer: not listed; writers: Guess-Williams; publisher: Rockmasters, BMI. Norfolk International 10,001.

EBB TIDE—It Takes Love To Make Love—Pt. 1 (3:00); producer: D.B. Shrier; writer: D.B. Shrier; publishers: Melomega/Pronesti/Chappell, ASCAP. Sound Gems 111.



BUZZ CARSON—Places (2:33); producer: Buzz Carson; writers: Buzz Carson-Dan Penn; publisher: Buzz Carson, ASCAP. Janus 258. Good rocker in the Gene Pitney vein from man who has been around for years as a producer and writer. Sold AM stuff.

GUY CLARK—Rita Ballou (2:47); producer: Neil Wilburn; writer: Guy Clark; publisher: Sunbury, ASCAP. RCA JB-10581. For years a talented writer, Clark comes up with a fun lyric and a Jerry Jeff Walker type of sound.

THE FRONT RUNNERS—The Big Hurt (3:47); producer: Ed Rambeau; writer: Wayne Shanklin; publisher: Gladys Music, ASCAP. Tom Cat JH-10575 (RCA). Strong disco-oriented version of the old Toni Fisher hit.

PARIS & CLARK—United We Stand (3:29); producers: Hank Medress & Dave Appell; writers: Hiller-Simons; publisher: Belwin-Mills, ASCAP. Elektra 45305. Good rocking soul cut that can hit disco but has other options.

CHERYL LADD—He's Lookin' More Everyday Like The Man Who Broke My Heart (2:55); producer: Jerry Barnes; writer: Michael Chain; publishers: Fox Fanfare/Chain Gang, BMI. Capitol B-4215. Actress-model Cheryl—daughter-in-law of the late movie great Alan Ladd—displays exceptional singing talent with this country-oriented ballad. Looks like she'll launch the Ladd name back into show business, possibly in a big way.



EMMYLOU HARRIS—Together Again (3:56); producer: Brian Ahern; writer: Buck Owens; publisher: Central Songs, BMI. Reprise RPS-1346. Don Gibson says of Emmylou: "She even sounds country than I do." Which explains her ready acceptance as a legitimate country artist by established country performers and fans. This will boost her legend as she puts her heart and endless soul into the Buck Owens masterpiece. A moving performance, it'll vault the sensuous singer high onto the chart.

BILLY SWAN—Just Want To Taste Your Wine (2:28); producers: Chip Young-Billy Swan; writer: Bobby Emmons; publisher: Youngun, BMI. Monument ZS8-8682. The latest Swan song reinforces Billy's tradition of nontraditional singing with healthy guitar work and enough originality in 2½ minutes to fill an LP. A fine writer himself, Billy gets this gem from Bobby Emmons. Backed by the ageless Jordanaires, Swan will garner country and pop play with this fast-mover produced perfectly by Billy and Chip Young.

BOBBY BARE—The Winner (5:11); producer: Bobby Bare; writer: Shel Silverstein; publisher: Evil Eye, BMI. RCA JH-10556. A strong performance on a Shel Silverstein novelette highlighted by some great lines and steady singing over the five minutes and eleven seconds of this song. This will be a key record to watch for artists and producers who worry about releasing any single over four minutes long. The narrative is powerful enough to make the song seem much shorter.

GUY CLARK—Rita Ballou (2:47); producer: Neil Wilburn in association with Pat Carter; writer: Guy Clark; publisher: Sunbury, ASCAP. RCA JB-10581. Noted for writing hits for Jerry Jeff Walker, Johnny Cash and other artists, Clark saves one of his best songs since "L.A. Freeway" for himself. A tremendously effective opening with guitar, Guy and rockably beat gets the ballad off to a notable start that never lets down. An escapee from Guy's LP "Old No. 1," "Rita Ballou" will establish one of Nashville's best writers as one of Nashville's best singers.

recommended

HANK LOCKLIN—These Arms You Push Away (2:16); producer: Shelby S. Singleton, Jr.; writer: Becki Bluefield; publisher: Shelby Singleton Music/Chu-Fin Music, BMI. Plantation PL-135.

NICK NIXON—I'll Get Over You (3:16); producer: Glenn Keener; writer: Ben Peters; publisher: Shelby Singleton Music, BMI. Mercury 73772.

SONNY CURTIS—When It's Just You And Me (3:32); producer: Bob Montgomery; writer: Kenny O'Dell; publisher: House of Gold Music, BMI. Capitol P-4227.

WHITEY SHAFER—Love Inflation (2:56); producer: Ray Baker; writer: Sanger D. (Whitey) Shafer; publisher: Acuff-Rose, BMI. Hickory (MGM) H 365.

HANK THOMPSON—Asphalt Cowboy (2:41); producer: Ricci Mareno; writers: R. Clark-L. Williams; publisher: Shelby Singleton Music/Western Hills Music, BMI. ABC/Dot DOA-17612.

LINDA HARGROVE—Love, You're The Teacher (3:16); producer: Pete Drake; writers: L. Hargrove-P. Drake; publishers: Beechwood Music/Window Music, BMI. Capitol P-4228.

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.

Billboard's Recommended LPs

• Continued from page 62

jazz

THE WORLD'S GREATEST JAZZBAND OF YANK LAWSON & BOB HAGGART—In Concert, Flying Dutchman BDL1-1371 (RCA). This aggregation which has been releasing itself on its own mail-order label gets a shot at some national distribution via this RCA-Flying Dutchman deal. Music is energetic dixieland played before youngsters at the Lawrenceville School, producer Bob Thiele's prep outlet. Music also encompasses some swing era ditties. **Best cuts:** "The Man I Love," "Big Noise From Winnetka," "South Rampart Street Parade."

JIMMY HEATH—Pictures of Heath, Xanadu 118. To most people connected with contemporary jazz, Jimmy Heath is known as a musical giant. This LP features him at his best, playing newly-recorded versions of songs he's cut in the last 23 years. His use of the tenor and soprano sax is startling and receives a fine push from his rhythm section of Barry Harris on piano, Sam Jones on bass and Billy Higgins on drums. **Best cuts:** "For Minors Only," "CTA," "Bruh' Slim," "Pictures of Heath."

CHARLES McPHERSON—Beautiful, Xanadu 115. This collection of popular standards gets about as close to the late Charlie "Bird" Parker as possible. The reason is that it features one of his best emulators, McPherson on alto sax and former Parker sideman Duke Jordan on the piano. The playing is consistently good by all members of the quartet. **Best cuts:** "They Say It's Beautiful," "It Could Happen To You," "Lover," "Body And Soul."

Rock Acts Active In Political Arena

LOS ANGELES—It has been said that rock acts have no particular use for politicians.

But times have changed and rock stars are now supporting various

PLAYBOY PLOY

Sales Folk Seek Rabbit

LOS ANGELES—Eli Bird, Playboy Records' sales manager, is taking his marketing pitch directly to individuals at his 25 independent distribution firms.

Starting this week and continuing through March 5, persons designated by distrib bosses can qualify for prizes ranging from two fully-equipped VW Rabbits to a large selection of gifts from an E.F. McDonald & Co. premium catalog.

