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NEWSPAPER

Billboard

82nd
YEAR

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Live Pop Shows Hit By London Council

By REX ANDERSON

Disco Forum Starts Wed.

NEW YORK—Billboard's first disco forum opens Wednesday (21) at the Roosevelt Hotel with key personnel of the entertainment industry participating during the three-day event.

Experts from the areas of disco lighting, software, sound, franchising, promotion, disco deejays, hardware manufacturers, record labels, radio stations and artists will be on hand to create and exchange ideas on the current disco boom. Registration opens Tuesday (20).

More than 300 persons have registered for the forum with 30 exhibitors displaying their wares.

(Continued on page 36)

LONDON—Tightened safety and noise regulations at London concert halls following the death of a young fan could spell the end of live rock and pop performances here even before the new restrictions become law later this year, some promoters report.

Efforts are being made by a major promoter to unite concert hall managers and other promoters in an effort to straighten matters out with the Greater London Council in terms of applicability of the new rules.

As it is, promoters claim that the council is using faulty criteria which leads it to equate lower-key pop performers with rock stars in terms of the type of audience they attract which results in the application of the more expensive requirements.

(Continued on page 64)

5,500 SHOW IN CANNES FOR MIDEM

CANNES—The International Record and Music Publishing Market (MIDEM) celebrates its 10th anniversary with a record attendance of upwards of 5,500 participants, more than 1,000 companies from 40 countries and more booths and exhibition space booked than ever in its history.

Says Bernard Chevy, MIDEM organizer: "I am very proud that the international music industry has shown its confidence in MIDEM by supporting our 10th anniversary event in greater numbers than ever before."

The 10th MIDEM opens Friday (23) with the largest ever delegation from the U.S.—nearly 100 companies represented—and heavy participation from the U.K., France and Germany.

(Continued on page 73)

NARM To Profile Adult Disk/Tape Buying Patterns

By IS HOROWITZ

NEW YORK—The record-buying habits of the adult market—a population segment thought by many to provide the greatest potential for industry growth over the next decade—may emerge with new clarity as a result of an extensive study undertaken by NARM.

The association has enlisted the research aid of its members across the country to come up with a valid national sample of as many as 5,000 responses from persons in the age group 25 to 45.

Results of the study, designed to probe the factors that motivate record/tape purchases, or militate against them, will be made public at

(Continued on page 16)

Govt.-Industry Leaders Discuss Bicen Projects

By MILDRED HALL

WASHINGTON—An imposing contingent of record and music association leaders came to a bicentennial administration luncheon Tuesday (13) to offer their help, and to voice a few forthright complaints and warnings to their government hosts about what can and cannot be expected of music and recording talent in bicentennial programs around the nation throughout the year.

The two-hour meeting opened

(Continued on page 15)

Interpar's Royalty Distrib Plan Firm

By MIKE HENNESSEY

LONDON—Adrian Sterling, director of Interpar, a royalty registries agency for artists, has now completed preparatory work on a system which will facilitate the international administration of royalties for artists and musicians in respect to broadcasting or public performances of their recordings.

Sterling, who established the In-

terpar (International Performing Artists' Recordings Limited) organization in March 1974, plans to unveil full details of the scheme at Billboard's Sixth International Music Industry Conference (IMIC) in Honolulu May 6-10.

The principle of paying an artist or musician a fee for the broadcast

(Continued on page 68)

Vox Paces U.S. Ork LPs

NEW YORK—Seven major American symphony orchestras figure in Vox Productions' recording plans this year, with sessions for some 25 LPs already scheduled and the likelihood of more to come.

The heavy U.S. orchestral schedule, topping that of any other company, major or independent, is an

indication of the label's conviction that 1976 will continue the upswing in domestic classical record sales. In all, the firm plans to release up to 120 albums, among them many multi-record sets.

"Last year was an improvement over 1974," says George Men-

(Continued on page 44)



CONGRATULATIONS KISS ON YOUR FIRST PLATINUM ALBUM. WE'RE OVER 1 MILLION UNITS AND STILL GOING STRONG. KISS ALIVE! NBLP 7020-798 Including their smash single "Rock and Roll All Nite" Exclusively on Casablanca Records and Tapes. (Advertisement)



A NIGHT AT THE OPERA (7E-1053), Queen's 4th and newest Elektra album has received unanimous acclaim from both fans and critics alike as their ascent to the top of the world's popularity polls continues unabated. Firmly established in the U.S. as a powerful FM phenomena and a major singles force (witness the success of "Bohemian Rhapsody"), the band soon begins a major 20-city tour to further the word. And the word is Queen. A new single. A new album. (Advertisement)

(Advertisement)

JOAN BAEZ "FROM EVERY STAGE"

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A new, live collection of her first 15 years of great music.

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The brand new single from

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DISPUTE TO COURT

WB Music Demands AGAC Enjoinment

By DAVE DEXTER JR.

LOS ANGELES—Warner Bros. Music took its dispute with the American Guild of Authors & Composers (AGAC) into court in New York Jan. 9 to enjoin arbitration revolving around an AGAC charge that WB Music has failed to increase writer royalties on sheet music as wholesale prices were raised through the years (Billboard, Jan. 17).

Leonard Golove, Warner Music administrative vice president and legal counsel, declares the sum involved "amounts to about \$100" and that of the "300 to 400 songs in our catalog challenged by AGAC, only one still is in print."

Golove asserts AGAC's demands are "preposterous" and says that AGAC audited the Warner books approximately one year ago "and found everything in order."

Golove declares that WB opposes arbitration. "We feel we can obtain a fairer hearing in court," he says. He also states that WB has voluntarily raised the royalty paid composers and lyricists through the years as sheet music escalated from 50 cents a copy to \$1.50.

In New York, AGAC officials argue that Warner and its subsidiary companies have refused to comply with contract terms that require a proportional stepup in writer royalties on a flat per-copy basis on sheet music as selling prices accelerate. AGAC demands arbitration.

But Golove and WB are adamant in refusing arbitration, hence the

(Continued on page 8)

Metz & Singer Tagged To Run N.Y. Academy

NEW YORK—Stephen Metz and Steven Singer, co-owners of Globe Capital Corp. which owns and operates the Beacon Theater here, have been engaged by United Artists Theaters to administer a new contemporary music policy at the 3,400-seat Academy of Music on 14th St.

Their firm has also formed a new record company under the name Music America International (M.A.I.) which will begin releasing new product in early February.

Acquisition of the Academy of Music puts the Metz-Singer partnership in a commanding position for presentation of live contemporary music concerts in New York. The Beacon concerts have been highly successful and the Academy holds almost twice as many persons.

Ron Delsener, rock concert impresario, will be booking shows into the Academy, according to Metz.

Rafi Mercado and Ray Aviles will be given the production contract for

(Continued on page 32)

Warner Bros. Pushes An All-Out Effort In Nashville

By BOB KIRSCH

LOS ANGELES—Warner Bros., in making its strongest commitment yet to the country market, has added the label's first Nashville a&r director, signed several major artists, moved to larger Nashville quarters and has achieved what staffers consider a well balanced roster.

Norro Wilson, one of Nashville's top writers and producers, joins the label Monday (19) as a&r director for country.

Cost Of Imports To Rise

WASHINGTON—The Supreme Court's recent historic ruling permitting individual states and localities to levy property taxes on imported goods is expected to result in a retail price rise on imports of everything including consumer entertainment hardware and software.

Revenue-hungry states and cities like New York will be jubilant over the reversal of the long-held dictum that the Constitution permits only the federal government to tax imports.

The Supreme Court's Jan. 14 decision came out of a contest between a Georgia county which claimed the right to levy property taxes on the warehouse inventory of Michelin tire company's imported tires. In a rare reversal, the high court said a previous Supreme Court determination, made over a century ago, was wrong in limiting the power of states and cities to tax imported goods.

The older opinion on import taxing by states and localities held that no taxes could be levied on the imported goods until they had become a part of the general property mix in the state. The current ruling permits the local taxation to hit ear-

(Continued on page 16)

Memphis Judge Orders Stax Shuttered

By ELTON WHISENHUNT

MEMPHIS—U.S. Bankruptcy Judge William B. Leffler agrees with an attorney that operating a recording business is "like shooting craps in Las Vegas" and ordered Stax Records closed down.

The attorney, Irvin Bogatin, representing Union Planters National Bank, contended at a six-hour hearing that "the record business is just like Las Vegas. If you continue to roll the dice, you may walk away with \$2 million or leave with nothing."

Judge Leffler agreed and signed an order closing Stax. The judge, who two weeks ago had appointed from Criminal Court Judge W. Otis Higgs as operating receiver, changed

Wilson co-wrote "The Most Beautiful Girl" and has been BMI's top award winner in country for the past two years. As a producer he has worked with Joe Stampley, Jody Miller, La Costa, Asleep At The Wheel and Debbie Hawkins.

Andy Wickham, director of country music for Warners, says Wilson will continue to produce Stampley and will eventually work with four or five acts for Warners.

General News Ian Leads In Grammy Nominations

By NAT FREEDLAND

LOS ANGELES—Janis Ian tops this year's Grammy Awards contenders with four nominations, followed with three apiece by the Eagles, Linda Ronstadt, Paul Simon, Glen Campbell, Van McCoy, Morris Albert, Mike Post and the Brecker Brothers.

Columbia dominates the labels in nominations with 18. Capitol is second with 15 and RCA is number three with 11. These label figures do not include classical record nominations.

Only Ian is in contention for album, single and song of the year. Interestingly, female vocalists have won record of the year honors consecutively for the past four years. Carole King did it in 1972 with Roberta Flack repeating 1972-74 and Olivia Newton-John last year.

Nominations in both pop and country went to Linda Ronstadt and Glen Campbell. Super-seller John

(Continued on page 27)

PVC FIGURES AROUSE U.K.

LONDON—Claims that the British record industry pressed an extra 50 million disks from the same amount of PVC during the last three years were greeted with caution by major manufacturers this week.

According to a report by the Chemical Industries Assn. the extra disks were the result of record company ingenuity and the technical superiority of PVC which facilitates recycling.

(Continued on page 67)

AT BRUNSWICK TRIAL

Defense Lawyers Say Malpractices 'Common To All'

By RUDY GARCIA & JIM MELANSON

NEWARK—The first trial resulting from a two-year nationwide investigation of the music recording industry began here in Federal Court last week with defense lawyers contending that practices engaged in by their clients, which form the basis of the charges against them, were common in the industry.

The defendants, various officers and executives of Brunswick Records and Dakar Records, established the pattern of defense in the opening statements made to the court on the third day of the trial (14). The first two days were devoted to the selection of a

jury from among a panel of 70. In his opening statement, the prosecutor, Asst. U.S. Attorney Thomas Greelish, told the jury that the "defendants generated more than \$300,000 in cash and received \$50,000 in merchandise by "black market" sales of Brunswick and Dakar records.

These sales allegedly were never reflected in the accounting books of the companies. Furthermore, Greelish charged that the proceeds from these cash sales and merchandise exchanges were used in a conspiracy to pay off disk jockeys in return for air-

(Continued on page 18)

Calif. May Face 5% Tax On Music Items

LOS ANGELES—A bill which would impose a 5% tax on both the wholesale and retail sale of records, prerecorded tapes and sheet music and folios to fund music appreciation programs in state schools has been introduced in the state assembly.

Assembly Bill 2658 aims to insure strong interest in the arts generally by providing specific funding for expanded specialized arts programs through tax revenue provided primarily by students themselves, Paul Carpenter (D-Buena Vista/Westminster), author of the bill, says.

The proposal aims at strength-

ening art programs in elementary, and high school and unified school districts. All funds collected from the 5% of gross receipts at wholesale or 5% excise tax on retail would go to the state treasurer, who would place the money in the state Music and Art Education Fund, which would be administered by the Superintendent of Public Instruction.

Carpenter's formula for allocation of funds is based upon total average attendance over the past two years prior to July 1, 1977, when the measure would become effective. Carpenter would also levy the same tax percentage on art supplies and musical instruments and accessories thereto.

The initial objective of the Carpenter Music and Education Act would be to set up in schools of more than 101 attendance an arts advisory group, composed of representatives of art and music "disciplines," parents and teachers and administrators from the schools' arts divisions. In high schools and unified school dis-

(Continued on page 57)

Country Radio Seminar Nears

NASHVILLE—"Country Radio #1—A Reality" is the theme established for the 1976 Country Radio Seminar by the seminar's agenda committee.

Slated for March 19-20 at Nashville's Airport Hilton Inn, the two-day radio conclave, held annually since its birth in 1969, will host broadcasting executives from across the nation for in-depth discussions on country radio.

"The Country Radio Seminar is the only event of the year that deals exclusively and positively with the opportunities of country radio," comments Bob Mitchell, agenda committee chairman, with KCKC, San Bernardino, Calif.

"The agenda is aimed at creating new ways to make country radio more effective. Whether or not a station has achieved a No. 1 status in a single facet of its operation, the

(Continued on page 56)

SEEKS NEW TALENT

Emmerman In Tie With Miami's TK

NEW YORK—Mack Emmerman of Criteria Recording Studios and Henry Stone of TK Productions, both Miami-based companies, are near an agreement whereby Emmerman will have his staff of in-house producers find new talent and record them on a new label for distribution through TK.

Stone will get first refusal for all of the product on the as-yet-unnamed label, which will seek talent from the area as well as the rest of the country.

Emmerman emphasizes that this new deal will in no way affect his service or relations with the many la-

bels that now use Criteria's facilities.

"The main reason I'm going into this deal is to give my staff of in-house producers a chance to work on product of their own, gaining producers credits," he states. "We will be going after unsigned acts, many of which had no success with the major labels, but we are in no way trying to get into competition with my recording company customers."

Stone says the label name is still being worked out, as are the terms of the agreement. The artist roster will feature a blend of all musical types.

Ask Court Drop Gamble-Huff Charges

PHILADELPHIA—Defense motions for dropping charges against Kenny Gamble and Leon Huff, along with a number of other defendants indicted here in the government's industry probe, were filed in Federal Court Jan. 8.

It's understood that the defense has challenged the constitutionality of the payola allegations, and has

sought to have all the other charges, ranging from conspiracy to wire and mail fraud and to interstate travel to commit bribery, thrown out as well.

Additional defense motions are expected shortly and, following response by the U.S. Attorney's office here, a court ruling will be made. Trial date for the case is set for April 1.

Ariola America Prospers After 6-Month Shakedown

By BOB KIRSCH

LOS ANGELES—Singles on the pop and soul charts and an LP on the pop listings—this is the happy position Ariola America finds itself in just six months after opening for business.

Two apparent reasons for the current successes (as well as several previous chart items) are its willingness to combine disco and more conventional pop in new releases and the recognition of the need to expand only as much as necessary.

"Disco," says Jay Lasker, label president, "allows an extra area of promotion. Product still moves through conventional channels, but you have the discos themselves as well.

"The term disco, however, is a misnomer to me. What we are really talking about are dance records. Melodies are more important and

lyric emphasis is less. There's no great reason behind it, it's simply another cycle the record business goes through."

Lasker feels audiences want to participate now, that they are not really interested in messages and that fans finally have somewhere besides radio to go for new music.

"Another point," he continues, "is that dance records have, for the first time I can remember, provided a bridge between soul-oriented stations and the so-called good music stations. You hear the same music on both. And you give the people a direct chance to become involved in judging new product. If the disco audiences don't like a record, the dance floor will empty as fast as anything you've seen."

The move back to dance records, (Continued on page 34)

TOUGH YEAR AHEAD

Irish Plug Along Despite Barriers

By KEN STEWART

DUBLIN—The Irish music business faces a tough year, with unemployment, inflation and with the Minister for Finance handing out warnings of a grim budget.

Yet, in the midst of such difficulties, the industry continues to develop and prosper and it is felt there is good reason for hope and optimism.

Record company chiefs offer predictions which vary from apprehension and cautious optimism, through

a cutback on local product and greater reliance on established international names, to a complete enlargement of the market and the industry's best-ever year.

Michael Geoghegan, of Irish Record Factors, says the first half of 1976 is a critical period. "We'll be at least into the tourist season before we know when a revival may come. Any company will be lucky to get over this period.

"The revival could come with an improvement in the tourist business this year, and that will be by good business mainly from America. Ireland should be a very good prospect for American visitors this year."

Guy Robinson, of EMI Ireland, says conflicting factors prevailing make any future course of action difficult to assess. "Bearing in mind high unemployment among the young, plus high interest rates on borrowing, the dealer is likely to remain cautious and not carry full

(Continued on page 66)

Financial Men Due At NARM Meet

NEW YORK—A new feature of this year's NARM convention in Hollywood, Fla., will be an open discussion by Wall Street analysts and industry executives of the various factors which affect public companies in the music business.

Scheduled for the March 20 luncheon meeting, the panel session will feature three Wall Street specialists in the field of entertainment.

Participating will be Charles Klein, vice president of Lehman Securities; David J. Londoner, vice president of Wertheim and Co.; and Harvey Sandler, vice president of Goldman, Sachs and Co. Joining them on the panel will be two executives of public companies with major interests in the music business: Emanuel Gerard, executive vice president of Warner Communications, and I. Martin Pompadur, vice president of ABC.

Moderating and representing another public company is Cy Leslie, chairman of the board of Pickwick International.

The luncheon meeting for installation and awards scheduled for March 22 will feature entertainment by Glen Campbell, who is making a special trip to Florida to perform.

Arista To Distrib Morning Star Label

NEW YORK—Arista Records has signed a distribution deal with Irving Azoff's new label, Morning Sky Records. Azoff, president of Front Line Management, recently signed another deal with Columbia Records for his Full Moon Productions.

However, it is learned that Columbia is entitled to first refusal on any new artist signed to Azoff's management company.

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2 Changes Made In Oscar Music Rules

LOS ANGELES—The board of governors of the Academy Of Motion Picture Arts & Sciences has approved two major changes in its Oscar music rules.

One change says a song or score must be submitted by the work's creator to qualify for award consideration while the second change specifies each entry must satisfy qualitative criteria for eligibility stated in the new rules.

John Green, Fred Karlin and Jeff Alexander, co-chairmen of the music branch, say the changes are "an attempt to elevate the artistic criteria for selecting those achievements most worthy of consideration for nomination for outstanding contribution to film music."

The Academy is now screening preliminary Oscar selections for nominations in the music branch and five other categories. Nominations will be made from these preliminary achievements. Ballots will be mailed to the branches after the screenings are finished.

Initial entries in the original score category include: "The Adventures Of Sherlock Homes' Smarter Brother;" "Birds Do It, Bees Do It;" "Bite The Bullet;" "The Devil Is A Woman;" "The Eiger Sanction;" "The Four Musketeers;" "Hurry

Up, Or I'll Be 30;" "Jacqueline Susann's Once Is Not Enough;" "Jaws;" "The Killer Elite;" "Le Secret;" "The Man Who Would Be King;" "The Other Side Of The Mountain;" "Part 2 Walking Tall;" "Phase IV;" "Ride A Wild Pony;" "Rooster Cogburn;" "Seven Alone;" "Stavisky;" "The Wind And The Lion;" and "The Yakuza."

Initial entries in the original score & adaption or scorings category: "Funny Lady;" "Mr. Quilp;" "The Return Of The Pink Panther;" "Royal Flash;" "Tommy;" and "W.W. And The Dixie Dance Kings."

Original song entries: "How Lucky Can You Get" from "Funny Lady;" "I'm Easy" from "Nashville;" "It's So Hard To Say Goodbye To Yesterday" from "Cooley High;" "Lady Of The Wilderness" from "Gifts Of An Eagle;" "Once Is Not Enough;" "Only A Dream Away" from "Seven Alone;" "Richard's Window" from "The Other Side Of The Mountain;" "Somewhere" from "Mr. Quilp;" "Song For Lady" from "Gifts Of An Eagle;" "Time Goes By" from "Mr. Sycamore" and "Who Are You Now?" from "Hurry Up, Or I'll Be 30."

Executive Turntable

Lou Verzola, interim chief of national branch distribution; Charley Trepel, Eastern regional sales director; and Bobby Applegate and Barry Pollack, both in promotion, have left ABC Records. . . . Sandy Horn, West Coast promo manager, departed 20th Century Records. . . . Phil Piccone, last with Polydor as vice president, sales, joined Viewlex in a similar capacity.

Bill Gallagher joins Audio Fidelity Records in New York as a consultant.

In a reorganized and expanded Chappell Music publications division, Irv Trencher joins from Neighborhood Records in newly-created post of sales/merchandise manager, and Bob O'Brien adds new duties of educational director to his music manager post. Rich Weiser joins Chappell West Coast from ABC Music as administrator. Kerry Chater joins the Hollywood staff operating a new recording studio wing. . . . ABC Record and Tape Sales Corp. promotes Steve Kugel to vice president, marketing, from director of marketing, and Robert Pockrandt to vice president, operations. He had been vice president and Des Moines branch manager.

At Polydor, Fred Ruppert joins as associate national promo director from a&r director at Buddah. Joining Polydor publicity are Neal Whitton from Morton Wax Associates and Steve Bromberg as artist tour manager from general manager, Magna Glide.

Resignation of Emmett Garner as Curtom national promo manager to form his own publishing firm though remaining as an independent consultant makes the promotion lineup: Charles Matthews, Southeast; Tony Price, Southwest; Charles "Stevio" Stephens, Midwest; Rock G Productions and Barry Resnick, East Coast; and Tom Ray, West Coast. . . . Csaba Hunyar, technical director at Research Craft, Hollywood, shifts to Phonopress, a division of United Sound, as vice president. . . . Norman Sammick elected vice president, industrial and labor relations, Warner Communications.

Warner Bros. Records has shifted personnel in regional marketing. Michael Olivieri moves from New York LP promotion to Eastern regional promotion. Ed Gilreath moves from Atlanta regional to Eastern regional sales manager. Dan Davenport, who was Atlanta local promo, is now regional marketing manager for the South. Cliff Siegel moves up from Minneapolis promo to Midwest regional marketing. Kent Crawford, regional marketing, Boston, moves to West Coast marketing chief.

Art Talmadge resumes presidency of Musicor and Dynamo labels, succeeding Rick Talmadge, who enters law practice in Manhattan. . . . Ida Langsam joins ARV/Pye Records as publicity director from Ren Grevatt Associates. . . . Al DeMarino, most recently vice president of Creative Management Associates, heading up music, has joined United Artists Records as director of a&r, East Coast. . . . Margaret Nash, former general manager for Cayman-Johnny Nash-Cissi Music, joins United Artists Music professional staff.

Ron Berger, active in music programming in Connecticut radio, has joined Janus Records as East Coast regional promo director. . . . George E. Lee, with MCA Records since 1952, has been elevated from national credit manager to vice president, national credit. Owen Bradley, veteran Decca/MCA Nashville executive in a&r, will now devote full-time to independent production and no longer will be involved in administration. (Continued on page 86)



Journey's Long Road: From Santana to Space Rock

BY TOM VICKERS

SAN FRANCISCO—A few years after acid rock dried up in the Bay Area, the talk turned to the music of the Mission district, the blues-based *barrio* rock made popular by Santana. Eventually, though, Carlos Santana turned his mind toward spirituality and his group toward jazz, personality differences busted up several other bands and Latin rock was forced to retreat to the old neighborhood. Now Journey, a Santana offshoot fusing the Mission and the Haight, has established itself as one of the bright new bands of San Francisco in the Seventies.

The members of Journey include organist/singer Gregg Rolie and 21-year-old whiz-kid guitarist Neal Schon from Santana. Bassist Ross Valory played in local high school groups before joining the Steve Miller Band in 1971. Aynsley Dunbar is the only non-Californian in the band; the English drummer started with John Mayall, formed Retaliation, and then played with the 200 *Motels* version of the Mothers and as a "spiderette" with David Bowie. Instead of heavy metal, Journey's sound can best be described as heavy space. Shedding some Latin influences in favor of rock, the group updates the psychedelic openness of the late Sixties Beatles, Dead and Airplane with their own brand of space rock.

Onstage at Winterland on a recent Saturday, Journey demonstrated their tightly constructed and powerful sound. Schon's pleading guitar leads met with Rolie's ethereal keyboard crescendos, and the band's hour-and-a-half set received four delirious encores. Opening with George Harrison's "It's All Too Much" from *Yellow Submarine*, they concentrated on material from their yet-to-be-released second album, *Look into the Future*. Nobody in the house had heard the album, but two original rockers from it, "Saturday

Night" and "You're on Your Own" (featuring Schon's ozonic guitar), turned out to be highlights of the show.

Backstage after the concert, Neal Schon was jacked up. "Were we happening?" he asked anyone in hearing range. In the dressing room there were some complaints about the sound onstage, but Journey was as excited about their set as the crowd that was still screaming their name outside.

Three years ago, Schon and Rolie were going "beyond crazy" playing in Santana. Both decided to leave at the same time but their decisions were mutually independent. Confusion was tearing the band apart. There were drugs, and Carlos was in the process of getting involved with guru Sri Chinmoy and wanted the band to follow along. "It was a spiritual thing for him but not for everybody else," Schon recalled. "There wasn't exactly a leader of that band, and when Carlos tried to pull it off and put us in his direction, it didn't work for us." Both Schon and Rolie quit with no idea of what they would do next.

Gregg took a year off.

cleaned himself up from the drug 'n' road crazies and opened a restaurant in Seattle, Washington, with his father. Meanwhile, Schon, 18 and anxious, returned to the jamming which had won him a reputation as "the Bay Area's Eric Clapton" before he'd joined Santana. "I was real bored for about a year, looking for something to do."

Still, it was out of one of those jams that Journey was born. Walter Herbert, road manager for Santana, knew both Schon and Valory. He put them together with Prairie Prince, drummer for the Tubes, and songwriter/guitarist George Tickner. But the potential band needed more depth and Rolie was called to see if he was interested in jamming. "I fooled around with them for a couple of weeks. It sounded really good, so we decided to be a band." But Prairie decided not to leave the Tubes, so a new drummer had to be found. Thirty-odd candidates were auditioned before Aynsley Dunbar was called up from Los Angeles; he was hired immediately.

Daily rehearsals were set up

and gigs at Winterland soon made the band local favorites. Columbia signed them but their first album, *Journey*, was mechanical. "By the time we got the band together," Schon explained, "we had used all the material in rehearsing various possible members. It was hot material when we started with it in the early stages, but after playing it for over a year, we got pretty sick of it."

Then, before Journey began their national tour, Tickner decided to leave as a full-fledged member, though he continues, along with Rolie and Schon, to write material for them. With his departure, Journey shifted its stage persona. "Lately, I think the band has gotten more loose and relaxed onstage, and it comes off," Rolie said. "With George there was a tenseness, he wasn't really into it. He likes writing, but onstage he didn't enjoy himself." In musical terms, Neal Schon sees Tickner's departure as a mixed blessing. "There's parts where you miss the sound of another guitar but it gives us more space."

Reached at his Marin County home, Tickner, who is studying to be a surgeon, confirmed that

Left to right: Valory, Schon, Rolie, Dunbar

he had not enjoyed performing. "I didn't like the touring, the traveling, the pace. I saw it was turning me into something I didn't like." He said that he is still close to the band. "I get along with them very well. There's no animosity."

The current alignment emphasizes Schon's guitar as the motive force behind the foursome's sound. "My whole goal is to happen," Schon said with a gleam in his eye. "If I'm not happening, the band's energy gets off the track." Schon's guitar style is particularly expressive, and because Rolie is the only singer in the band, Neal considers the guitar his "voice." Flying notes balanced by long vibrato holds create a dramatic tension in his playing. "It's easier to fill in bars and stick in some hot little riffs than to come up with a hot solo. But those hot little riffs don't give me a chance to express myself, so I enjoy the solos. Melody and rhythm is the key to the whole thing, man. That's what makes the people dance."

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Vol. 88 No. 4

General News

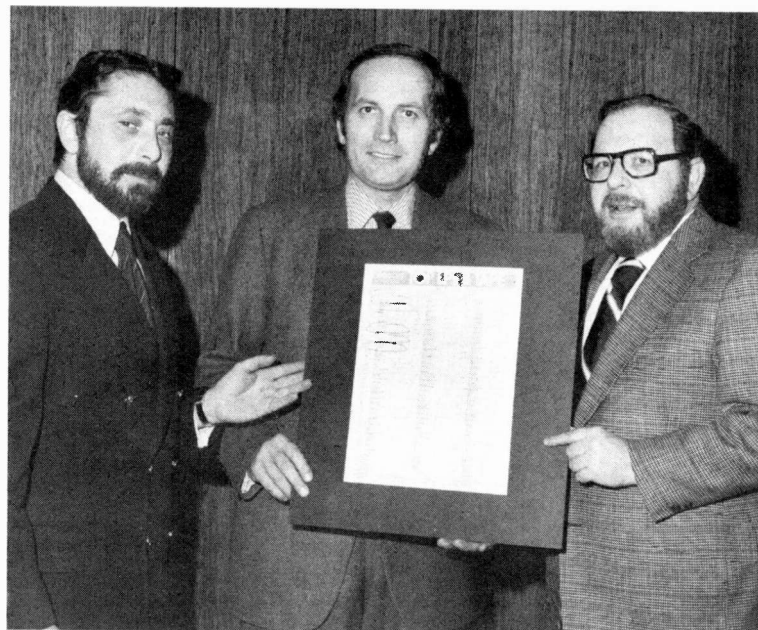
Big Tree, Atlantic Renew Tie

NEW YORK—Big Tree Records, coming off the biggest sales quarter in its history (\$1.5 million for the last three months of 1975), has renewed a distribution deal with Atlantic for the U.S. and Canada.

Since Big Tree first went to Atlantic in January 1974, the label released 13 albums and more than 50 singles. Already, six LPs and 10 singles are slated for shipping during this year's first quarter.

Coming with word of the re-signing was RIAA certification of Hot Chocolate's single "You Sexy Thing." The gold disk is the first in Big Tree's history.

Artists on the label's roster include David Geddes, Suzi Quatro, Nannette Workman, Paul Evans, Lenny LeBlanc, Pete Carr, Mike Leslie, the Sam Dees/Bettye Swann duo and Jonathan King.



CBS Records photo

CHART TOPPERS—Special award to CBS Records for holding down five of Top 10 positions in Billboard's Jan. 17 Top LPs & Tape chart is admired by, from left, CBS Records Group president Walter Yetnikoff, CBS Inc. president Arthur Taylor and Columbia Records president Irwin Segelstein. Artists were Columbia's Earth, Wind & Fire (No. 1), Chicago (2), Paul Simon (6), Art Garfunkel (10) and the Epic/Custom's O'Jays (8).

Caedmon Hot On Science Fiction Gamble On 'Star Trek' Actors Is Now Paying Off

By JIM MELANSON

NEW YORK—Caedmon Records here is out to slice a piece of the dollar pie from science fiction sales in this country.

The spoken-word label has already launched an ambitious sci-fi a&r program, and has secured product representation at 38 upcoming "Star Trek" conventions, giving it a clearcut headstart on any competition.

One such convention, scheduled for the Hilton Hotel here shortly, carries a promoter guarantee that

three-day traffic for the event will exceed 50,000 persons.

According to Ward Botsford, executive producer, Caedmon first became involved in the science fiction renaissance early last year. Its first move was to release an album by Leonard Nimoy (Mister Spock of "Star Trek" fame) on the "Martian Chronicles," originally a novel by Ray Bradbury.

Shipped in early fall, the LP generated strong enough sales to land on the label's best seller list for the

entire year. Botsford says the disk finished the year in the number 10 or 11 spot on the list.

Meanwhile, two additional LPs, another by Nimoy and one by William Shatner ("Star Trek's" Captain Kirk) shipped last week. The Nimoy disk was on another Bradbury work, "The Illustrated Man," while Shatner's was on Isaac Asimov's "The Foundation," considered by many to be a classic science fiction piece.

Still to come this year are record-

(Continued on page 15)

Research Hikes WB Promo Efficiency

By NAT FREEDLAND

LOS ANGELES—Warner Bros. promotion department is deep into airplay research and national promotion chief Gary Davis credits this as a vital factor in WB's record-breaking 1975 which saw three No. 1 singles, two of them gold, and 17 gold albums.

Computerized data and consumer survey panels are being developed this year to bring further sophistication to WB's promotion research.

Being prepared for Warner's 28 field promotion-marketing representatives are looseleaf manuals which will contain painstakingly detailed information covering radio stations and retail accounts in their regions. The information will be stored on WB computers and updated every two weeks as part of the regular promotion rep report process.

These guidebooks will contain the latest ratings of each station, the tower location and wattage, what

charts they report for, rate cards, whether they run promotions and details of each disk jockey and program director's approach.

In a pioneering survey of the effects of airplay patterns on in-store record sales, Davis and Warner promotion are in the final phases of setting six key Top 40 stations and 15 major retail accounts across the country to cooperate on the project.

WB will provide checkout-counter boxes for the top 20 singles of each participating station and rack units for their top 25 playlisted albums. The units will carry the station call letters plus pictures and time slots of all their disk jockeys. They will also hold the station's giveaway playlist sheets.

The boxes and racks will be stocked from each participating store's normal inventory. But each record and the playlists will be numbered in order to keep track of exactly how many pieces were

bought of each title. Results can then be checked against airplay logs.

Warner promotion will also expand the practice of providing advance pressings of album releases to consumer panels and surveying the responses to each cut, for dissemination to radio programmers.

This was done last year for Neil Young's "Zuma" LP with 10 major AM stations giving away 200 advance copies apiece as a promotion. Winners were mailed T-shirts if they returned the WB questionnaire attached to each advance album.

"What has happened in radio is that there are several different audiences listening to Top 40," says Davis. "It goes from young teens to young marrieds. These different age groups tune in at different times of the day. So we have stations aiming at different sectors of the age demographics with their programming. Or you get day-splitting of the

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LOUIS BUCKLEY REMINISCES

Tenn. Mail-Order King Calls It a Day

By GERRY WOOD

NASHVILLE—Louis Buckley, one of the originators of the radio mail-order record business, is retiring from the scene with some candid observations about the soul and country record business, its changes and trends over the past 30 years.

Buckley, owner of Buckley Amusement Co. and Buckley's Record Shop that boomed multi-

record mail-order deals over the 50,000-watt nationwide coverage of WLAC radio, Nashville, is quitting the mail-order and retail business after 46 years, citing age and Uncle Sam as the two major reasons, not necessarily in that order.

"Those were the wheeling-dealing days," Buckley says, referring to the early '50s when he bought the mid-

night-1 a.m. slot on WLAC and dictated to the deejay (first Gene Nobles, then Herman Grizzard) what songs to play.

Conveniently, and beneficially, the songs were those that Buckley had in stock for his "Buckley Record Specials"—incredible-sounding bargains for the buyers who could get

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BETTE MIDLER'S
NEW ALBUM,
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NEW DEPRESSION"
ON ATLANTIC RECORDS
AND TAPES.



Jan. 10-11	Houston Music Hall, Houston
Jan. 12	State Fair Music Hall, Dallas
Jan. 15-16	Soldiers & Sailors Memorial Hall, Kansas City
Jan. 17-18	Kiel Auditorium, St. Louis, Missouri
Jan. 21-25	Opera House, Chicago
Jan. 28-31, Feb. 1	Masonic Auditorium, Detroit
Feb. 4	Veterans Memorial, Columbus
Feb. 6-8	Music Hall, Cleveland
Feb. 11-13	Syria Mosque, Pittsburgh
Feb. 14-15	New Century Theatre, Buffalo
Feb. 20-24	Orpheum Theatre, Boston
March 1-7	Valley Forge Music Fair, Devon, Pennsylvania
March 8-14	Shady Grove Music Fair, Gaithersburg, Maryland
March 18-21, 24-28	Westchester Premier Theatre, Tarrytown

Produced by Moogy Klingman
Associate producer Jack Malken



KASS NEW OWNER

\$1.25 Mil In Cash Closes Buddah Buy

NEW YORK—The sale of the Buddah Group by Viewlex to the Art Kass Media Corp. was finalized here Jan. 7.

The final inking came with a cash payment by Kass of \$1.25 million and the issuance of notes for the sum of \$650,000. An additional \$640,000 was put up by Kass, president of the label, last September when intent papers were signed.

Transfer of ownership from Viewlex to Kass involves the companies Buddah Records, Kama Sutra Records, Buddah Music Publishing, Kama Sutra Music, Kama Rippa Music and Tender Tunes Music.

Meanwhile, Kass says the group of companies will continue previously set directions, or, in other words, maintain a catalog which is 60% to 70% representative of r&b product, with the remaining portion

(Continued on page 73)

3 Million LPs By Denver Sold During Holidays

NEW YORK—It was a true "Rocky Mountain Christmas" for both John Denver and the RCA label, with the artist's entire catalog selling approximately 3 million LPs during the six-week holiday sales period, according to Jack Kiernan, RCA's division vice president, marketing.

Included were 1.2 million copies of the holiday album, which he claims is the first Christmas LP in industry history to ship gold; 900,000 additional copies of "Windsong," which had already sold 2 million, and the two-year-old "John Den-

(Continued on page 73)

ABKCO Shows \$39,383 Profit

NEW YORK—ABKCO Industries has reported a profit of \$39,383, or 3 cents a share, on revenues of \$8.7 million for the year ending last Sept. 30, as compared to a loss of \$469,847, or 32 cents per share, on revenues of \$8.05 million for the prior year.

Fourth quarter losses of \$170,054 on revenues of \$1.7 million were attributed by the company primarily to film write-downs amounting to \$325,000 before tax benefit. For the comparable period in 1974, revenues were \$2.5 million, with a loss of \$244,816.

Litigation expenses in excess of \$840,000 were incurred during the last fiscal year in actions involving the "Apple Companies" on disputed commissions.

Beatlemania To Dominate Philadelphia

By CLAUDE HALL

LOS ANGELES—The Beatles will dominate Philadelphia later this month—in albums, sneakers, T-shirts, tin school lunch boxes, wall paper, and other paraphernalia—all courtesy of Beatles Festival.

"You'd be amazed at what came out on the Beatles," says Irwin Beer, who is partnered with Mark Lapidos in Beatle Fest '76 that will be held at the Sheraton Hotel in Philadelphia Jan. 30, 31, and Feb. 1. Similar Beatles conventions are planned for other U.S. cities this year.

This fest, actually the third since two were previously held in New York, should draw about 3,000 Beatles buffs a day, believes Beer. The first Fest was held in New York at the Commodore Hotel Sept. 7-8, 1974 and drew 8,000 fans; the next Sept. 6-7, about 7,000 fans again turned out to honor the group and talk, see, hear Beatles, Beatles, Beatles.

The focus of the three-day event in Philadelphia will be movies, records, posters and anything and everything connected with the Beatles and, of course, three strong radio stations have tied in with the event on promotions, WIFI, WMMR and WFIL. Bob Hamilton, program director of WIFI, says he'll conduct a Beatles weekend on the air before the event, giving away 144 Beatles album at the rate of one every 20 minutes. He'll also program a Beatles tune at the rate of two an hour. The stations will also be conducting contests and giving away passes to the convention.

A highlight of the convention will be movies, including "Magical Mystery Tour" and films of concerts at Shea Stadium in New York and the Washington Coliseum plus various Beatles cartoon strips.

A giant flea market on Beatles odds and ends—sneakers, posters, albums, T-shirts, etc.—will be conducted. Beer says already more than 50 dealers have contracted to set up booths to display Beatles wares.

Beer and Lapidos hope to take the meeting to one or two other U.S.

(Continued on page 27)

Dispute To Count

• Continued from page 3

court petition by Warner. Because numerous other publishers are in an identical position with WB, the situation is being watched with extreme interest within the industry.

Market Quotations

As of closing, Thursday, January 15, 1976


1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	12.64	271	23%	22%	22%	- 1/4
7%	2%	Ampex	—	423	6	5%	5%	- 1/4
3%	1%	Automatic Radio	—	10	3%	3	3%	+ 1/4
14%	4%	Avnet	7.30	2225	14%	13%	13%	- 1/4
22%	10%	Bell & Howell	8.41	141	18%	17%	17%	- 1/4
55%	28%	CBS	13.13	1045	55%	55%	55%	- 1/4
9%	2%	Columbia Pic.	6.11	142	5%	5%	5%	Unch.
10%	2	Craig Corp.	6.02	155	10	9%	9%	- 1/4
55%	21%	Disney, Walt	26.56	2586	56	54	54%	+ 1/4
5	1%	EMI	15.63	98	5	4%	5	Unch.
23%	18%	Gulf & Western	4.90	1535	22%	21%	22	- 1/4
7%	3%	Handieman	8.96	90	5%	5%	5%	Unch.
20%	5%	Harman Ind.	5.29	214	17	16%	16%	- 1/4
8%	3%	Lafayette Radio	9.19	49	7%	7%	7%	Unch.
20%	12	Matsushita Elec.	18.36	80	20%	20%	20%	+ 1/4
89%	27%	MCA	7.43	294	77%	76	76%	- 1/4
18%	11%	MGM	6.94	258	14%	13%	13%	+ 1/4
68	43	3M	27.50	953	60%	59	59	- 1/4
4%	1%	Morse Elec. Prod.	—	83	3%	3%	3%	- 1/4
57%	33%	Motorola	38.98	170	46%	45%	45%	- 1/4
24%	12%	No. Amer. Philips	12.43	142	24%	23%	24%	+ 1/4
19%	7	Pickwick Internl.	9.17	45	16%	16%	16%	+ 1/4
6%	2%	Playboy	—	22	3%	3%	3%	+ 1/4
22	10%	RCA	18.64	3281	22%	22%	22%	+ 1/4
13%	5	Sony	40.50	644	10%	10	10%	Unch.
22%	9%	Superscope	7.42	263	22%	21%	21%	- 1
31%	22%	Tandy	14.33	1569	32%	31%	32%	+ 1
6%	2%	Telecor	7.35	219	6%	6%	6%	+ 1/4
3%	1/2	Telex	7.81	386	2%	2%	2%	Unch.
3%	1	Tenna	21.53	168	3%	3%	3%	- 1/4
10%	6	Transamerica	10.88	1372	9%	9%	9%	+ 1/4
15%	5%	20th Century	4.24	151	11%	11%	11%	Unch.
22%	8%	Warner Commun.	7.62	565	20%	20%	20%	- 1/4
28%	10	Zenith	25.35	396	28	27%	27%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	41.67	0	1/4	1/4	M. Josephson	23.86	23	7%	8%
Gates Learjet	2.96	86	8%	9%	Schwartz Bros.	—	0	1/4	2
GRT	—	62	1/2	1/2	Wallich's M.C.	—	0	1/16	5/16
Goody Sam	3.29	0	1%	2%	Kustom Elec.	11.61	12	3%	3%
Integrity Ent.	—	0	1/4	2/4	Orrox Corp.	—	20	1/2	3/4
Koss Corp.	10.14	32	6%	7%	Memorex	—	2.34	9%	9%

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A REIZNER PROJECT

Acts On Various Labels Will Join In Film Album

LOS ANGELES—Lou Reizner intends to do the impossible a second time. The former Mercury a&r executive, who put together the awesome, star-studded A&M deluxe two-pocket "Tommy" LP is co-producing another album in which he intends to use top stars contracted to a variety of labels.

Reizner is currently here negotiating with artists and their labels for

them to participate in a 20th Century album due in early summer.

Reizner says he has about half the 15 necessary acts, both solo and group pacted along with their label permission.

His big selling point to labels for using their aces in cameo appearances in the "World War II" soundtrack is "Tommy's" 13 gold records

(Continued on page 73)



Buddah photo

HONORARY PIP—Second drawing of the "Honorary Pip For A Day" contest marking Gladys Knight & The Pips' second anniversary with Buddah, (with LP of same name climbing chart), has label president Art Kass pick winning entries from store blanks. Looking on are Tom Cossie, vice president/director, pop promotion, and Jude Lyons, Rainbow Advertising.

Times Music Gets First Oscar Shot

NEW YORK—The New York Times Music Corp. is in contention for its first Academy Award song and score.

The song "Who Are You Now" and the score of the film in which the song appears, "Hurry Up Or I'll Be 30" are included in an Oscar eligible list of preliminary nominations.

'Album Songbook' Creates A Viable Sales Instrument

By CLAUDE HALL

LOS ANGELES—The "album songbook" has become increasingly important, states Mike Stewart, chairman of the board and president of United Artists Music Publishing Group. In fact, more and more, the songbook is being sold on the rack alongside the album.

The Jim Croce songbook, published by UA Music, has racked up more than 450,000 sales. Stewart pays tribute to the Beatles for popu-

larizing the songbook that focused on the artist more than the song. "And, to the best of my knowledge, Bruce Springsteen was among the first artists to actively participate in the instrumentation of his songbook so that the music in his folio would be as close to the album's music as possible."

The album songbook includes the same songs that are in the album (Continued on page 27)



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DEEP PURPLE

at Radio City Music Hall?

Has this country gone crazy, or what?

Well, crazy over Deep Purple, at any rate.

A mania attributable in large part to the smash album Come Taste the Band, and to the Purps' first stateside tour featuring new member Tommy Bolin.

We can't vouch for their tap-dancing, but their list of venues looks great:

Jan. 22-23 Radio City Music Hall, New York City

Jan. 24	Music Hall, Boston	Feb. 6	Civic Center, Lakeland, Fla.
Jan. 26	Civic Arena, Springfield, Mass.	Feb. 8	Jai Alai Fronton, Miami
Jan. 27	Hershey Park Arena, Hershey, Pa.	Feb. 11	Illinois State University, Normal
Jan. 28	War Memorial Auditorium, Rochester, N.Y.	Feb. 15	Dane County Coliseum, Madison, Wisc.
Jan. 30	Coliseum, Greensboro, N.C.	Feb. 18	Convention Center Arena, San Antonio, Tex.
Jan. 31	Freedom Hall, Johnson City, Tenn.	Feb. 21	Tarrant County Convention Center, Ft. Worth
Feb. 1	St. John's Arena, Columbus, Ohio	Feb. 22	Sam Houston Music Hall, Houston
Feb. 3	Omni, Atlanta	Feb. 27	Long Beach Arena, Ca.
Feb. 4	Municipal Auditorium, Birmingham, Ala.	Feb. 28	Swing Auditorium, San Bernardino, Ca.



Tomorrow's Rockettes
and today's superstars are



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records and tapes.

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Festivities At Billboard No. 1 Awards in L.A.

Freddy Fender and producer / manager Huey Meaux accept Fender's award as new country singles artist. Fender also won new pop singles artist overall, as well as new pop male singles artist, new pop male album artist.



Connie Pappas, vice president of Rocket Records and John Reid Enterprises, accepts for Elton John as pop album artist overall, pop male album artist, and for his pop album "Greatest Hits."

Billboard photos by Sam Emerson

Larry Goshorn and Mike Reilly (below), members of Pure Prairie League, accept for new pop album artists overall.

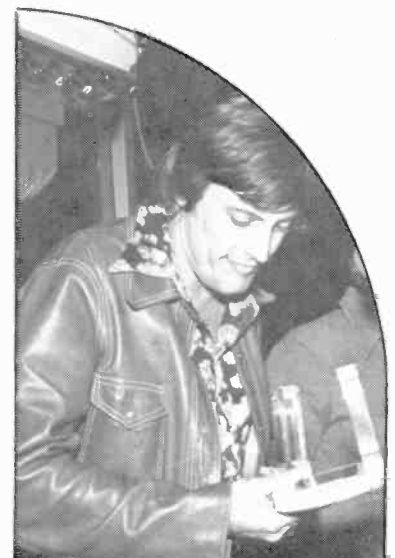
Bruce Lundvall, Columbia's vice president and general manager (below), accepts for top pop albums label.

Captain & Tennille, Olivia Newton-John, Freddy Fender with their No. 1 Awards. Captain & Tennille captured two, Olivia one while Fender shows two of his four awards.

Don Ellis, Columbia's Coast a&r vice president (below), accepts label's award as top jazz label.

Larry Douglas (below), vice president in charge of promotion for Management III, accepts John Denver's four awards—pop singles artist overall, pop male singles artist, easy-listening artist, and country album, "Back Home Again."

JANUARY 24, 1976. BILLBOARD



Fred Mendelsohn, president of Savoy, accepts for top gospel label.



Bruce Wendell, Capitol Records national promotion manager, accepts for top pop singles label.

RCA's Grefun Landon accepts for top country LP label.

Don Burkheimer, RCA vice president, accepts RCA's top classical album award for Isao Tomita's "Snowflakes Are Dancing."

Larry Hayes of RCA accepts for top country singles label.

Jerry Sharrel of Elektra-Asylum accepts Linda Ronstadt's award as the top pop female singles artist.



Mel Bly, WB Music vice president, accepts for top easy-listening publisher.



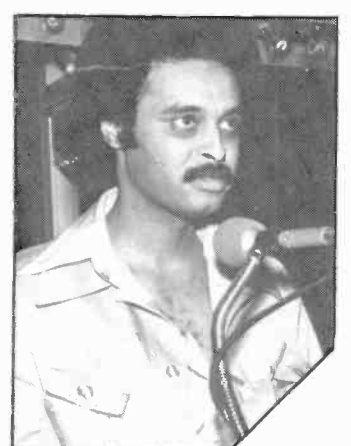
Robert Gordy, Jobete vice president, accepts Jobete's award for top pop publisher.



Host Flip Wilson with Atlantic's awards for Top Soul Singles and Album label are accepted by Bob Greenberg, label's West Coast general manager.



Ray Baker of Acuff-Rose accepts for top country publisher.



Jerry Griffith, special market promotion Marketing Manager, CBS Records, accepts for top Soul Single, "Fight The Power Pt. 1," by the Isley Bros. on T-Neck.

LEFT LABEL IN 1965

Calvin Carter Back At VeeJay

LOS ANGELES—Calvin Carter, one of the record industry's leading producers and a&r executives during his tenure with VeeJay from 1955 through 1965, is returning to the label in similar capacities.

During his VeeJay years, Carter brought a number of artists to the label as well as producing major hits in the pop, soul and crossover markets.

Artists he was involved with dur-

ing VeeJay's Chicago days include Jerry Butler, Jimmy Reed, John Lee Hooker, Betty Everett, Dee Clark, the Dells, the Spaniels, Curtis Mayfield & the Impressions, Little Richard, the Orioles, Gene Allison, Roscoe Gordon, Wade Flemons, Priscilla Bowman, the El Dorados, the Staple Singers, the Five Blind Boys, the Harmonizing Four, Johnnie Taylor & the Highway Q.C.'s and the Swan Silvertones.

Significantly, many of the artists Carter worked with, including Butler, the Dells, Mayfield, the Impres-

(Continued on page 73)

Manhattan Transfer Asks Complaint Be Transferred

NEW YORK—The current lineup of the Manhattan Transfer has asked that a complaint against them by the act's former members be moved from the New York State Supreme Court to the U.S. District Court here.

The group's three former members filed a \$1.2 million suit Dec. 12 in the State Supreme Court here alleging that the current edition of the act, and original member Tim Hauser, has illegally taken the name Manhattan Transfer and the reputation that went with it.

Erin Dickins, Martin Nelson and Patricia Rosalia, all former members of the quartet, went into a partnership with Hauser on or about May 13, 1970, which culminated in a recording contract and album on Capitol called "Jukin."

They allege that Hauser "willfully, knowingly, wrongfully and without permission, unlawfully appropriated and usurped unto himself the unique assets of the group, including their songs, arrangements, materials, act and name the Manhattan Transfer, by forming a new performing group" with current members Alan Paul, Laurel Masse and Janis Siegel.

The original trio also alleges that the current group is misrepresenting themselves as the real Manhattan Transfer and is "capitalizing upon their acclaim and popularity," and that this severely damaged the sale of "Jukin," thereby depriving them of royalties.

The original three ask the court for a total of \$1.2 million—\$1 million

in punitive damages against Hauser, and not less than \$200,000 in owed payment. In addition, they also ask for the current group to be forbidden from using the name "exploiting songs, musical arrangements and the act."

The current group asks for the removal of the case of the District Court because they now live in California, while the original trio lives in New York.

2 Groups To Honor Barney McDevitt

LOS ANGELES — Barney McDevitt, for more than 40 years a prominent publicist and promotion expert here, will be honored Feb. 23 at a dinner jointly planned by the Hollywood Press Club and the Los Angeles office of ASCAP.

A Philadelphian, McDevitt worked for years with Fred Waring's Pennsylvanians and then, for two decades, handled publicity for the Hollywood Palladium at a time when every major name band played the spot.

At least a dozen composers and lyricists will participate in a music program at the fete, according to Howard Lucraft, Press Club president and a musician-writer himself.

Moore Only Writer

LOS ANGELES—Daniel Moore is the sole writer of the song "Shambala," not B.W. Stevenson as published here Jan. 17.

NARM Profiling Adults

• Continued from page 1

a special session March 21 at the upcoming NARM convention in Hollywood, Fla.

Unique element of the survey will be its in-depth interviews with adults whose identification as record buyers can not be determined in advance. Those surveyed will be contacted in heavy-traffic public locations, but not in or near music stores where their presence might indicate a prior involvement with recorded product.

An additional number of interviews, over and above the 5,000 person-to-person contacts, will be done by telephone. As many as 50 cities will be covered in this supplemental survey to provide further input into the final statistical mix, according to Jules Malamud, NARM executive director.

The basic survey for persons who admit to having purchased at least one record during the past year, will ask numbers purchased, whether these are singles or albums, repertoire preferences, types bought most often, and the source of purchase—department store, record shop, discount store, mail-order or club, etc.

Other questions will inquire into radio listening habits, including hours of exposure and types of music preferred. Club and concert attendance is also explored.

Another part of the questionnaire probes the influence of price and whether the respondent buys on impulse or knows in advance the item he wishes. If a change in buying habits is admitted over the prior five years, an additional group of questions seeks to pin down the reasons.

Respondents are then asked to fill in a sheet providing standard demographic information such as age, marital status, income, education, occupation, etc.

Where a person interviewed indicates he is no longer a record buyer, a separate set of questions will be asked to determine what turned him off.

All data will be fed into a computer and the results assembled so that they may be presented in graphic form to those attending the NARM confab.

NARM members are responsible for providing the manpower for the personal interviews, says Malamud. Each participating retailer, distributor and rackjobber has been sent 30 to 40 questionnaires to complete.

The questionnaire itself was prepared in part by Joseph Cohen, a student at Bernard Baruch graduate school here. He was assisted by Malamud and the NARM staff, with additional help from the research departments of RCA, CBS and WEA.

Malamud states that the study was undertaken to learn more specifically why persons cut back in record buying as they get older. The 25 to 45-year group is gradually comprising a larger percentage slice of the population, and if the expansion of the industry is to continue at a significant rate, it must seek to woo that market, he and his associates feel.

Results of the survey will prove of value to manufacturers as well as to merchandisers, it is suggested.

At the NARM meeting, a panel representing various segments of the industry will discuss the results of the study and their implications.

IS HOROWITZ

'Cream' LP Leased

BURBANK—Eagle Records has leased its disco album "The Cream Of Muscle Shoals" to EMI-Toshiba in Japan and Quality Records of Canada.

ANOTHER THORP AUCTION BUS LIQUIDATION AUCTION ABC BUS

Kentucky Fair & Exposition Center

Louisville, Kentucky • Tuesday, February 3, 1976 • Sales Start 10 AM

50 (50) '62 '63 '64 GMC MODEL PD-4106 BUSES, 38 PASSENGER—AIR CONDITIONED, LAVATORY EQUIPPED, GM 8V71 DIESEL 272 HP ENGINES, SPICER 4-1 SPEED MANUAL SHIFT TRANSMISSION, SEATS RECLINE WITH ADJUSTABLE FOOT RESTS, 2 UNDER FLOOR BAGGAGE COMPARTMENTS, 205 CU. FT. CAPACITY, 130 CU. FT. PACKAGE RACK PROVIDED ABOVE SEAT, 140 GALLON FUEL TANK, 12 VOLT SYSTEM WITH TWO BATTERIES, BENDIX-WESTINGHOUSE AIR BRAKES, LENGTH 35 FT., HEIGHT 10 FT., WIDTH 8 FT., 7,761 LBS. FRONT AXLE, 13,823 LBS. REAR AXLE. NOTE: TIRES NOT INCLUDED, MAY BE PURCHASED FROM LESSOR WITH THE BUS, THEIR PRICE BEING DETERMINED BY THE AMOUNT OF UNUSED MILEAGE IN SAME OR RETURN WITHIN 10 DAY (11.5 X 22.5 TUBELESS TIRES).

Other Buses, Various Makes and Models.

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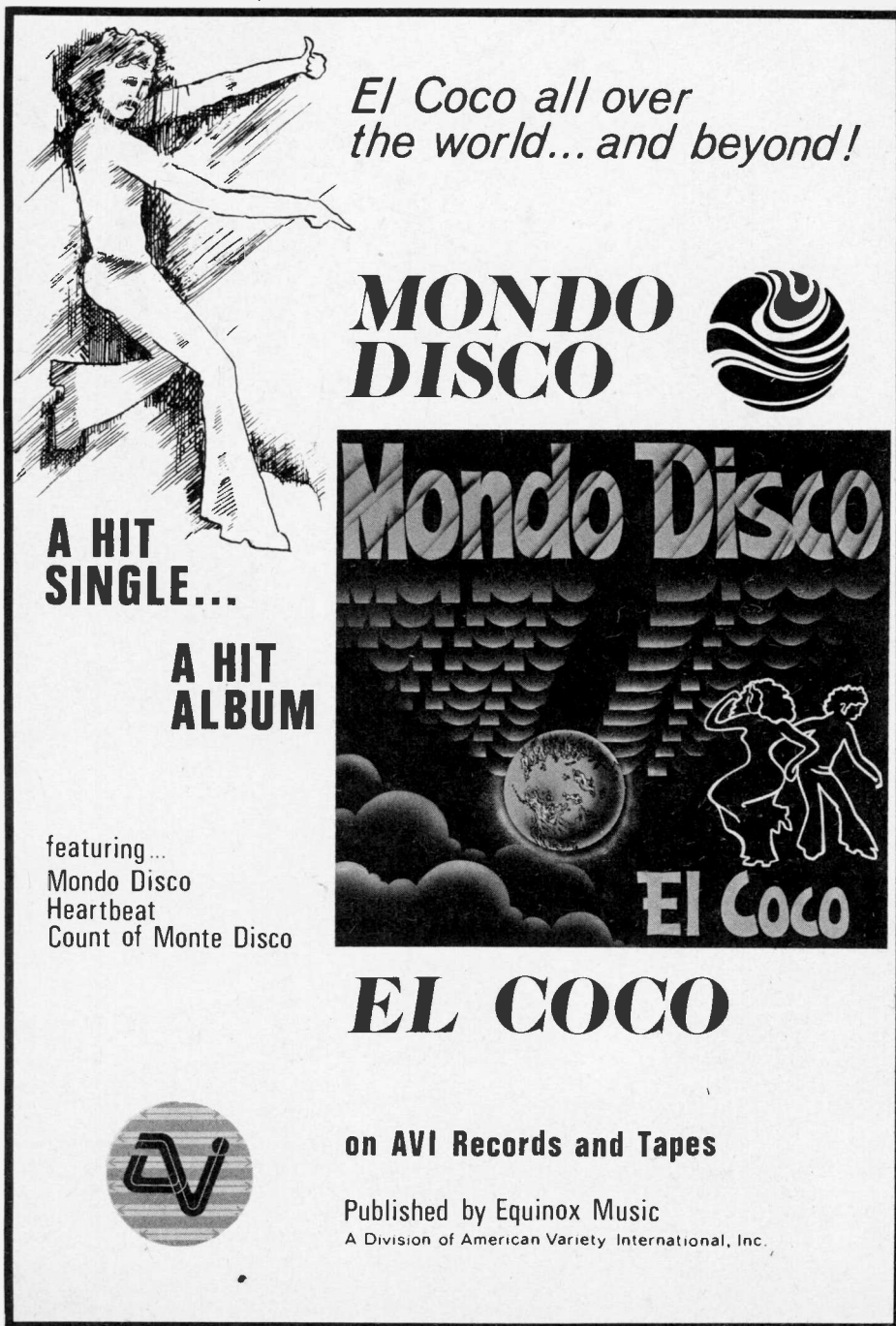
Imports Go Up

• Continued from page 3

lier on—at the start of the item's move into general commercial traffic.

The decision lays down some guidelines to assure equal tax treatment for domestic and imported items in state or local laws. Whatever property tax is levied on the imports must apply equally to similar, domestically manufactured goods. Taxes cannot be devised to single out imports stored in warehouse merely because they are imports.

Importers and their lawyers will take a close look at the Georgia state court ruling—now upheld by the U.S. Supreme Court—that the items in their original shipping cartons could not be taxed, but goods in the warehouse and ready for wholesale distribution, were liable for the property tax. **MILDRED HALL**



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Mondo Disco

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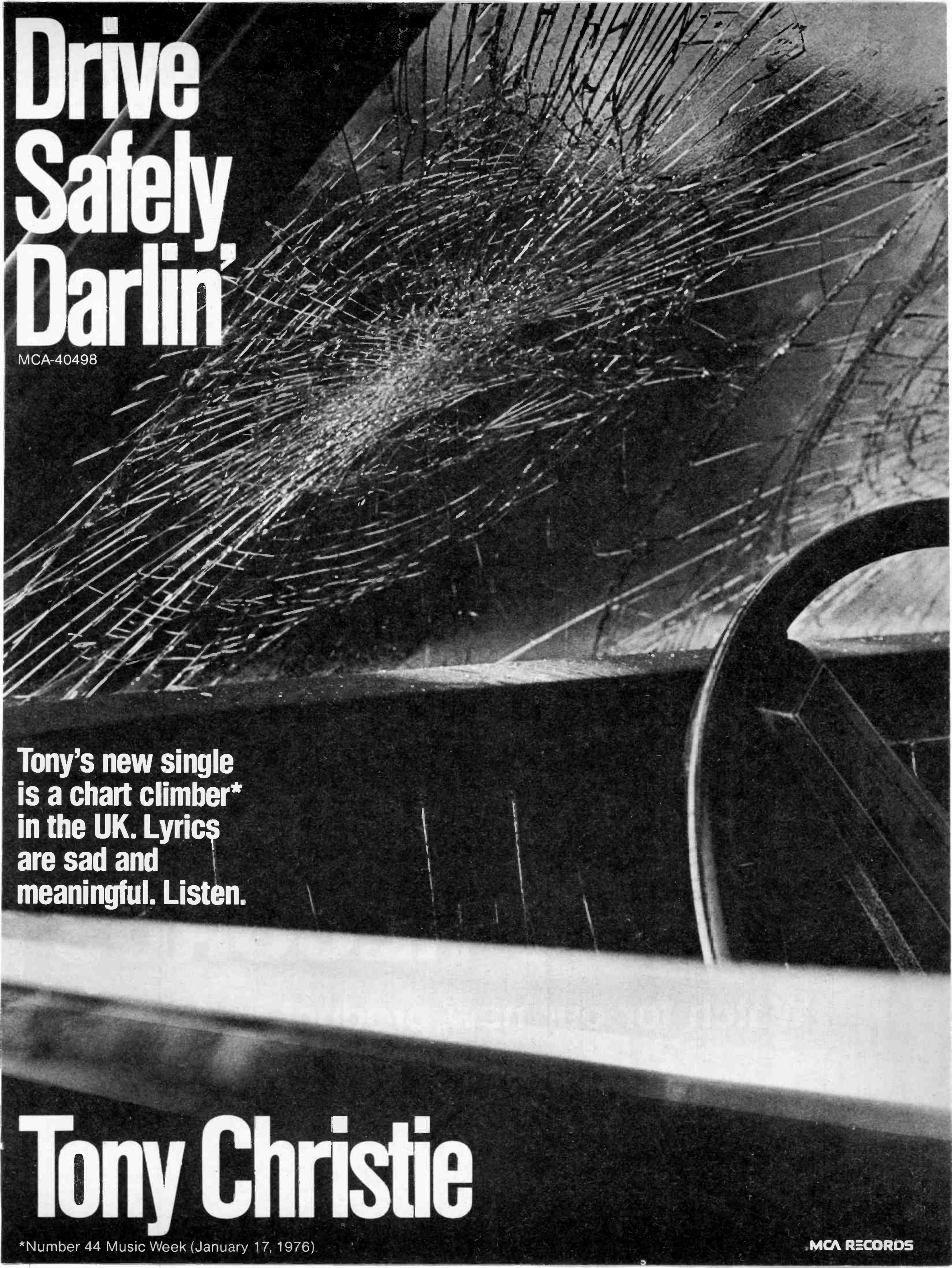
A HIT SINGLE...

A HIT ALBUM

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Mondo Disco
Heartbeat
Count of Monte Disco

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Drive Safety Darlin'

MCA-40498

**Tony's new single
is a chart climber*
in the UK. Lyrics
are sad and
meaningful. Listen.**

Tony Christie

*Number 44 Music Week (January 17, 1976).

MCA RECORDS

Brunswick Trial: Malpractices Said Common In Industry

• Continued from page 3

play of the companies' recorded product.

In addition, according to the prosecutor, various artists, songwriters and publishers were cheated out of royalties on these cash sales, and performers who asked to inspect Brunswick's books were physically assaulted and threatened.

This last charge brought several defense motions for mistrial on the

claim that the statements were inflammatory and were not contained in the indictments. The motions were denied.

In the matter of alleged payola, Greelish specifically named Melvin Moore, Brunswick's promotion director, as the go-between who arranged company payoffs to disk jockeys.

"This defendant," the prosecutor said, "paid cash to radio station em-

ployes because they had already played Brunswick products in the past and he wanted them to play Brunswick products in the future. In essence, they had an I.O.U."

Greelish portrayed Brunswick's president, Nat Tarnopol, as the head of the alleged conspiracy. "We will prove that he (Tarnopol) was the man who set the standard of corporate greed, avarice and corruption that was willfully and knowingly followed by all of the defendants and co-conspirators," the prosecutor said.

"Mr. Tarnopol watched his major recording artists physically assaulted because they dared to inquire about the amount of royalties they were supposed to be receiving."

Tarnopol's lawyer, Peter Parcher, in his opening statement admitted Brunswick and Dakar did have some cash sales, but claimed the proceeds went to Edward Hurley, a former Brunswick sales executive who is the chief government witness.

He added that Tarnopol and the other defendants had no criminal intent and that because Brunswick was a small company it had to compete with the "giants" in the industry.

"You're going to find out the major record companies, Warner Bros., Atlantic, CBS, RCA and MCA have spent millions of dollars trying to capture the hearts and minds of the disk jockeys and program directors and radio station employes. And I mean millions of dollars and jet air-

planes and all kinds of incredibly lavish entertainment. It's mind boggling," Parcher said.

He also told the jury that "what occurred and didn't occur in respect to Nathan Tarnopol has to be viewed within the context of the recording industry."

Moore's attorney, Martin Cohen, admitted his client might have done favors for disk jockeys and other radio station personnel, but claimed it

was a legitimate function of his job as promotion director.

"If doing a good job is now a criminal offense in this country then we have arrived at a very sad state of affairs indeed," Cohen said.

The other defendants were pictured by their attorneys as everyday workers earning a modest living, who were too small in the company scheme to have done any evil.

(Continued on page 86)



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Private Rites For Johnson Of Disney

LOS ANGELES—Private services were conducted last week for James A. Johnson, 58, for many years president of Walt Disney Music here. He died Friday (9) after a short illness.

Johnson, who is survived by the widow and two children, was employed by Disney 37 years. He retired in March last year.

10 Years of Hit Records

DYNAMO RECORDS

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1975 -

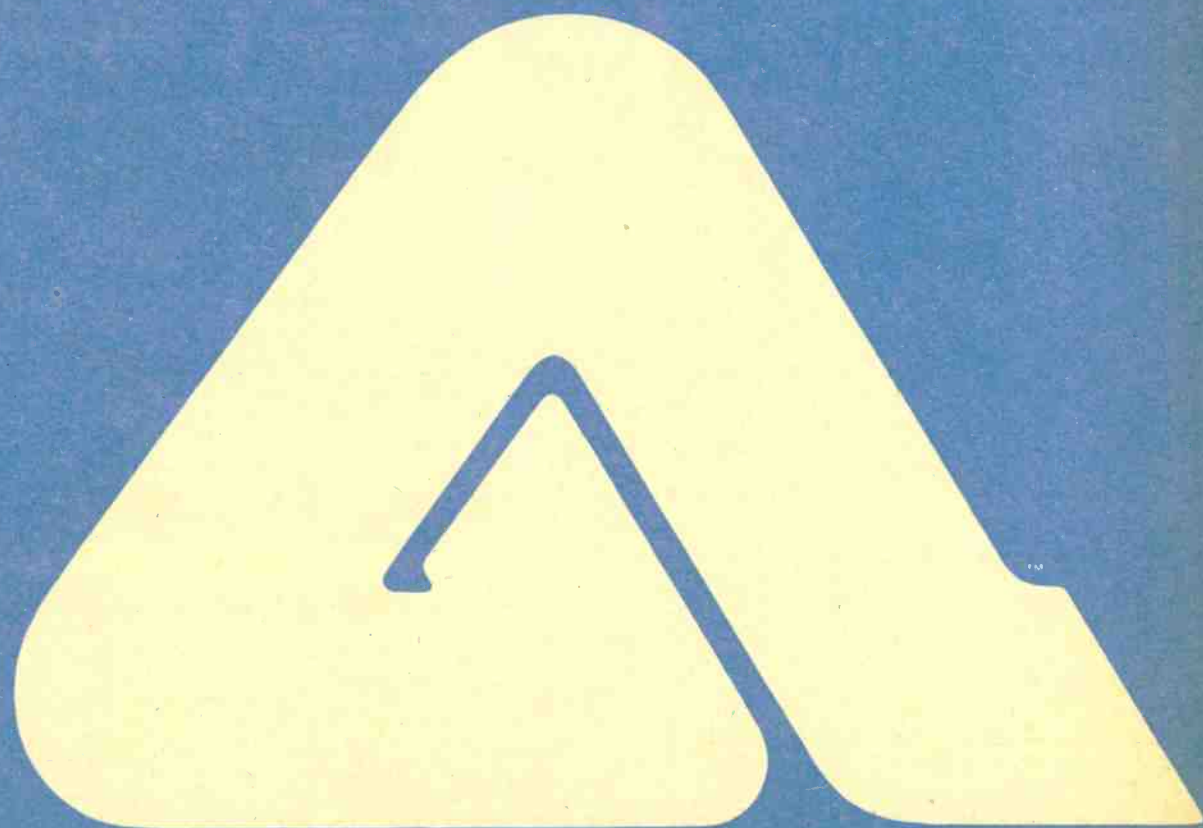
What A Year

For The

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TEN Major New



BARRY MANILOW

"Tryin' To Get The Feeling" Album Is Gold!
 "I Write The Songs" Single Is Gold!

Over 4,000,000 Singles Sold In 1975!
 Over 1,600,000 Albums Sold In 1975!

#1—Top New Male Vocalist Singles

—Record World and Cash Box

#1—Top New Male Vocalist Albums

—Cash Box and Record World

#1—Top New Male Artist—Music Retailer

#1—Pop Artist Of The Year—Radio & Records

"Mandy"—Grammy Nomination: Record of the Year.



MELISSA MANCHESTER

#1—Top New Female Vocalist Albums—Cash Box

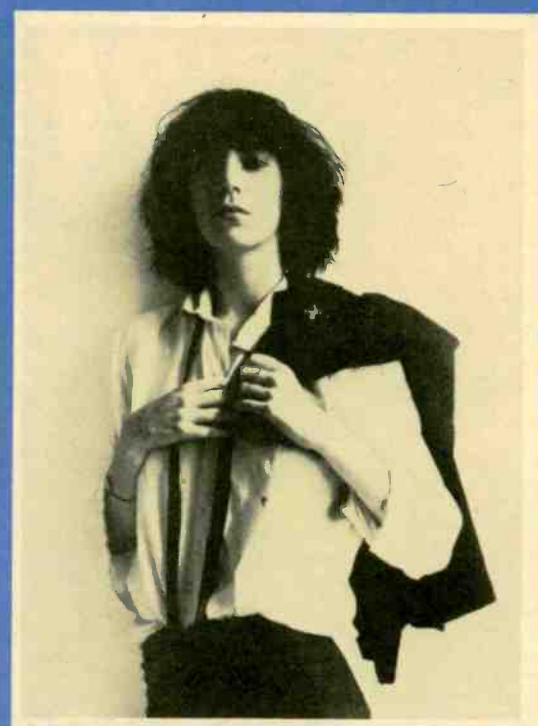
#1—Top New Female Vocalist Singles—Cash Box

#1—Top New Female Artist—Music Retailer

#1—Top Easy Listening Singles Award

"Midnight Blue"—Billboard

Melissa's new album "Better Days And Happy Endings" will be released next week. It's one word: "Magnificent." Melissa Manchester is now truly a major star!



PATTI SMITH

Best New Album Of The Year—Village Voice

#2—Best Album Of The Year—New York Times

Best New Female Artist Of 1975—Cash Box Editors

"Her album is stunning and, in time, will become known as a classic!"—San Francisco Examiner

"'Horses' is an extraordinary disc and every minute of it is worth repeated rehearings. It will shake you and move you as little else can do!"

—New York Times

"The Wild Mustang of American Rock!"

—Village Voice



GIL SCOTT-HERON

#1—Top Jazz Duo (With Brian Jackson)
 —Record World

#5—Male Vocalist Of The Year

—Downbeat Readers Poll

#6—Top New Male Vocalist Albums—Cash Box

"Gil Scott-Heron has both the onstage magic and on-record originality that are the makings of stardom!"—Newsweek

"The most important figure in black pop music to surface so far in the seventies!"—Minneapolis Star



THE HEADHUNTERS

#1—Best Instrumental Combo—

—Playboy All-Star Jazz And Pop Poll

"A group that will help change the course of and open up the possibilities for music of the seventies!"
 —Concert Magazine

"An incredible powerhouse; they will leave you exhausted!"—Playboy

"They aim for the mid-point of the brain and keep it coming!"—Aquarian



MONTY PYTHON

"The best humor records available."

—The New Yorker

"Undoubtedly, the comedy discs of the year!"

—Record World

"Pythonmania—its six-man troupe flies to the nearest reaches of dementia!"—Newsweek

The comedy stars of 1975 will appear live in the U.S. in 1976. Their invasion will have sensational impact!

Grammy Nomination: Comedy Album of the Year.

Careers Launched!

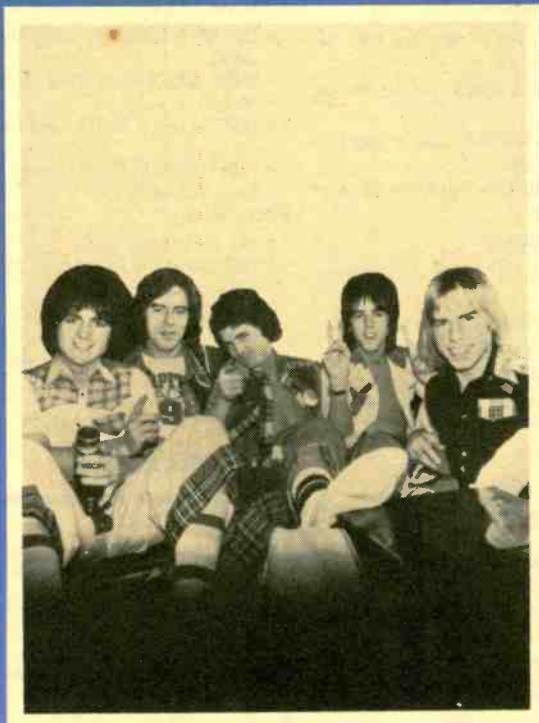


ERIC CARMEN

"Eric Carmen has long deserved recognition as one of America's best rock minds. Now, his first solo album backs up that contention!"—Rolling Stone
"His First Solo LP puts Eric in a class by himself. It's one of the finest albums we've ever heard!"—Cleveland Press

"His musical stature remains unique in the seventies. This just may be the great Beach Boys' studio album we've all been waiting for!"—Phonograph Record

Eric Carmen will burst forth in 1976 as the industry's biggest new star!



BAY CITY ROLLERS

Their Debut Arista Album Is Gold!
Their "Saturday Night" Single, A Number One Smash Hit, Is Zooming Over 2,000,000!

#1—Top New Male Group Singles—Record World
#3—Top New Male Group Albums—Record World
#4—Top New Group Albums—Cash Box

"The Bay City Rollers are a phenomenon—this is only the beginning!"—Melody Maker



THE BRECKER BROTHERS

#5—Randy Brecker—Trumpet Star Of The Year
—Downbeat Readers Poll

#6—Mike Brecker—Tenor Sax Star Of The Year
—Downbeat Readers Poll

"They certainly are the most interesting band heard in years and could easily become the best!"—Soho News

"Fusion music of the highest order. You'll want to really listen. You'll want to dance. You will, in others words, want to play The Brecker Brothers over and over and over!"—Radio Free Jazz

The Brecker Brothers' debut album has received 3 Grammy nominations. Their new album "Back to Back" will be released next week and it's a powerhouse!



THE OUTLAWS

Their First Album Is Now At 400,000!

#2—Top New Male Group Albums—Record World
#2—Top New Group Albums—Cash Box

"This is the band to watch. The sky's the limit for them!"—Creem

"The concise and powerful image they produce is awesome. It's the mark of the very best kind of rock band!"—Phonograph Record

Arista Records

- Where An
Unprecedented Number
Of Careers
Were Launched In '75

...And More Are Coming In '76!

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/22/76)

TOP ADD ONS - NATIONAL

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- GARY WRIGHT—Dreamweaver (W.B.)

PRIME MOVERS - NATIONAL

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- EAGLES—Take It To The Limit (Asylum)

BREAKOUTS - NATIONAL

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- BEE GEES—Fanny (Be Tender With My Love) (RSO)

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

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 21-15
- ★ ERIC CARMEN—All By Myself (Arista) 22-16

KBBC—Phoenix

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- FOUR SEASONS—December 1963 (W.B./Curb)
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 30-21
- ★ EAGLES—Take It To The Limit (Asylum) 28-23

KRIZ—Phoenix

- NONE
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 24-14
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 26-16

KQEO—Albuquerque

- JONATHAN CAIN—Till It's Time To Say Goodbye (Claridge)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 21-10
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 20-13

KTKT—Tucson

- ERIC CARMEN—All By Myself (Arista)
- LARRY GROCE—Junk Food Junkie (W.B.)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 15-7
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 18-10

Pacific Northwest Region

TOP ADD ONS:

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- GARY WRIGHT—Dreamweaver (W.B.)
- BEE GEES—Fanny (RSO)

PRIME MOVERS:

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- EAGLES—Take It To The Limit (Asylum)

BREAKOUTS:

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- GARY WRIGHT—Dreamweaver (W.B.)
- BEE GEES—Fanny (RSO)

KFRC—San Francisco

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- ★ WHO—Squeeze Box (MCA) 21-13
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 15-8

KYA—San Francisco

- GARY WRIGHT—Dreamweaver (W.B.)
- LARRY GROCE—Junk Food Junkie (W.B.)
- ★ C.W. McCALL—Convoy (MGM) 13-3
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 18-12

KLIV—San Jose

- GARY WRIGHT—Dreamweaver (W.B.)
- BEE GEES—Fanny (RSO)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 20-8
- D★ MIRACLES—Love Machine (Part 1) (Motown) 17-6

KJOY—Stockton, Calif.

- ELTON JOHN—I Feel Like A Bullet (MCA)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- ★ EAGLES—Take It To The Limit (Asylum) 25-13
- ★ BEE GEES—Fanny (RSO) 30-19

KNDE—Sacramento

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 11-5
- ★ DAVID RUFFIN—Walk Away From Love (Motown) 3-1

KROY—Sacramento

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- GARY WRIGHT—Dreamweaver (W.B.)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 20-13
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 10-6

KJR—Seattle

- FOGHAT—Slow Ride (W.B.)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 14-7
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 19-13

KING—Seattle

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- QUEEN—Bohemian Rhapsody (Elektra)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 27-17
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 20-16

KJRB—Spokane

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- GARY WRIGHT—Dreamweaver (W.B.)
- ★ ERIC CARMEN—All By Myself (Arista) 19-14
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 21-17

KTAC—Tacoma

- ERIC CARMEN—All By Myself (Arista)
- BEE GEES—Fanny (RSO)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 17-9
- ★ DIANA ROSS—Theme From "Mahogany" (Motown) 6-2

KGW—Portland

- BEE GEES—Fanny (RSO)
- HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 28-16
- ★ ERIC CARMEN—All By Myself (Arista) 29-19

KISN—Portland

- ERIC CARMEN—All By Myself (Arista)
- BAND OF THE BLACK WATCH—Scotch On The Rocks (Private Stock)
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 15-4
- ★ DR. HOOK—Only Sixteen (Capitol) 14-6

KTLK—Denver

- GARY WRIGHT—Dreamweaver (W.B.)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ LARRY GROCE—Junk Food Junkie (W.B.) 40-31
- ★ EAGLES—Take It To The Limit (Asylum) 15-7

KKAM—Pueblo, Colo.