Bird kicked off the contest by sending out a list of 12 gifts from which more than 150 designated employees of distributors can select a freebie.

presidential and senatorial contenders through fund-raising benefit concerts and personal endorsements.

Singers Linda Ronstadt, Bonnie

Raitt, Maria Muldaur and Jackson Browne for example, have thrown their support to Tom Hayden in his fight against senatorial incumbent John Tunney of California.

Benefit concerts by Capricorn recording artists the Marshall Tucker Band and the Allman Brothers have netted more than \$100,000 for former Georgia Gov. Jimmy Carter.

Joe Smith, chairman of Elektra/Asylum Records, recently sponsored a "Let's get to know Jimmy Carter" party. And Carter also has the endorsement of rock concert promoter Bill Graham. Graham has put up \$1,000 to indicate his support.

Young music fans who perhaps would never consider contributing to politics are paying dearly to attend concerts where the politicians reap the benefits.

On the other hand, George Wallace, Alabama's governor, has the support of several country acts, but

rock combos tend to shun Wallace, as he shuns them.

Rock acts are also not waving banners for Ronald Reagan or Gerald Ford, either.

The Ford committee does not have any entertainers lined up for fund-raising concerts, while Sargent Shriver, democratic presidential hopeful has scheduled Neil Diamond for a concert.

However, as in years gone by, it is no longer hip for rock acts to ignore politics.

And acts are not only supporting their favorite candidate, but openly opposing others.

Although the Federal Election Campaign act of 1971 limits cash contributions to politicians, it does not prohibit any citizen from donating his services to his favorite candidate. Rock acts are donating staggering sums via benefit concerts.

Acts Leaving

• Continued from page 16

either dropped or lost several artists, including Tony Orlando and Dawn to Elektra/Asylum, the Fifth Dimension to ABC and Suzi Quatro to Atlantic Big Tree.

Another blow to the indie camp has been the loss of artists via labels folding. When these companies closed, their artists were quickly grabbed by major conglomerates.

Artists from the Stax group now working for other labels include the Staple Singers (Warner Bros.), Johnny Taylor (Epic), Albert King (RCA-Utopia), Richard Pryor (Warner Bros.), O.B. McClinton (Mercury), the Temprees (Epic) and the Soul Children (Epic).

Survivors from Sussex Records include Zulema (RCA), Bill Withers (Columbia) and Creative Source (Polydor), while those remaining from GRC Records are Moe Bandy (Columbia) and Lew (MCA), among others.

THANKS, BILLBOARD, FOR NAMING US DISCO ARTISTS OF THE YEAR!



LABELLE CAN BE HEARD ON EPIC RECORDS AND TAPES, AND IN EVERY DISCO IN AMERICA.

Billboard HOT 100 *Chart Bound

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LOOKING FOR SPACE—John Denver (RCA 10586)
QUEEN OF CLUBS—K. C. & The Sunshine Band (TK 1005)
LIVIN' FOR THE WEEKEND—O'Jays [Philadelphia International 3587 (Columbia/Epic)]
RHIANNON (Willi You Ever Win)—Fleetwood Mac [Reprise 1345 (Warner Bros.)]
SEE TOP SINGLE PICKS REVIEWS, page 64