- ERIC CARMEN—All By Myself (Arista)
- BEE GEES—Fanny (RSO)
- ★ PAUL ANKA—Times Of Your Life (U.A.) 20-14
- ★ WHO—Squeeze Box (MCA) 27-21

KCPX—Salt Lake City

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia)
- ★ DR. HOOK—Only Sixteen (Capitol) 25-19
- ★ LARRY GROCE—Junk Food Junkie (W.B.) HB-24

KRSP—Salt Lake City

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- LARRY GROCE—Junk Food Junkie (W.B.)
- ★ EAGLES—Take It To The Limit (Asylum) 18-6
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 13-3

KYNO—Fresno

- BEE GEES—Fanny (RSO)
- EAGLES—Take It To The Limit (Asylum)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 25-15
- ★ HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.) 23-16

Southwest Region

TOP ADD ONS:

- (D) MIRACLES—Love Machine (Part 1) (Motown)
- CLEDUS MAGGARD—The White Knight (Mercury)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)

PRIME MOVERS:

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- EAGLES—Take It To The Limit (Asylum)

BREAKOUTS:

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- CLEDUS MAGGARD—The White Knight (Mercury)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)

KILT—Houston

- LARRY GROCE—Junk Food Junkie (W.B.)
- D★ MIRACLES—Love Machine (Part 1) (Motown)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 27-17
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 18-14

KRBE-FM—Houston

- STAPLE SINGERS—New Orleans (Cur-tom)
- BOB DYLAN—Hurricane (Part 1) (Columbia)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 12-7
- ★ FOGHAT—Slow Ride (W.B.) HB-17

KLIF—Dallas

- ELTON JOHN—Grow Some Funk (MCA)
- CLEDUS MAGGARD—The White Knight (Mercury)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 8-3
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 16-11

KNUS-FM—Dallas

- MICHAEL MURPHEY—Renegade (Epic)
- WHO—Squeeze Box (MCA)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 23-13
- ★ HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.) 19-12

KFJZ—Fl. Worth

- WHO—Squeeze Box (MCA)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- ★ NAZARETH—Love Hurts (A&M) 23-16
- ★ ART GARFUNKEL—Breakaway (Columbia) 27-20

KXOL—Fl. Worth

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- ★ EAGLES—Take It To The Limit (Asylum) 30-22
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 27-21

KONO—San Antonio

- MICHAEL MURPHEY—Renegade (Epic)
- ERIC CARMEN—All By Myself (Arista)
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 20-14
- ★ DAVID RUFFIN—Walk Away From Love (Motown) 23-17

KELP—El Paso

- D★ MIRACLES—Love Machine (Part 1) (Motown)
- PAUL ANKA—Times Of Your Life (U.A.)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy) 15-6
- ★ GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 7-2

XEROK—El Paso

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 24-8
- ★ JOHN DENVER—Fly Away (RCA) 19-10

KAKC—Tulsa

- QUEEN—Bohemian Rhapsody (Elek.)
- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 17-10
- ★ GARY WRIGHT—Dreamweaver (W.B.) 21-14

KELJ—Tulsa

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- GRAND FUNK RAILROAD—Take Me (Capitol)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 25-16
- ★ HELEN REDDY—Somewhere In The Night (Capitol) HB-28

WKY—Oklahoma City

- GARY WRIGHT—Dreamweaver (W.B.)
- CLEDUS MAGGARD—The White Knight (Mercury)
- ★ EAGLES—Take It To The Limit (Asylum) 18-8
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 21-12

KOMA—Oklahoma City

- ELTON JOHN—Grow Some Funk (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ★ EAGLES—Take It To The Limit (Asylum) 21-14
- ★ LINDA RONSTADT—Tracks Of My Tears (Asylum) 23-17

WTIX—New Orleans

- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 18-13
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 20-15

KEEL—Shreveport

- FOUR SEASONS—December 1963 (W.B./Curb)
- SPINNERS—Love Or Leave (Atlantic)
- ★ COMMODORES—Sweet Love (Mo.) 33-25
- ★ NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 19-13

Midwest Region

TOP ADD ONS:

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- (D) MIRACLES—Love Machine (Part 1) (Motown)

PRIME MOVERS:

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- OHIO PLAYERS—Love Rollercoaster (Mercury)

BREAKOUTS:

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- HEAD EAST—Love Me Tonight (A&M)
- BEE GEES—Fanny (RSO)

WLS—Chicago

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 23-17
- ★ KISS—Rock & Roll All Night (Casa.) 12-8

WCFL—Chicago

- D★ MIRACLES—Love Machine (Part 1) (Motown)
- PAUL ANKA—Times Of Your Life (U.A.)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 19-10
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 30-23

WOKY—Milwaukee

- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- EAGLES—Take It To The Limit (Asylum)
- ★ GARY WRIGHT—Dreamweaver (W.B.) 29-20
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 16-8

WZUU-FM—Milwaukee

- MICHAEL MURPHEY—Renegade (Epic)
- BEE GEES—Fanny (RSO)
- ★ DAVID BOWIE—Golden Years (RCA) 17-14
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 10-8

WNDE—Indianapolis

- CLEDUS MAGGARD—The White Knight (Mercury)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 18-10
- ★ SWEET—Fox On The Run (Capitol) 8-5

WIRL—Peoria, Ill.

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- HEAD EAST—Love Me Tonight (A&M)
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 10-5
- ★ WHO—Squeeze Box (MCA) 11-6

WDGY—Minneapolis

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- FLEETWOOD MAC—Over My Head (Reprise)
- ★ HOT CHOCOLATE—You Sexy Thing (Atlantic) 14-8
- ★ KISS—Rock & Roll All Night (Casablanca) 15-13

KDWB—Minneapolis

- D★ EARTH, WIND & FIRE—Sing A Song (Columbia)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 16-4
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 22-12

KOIL—Omaha

- ERIC CARMEN—All My Myself (Arista)
- WHO—Squeeze Box (MCA)
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 28-18
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 17-11

KIOA—Des Moines

- BEE GEES—Fanny (RSO)
- ELTON JOHN—Grow Some Funk (MCA)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 13-3
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 15-9

KKLS—Rapid City, S.D.

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- GARY WRIGHT—Dreamweaver (W.B.)
- ★ OHIO PLAYERS—Love Rollercoaster (Mercury) 22-17
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 26-21

KQWB—Fargo, N.D.

- ART GARFUNKEL—Breakaway (Columbia)
- OHIO PLAYERS—Love Rollercoaster (Mercury)
- ★ EAGLES—Take It To The Limit (Asylum) 24-13
- ★ PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 20-10

(Continued on page 24)

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YOU'RE LOOKING AT ONE SWEET TOUR!

JANUARY

- 21 Chattanooga, Tennessee - Memorial Auditorium
- 22 Nashville, Tennessee - War Memorial
- 23 Terre Haute, Indiana - Hulman Civic Center
- 28 Columbus, Ohio - Veterans Memorial Coliseum
- 29 Indianapolis, Indiana - Convention Center
- 30 Chicago, Illinois - Aragon Ballroom
- 31 Cleveland, Ohio - Music Hall

FEBRUARY

- 1 Charleston, West Virginia - Civic Center
- 5 Lewiston, Maine - TBA
- 6 Boston, Massachusetts - Orpheum Theatre
- 7 Buffalo, New York - Century Theatre
- 8 Toronto, Ontario - Massey Hall
- 12 Pittsburgh, Pennsylvania - Stanley Theatre
- 13 Philadelphia, Pennsylvania - Tower Theatre
- 14 Washington, D.C. - Constitution Hall
- 15 Richmond, Virginia - Mosque
- 18 Memphis, Tennessee - Ellis Auditorium
- 19 Atlanta, Georgia - Fox Theatre
- 20 Jacksonville, Florida - Coliseum
- 21 Orlando, Florida - Jai Alai Fronton
- 22 Miami, Florida - Jai Alai Fronton
- 26 Akron, Ohio - Civic Theatre
- 27 Detroit, Michigan - Masonic Auditorium
- 28 Flint, Michigan - I.M.A.
- 29 Grand Rapids, Michigan - Grand Valley State College

MARCH

- 4 Green Bay, Wisconsin - Brown County Arena
- 5 St. Paul, Minnesota - Civic Center
- 6 Davenport, Iowa - RKO Orpheum
- 7 Kansas City, Missouri - Capri Theatre
- 10 La Crosse, Wisconsin - Mary Sawyer Auditorium
- 11 Milwaukee, Wisconsin - Riverside Theatre
- 12 St. Louis, Missouri - Ambassador Theatre
- 13 Tulsa, Oklahoma - Fairgrounds Pavilion
- 14 Dallas, Texas - McFarland Auditorium
- 17 Denver, Colorado - Regis College

WEST COAST DATES TO BE ANNOUNCED!

DESOLATION BOULEVARD (ST-11395)

includes their two smash singles

Ballroom Blitz and Fox On The Run (4157)



*...watch for their new album
coming in February*

GIVE US A WINK!



Billboard Singles Radio Action

Based on station playlists through Thursday (1/22/76)

Playlist Top Add Ons •
Playlist Prime Movers •

• Continued from page 22

KXOK—St. Louis

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 17-13
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 18-15

KSQJ—St. Louis

- HEAD EAST—Love Me Tonight (A&M)
- DONNA SUMMER—Love To Love You Baby (Oasis)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 13-6
- KISS—Rock & Roll All Night (Casablanca) 19-14

WHB—Kansas City

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 14-8
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 18-16

KEWI—Topeka

- DONNA SUMMER—Love To Love You Baby (Oasis)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- GLEN CAMPBELL—Country Boy (Capitol) 30-20
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 21-14

North Central Region

• TOP ADD ONS:

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- CAPTAIN & TENNILLE—Lonely Night (A&M)

★ PRIME MOVERS:

- AEROSMITH—Dream On (Columbia)
- ERIC CARMEN—All By Myself (Arista)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)

BREAKOUTS:

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- (D) MIRACLES—Love Machine (Part 1) (Motown)

CKLW—Detroit

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- GARY WRIGHT—Dreamweaver (W.B.) 15-7
- AEROSMITH—Dream On (Columbia) 21-15

WGRD—Grand Rapids

- ERIC CARMEN—All By Myself (Arista)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- NAZARETH—Love Hurts (A&M) 16-6
- AEROSMITH—Dream On (Columbia) 13-8

Z-96 (WZZM-FM)—Grand Rapids

- (D) MIRACLES—Love Machine (Part 1) (Motown)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- ERIC CARMEN—All By Myself (Arista) 19-13
- QUEEN—Bohemian Rhapsody (Elektra) 24-19

WTAC—Flint, Mich.

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- QUEEN—Bohemian Rhapsody (Elektra)
- AEROSMITH—Dream On (Columbia) 28-20
- ROXY MUSIC—Love Is The Drug (Atco) 25-19

WIXY—Cleveland

- HALL & OATES—Sarah Smile (RCA)
- AEROSMITH—Dream On (Columbia)
- EAGLES—Take It To The Limit (Asylum) 37-26
- BEE GEES—Fanny (RSO) 36-27

WGCL—Cleveland

- GARY WRIGHT—Dreamweaver (W.B.)
- WHO—Squeeze Box (MCA)
- ERIC CARMEN—All By Myself (Arista) 18-8
- AEROSMITH—Dream On (Columbia) 17-9

13-Q (WKTQ)—Pittsburgh

• NONE

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 14-10
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 8-3

WKBW—Buffalo

- KISS—Rock & Roll All Night (Casablanca)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis) 14-5
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 30-21

WSAI—Cincinnati

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- (D) EARTH, WIND & FIRE—Sing A Song (Columbia)
- NONE

WCOL—Columbus

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- GARY WRIGHT—Dreamweaver (W.B.)
- CLEDUS MAGGARD—The White Knight (Mercury) 37-24
- ERIC CARMEN—All By Myself (Arista) 23-14

WKY—Louisville

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- (D) MIRACLES—Love Machine (Part 1) (Motown)
- AEROSMITH—Dream On (Columbia) 21-10
- QUEEN—Bohemian Rhapsody (Elektra) 17-8

WBGW—Bowling Green, Ky.

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- DOBIE GRAY—If Love Must Go (Reprise)
- ANDREW GOLD—That's Why I Love You (Asylum) 10-5
- HAROLD MELVIN & THE BLUE-NOTES—Wake Up Everybody (Phila. Int'l.) 13-9

WJET—Erie, Pa.

- EAGLES—Take It To The Limit (Asylum)
- CLEDUS MAGGARD—The White Knight (Mercury)
- KISS—Rock & Roll All Night (Casablanca) 29-18
- WHO—Squeeze Box (MCA) 24-16

WRJE—Erie, Pa.

- FOUR SEASONS—December 1963 (W.B./Curb)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- DAVID RUFFIN—Walk Away From Love (Motown) 12-5
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 7-3

WCUE—Akron

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- BEE GEES—Fanny (RSO)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis) 15-5
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 26-17

Mid-Atlantic Region

• TOP ADD ONS:

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- GARY WRIGHT—Dreamweaver (W.B.)
- MIRACLES—Love Machine (Part 1) (Motown)

★ PRIME MOVERS:

- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- AEROSMITH—Dream On (Columbia)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)

BREAKOUTS:

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- GARY WRIGHT—Dreamweaver (W.B.)
- GRAND FUNK RAILROAD—Take Me (Capitol)

WFIL—Philadelphia

- ELTON JOHN—I Feel Like A Bullet (MCA)
- (D) MIRACLES—Love Machine (Part 1) (Motown)
- HAROLD MELVIN & THE BLUE-NOTES—Wake Up Everybody (Phila. Int'l.) HB-21
- (D) DONNA SUMMER—Love To Love You Baby (Oasis) HB-22

WIBG—Philadelphia

- GARY WRIGHT—Dreamweaver (W.B.)
- DR. HOOK—Only Sixteen (Capitol)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 16-4
- FOUR SEASONS—December 1963 (W.B./Curb) 21-14

WPGC—Washington

- AEROSMITH—Dream On (Columbia)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 12-5
- (D) DONNA SUMMER—Love To Love You Baby (Oasis) 21-14

WCAO—Baltimore

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- GRAND FUNK RAILROAD—Take Me (Capitol)
- AEROSMITH—Dream On (Columbia) HB-26
- (D) DONNA SUMMER—Love To Love You Baby (Oasis) 19-14

WGH—Newport News, Va.

- GARY WRIGHT—Dreamweaver (W.B.)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- NAZARETH—Love Hurts (A&M) 24-15
- EAGLES—Take It To The Limit (Asylum) 30-22

WYRE—Annapolis, Md.

- BARRY WHITE—Let The Music Play (20th Century)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis) 14-4
- AEROSMITH—Dream On (Columbia) 30-20

WLEE—Richmond, Va.

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- BEE GEES—Fanny (RSO)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis) 7-4
- (D) EARTH, WIND & FIRE—Sing A Song (Columbia) 11-7

Northeast Region

• TOP ADD ONS:

- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- NAZARETH—Love Hurts (A&M)

★ PRIME MOVERS:

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- EAGLES—Take It To The Limit (Asylum)
- WHO—Squeeze Box (MCA)

BREAKOUTS:

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- NAZARETH—Love Hurts (A&M)
- (D) PENNY McLEAN—Lady Bump (Atco)

WABC—New York City

- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- PAUL ANKA—Times Of Your Life (U.A.)
- DAVID RUFFIN—Walk Away From Love (Motown) 13-7
- SWEET—Fox On The Run (Capitol) 15-10

WPIX-FM—New York City

- FRANKIE AVALON—Venus (De-Lite)
- NAZARETH—Love Hurts (A&M)
- PAUL ANKA—Times Of Your Life (U.A.) 18-9
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 15-8

WBBF—Rochester, N.Y.

- FOUR SEASONS—December 1963 (W.B./Curb)
- BEE GEES—Fanny (RSO)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 12-4
- (D) WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer) 15-8

WRKO—Boston

- ERIC CARMEN—All By Myself (Arista)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- BEE GEES—Fanny (RSO) 27-14
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 17-8

WBZ-FM—Boston

- ART GARFUNKEL—Breakaway (Columbia)
- PENNY McLEAN—Lady Bump (Atco)
- QUEEN—Bohemian Rhapsody (Elektra) 16-7
- GARY WRIGHT—Dreamweaver (W.B.) 30-21

WBVF-FM—Framingham, Mass.

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- ERIC CARMEN—All By Myself (Arista)
- QUEEN—Bohemian Rhapsody (Elektra) 30-24
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 15-10

WPRO—Providence

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 20-10
- KISS—Rock & Roll All Night (Casablanca) 23-14

WORC—Worcester, Mass.

- MICHAEL MURPHEY—Renegade (Epic)
- GRAND FUNK RAILROAD—Take Me (Capitol)
- BARRY MANILOW—I Write The Songs (Arista) 5-2
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 10-7

WDRG—Hartford

- ELTON JOHN—I Feel Like A Bullet (MCA)
- NAZARETH—Love Hurts (A&M)
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 24-15
- OHIO PLAYERS—Love Rollercoaster (Mercury) 18-11

WTRY—Albany

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- FOUR SEASONS—December 1963 (W.B./Curb)
- WHO—Squeeze Box (MCA) 27-16
- ERIC CARMEN—All By Myself (Arista) 20-12

WPRR—Albany

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- EAGLES—Take It To The Limit (Asylum) HB-29
- WHO—Squeeze Box (MCA) 33-26

Southeast Region

• TOP ADD ONS:

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- WHO—Squeeze Box (MCA)

★ PRIME MOVERS:

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- CLEDUS MAGGARD—The White Knight (Mercury)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)

BREAKOUTS:

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- ERIC CARMEN—All By Myself (Arista)

WQXI—Atlanta

- ERIC CARMEN—All By Myself (Arista)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- EAGLES—Take It To The Limit (Asylum) 27-19
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 20-14

WFOM—Atlanta

- BEE GEES—Fanny (RSO)
- HAROLD MELVIN & THE BLUE-NOTES—Wake Up Everybody (Phila. Int'l.)
- LINDA RONSTADT—Tracks Of My Tears (Asylum) 39-28
- NAZARETH—Love Hurts (A&M) 26-16

Z-93 (WZCZ-FM)—Atlanta

- ERIC CARMEN—All By Myself (Arista)
- (D) MIRACLES—Love Machine (Part 1) (Motown)
- EAGLES—Take It To The Limit (Asylum) 25-12
- WHO—Squeeze Box (MCA) 27-16

WBBQ—Augusta

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- CAPTAIN & TENNILLE—Lonely Night (A&M)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 19-8
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 21-15

WGSN—Birmingham, Ala.

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- (D) MIRACLES—Love Machine (Part 1) (Motown)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 22-13
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 26-18

WHY—Montgomery, Ala.

- JIGSAW—Lone Fire (Chelsea)
- CHARLIE DANIELS BAND—Texas (Kama Sutra)
- FOUR SEASONS—December 1963 (W.B./Curb) 22-14
- DONNY & MARIE OSMOND—Deep Purple (Kolob) 16-10

WTOB—Winston/Salem, N.C.

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- CLEDUS MAGGARD—The White Knight (Mercury)
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 21-16
- BEE GEES—Fanny (RSO) HB-25

WWSA—Savannah, Ga.

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- AEROSMITH—Dream On (Columbia)
- FOUR SEASONS—December 1963 (W.B./Curb) 26-14
- PAUL ANKA—Times Of Your Life (U.A.) 23-15

WTMA—Charleston, S.C.

- NIGEL OLSSON—A Girl Like You (Rocket)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 12-2
- (D) MIRACLES—Love Machine (Part 1) (Motown) 24-19

WKIX—Raleigh, N.C.

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- DAVID BOWIE—Golden Years (RCA)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 27-17
- WHO—Squeeze Box (MCA) HB-24

WORD—Spartanburg, S.C.

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- TOMMY JAMES—I Love You (Fantasy)
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 17-8
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 10-4

WAYS—Charlotte, N.C.

- ELTON JOHN—I Feel Like A Bullet (MCA)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- CLEDUS MAGGARD—The White Knight (Mercury) 25-14
- COMMODORES—Sweet Love (Motown) 16-9

WNOX—Knoxville

- BEE GEES—Fanny (RSO)
- CLEDUS MAGGARD—The White Knight (Mercury)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 41-13
- EAGLES—Take It To The Limit (Asylum) HB-27

WGOW—Chattanooga, Tenn.

- WHO—Squeeze Box (MCA)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- NAZARETH—Love Hurts (A&M) 23-7
- CLEDUS MAGGARD—The White Knight (Mercury) HB-12

KAAY—Little Rock

- LEON RUSSELL—Back To The Island (Shelter)
- C.C. & CO.—Daydreamer (20th Century/Westbound)
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 18-11
- FLEETWOOD MAC—Over My Head (Reprise) 11-6

WHBQ—Memphis

- WHO—Squeeze Box (MCA)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 19-6
- FOGHAT—Slow Ride (W.B.) 28-17

WMPS—Memphis

- QUEEN—Bohemian Rhapsody (Elektra)
- SPINNERS—Love Or Leave (Atlantic)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) HB-20
- CLEDUS MAGGARD—The White Knight (Mercury) HB-24

WMAK—Nashville

- DR. HOOK—Only Sixteen (Capitol)
- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 19-12
- GARY WRIGHT—Dreamweaver (W.B.) 23-18

WLAC—Nashville

- ELTON JOHN—Grow Some Funk Of Your Own (MCA)
- FOGHAT—Slow Ride (W.B.)
- CLEDUS MAGGARD—The White Knight (Mercury) 21-7
- (D) O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 10-6

WLCY—St. Petersburg, Fla.

- CAPTAIN & TEN

Let it be on record...

Dr. John B. Coleman and KCOH radio honor Skipper Lee Frazier with a testimonial banquet and roast January 24, 1976, 8:00 p.m. at the Shamrock Hilton in Houston, Texas.



Skipper Lee Frazier, former KCOH Disc Jockey, asks:

"If I've done anything to help your company or you as an artist in your growth during my twenty years as a radio disc jockey, please support me in a political fund raising concert at Hofheinz Pavilion, March 28, 29, 1976. Please call me at (713) 528-2889."

SKIPPER LEE FRAZIER

Soon to be Candidate for
Harris County Commissioner
Precinct 1

Billboard Album Radio Action

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

Based on station playlists through Thursday (1/22/76)

Top Add Ons-National

- JANIS IAN—Aftertones (Columbia)
- BOB DYLAN—Desire (Columbia)
- PARIS—(Capitol)
- PETER FRAMPTON—Frampton Comes Alive (A&M)

Top Requests/Airplay-National

- BOB DYLAN—Desire (Columbia)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

National Breakouts

- JANIS IAN—Aftertones (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- PARIS—(Capitol)

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:

- JANIS IAN—Aftertones (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- LOGGINS & MESSINA—Native Son (Columbia)
- PARIS—(Capitol)

TOP REQUEST/AIRPLAY:

- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- EARTH, WIND & FIRE—Gratitude (Columbia)

BREAKOUTS:

- JANIS IAN—Aftertones (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- LOGGINS & MESSINA—Native Son (Columbia)
- PARIS—(Capitol)

KLOS-FM—Los Angeles

- MICHAEL MURPHEY—Swans Against The Sun (Epic)
- CAROL KING—Thoroughbred (Ode)
- LOGGINS & MESSINA—Native Son (Columbia)
- JANIS IAN—Aftertones (Columbia)
- FLEETWOOD MAC—(Reprise)
- EARTH, WIND & FIRE—Gratitude (Columbia)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- KOME-FM—San Jose

- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JOURNEY—Look Into The Future (Columbia)
- JANIS IAN—Aftertones (Columbia)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- BOB DYLAN—Desire (Columbia)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- NEIL YOUNG—Zuma (Reprise)
- KENNY RANKIN—Inside (Little David)

KDKB-FM—Phoenix

- BETTE MIDLER—Songs For A New Depression (Atlantic)
- BE BOP DELUXE—Sunburst Finish (Harvest)
- JANIS IAN—Aftertones (Columbia)
- KATE & ANNA MCGARRIGLE—(Warner Brothers)
- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- THE BAND—Northern Lights-Southern Cross (Capitol)

KPRI-FM—San Diego

- BOB DYLAN—Desire (Columbia)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- EARTH, WIND & FIRE—Gratitude (Columbia)
- STEPHEN STILLS—Live (Atlantic)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

KZEL-FM—Eugene

- PARIS—(Capitol)
- EDDIE KENDRICKS—He's A Friend (Tamla)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- JANIS IAN—Aftertones (Columbia)
- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- HEART—Dreamboat Annie (Mushroom Records)
- B.W. STEVENSON—We Be Sailing (Warner Brothers)

KBPI-FM—Denver

- LOGGINS & MESSINA—Native Son (Columbia)
- G.T. MOORE—(Mercury)
- PARIS—(Capitol)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BOB DYLAN—Desire (Columbia)
- NAZARETH—Hair Of The Dog (A&M)
- STEPHEN STILLS—Live (Atlantic)
- FLEETWOOD MAC—(Reprise)

Southwest Region

TOP ADD ONS:

- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- JANIS IAN—Aftertones (Columbia)
- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)

TOP REQUEST/AIRPLAY:

- BOB DYLAN—Desire (Columbia)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

BREAKOUTS:

- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- JANIS IAN—Aftertones (Columbia)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- LOGGINS & MESSINA—Native Son (Columbia)

KSHE-FM—St. Louis

- JANIS IAN—Aftertones (Columbia)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- LOU REED—Coney Island Baby (RCA)
- GRAND FUNK RAILROAD—Born To Die (Capitol)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- BOB DYLAN—Desire (Columbia)

KLOL-FM—Houston

- BOB DYLAN—Desire (Columbia)
- JANIS IAN—Aftertones (Columbia)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- BOB DYLAN—Desire (Columbia)
- JOHN KLEMMER—Touch (ABC)
- JANIS IAN—Aftertones (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)

KY102-FM—Kansas City

- RUSTY WEIR—(20th Century)
- PARIS—(Capitol)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- BOB DYLAN—Desire (Columbia)
- ERIC CARMEN—(Arista)
- GARY WRIGHT—Dream Weaver (Warner Brothers)
- QUEEN—A Night At The Opera (Elektra)
- ART GARFUNKEL—Breakaway (Columbia)

WRNO-FM—New Orleans

- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- QUEEN—A Night At The Opera (Elektra)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- LOGGINS & MESSINA—Native Son (Columbia)
- BOB DYLAN—Desire (Columbia)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- EARTH, WIND & FIRE—Gratitude (Columbia)
- CAT STEVENS—Numbers (A&M)

Midwest Region

TOP ADD ONS:

- JANIS IAN—Aftertones (Columbia)
- BOB DYLAN—Desire (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- MIKE POLNAREFF—(Atlantic)

TOP REQUEST/AIRPLAY:

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- FLEETWOOD MAC—(Reprise)
- BOB DYLAN—Desire (Columbia)

BREAKOUTS:

- JANIS IAN—Aftertones (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- MIKE POLNAREFF—(Atlantic)

WWW-FM—Detroit

- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- MICHAEL POLNAREFF—(Atlantic)
- G.T. MOORE—(Mercury)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ROXY MUSIC—Siren (Atco)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- FOGHAT—Fool For The City (Bearsville)
- TED NUGENT—(Epic)

WMMS-FM—Cleveland

- BE BOP DELUXE—Sunburst Finish (Harvest)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- MICHAEL POLNAREFF—(Atlantic)
- JANIS IAN—Aftertones (Columbia)
- BOB DYLAN—Desire (Columbia)
- ERIC CARMEN—(Arista)
- DAVID BOWIE—Station To Station (RCA)
- JONIE MITCHELL—Hissing Of Summer Lawns (Asylum)

WXRT-FM—Chicago

- BOB DYLAN—Desire (Columbia)
- JANIS IAN—Aftertones (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- FLEETWOOD MAC—(Reprise)
- STANLEY CLARKE—Journey To Love (Nemperor)
- PAUL SIMON—Still Crazy After All These Years (Columbia)

WEBN-FM—Cincinnati

- LOGGINS & MESSINA—Native Son (Columbia)
- EMMYLOU HARRIS—Elite Harris (Reprise)
- JANIS IAN—Aftertones (Columbia)
- BOB DYLAN—Desire (Columbia)
- FLEETWOOD MAC—(Reprise)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

WYDD-FM—Pittsburgh

- BOB DYLAN—Desire (Columbia)
- PARIS—(Capitol)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- KANSAS—Masque (Kirshner) (Epic)
- ROD STEWART—Atlantic Crossing (Warner Brothers)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)

Southeast Region

TOP ADD ONS:

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JANIS IAN—Aftertones (Columbia)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)

TOP REQUEST/AIRPLAY:

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- BOB DYLAN—Desire (Columbia)
- PATTI SMITH—Horses (Arista)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

BREAKOUTS:

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JANIS IAN—Aftertones (Columbia)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)

WSHE-FM—Ft. Lauderdale

- BOB DYLAN—Desire (Columbia)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- RONNIE LAWS—Pressure Sensitive (Blue Note)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- RUFUS—Featuring Chaka Kahn (ABC)
- STEPHEN STILLS—Live (Atlantic)

WHFS-FM—Washington

- JOHN MARTYN—Live At Leeds (Island)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JANIS IAN—Aftertones (Columbia)
- JIMMY WITHERSPOON—Spoonful (Blue Note)
- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- PATTI SMITH—Horses (Arista)

WRAS-FM—Atlanta

- EMMYLOU HARRIS—Elite Hotel (Reprise)
- BOB DYLAN—Desire (Columbia)
- JANIS IAN—Aftertones (Columbia)
- OTIS RUSH—Cold Day In Hell (Delmark)
- BOB DYLAN—Desire (Columbia)
- NEIL YOUNG—Zuma (Reprise)
- PATTI SMITH—Horses (Arista)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

WAIV-FM—Jacksonville

- BE BOP DELUXE—Sunburst Finish (Harvest)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- BOB DYLAN—Desire (Columbia)
- ANGEL—(Casablanca)
- RORY GALLAGHER—Against The Grain (Chrysalis)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- SKYHOOKS—Ego Is Not A Dirty Word (Mercury)

Northeast Region

TOP ADD ONS:

- BETTE MIDLER—Songs For A New Depression (Atlantic)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- PARIS—(Capitol)
- JANIS IAN—Aftertones (Columbia)

TOP REQUEST/AIRPLAY:

- BOB DYLAN—Desire (Columbia)
- QUEEN—A Night At The Opera (Elektra)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)

BREAKOUTS:

- PETER FRAMPTON—Frampton Comes Alive (A&M)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- JANIS IAN—Aftertones (Columbia)
- PARIS—(Capitol)

WNEW-FM—New York

- JANIS IAN—Aftertones (Columbia)
- LOGGINS & MESSINA—A Native Son (Columbia)
- BETTE MIDLER—Songs For A New Depression (Atlantic)
- PARIS—(Capitol)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BOB DYLAN—Desire (Columbia)
- QUEEN—A Night At The Opera (Elektra)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

WLIR-FM—New York

- LOU REED—Coney Island Baby (RCA)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- DAVID POMPERANZ—It's In Everyone Of Us (Arista)
- PARIS—(Capitol)
- BOB DYLAN—Desire (Columbia)
- LITTLE FEAT—The Last Record Album (Warner Brothers)
- WHO—By Numbers (MCA)
- KENNY RANKIN—Inside (Little David)

WGRO-FM—Buffalo

- KENNY RANKIN—Inside (Little David)
- ERIC CARMEN—(Arista)
- JANIS IAN—Aftertones (Columbia)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- BOB DYLAN—Desire (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- CRACK THE SKY—(Life Song)

WMMR-FM—Philadelphia

- EMMYLOU HARRIS—Elite Hotel (Reprise)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- THE BARRY LYNDON SOUNDTRACK—(Warner Brothers)
- BESERKLEY CHART BUSTERS—Various Artists (Playboy)
- BOB DYLAN—Desire (Columbia)
- JANI IAN—Aftertones (Columbia)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- PETER FRAMPTON—Frampton Comes Alive (A&M)

WAAF-FM—Worcester

- PETER FRAMPTON—Frampton Comes Alive (A&M)
- PARIS—(Capitol)
- JANIS IAN—Aftertones (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- BOB DYLAN—Desire (Columbia)
- QUEEN—A Night At The Opera (Elektra)
- DAN FOGELBERG—Captured Angel (Epic)
- THE BAND—Northern Lights-Southern Cross (Capitol)

WPLR-FM—New Haven

- LOGGINS & MESSINA—Native Son (Columbia)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BE BOP DELUXE—Sunburst Finish (Harvest)
- BETTE MIDLER—Songs For A New Depression (Atlantic)
- QUEEN—A Night At The Opera (Elektra)
- PARIS—(Capitol)
- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)

WBRU-FM—Providence

- BOB DYLAN—Desire (Columbia)
- BETTE MIDLER—Songs For A New Depression (Atlantic)
- OHIO PLAYERS—Rattlesnake (Westbound)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- QUEEN—A Night At The Opera (Elektra)

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'Album Songbook' Boosts Music Sales

• Continued from page 10

and even identical covers. The Queen, an Elektra Records group with an album called "A Night At The Opera" racing up the LP charts, joins the list of acts to have a songbook with the same title as the LP and similar cover, Stewart says.

Depending on the sales of the album, says Stewart, the songbook will sell as high as 10-12% of what the album's unit sales are.

UA Music, which will conduct a private business session of staffers around the world Jan. 25 at MIDEM, has 35,000 active copy-

rights "that we keep records on. We own everything from 'Anchors Aweigh' to 'M-O-T-H-E-R,'" jokes Stewart. But his current pet project is "Ballad For Americans" featuring the voices of Brock Peters and Odetta. It's the original—from the Robbins catalog—that Stewart heard in school back in 1938 or 1939 as sung by Paul Robeson.

This is the first music Stewart has produced personally since he used to operate Dominion Music and Michael Stewart Enterprises before joining UA in 1962. Today, he's chief of the music operations of UA Music, Robbins Music, and the Big 3

Music Corp., plus vice president of United Artists Corp., plus director of United Artists Records, plus chairman and director of all overseas music operations including Metric Music.

He actually put UA into the publishing business in a major fashion; "previously UA gave away the copyrights to 'Exodus,' 'Moulin Rouge' and 'Around The World In 80 Days.'"

Now, he feels that UA is one of the largest publishing firms in the world, specializing in both catalog and the new material of such writer-performers as Bobby Goldsboro, Randy Edelman on 20th Century Records, and Alex Harvey on Bud-dah Records.

"Publishing is like owning oil wells—you experiment, research, and dig a well and it pumps for years—morning, noon and night—as long as you continue to develop the field.

"The beautiful thing about publishing is that it's growing every year. Business in 1975 was up at least 15% and I think the industry will do even better this fiscal year. And remember: 1975 was a recession year.

"Naturally, music publishing is prone to be less affected by recession than some businesses, but everyone forgets that publishing today is affected by record sales. If record sales are down, publishing is down."

One of the things that has proven to be plus business for UA music these past three months has been the use of music in commercials on radio and tv. "Volare" has been contracted by Chrysler Motors for a year in the U.S. and six weeks in Canada.

Other tunes among 14 in all that have been recently contracted for commercial use include "Over There" for Los Angeles area Chevrolet dealers and "Chatanooga Choo-Choo" by Tyco, a model train firm.

"It's small business percentage-wise, but good business for any publisher."

Marlboro cigarettes just signed again for the theme of "Magnificent Seven" even though they aren't allowed to advertise their product on radio or tv in the U.S.

Herman Steiger is executive vice president of the music group and heads Big 3, operating out of New York.

Wally Schuster is vice president and general professional manager of the group. Sid Shemel is vice president and head of legal. Marilyn Mark is executive assistant. Jimmy Gilmer of "Sugar Shack" fame bosses the Nashville office.

Beatlemania

• Continued from page 8

cities this year and hold the third annual New York convention this September.

"Sound-alike and look-alike contests will also be held. The audience participates in these conventions. We get letters from the fans who attend, saying it was the best time of their lives.

"You see, we're big Beatles fans ourselves. We hold these meetings in order to see and talk with other fans."

Beer is 21, Lapidis 28. Beer was only nine years old when the Beatles craze hit the nation.

John Wade, air personality with WFLI, will emcee the Philadelphia convention; in New York, Jim Kerr of WPLJ was emcee.

Friday night (30), a dance will be held and Beer and Lapidis have named the group that will perform for the dance the Northern Song.

Ian Leading Grammy Race

• Continued from page 3

Denver didn't get out of country this year.

In a unique crossover, the Pointer Sisters (who won as country group last year) are nominated in both soul and country this time, for different releases.

A looming non-nominee is Stevie Wonder, who won no less than 10 Grammys during the past two years. He did not release any records this year, presumably due to lengthy contract negotiations with Motown. Aretha Franklin, who has won the female soul category every year since 1967, isn't even a finalist this year.

Elton John's "Captain Fantastic" LP won only two nominations.

Chinnicap To BMI

LOS ANGELES—Chinnicap Music, the American subpublishing company of Chinnicap Music Ltd. of the U.K., has signed an exclusive licensing agreement with BMI.

Paul Simon has been nominated for Album of the Year with four of his last five studio LPs. For the first time in 18-year Grammy history, all five of the nominated best albums were No. 1 on the Billboard chart.

Research for this article prepared by Paul Grein and Debra Evasic.

K.C. & the Sunshine Band won two nominations, while the group's leader-writers H.W. Casey and Richard Finch are on three r&b song nominations.

With few really glaring omissions, the Grammy finalists this year pretty well represent the most artistically impressive mainstream commercial records of the year. As usual, the tastes of the 4,000 voting Record Academy members run towards the softer and prettier sounds available.

This year's rock albums by Led Zeppelin and the Who aren't finalists. And in the 45 general and pop finalist slots the only black acts are Natalie Cole, the interracial K.C. & the Sunshine Band and Gladys Knight & the Pips and Van McCoy.

NEW YORK

The Sound Place to Record

mediasound

chart hits

Artist	Recording	Producer	Record Co.	1 Recorded 2 Mixed 3 Mastered
AVERAGE WHITE BAND	CUT THE CAKE	ARIF MARDIN	Atlantic	mediasound 1 2
JIMMY CASTOR	SCHOOL BOY CRUSH	ARIF MARDIN	Atlantic	mediasound 1 2
JIMMY CASTOR	KING KONG Part 1 & 2	JIMMY CASTOR	Atlantic	mediasound 1 2 3
JIMMY CASTOR	BUTT OF COURSE	JOHN PRUETT	Atlantic	mediasound 1 2 3
JIMMY CASTOR	SUPERSOUND		Atlantic	mediasound 1 2 3
CLIMAX BLUES BAND	SENSE OF DIRECTION	RICHIE GOTTEREHER	Sire	mediasound 1 2 3
	STAMP ALBUM	RICHIE GOTTEREHER	Sire	mediasound 1 2 3
CROWN HEIGHTS AFFAIR	DREAMING A DREAM	FRIEDA MERANGIS	DeWitt	mediasound 1 2 3
	EVERY BEAT OF MY HEART	BRITT BRITTON	Delite	mediasound 1 2 3
FAITH, HOPE & CHARITY	TO EACH HIS OWN	VAN McCOY	RCA	mediasound 2 3
GLORIA GAYNOR 1	NEVER CAN SAY GOODBYE		MGM	mediasound 1 2 3
GLORIA GAYNOR 2	EXPERIENCE	TONY BONGIOVI	MGM	mediasound 1 2 3
GLORIA GAYNOR	HOW HIGH THE MOON	MECO MENDARDO	MGM	mediasound 1 2 3
JIMI HENDRIX	CRASH LANDING	ALAN DOUGLAS	Warner	mediasound 1 2 3
JIMI HENDRIX	MIDNIGHT-LIGHTING	TONY BONGIOVI	Brothers	mediasound 1 2 3
RUPERT HOLMES 1	WIDE SCREEN	JEFFREY LESSER	Epic	mediasound 1 2
RUPERT HOLMES 2	RUPERT HOLMES	JEFFREY LESSER	Epic	mediasound 1 2
BEN E. KING	SUPERNATURAL		Atlantic	mediasound 1 2
PETER NERO	EMANUELLE	BERT DE COTEAUX	Arista	mediasound 1 2 3
LES McCANN	HUSTLE TO SURVIVE	TONY SILVESTER	Atlantic	mediasound 2 3
KOOL & THE GANG	SPIRIT OF THE BOOGIE	RON BELL	DeWitt	mediasound 1 2 3
KOOL & THE GANG	LIGHT OF THE WORLDS	AND KOOL	Delite	mediasound 1 2 3
KOOL & THE GANG	WILD & PEACEFUL	& THE GANG	Delite	mediasound 1 2 3
KOOL & THE GANG	CARIBBEAN FESTIVAL		Delite	mediasound 1 2 3
BARRY MANILOW	TRYIN' TO GET THE FEELIN'		Arista	mediasound 1 2
BARRY MANILOW 3	I WRITE THE SONGS	RON DANTE	Arista	mediasound 1 2
BARRY MANILOW 2	MANDY - IT'S A MIRACLE	BARRY MANILOW	Arista	mediasound 1 2
BARRY MANILOW 1	COULD IT BE MAGIC		Arista	mediasound 1 2
HERBIE MANN	WATERBED	HERBIE MANN	Atlantic	mediasound 1 2 3
VAN McCOY	DISCO BABY - THE HUSTLE	HUGO & LUIGI	Avco	mediasound 1 2
VAN McCOY	CHANGE WITH THE TIMES	VAN McCOY	Avco	mediasound 1 2 3
VAN McCOY	THE DISCO KID	HUGO & LUIGI	Avco	mediasound 1 2 3
LOU REED	CONEY ISLAND BABY	LOU REED and GODFREY DIAMOND	RCA	mediasound 1 2 3
TODD RUNDGREN	EUTOPIA	TODD RUNDGREN	Bearsville	mediasound 1
TOM RUSH	LADIES LOVE OUTLAWS	MARK SPECTOR	Columbia	mediasound 1 2
DAVID RUFFIN	WALK AWAY FROM LOVE	CHARLIE KIPPS	Motown	mediasound 1 2 3
DAVID RUFFIN	WHO AM I	VAN McCOY	Motown	mediasound 1 2 3
JOE SIMON	GET DOWN GET DOWN	RAY GERALD	Spring	mediasound 1 2
JOE SIMON	MUSIC IN MY BONES	JOE SIMON	Spring	mediasound 1 2
SISTER SLEDGE	LOVE NO CHANGES ON ME	TONY SILVESTER	Atlantic	mediasound 1 2
SISTER SLEDGE	LOVE HAS FOUND ME	BERT DE COTEAUX	Atlantic	mediasound 1 2
CAT STEVENS	TWO FINE PEOPLE	CAT STEVENS	A & M	mediasound 1
STYLISTICS	FUNKY WEEKEND	HUGO & LUIGI	Avco	mediasound 1 2
STYLISTICS	LET'S PUT IT ALL TOGETHER	HUGO & LUIGI	Avco	mediasound 1 2
STYLISTICS	HEAVY-YOU ARE BEAUTIFUL	HUGO & LUIGI	Avco	mediasound 1 2
SYNERGY	SYNERGY/L. FAST	MARTY SCOTT	Passport	mediasound 2
FRANKIE VALLI	MY EYES ADDRED YOU	BOB CREWE	Pvt. Stock	mediasound 1 2
FRANKIE VALLI	SWEARIN' TO GOD	BOB CREWE	Pvt. Stock	mediasound 1 2
STEVIE WONDER	INNERVISIONS	STEVIE WONDER	Motown	mediasound 1 2
STEVIE WONDER	FULLFILLINGNESS	STEVIE WONDER	Motown	mediasound 1

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Once a Church. Now 4 Great Recording Studios.