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	16	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzan, ABC 12135 CPP	35	37	10	LOVE IS THE DRUG—Roxy Music (Chris Thomas), Ferry, Mackay, Atco 7042	68	78	3	LOCOMOTIVE BREATH—Jethro Tull (Ian Anderson, Terry Ellis), I. Anderson, Chrysalis 2110 (Warner Bros.) WBM
2	1	11	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270 BB	36	43	4	TAKE IT LIKE A MAN—Bachman-Turner Overdrive (R. Bachman), C.F. Turner, B. Thornton, Mercury 73766 (Phonogram) CPP	69	76	3	I DO, I DO, I DO, I DO, I DO—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3310 CPP
3	5	19	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown) CPP	37	40	7	HOLD BACK THE NIGHT—Trammps (R. Baker, N. Harris, E. Young), R. Baker, N. Harris, Felder, E. Young, Buddah 507 B-3	70	80	3	LORELEI—Styx (Styx), D. DeYoung, J. Young, A&M 1786 ALM
4	7	11	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 WBM	38	44	12	INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193 CHA	71	73	6	SINCE I FELL FOR YOU—Charlie Rich (Billy Sherrill), B. Johnson, Epic 8-50182 (Columbia) WBM
5	12	10	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP	39	39	6	RENEGADE—Michael Murphey (Bob Johnston), M. Murphey, Epic 8-50184 (Columbia) B-3	72	83	2	THE JAM—Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8175 CPP
6	3	18	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic) WBM	40	51	4	JUST YOU AND I—Melissa Manchester (Vin Poncia), M. Manchester, C.B. Sager, Arista 0168 CPP/HAN	73	81	3	WE CAN'T HIDE IT ANYMORE—Larry Santos (Don Davis), B. Murphy, Casablanca 844 CPP
7	9	11	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Weisner, D. Henley, G. Frey, Asylum 45293 WBM	41	42	14	PALOMA BLANCA—George Baker Selection (Hans Bouwens), J. Bouwens, Warner Bros. 8115 WBM	74	82	4	UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294
8	18	9	DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	42	46	4	BANAPPLE GAS—Cat Stevens (Cat Stevens), C. Stevens, A&M 1785 CPP	75	NEW ENTRY	THERE'S A KIND OF HUSH (All Over The World)—Carpenters (Richard Carpenter), L. Reed, G. Stephens, A&M 1800 B-3	
9	13	6	LONELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), N. Sedaka, A&M 1782 WBM	43	47	4	GOOD HEARTED WOMAN—Wayton & Willie (Ray Pennington, Waylon Jennings), W. Jennings, W. Nelson, RCA 10529 CPP	76	86	2	FOPP—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73775 (Phonogram)
10	11	15	LOVE HURTS—Nazareth (Manny Charlton), Boudeaux Bryant, A&M 1671 CPP	44	45	8	'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain (J.C. Phillips), J. Cain, October 1001 (Clairidge) WBM	77	88	2	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1693 ALM
11	4	13	LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 401 (Casablanca) WBM	45	19	13	SOMEWHERE IN THE NIGHT—Helen Reddy (Joe Wissert), R. Kerr, W. Jennings, Capitol 4192 ALM	78	89	3	HIGH FLY—John Miles (Alan Parsons), J. Miles, B. Marshall, London 20084 CPP
12	14	15	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), J. Whitehead, G. McFadden, V. Carstarphen, Philadelphia International 3579 (Epic/Columbia) B-3	46	54	4	DISCO LADY—Johnny Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP	79	NEW ENTRY	HIT THE ROAD JACK—Stamperders (Mel Shaw), P. Mayfield, Quality 501 (Private Stock)	
13	8	12	BREAKING UP IS HARD TO DO—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, H. Greenfield, Rocket 40500 (MCA) CPP	47	58	5	LET YOUR LOVE FLOW—Bellamy Brothers (Phil Gerhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 CPP	80	90	2	IF YOU ONLY BELIEVE (Jesus For Tonight)—Michel Polnareff (Michel Polnareff), M. Polnareff, G. Clinton, J. Brackman, Atlantic 3314 WBM
14	15	6	GROW SOME FUNK OF YOUR OWN/ I FEEL LIKE A BULLET (In The Gun Of Robert Ford)—Elton John (Gus Dudgeon), E. John, B. Taupin, D. Johnstone, MCA 40505 MCA	48	48	9	LADY BUMP—Penny McLean (Michael Kunze), F. Levy, S. Prager, Atlantic 7038 CPP	81	NEW ENTRY	WITHOUT YOUR LOVE (Mr. Jordan)—Charlie Ross (Paul Vance Prod.), P. Vance, P. Cone, Big Tree 16056 (Atlantic) HAN	
15	17	16	BABY FACE—The Wing & A Prayer Five & Drum Corps (Harold Wheeler, Stephen Y. Sheaffer), B. Davis, H. Akst, Wing & A Prayer 103 (Atlantic) WBM	49	41	11	THE HOMECOMING—Magood Hardy (Peter Anastasoff), H. Hardy, Capitol 4156 WBM	82	84	5	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530
16	25	9	SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 CPP	50	63	3	ONLY LOVE IS REAL—Carole King (Lou Adler), C. King, Ode 66119 (A&M) CPP	83	87	5	SCOTCH ON THE ROCKS—The Band Of The Black Watch (Barry Kingston), B. Bates, Private Stock 45055 PSP
17	23	8	JUNK FOOD JUNKIE—Larry Groce (Randolph Nauer), L. Groce, Warner Bros./Curb 8165 B-3	51	60	6	VENUS—Frankie Avalon (Billy Terrell), E. Marshall, De-Lite 1578 (PIP) WBM	84	NEW ENTRY	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3	
18	20	10	FANNY (Be Tender With My Love)—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic) WBM	52	55	10	BREAKAWAY—Art Garfunkel (Richard Perry), B. Gallagher, G. Lyle, Columbia 3-10273 ALM	85	91	2	MIGHTY HIGH—Mighty Clouds Of Joy (Dave Crawford), D. Crawford, R. Downing, ABC 12164 CPP
19	21	12	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441 WBM	53	70	3	ACTION—Sweet (Sweet For Chimebridge Ltd.), Scott, Priest, Connelly, Tucker, Capitol 4220 WBM	86	86	4	CAN THE CAN—Suzy Quatro (Mike Chapman, Nicky Chinn), N. Chinn, M. Chapman, Big Tree 16053 (Atlantic) WBM
20	6	16	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157 HAN	54	62	4	KEEP HOLDING ON—Temptations (Brian Holland), E. Holland, B. Holland, Gordy 7146 (Motown) B-3	87	92	5	JANUARY—Pilot (Alan Parsons), D. Paton, EMI 4202 (Capitol) CPP
21	16	14	SQUEEZE BOX—Who (Glyn Johns), P. Townshend, MCA 40475 WBM	55	29	13	CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839 CHA	88	NEW ENTRY	NEW ORLEANS—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0113 (Warner Bros.) WBM	
22	24	10	THE WHITE KNIGHT—Cledus Maggard (Leslie Advertising Agency), J. Huguely, Mercury 73751 (Phonogram) CHA	56	64	4	LOVE ME TONIGHT—Head East (Roger Boyd), Somerville, A&M 1784 ALM	89	95	3	IF LOVE MUST GO—Dobie Gray (Troy Seals, Dobie Gray), W. Jennings, Capricorn 0249 (Warner Bros.) ALM
23	28	12	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM) B-3	57	33	16	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram) WBM	90	NEW ENTRY	THE GAME IS OVER (What's The Matter With You)—Brown Sugar (Vince Montana Jr.), V. Montana Jr., R.B. Walker, Capitol 4198	
24	27	12	SLOW RIDE—Foghat (Nick Jameson), D. Pevolett, Bearsville 0306 (Warner Bros.) WBM	58	68	4	LOVE FIRE—Jigsaw (Chas Peate), C. Scott, D. Dyer, Chelsea 3037 B-3	91	94	4	TEXAS—The Charlie Daniels Band (Paul Hornsby), C. Daniels, Kama Sutra 607 (Buddah) CPP
25	26	11	TRACKS OF MY TEARS—Linda Ronstadt (Peter Asher), W. Robinson, M. Tarplin, W. Moore, Asylum 45295 CPP	59	49	16	TIMES OF YOUR LIFE—Paul Anka (Bob Skaff for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737 CHA	92	79	16	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157 CPP
26	10	16	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729 B-3	60	74	3	BOOGIE FEVER—Sylvers (Freddie Perren), K. SL Lewis, F. Perren, Capitol 4179 CPP	93	96	2	RATTLESNAKE—Ohio Players (Not Listed), L. Crane, B. Baine, 20th Century/Westbound 5018
27	30	8	DREAM ON—Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	61	71	3	HE'S A FRIEND—Eddie Kendrick (Norman Harris), A. Felder, B. Gray, T.G. Conway, Tamla 54266 (Motown) B-3	94	61	7	QUIET STORM—Smokey Robinson (Smokey Robinson), W. Robinson, R. E. Jones Tamla 54265 (Motown) CPP
28	32	4	MONEY HONEY—Bay City Rollers (Phil Wainman), Faulkner & Wood, Arista 0170 HAN	62	85	3	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM	95	100	2	THE CALL—Anne Murray (Tom Catalano), G. MacLellan, Capitol 4207 B-3
29	31	9	BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297 CPP	63	72	5	I HEARD IT THROUGH THE GRAPEVINE—Credence Clearwater Revival (John C. Fogerty), N. Whitefield, B. Strong, Fantasy 759 CPP	96	97	2	I AM SOMEBODY—Jimmy James & The Vagabonds (Biddu), Biddu, Pye 71057 (ATV) CHA
30	34	9	ONLY SIXTEEN—Dr. Hook (Ron Hafkine), S. Cooke, Capitol 4171 CPP	64	75	3	YOU'LL LOSE A GOOD THING—Freddy Fender (Huey P. Meaux), B.K. Ozen, ABC/Oot 17607 CPP	97	65	9	CHAIN GANG MEDLEY—Jim Croce (Terry Cashman, Tommy West), S. Cooke, Butler, Carter, Mayfield, J. Lieber, M. Stoller, Lifesong 45001 CPP
31	38	4	CUPID—Tony Orlando & Dawn (Hank Medress, Dave Appell), S. Cooke, Elektra 45302 CPP	65	67	7	IF I ONLY KNEW—Ozark Mountain Daredevils (David Anderle), L. Lee, A&M 1772 WBM	98	NEW ENTRY	TRAIN CALLED FREEDOM—South Shore Commission (Bunny Sigler), B. Sigler, R. Tyson, Wand 11294 (Scepter) B-3	
32	35	6	TANGERINE—Salsoul Orchestra (Vincent Montana Jr.), J. Mercer, V. Schertzinger, Salsoul 2004 (Caytronics) HAN	66	66	4	IN FRANCE THEY KISS ON MAIN STREET—Joni Mitchell (Not Listed), J. Mitchell, Asylum 45298 WBM	99	NEW ENTRY	MAKE ME SMILE—Steve Harley & Cockney Rebel (Steve Harley, Alan Parsons), S. Harley, EMI 4201 (Capitol) CPP	
33	22	15	SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251 HAN	67	69	8	REMEMBER ME (When The Candlelights Are Gleaming)—Willie Nelson (Willie Nelson), S. Wiseman, Columbia 3-10275 B-3	100	98	6	GROWIN' UP—Dan Hill (Matthew McCauley, Fred Mollin), D. Hill, 20th Century 2254


★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher-Licensee)

Action (Sweet/Warner Bros. ASCAP)..... 53	Cupid (Kags, BMI)..... 31	Good Hearted Woman (Baron/ Willie Nelson, BMI)..... 43	If You Only Believe (Oxygen/ Warner Bros./Maya, ASCAP)..... 80	Locomotive Breath (Ian Anderson, ASCAP)..... 68	New Orleans (Warner-Tamerlane, BMI)..... 88	Somewhere In The Night (Almo. ASCAP)..... 45	The Jam (Nineteen Eighty Four, BMI)..... 72
All By Myself (C.A.M.U.S.A., BMI)..... 4	December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)..... 5	Grow Some Funk Of Your Own/ I Feel Like A Bullet (In The Gun Of Robert Ford) (Big Pig/Leeds/ Yellow Dog, ASCAP)..... 14	In France They Kiss On Main Street (Crazy Crow, BMI)..... 66	Lady Bump (Meridian/Segal/ Butterfly, BMI)..... 48	Paloma Blanca (Warner Bros. ASCAP)..... 10	Squeeze Box (Tower/Tunes, BMI)..... 21	The White Knight (Unichappell, BMI)..... 22
Banapple Gas (Ashtar, BMI)..... 42	Deep Purple (Robbins, ASCAP)..... 23	Love Fire (Coral Rock/American Dream/Belsize, ASCAP)..... 58	Just You And I (Rumanian Pickle Works, New York Time, BMI)..... 40	Quiet Storm (Berlann, ASCAP)..... 94	Remember Me (4 Star, BMI)..... 39	Sweet Thing (American Broadcasting, ASCAP)..... 41	'Til It's Time To Say Goodbye (Blue Lick, BMI)..... 44
Bohemian Rhapsody (B. Feldman/ As. Trident, ASCAP)..... 29	Dream On (Frank Connelly/Daksel, BMI)..... 27	Love Machine (Part 1) (Jobete/ Grimmor, ASCAP)..... 35	Love Me Tonight (Zuckschank/ Irving, BMI)..... 56	Rattlesnake (Southfield, ASCAP)..... 94	Renegade (Mystery, BMI)..... 39	Take It To The Limit (Benchmark/ Quiet Storm, ASCAP)..... 94	Train Called Freedom (Mighty Three, BMI)..... 7
Boogie Fever (Perren-Vibes, ASCAP/Bull Pen, BMI)..... 60	Evil Woman (Unart/Jet, BMI)..... 26	Love To Love You Baby (Sunday/ Cage Americana, ASCAP)..... 94	Love Rollercoaster (Ohio Players/ Unichappell, BMI)..... 57	Scotch On The Rocks (Peer International, BMI)..... 82	Shannon (Blendingwell, ASCAP)..... 84	Take It To The Limit (Benchmark/ Quiet Storm, ASCAP)..... 94	Union Man (Flat River, BMI)..... 32
Breakaway (Almo/Calendonian, ASCAP)..... 62	Fanny (Be Tender With My Love) (Cassero, BMI)..... 18	Make Me Smie (Buddah, ASCAP)..... 99	Love Rollercoaster (Ohio Players/ Unichappell, BMI)..... 57	Shannon (Blendingwell, ASCAP)..... 84	Show Me The Way (Almo/Fram- Dee, ASCAP)..... 71	The Game Is Over (What's The Matter With You) (Bout Time/ Missile, BMI)..... 33	Venus (Kirschner Songs/Welbeck, ASCAP)..... 74
Breakin' Up Is Hard To Do (Screen Gems/Columbia, BMI)..... 13	50 Ways To Leave Your Lover (Paul Simon, BMI)..... 76	Mighty High (American Broadcasting/DAnn, ASCAP)..... 85	Love Rollercoaster (Ohio Players/ Unichappell, BMI)..... 57	Scotch On The Rocks (Peer International, BMI)..... 82	Since I Fell For You (Warner Bros. ASCAP)..... 77	The Game Is Over (What's The Matter With You) (Bout Time/ Missile, BMI)..... 33	Wake Up Everybody (Part 1) (Mighty Three, BMI)..... 12
Chain Gang Medley (Kags/Conrad, BMI/Unichappell, ASCAP)..... 97	Golden Years (Bewlay Bros./ Chrysalis/Mainman, ASCAP)..... 19	Mighty High (American Broadcasting/DAnn, ASCAP)..... 85	Love Rollercoaster (Ohio Players/ Unichappell, BMI)..... 57	Scotch On The Rocks (Peer International, BMI)..... 82	Since I Fell For You (Warner Bros. ASCAP)..... 77	The Game Is Over (What's The Matter With You) (Bout Time/ Missile, BMI)..... 33	We Can't Hide It Anymore (I Groovesville, BMI)..... 73
Convoys (American Gramophone, SESAC)..... 55	If I Love Must Go (Irving, BMI)..... 85	Let Your Love Flow (Loaves & Fishes, BMI)..... 47	Love Rollercoaster (Ohio Players/ Unichappell, BMI)..... 57	Scotch On The Rocks (Peer International, BMI)..... 82	Since I Fell For You (Warner Bros. ASCAP)..... 77	The Game Is Over (What's The Matter With You) (Bout Time/ Missile, BMI)..... 33	Without Your Love (Mr. Jordan) (Music Of The Time, ASCAP)..... 81