In an ad in last week's *Billboard*, B.W. Stevenson was incorrectly credited as the writer of "Shambala" "Shambala" was written by Danny Moore.

Warner Bros. Records apologizes to Danny Moore for the error and for any inconvenience it may have caused him.



Radio-TV Programming

New Orleans Named As Site Of Intl Radio Programming Forum

LOS ANGELES—The ninth annual International Radio Programming Forum will be held Dec. 1-4 in New Orleans and Paul Drew, vice president of programming for the RKO Radio chain, has accepted the position of forum chairman.

Making the announcement is George Wilson, past chairman of the advisory committee of the Forum that plans the program for the four-day education radio meeting and selects topics and speakers. Director of the meeting is Claude Hall, Billboard's radio-tv editor.

Wilson, executive vice president of Bartell Media, New York, will serve this year on the advisory committee in the tradition of past chairmen continuing to participate and help each year. L. David Moorhead, general manager of KMET in Los Angeles, will again serve as awards chairman and also help on the advisory committee; George Burns, president of Bruns Media Consultants,

Los Angeles, will also be on the committee and aid in the final selection of award winners (a group of preliminary awards judges will be announced soon, as well as the methods for entering the annual competition).

Bruce Earle, chief engineer for the Sterling Recreation Organization, operating out of Seattle, will serve as acoustic engineer for the entire conference.

Drew has also already selected Ralph Barnes, general manager of WOKY in Milwaukee, and Los Angeles record promotion executive Ernie Farrell to assist him on the advisory committee and others will be announced soon.

The speakers and chairmen who have labored on the Forum in past years represent the most outstanding men in the radio and record industries. Last year, keynote speakers were Jack G. Thayer, president of NBC Radio, and Russ Solomon,

head of the Tower Records retail operation, and Luis Brunini, chief of Radio Globo in Brazil, and Kevin O'Donohue, general manager of radio station 2SM in Sydney, Australia, presented brief state-of-the-art speeches about radio in their countries.

As in the past, workshop sessions will cover virtually all aspects of radio programming—music, audience research, the air personality, management and engineering. This year, special exhibits will be a highlight of the four-day meeting.

The hotel for the meeting will be announced shortly, as well as further details.



Billboard photo

Paul Drew: announcing one of last year's award winners during the eighth annual International Radio Programming Forum in San Francisco. Drew this year serves as chairman of the advisory committee, responsible for planning and presenting the 1976 Forum in New Orleans.

Miami WFUN Sale Cues Format Change

MIAMI—Radio station WFUN, as a generation of Miamians knew it, is gone. Station owners Sudbrink Broadcasting, which took over control of the station Jan. 7, plans a new format to hit the air Feb. 7. But since Jan. 7 the station has been simulcasting the beautiful music format of WLYF, an FM station also owned by Sudbrink.

"The demises of WFUN as a rock station can be attributed, in most part, to the fact that most AM stations with rock formats have been so terribly fragmented by FM radio stations," says Pete Irmiter, operations manager of both stations. "WFUN's Oct./Nov. ARB ratings were not good and the station was losing money."

He is keeping the proposed new format under wraps for competitive reasons, but vows that it will be something different for the Miami market.

The Top 40 station has been on the decline for some while—years, in fact. Its heyday as a rocker was when Dick Starr programmed it, giving WQAM, the other Top 40 AM station, fierce competition for a few years before Starr left to program KYA in San Francisco.

At the present time, WHYI (which calls itself Y-100) and WSHE in Fort Lauderdale, both FM stations that appeal to 18-24 demographics, have given all AM stations considerable trouble in the market.

Westport WDJF In A Shift To Top 40

WESTPORT, Conn.—WDJF, FM sister station to WMMM here, will split programming to become an adult mass-appeal Top 40 format operation within the next few days, according to operations/program director Pete Salant.

"We currently run a simulcast beautiful music format on our 1,000-watt daytime WMMM and our 50,000-watt FM station." Reason for the format change on FM is because the station's signal reaches the affluent Fairfield County area and parts of Manhattan, Westchester County, some of upstate New York, and all of Southern and Western Connecticut, according to Salant.

"In our attempts to get a rock li-

brary together, we're running into the problem that since we're not yet on the air, record companies resist sending us product. We also desperately need oldies. We'll play the long stereo versions wherever possible.

"WDJF will be a showcase for good new product as well as classic oldies. We'll be playing a great deal of new album product, too. As soon as we hit the air—and the target date is as soon as possible—we'll produce a weekly playlist of singles and albums for all interested record companies.

"And, of course, we'll continue to need easy listening and beautiful music product for WMMM."

'Austin Sound' To Beam On 186 PBS TV Outlets

By RUDY GARCIA

NEW YORK—"Austin City Limits," an all-music show produced by KLRN-TV, the Austin (Tex.) educational television outlet, has completed a 13-week series of programs containing a blend of country-rock-Mex performers they call the "Austin Sound."

The series has already been picked up by 186 PBS outlets, starting in January and an effort is being made to come up with a grant from a major corporation in order to produce a second series of 13 original programs.

"This is the first KLRN series to be selected, paid for and broadcast by the PBS member stations. It is also the first cultural series to be pro-

duced for the PBS network that did not originate among the big five: New York, Chicago, Boston, Los Angeles, or San Francisco," says Harriett Pitt, public relations director for the series.

The program features such well-known performers as Rusty Weir, Townes Van Zandt, Asleep At The Wheel, Michael Murphey, John Jeff Walker, Emmy Lou Harris, Willie Nelson and the Texas Playboys, but does not limit itself to country, giving full play to the Tex-Mex sound and country-rock.

At a preview showing of highlights from the series held for press and potential corporate subscribers

(Continued on page 63)

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AMAZING CYBERDYNAMICS COMPUTER

'Recon' Tells P.D. Everything

EL CAJON, Calif.—The computer is fast moving into all aspects of radio—especially programming—and a new service called "Recon" just introduced by Cyberdynamics Inc. here even tells a program director how many times and when to play a given record to reach any target audience he desires.

Doug Herman, president of Cyberdynamics—the computer firm—feels that radio has been the last of the industries to move broadly into the computer era. Joe Cuff, head of the firm of Joseph P. Cuff & Co. that acts as a sales representative for both Cyberdynamics and its subsidiary service firm of DPS Inc., points out that the computer "doesn't replace people or replace jobs ... it just makes those people who use it more efficient."

And the more efficient person using Cyberdynamics has several options available under the Recon service. Recon stands for Record Efficiency Control. The program director using the service can ask the computer—a computer terminal is installed in each radio station—how many times he should play a given record to reach, for instance, adults and miss teens. The computer will provide the rotation pattern, including the times to play it and when.

KLIF in Dallas and KYA in San Francisco, plus WYOO in Minneapolis, have gone on-line with the service.

The Recon service provides five or six different uses; the station gets about 12 hours of computer time a

month and can use more time if necessary for a slight additional fee.

For example, one of the services it can provide is a ranking system for the records in a given market. The program director can feed his store reports and requests in the computer and it will add up the points and rank the records in order.

Another service will be a message communications operation whereby the national program director can speak to each of his program direc-

tors merely by writing his message on his computer terminal and sending it to the host computer in El Cajon.

Herman also intends to provide additional information in the future—such as a headline news service strictly for station personnel.

He adds that the information fed to the program directors on their computer terminals can also be sent in the mail, if they request, allowing

(Continued on page 63)

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Vox Jox

By CLAUDE HALL

LOS ANGELES—Lee Sherwood is dropping his responsibilities as program director of country-formatted WMAQ in Chicago to just do the morning show that he has done for some while. Bob Pittman, who'd been handling the music and the operations manager chores, will become program manager. About two years ago, George Wilson of Bartell Media mentioned that Pittman was going to be one of the great program directors of radio someday. The day seem' to be drawing closer. Pittman will continue to do a 3-7 p.m. show. Dale Blanchet is the new operations manager. She'd been operations coordinator.

★ ★ ★

WJBC and WBNQ unveiled a newly devised system by which special AM or FM radios can be turned on by a radio station's air signal to broadcast weather or other warnings and then turn the radios off. It's called the WJBC-WBNQ Sentry System. You can find out more details by calling Steve Vogel at 309-829-1221. I understand only "Sentry" radios will work on the system. In the event of a power blackout, the Sentry radios automatically switch to battery. . . . Inside Radio, a weekly newsletter, has been launched by Jerry Del Colliano, 56 Woodhurst Dr., West Berlin, N.J. 08901. Write for a sample copy. . . . Dale Wehba has joined National Media Consultants (NMC), Albuquerque, N.M., as a programming consultant; the firm is consulting KWHP in Oklahoma City. Wehba had been with WKY in Oklahoma City for some years. He will probably operate out of NMC's Oklahoma City office.

Bob Marshall, program director, WGNG in Providence, R.I., has a non-musical note that you can really get your teeth into: "Toward the end of last week, we picked up on an article that was in this month's Oui Magazine heralding Rhode Island as the Vampire Capital Of The World. It bases our newly acquired title on a book, 'A Clutch Of Vampires' by professor Raymond MacNalley of Boston College. We then called Professor MacNalley and taped an interview with him, which we played back in short segments on our Vampire Weekend. In addition to the taped vignettes, we touted Rhode Island as the Vampire Capital Of The World and let our listeners put the bite on us for 'Welcome To My Nightmare' albums all weekend." Ah, yes, I always knew there was something odd about Providence broadcasters. But I have my silver cross handy.

★ ★ ★

"We do jazz on Saturday night and classical on Sunday night. For the remainder of the week, we are adult contemporary (just in case any record promotion executives are reading this and would like to send us some product)," says Larry Furr, music director of WQMG in Greensboro, N.C. The lineup at the station features Joe Blevins 5:30-9 a.m., program director Jerry Carpenter 9-noon, Ken Switzer noon-3 p.m., Furr 3-7 p.m., and Max Black 7 p.m.-1 a.m. Charles Altschul, Larry Ingold, and Gary Fitzner pitch in on weekends. Furr adds: "Thanks for the little blurb on what Jack Gale is doing now. Took me back a few years to when I was a teenybopper in Charlotte." He praises Rob Senn in Raleigh, CBS Records, for being "the best record promotion man in the area."

★ ★ ★

Here we go again! You'd think I'd learn by now never to say first about anything. Garry Osborn, operations manager at WIBM in Jackson, Mich., writes: "Just a note to help clear some things up concerning the Bicentennial Hands Across America project. It is my understanding the idea originated in Chicago with Marv Rosenblum, national chairman of the project, not the RKO radio chain. Last Month, WIBM co-sponsored the trial runs of Hands Across American in Michigan, which involved some 1,500 people. Rosenblum attended this event, giving me a chance to ask about RKO's involvement. He said, at that time, they were now involved in the project and he had come up with the idea some time ago. Maybe you can help set the record straight."

Well, Paul Drew of RKO Radio was the first to mention it to me, Garry. I suspect that the RKO Radio project is entirely different. It might, for instance, involve broadcasting the event on every participating radio station.

I think it's admirable for radio to try something like this—to show the whole world (especially all of the Madison Avenue timebuyers who consistently put most of their advertising dollars in TV) just how powerful radio can be as an impact medium. In other words, let's conserve our energy now and launch one massive event and let it be a radio only event with stations everywhere participating—in markets large and small.

★ ★ ★

Gene Pope has returned to WVOJ in Jacksonville, Fla., as program director. And former program director

(Continued on page 63)

COMPUTER RADIO

Capabilities Not Yet Used On The Way, Jacobs Asserts

EDITOR'S NOTE: Ron Jacobs, in this second installment of an in-depth interview, talks about the uses of a computer in programming and management. The interview was conducted by Claude Hall, Billboard's radio-tv editor.

JACOBS: When I got to San Diego at KGB, because the Browns who owned the station are the kind of people who understand that nothing good happens overnight and they're intellectually curious, they supported our search for something new in radio. So, we did a whole research project on music and radio . . . on personal tastes in music.

And the conclusions that we came up with were certainly not my conclusions . . . they were the facts we discovered when we went out and talked to people. We found that people don't necessarily want to be yelled at on the air, that they don't relate to a person shrieking at them from an echo chamber. That was just before the Watergate mess, right? So, if that was true before Watergate . . . with all of the crap we went through, I can see why people don't want to be yelled at. And I can see that, for sure, people don't want to be hyped. I mean, if you can't trust your clock radio, what else is left?

The American people have seen their president go down the drain, their vice president go. And every time you look around there's a governor or congressman going. So, at least, the disk jockey should have credibility.

HALL: But you achieved more than just that in San Diego . . . you've said the stations (WGB-AM-FM) were financially successful and you thought you'd done as well as could be done, but were the radio stations artistic successes?

J: Oh sure they were artistic successes. No doubt about that. The only area where you might say that the stations didn't have a grand slam home run is that they each haven't been No. 1 in every time slot. With Jim Price as general manager, and with his understanding of programming, he has been able to sell advertising time extremely well.

Why would a client want to buy time on KCBQ, an AM in the market, when they can get time on both KGB-AM and KGB-FM at the same time? And why should anyone buy advertising time on KPRI, an FM station in San Diego, when they can buy time on both KGB-FM and KGB-AM? The two stations together are a hell of a package. Jim Price fired up his salesmen with this concept. And, as a result, Price broke every single sales record at the station . . . top national sales, top local sales, top total sales.

So, if you want to measure from that standpoint, fine. And that's the way I've chosen to look at the situation . . . because the other alternative would be to take all of those profits and run giveaway contests in order to puff the ratings and perhaps make less profit in the long run.

H: But did you create on the air the sound and image you hoped to achieve?

J: Yes. Because what goes on the air is often just the tip of the iceberg in radio. KGB worked all of 1975—and invested \$80,000—in a computer operation. We have been working with a local firm that puts software considerations above hardware. My appetite was whetted for the computer years ago. So at KGB we used

a computer as far as keeping track of titles of songs—the data processing of music information—which has made it possible for us to program a quote, organized, end of quote, progressive station.

But we put together just recently a situation where we can do the logs, traffic, billing . . . we can even find out, virtually immediately, if the FCC should ask, how we're doing in percent of news versus percent of music. Or percent of public service announcements.

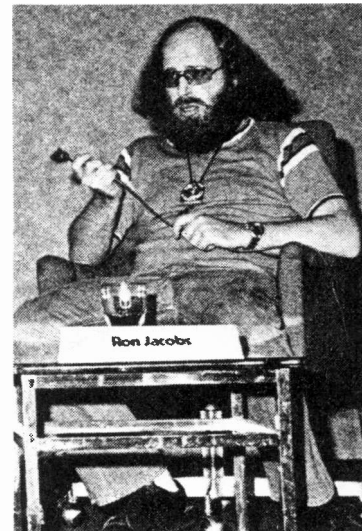
I could give you other examples of things that we've done in San Diego that I feel are important and which I believe will be valuable for the station for a long time to come. If the computer situation works out in San Diego, it'll be the first time a station is totally wired to a computer . . . I mean, you can push a button and do the payroll, send out affidavits with billings about when an ad schedule ran, choose between two clients who're trying to get a particular spot in favor of the client who has bought the most time on the station over the past year, inform you when you should raise the power on the transmitter because of the sunset regulations, tell you at 4:45 a.m. and wake the morning man so he can get out of bed and get to the station in time to start his show. We spent hundreds of hours with a computer firm; they virtually lived at the radio station in order to learn what it is that a radio station does. Computers, you see, have always been people-selling equipment. All of the stories about computers not being able to do the job have been because someone was out to sell equipment—not out to get the job done easier by computer.

If nothing else happens with KGB, at least I feel that I will have achieved something because of the computer operation that was installed during my tenure as program director. Because I don't think anyone has been able to make total use of a computer before at a radio station.

H: For programming, too?

J: It will do anything, provided the input is there. A computer is intellectually stimulating . . . because there are unlimited possibilities for its use.

The only thing preventing, right now, all of the wonderful science fiction stuff from happening is the fact that we do not have the capability, in



Billboard photo

Ron Jacobs: Pondering a question from audience during the sixth annual International Radio Programming Forum in which he was a keynote speaker.

a small physical space, of storing music. On a one-inch by two-inch piece of computer tape, we can store hundreds, thousands of bits of information. But on audio tape, that's only a 15th of a second of music. When we ever achieve solid state storage of music, so that a tiny chip might be the entire Jefferson Starship album . . . or, perhaps, its entire catalog . . . so that a radio station doesn't have to have a gymnasium-sized room for its music library . . .

(Continued on page 30)

Bubbling Under The HOT 100

- 101—SCOTCH ON THE ROCKS, Band Of The Black Watch, Private Stock 45055
- 102—THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdinck, Parrot 40085 (London)
- 103—I AM SOMEBODY, Jimmy James & The Vagabonds, Pye 71057
- 104—ABYSSINIA JONES, Edwin Starr, Granite 532
- 105—BABY I'M SORRY, Phillip & Lloyd, Scepter 12413
- 106—LET YOUR LOVE FLOW, Bellamy Brothers, Warner Bros./Curb 8169
- 107—A GIRL LIKE YOU, Nigel Olsson, Rocket 40491 (MCA)
- 108—BEYOND THE MILKY WAY, Iron Butterfly, MCA 40493
- 109—DOLANNES MELODIE, Jean-Claude Borelly & His Orchestra, London 228
- 110—LAST DAY OF DECEMBER, Chillack, Sire 723 (ABC)

Bubbling Under The Top LPs

- 201—10 CC, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 202—KEITH JARRETT, Backhand, ABC/Impulse ASH 9305
- 203—NORMAN CONNORS, Saturday Night Special, Buddah BDS 5643
- 204—THE MYSTIC MOODS ORCHESTRA, Egnonous, Sound Bird SB 7509
- 205—SOUTH SHORE COMMISSION, Wand WDS 6100 (Scepter)
- 206—SYLVERS, Showcase, Capitol ST 11465
- 207—DANNY KIRWAN, Second Chapter, DJM DJLPA 1 (Amherst)
- 208—THE RHINESTONES, 20th Century T 489
- 209—COKE ESCOVEDO, Coke, Mercury SRM-1-1041 (Phonogram)
- 210—EDWIN STARR, Free To Be Myself, Granite GS 1005

HE'S A NATURAL

AND WE DO MEAN BONES

It Started in London, England, On Capitol Radio, with Royal College of NURSE-MIDWIVES. Also on Radio Blackburn on the B.B.C. and heading for a two sided hit.

A Great Song About a Great Man

"MIDWIFERY"

A-1975 & B-1976

on

Mayham's Collegiate Records

By

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D.J.'s For Your Copy Write To

Mayham's Collegiate Records

Morningside Station Box # 46
New York, N.Y. 10026

Capabilities Not Yet Used On The Way, Jacobs Asserts

• Continued from page 29

then we'll be able to completely use the computer.

If you were only programming the playlist of a Top 40 station, you could use the computer 100% now. But try programming 3,000 songs... try programming 6,000 songs... try putting them all on cartridges and programming by computer. You'd have to have people on roller skates whizzing around the room, going up and down ladders, racing from Instacart unit to Instacart unit... you'd have to have a building full of Instacart units.

All of the computer technology, short of music storage, exists now.

We've been using data-processed music information in San Diego. But we haven't eliminated the human factor prerogative. Normally, when you mention the word computer, people get up tight... they think a robot is going to walk in and take over their job. The machine is only a tool for mankind.

Our computer trip in San Diego has taken hundreds of hours of thinking time and labor on the part of the radio station and the computer company—Martin-Wolfe of San Diego. Their fundamental philosophy is that software has to be tailored to the need of the client. At least, the theory has been worked out. The machines are in. They might not be working error-free for a few months yet. But at least we're making the attempt. We've invested the time and money to try it. Because, sooner or later, the computer will be a way of life in radio. Helping the manager, the program director, the sales manager, the music director, the air personality... not replacing them.

H: Will the air personality see his music list on a tv screen readout, such as in the Moffat system?

J: As it stands now, the computer will provide him with a printed list of his options of songs. But I'm sort of sensitive about what KGB does technically. I just don't want to give that away. But it will be much better than the way we're doing things now. The way we operate now, the disk jockey has a "thing" to do, but he has a few options he can exercise as a human being. But now, instead of the music coming up on a mimeographed piece of paper that was written in grease pencil, it'll come up on a piece of paper that was fed out of the computer. The computer will not remove the prerogatives of the air personality... not to say that, after the computer is working perfectly you couldn't take it to the next level if you wanted to... because, in designing the system, we've planned for anything that might happen in the future and maybe total music selection will be one of them, meaning the air personality would have no options.

But it's very exciting to hit a button and see a readout screen instantly fill up with information and then hit another button and change any of that information on the screen and know that, in a memory bank, all of those changes have been made.

H: I'm very interested in the use of the computer in programming. Are you still using several thousand song titles?

J: At least a couple of thousand. And we can print a list of those records at will. We have a list computerized by our categories, by artist and title, and if it's an album what the name of the album was, the label and the manufacturer's number,

length of song, length of intro, if the record was on the Billboard chart and how it went, and where to find the song in our library.

And this list is fantastic because you can cross-tabulate it... like provide a list of the shortest to longest tunes so that if you need to back-time a record to fill out a specific time gap, you know exactly what records will fit.

We can, right now, print all of the titles, but they have to be key-punched on most systems. The advantage of the system at KGB is that there's no more keypunching. You sit down at the console and type it up and it appears on the screen in front of you. If it's not right, you change it. If it is right, you lock it in.

And I sat there and timed this: Anything you see on the screen, you can hit a button and get a printed copy of it in 11 seconds.

That kind of technology didn't really exist—at least not on a practical and operational level—in 1972.

All of the things that program directors have dreamed of doing in radio—short of the storage of the music itself—can be done with the system at KGB.

Right now, the record itself is the most economical method of storing music—when you have 3,000 or 4,000 to store. You can imagine, if we only used an average of four cuts per album, and you put those songs on cartridges, we simply wouldn't have room for the Instacart units.

H: Do you foresee that this type of computer system will be used by radio stations more and more in time to come?

J: Radio has traditionally not been a forerunner in state-of-the-art use of new technology... mostly because management usually doesn't want to get caught with something that will be obsolete a year from now... better to be five years behind the times... and somewhat because owners have not been concerned about having quality equipment. Look how many radio stations in this nation you can walk into and find outmoded, cruddy equipment.

Again, the use of the computer in radio just reflects a trend of what's happening in the world. Everything is gravitating in that direction.

But it gets spooky when you consider that a man might be a total radio station. Automated. He is surrounded only by stark machines. He pushes one button for his billing; another button sets up his programming for the next 24 hours. That type of thing would remove, further, the individuality and creative aspects of radio.

The real use of the computer should be to accomplish, in seconds, all of the stuff that used to take you hours to write down. We have actually been using computer concepts in San Diego since 1972... but we had to do them by hand. Art Schroeder, a terrific music director, has been using those same concepts in music since we started there. Before, he had to scrawl out, erase, move numbers around. Now, he hits a button and the entire music pattern for the week will appear. If he wants to change something as late as a Friday night, he can change it. Or, if he wants to play with a particular music theory—not put it on the air—he can run endless combinations.

H: But what will be the role of the air personality in the computer world?

J: Communication. The computer has yet to be invented that can truly

communicate with people. That's not to say that technology doesn't exist to make computers talk.

Communicating has to do with emotions. Communicating is a human voice passing on to another human a feeling, such as: I love you. Or: I hate you.

And that human communication may be all we'll have left in a highly technical society. But then, it's all we had to start with... going back to the days when guys were pushing and shoving to get out of the cave into the light of day. Basic human emotions haven't changed. From watching Col. Parker—up close—for a couple of years when he came to Hawaii, I am convinced above everything else that human emotion is basically very, very consistent.

But, what we react to is changing.

Consider the situation in Hawaii where there are no billboards. By law. And Los Angeles, where there are a lot of them. A guy driving 15 minutes in Hawaii is not going to have to compensate for or tune out all of those inputs. He doesn't have to subconsciously say: I don't want to buy that brand of cigarettes... I don't want to buy that brand of booze... I'm not a lady so I don't need that brand of panty hose. We have to turn off all of these images that we see. There's nothing new about this concept.

Do you realize that 1984 is only nine years away? And that idea is spooky. Remember when the book came out? People said that's science fiction. But think of the things that have happened since the book came out that are weirdly in the vein of what that book portended.

What is the answer to the role of the air personality in the world of the computer? Well, what is the role of the human being in society?

If you and I, in 1984, sit together on some computer-directed, high technology, low pollution surface vehicle to go from here to the Los Angeles airport, we'd still have the responsibility as human beings to communicate with each other. Otherwise, we'd go into a shell.

It doesn't matter whether we sit next to each other on a wagon drawn by a horse or in a BART train in San Francisco, one of us is going to take the initiative and say: Hi, how're you doing? And we'll either have a conversation and discover about ourselves, or we'll sit there in our compartments, never communicating anything to the other.

I don't mean to be vague, but I really believe that a lot of the answers about what we're talking are elusive.

The disk jockey's role in 1984 is still going to be to communicate.

If Robert W. Morgan is doing a good job on KMPC after the Rams football game, it's no different from him doing a good job on KHJ 10 years ago. In both, if he's doing a good job, he's communicating.

If he fails to communicate, he's just another airport voice.

Now, there are fewer and fewer Robert W. Morgans. But even when I was at KHJ I was distressed about the lack of people with originality, with enough aggression to pursue a job, a career.

I don't know where the communicators of tomorrow are going to come from.

Next week: Jacobs continues discussing programming.

Rock Singles Best Sellers

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As Of 1/12/76

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

- | | | | |
|----|--|----|--|
| 1 | I WRITE THE SONGS—Barry Manilow—Arista 0157 | 21 | THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M 1725 |
| 2 | CONVOY—C.W. McCall—MGM 14839 | 22 | LOVE MACHINE (Part 1)—Miracles—Tama 54262 |
| 3 | SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 | 23 | SKYHIGH—Jigsaw—Chelsea 3022 |
| 4 | THEME FROM "MAHOGANY"—Diana Ross—Motown 1377 | 24 | LET'S DO IT AGAIN—Staple Singers—Curtom 0109 |
| 5 | FOX ON THE RUN—Sweet—Capitol 4157 | 25 | SQUEEZE BOX—The Who—MCA |
| 6 | THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015 | 26 | ROCK AND ROLL ALL NIGHT—Kiss—Casablanca 850 |
| 7 | LOVE ROLLERCOASTER—Ohio Players—Mercury 73734 | 27 | LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401 |
| 8 | 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270 | 28 | MY LITTLE TOWN—Simon & Garfunkel—Columbia S-10230 |
| 9 | FLY AWAY—John Denver—RCA 10517 | 29 | TAKE IT TO THE LIMIT—Eagles—Asylum 45293 |
| 10 | YOU SEXY THING—Hot Chocolate—Big Tree 16047 | 30 | SLOW RIDE—Foghat—Bearsville 0306 |
| 11 | EVIL WOMAN—Electric Light Orchestra—United Artists 729 | 31 | LOW RIDER—War—United Artists 706 |
| 12 | WALK AWAY FROM LOVE—David Ruffin—Motown 1376 | 32 | WINNERS & LOSERS—Hamilton, Joe Frank & Reynolds—Playboy 6054 |
| 13 | FLY ROBIN FLY—Silver Convention—Midland International 10339 | 33 | SING A SONG—Earth, Wind & Fire—Columbia 3-10251 |
| 14 | NIGHTS ON BROADWAY—Bee Gees—RSO 515 | 34 | COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell—Capitol 4155 |
| 15 | ISLAND GIRL—Elton John—MCA 40461 | 35 | GOLDEN YEARS—David Bowie—RCA 10441 |
| 16 | BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500 | 36 | BAD BLOOD—Neil Sedaka—Rocket 40460 |
| 17 | TIMES OF YOUR LIFE—Paul Anka—United Artists 737 | 37 | DON'T CRY JONI—Conway Twitty—MCA 40407 |
| 18 | ALL BY MYSELF—Eric Carmen—Arista 0165 | 38 | THEME FROM "SWAT"—Rhythm Heritage—ABC 12135 |
| 19 | LOVE HURTS—Nazareth—A&M 1671 | 39 | BREAKAWAY—Art Garfunkel—Columbia 3-10273 |
| 20 | I LOVE MUSIC (Part 1)—O'Jays—Philadelphia International 3577 | 40 | TRACKS OF MY TEARS—Linda Ronstadt—Asylum 45295 |

Rock LP Best Sellers

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As Of 1/12/76

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

- | | | | |
|----|---|----|--|
| 1 | CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 21 | TRYIN' TO GET THE FELLIN'—Barry Manilow—Arista AL 4060 |
| 2 | WINDSONG—John Denver—RCA Asylum 7E-1039 | 22 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 |
| 3 | HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 23 | SEDAKA'S BACK—Neil Sedaka—Rocket 463 |
| 4 | STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 24 | ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 5 | HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | 25 | CAT STEVENS' GREATEST HITS—A&M SP 4519 |
| 6 | ROCK OF THE WESTIES—Elton John—MCA 2163 | 26 | THE BAY CITY ROLLERS—Arista AL 4049 |
| 7 | ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 27 | THE BEST OF CARLY SIMON—Elektra 7E-1048 |
| 8 | GREATEST HITS—Elton John—MCA 2128 | 28 | BREAKAWAY—Art Garfunkel—Columbia PC 33700 |
| 9 | GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885 | 29 | IV—Led Zeppelin—Atlantic SD 7208 |
| 10 | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 30 | BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008 |
| 11 | K.C. & THE SUNSHINE BAND—TK 603 | 31 | THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 12 | RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 | 32 | FANDANGO—ZZ Top—London PS 656 |
| 13 | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 33 | PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045 |
| 14 | GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 | 34 | THE HISSING OF SUMMER LAWS—Joni Mitchell—Asylum 7E-1051 |
| 15 | GREATEST HITS—John Denver—RCA CPL1-0374 | 35 | NUMBERS—Cat Stevens—A&M SP 4555 |
| 16 | BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot D0SD 2020 | 36 | FAMILY REUNION—O'Jays—Philadelphia International PZ 33807 |
| 17 | CLEARLY LOVE—Olivia Newton-John—MCA 2148 | 37 | HONEY—Ohio Players—Mercury SRM-1-1038 |
| 18 | ALIVE!—Kiss—Casablanca NBLP 7020 | 38 | DARK SIDE OF THE MOON—Pink Floyd—Harvest ST 11163 |
| 19 | BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 39 | GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 |
| 20 | WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453 | 40 | FACE THE MUSIC—Electric Light Orchestra—United Artists UA-LA-546-G |

New 45 Sleeve Eases Storage

PITTSBURGH—Record-Rama here is marketing a new sleeve for singles, aimed at helping storage problems for radio stations and collectors.

The bright yellow item is made on a stiff paper rather than the thin paper most singles are stored in. Other features include space on the sleeve for artist, title, flip, label, number, release date, intro, ending, time and tempo.

Slots are also included for name, address, cost, value, condition, source and where purchased. An optional poly liner is also available.

Paul Mawhinney, owner of Record-Rama, says he developed the sleeve after listening to collectors and program directors complain for years about the lack of a heavy duty storage sleeve.

Chi-Lites Work As Usual While Awaiting Sentence

LOS ANGELES—What do contemporary music stars do while they're awaiting sentence from a Federal Court after pleading guilty to not filing income taxes?

For the Chi-Lites, Chicago-based soul/pop foursome on Brunswick, it is business as usual. The group is playing two weekends at the Total Experience club here, getting booked on as many tv shows as possible while in town, and looking a bit sheepish when asked to explain how their management overlooked paying their income taxes without the group noticing.

Robert "Squirrel" Lester of the Chi-Lites asserts his certainty that the guilty plea of the three group founders involved will result in payment of a fine and the back taxes, rather than possible jail time of up to one year.

He describes the Chi-Lites as musicians who have not been able to oversee every detail of their business

affairs due to heavy touring and recording schedules.

The Chi-Lites' management contract is held by Carl Davis, who is also a Brunswick Records executive under multiple indictment along with label president Nat Tarnopol. (See Billboard page one Jan. 17 for full details.)

The Chi-Lites have been in existence 17 years and on Brunswick for the last seven. Its agency is Queen Booking. Among its big hits have been "Have You Seen Her?" and "Hey Girl." It's current "The Devil Is Doing His Work" is at 70 after two weeks on the soul chart.

Lead singer and writer Eugene Record was charged with 1973 non-filing on a gross income of more than \$101,000. Lester and Marshall Thompson were each charged with not filing 1972 tax returns on gross incomes of over \$51,000 each. Not charged was David "Doc" Robertson, who joined the Chi-Lites only nine months ago.

Tom Field Firm Gliding Into New Staging Division

By FRANK BARRON

LOS ANGELES—Tom Field Associates, the only American crew working on the upcoming Neil Diamond concert tour of New Zealand and Australia, has formed a staging division for indoor and outdoor concerts that "could be the first national staging company of its kind," according to Tim Sexton, who heads up the Hollywood division.

Sound and lighting for the Diamond shows will be handled by local companies, but Field is providing the elaborate stage.

One of the few full-service companies in the music and theater business, Tom Field Associates, was started in Boston, then expanded into New York and later into Hollywood. Services include stages, roofs, Boys, Poco; Emerson, Lake & design, consultation and technical advice for concerts and theatrical productions.

Sexton says the company will do more major outdoor music festivals this summer, and continue to do such major tours as Elton John, Chicago, Bruce Springsteen, the Beach Boys, Poco, Emerson, Lake & Palmer; and Earth, Wind & Fire.

The company has worked with other firms and individuals, includ-

ing Jules Fisher, Chip Monck, Joe Gannon, Lee Bonamy, Joe Dox and others. It has worked with Clare Brothers on many engagements, and does some concert tours with other lighting designers and companies.

The firm has been associated with such diversified attractions as the Rolling Stones, Ballet Folklorico of Mexico, Milwaukee Summerfest, National Entertainment Convention, Woodstock, Boston Ballet Company and the Delaware State Fair.

TFA was started as a small lighting company in Boston, then added a New York office three years ago, and the Hollywood offices less than a year ago.

The firm designs most of its own stage equipment. Its Boston quarters has its own scene shop, capable of building every type stage structure, including sets for television shows. Now being built there is a control console for lighting by designer Mark Brickman.

Sexton, aided in the Hollywood office by Chris Teuber and lighting engineer Bob Dodge, says, "The West Coast is still an untapped market. There is more action here for

(Continued on page 63)

PERSISTENCE PAYS OFF

Nauert, Groce No Longer Ignored

By NAT FREEDLAND

LOS ANGELES — Manager Randy Nauert (pronounced "north") has reached that euphoric and enviable position where agents and club owners are not only taking his calls but giving him hours of long-distance hard sell, where staffers at his artist's record label are chasing him down the halls to set up conferences, and where Billboard immediately says "of course" when the possibility of an interview is made known.

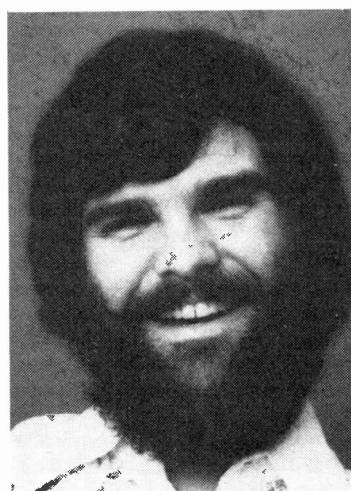
This wine of success must be even sweeter for the cherubic, heavy-set Nauert because of how long and hard he and his artist Larry Groce had to work for the recognition.

They financed the original taping of Groce's Warner-Curb hit single "Junk Food Junkie" at the spartanly equipped studio in McCabe's Santa Monica folk nitery from the proceeds of a self-promoted concert tour of five 1,000-seat halls and the after-show sales of 8,000 of Groce's cutout albums purchased back from Daybreak Records.

Nauert began working full-time with Groce 18 months ago after stints at the management offices of Albert Grossman and Peter Asher. The pair met because they are both active members of the Christian Science faith.

Groce, as a Texas college student, had actually put together two independent albums of Christian Science songs that sold more than 200,000 units solely through the church's reading rooms.

The folksy comic song "Junk Food Junkie" had been getting outstanding response during Groce's



Norman Seeff photo

Larry Groce: He and his manager Randy Nauert raised the money to cut "Junk Food Junkie" on a 4-track machine by selling Groce's old albums as cut-outs.

1975 club and college dates. So he and Nauert invested in the McCabe's session and the pressing of 1,000 copies of the single.

Nauert, who has been familiar with the Southern California music business since his days as a surf band sideman, brought 200 copies of the "Junkie" single to the promotion copy mailer bins at Records Merchandising distributors here and mailed copies at his own cost to several hundred more radio stations around the country.

The wild acoustic novelty promptly began picking up airplay.

Dr. Demento immediately featured it on his syndicated show. At Denver's KTLK, in the weekly phone-in contest for new releases, it soundly trounced all comers including Frankie Valli and the Osmonds.

That's how "Junk Food Junkie" came to the attention of Ben and Tony Scotti, who were promoting the vanquished Osmonds release. The Scotti brothers brought "Junkie" to Mike Curb, who made the best of the offers that now started to pour in for the single.

"Curb was the only one who guaranteed Larry an album no matter what happened with the single," says Nauert. "And we worked out a 50-50 split on royalties between our company and his that will give us a much higher rate per unit than the ordinary artist deal."

Nauert worked out his deal with Curb in a half-hour conference. "But then Mike's lawyer took nine weeks to make out the contract, haggling over all the point that we had already decided," says Nauert.

"We were losing all the stations already on the record and I was going nuts. Warner wound up putting out the single before we actually got the contracts signed."

So Groce, who not long ago finished two years as a National Arts Endowment touring performer in the rural hinterlands of West Virginia, has a top 50 hit as of this week. And Nauert doesn't think he will be left on hold for 10 minutes anymore when he phones a Long Island nightclub from California to plead for a Groce playdate.

DEMOGRAPHIC SECTORS FOR AUDIENCES?

LOS ANGELES—Is the audience for live contemporary music splitting apart into the kind of age demographic sectors that have dominated radio programming concepts in recent years?

One evidence for this might be the contrast between Kenny Rankin's last two Los Angeles appearances. The soft-voiced singer-guitarist was booked into the 420-capacity Roxy nightclub for three nights, only a month and a half after filling about half the 3,000-seat Santa Monica Civic Auditorium headlined with Martin Mull.

Rankin sold out his six Roxy shows. The club's Elmer Valentine estimates that turnaways at the door could have accounted for another 1,500 admissions if space had been available.

Valentine's theory is, "The young adult audience for a sophisticated artist like Rankin doesn't like to go to a concert hall and be uncomfortable. They want to be able to have drinks and food and sit close to the performer."