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



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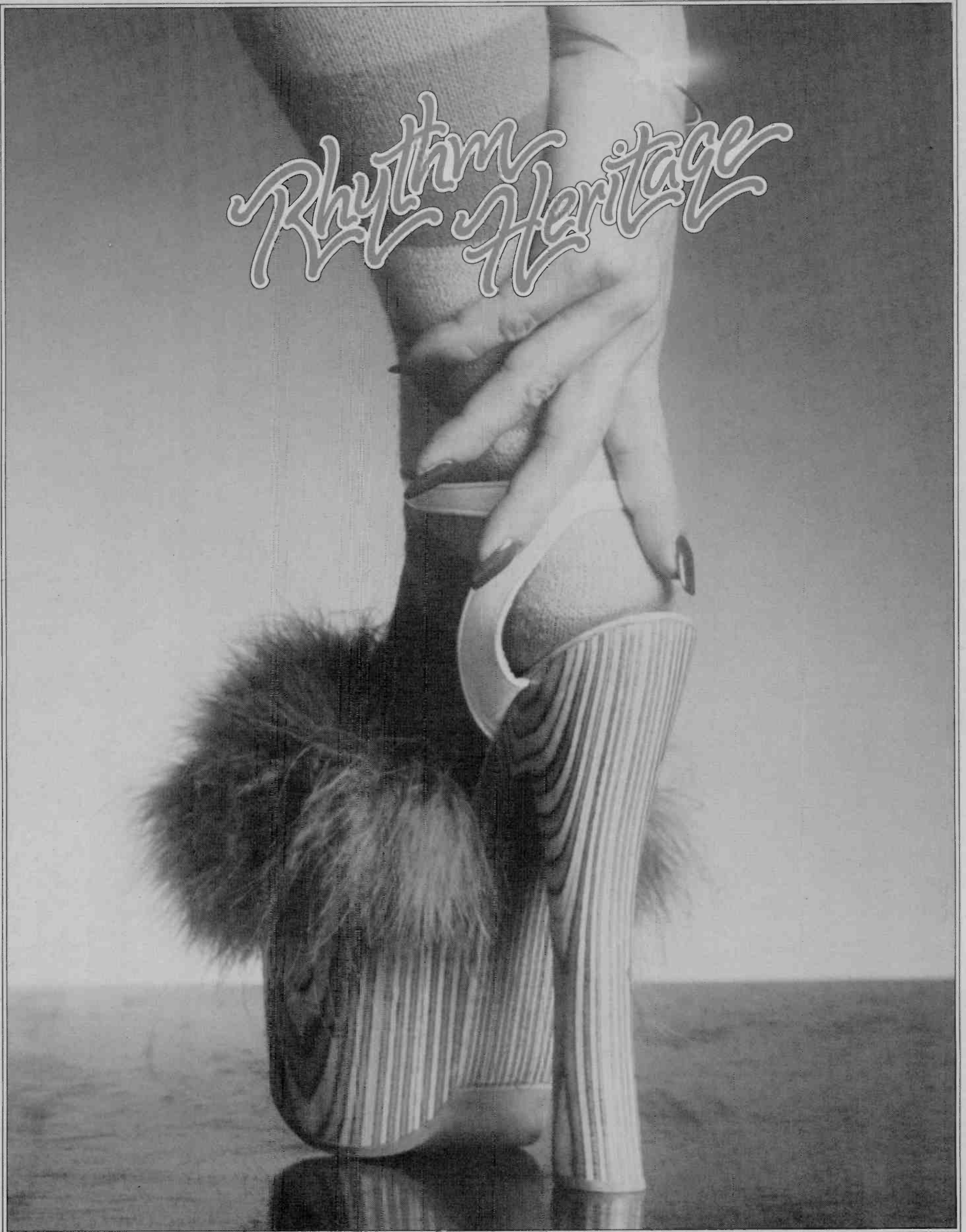
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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE										
				ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL				
116	3	WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic)	6.98		7.97		7.97	148	7	RUSTY WIER 20th Century T 495	6.98		7.98		7.98	169	NEW ENTRY	FOGHAT Rock & Roll Outlaws Bearsville BR 6956 (Warner Bros.)	6.98		7.97		7.97
107	107	26 MORRIS ALBERT Feelings RCA APL1-1018	6.98		7.95		7.95	138	115	131 PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98	170	144	30 GLEN CAMPBELL Rhinestone Cowboy Capitol SW 11430	6.98		7.98		7.98
108	110	4 PARIS Capitol ST-11464	6.98		7.98		7.98	139	NEW ENTRY	BRECKER BROTHERS Back To Back Arista AL 4061	6.98		7.98		7.98	171	185	2 BIDDU ORCHESTRA Epic PE 33903 (Columbia)	6.98		7.98		7.98
109	64	31 KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98	140	183	2 JOHN McLAUGHLIN & MAHAVISHNU ORCHESTRA Inner Worlds Columbia PC 33908	6.98		7.98		7.98	172	182	2 PRETTY THINGS Savage Eye Swan Song SS 8414 (Atlantic)	6.98		7.97		7.97
110	118	16 SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97	141	113	34 HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98	173	179	88 JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95
111	111	4 MILSSON Sandman RCA APL1-1031	6.98		7.95		7.95	142	156	6 ROGER GLOVER & GUESTS The Butterfly Ball & The Grasshopper's Feast UK UXL 56000 (Phonogram)	6.98		7.98		7.98	174	174	7 ATLANTA DISCO BAND Bad Luck Ariola America ST 50004 (Capitol)	6.98		7.98		7.98
112	66	12 THE BAND Northern Lights-Southern Cross Capitol ST 11440	6.98		7.98		7.98	143	133	12 ALLMAN BROTHERS BAND The Road Goes On Forever, A Collection Of Their Greatest Recordings Capricorn 2CP 0164 (Warner Bros.)	6.98		7.98		7.98	175	186	2 ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98		7.98		7.98
113	92	42 JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98	144	146	14 JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98					176	187	2 PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98
114	42	10 STEPHEN STILLS Live Atlantic SD 18156	6.98		7.97		7.97	145	145	12 THE FOUR SEASONS STORY Private Stock PS 7000	6.98		7.98		7.98	177	188	3 SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98
115	82	12 HAMILTON, JOE FRANK & REYNOLDS Fallin' In Love Playboy PB 407	6.98		7.98		7.98	146	149	18 JIM CROCE The Faces I've Been Lifesong LS 900	9.98		10.98		10.98	178	189	3 BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98		7.97		7.97
116	9	9 HAGOOD HARDY The Homecoming Capitol ST 11468	6.98		7.98		7.98	147	150	7 BOBBY WOMACK Safety Zone United Artists UA-LA544-G	6.98		7.98		7.98	179	190	2 MICHEL POLNAREFF Atlantic SD 18153	6.98		7.97		7.97
117	121	9 DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95	148	152	10 JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95	180	180	4 CATE BROTHERS Asylum 7E-1050	6.98		7.97		7.97
118	120	23 RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98	149	153	8 LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98		7.98		7.98	181	191	10 BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98
119	4	4 JESSI COLTER JESSI Capitol ST-11477	6.98		7.98		7.98	150	155	14 CHUCK MANGIONE Bellavia A&M SP 4557	6.98	6.98	7.98	7.98	7.98	182	161	6 CRACK THE SKY Lifesong LS 6000	6.98		7.98		7.98
120	88	23 PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98	151	164	3 JOURNEY Look Into The Future Columbia PC 33904	6.98		7.98		7.98	183	NEW ENTRY	FATBACK BAND Raising Hell Event EV 6905 (Polydor)	6.98		7.98		7.98
121	117	140 SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98	152	162	31 BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98	184	141	18 LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Custom CU 5005 (Warner Bros.)	6.98		7.97		7.97
122	119	17 JOHNNY MATHIS Feelings Columbia PC 33887	6.98		7.98		7.98	153	165	5 GEORGE BAKER SELECTION Paloma Blanca Warner Bros. BS 2905	6.98		7.97		7.97	185	142	22 RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98		7.98		7.98
123	123	13 KINKS PRESENT SCHOOLBOYS IN DISGRACE RCA LPL1-5102	6.98		7.95		7.95	154	157	13 DEEP PURPLE Come Taste The Band Deep Purple PR 2895 (Warner Bros.)	6.98		7.97		7.97	186	NEW ENTRY	MAJOR HARRIS Jealously Atlantic SD 18160	6.98		7.97		7.97
124	124	22 LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98		7.97		7.97	155	159	14 TEMPTATIONS House Party Gordy G6-973 S1 (Motown)	6.98		7.98		7.98	187	151	28 QUINCY JONES Mellow Madness A&M SP 4526	6.98	6.98	7.98	7.98	7.98
125	125	25 BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98		7.98		7.98	156	167	4 MANDRILL Beast From The East United Artists UA-LA 577-G	6.98		7.98		7.98	188	194	3 TOM SCOTT & THE L.A. EXPRESS Tom Cat Dele SP 77029 (A&M)	6.98		7.98		7.98
126	130	21 OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98		7.98		7.98	157	122	13 MICHAEL MURPHEY Swans Against The Sun Epic PE 33851 (Columbia)	6.98	7.98	7.98		7.98	189	195	2 REVERBERI Pauss 7003	6.98				
127	132	32 WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98	6.98		6.98	158	158	4 BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol)	6.98		7.98		7.98	190	192	2 GAYLORD & HOLIDAY Second Generation Prodigal PLP 19009 (Motown)	6.98				
128	128	13 FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC)	7.98		8.95		8.95	159	160	4 CLEO LAINE Born On A Friday RCA LPL1-5113	6.98		7.95		7.95	191	169	6 GEORGE DUKE I Love The Blues, She Heard My Cry BASF/MPS MC 25671 (Audiofidelity)	6.98		7.98		7.98
129	131	11 TOMMY BOLIN Teaser Mercury NE 436 (Atlantic)	6.98		7.97		7.97	160	163	21 GLORIA GAYNOR Experience MGM M3G-4997	6.98	6.98	7.98		7.98	192	177	25 SILVER CONVENTION Save Me Midland International BKL1-1129 (RCA)	6.98		7.95		7.95
130	127	18 STANLEY CLARKE Journey To Love Mercury NE 433 (Atlantic)	6.98		7.97		7.97	161	172	3 HENRY GROSS Release Lifesong LS 6002	6.98		7.98		7.98	193	NEW ENTRY	CHIEFTAINS 5 Island ILPS 9334	6.98				
131	5	5 LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97	162	NEW ENTRY	GOLDEN EARRING To The Hill MCA 2187	6.98		7.98		7.98	194	196	3 JIM CAPALDI Short Cut Draw Blood Island ILPS 9336	6.98		7.98		7.98
132	140	39 ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98	163	135	18 BARBRA STREISAND Lazy Afternoon Columbia PC 33815	6.98	7.98	7.98	7.98	7.98	195	NEW ENTRY	BLACK OAK ARKANSAS Muhta-Live Atco SD 36-128	6.98		7.97		7.97
133	134	20 HERBIE HANCOCK Man-Child Columbia PC 33812	6.98		7.98		7.98	164	166	34 CAT STEVENS GREATEST HITS A&M SP 4519	6.98	6.98	7.98	7.98	7.98	196	197	38 PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98
134	137	25 MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97	165	138	38 ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98	197	147	7 DENNIS COFFEY Finger Lickin' Good 20th Century/Westbound W 212	6.98		7.98		7.98
135	87	9 REDD FOX You Gotta Wash Your Ass Atlantic SD 18157	6.98		7.97		7.97	166	178	3 HENRY MANCINI CONCERT ORCHESTRA Symphonic Soul RCA APL1-1025	6.98		7.95		7.95	198	200	2 DAVID COURTNEY David Courtney's First Day United Artists UA-LA553-G	6.98		7.98		7.98
136	136	15 GORDON LIGHTFOOT Gord's Gold Reprise 2RS 2237 (Warner Bros.)	9.98		10.97		10.97	167	139	61 NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98	199	154	11 STEVE HOWE Beginnings Atlantic SD 18154	6.98		7.97		7.97
								168	168	13 DIONNE WARWICKE Track Of The Cat Warner Bros. BS 2893	6.98		7.98		7.98	200	181	116 JIM CROCE Photographs & Memories (His Greatest Hits) ABC ABCD 835	6.98	7.98	7.95	7.98	7.95

TOP LPs & TAPE

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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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& she's a hit single & L.P.

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DEP-2020

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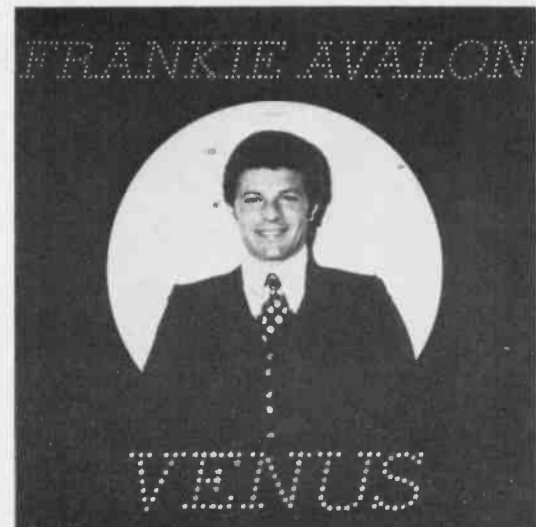
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Lynn, Twitty Big Winners Of Country Music Awards

LOS ANGELES—Loretta Lynn and Conway Twitty took top honors at the 11th annual Academy Of Country Music Awards here Thursday (19), with Lynn winning two awards, Twitty one, and the pair winning two more as an act.

Other double winners included "Rhinstone Cowboy," sung by Glen Campbell, written by Larry Weiss and produced by Dennis Lambert and Brian Potter, and Jerry Inman.

Lynn took the female vocalist of the year honors as well as becoming the first female to win the Academy's entertainer of the year award.

Twitty was named male vocalist of the year.

Twitty & Lynn also won awards for the album of the year in "Feelings" and were named the top vocal group of the year.

"Rhinstone Cowboy" got the nod for song of the year and single of the year. Most promising male vocalist was Freddy Fender and most promising female vocalist was Crystal Gayle (who is Lynn's sister).

Jerry Inman, who heads the Palomino Riders (house band at the Palomino country night spot here) was named best in the rhythm guitar category, while the Palomino Riders

took non-touring band of the year honors. Russ Hansen, lead guitar in the band, drummer Archie Francis and steel guitarist J. D. Mannes took awards in their respective categories.

Touring band of the year winner was the Strangers, who back Merle Haggard on the road. Other instrumental winners included Billy Graham on bass, Billy Armstrong on fiddle and Jerry Lee Lewis on piano.

Radio station of the year was KLAC in Los Angeles while disk jockey of the year was Billy Parker, KBOO-AM, Tulsa. The Palomino won country music nightclub of the year honors.

Two special awards were also presented. Dinah Shore was given the Jim Reeves Memorial Award and Roy Rogers received the Pioneer Award.

Performers on the show included Country Current, Marty Robbins (also host), Tom T. Hall, Loretta Lynn, Jerry Clower, Crystal Gayle, Billy "Crash" Craddock, Eddie Dean and Loretta Lynn & Mickey Gilley.

The awards, taped at the Hollywood Palladium, will be seen on ABC-TV's "Wide World Of Entertainment" series March 1, 11:30 p.m.-1 a.m.

MusiCues & Chappell Tie

NEW YORK—MusiCues Corp. has been appointed exclusive Western Hemisphere sales representative for the Chappell background music library.

Acquisition of the Chappell catalog increases MusiCues' repertoire of available background music to more than 800 hours.

MusiCues is among the leaders of about 12 companies nationwide that provide background music for use in tv and radio commercials, education, industry, medicine, theatricals and exhibits.