Gwyn-WB In a Tie

LOS ANGELES—Warner Bros. Publications here will print, publish and sell all music books in the Gwyn Publishing catalog.

Gwyn, located in Secaucus, N.J., features works by Carole Kaye, Joe Pass, Laurindo Almeida and others. Orders will be serviced by WB from its East Coast warehouse.

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STARRING ALICE COOPER

'Nightmare' Movie Lacks The Appeal Of Live Show

By NAT FREEDLAND

LOS ANGELES—The film of "Welcome To My Nightmare" is a classic example of the power of a live rock performance as compared with the thinned-down images possible in films of concerts.

The movie clearly conveys the prodigious energies put forth by Alice Cooper during a performance of his recent "Nightmare" touring extravaganza. (Billboard last reviewed

"Nightmare" during its Sahara Tahoe engagement, in the Dec. 27 issue.)

However, producer-director-choreographer David Winters was apparently hard-pressed to pad the 70-minute stage show into a more acceptable film length and once the movie got past the wild-crowd encores at London's Wembley Auditorium, where the concert was filmed, suddenly the camera was roaming outside the hall and self-conscious English kids were muttering about how they thought Alice was real boss.

This jarring shift to pedestrian realities after an immersion in the bizarre surrealism of the "Nightmare" rock/theater is a totally anticlimactic finale to the show. And to drag it out even longer, in the closing credits we are given a pointless reprise of the entire "Only Women Bleed" ballad filmed from a slightly different camera angle.

In theory, a theatrical film of "Welcome To My Nightmare" would seem a natural. The show's blend of settings, costumes, dancing, theatrical context and rock songs into a unified mood is as ambitious and powerful as anything yet done along all those lines in contemporary music.

But many of the effects so spectacularly designed for large arena stages were lost in close-up camera filming. Examples were the human spider costumes and rope webbing, which looked merely silly without the perspective of the entire stage, and black-lit skeleton dancers which also looked foolish without the illusion of distance.

As far as sound values, it was a mixed bag. Alice's lyrics came across more cleanly than they possibly could in a live arena. But the off-key notes he was bound to hit his share of during such a physically exerting performance were correspondingly magnified. The long instrumental solo breaks also seemed more drawn-out on film than live.

The overall problem is that the film production did not budget for any cinematic special effects that would take the place of the theatrical values lost by shrinking the scale of the visuals.

Producers Releasing Organization International is distributing the film on a market-by-market basis. It is worthwhile simply as a permanent

(Continued on page 63)

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Dr. Hook, Capitol act, to Worldwide Artists for exclusive agency representation. . . . Billy Joe Royal to Scepter Records. The veteran Atlanta writer-singer is best known for "Down In The Boondocks."

John McLaughlin, of Mahavishnu Orchestra fame, re-signed to Warner Bros. Music for co-publishing. . . . David Courtney to United Artists Records. He co-wrote and co-produced the first albums of Leo Sayer and Roger Daltrey prior to debuting as a recording artist. . . . Edward Rambeau to Tom Cat Records as producer of Front-runners group.

Tim Weisberg, A&M flutist to the Management Company, a division of Steve Binder Productions. . . . Dolenz-Jones-Boyce & Hart to William Morris Agency, the Monkees revival group is on Capitol.

American Flyer to United Artists, the quartet are alumni of a range of record groups. . . . Alberto Carrion to Coco Records; he's a writer-singer well-known in his native Puerto Rico.

Talent In Action

KENNY RANKIN FRANKLIN AJAYE

Roxy, Los Angeles

The last time I saw Kenny Rankin at the Roxy it was about 18 months ago. He was opening for another act and the audience talked right through his set. On Jan. 8 he headlined, the house was oversold by about 125 we heard, and the jammed-in crowd loved him.

What has made the difference is apparently sheer persistence by Rankin, who has been touring practically nonstop for at least three years, and his determined small label, Monte Kay & Flip Wilson's Little David.

Rankin, after at least 1,000 personal appearances and tv guest shots, since overcoming his drug problem, has at last put together a strong national following for his distinctive amalgam of bossa nova influenced folk rock.

It's not that Rankin is doing anything particularly different from his debut at the Troubadour around 1973. But now he's got even more assurance and skill with his tools. His acoustic guitar fleet-fingered picking, his sweet tenor voice and his bursts of fast scat singing work together as a unique sound instrument.

Another hallmark of Rankin's individuality in performance is the offbeat range of songs which find new shadings in his style. Old standards like "Sunday Kind Of Love" and obscure Top 40 oldies like "She's A Lady" blend remarkably well with Rankin's impressive collection of his own original material.

Academy In N.Y. Into New Policy

• Continued from page 4

booking Latin shows into the 14th St. facility which served as New York's first grand opera house and is steeped in tradition. Mercado and Aviles also book Latin shows into the Beacon.

Metz reports that a total refurbishing of the Academy is underway including a new paint job, new seats and toilet facilities. The renovation is expected to be completed in time for the first concert to be booked into the theater in mid-February.

This new change by United Artists Theaters means the apparent phasing out of Howard Stein who has been handling Academy of Music bookings.

As far as the record company is concerned, Metz will be in charge of creative operations, which includes both an ASCAP and BMI publishing outlet, and Singer will be handling financial and business affairs. Sol Moglen, former vice president of Expo Records, a Buddha label, has been named vice president of sales, promotion and distribution. A network of independent distributors and promotion persons is planned.

A Trend? Producers May Benefit From Management

LOS ANGELES—"Record producers should be looked on as artists in terms of building their total careers," says Bob Schwaid of New York-based Thruppence Ltd., a management firm that is spinning off from artists Austin Roberts, Melba Montgomery and Linda Hargrove into representing producers.

Schwaid has had a nonexclusive representation arrangement with Nashville's busy Peter Drake for five years and exclusively manages the hot team of Chuck Jackson and Marvin Yancey who helmed the recent chart singles of Natalie Cole, Aretha Franklin and the Impressions.

"Most producers are represented by lawyers or accountants in their business dealings," says Schwaid.

"But with labels' current emphasis on master packages, a manager can go a lot farther for producers."

Schwaid points to functions like overseeing studio budget spending and working with the label on promotion/merchandising campaigns as examples of the contributions that can be made to producer careers by professional managers.

"I find that record companies welcome the involvement of managers in producer negotiations, just as they universally prefer to deal with artists who have capable managers," says Schwaid.

"And with all the important satellite recording centers that have sprung up across the country, the labels are willing to listen to anything brought in by a pro."

William Smith, a Rankin writing partner, was most impressive in a brief guest appearance singing and playing piano with the star and his jazz-alumni drummer Roy McCurdy and stand-up bassist Peter Marshall.

Comic Franklin Ajaye has found a perfect label in comedy-specializing Little David. First discovered by A&M at the Comedy Store showcase here, Ajaye is a young black comedian in the likeable Bill Cosby veins who sometimes strays into questionable taste with his material. His funny closing routine dealt with the freakout suffered by a Disneyland Mickey Mouse when Franklin and his buddies got the rodent high.

Rankin, who opened shows for Little David's George Carlin for years, now seems to be in a position to provide exposure for another deserving talent in turn.

NAT FREEDLAND

BAR-KAYS

Show & Sound Lounge, Nashville

The Bar-Kays are alive and well and made a rare Nashville appearance Jan. 4 at the Show & Sound, which is fast becoming one of Nashville's leading showcase clubs, featuring many major r&b artists.

The Bar-Kays are still one of the most dynamic, forceful groups around. Lead singer Larry Dodson is a magnetic performer, with tight-knit back-up and interpretation from each member of the group. Keeping their costumes simple and funky, they performed many of the songs from their last Volt album, "Cold-Blooded," such as "Be Yourself" and "Stylin' Smilin' And Profilin'." But they did just as well on the songs of others, with David Bowie's "Fame" one of the strongest numbers.

Bass player James Alexander is one of the best. His expertise on the instrument is matched only with the ease in which he handles it and himself, sometimes taking the lead; even when appearing to consume it, he never misses a lick. Incorporating Dodson's pet boa constrictor, Cecil (who was featured on the "Cold-Blooded" album), into the last part of the show, brings the audience to its feet again, in a hurry. It seems to appear out of nowhere, sometimes slithering into the front part of the audience. The shock value is effective and brings the show to a climactic close.

COLLEEN CLARK

BILL COSBY SHA NA NA

Las Vegas Hilton

Making its legit night club debut Jan. 6 here, Sha Na Na won over a sellout Hilton showroom audience during a 35-minute, 24-song set. Combining theatrics, musicianship and choreography, the five-year-old 10-man group bopped, rocked and socked its way from the '50s golden oldies to today's pop, rock scene of Elton John, the Who and the Rolling Stones.

At first off to a shaky start, the troupe raced with Bobby Darin's "Rockin' Robin," "Yackity Yack" and a strong vocal lead by Denny Green in "Tears On My Pillow." Johnny Contardo scored well on "Tell Laura I Love Her" followed by "Spish Splash" with bubbles and a convincing Elvis take-off of "Let's Rock."

Next down was "Blue Moon" and the Champs' hit "Tequila," prior to the gang greaser skit which included the Ronettes' "Leader Of The Pack," "Summer In The City" and "Follow Me" with a comic touch.

Sha Na Na completed its opening act seg-

ment with Beach Boys, Jerry Lee Lewis, Frankie Valli and Beatle material with standout performances by guitarist Danny McBride and Chico Ryan on bass. But the group's upbeat magic came through best in a Mick Jagger mimic of "Jumpin' Jack Flash," "Dance To The Music," "Pinball Wizard" and "Crocodile Rock" and received the best crowd reaction to more recognizable hits.

Group with six Kama Sutra albums proved its musical ability, backed by sometime confusing but imaginative choreography by Jamie Rogers. But the overall barrage left a preference for fewer numbers and longer renditions spotlighting obvious individual talents.

Bill Cosby's comedy genius burst forth in a 75-minute format of childhood reminiscences, ad-lib audience forays and relatively new material since his last appearance in October here. His gambling stories are entertaining, his pick-up and delivery fast in a business where most comedy stars fall back on safe, old material.

HANFORD SEARL

CECILIO & KAPONO

H.I.C. Arena, Honolulu

This island-based Columbia Records duo is no longer a provincial music act. It has matured musically, demonstrating growth and depth in harmony and lyrics. In a two-show, one-night stand Dec. 28, C&K sold out both performances for a record-breaking \$60,000 gross and overall attendance of 17,000—unprecedented for a Honolulu ensemble.

C&K's music, however, is right in the mainstream of today's pop sound. It draws from folk and rock elements, but remains "spiritually"

(Continued on page 63)

Initialing Tabs Protects Labels In Major Clubs

LOS ANGELES—Two of the nation's key nightclub showcases now require holders of record company or artist tabs to initial the bills after every round of drinks delivered.

Allan Pepper of New York's Bottom Line and Elmer Valentine of the Roxy here describe the practice as a "protection to record companies."

"When a waitress is serving both tab customers and cash-paying customers, it has been too easy for them to pocket the cash and add all the drinks onto the company tab," says Valentine. He began the practice of getting Roxy tab initials several weeks ago. The Bottom Line has been doing it since shortly after the club opened.

Both clubmen say that artist tab-initialing protects the niteries against complaints by performers who tend to forget the drinks they ordered for bar bystanders during bursts of post-show loosening up.

NAT FREEDLAND

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Our success last year was only a glimmer of what's to come in '76.

Earth, Wind & Fire have a smash with "**Singalong**," Herbie is back with "**Hang Up Your Hang Ups**," and Ramsey's "**What's the Name of This Funk (Spider Man)**" is becoming a major hit.

Barbra Streisand has released "**Shake Me, Wake Me When It's Over**," and Taj Mahal's entry is "**Why....And We Repeat**." Both are receiving strong disco response.

Columbia has also signed the incredible Johnnie Taylor, whose first single for Columbia is "**Disco Lady**."

And Bobby Franklin, a complete artist-writer, performer, arranger, producer-with a string of local hits, makes his Columbia debut with "**Mutha's Love**."

"No Flops!" On Columbia Records.

Discos

IN WISCONSIN

Dress Code Affects Patronage

By JOHN SIPPEL

FOND DU LAC, Wis.—A dress code for club patrons can strongly intimate the type of customer and the eventual financial success of an operation, believes Bert Hauer, local attorney and principal in an expanding central Wisconsin disco chain.

"I saw it first in a St. Petersburg, Fla., disco I visited maybe six years ago. Long before we got into our first venture, I could see where a lenient dress code drew a younger, less affluent customer.

"We now have two discos in Sheboygan. The one requiring the stricter dress code draws a 24-to-30 crowd that spends more money. Of course, that operation, the Lamp Post, begun recently, is more opulent interiorly," Hauer adds.

Hauer has long been involved in

the management and operation of bowling lanes throughout this area. Not only does he advise lane operators, but he is a principal in Bowling Enterprises, along with Frank Hilbert, who operates the Arcade Lanes here with Leo W. Kramer.

The trio purchased the Playdium, Sheboygan, a 28-lane alley. In November 1974, they converted the lounge of that alley to the Wayside, a disco which has a 12 by 24-foot dance floor. In November 1975, they opened the Lamp Post as part of their North Bowl in Sheboygan.

"To indicate we are on the right track, our business at Wayside has not been affected by our competing disco in town. Both are aimed at different dancers," Hauer states.

A third disco, which they operate, was opened in April 1975 at Ripon,

18 miles from here. Wayside II, like the other discos, has a capacity up to 300.

All the Bowling Enterprise spots use local radio personalities as DJs. "We're still undecided as to how to select the important DJ. We like to give him some direction as to music. Not too much, we let him know the music we don't want more than anything else," Hauer notes.

"We have to buy all our records. No labels are servicing us. We buy mostly singles at around \$1 each. It's our most important ingredient. We're far enough along that we now have our own crew for installing our audio systems. Our DJ has a console very much like a good recording studio. He must engineer particular sounds from particular records."

All the Bowling Enterprise discos open about 4 p.m. for cocktails, with the DJ starting the music about 9 p.m. Winter closing is 1 a.m., while an hour is added during the summer. Only alcoholic and non-alcoholic beverages are served in the disco. Cover charge or admission is added only on major holidays and on a rare occasion, when a disco uses live talent.

In midsummer, a first disco will be opened here in conjunction with the opening of a 24-lane alley. It will require strict dress code, Hauer says. Bowling Enterprises is eyeing Michigan and more Wisconsin openings in the future, Hauer states.

Ariola America Prospers

• Continued from page 4

Lasker believes, may be the change in the record business that people have been watching for over the past few years.

"I'm not saying it's like a new Beatles or Stones," he says, "but it is a new trend. It's not a fad like the discos of the '60s were. People used to say, 'let's bring back the dance bands.' Well, what we have are today's dance bands. The sound is different but there is still that active in-

volvement. I'm even willing to bet touch dancing will be back in the discos soon.

"I can't say for sure the discos in their present form will last a long time," he continues, "but I think the trend in music has been established. Dancing itself is not a fad."

Lasker also believes there is substantial difference between the discos of today and those that cropped up in the '60s and quickly faded.

(Continued on page 43)

Disco Action

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Top Audience Response Records In N.Y. Discos

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

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

- This Week**
- 1 I FEEL A GROOVE—Bobby Womack—UA
 - 2 SPANISH HUSTLE—the Fat Back Band—Event (LP)
 - 3 MOVING—Brass Construction—UA
 - 4 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
 - 5 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)
 - 6 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
 - 7 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
 - 8 THAT OLD BLACK MAGIC—the Softones—Avco
 - 9 SMILE—Simon Said—Atco
 - 10 BOHANNON BEAT—Bohannon—Dakar (LP)
 - 11 DISCO LIPSO—Mandrill—UA (LP)
 - 12 CHLOE—Cy Coleman—RCA
 - 13 JOYCE—Papa John Creach—Buddah (single version)
 - 14 VENUS—Frankie Avalon—De-Lite
 - 15 AFRICAN SYMPHONY—Henry Mancini—RCA

Top Audience Response Records In Washington, D.C. Discos

- This Week**
- 1 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
 - 2 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
 - 3 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
 - 4 THAT OLD BLACK MAGIC—the Softones—Avco
 - 5 I AM SOMEBODY—Jimmy James & the Vagabonds—PYE (LP)
 - 6 SALSOUL—Salsoul Orch.—Salsoul (LP)
 - 7 I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
 - 8 AFRICAN SYMPHONY—Henry Mancini—RCA
 - 9 MORE, MORE, MORE—Andrea True Connection—Buddah (long version—part 2)
 - 10 HONEY I—George McCrae—TK
 - 11 ELUSIVE—Babe Ruth—Capitol
 - 12 HEAVEN'S HERE ON EARTH—Hudson County—RCA
 - 13 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
 - 14 DISCO CONNECTION—Isaac Hayes—ABC (LP)
 - 15 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)

Colony Records (New York) Retail Sales

- This Week**
- 1 SPANISH HUSTLE—The Fatback Band—Event (LP)
 - 2 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)
 - 3 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
 - 4 FIND MY WAY—Cameo—Chocolate City
 - 5 SMILE—Simon Said—Atco
 - 6 SALSOUL—Salsoul Orch.—Salsoul (LP)
 - 7 JOYCE—Papa John Creach—Buddah (disco version)
 - 8 THAT OLD BLACK MAGIC—the Softones—Avco
 - 9 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
 - 10 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
 - 11 MASADA—Joe Thomas—Groove Merchant (LP)
 - 12 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
 - 13 THANK YOU BABY FOR LOVING ME—Quickest Way Out—Philly Groove (WB)
 - 14 AFRICAN SYMPHONY—Henry Mancini—RCA
 - 15 INSIDE AMERICA—Juggy Murray Jones—Jupiter

Downstairs Records (New York) Retail Sales

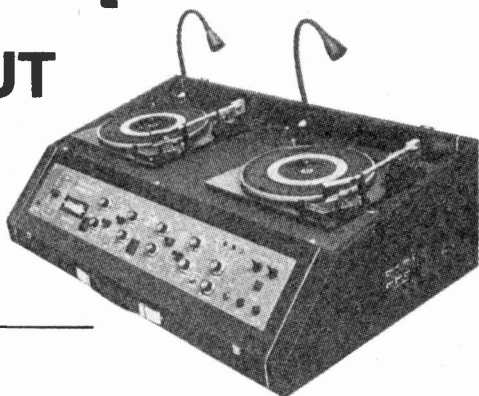
- This Week**
- 1 THAT OLD BLACK MAGIC—The Softones—Avco
 - 2 SPANISH HUSTLE—The Fatback Band—Event (LP)
 - 3 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
 - 4 BUCK HEAD—Atlanta Disco Band—American Ariola (LP)
 - 5 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
 - 6 THANK YOU BABY FOR LOVIN' ME—Quickest Way Out—Philly Groove
 - 7 MY LOVE SUPREME—Milton Hamilton—TR
 - 8 RAIN—Blanc Carter—RCA
 - 9 UNION MAN—Cate Bros.—Asylum
 - 10 JOYCE—Papa John Creach—Buddah
 - 11 SALSOUL—Salsoul Orch.—Salsoul
 - 12 MASADA—Joe Thomas—Groove Merchant
 - 13 INSIDE AMERICA—Juggy Murray Jones—Jupiter
 - 14 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury
 - 15 HE'S A FRIEND—Eddie Kendricks—Tamlia (LP)

Top Audience Response Records In Los Angeles / San Diego Discos

- This Week**
- 1 DO WHAT YOU FEEL/BUCKHEAD—Atlanta Disco Band—Ariola
 - 2 SING A SONG—Earth, Wind & Fire—Columbia (LP)
 - 3 MIGHTY HIGH—Mighty Clouds Of Joy—AVC (LP)
 - 4 SALSOUL—Salsoul Orch.—Salsoul (all cuts) (LP)
 - 5 BOHANNON BEAT—Bohannon—Dakar
 - 6 LADY BUMP—Penny McLean—Atco
 - 7 BABY FACE—Wing & A Prayer Five & Drum Corps—Wing & A Prayer
 - 8 SPIDER MAN—Ramsey Lewis—Columbia (LP)
 - 9 JUMP FOR JOY—Biddu Orchestra—Epic
 - 10 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
 - 11 AFRICAN SYMPHONY—Henry Mancini—RCA (disco edit)
 - 12 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
 - 13 I LOVE MUSIC—The O'Jays—Phila. Intl (LP)
 - 14 MORE, MORE, MORE—Andrea True Connection—Buddah (disco edit)
 - 15 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)

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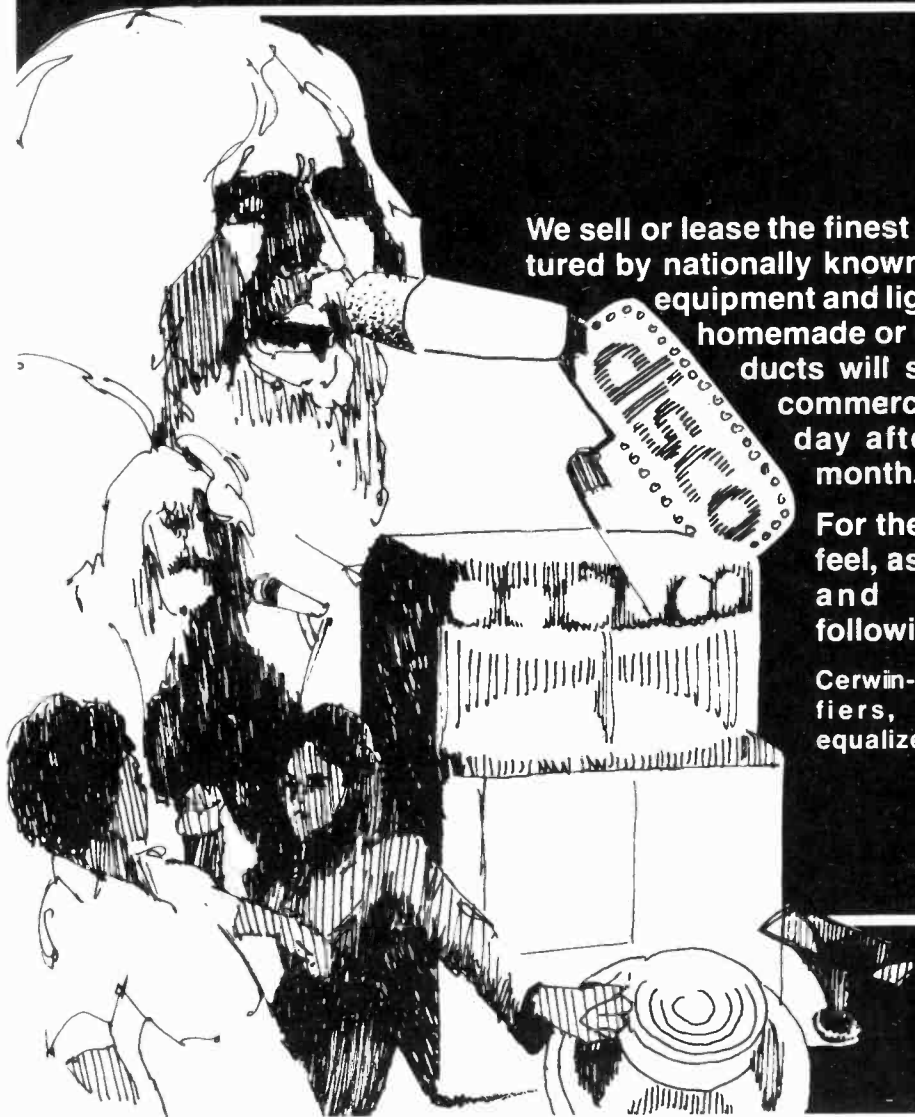
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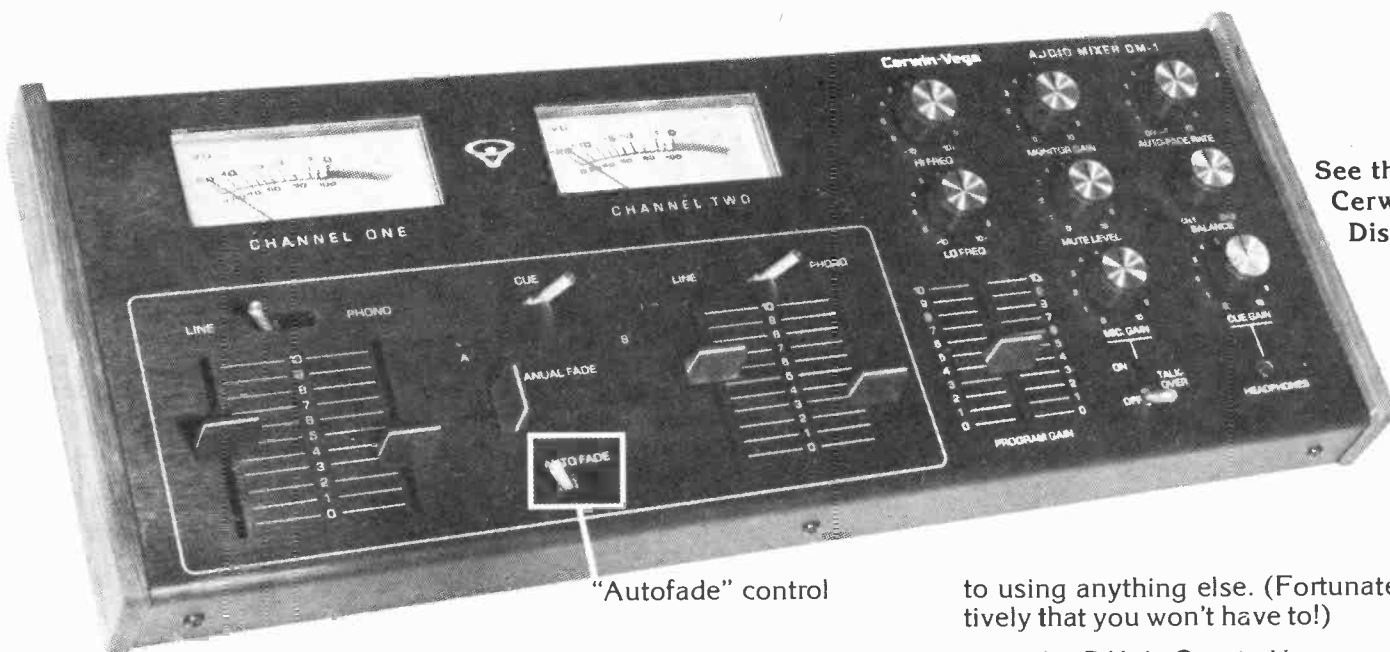
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to using anything else. (Fortunately, it's priced so attractively that you won't have to!)

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See the DM-1 in action in the Cerwin-Vega room at the New York Disco Forum Jan. 20-23, Roosevelt Hotel.



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Discos

Billboard Disco Forum Opening Wednesday

• Continued from page 1

Thirty record labels will also be on hand to pass on their disco stories.

A new addition to the forum seminars, a discotheque will operate each night in the grand ballroom of the hotel run by Joe Zamorie and Richard Long, owners of Disco Sound in New York.

The firm will present for the dancing pleasure of forum registrants a computerized lighted dance floor with overhead light shows.

Video projections will also be a special feature plus neon sculptures and advent video beams.

As the result of the 10 panel sessions consisting of 68 speakers, Bill Wardlow, forum director, feels the event will be the birthplace of different types of discos that will lend themselves to every musical taste.

"The forum will not only be a launching pad for persons interested in putting discos in areas where these swinging nightspots are foreign entities, but will give added exposure to music that is conducive to particular markets," declares Wardlow.

He explains that the disco is set up to expedite the growth of discos across country. He points out that discos have proven to the industry that a record can sell 150,000 copies in a given market with only disco exposure.

Entertaining the audience on Wednesday (21) from 6-8 p.m. will be the Reflections, Capitol Records; Hidden Strength, UA Records, with

the New York City "Hustle On Up" contest winners and Bimbo Jet of Scepter Records.

Thursday's entertainment will be provided by the SalSoul Orchestra, SalSoul Records; the Trammys, Atlantic Records and a "Happy Birthday America" show presented by 2001 Clubs.

Other record labels are offering noted disco artists as special added attractions.

Billboard's first disco awards din-

ner will be held Friday (23) with awards given in the following categories:

Disco record of the year, album of the year, record company of the year, artist of the year, most promising new artist of the year, producer of the year, orchestra of the year, international deejay of the year, disco specialist company of the year, consumer publication of the year, consultant of the year, and regional deejay awards.

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Club Dialog

By TOM MOULTON

NEW YORK—The new Esther Phillips LP ships in two weeks. The title cut, "For All We Know," comes out as a single this week, though. The album has seven cuts, and they're all disco-directed. "Caravan" and "Going Out Of My Head" are the two strongest, while close behind are "Unforgettable," "Fever" and "Pure Perfect Love." Another cut, "Fools Rush In," is similar to "What A Difference A Day Makes."

RCA has released "Heaven's Here On Earth" by Hudson County. The record is primarily an instrumental, but does have some vocals. The group sounds a lot like MFSB.

Bob Crewe, crowned King of the Discos last week by the Southern California Disco DJ Assn., is hosting a party here at the Record Pool Thursday (22), from 6-9 p.m. Crewe is in town for the Billboard Disco Forum, and he wants to meet many of the local spinners on a one-to-one basis. All local players and anyone attending the convention are invited to the party.

While in town, Crewe will also be introducing the BCG's new "Street Talk" single (20th Century). Word is that attempts are being made to

have test pressings to give all the spinners coming to the fete.

The song is medium tempo and, while mostly instrumental, does have vocal tracks. The LP version will run 9:22 and will be used on one side of a 12-inch pressing, while a long (6:08) and short (4:22) single version will be used on the flip side.

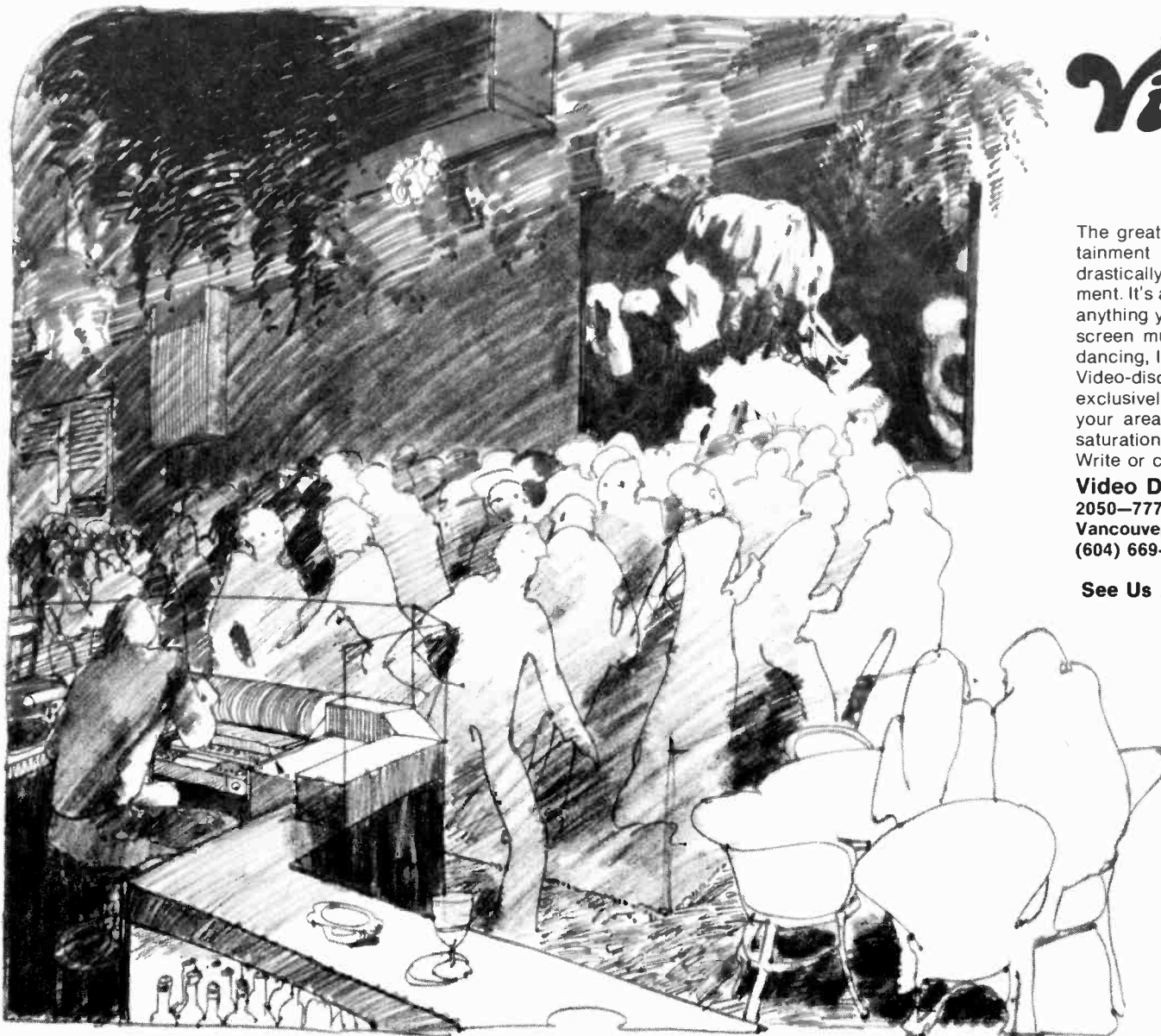
The move marks a first time that both LP and single versions are included on the same 12-inch. The disk will also be serviced to radio stations.

Boston DJs and Nightfall magazine are presenting their best 1975 disco picks at the Mirage disco there Sunday (25), from 9 p.m. to 2 a.m. Among the award categories are: best LP, "Silver Convention;" best single, "Dreaming A Dream;" best disco act, "the Trammys;" best male disco act, Frankie Valli; and best female disco act, Gloria Gaynor.

UA has just released "Shack Up," a single by Banbarra. The group is out of Washington, D.C. As for the disk, it has a rhythm track which is
(Continued on page 43)

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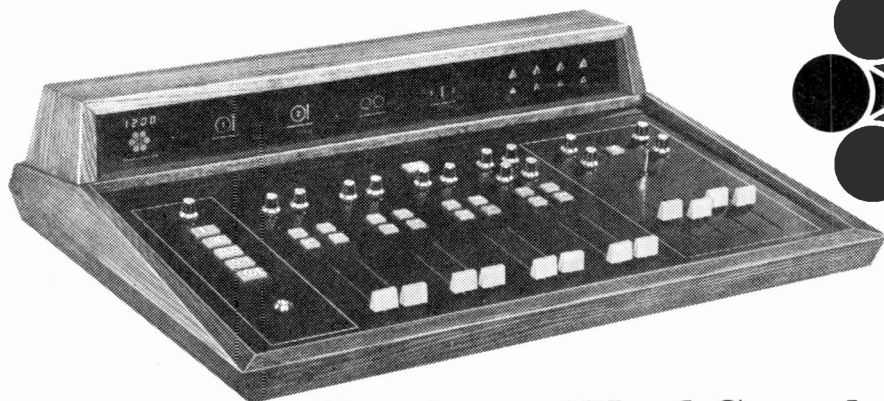
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Disco Sounds Permeate Winter CES Exhibits & Suites

By STEPHEN TRAIMAN

CHICAGO—The disco sound, evident at the last Summer CES in scattered booths, was spread throughout a growing list of companies that displayed—and played—the new hardware and software in many Winter CES exhibits and suites.

Growing involvement by such major hi fi names as Marantz, Cerwin-Vega, Technics, KLH Research, Sansui and Sony, and lighting effects companies such as Maytronics, was evident, together with new professional commercial sound items from American Acoustic Labs,

PeaceTime Communications (Magnum Opus) and others.

Newest additions to the Cerwin-Vega audiophile/pro line are the A-1800M power amp, DM-1 disco mixer, GE-2 graphic equalizer and DB-10 bass "excavator." A step-up from the A-1800, with two illuminated VU meters, the new power amp offers 225 watts RMS per channel, frequency response down 1 dB at 8 Hz and 40 kHz, and noise greater than 98 dB below full output, at suggested \$700 list.

C-V's new disco mixer offers an "Autofade" circuit that crossfades

between two stereo program sources at the touch of a button, adjustable from 2 to 10 seconds; talkover switch for mike input, photo and auxiliary line inputs on each side of the Autofade, separate cue circuit and independent stereo monitor output, illuminated VU meters for both output channels, and compact size (less feet and knobs, 1½ inches deep by 19 wide by 8 high).

Most notable feature of the graphic equalizer is its provision of ½-octave bands, plus independent left and right channel slide controls, and a 12 dB/octave subsonic filter,

at suggested \$470. The bass "excavator," at suggested \$40, is designed to take advantage of the extra bass capability of C-V speakers and is claimed to restore "buried or rolled-off bass" in records, tapes and broadcasts.

At Marantz, Ken Rottner admits to a real disco market growth for a number of the firm's products, topped by the 510M professional stereo power amp, rated at 300 watts RMS per channel, at suggested \$1,000. The first units went to Northwest Sound in Portland, Ore., and were used on the recent Eagles

tour together with Marantz 240's (150 watts RMS/channel) and 140's (75 watts RMS/channel).

Rottner reports Marantz turntables also are finding more acceptance in the disco field, including the high end 6320 DC servo direct drive model. He sees big movement for a growing number of audiophile products in the disco mart, for his firm and others.

Sansui, which discovered the disco mart as its BA-5000 power amp (300 watts RMS/channel) found wide acceptance, was featuring its complete "disco rack" at CES. Included are a QSD-1 4-channel decoder/synthesizer, SR-525 direct drive turntable, CA-3000 pre-amp and a pair of BA-5000 power amps.

The disco sound was most evident on the CES floor in the Sansui display, which was featuring a non-stop flow of the latest chart hits, utilizing the synthesizer mode of the QSD-1 to its best advantage.

Maytronics, which got its start back in 1963 with psychedelic lighting and was in on the earlier disco boom, now is moving full scale into the commercial mart with a new disco line, president Mony Thompson reports. Ready for early spring delivery will be a remote-control "Mega-Strobe," Kilowatt Controller "color organs" starting with a basic 6,000-watt, 4-channel model with chase circuits, to step-up models with 8 and 12 channels.

Edmund Scientific, whose catalog of more than 4,500 "unusual bargains" goes to some 3.5 million customers, is distributor for several Maytronics items, as well as a number of visual effects projectors and other video/lighting units for discos. The firm's factory store in Burlington, N.J., features a 3,000-square-foot "Light Theater" with a 96-foot curved screen and multimedia light show.

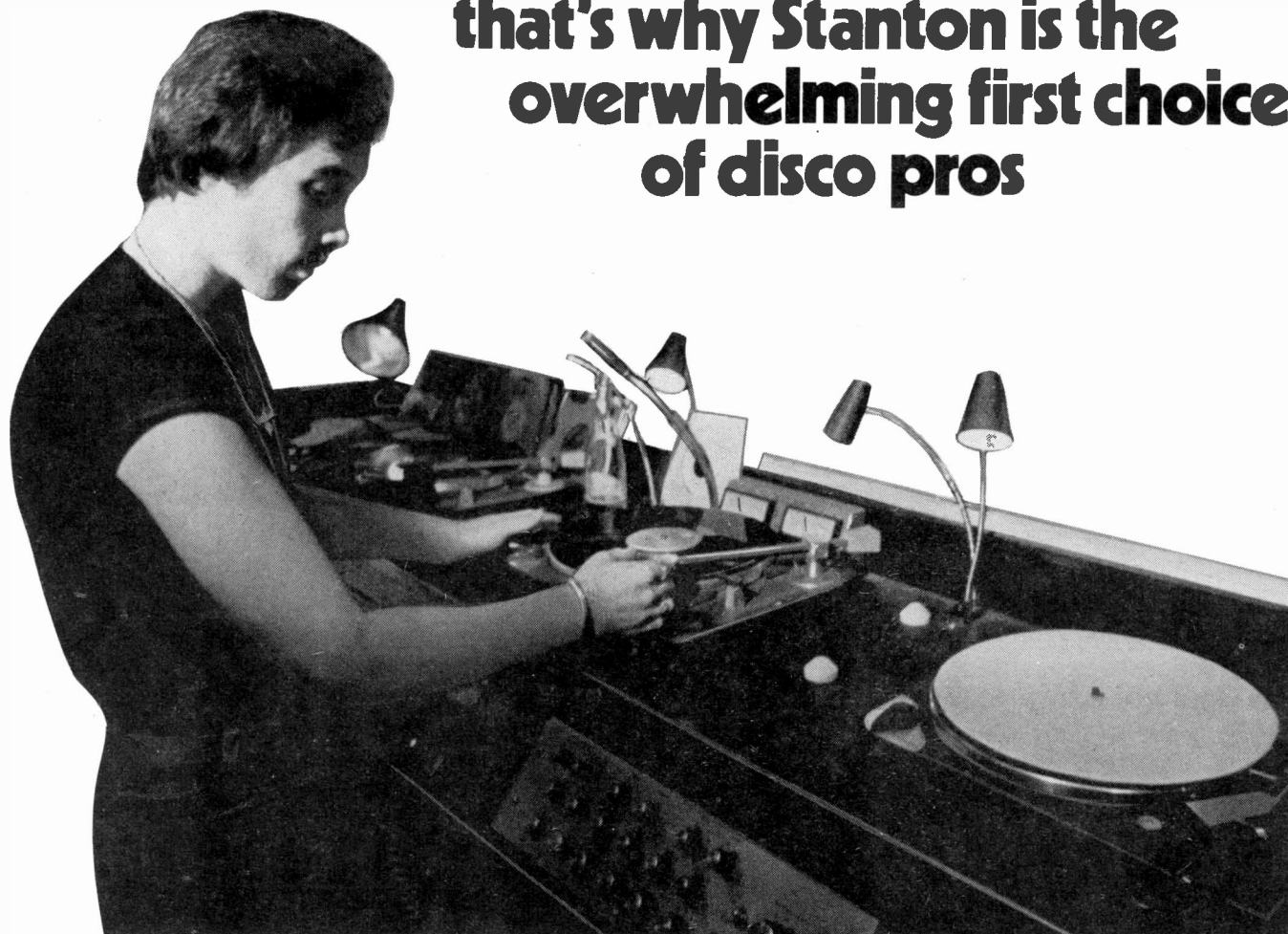
Technics, although not participating officially in the Panasonic display at CES, had a suite nearby and reported as much interest in the firm's disco-model turntables as in the new servo belt models that are claimed as a price breakthrough. Model SL-20 is a manual unit with electronically-controlled speed switching at suggested \$99.95, and model SL-23 is a step-up semi-automatic turntable that also features strobe and 5% pitch control, at suggested \$139.95 list.