Although the MusiCues catalog of background music runs the gamut of pop, rock, jazz, classical, soul and even electronic music, none of it is current or even familiar. According to Bernard Rubinstein, MusiCues president, most of it is specially scored and recorded in Europe especially for the background music industry.

Performance fees for use of mate-

rial is not collected by MusiCues, but is paid by the user directly to ASCAP or BMI.

N.Y. Americana Opening Disco

NEW YORK—The Americana Hotel here has refurbished its long-shuttered Le Jockey Club nightclub, and will reopen the room Monday (23) as a modified discotheque with a live group and a female disk jockey to spin records for dancers.

The opening act is a septet of players known as the Gentlemen & Their Lady. They will perform three shows nightly except Sunday when the room will be dark.

Weekdays the cover charge for the two final shows will be \$3. This will be upped to \$4 on weekends. There will be no admission charge for the first show on any given evening.

Cream Label Reactivated

• Continued from page 4

rights, masters and artists from Midget and the old Cream operation which never had any major successes after two years in the business.

Twenty-five independent distrib-

Pickwick Buying 50 Discount Shops?

NEW YORK—The Heilicher Bros. Musicland and leased record/tape retail operation would increase by approximately 25% if parent Pickwick International acquires the 50 Discount Records outlets being phased out by CBS (Billboard, Feb. 21).

Both companies acknowledged that discussions on the possible purchase were being held last week. At the end of fiscal 1975, the Heilicher division operated 201 retail outlets, including 127 Musicland stores and 74 leased departments, and had plans to add approximately 30 Musicland outlets and seven leased units in 1976.

utors have signed on to handle Cream. Bennett and Midget principals have been in discussions about Bennett's returning to the record industry via this deal for four months. After leaving Liberty/UA and selling his stock to Transamerica, which owned the company, Bennett purchased Shelby International, a racing car accessory firm, in 1971.

Cream Records is a division of Bennett Enterprises, holding company for Shelby and the new venture.

Organizational structure is Bennett as chairman of the board; Wayne, sales vice president; Wynn, production vice president; Todd, publishing vice president and Graham, promotion vice president.

According to Graham, "Al will be actively involved in acquiring acts, masters and copyrights."

Bennett had been president of Liberty from 1960-70. Departing with him in 1970 when UA began to bring in its own people were Sy Zucker, Hal Linick and Cy Waronker.

Inside Track

Will MCA unveil its new rack pricing structure at NARM? . . . Paul Anka and Bobby Roberts, his personal manager, have gone their separate ways. Roberts has also sold Mums Records to CBS and is involved in film and other music projects.

Woolworth, Kresge, Montgomery-Ward and the Greyhound Corp. are among the major firms looking into picking up leases of stores formerly operated by the Grant chain which is closing down its remaining 359 stores. Grant originally operated 1,074 stores nationwide.

Paul Williams will be music supervisor and music director for "A Star Is Born" film starring Barbra Streisand and Kris Kristofferson. Kenny Asher, who worked with Williams on the hit tune, "You And Me Against The World," will also work on the film music.

Producer-managers Robert Stigwood and Allan Carr have teamed to package movies. Their first project will be "Grease," the rock-nostalgia musical which has run for five years on Broadway. The script price was in six figures.

Isn't Warner Bros. leaning on Cher to work again with producer Snuff Garrett, who helmed her last string of hits several years ago? . . . Russ Regan has a new four-year contract as president of 20th Century Records . . . Allan Mitnick Independent Promotion is moving to Los Angeles after 3½ years in Atlanta.

Warner Bros.' "California Soul" four concerts at the N.Y. Beacon Theater this week will also send artists on three free concerts at high schools in Brooklyn, Queens and Manhattan. . . . The Eagles' new greatest hits package shipped over one million units to become the group's third platinum LP.

Keith Moon would like to know where TWA shipped a trunk with his 16 gold and four platinum Who records that was supposed to arrive in Los Angeles from London. . . . Mac Davis had some backing on his Hawaii celebrity golf tourney closing number of "I Believe In Music" from a choir of Charley Pride, Bobby Goldsboro and Trini Lopez.

The Bottom Line, New York's most successful club, celebrated its second anniversary Feb. 12. Owners Allan Pepper and Stanley Snadowsky plan capital improvements to the club, to complement electric and electronic additions. . . . Monty Python makes its American debut at New York's City Center April 14 for a three-week run.

Heilicher Bros. awarded a \$300 grand prize to Musicland store #609 in Blaine, Minn., for winning its month-long Moody Blues display contest. More than 200 stores participated. . . . John Raitt and friends take a musical look at American history when Oscar Brand's stage hit, "Sing America Sing," appears on PBS, March 22. . . . Herbie Mann and the Family of Mann play a benefit concert for New York-based Jazz Interactions, Feb. 29. . . . Dan Fogelberg's 13-city, 15-concert tour grossed of a reported \$255,169. Not bad for little more than two weeks' work. . . . Another tour that's doing well is the Dave Brubeck Quartet reunion. Many dates are sold out well in advance and in some cities, extra seats were added to the venues.

Composers Leiber & Stoller celebrate their 25-year collaboration at a YMHA special program in New York. . . . Jazz singer Jane Harvey returns to the scene with a new LP release on the Classic Jazz label. Assisting her are some of her friends from the past including Zoot Sims, Al Casey and Panama Francis. . . . Fania artist Hector LaVoe receives a gold record for his "La Voz" at a show and dance in his honor at the St. George Hotel in Brooklyn March 13. Willie Colon will present the disk. . . . Israeli star Yehoram Gaon plays three New York concerts, March 6 and 7.

Stephanie Mills, 16-year-old Broadway star of "The Wiz" and Motown artist, is also an autograph hound and her backstage visitors are putting her in signature heaven. In her autograph book so far are Stevie Wonder, David Bowie, Liza Minnelli, Don Cornelius, Harry Belafonte, Joel Grey, Diahann Carroll, the Isley Brothers, Smokey Robinson (He wrote, "I have never enjoyed anything so much in my life. WOW!"), Freda Payne, Carol Channing, the 5th Dimension, Diana Ross, Sister Sledge, Thelma Huston, Ray Bolger, Wilson Pickett, Billy Pres-

Other Labels' Deletes Bring Profits To Stanyan

• Continued from page 16

even more by converting the basement of his Beverly Hills mansion into a commercial-quality 16-track studio with his long-time engineer Bob Kovack now running the board for Stanyan full time.

The Stanyan studio quality is good enough for McKuen to have recorded most of his upcoming mass-market Warner Bros. LP there and the facility has held sessions with as many as 20 musicians.

The bulk of Stanyan's sales still come from direct mail to a list of people who have attended McKuen concerts worldwide or previously ordered from the Stanyan catalog and newsletter. However, McKuen does make Stanyan product available in record stores through some 10 domestic distributors "who pay their bills within 60 days."

Stanyan also has some overseas distribution in countries like Holland and the U.K. where McKuen is

ton, the Jackson 5, the Temptations, Lena Horne, Ray Bolger, Clifton Davis and Sarah Dash of Labelle.