The Magnum Opus speaker line, now owned by PeaceTime Communications of Jersey City, is typical of consumer firms who have recently moved into disco. Larry Artz was showing the new Lab Sound Monitor with 150 watts RMS/channel and "enormous transient response" due to the firm's dynamic damping system. With four 10-inch woofers, a 5-inch mid-range, dome tweeter, piezo electric tweeter sound pressure level indicator and circuit breaker to prevent blowouts, the new unit is claimed to produce good delineation of high frequencies throughout the sound spectrum, at suggested \$459 list each.

American Acoustic Labs, division of American Case Co., is another company that recently "stepped up" to disco. AAL's Loyd Ivey reports solid commercial sales for the new Studio 5 model debuted in August. With 200 watts RMS/channel continuous power, the big unit (38 inches high by 24 wide by 15¾ deep) features dual 12-inch woofers, mid-range with 4 by 10-inch cast horn and 3-element dispersion array

(Continued on page 42)

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Richie Kaczor, Disc Jockey at Hollywood Disco, New York City.

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Mobile Unit Perks Grand Forks

By JEAN WILLIAMS

LOS ANGELES—Much of the nightclub disco action in Grand Forks, N.D., comes in mobile form.

Disco 76, a mobile unit, has in the past six months serviced nightclubs on a nightly and weekly basis.

Dick Olmstead, owner of Disco 76, contends nightclub operators in the Grand Forks area are turning to mobile discos as an alternative to live entertainment.

According to Olmstead, the area claims only one permanent disco which he points out is the reason for his more than 200 bookings in the last six months.

Operating on a \$150-\$250 nightly fee, he explains that clubs are finding it inexpensive as opposed to hiring a live band.

He adds that when contracted for a longer period, the rates drop.

Olmstead is gradually turning the area onto the heavy r&b and generally uptempo sounds heard across country in most discos.

He explains that Grand Forks has not in the past given its ear to disco type music, and he feels that it will be rejected if not administered properly.

Therefore, he plays records from the '50s, country music and current product.

He further explains that for current product, he looks to Billboard and local radio stations to keep him abreast of new disco disks.

He admits that although he deals with a wide selection of music, he is not receiving service from record labels.

Olmstead is presently in negotiation with several nightclubs to display his lists of records each night during disco sessions.

His idea is to have table napkins printed on a regular basis listing his records. As his records change, so do the napkins.

He explains the napkins will be placed or given to customers whenever drinks are purchased.

Not only will this make the cus-

tomers aware of what's in store, but its a new promotional vehicle for Disco 76.

Olmstead travels up to 400 miles in his mobile home spreading disco cheer.

Private parties and school functions are also his specialty, and on these occasions, he gives his customers flashing lights, eight speakers and powerful amplifiers while setting a disco party mood.

EXPANSION CONTINUES

3 Bay Area Spots Adopt New Formats

By JACK McDONOUGH

SAN FRANCISCO—The disco scene continues to expand in the San Francisco Bay area, with the conversion to disco of two clubs that formerly offered live dance music, plus a slight change in image for an already-established club.

The newest disco is the 660 On Broadway Club, known formerly as the Peppermint Tree, located on San Francisco's famous neon topless strip. As the Tree the club was an interesting dance spot (often overlooked by tourists who mistook it for another skin joint) with live music offered by good local bands that usually had strong ethnic flavoring—black, Latin, Filipino and Oriental.

Capacity at the 660 On Broadway

is 750, with a dance floor that measures 24 x 24.

Club manager is Lee Warnecke, who estimates that the club will have spent in the neighborhood of \$10,000 putting in the sound and lights it wants.

The Pierce Street Annex has also converted to disco. The Annex, located just off trendy Union St., thick with restaurants, bars, boutiques and young people with money, has been in business 15 years and is one of San Francisco's most well-trenched drinking and meeting establishments. Owner Jim Curran says that some of the reasons for the switch were the desire to control the

(Continued on page 42)

Variety At McNally's Disco

PHILADELPHIA—Persons are becoming weary of simply sitting and listening to music by one group in bars and concerts, according to Mike Gormley, a local disk jockey, in explaining the success of the disco scene at McNally's in suburban Warminster.

Gormley, who selects the tunes and spins the platters at McNally's says, "People can relate to the music. If you hear something on the radio, you can go to a club and hear it, too. You'll get a variety of music. In disco, you can get three, four, five different types of music. With a live

group there's only one type of music."

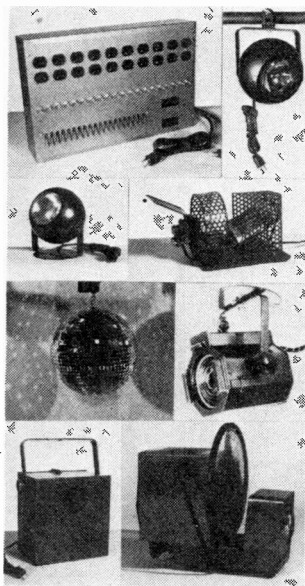
McNally's has been disco since last June and "we were just more or less following the trend," explains manager Chuck Perkins. As for the dances, Gormley notes that the bump appears to be "out" and the fast-moving New York and L.A. hustles are rapidly being replaced by the Latin hustle "which has a lot more footwork and is more highly polished than the others."

Although the popularity of the disco means that the club owner

(Continued on page 43)

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Ariz. Firm's Programming Expertise Extends To Yukon

PHOENIX—Motivative Programming is a disco service center here, specializing in disco nightclub programming.

Motivative boss Dave Lucas says his method of programming a disco is to first pin down the club owner asking him to define the market he wants to reach. Then Lucas goes to the drawing board to come up with the rhythms and sounds that will send patrons to the dance floor.

He points out that his programmed music comes in formats to fit youngsters who prefer their rock in the 100-125 dB ranges, the 23-35 year age group and the over 40s.

Lucas says he goes all the way with the concept that successful disco programming is 100% psychological.

"By controlling tempos and

blending records for the effects desired, I can continuously turn the dance floor," declares Lucas.

Lucas has taken his method of programming a step farther. He also programs and controls the deejays' chatter with the spinner's dancing guests.

"We're actually people motivators. We get them to dance, drink, enjoy themselves and come back for more," he says.

"The guests like what they get in terms of good music, great sound, lots of dancing and some romancing. That means profit for the clubs," he adds.

He explains that once his musical format is determined and the electronics engineered for a club, he puts the deejays through an intense two-week training period.

He instructs the deejays on which music to select and how to use it to accomplish certain crowd reactions.

He then instructs his students in what to say and how to say it. Also how to change their "raps" according to their audiences.

The final training takes place at the nightclub. Lucas and crew arrive about five days before the new club opens. They then work out in the new disco room on the Omnitronics turntables, consoles, amplifiers and controls.

To set the proper opening night atmosphere, Lucas spins disks himself with his students in attendance.

Each month Lucas visits the club updating it music.

Motivative has engineered the programming of a dozen discos with the aid of Wayne Cooper, disco head of Omnitronics Electronics.

Omnitronics is a division of Beta/

Sigma Electronics Equipment, Phoenix.

Simultaneously Cooper and company put their electronic techniques together to give the special sounds and controls that Omnitronics has developed into a sophisticated technology.

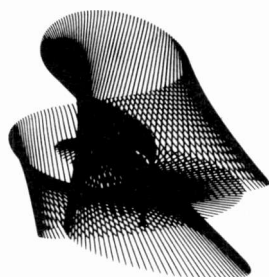
"It isn't just loud," says Cooper. "It's the music mood that fits the guests. Each club is individually programmed and custom equipped

around its own operational criteria."

Although Lucas and Cooper work separately, they frequently collaborate to make discos popular and profitable.

Omnitronics systems and Motivative's programming concept can be found in Anchorage, Alaska, at the Mining Company and in the Club Morocco and the Boccaccio, both in Los Machis, Mexico.

(Continued on page 43)



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NEW YORK—O'Lunney's, country music club here, joins the disco bandwagon, converting its upstairs room into a country music dance spot on Friday and Saturday evenings.

According to Hugh O'Lunney, owner, 15 to 20-year-old playback equipment is being used to simulate an old-time radio atmosphere for patrons. The club also continues its policy of presenting live country music acts seven nights a week.

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Discos 3 Bay Area Spots

• Continued from page 40

music, to avoid the usual hassles with live bands and to alleviate pressure that might otherwise have forced him to raise prices.

In the past, the Annex policy was to find one band that pleased the customers and stay with it for months at a time. Curran says his clientele has not changed—"We don't play heavy stuff in here and we don't have a freaky clientele like downtown"—and that business is as good as ever.

Curran says the records are generally limited to "the oldies but goodies and Top 40" and that the club just buys what it needs as it needs it. "We don't even want to bother with record company servicing and promotion. We've been in the bar business 15 years and we know what we want to hear in here."

A third disco, Uncle Sam's, was formerly known as the Bojangles and owner Steve Ross says that he will probably return to that name quite soon.

Boobie Man In Utah Goes International

SALT LAKE CITY—Boobie Man Disco Service here, handling talent, records and maintenance of equipment in addition to designing equipment, has moved into the international market. As disco coordinators and consultants, the firm has installed discos in the Nanihoa Surf Hotel in Hilo, Hawaii, with plans to move into the Kauai Surf Hotel on the island of Kauai.

Boogie Man also installed the Brass Banana disco in Salt Lake City in which the firm is now co-owner.

Mark Van Wagoner, owner of Boogie Man, also spins records at the Brass Banana.

Wagoner explains the reason for the success of his operation thusly:

"We deal with Meteor lighting products, and a unique combination of a Spectra-Sonics bi-amplification system. We also use Bose 901 speakers and JBL 4340 base horns."

Wagoner points out that everything above 200 cycles going to the Bose 901s and everything below going to the JBLs produces a superior disco effect, particularly on disco produced records.

He says the system is built specifically to the size of the room with the bulk of the sound aimed directly at the dance floor which permits the customers to either talk or do the hustle.

C'est La Vie Opens In N.Y.

NEW YORK—Club C'est La Vie, the newest addition to the disco scene here, opened Thursday (15).

The club, which features nightly dance shows by radio personality Murray the K and a troupe of dancers, will be open Tuesday through Sunday evening each week, 9 p.m. to 4 a.m.

Other lures for the dance crowd are free Sunday buffets and showings of rock films from the 50s and 60s and Tuesday appearances by disco recording acts.

Admission, which includes two drinks, is \$6 on Tuesdays and Sundays; \$8 on Wednesdays and Thursdays and \$10 on Fridays and Saturdays.

As Bojangles the club had a solidly established gay, black clientele, and the name change and the effort to draw in a larger proportion of straight and white trade alienated the regulars. But during the process of the temporary name switch, some changes were made in decor, mainly the addition of bicentennial-themed red, white and blue bunting and panels.

Uncle Sam's/Bojangles has a capacity of 500 who are accommodated on three different levels, and food is available in the club.

In contrast to Pierce Street Annex, owner Ross is concerned about attention from record companies, who, he says, do not stay in close enough contact.

"We don't get enough contact," says Ross, "particularly from the companies putting out soul product, which of course we play very heavily. We're also about the only disco to play some jazz and our style of playing the music is geared to help sell it."

"Our disc jockey Roxanne usually announces who made the record, who produced it, what city it might have come from, because people here always seem to want to know those things anyway. So we can give record companies immediate feedback on how their records are doing, and radio stations here like to have our hits list, which lists weekly our top five songs, the top LP plus a few breaking songs."

"They should also service more than one copy. Records get played a lot and get scratched, and sometimes we'll want to segue from the song into the same song on another turntable to make it last longer—sometimes we have "Love Machine" going for 20 minutes—and you can't do that with just one copy."

Coliseum In N.Y. Hosts Disco Party

NEW YORK—Nassau Coliseum becomes the latest arena to open its doors to disco, with a production of the "World's Biggest Disco Dance Party" scheduled there for Saturday (31).

The disco/concert, promoted by Long Island discotheque Speak Easy (Concerts East-owned) and Richard Nader Productions, features such acts as Van McCoy and his orchestra, Ecstasy, Passion & Pain and Calhoun. Additional acts are expected to join the lineup.

Tickets for the 9 p.m. to 1 a.m. bash are scaled at \$8.50. Attendance ceiling is 14,000 persons.

It's also understood that disco-themed radio station WPIX-FM here will be involved in a promotional tie-on with the affair.

The dance marks Nader's second such production in the market, his first being held at Madison Square Garden Nov. 28. The Garden production drew more than 12,000, each paying \$8.50.

Disco At CES

• Continued from page 38

tweeter, at suggested \$900 list per pair.

If the recent CES is any indication, the summer run, June 13-16 at McCormick Place, should see the disco sound in full flower on the vast exhibit floor, instead of the fragmented display on four floors of exhibit halls and suites at the Conrad Hilton.

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Ready, Action: is the word at the 12 West disco in Greenwich Village, following setup for the Digital/Lightin/Harvey Sound/Projectivision showcase.

Present Digital Showcase

NEW YORK—Digital Lighting Corp. teams with Harvey Sound and Projectivision for a three-day product showcase at the 12 West disco here Tuesday (20) through Thursday (22).

The multi-media affair, planned to coincide with Billboard's disco convention at the Hotel Roosevelt, will begin each night at 10 p.m., and will carry an admission price of \$4. Registrants to the convention will be admitted free.

According to a Digital spokesman, the showcase is designed to introduce new hardware and to underscore multi-level entertainment possibilities for discos.

Each night a number of video programs will be shown by Projectivision on large over-hanging screens. The shows will be coordinated with disco music and light shows. DJ at the 12 West is Tom Savarese.

Ariola America Prospers

• Continued from page 34

"The discos then were status places, places to be seen. Now you have people of all kinds of means frequenting these spots at all times. People today just aren't as class conscious."

The act making the most noise on the disco scene for Ariola is the Atlanta Disco Band. Its "Bad Luck" single was produced by Dave Crawford in Atlanta, using studio musicians (a band is currently being put together) and released by Crawford in New York.

"The record did well and I realized as a business person that there was a demand," Lasker says. "So we bought it and released the single everywhere but New York, and the album nationally." The single is currently on the pop and soul charts and the LP on the pop LP chart.

Ariola also has a man working on disco product (Mark Kreiner) as well as promotion men in 10 cities. "We're now covered in Seattle, San

Francisco, Los Angeles, Washington, Detroit, Chicago, Atlanta, Nashville and Dallas and we still plan expansion," Lasker says.

Artists on the roster include the Atlanta Disco Band, John Paul Young (currently on the pop singles chart with "Yesterday's Hero"), Nicki Barclay, Wayne Parker, La Seine, Alexander's Disco Band, the Love Committee, Dana, Fox, Sons Of Champlin, Polly Brown and several new groups.

"While studio bands are cutting disco product," Lasker says, "I feel sure these will develop into real bands. And this brings up another offshoot of the disco situation. We will find a lot of excellent talent coming from disco, and much of it progressing far beyond disco."

Several albums will be released by Ariola America in the next few months, and the label will also continue its production deal with GTO in the U.S.

"Discos have really become events," Lasker says. "Look at the Madison Square Garden thing in New York, with Gloria Gaynor as queen of the discos. She's just like one of the big band singers of the '30s and '40s."

Warminster McNally's

• Continued from page 40

doesn't have to pay out for musical groups, Gormley feels the platter playing is good for record sales. "It keeps the economy rolling," he added.

Only disco competition McNally's faces is from Truffles nearby in that area, owned and managed by Charles Morgan, and one of the first in the area to bring in a record spinner.

Arizona Firm

• Continued from page 41

Also at the Interchange in Detroit, the new Sign Of The Dove in Denver, the Red Garter in Milwaukee and two clubs in Phoenix, the Renaissance Cabaret and the S.O.B. (Son Of The Boss) Room.

The two firms are putting a disco together in the Orient, with contracts for 15 new clubs in the U.S. and Canada.

Club Dialog

• Continued from page 36

similar to the Temps' "Shakey Ground." A strong rhythm break is just one of the ingredients that go into making it a strong record.

Atlantic is rush-releasing Herbie Mann's bi-centennial single offering in "Stars And Stripes Forever."

Groove Merchant has released the new Joe Thomas "Masada" LP. It's a very strong album, with the title cut leading the way. Next in line come the cuts "Gemini Flyin'" and "Poinciana." The sound is very mellow/melodic and is in the same vein as "Let's Do The Latin Hustle."

"Collage" is the name of the Eddie Drennon & B.B.S. Unlimited album on the Friends & Co. label. All the cuts are strong. The LP features their hit song, "Let's Do The Latin Hustle," and a number of the other cuts have that same moody, lush, delicate sound.

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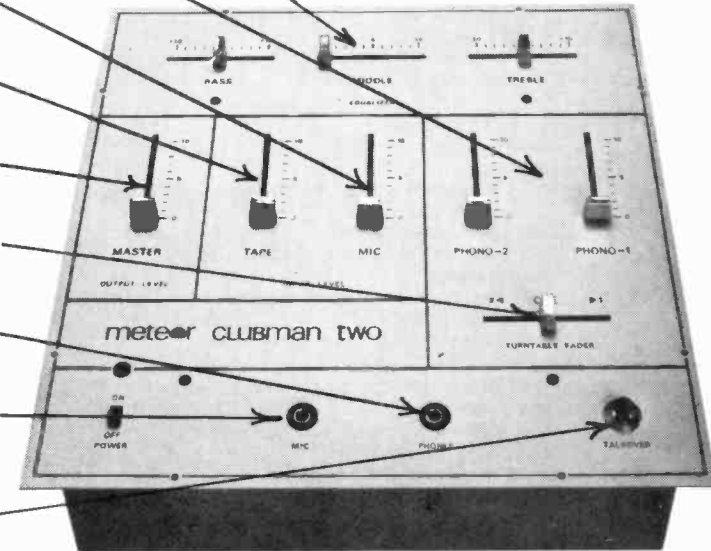
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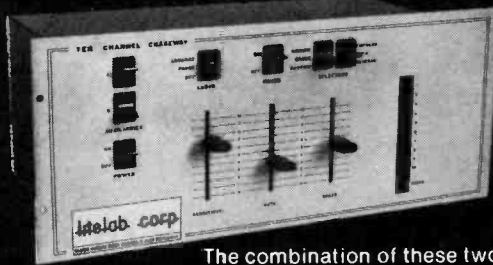
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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
2	3	8	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
3	2	7	BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
4	6	10	TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP)
5	10	10	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spittfire, BMI)
6	7	9	BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
7	4	9	SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
8	11	7	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros., ASCAP)
9	9	11	I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
10	5	9	STARDUST Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
11	13	6	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
12	12	12	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
13	14	5	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
14	15	5	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
15	16	9	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
16	8	7	STAR TREK Charles Randolph Grean Sounde, Ranwood 1044 (Bruin, ASCAP)
17	18	6	TELL IT LIKE IT IS Andy Williams, Columbia 3-10263 (Conrad/Olrap, BMI)
18	39	3	TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
19	20	7	I CAN SING, I CAN DANCE Cotton, Lloyd & Christian, 20th Century 2253 (Michael, ASCAP)
20	29	4	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
21	17	10	PART TIME LOVE Gladys Knight & The Pips, Buddah 513 (Kipahulu, ASCAP)
22	31	3	FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
23	19	6	CONVOY C.W. McCall, MGM 14839 (American Gramophone, SESAC)
24	24	4	INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
25	32	5	CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
26	23	9	NOW THAT WE'RE IN LOVE Steve Lawrence, 20th Century 2246 (Brut, ASCAP)
27	25	5	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
28	30	3	DURHAM TOWN (The Leavin') Roger Whittaker, RCA 10447 (Arcola, BMI)
29	26	7	EBB TIDE Love Sounds, Pye 71039 (Robbins, ASCAP)
30	40	3	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
31	22	8	ONCE YOU HIT THE ROAD Dionne Warwick, Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
32	37	4	OVER MY HEAD Fleetwood Mac, Reprise 1339 (Warner Bros.) (McFleet, BMI)
33	28	10	THE BIG PARADE Michael Allen, Slipped Disc 45288 (Elektra) (Don Kirshner, BMI)
34	21	12	COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
35	45	2	DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
36	27	12	FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
37	36	7	YESTERDAY CAN'T HURT ME Evie Sands, Haven 7020 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
38	38	4	ONE FINE DAY Julie, Tom Cat 10454 (RCA) (Screen Gems-Columbia, BMI)
39	34	14	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
40	49	2	SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
41	41	7	WOMAN TONIGHT America, Warner Bros. 8157 (Warner Bros., ASCAP)
42	46	2	YOU'RE A PART OF ME Kim Carnes, A&M 1767 (Brown Shoes/Chappell, ASCAP)
43	43	3	SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
44	50	2	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
45	42	9	SOMEWHERE IN THE NIGHT Batdorf & Rodney, Arista 0159 (Irving/Rondor, BMI)
46	NEW ENTRY		I COULD HAVE DANCED ALL NIGHT Biddu Orchestra, Epic 8-50173 (Columbia) (Chappell, ASCAP)
47	NEW ENTRY		BACK TO THE ISLAND Leon Russell, Shelter 40483 (MCA) (Skyhill, BMI)
48	NEW ENTRY		WAKE UP EVERYBODY (Part 1) Harold Melvin & The Blue Notes, Philadelphia International 8-3579 (Epic/Columbia) (Mighty Three, BMI)
49	44	2	YOUNG LOVE Ray Stevens, Barnaby 618 (Janus) (Lowery, BMI)
50	NEW ENTRY		VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)

JANUARY 24, 1976, BILLBOARD

Classical Vox Sessions Stress Domestic Orchestras

• Continued from page 1

delssohn, Vox president, "and we look forward to even better prospects this year."

However, the label chief is concerned about the marketplace viability of his \$4.98 Candide line. It represents a price level he feels still remains to be proved. As a result, current planning calls for a reduction in the number of new Candide albums. But the slack will be more than made up in a stepup of Vox's \$3.98 Turnabout LPs, he says.

Basic talent costs of Vox's American orchestral recordings are furnished by the respective orchestral associations, with the latter able to recoup their investments in whole or part through royalties, guaranteed over a period of years. Technical costs, however, are borne totally by the label.

Four albums will be recorded with the Cincinnati Orchestra under

Launch Three Funding Drives

NEW YORK—Three symphony orchestras, the National, the Baltimore and the Indianapolis, have launched fund drives.

The National Symphony Orchestra Assn., seeking to meet in 1976 its largest fund-raising goal, \$1,600,000, bowed its drive last week. The figure represents a 14% increase over the monies raised last year. Of the Fund's seven divisions, the board of directors has been assigned the largest quota, \$430,000.

The Baltimore Symphony Orchestra Assn.'s fund drive is Called a Threshold of Greatness. It will be in two parts. The first part aims to raise \$3.4 million over a three-year period. The second part is a five-year plan to raise \$6 million in endowments.

The Indianapolis Symphony Orchestra has set a goal of \$500,000 to be raised through the operating fund campaign plus the addition of \$100,000 through Women's Committee projects. The goal ends February, 1976. The total budget for the 1975-76 season is \$2,118,700.

Twin Drive Set For Tomita LP

NEW YORK—Tomita's new electronically created album, "Firebird," is due for twin merchandising support that will bracket both the contemporary-pop and classical markets.

The LP, to be released this week, is the artist's third for RCA Records and will be backed by extensive trade and consumer print advertising, as well as radio spots and dealer point-of-sale aids. As with the past two Tomita disks, once a basic level of sales has been achieved (100,000, according to the label), the crossover campaign will be accelerated via stronger use of radio promotion.

A special mailing of the quad version will be made to audio stores. In addition to the title work by Stravinsky, the album contains performances of Moussorgsky's "A Night on Bare Mountain," and Debussy's "Prelude to the Afternoon of a Faun."

Thomas Schippers this year. Vox has six new LPs scheduled with the St. Louis Symphony led by Georg Semkow and Leonard Slatkin, with planned repertoire to include the complete film music of Prokofieff. Three LPs are to be released shortly featuring the Seattle Symphony under Milton Katims, and another record with the ensemble is already scheduled for 1976 sessions.

Three more LPs will be done with Maurice Abravanel and the Utah Symphony, continuing an ongoing association between label and orchestra. Two records with the Minnesota Orchestra led by Stanislaw Skrowaczewski go to market this month, and five more will be cut in 1976.

A deal with the Milwaukee Symphony directed by Kenneth Schermerhorn is expected to furnish two records before the year is out. At Detroit, the orchestra conducted by Aldo Ceccato is committed to two records for Vox.

Mendelssohn states that discussions are underway with the Rochester Philharmonic that may lead to sessions this year, and other plans include 1976 projects with the American Symphony Orchestra and the Brooklyn Philharmonia. Other recordings may be made with the faculty orchestra of the Massachusetts Institute of Technology.

At least part of the Vox product increase this year can be attributed to a concentration of recordings tied in with the bicentennial. Some of the increase is also attributable to utilization of the funding program of the Ford Foundation for recording neglected American music.

Tied in with bicentennial observance is a continuation of the VoxBox series of "America Sings," an extensive survey of choral music directed by Gregg Smith. Vols. 2, 3 and 4 will be issued during the year, according to Mendelssohn.

Also in the American bag are sets of early marches, social dances, and songs for the home, performed by artists and students at the Eastman School of Music. Another VoxBox will present the complete chamber music of Charles Ives.

More than 15 VoxBoxes will be released during the year, states Mendelssohn, and it is the intention of the firm to maintain the list of \$10.95 for the three-record packages.

Vox will continue its Turnabout "Historical Series" during the year with a number of albums acquired under license from EMI and English Decca. Rights to all the recordings of the pianist Solomon have been secured for the series, Mendelssohn discloses.

One historical album for which special promotion is planned will present a program of Strauss waltzes featuring six famous conductors with the Vienna Philharmonic on a single disk. Included are Bruno Walter, Erich Kleiber, George Szell, Clemens Kraus, Felix Weingartner and Karl Bohm.

Mendelssohn considers \$4.98 a "bastard" price level for classics, and one difficult to sell through in the current marketplace. This has led to some retrenchment with respect to the firm's Candide line, a deluxe, double-fold series offering unusual repertoire.

"I will be watching carefully to see how RCA makes out with its \$4.98 Gold Seal line," he says. "If they succeed in establishing that price level as a commercial force, I may return to a heavier schedule with Candide."

60 PLANNED Connoisseur To Hike LP Output

NEW YORK—Connoisseur Society is stepping up its release schedule to an average of five records a month, with a goal of 60 LPs planned for the year, as against 22 in 1975.

An increase of 120% in gross sales during the last quarter of 1974, as compared to the same period a year earlier, is attributed by E. Alan Silver, label president, both to a higher level of releases late in 1975 and to a greater variety in repertoire.

The firm will continue to expand its recent entry into vocal literature, says Silver, with some 20% of 1976 releases devoted to opera, operetta and oratorio. Much of the label's product stems from its licensing deal with EMI.

Featured in its first release of the year is a premiere recording of the Elgar oratorio "The Apostles," in a performance conducted by Sir Adrian Boult.

100 Orchs. Split \$8 Mil

NEW YORK—More than \$8 million in grants to 100 symphony orchestras will be dispensed in fiscal 1976 through the National Endowment for the Arts.

The funds, including \$6.1 million in federal funds and \$2.3 million from private sources, are earmarked for a variety of purposes, among them the financing of regional tours, student concerts, and the preparation and presentation of contemporary music. The overall program represents an increase of \$1.04 million over monies allocated last year.

Grants range from a high of \$300,000 to orchestras such as the Cincinnati Symphony, to as little as \$5,150 for the Kalamazoo Symphony Society.

Nancy Hanks, chairman of the Endowment, notes that participation by the private sector rose by 28% during the year. Private monies are funneled to orchestras through the Endowment's treasury fund.

Prime purpose of the program is to "encourage, improve and strengthen" symphony orchestras across the country, broaden repertory and develop ensemble performing units within orchestras to "better serve varied segments of the community."

Orchestras Ink AFM Contracts

LOS ANGELES—Musicians comprising the San Francisco Symphony and the Kansas City Philharmonic have accepted new contracts calling for higher wages and certain benefits.

San Francisco musicians for the next three years will enjoy a 22.7% salary increase, accelerating from a \$17,160 annual minimum to \$21,060.

The accord reached in Kansas City between management and the AFM came after a two-month strike.

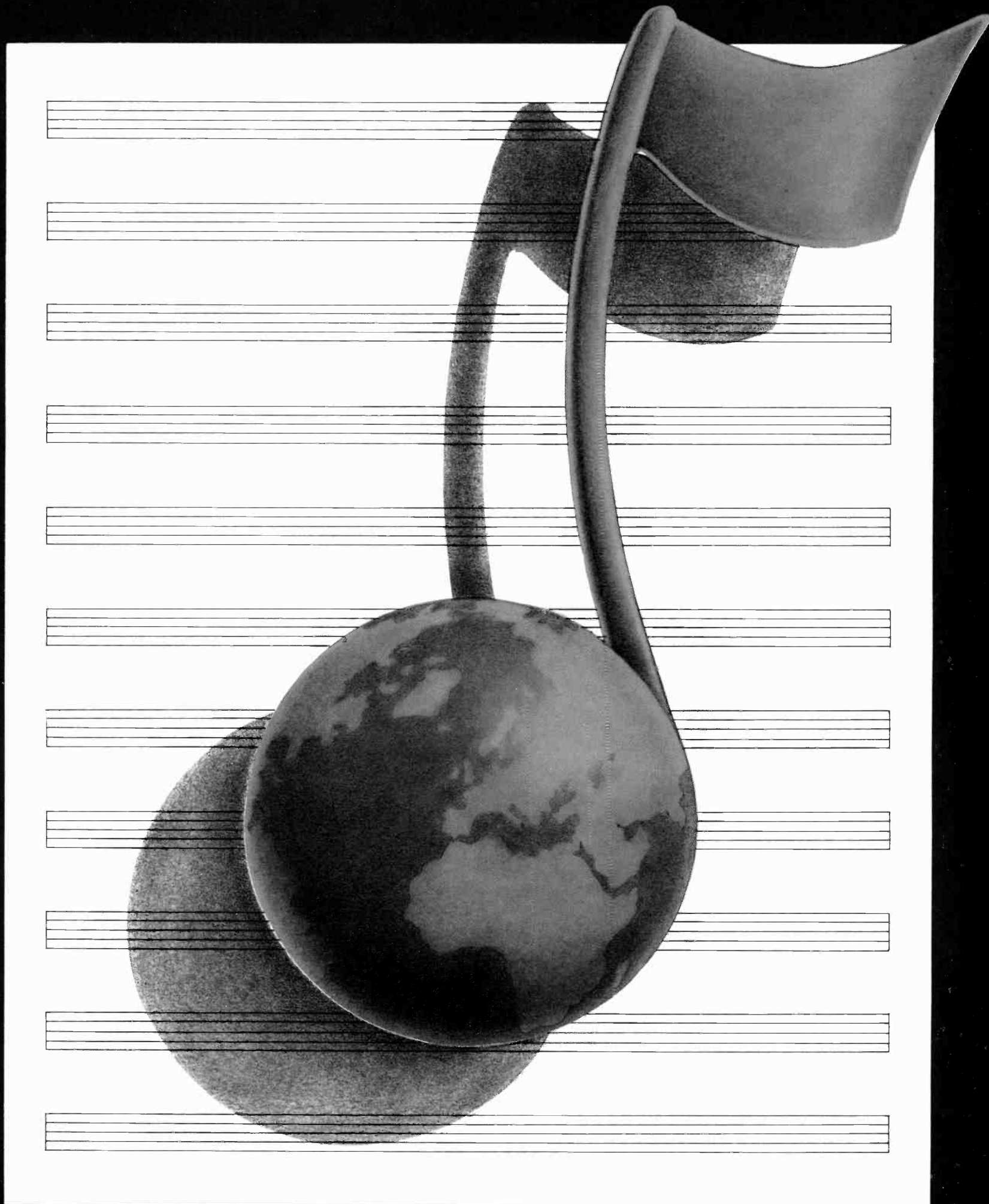
Maurice Peress, conductor and trumpeter, reports members of the Philharmonic will now receive \$225 a week, up from \$220. The 1976-77 season will call for payments of \$240 weekly to each musician with 35 weeks guaranteed.

The aborted current season resumed last week with a concert featuring pianists Whittemore and Lowe as guests.

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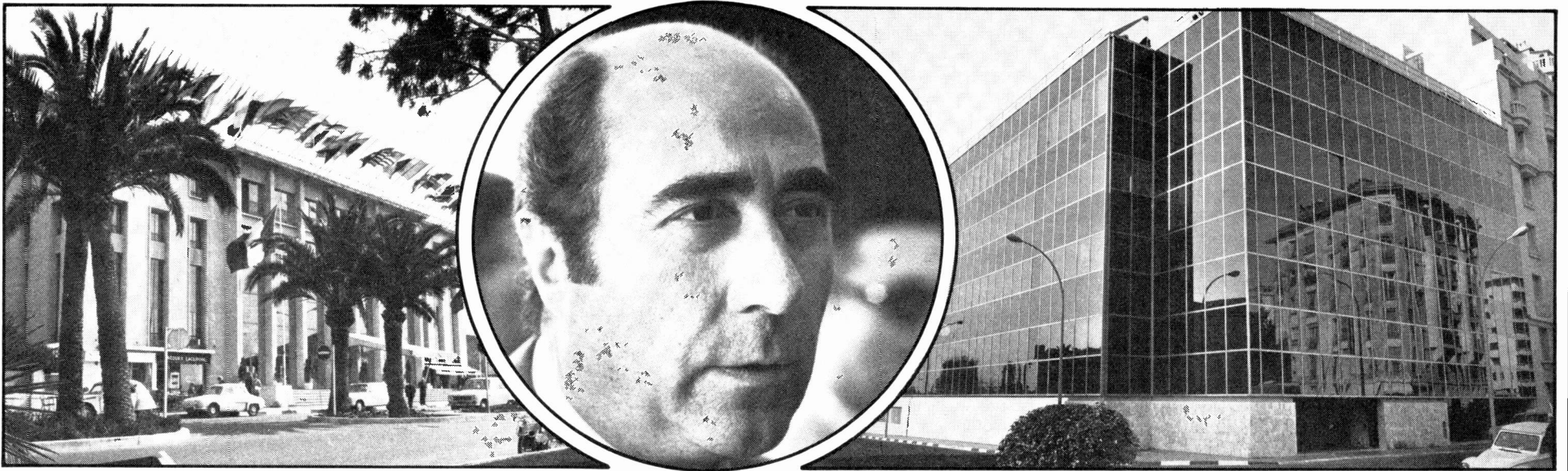
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'From the Start MIDEM Formula Was Right'



MIDEM photo

Service du Tourisme Cannes photo by Maurice Gaulmin

Bernard Chevry, MIDEM founder, is flanked by colorful building adorned with flags of many countries and the Palais Des Festivals, setting for this year's 10th MIDEM.

By MICHAEL WAY

Says Bernard Chevry, looking back on ten years of what remains a unique convention: "On the first day of the first MIDEM in 1967, I knew I had struck on the right formula for the music industry."

Since then the MIDEM empire has expanded into the field of television programming (MIP-TV), audiovisual (VIDCA), film industry equipment (CISCO, first held in 1975) and a planned entry into educational films (MIP-FORM).

And Chevry the organizer, while admitting he would prefer not to go back directly into the entertainment business, has gained most of his success from it, ranging from MIDEM itself to film production, notably the full-length feature on pianist Artur Schnabel, directed by Francois Reichenbach.

There have been setbacks, too, such as the venture into classical music at an extended two-week MIDEM a few years back. Though bringing together such artists as Soviet cellist Mstislav Rostropovich and Indian musician Ravi Shankar, it was never repeated.

The Chevry formula is simply: bring the professionals to the right town, at the right time, give them the facilities—and then let them get on with their work. And back in 1965 he had already hit on the idea that Cannes, as was already the case for the prestigious film festival, would be a more suitable center than sprawling Paris—or London, or New York, for that matter.

Cannes had everything. Luxury hotels, a nearby airport, springlike sunshine most of the time through winter, and equally important the fact that Cannes was a compact, smallish town.

The first MIDEM was held in the old Film Festival Palais. Incidentally Chevry has, this year, moved back into the auditorium of the new Palais for the first time since then to squeeze in more stand space for the expected 5,500 participants.

For the following two years, MIDEM moved into the Martinez Hotel, which was completely transformed for the events. And it is a measure of Chevry's adaptation and organizing skill that old MIDEM "hands" still look back with nostalgia to those days, even though the event is so much more professional now.

Chevry, after setting up the wholesale record outlet COGEDP, had created MIP-TV in 1961. Two years later he took it to Lyons, in Central France, where he had also put on the highly successful Toy Fair.

Then he took MIP-TV to Cannes in 1965 and therefore had the organization mechanism "run in," to a certain extent, by the time MIDEM was to be launched.

Chevry's contacts with the entertainment business, particularly in France, go back even further. He once worked on the television production side of the business and published his own record catalog for a while in the late 1950s.

While, for professional reasons, he is not prepared to hark back too keenly on the difficulties he faced, particularly in the early years, Chevry admits that the third MIDEM, in 1969, was particularly tough in view of the reticence of a number of French record companies. But the show did go on, and basically he has not looked back since.

There have been minor differences of opinion since then, resulting in certain companies staying away individually, but never the "en masse" problems of the 1969 MIDEM.

With the little glint in his eye brightening up features seemingly untouched by the passing years, Chevry tells any interviewer that if he had not created MIDEM, then somebody else would have.

But he went one stage further this time in a chat. He notes the impact of such a convention at international level by having it organized by "someone from outside." He is certain that if MIDEM had been organized by a professional organization, it could not have had the scope that it has today. "I created it to reflect the breadth and strength of the whole industry, not just the French side of it," he says.

Chevry adds that a number of trade exhibitions held in Paris and organized by their respective trade associations go the extent of limiting foreign participation. "But that would have been a disaster for MIDEM."

And he says: "Equally important, I have the blessing of the Syndicat, the French industry organization, and I think that basically is the secret of the success of MIDEM."

The success has drawn a number of would-be neo-Chevrys to his office. The former French state radio and television corporation ORTF offered him a lot of money for MIP-TV, but he turned it down.

On top of that, a British concern, four years ago, made a hefty offer for MIDEM. Chevry refuses to identify the organization concerned but says: "I saw them, of course, but the answer was still a firm no."

He is particularly pleased with two aspects revealed over the past few years—that MIDEM has not been hit by the basic economic recession, and now his other conventions; and foreign participation continues to increase.

There are two reasons, he thinks, for MIDEM and the entertainment industry riding over, to a great extent, the economic crisis.

One is that lack of cash has kept many more people the world over at home, watching television and listening to, and buying, records and tape—and the second is that the industry gains much of its economic strength by being so international and therefore not dominated by the economic situation of any one country.

Of his foreign "guests," Chevry has many kind words to say about the U.K., which has almost consistently topped the list of foreign participants at MIDEM and, as a result, contributed considerably to its international drawing power.

Because of this, the Americans prefer to come to Cannes, he says, than go to the effort of organizing their own music market—which would probably take ten years to reach MIDEM's current proportions. "And they also realize just how big and important the European market is," he says.

He is not prepared to comment, though, on the recently held Musexpo in the U.S., though he did send his international manager and right-hand man Xavier Roy to report back. "To be successful it would have to be a copy of MIDEM," he says. "And as we already exist, why have a copy?"

Chevry drew the parallel of the highly-successful Frankfurt Book Fair. Nice, in Southern France, spent a great deal of money and time trying to copy the event, but without success.

For the future, it will be the same MIDEM. "We are not changing our policy," he says. "But it will be bigger and with more refinements."

Along with many participants, he hopes the air-conditioning in the Palais will be one improvement, but admits it is a matter out of his hands.

In 1978, the City of Cannes plans to extend the existing Palais, demolish the Malmaison, the rather handsome old building next door where the MIDEM and other offices are now based, and build a new administrative block.

This, Chevry believes, will enable both the MIDEM and MIP-TV to expand to as many as 9,000 participants, double the total of just a few years ago.

On the subject of general refinements, Chevry insists that MIDEM must become more sophisticated to enable participants to work together for a week without the slightest bother. A number of improvements will be evident this year, he adds.

"My only pleasure is to create."

MIDEM's 10th

By MIKE HENNESSEY

"The remarkable success of MIDEM, the first international Record and Song Publishing Market, established without question both that the world's music industry really needed an international market place and that it is also a great tribute to the vision and efficiency of organizer Bernard Chevry and his staff. The market has won universal acclaim for its excellent organization and there is evidence that an impressive volume of business was transacted during its six-day run. It has also provided a unique opportunity for the establishment of new contacts and for the exchange of ideas and information among representatives of the music industries of nearly 300 countries. MIDEM has already proved itself as a means of bringing increasing prosperity to the world of music."

That was the editorial which appeared in Billboard's international section, Feb. 11, 1967, after the inaugural MIDEM in Cannes.

This week MIDEM celebrates its 10th anniversary and Billboard salutes it and its perceptive and energetic organizer, Bernard Chevry—already honored for his services to the international music industry by receiving a Billboard Trendsetter Award last year.

From that inaugural event, MIDEM has progressed to become an international industry institution. As Hans Beierlein

has observed: "If MIDEM did not exist today, Bernard Chevry would simply have to invent it."

There have been many problems, miscalculations, misunderstandings, errors of judgment—in fact, all the multiple hazards which beset any international event conceived with the scope and breadth of a MIDEM. But despite all the problems, despite the fairly constant barrage of criticism, MIDEM's statistics speak for themselves—349 companies and 900 people in 1967; more than 500 companies (from more than 40 countries) and in excess of 5,500 participants in 1976.

The international music industry needs MIDEM—and Billboard gladly pays tribute to Bernard Chevry for so ably fulfilling that need over the last nine years.

U.K. MIDEM's Biggest Contingent

Notwithstanding the massive contingents from the U.S., France and Germany, the U.K. will have the biggest representation at MIDEM this year, with more than 130 companies participating—30% of the total attendance.

The U.K. music industry, benefiting from a subsidy from the department of trade and industry, has been one of the most active countries at the Cannes event since its inception in 1967. Most of the British companies will have stands in the Palais Des Festivals and the businesses represented include record manufacture, music publishing, recording studios, insurance brokerage, promotion, artist management, television merchandising and import and export.

Geoffrey Bridge, director-general of the British phonographic industry, and a member of the international sponsorship committee of MIDEM, says: "There is no doubt that MIDEM has established itself over the last nine years as an indispensable meeting place for the international music industry. There is probably only room for one such manifestation and MIDEM must be it."

Bridge says that MIDEM's special attraction is for new record companies which are seeking to complete their overseas deals. "It is possible to meet, in Cannes, all kinds of people who may never come to London. MIDEM has also been very beneficial in promoting extensive contacts between the Western industry and the music industry of the Eastern European countries.

One of the new companies is Panache Music, set up by Malcolm Forrester, Tony Prior and Bob Newey, and which already has deals set up with the sensational Alex Harvey Band, the Baer-Gurwitz Army and Status Quo, plus the U.K. rights on Jose Feliciano compositions.

Adrian Rudge, managing director of Intersong, U.K. goes to MIDEM with eight Bruce Springsteen demo disks, all cut by Springsteen himself, but not commercially recorded. Intersong has Springsteen for the U.K., France and Scandinavia.

ATV Music's Geoffrey Heath, managing director of the U.K. company, is in MIDEM with Sam Trust, president of ATV Music Corp., U.S., and the idea is to set up separate offices in the major territories.

Songwriting duo Bill Martin and Phil Coulter are in MIDEM with the idea of promoting the new U.K. group Slik, signed to Bell Records, and regarded as a big new hope for 1976 in the teenybop scene. The Martin-Coulter duo have masters available for the U.S., Canada and Germany.

David Ioff, secretary of the Music Publishers Association in London, and another member of the international sponsorship committee, says: "There is no argument that MIDEM is of the most enormous benefits to British publishers. Britain is the biggest participant and Bernard Chevry has recognized that fact by having two meetings in London through representatives to talk about U.K. participation.

"To my knowledge at least two minor companies have become major companies through MIDEM involvement. In a nutshell, the British publishing fraternity regards it as a meeting place where they can meet the whole world without having the trouble of traveling thousands of miles."

Cyril Shane, independent publisher, who has been to every MIDEM, will be there again, armed with new copyrights by Doug Taylor. Says Shane: "He seems able to write potential hits to order for whatever artist." He has high hopes for "Baby Blue" sung by Nicky North, and produced by his son, Stephen Shane.

Hit songwriting team Tony Macaulay and Roger Greenaway attend MIDEM with their newly set Target Records, taking a stand. And a new company involved is Eckersley Hicks & Co., a firm of insurance brokers dealing specially with the music industry.

But whatever the individual requirements from MIDEM, the huge U.K. contingent is basically there just to talk music industry talk, create new contacts, and make plans for future business.

U.K. Participants '76

	Stand No.
A & M Records	B.166—A.150
Amphonic Music	
Anastasia Group of Companies	C.258
A.P. Creative Services	B.483
Acuff Rose Music Ltd.	
Arcade Records International Ltd.	C.155
Arrowtabs	S.043
A.T.V. Music	P.119
Barn Publishing	
B.B.C. Records & Tapes	A.233
Beatt International Ltd.	
Bell Records	
Belsize Music	C.454
Big Ben Music Ltd.	
Black Sheep Music	B.363
British Lion	
Bron Organization	
Burlington Music	B.191
Bus Stop Records	

Carlin Music	B.269
Caroline Exports	B.175
Cetec Audio	S.058
Champagne Entertainments	
Chappell & Co. Ltd.	B.385
Chappell Robinson Music Publishing	B.381
Cherry Music	B.383
Collins Music Company	C.260
Columbia Music	
Creole Music Ltd.	B.275
Cyril Shane Organization	B.285
Cyril Spencer Ltd.	
Decca International	B.191
The Dick James Organization	A.426
Eaton Music	
Eckersley Hicks & Co. Ltd.	C.258
Ember Records Ltd.	
E.M.I. Ltd./E.M.I. Music Publ'g. Ltd.	A.431
E.M.I. Ltd./E.M.I. Music Publ'g. Ltd.	P.315—P.321
E.R.M. International	
Eurobeat Ltd.	B.477
Evolution Group	A.353
Festival Records International Ltd.	
Fittal Products International	A.335
F.W.O. Bauch Ltd.	
Grade & Lynton Music Ltd.	A.349
G.T.O. Music Publishing	C.255
Gull Records	
Hensley Music Publishing	B.472
Horse Music Publishing & Productions	
Intersong International	A.329
Ivicta Invicta Island Music Ltd.	
Jet Records/Dartbill	
Kassner Associated Publishers	S.017
Klik Records	
K-Tel International	B.278—A.238
Leeds Music Ltd.	
Louvigny Marquee Ltd.	B.463
Magnet Music Ltd.	B.368
Magnet Records	B.368
Mam Records	B.375
Martin Coulter Music Ltd.	A.117
Mautoglade Music Ltd.	
M.C.I. Professional Studio Equipment Ltd.	S.076
Mechanical Copyright Protection Society	B.369
Melodisc Records	S.064
Mervyn Conn	
Middle Road Music	
Mr. & Mrs. Music	
Motown	

(Continued on page M-16)

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“Indian Summer (Africa)”³⁻¹⁰²⁶⁶ is coming to the United States.

Joe Dassin, one of France's biggest stars, recorded “Indian Summer (Africa)” in German, English, Italian, Spanish and French. The song has catapulted to the top spot on the charts of Belgium, Switzerland, France, Canada and Israel, and is running up the best-seller lists in England, Argentina, Germany, Holland, Spain and Sweden, too.

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U.S. Companies Among Most Regular Boosters

By ROBERT SOBEL

There are several automatic yardsticks which determine the value of an event such as MIDEM. The number of returnees, growth in attendance, and business—and social—ties, to name the more important ones.

Using the U.S. contingent as an example, to show the importance of MIDEM, the measurements, taken separately, reveal that the number of U.S. returnees is between 85-90%. Certainly a very high figure. Even more important, the figure represents longevity—both in faith and in trust of MIDEM as an international marketplace.

As to attendance growth, U.S. participation continues to rise each year to new peaks, according to John Nathan, MIDEM's U.S. representative. "More people from the U.S. are participating every year," he says. With such a high returnee factor, and the fact that new people register make the total figures reach new highs yearly." He estimates the annual U.S. rise as some 10% in total attendance. As a matter of fact, the U.S. now represents about 12-13% of all registrants. Of the 902 companies represented at the 1975 MIDEM, about 100 came from the U.S., according to Nathan. Counting the Canadian group, the figure is about 15%, he says. "This year, the U.S. is the second largest contingent, and could total 120 companies."

Nathan notes that a noticeable increase in the number of lawyers each year accounts for a portion of the U.S. rise, and he attributes this for the most part to their increased responsibility in both legal and artistic matters.

He says that although MIDEM is not necessarily where the deals are made, the lawyer involved with a company can lay the legal groundwork there. Also, he says, some independent lawyers represent artists, and others use MIDEM as contact points for future ties with foreign companies.

Richard Roemer of Roemer & Nadler, law firm, agrees, "I strongly believe that any international music gathering, such as MIDEM, Musexpo and IMIC, serves a fundamental need in affording the opportunity to all attending to establish new contacts, whether with large or small companies, re-establishing contacts previously made, closing of agreements, and acting as catalysts for the introduction to possible licensees of new music and new artists.

"Although constant communication with licensees must be maintained throughout the year, my experience, in representing both American and foreign clients, has been that the face-to-face contact and the verbal interchange conducted at MIDEM and other international music gatherings have proved very worthwhile. I personally have been involved in concluding agreements at these gatherings, on behalf of clients, when negotiations were commenced prior to the actual meeting of the principals, as well as closing agreements later based upon new contacts made and negotiations held at these gatherings.

"As an example of this, at MIDEM in January 1975, Bob Reno of Midland International Records and I were able to conclude an agreement with Jupiter Records of Munich, Germany (an affiliate of the Siegel music publishing group) in acquiring the rights for Midland to the group known as Silver Convention. My presence there enabled me to negotiate and conclude the various provisions of the agreement for Silver Convention.

"As people in the music business know today, the role of the attorney in the business is one that has greatly expanded throughout the years, since the attorney plays the role not only of protecting the client's rights but also of negotiating the various business aspects of a particular deal, thus freeing the client from the headache of those details and allowing the client to concentrate on his work as the head of a record company, publishing company, artist, manager, etc.

"I have attended MIDEM since its inception and was one of the two American attorneys serving on the International Law Committee, established at MIDEM a few years ago, to give free counsel from their home countries available to them at that time or who were for the first time becoming involved in international deals.

"I also served as one of the two American attorneys invited to attend a panel formed two years ago at MIDEM, headed by Yves Alain Grouard of Paris. This panel explored various legal problems particular to various countries and the music business as a whole. Serving on the panel also were other attorneys from Italy, France, Germany and England.

"Unfortunately, neither the International Law Committee nor the panel of two years ago has continued, and I do believe that some formal meeting of attorneys or committee of attorneys should be re-established at these international music gatherings in order to explore and examine various legal,



MIDEM photo

John Nathan, MIDEM's man in America.

and also practical, business problems that exist from country to country."

As to business and social ties developed at MIDEM, Nathan and the U.S. companies canvassed agree quite readily: MIDEM has helped them immeasurably in both areas. Social relationships often lead to business ones, they maintain, and sometimes business arrangements are discussed during one of the social activities.

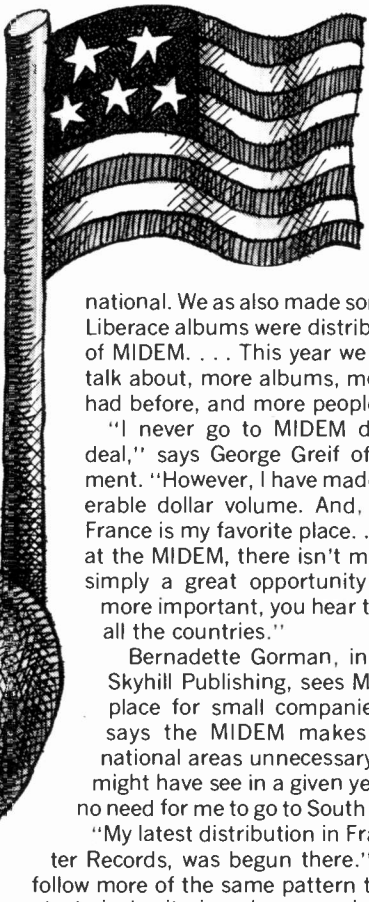
Mario Conti, Peer-Southern's international professional manager, says that some of the seeds of some of "biggest deals we ever made were sown at MIDEM. We maintain a rapport with the foreign publishers and bond that is established at MIDEM. We are worldwide and must be represented there. We have gone there since the beginning. And we also use MIDEM to hold our international meeting to discuss future policies, and it's good for our managers to renew old friendships."

Some of the P-S deals which evolved from MIDEM include "Rock Your Baby," "Get Down Tonight" and all the Kaycee and the Sunshine Boys material, Betty Wright hits and songs of Gwen McCrae, Timmy Thomas. "Through MIDEM we obtained subpublishing rights for the world except the U.S. and Canada for those tunes," Ponti says.

For American Variety International, MIDEM "may not be the place to make deals but at least the voice on the phone becomes a person.

... It also saves you time and money because most of the people that you want to meet are there," says Seymour Heller, head of AVI.

"In the 1970's we were new but MIDEM helped to make us international. We as also made some very good deals. . . .



Liberace albums were distributed overseas because of MIDEM. . . . This year we have a lot of things to talk about, more albums, more publishing than we had before, and more people know us.

"I never go to MIDEM deliberately to make a deal," says George Greif of Greif Garris Management. "However, I have made many deals in considerable dollar volume. And, besides, the south of France is my favorite place. . . . I found Barry White at the MIDEM, there isn't more than I can say. It's simply a great opportunity to meet people and, more important, you hear the music and artists of all the countries."

Bernadette Gorman, international director of Skyhill Publishing, sees MIDEM "as a wonderful place for small companies to meet." She also says the MIDEM makes other trips to international areas unnecessary. "All the people who I might have see in a given year are there, so there's no need for me to go to South Africa or other places.

"My latest distribution in France, Carrere, for Shelter Records, was begun there." Gorman says she will follow more of the same pattern this year, "seeking new contacts in territories where we already have deals or are looking for new deals. Last year, we concluded a deal for subpublishing with Gallo for South Africa. It's a marvelous marketplace. Before we were selling and now we are starting to buy a little. We're interested in looking for masters from overseas and in publishing catalogs from overseas.

Attorney Allen Grubman sees MIDEM as creating a valuable international forum where record companies throughout the world can meet face to face to discuss problems, negotiate deals and to communicate on a one-to-one basis.

"As an example, if I wanted to commence negotiations for a client of mine for representation and we did it through correspondence or the telephone, it would take months before we could come to an agreement, notwithstanding the actual signing of the contract. Just to come to an understanding. But when you have everyone in one place for one week, you could have the meetings, work out the points and actually come to an agreement.

"In some cases," Grubman says, "MIDEM functions as the last step of an agreement which is already in the works for sometime."

(Continued on page M-17)

French Firms See Buyer-Seller Roles Changing

By HENRY KAHN

Ten years of MIDEM should be proof enough of its success. But what do the people who rent the stands, and spend the money, think of this annual exhibition which brings the world music industry together?

The fact that they return year after year can be taken to indicate they think it is all worthwhile. Bearing in mind that visitors come from all areas, from Maurice Buisson, who runs Lido Music, the retail record shop on the Champs Elysees, to the mighty multi-nationals, it is obvious that the approach by each and every one cannot be the same.

But it is true that regardless of level, status or importance, all agree that MIDEM is the very hub of the world music business for one week. Cannes in the South of France is the rendezvous, and a very pleasant one at that.

Yet enjoyment is not really the object of the exercise. The multi-nationals say their business does not depend on MIDEM. They are already represented in every country where music is heard. They are literally worldwide. This is understandable. It is precisely the same at the Cannes Film Festival. If you are multi-national, then you are everywhere—always.

But what about the rest? They fall into two categories. There are the national or independent companies with "an international vocation"—that is the way Barclay puts it. And there are the purely national companies. MIDEM to both is more than a chance to bask in the January sunshine.

One typical example is Carabine Music. This is a small independent production unit, run by Henri Belolo. He says: "MIDEM is fantastically important." He buys and he sells. Some years he sells more than he buys and the next year it may be the other way round.

For example he might sell the rights of a French title and



MIDEM photo

Panoramic view at MIDEM.

receive an advance on the spot. Or he might buy the world rights of sheet music which eventually will lead to sales.

It is generally accepted that MIDEM for the independent is, on the whole, a buyers' market rather than one for sellers. The reason is that the "outside world" is not as ready to buy French product at the same level as the French are ready to buy, say, songs from the U.S. or U.K.

Belolo maintains this position is fast changing. It was a fact of MIDEM life for many years, but less so now.

Allo Music is another example. The first five years of MIDEM were very important, says company boss Maurice Bouchoux. Today Allo is very well-known, so MIDEM is not quite the "must" it was. But if today it has less importance on the advertising or promotional side, it remains a business forum of great importance.

Bearing in mind that few songs can be bought and sold like fresh herrings, all ready for the pan, MIDEM allows people to meet and discuss the kind of arrangements and adaptations which best suit particular material.

Most music industry people agree that MIDEM is a key to business. It opens the door, and the business it lets in goes on and intensifies long after MIDEM itself has gone away.

For the independent, for such important companies as Barclay, MIDEM lets in light from far-off places which, thanks to this annual get-together, can avoid the necessity of crossing many oceans in search of business. For example Barclay, which has its "international vocation," has met representatives and clinched deals emanating from South Africa, Brazil, Uruguay and Yugoslavia—just to name a few—through MIDEM.

Another very important aspect is that of the radio and television links which can be forged during MIDEM. Who could deny the tremendous advantages for songs regularly broadcast or featured on television? The radio and television people go to MIDEM, from all parts of the world, and the contacts they make are vital.

Claude Carrere agrees that MIDEM is good for business but adds that there would still be business without MIDEM, for business goes on all the year round, not just during a week in January.

Yet he met up with a very important Italian producer at MIDEM. The business deals set up came after MIDEM was over, but it was thanks to MIDEM that the deals were initiated.

(Continued on page M-14)

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Mexican Firms Question Latin American MIDEM Benefits

By MARV FISHER

Although a few put much importance to it, a majority of the music executives in this country find MIDEM has offered important guidelines to the industry. Specifically, in the area of exchanging copyrights and making personal contacts work for years to come.

Of the dissenting notes, there are some who feel as far as Latin American countries are concerned it doesn't have that much to offer. One spokesman says if such a world convention were held in a place like Miami, "It would be very attractive for the Spanish-speaking nations." Otherwise, he regards it as a mostly all-European show.

But the general comments are that MIDEM has made great strides in making the musical community a greater international force. Another has this comment: "If the songs from a country like Mexico had the acceptance internationally like in the days of Augustin Lara, Gonzalo Curiel, Maria Grever, Consuelo Velazquez, among many, there would be 100% interest in the convention today. But unfortunately, we are not in such an era, consequently some mixed feelings about the benefits it can afford," he states.

However, there should be some good attendance by Mexican representatives this year in France, basically from the major lines. Although inflationary costs and orders falling behind could cut that figure down.

A survey of the top labels: Louis Couttolenc, president of RCA: "I personally have found MIDEM has had many informative moments, and to exchange ideas today is most important for the future of the industry. It has helped us a lot here in Mexico. Of course, not everything about the convention has been beneficial over the years."

He is expected to attend along with RCA De Mexico's publishing (EDIM) head, Enrique Gutierrez Zamora.

Heinz Klinckwort, president of Peerless: "We've been there in the past, but I have observed that Mexico or, for that matter, any other Latin American country has very little international market or significance.

"For the European countries, I am sure that they find MIDEM magnificent. It is very well organized and inspiring for all, but to promote my line there is very difficult. I don't feel I will have the time nor the inclination to attend this year."

Eduardo, Jr. and Andres Baptista, director general and vice president, respectively of Mursart: "As some of the youngest members of the Mexican musical community, we don't know that much about MIDEM. But since growing up, we have always heard about its importance and benefits in the way of making contacts.

"We feel that to attend every other year has much more importance, many more benefits (Continued on page M-15)



Black Artists Headline South Africa's Involvement

By RIAN MALAN

South African companies participating in the MIDEM exhibition will be heading their approach to world record markets with black acts. This reflects the increasing importance of black music to the South African recording industry, says Satbel's

Patric van Blerk. "In the past, South African companies have tried to push conventional western pop music onto a world market already glutted with a similar product. And very few have been successful," he says.

"But this year fresh material is going on display at MIDEM—including black artists who appeal across racial and national barriers and might break very big overseas."

Satbel are taking a special double-album sampler to MIDEM, titled "Jungle Money."

"The sampler will showcase our eight hottest properties. It is an ambitious concept, with an 'art' fold-out cover containing a catalog breakdown on each artist," says van Blerk.

They will also be shipping "thousands" of sample albums by their major artists—particularly Margaret Singana and the Ipi Tombi cast recording—to the exhibition.

Satbel's MD Robin Taylor hopes to scoop some labels but wouldn't say more at this stage.

Gallo Africa's stand too will have a strong African flavor. Gallo's "heavy artillery" at MIDEM will be a concept album titled "Africa" and Dollar Brand's latest album, "African Herbs."

"We will also be on the lookout for anything attractive in the way of publishing rights, copyrights and labels," says director Peter Gallo.

Entertainment and Marketing Management will be offering a wide selection of masters and copyright material, says director Ralph Simon.

E&MM hopes to move several "concept albums" into the Black African Market. Simon is confident his material will do well in Nigeria, Ghana and Kenya.

E&MM's display will highlight their roster of black artists, which includes Richard Jon Smith and two very successful teenybopper acts in the Osmonds/Jackson Five mold.

"We got a lot of mileage from the last MIDEM exhibition," says Simon, "and we are looking forward to renewing old contacts."

RPM's involvement in MIDEM will be low-keyed, according to Matt Mann. RPM will not be hiring a stand, but will showcase its top artists—MARIA, Dennis East and child singers Pascal D'Avray and Dianne du Pont.

Full-scale television transmissions begin here next year—making South Africa the last industrialized country to move into the tv age. It is understood that the SABC will have a representative at MIDEM, possibly looking for video-tape material for pop shows. (Continued on page M-15)

MIDEM Vital Entre For Eastern Europe

By OCTAVIAN URSULESCU

For ten years MIDEM has provided Electrecord of Romania with a useful and steady contact with the rest of the music-industry world.

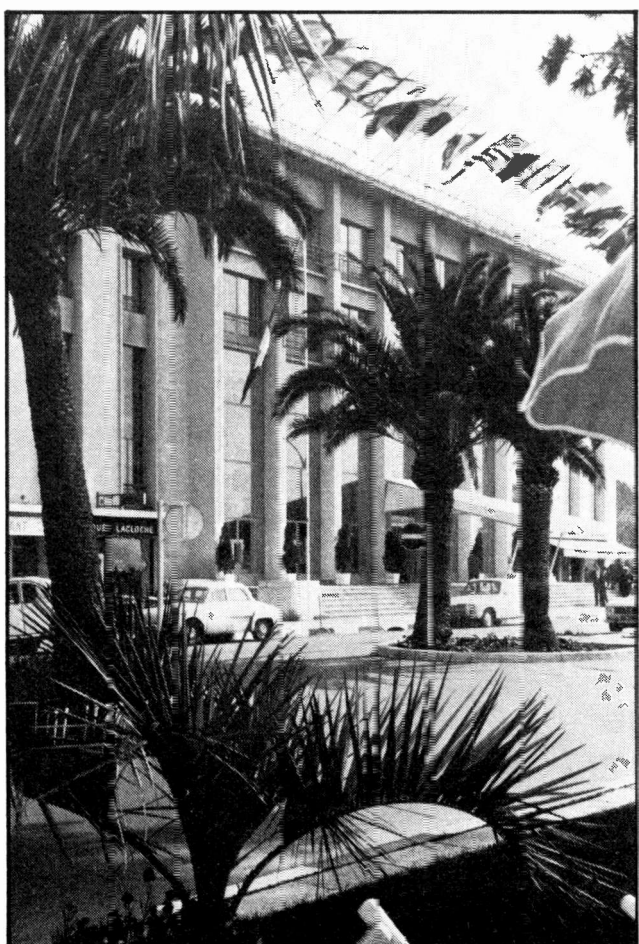
For the tenth MIDEM, the company is represented by Ilexim, a foreign trade company. Electrecord director Teodor Cartis, who has personally attended five MIDEMs confirms the importance of the annual get-together of trade representatives.

"Really it is a unique opportunity for representatives of disographic industries, including publishing, to talk business. The contact is vital. Long-term deals are worked out, but under conditions which save both time and space.

"Bernard Chevy's brainchild develops year by year. Not only do Electrecord people meet top singers, managers and recording chiefs from many countries, but we also have the chance of showing our own product on our stand—records, posters, record sleeves, even in providing auditions.

"And representatives of the Romanian Agency for Artistic Management, ARIA, can finalize tours abroad of our artists—notably to the Soviet Union, East Germany and Czechoslovakia. And, of course, plan deals to bring foreign artists into Romania for tours.

"At MIDEM we have, over the years, met many top artists. Adriano Celentano, who had a stand there representing his record company Clan, and Mireille Mathieu, Maurice Chevalier and Dalida. (Continued on page M-16)



Service du Tourisme Cannes photo by Maurice Gaulmin La Croisette, Cannes with the Palais des Festivals in background.

Ireland Autonomy Focus At MIDEM

By KEN STEWART

Last year, for the first time, Ireland was represented at MIDEM, with the objectives of making contacts and establishing Ireland as a separate territory.

This year a party of 25 is attending and the stand will be decked out under the "Music From Ireland" motif.

Irish Music Industries was set up specifically to co-ordinate participation in MIDEM. Chairman of IMI is Michael O'Riordan and the secretary is Norman Harris.

Says O'Riordan: "A lot of credit must be given to the Irish Export Board, through Jim Mongey, for its foresight in allocating some finance, and credit must also be given to John Edwards, general manager of MCPS, for his time, effort and general assistance.

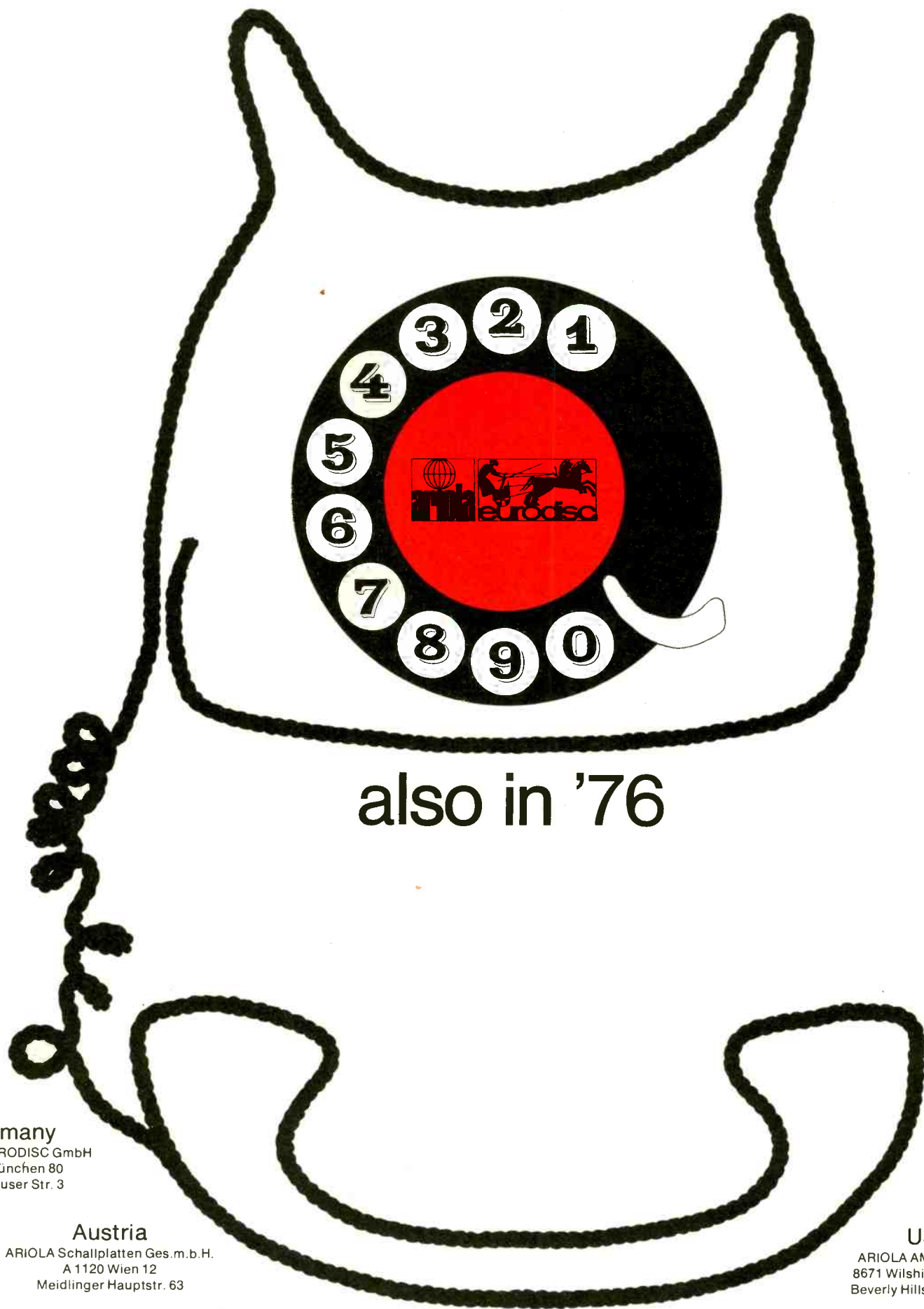
"There was great interest in the Irish stand last year and the 1976 presentation will be very much worth a visit. With experience gained from last year, we now know what the world wants of us and what we want of the world."

O'Riordan points out that Ireland has produced writers like Jimmy Kennedy, Van Morrison, Phil Coulter and Rory Gallagher, and artists like Dana, Val Doonican, the Bachelors and Gilbert O'Sullivan, and that there is still a wealth of composers and performers of the same caliber.

"The range of Irish music not only encompasses ethnic and folk, but a wider field of pop, country and middle-of-the-road styles."

Last year at MIDEM 15 countries, including the U.S., the U.K., Germany, Holland, Spain, New Zealand, Australia, Portugal and Sweden bought songs for publishing and tapes for leasing from Irish Music Industries. (Continued on page M-19)

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Haarlem

France
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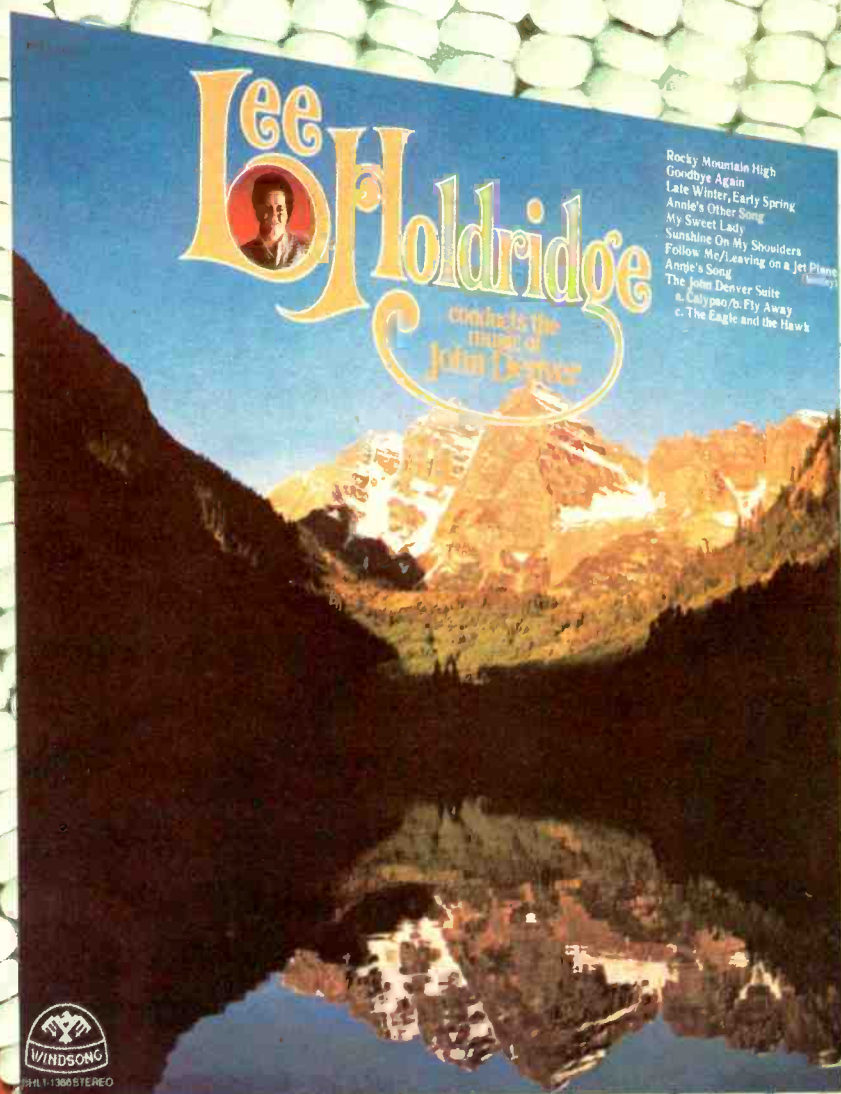
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Office-Tel. 525

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Russian Involvement Growing Steadily

By BOB MILLER

Russia's recording-music companies' participation in MIDEM began several years ago. As far back as 1969 three Soviet companies: V/O Mezhdunarodnaya Knig (MK), Melodiya Records and Goskoncert (Talent booking agency) sent their representative to Cannes. In fact, MK, which recently celebrated a 50-year anniversary of its activities, is the only national trading firm dealing with exports and imports of Russian and foreign music products, including sheet music, musical literature, records and tapes. MK offers products of the three national music publishers, Muzyka, Sovetsky Kompozitor and Muzytchna Ukraina. The company also distributes (or finds distributors abroad) or sells Melodiya's records and tapes. According to Melodiya's Director General Vassily Pakhomov, the record company's 1975 output may be estimated as about 190 million units, the catalogue currently containing 1,400 titles and export sales amounting to four million units, mainly to East European countries.

Mezhdunarodnaya Kniga's executives who are associated with MIDEM's activities are the company's vice-president Raissa F. Kalianko, M. Chmelev, Igor Prefferansky (record operation). MK's delegation for the current MIDEM may include other executives as well. Along with official delegations from the companies some of the Russian talents were presented sporadically at MIDEM through the combined efforts of Melodiya Records and Goskoncert agency. Among the acts featured at various MIDEM's galas (without any notable success, though) have been singers Muslim Magomayev, Edita Piekha, Maria Pakhomenko, gypsy songster Valentin Baglaenko, to name just a few. All of them sold millions of disks in Russia.

Incidentally, MIDEM Classique, which was run several years ago as a separate event proved to be of great interest to the Soviet companies, with several national top classical artists participating. In 1975 a delegation from VAAP, the recently formed copyright agency was for the first time represented at MIDEM. It should be noted that for less than three years of its existence the agency has developed prolific and fruitful international operations, with a certain stress on music format. It looks now that VAAP will be more, than any other national company, involved in various areas of MIDEM activities.

(Continued on page M-18)

Scandinavia Companies Like MIDEM's Growing Diversification

By KARI HELOPALTIO

Musiikki Fazer, with its sister company Finnlevy, has attended each MIDEM since the series started.

In early years, the two companies were represented by Osmo Ruuskanen, now group director of a&r, promotion and publicity. Then, in 1972, when the two companies took their own stand for the first time, the Finnish representation was strengthened, notably by managing director John-Eric Westo and a&r man Arto Alaspaa.

According to Alaspaa, both companies see MIDEM as a well-organized meeting place for industry people from all over the world, representatives spending many hours talking business matters. But the indirect influences are also important, he says, with deals started at MIDEM "ripening" through following months or even years.

Musiikki Fazer is making a concentrated attack on the international market and has compiled a special selection of tapes and sheet music, a kind of "greatest hits" compilation, for presentation at MIDEM.

This includes highlights of its pop repertoire in English because the Finnish language is useless outside national boundaries. The basic selection is small, and includes samples of serious music as well as pop.

In hard business terms, the results achieved by Musiikki Fazer/Finnlevy are positive. Finnish songs like "Kuulen Sydameni Aanta" and "Poing-Poing-Poing" have been released as far away as Japan, the latter also being a big continental hit for Frank Valdor (Europa-Somerset).

And, thanks to MIDEM attendance, Musiikki Fazer has made some interesting song acquisitions for the Finnish market, though the Scandinavian rights are usually granted to publishing houses in Sweden or Denmark.

Such songs have included "Delta Queen," "Mariana," "Le Petit Femme" and "Young

(Continued on page M-16)

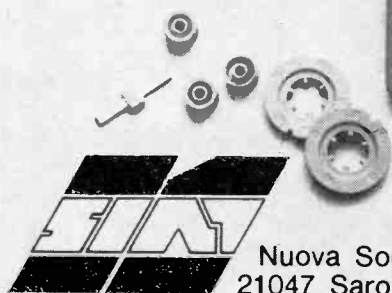


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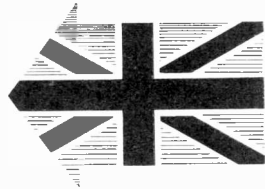


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German Boosters

By WOLFGANG SPAHR

After several years of fence-sitting evaluation, Germany's record men and music publishers are today among the most enthusiastic visitors to MIDEM. In the early years many managers thought that the event was simply an occasion to sell copyrights which had failed to make it in the previous year. Today the top repertoire of German music-makers is handled in Cannes. It was at MIDEM that artists like Joy Fleming and Udo Juergens got their first international recognition. Jupiter Records started its international success for Silver Convention and Penny McLean with "Lady Bump" after deals at MIDEM.

Medium-sized firms like Metronome, Intercord and Bellaphon were able to negotiate single deals for a title or for small special catalogs, which, without MIDEM, they could never have concluded.

Metronome director Dr. Gerhard Weber said: "For me MIDEM is the only chance to meet representatives of the smaller catalogs."

Intercord manager Ingo Kleinhammer reported that the company was able to secure international releases for the German group Kraan through deals at MIDEM. Although it can cost German companies up to \$12,000 to be represented at MIDEM, most see it as a good investment. Says Ariola director Egmont Lueftner: "For us MIDEM is the annual meeting point for all of our international partners."

Says Nobby Varenholz, international manager, Ariola, Munich, "Heraklit of Ephesos (540-480 B.C.) said: 'everything flows.' This Greek philosopher's wise saying describes particularly the record throughout the world. Here everything flows and moves indeed."

A high point of the manifold activities of our fascinating music business is the annual MIDEM in Cannes, which celebrates its 10th anniversary in 1976—and we are proud to be able to state that we have participated from the very beginning.

"We have experienced all its early mistakes and difficulties, but here on the Cote d'Azur we have made valuable contacts, every year and consolidated existing connections. We saw in the galas the artists of other countries and evaluated them. In innumerable discussions we collected new opinions, developed ideas, found new ways of doing business. We acquired new partners and, last but not least, new friends."

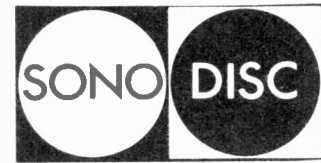
"We say thank you to all of them for their friendship and cooperation. We look forward to meeting them again at MIDEM's 10th anniversary."