★ ★ ★

New York Times Music (BMI) was inadvertently omitted from Billboard's 1975 Talent In Action rankings of Easy Listening Publishers. They should have been ranked at 40. . . . Marie di Pietro, Savannah, Ga., secretary, won a three-day vacation in Miami with Helen Reddy in a national radio contest sponsored by Capitol. She set her alarm to wake her hourly for 14 nights straight in order to keep an accurate count of Reddy airplay.

In last week's Inside Track, it was incorrectly reported that Paul Anka sold out a March 13 concert at Lincoln Center. The artist featured in that concert was Neil Sedaka. . . . Two television specials with songs by Johnny Marks emerged in the top 10 Nielsen ratings during December. They are, "Rudolph, the Red-Nosed Reindeer" and "The Tiny Tree" . . . Columbia Special Products has released a 12-volume record set, "A History Of The United States," that encompasses 200 years of American history in narrative, song and drama. . . . RCA has launched a promotion campaign for the new Pure Prairie League LP "If The Shoe Fit." It will give away Tony Lama boots to winners in 82 markets.

Mego International, a toy manufacturer, plans to market Sonny and Cher dolls. . . . Mercury Records returns to jazz with the signing of keyboardist Charles Earland. . . . Buck Owens takes his country sound to New York March 21, at the Riverboat in the Empire State Building. . . . Millie Jackson is slated to host an upcoming Ebony Affair tv show.

Frank Sinatra makes a special guest appearance in a John Denver tv show which airs in March. In a segment with Harry James and his Orchestra, Sinatra is posed as the band's singer—which he was in 1939. The Boys of Lough bring their traditional Scottish, Irish and English music to the U.S. for a tour beginning March 18.

Clark Terry's Band and the Machito Orchestra are featured in a special post-midnight fund-raising concert for Jazz Interactions March 13. An LP from the forthcoming Broadway musical "Karate" is being arranged and produced by Charlie Morrow in his New York studios. . . . Monarch Records, largest indie pressing plant on the West Coast, recently celebrated its 30th anniversary. . . . Noel Redding is on a tour of the U.S., his first in seven years. He was the Jimi Hendrix bassist.

Neill Dixon of Toronto's Mocambo nitery has traced reports (that his entire Dixon-Propas Productions staff resigned) to a fake press release sent out by two fired employees. The report appeared on Billboard's Canada page last month.

The Doobie Brothers played to 51,000 at a pair of outdoor shows in Australia and New Zealand. They also picked up awards for five gold albums in the market. . . . Lynyrd Skynyrd's third U.K. tour sold out two weeks in advance. . . . Spring must be coming because Engelbert Humperdinck and Tom Jones both arrive here at the end of April to work in the U.S. through December.

Grammy Awards guest artists set for the CBS Feb. 28 telecast so far include Captain & Tennille, Natalie Cole, Jessi Colter, Waylon Jennings, Janis Ian, Gladys Knight, Barry Manilow, Helen Reddy, Neil Sedaka, Stevie Wonder, Paul Simon and Ray Stevens. . . . Janis Ian works with the Rainbow Collection production company, not the Rainbow Connection as printed in Billboard last week.

It took only 10 radio spots to sell out the Who 15,000-seat Seattle Coliseum March 25 concert for John Bauer Concerts. The festival-seating tix were all \$8. . . . Kiss sold out its Tuesday (24) Los Angeles Forum concert in 36 hours with no paid advertising. A second show was added the preceding night.

The biggest r&b indoor show attendance in Cincinnati history was racked up with more than 16,000 turning out at Riverfront Coliseum for the O'Jays, Commodores and Blue Magic. . . . Ringo Starr played some studio drums for Guthrie Thomas at Capitol studios. . . . Minnie Riperton is debuting in Las Vegas through next Wednesday (3) at the Riviera with the Smothers Brothers.

particularly popular. The company will also fill small wholesale orders by direct mail if pre-payment is enclosed.

"We've done pretty well in retail outlets despite not being able to take out co-op advertising which would move Stanyan product out of the bins and into floor displays," says McKuen.

Of the nearly 140 titles in the Stanyan album catalog, only two have had to be discontinued so far.



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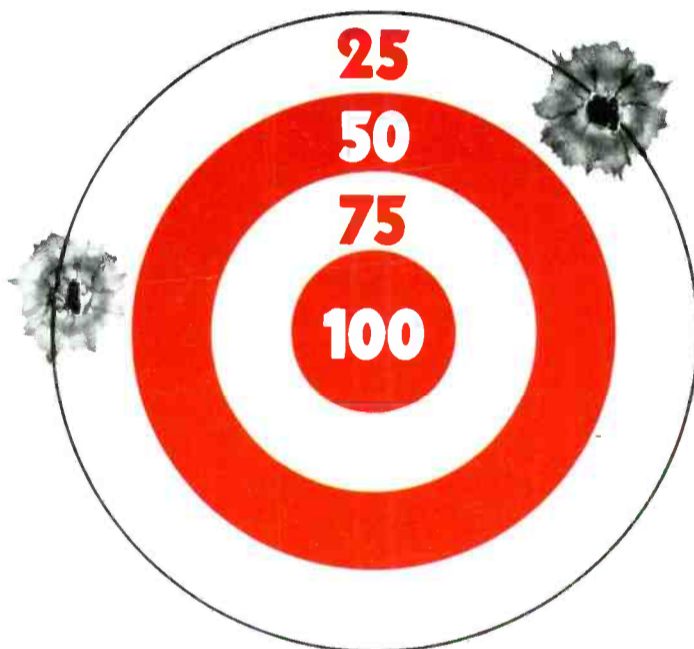
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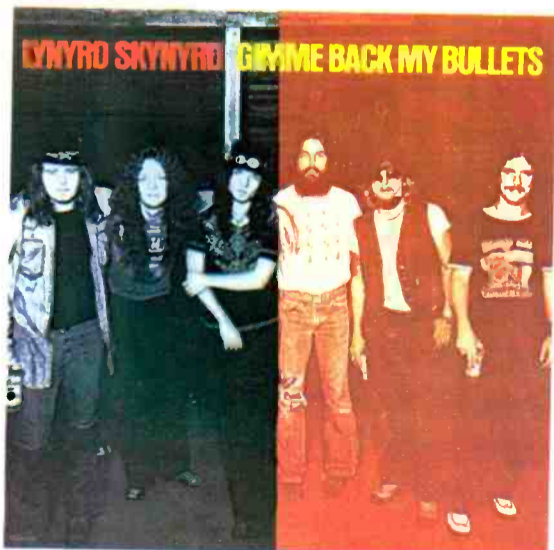
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MCA-2170



The Spring Tour	
March	2 Chicago
4 San Jose	3 St. Louis
5.6 Winterland	4 Kansas City
9 Sacramento	7.8 Boston
10 Fresno	10.11 New York
12 San Bernardino	13 Buffalo
13 Los Angeles	14 Detroit
14 San Diego	1E Philadelphia
16 Seattle	17 Pittsburgh
17 Spokane	18 Cleveland
18 Portland	30 Lakeland
25 Houston	May
26 Dallas	1 Jacksonville
27 Oklahoma City	2 Miami
30 St. Paul	4 Little Rock
31 Des Moines	5 Memphis
	7.8.9 Atlanta

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