Peter Meisel of Edition Intro believes in sending all his major executives to Cannes so that they can meet their international counterparts in companies with which Intro does business. Says Meisel: "MIDEM will run for a very long time."

(Continued on page M-19)

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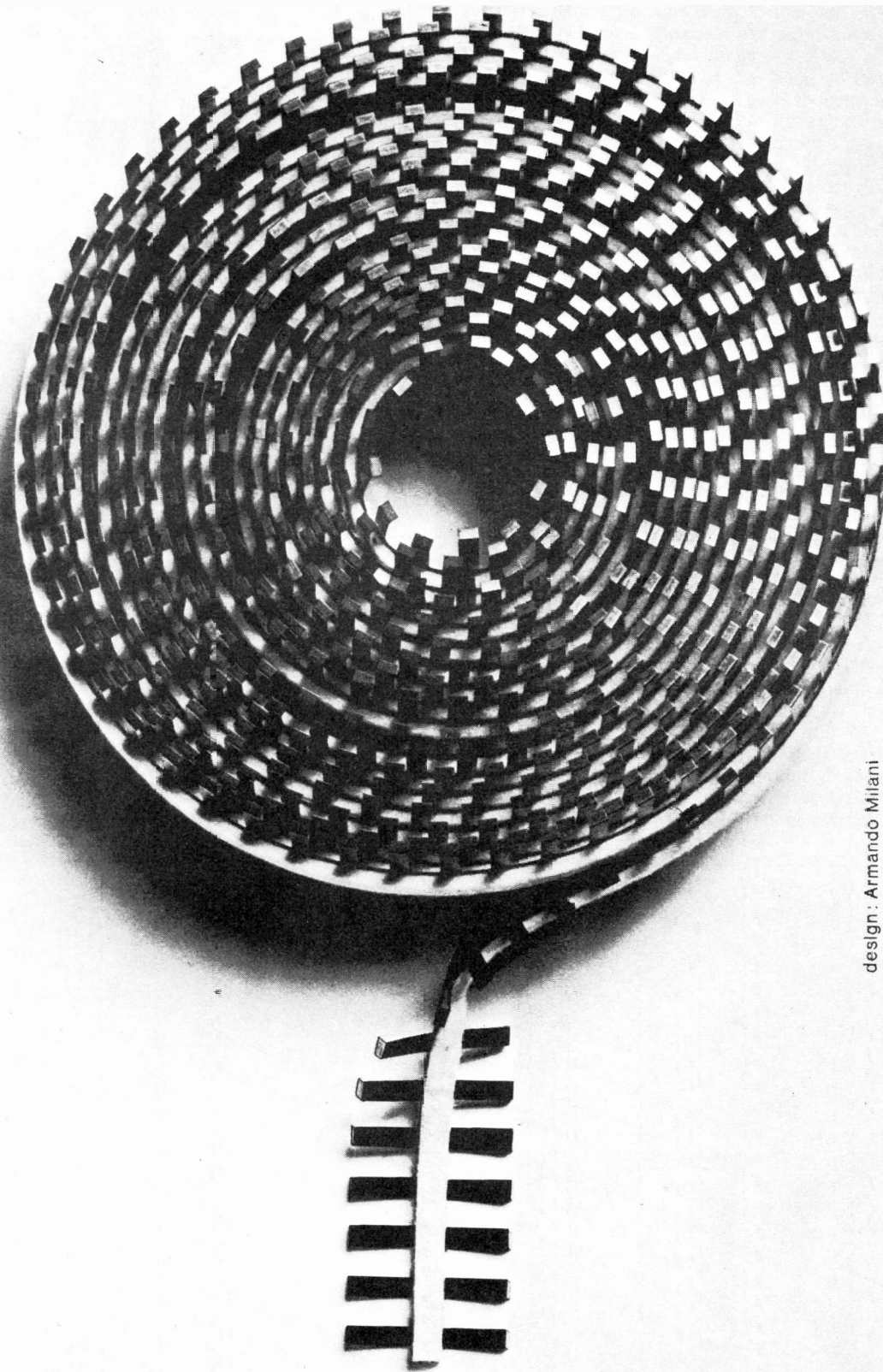
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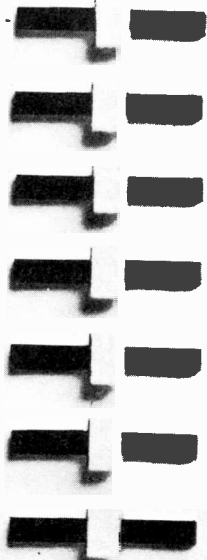


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Swedish Firms See MIDEM Link

By LEIF SCHULMAN

"You don't make so many deals nowadays, but MIDEM is still a must." That comment sums up the common feeling among Swedish record and music publishing companies.

Record companies say that in the early years of MIDEM they were able to negotiate a number of deals, but the personal contact with international industry representatives is still deemed invaluable.

As far as music publishers are concerned, MIDEM has always been productive in terms of single copyrights or small catalog deals—and in recent years Swedish publishers have also noted an increasing international interest in Swedish copyrights. Swedish composers and artists are attracting considerably more interest as a result of the international success of ABBA and Blue Swede.

Stig Anderson, president of Sweden Music and Polar Records will be attending his 10th MIDEM this year. He says: "I don't make any deals during a MIDEM week, but it is most important for me to meet the people I'm working with from all over the world. MIDEM has, increasingly, become an international meeting place—and, as such, is invaluable."

As a link in the chain of events which leads to the concluding of a deal, MIDEM is still very important for some companies. (One of the major deals concluded last year, however, had nothing to do with music—it was a contract for private accommodation during future MIDEMs signed by a Swedish record company!)

Swedish companies represented at MIDEM this year in addition to Sweden Music include the Metronome publishing affiliate, Multitone AB, Sonet (with a party of 25 people from the Scandinavian territories and the U.K.), Air Music Scandinavia and Record Trading AB.

See Roles Changing

• Continued from page M-6

These are the kind of contacts Carrere likes. With some top artists in his catalog, he has the product. MIDEM, for him, opens the doors—and the traffic is two-way.

But it would be wrong to suggest that all is well and that nothing at MIDEM could be improved.

Vogue is always present at MIDEM but admits it is rather a "party operation." Contact is made with people not met for years. The spirit is there more than the substance. In fact, MIDEM remains something of a fairground, though that is no real cause for criticism.

On the other hand, Vogue would like the general equipment to be improved. Obviously the important companies bring their own electronic equipment but, bearing in mind that some companies consider MIDEM an investment, and the journey there may have been long and expensive, the equipment available should be the best. Magnetophones, for example, should replace cassettes. There are other areas of weakness.

MIDEM is international, another big point in its favor. Paul de Senneville, of Disc AZ likes making contacts, and MIDEM helps him make them. He is one of the few who have product to sell rather trying to buy. He offers good music and he says good music sells by the catalog. The Argentina, Australia and Spain deals are MIDEM-sparked contacts which de Senneville might otherwise have missed.

Asked why France has so few groups to sell to the "outside world," de Senneville has a ready answer: "Because we have the international musicians."

For Jacques Ferrari of Sonopresse/Gerard Tournier MIDEM is important but he says there are many ways of using MIDEM and reckons it is not always necessary to rent a stand and wave a flag.

Most of the people involved enjoy the general hub-bub which give MIDEM its heart. For Ferrari, there are rather too many people in Cannes to provide the right setting for really serious business.

And so the general opinions vary. For Labrador Music, MIDEM is international and the business is two-way. That suits the company fine.

For Trema, meeting people is "as necessary as breathing air." Paul Ebrard is not interested in catalogs but in people, preferably top people, so there can be plenty of profitable business talk.

Tutti believes MIDEM is making a contribution towards the general development of music—that is sheet music. Today, music is a school subject. Not only do the youngsters listen to their favorites, but they want to make music for themselves.

And Lucien Ades, president of the Syndicat in France, says MIDEM is necessary because music is truly international and music must have its world meeting place. He says setting up such a center is a very difficult job but it has succeeded beyond the wildest hopes thanks to Bernard Chevry.

And finally a return to Maurice Buisson of Lido Music: "MIDEM is really no place for a retailer, of course. I return from the Bahamas, though, specially for MIDEM and I have a stand there. This is my way of saying 'thank-you' to all my friends, generally over lunch or dinner."

Mexican Firms

• Continued from page M-8

for us. But don't get us wrong, we are definitely not knocking the overall importance of it. It's just that we personally won't be there, however it is most likely our publishing head (Alfredo Gil, Jr.) will go. Thus, Musart will not be absent from representation."

Carlos Camacho, director general of Gamma: "I have gone for eight consecutive years, and this year will be no different. As a person-to-person meeting place, it is one of the most important events of the year as far as myself and my company are concerned."

"The year-by-year contacts one develops from this affair cannot really be measured; but I do know there is a permanent relationship developed with many which always makes it a must for me and Gamma." (The wholly-owned Mexican label is one of the top two in independent importation of product.)

Luis Baston, director general of Polydor: "Since it is a company policy, I have very little to do with attending the yearly gatherings of MIDEM. (Most of the executives from Hamburg are represented there.) But from an outsider looking in on something like this, I would have to say there is great merit in what is accomplished there in France each year."

Rogelio Azcarraga, president of Orfeon (Discos Mexicanos): "There is very little reason for me personally to attend, and the only way I would find it beneficial again is if I could put on a presentation in a grand manner. However, cost factors of taking over four or five executives plus some artists prevent me from doing such this time."

"But I certainly won't be without some representation there, and one of my executives, Jose Angel Rota, will be the one to go in my place. From the product standpoint, it provides very little interest. However, from the publishing outlook, I can candidly say it is a must."

Manuel Villareal, president and director of Latin American Operations for CBS: "Although we have substantial interchange as it is amongst our companies, I feel (MIDEM) is sufficiently important enough to attend. I have been there several times in the past—and will certainly try to arrange my itinerary to attend again when I make my trip to Europe in January."

"Of course, there is no immediate benefit for us. Nevertheless, for the development of product via the independents, I would say it has great bearing on the industry worldwide. For this it has good use in registering great returns in Latin America."

"And one can never, over the years, discount the invaluable importance of the swift, direct personal contacts made there. It definitely has the positive aspects one finds most beneficial

for improving productivity. I would have to summarize, there is good derived from MIDEM in relation to Mexico and the rest of Latin America."

Federico Riojas, president of Discos Coro: "I've never attended one convention, however someday I plan to do so. Nevertheless, I have followed the activities of the various gatherings over the past decade, and from all reports I do see the tremendous value it has in the area of trading catalogs." (Coro only this past year has started to put out new product; they have always been active in re-issues and local catalog distribution.)

Robert Ascott, general director of EMI-Capitol De Mexico: "Since we have all we can do to handle our present repertoire, I don't feel it is necessary to attend. We're just not looking for any additional lines at present."

"I do, though, see MIDEM as an essentially very important meeting place of the world, especially for the small independent company. There's no doubt it puts many individuals in touch with each other, and what better way is to make the contacts necessary than by doing it 'all in one place.'" (Any important aspects of the MIDEM conference will be forwarded along via EMI's personnel attending from all over Europe.)

Among some of the other company executives questioned, but who find it impossible to attend this year's conclave for one of a number of reasons ranging from an overload of pending business at home to costs factors include: Luis Arturo Gil, president of Discos Rex; Jose Luengo Macias, vice president of Discos Melody; Guillermo Acosta, president of Discos Gas; Mario Friedberg, president of Audio Vision De Mexico.

Black Involvement

• Continued from page M-8

According to a reliable source, the SABC is searching for material in the easy listening / middle of the road spectrum.

There are also unconfirmed rumors that the SABC is interested in acquiring rights to the King Biscuit rock-show tapes for its pop offshoot, Radio Five.

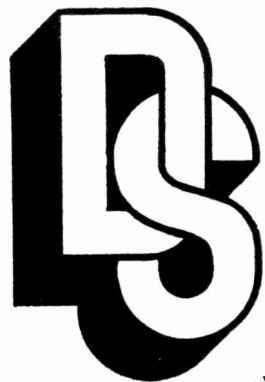
South Africa's involvement in MIDEM is pitched lower this year than it has been in the past—perhaps a reflection of the dismal economic climate. But many of the record companies not taking part actively will send representatives to the exhibition.

Most record company executives here are enthusiastic about the opportunity MIDEM gives them to keep abreast of world trends.

Peter Gallo summed it up best: "South Africa is isolated from the mainstream of the music business—that's why Gallo feels it is essential to take part in MIDEM."

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• Continued from page M-12

Lovers," with recordings by Kai Hyttinen, Tapani Kansa and others.

The fact that MIDEM is becoming more diversified through firms dealing with video hardware and software, racks and other supplies is welcomed by Musiikki Fazer/Finnlevy, because it adds to the festival's versatility and makes it even more useful to big business complexes like itself—companies involved in many different fields of entertainment.

Love Records from Finland made its debut at MIDEM a few years back and rate the event high in the annual business calendar. Company director Atte Blom recalls: "When I first visited MIDEM, I got a terrible headache, because the place was so intensively active. Now it is fine—we know what to do, and what to expect."

In recent months, Love Records has found international success with acts like Wigwam, Tolonen, Pohjola and the Hurriganes and, according to Blom, much of this can be credited to MIDEM. Tolonen now has a recording contract with Chess/Janus, while Wigwam, Pohjola and the Hurriganes are with Virgin in the U.K. Top rock band, the Hurriganes, are involved in other important Continental European deals.

Love Records is essentially a rock and jazz-orientated company, more interested in artists and the catalog than a hit song. The company is also interested in good international rock, jazz and folk labels, and has captured representation of Amigo (Sweden) and Steeple Chase (Denmark) from the 1975 MIDEM.

Jukka Kuoppamaki, head of Satsanga, cannot attend MIDEM this year because of television commitments in Poland. But he says last year's visit was very productive in terms of his own compositions being bought for overseas. They included "Nain Savel Soi" and "Pieni Mies," released in France and Spain respectively.

In an earlier year one of his songs "Valtatie" ("Highway") was sold to West Germany where a Peter Horton cover version sold close to 100,000 copies.

Kuoppamaki believes the best deals are concluded on the first and second days of MIDEM—for later the atmosphere gets somewhat jaded. He regrets that the Finnish industry, with State aid, has the "courage" to appear as a self-contained unit as did the Irish industry in 1975.

Fonovox, one of the youngest of Finnish companies, have created interest recently with heavy effort on the domestic and international markets. In September Fonovox was the only Finnish company registered at Musexpo in the U.S. and

now appears to be the only Finnish company with a stand at MIDEM.

It is a leading rack-jobbing enterprise, coming second after the industry-backed Leypiste. It also offers a patented sales rack, "Music Bar," now available for overseas territories.

Says managing director Henry Haapalainen: "We are at MIDEM this year to promote and sell Music Bar, as well as our songs."

Eastern Europe

• Continued from page M-8

"We can prove the value. One direct consequence was a contract with Dalida which produced two albums issued, under license, in Romania by Electrecord. And also from MIDEM, a series of albums 'English Hits,' rather similar to 'Top Of The Pops,' have been issued.

"In essence, MIDEM is both an exhibition and a show, and it is a fair, and it is also a fashionable party. And very important to our country is that a couple of Romanian artists have been afforded the opportunity to assert themselves on the world stage.

"That represents a great cultural gain for us, and a commercial one, too, of course. Today, thanks to MIDEM, our artists and recordings are listened to all over Europe, in America and Asia. RCA Victor in Japan acquired 12 of our albums, along with George Enescu's 'Rhapsodies,' 'Romanian Tangos' and a record featuring violinist Silvia Marcovici, accompanied by the Bucharest State Philharmonic Orchestra, conducted by Mircea Cristescu.

"Also from MIDEM contacts, records featuring Gheorghe Zamfir, Radu Simion, Ion Dragoi (folk music). George Enescu's compositions, the Bizantin Oratory of Paul Constantinescu, the piano music of Valentin Lipatti, the opera singing of Elena Cernei and Nicolae Herlea, and conductor George Georgescu's works have all been on sale in many countries abroad."

Cartis adds that the concertos conducted by Iosif Conta have been recorded and released in Canada, and the Madrigal Choir has produced records in Canada, the U.K., France and Japan.

Among the Romanian artists to appear at past MIDEMs were Margareta Pislaru, pop singer who enjoyed the largest sales in Romania that same year, and pan-pipe player Gheorghe Zamfir, invited to play at the public galas. The aim now is to spread further Romanian music and art, using MIDEM 1976 as a launching pad.

MIDEM's Biggest

• Continued from page M-4

Namjac Records	
New English Library Ltd.	
Noel Gay Music	B.480
Panache Music Ltd.	A.242
Peerless Records Company Ltd.	S.044
Penny Farthing Records	B.178
Peter Displays Ltd.	
Phonogram International	A.324
Photoplay Music	
Pickwick International	A.141
Private Stock Records	A.145
Pye Records Ltd.	
R.C.A. Records International	A.415
Red Bus Music	A.449
Rock Artists Music Publishing	
Rocket Records	
Ronco Teleproduction	
Rondor Music Ltd.	B.166—A.150
Saga Records	C.158
Satril Records	A.253
Scepter Records	A.340
Secreem Gems	
Shannon Distribution	B.263
Shorewood Packaging	
Sonet Productions Ltd.	A.440
Sounds Express International	C.356
The Sparta Florida Music Group Ltd.	
Robert Stigwood Organization	
Stallion Records	C.358
St. Annes Music	
State Music Ltd.	
State Records Ltd.	
Summit Music	C.454
Sydney Thomson Records	B.469
Targa	B.266—A.250
Target Records Ltd.	B.380
Transatlantic Records Ltd.	
Trident Recording Studios Ltd.	B.374
Tristan Music Ltd.	
United Artists Music International	A.111
United Artists Records International	A.111
Valentine Music Group Ltd.	A.453
Virgin Records Ltd.	A.132
Vixen Records Distributors Ltd.	A.434
Warner Bros. Music Ltd.	
The Watanabe Production Europe	A.133
Wedge Music	
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Wolf Songs	
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U.S. Companies Among Most Regular Boosters

• Continued from page M-6

Ron Solleveld, Chappell Music's international manager, says that MIDEM has many advantages for the company. "Since we are such a large company, we use the MIDEM setting as an annual meeting for both Intersong and Chappell." Solleveld feels that MIDEM is more beneficial to small publishers when it comes to actual business. "It's more of a public relations action for us, although we use it to see foreign publishers we take care of in the U.S. and to iron out some little problems that might have occurred previously."

Recoton Corp.'s president, Robert Borchardt, sees MIDEM as having great value, both on the social and on the business end. "It's certainly important for meeting people allied to our business. On the business side we have gotten representation of quite a number of important companies throughout the world because of MIDEM. I don't want to go into the specific deals but we have made them for South America, the Far East, Europe."

ence area and three listening rooms all with playback facilities."

"The deals represented a wide range of our product, from needles, record accessories, carrying cases." Recoton has been a participant for five years. "Our attendance there is sort of a freak. There aren't too many companies like us there, but we have found it an excellent sounding board to find out what is available in various countries and how to handle our export distribution."

Stanley Mills, head of September Music, finds MIDEM ideal for the independent publisher and has obtained successful songs there. Much of his catalog is based on getting foreign material recorded in the U.S. He makes deals on a country-to-country, song-by-song basis, rather than on a catalog level. He's obtained tunes there which became popular by Chet Atkins, Bobby Vinton, among others.

"Everybody Needs a Rainbow" by Peters & Lee, was picked up by Lees Music in England, he says. Mills placed a song in the U.S. with Mainstream which made the chart last year. It was "Ale" by an act called Black Blood.

Seymour Stein of Sire/Blue Horizon Records says: "After 10 years, MIDEM has become an annual ritual and one that I look forward to. Although, I am in Europe six to eight times a year, there are some places like Spain, Italy and certain of the Scandinavian countries, I rarely get to visit. Then, of course, there are countries like Japan and Australia that are even more far removed. Hence, there are some people I get to see only once a year at MIDEM."

"You can always be assured of a strong international turnout. The spectrum runs the gamut from heads of major international record companies to independent producers and what ensues is a week-long period of non-stop marketeering."

"One should not expect to come to MIDEM to finalize major licensing or sub-publishing agreements unless prior discussions have already taken place. Usually one has to have follow up discussions to conclude a deal of that magnitude."

"The Nektar agreement with Bellaphon Records of Germany was signed there in 1973. Focus had their first performance outside Holland at MIDEM in 1971. This appearance started the ball rolling for them internationally."

George Pincus, publisher, says MIDEM's value is in getting a chance to see other music publishers from around the globe. "It saves you wear and tear. In the case of Gil-Pincus and my Ambassador Ltd. in London, John Beecher, my administrator there, goes to MIDEM, or sometimes 100."

"At present MIDEM for me is an exchange of convivialities. You make personal contacts, and MIDEM creates a nice relationship. You can't put your finger on the business it is indirect and doesn't happen while you're there."

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Canadian Government Backs Industry Association

By MARTIN MELHUISE

In past years, the Canadian government was very heavily involved in the sponsoring of any Canadian activity at MIDEM. But this year, they have backed out for budget reasons, and an incentive program is being launched.

This year, the Canadian Recording Industry Assn. is sponsoring a booth with 12 companies booked. Those companies are: GRT of Canada, Ltd., Quality Music, Music World Creations, Royalty Records, Ben McPeck's Sounds Write Productions, Attic Records, Franco Disque, Musicque Sleur, Axe Records, Boot Records, Gama Records, B.C. Music Management.

Many of the multinational companies, with offices in Canada, such as CBS, WEA and so on, will use the international booth of parent companies.

Says Brian Robertson of CRIA: "Basically it is a shared-cost project. We are doing all the coordination but still working with the government. The Department of Industry Trade & Commerce has a program for export market development, which is an incentive program for Canadian companies. Companies that qualify under this plan have half their airfare costs, half the booth cost and half of any construction cost paid. In addition they get an allowance of \$70 per diem. That is the basic scheme. The Canadian booth will be quite large with a confer-

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Music Shops

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Music Boxes

musik informationen
AUFGEHÄRTEN-MARKT
aktuelle 50

16. Dezember 1975 (Nr. 24)

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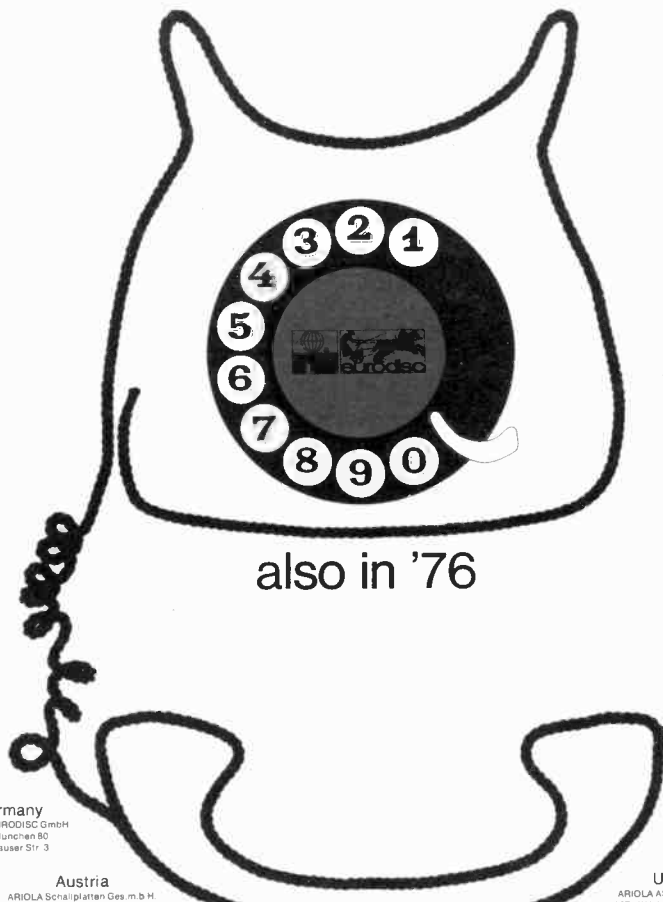
Discotheques

HIT-PARADE

Deutsche DJSC-Jockey-Organisation (ab Dezember 1975 Nr. 12)

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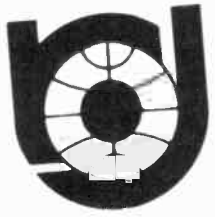


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Russian Involvement

• Continued from page M-12

It is to VAAP's credit that now artistic representatives for MIDEM galas and other artistic events have been sought among younger and fresher national pop or rock-oriented talent (with potentials for the current international pop market). Earlier, there were conventional presenting acts traditionally successful on the local record/show market, but with almost no perspectives sales-wise internationally. Bernard Chevy who visited the USSR last October was shown a line of currently popular artists of the fresh echelon. (In fact that has been the first visit to Russia by the MIDEM top executive.)

Among acts that may reportedly be considered participants in the MIDEM events:

Jeanna Bitchevskaya is a songstress who performs Russian kind of folk/country, the old and contemporary Russian songs and romances, slightly in the style of Joan Baez. Bitchevskaya has recently received wide exposure on concert platforms, in radio shows and tv. She also released an album on Melodiya, after success at the National Talent Competition in 1974.

If Bitchevskaya cannot appear, it's expected that Pesnyary, vocal & instrumental ensemble, led by Bladimir Muliavin, will come. It is one of the Russia's top pop acts. The group was formed some six years ago in Minsk, Byelorussia, and since then it has attained strong popularity. It is a rock-oriented group, with much of the Byelorussian folk material in its repertoire. The group also performs many Soviet songwriters' songs. The group has released several albums on Melodiya, which has sold several millions up to this date, it also released many flexible disks and little LPs. Pesnyary had several tours abroad, in the East European countries. Its name the group took from Byelorussian word "pesnyary"—singers, songster-wanderers.

The second act is ROMEN gypsy vocal trio, starred by ex-jazz singer Valentina Panomariova, who had good practice in several major jazz orchestras here and participated in many national jazz festivals. Panomariova is still considered to be one of the best female jazz singers in Russia. For several years she was employed in the Roman gypsy theater in Moscow as an actress. She joined forces with two other actors-singers and appeared successfully at a talent competition several years ago, after which the group attained wide national recognition due to radio and television dates and later they released their album on Melodiya which has enjoyed very strong sales. The trio presents a program of exquisitely arranged and performed gypsy and Russian songs and romances, and are always SRO events when giving stage performances.

Allaa Pugatchiova is a new name on the national top pop singers' chart. She received the main prize at the Golden Orpheus International Song Festival in June 1975 and immediately received great popularity at the national pop song scene as well. She is currently featured in Veselye Rebiata vocal and instrumental ensemble.

Pugatchiova will be accompanied by the Raimond Pauls band. It is a Latvian band, Pauls himself has been one of the best jazz pianists in the USSR, he is also a band leader, composer/songwriter and arranger. His current band is one of the laureats at the National Talent Competition in Moscow, in 1974. Pauls is well known also as a recording artist, who released both jazz and pop format albums, his records have been sold at the national market since the early '60s. (The acts listed are just a preliminary selection, some may be dropped and some added unexpectedly just prior to the event.)

It is unfortunate that two of the recent most interesting works in the Soviet contemporary pop music will not be fully and appropriately exposed (if at all presented) at this year's MIDEM. They well might have been of interest to the international market. One is Alexander Gradsky's music to soundtrack of "A Lovers' Romance" film, released in 1974 (Gradsky received U.K. magazine Music Week's award Star of the Year for 1974), another—"Orpheus and Eurydice" Songe Opera (music by Alexander Zhurbun, the play by Yuri Dmitrin) produced by Anatoli Vasileff. The production was premiered last summer in Leningrad, performed by Vasileff's Singing Guitars group.

"Orpheus and Eurydice" is a Russian kind of rock-opera, the first ever production of this genre here and it has been SRO show for several months so far, presented in several cities in a row. With the recent encouraging developments in the Soviet pop music it is quite possible that the contemporary product will soon find its way to the wider international market, with proper exposure provided by VAAP and other music companies in Russia. (At press time it was not known who will be in VAAP's delegation for MIDEM; it will probably be led by one of VAAP's vice-residents, Y. Zharov or M. Mikhailov.)

Alexander Lebedev, head of External Relations Dept., VAAP, Moscow, says, "The Copyright Agency of the USSR congratulates MIDEM on the occasion of its 10th anniversary and highly appreciates its role as the most important international event of the music world.

"We think that MIDEM offers very favorable opportunities for the promotion of cooperation between various countries in the field of music, as well as for establishing business contacts and carrying out negotiations.

"MIDEM became the real birthplace of many new great names in the field of popular music, it brought major success to quite a number of composers and performers.

"We wish MIDEM further success in its activities and look forward to further fruitful cooperation in the interests of developing cultural exchanges. We equally hope that Soviet participation in MIDEM will promote better mutual understanding and musical collaboration on an international level."

Germans MIDEM

• Continued from page M-13

"MIDEM will be profitable for many years to come," says K-Tel International manager Garry Kieves.

Rudolf Slezak says: "We make many good deals at MIDEM."

Dr. Josef Bamberger of UFA, the Munich publishing company, reports good contacts made at the event.

Since the existence of MIDEM, Melodie der Welt has been represented. Director Johann Michel says: "Being an independent publishing company we not only maintain and consolidate contacts with our business partners throughout the world but also acquire international copyrights and catalogs for exploitation in German-speaking territories and offer German copyrights for international exploitation. In the past we have been very successful in this respect."

However, Michel believes that in the future the possibilities of acquiring interesting material will diminish as the most important catalogs are now fully tied up internationally. Michel praises the "excellent timing" of MIDEM as well as its good organization.

For RCA Schallplatten MIDEM means reunion with business partners of all countries, establishing new relations and negotiating sales of local productions and acquisition of foreign productions. Says director Hans Georg Baum: "MIDEM gives us, as members of a world-wide company, the invaluable opportunity to meet our own colleagues from all over the world. Due to the excellent organization of Bernard Chevy and his staff, MIDEM has become the world communications center of our business."

WEA-director Siegfried E. Loch says: "One has to salute Bernard Chevy for his energy and talent in building MIDEM into a true international meeting place for our industry. The event is not of particularly great benefit to international corporations such as WEA, because there is not that much we can sell and I don't think that international superstars can be bought in Cannes during MIDEM. However, being involved in music-publishing, I find it most interesting and useful to meet many of my associates within a relatively short period of time."

"I believe that many things could be done to increase the attraction of MIDEM, such as better quality galas. This has always been a weak point at MIDEM and consequently the concerts have not been of great interest to press and tv representatives."

Chappell manager George Hildebrand says: "I think MIDEM is a good thing, even though it is true that very few really big deals are concluded in Cannes. On the one hand MIDEM gives me the possibility to meet my international partners in person and on the other hand to meet up with all my friends and col-

leagues in the general music-business." Beyond that Chappell has its annual international meeting at MIDEM each year.

For Helmar Kunte, director of Jupiter Records, MIDEM is the greatest innovation in the record industry since the introduction of cassettes. It is not only that MIDEM eliminates the necessity of several trips every year but it also offers the possibility of reviewing the latest developments on the international music scene.

Kunte: "With respect to the expense involved in attending MIDEM, I would say that all the investments I have ever made in the event have been fully justified. Therefore I consider the future of MIDEM to be completely assured at least until such time as the music industry comes up with its own international event."

"Undoubtedly MIDEM has become an institution which means that participation has almost become a must," says music publisher Dr. Hans Sikorski. "MIDEM has outstripped the once competitive San Remo festival in its capacity as an international event, and other music conventions or music fairs, such as the Las Vegas Musexpo, do not seem to be able to do any harm to the successful development of Bernard Chevy's creation. Cannes is an excellent meeting place in January and if its hotel accommodation were of the same standard as in Las Vegas it would be the almost perfect place to do business at that time of the year."

Being a participant from the beginning, Musikverlage Hans Sikorski has made many contacts and concluded innumerable deals as a result of MIDEM.

For the United Artists organization in Munich, MIDEM is the best opportunity to have general and separate meetings with its representatives in the various territories. As far as the companies in countries like Japan, Australia and South Africa are concerned, MIDEM is the only chance to get everybody together for an exchange of news and views and the coordination of future projects.

"We are convinced that despite all the criticisms, MIDEM will remain the most important opportunity for music people from all over the world to do business," said UA manager Gabi Richt.

Francis Day & Hunter publishing manager Lilo Bornemann says: "What seems to us most important is the chance for personal contacts to be made with overseas partners. It is also a great opportunity for young producers, artists and publishers to make themselves known internationally."

The Peer-Southern Organization has made some valuable catalog deals at MIDEM over the last three years, acquiring representation, for example, of the Sherlyn and Gambi catalogs. Director Michael Karrnstadt says: "In addition, we were able to make independent master deals for product which—in some cases—achieved international success."

Bellaphon chief Bramco Zivanovic reports: "When MIDEM first opened, I was representing Bellaphon records by myself

and without a booth. Even at that time I recognized that MIDEM was essential for the record business. Since then Bellaphon has been represented at each MIDEM and on every occasion we have finalized deals and started new negotiations. For us, every MIDEM has been successful."

For music publisher Alfred K. Schacht MIDEM is the business event of the year. "And it seems to me waste of time and money to create another MIDEM, be it in Las Vegas or any other place," says Schacht.

This year the Global Music Group will be at MIDEM for the tenth time.

"Our company has been lucky enough to have had the opportunity to present two artists—Peter Horton and Joy Fleming—in the MIDEM galas," says Global chief Peter Kirsten. "We will participate at MIDEM in the future regularly because it has become essential to be there in January to meet business friends from all over the world."

Music publisher Hans R. Beierlein of Montana in Munich says: "I was one of the very first to participate in MIDEM, and I think this event is an invaluable means of communication among the partners in the international showbusiness. If MIDEM did not already exist, Mr. Chevy would just have to invent it."

Ireland Autonomy

• Continued from page M-8

O'Riordan says that the vital experience gained in gauging the requirements of other countries should lead to Irish music greatly increasing its share of the world market at MIDEM '76.

"Irish publishers, in relation to country music, can generate more covers than anyone else in Europe. International music makers should bear in mind that to get the full potential from their product they should treat Ireland as a separate territory, not part of anything else.

"Ireland is separate in that it has its own manufacturing, marketing, publishing and licensing associations.

"Ireland, as a member of the EEC, is a valuable base for entering European markets through the incentive schemes offered by the Government."

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Special issues editor, Earl Paige. European editorial direction, Mike Hennessey. Art, Daniel Chapman. Production, John Halloran.

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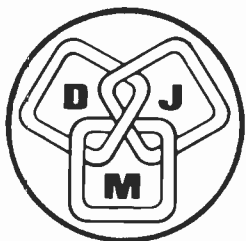
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This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	12	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
2	3	10	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
3	6	12	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)
4	2	14	MAN-CHILD Herbie Hancock, Columbia PC 33812
5	4	20	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
6	5	14	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
7	7	7	BELLAVIA Chuck Mangione, A&M SP 4557
8	12	7	NEW YORK CONNECTION Tom Scott, Ode SP 770033 (A&M)
9	16	14	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
10	13	10	CITY LIFE Blackbyrds, Fantasy F 9490
11	9	20	MELLOW MADNESS Quincy Jones, A&M SP 4526
12	17	14	RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor)
13	11	20	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022
14	8	14	VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA)
15	10	14	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
16	29	3	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
17	19	10	TOUCH John Klemmer, ABC ABCD 922
18	18	47	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
19	22	7	TRIDENT McCoy Tyner, Milestone 9063 (Fantasy)
20	32	3	1975: THE DUETS Dave Brubeck & Paul Desmond, Horizon SP 703 (A&M)
21	31	5	LIVE Jim Hall, Horizon SP 705 (A&M)
22	15	10	FROM SOUTH AFRICA TO SOUTH CAROLINA Gil Scott-Heron & Brian Jackson, Arista AL 4044
23	14	10	FANCY DANCER Bobbi Humphrey, Blue Note BN-LA550-G (United Artists)
24	27	10	BACK HAND Keith Jarrett, ABC/Impulse ASH 9305
25	24	20	CONCIERTO Jim Hall, CTI 6060 S1 (Motown)
26	26	29	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
27	34	5	GATEWAY John Abercrombie, Dave Holland, Jack DeJohnette, ECM 1061 (Polydor)
28	20	10	A FUNKY THIDE OF SINGS Billy Cobham, Atlantic SD 18149
29	21	7	ANYTHING GOES Ron Carter, Kudu 25 (Motown)
30	NEW ENTRY		BEFORE THE DAWN Patrice Rushen, Prestige P 10098 (Fantasy)
31	25	5	VENUSIAN SUMMER Lenny White, Nemperor NE 435 (Atlantic)
32	28	15	TAKING OFF David Sanborn, Warner Bros. BS 2873
33	33	3	SOLSTICE Ralph Towner, ECM 1060 (Polydor)
34	NEW ENTRY		MYSTIC VOYAGE Roy Ayers Ubiquity, Polydor PD 6057
35	NEW ENTRY		OREGON IN CONCERT Vanguard VSD 79538
36	NEW ENTRY		MATCH BOOK Ralph Towner & Gary Burton, ECM 1056 (Polydor)
37	NEW ENTRY		ELLINGTON IS FOREVER Kenny Burrell, Fantasy F 79005
38	36	5	SUITE FOR POPS Thad Jones & Mel Lewis, Horizon SP 701 (A&M)
39	NEW ENTRY		PLANET END Larry Coryell, Vanguard VSD 79367
40	30	5	PHILADELPHIA FREEDOM MFSB, Phila. Int'l PZ 33845 (Epic/Columbia)

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JAZZ IN L.A. Booking Policies Of Nitery Operators In Wide Variances

By JEAN WILLIAMS

LOS ANGELES—In keeping with its strict jazz only policy, the Parisian Room here will go with its house band as opposed to hiring other than jazz acts to fill in, according to its manager, Erwin France.

But Concerts By The Sea, Donte's and the Lighthouse, all jazz-oriented nightclubs in this area are not adhering to France's "jazz only" policy.

They each point out that the reason is simply "we cannot afford to keep our doors open with only jazz acts."

France contends that people are going back to jazz acts that were popular during the '50s and even earlier. Therefore in 1976, the club is planning its own resurgence of all older acts.

Howard Rumsey, owner of Concerts in Redondo Beach says: "I do not use the world jazz with my club because there is too much crossover product now, and artists have become allergic to the word jazz."

"My main objective is to keep my doors open," he continues, "and I must protect myself by presenting acts with current selling product."

"I try not to present acts I like that are not selling records, because when I do this I tend to lose \$4,000-\$5,000."

Cary Leverette, owner of Donte's in North Hollywood and Rumsey agree that in 1976 a large contingent of new jazz talent will emerge.

"I see new players coming into the field who are going to try to do traditional jazz, and add their own special sound to come with a new form of jazz," says Leverette.

On the other hand, Rumsey says, "Enthusiasm and education will come into the business in 1976 through young people."

"The use of electronic instruments will continue to be popular, but with a more musical approach," he adds.

Rumsey contends that in the past, many acts used electronic instruments merely to create a loud sound.

"The rooms will now be liveable because these groups are breaking into a more sensible overall sound. And this year will see a big advancement in this area," says Rumsey.

He adds that acts will now take electronic instruments and couple them with the jazz sound that was popular during the '50s."

For the other side of the coin, Rudy Underwyzer, owner of the Lighthouse, in Hermosa Beach contends that the trend in jazz is not changing, "The audiences are changing with the acts," he says.

He further contends that there is absolutely no resurgence in jazz. "It has been steady for the past 10 years."

Underwyzer also feels that schools are the reason for young people turning to jazz.

"They are more knowledgeable, because they are studying it in colleges. Young people between the ages 18-25 comprise the bulk of new faces in jazz," he adds.

Stanley Erwin, assistant manager of the Parisian Room, claims young people were into rock 10 years ago but young people today are going to jazz. "They are just tired of what they get from rock," he says.

He explains that the Parisian Room's jazz only policy also eliminates jazz/rock acts.

Because he feels there is a resurgence of older acts, the Parisian Room is currently searching the country for more.

Erwin also feels that because of

the new interest by the youth market to jazz, 1976 will be the year that will find jazz clubs "flooding the country." He adds that these clubs will give jazz a giant boost.

Another boost will come through the schools, according to Rumsey. "This year, the entertainment dollar will be funneled our way through education."

"Educators are requiring students to attend concerts where certain acts are appearing. This will naturally broaden the knowledge of the students, plus it will bring many of these students professionally into the field," he says.

The club owners all agree that the bicentennial will have no effect on jazz music or its musicians.

"I feel the bicentennial is overdone, and jazz will not bother with it," says Rumsey.

Underwyzer contends "jazz will
(Continued on page 57)

Jazz Beat

LOS ANGELES—WJZZ-FM in Detroit is a 24-hour jazz outlet, writes Robert Dawson, its program director. . . . Xanadu, owned by Don Schlitten, has three new LPs in release: Charles McPherson and a quartet of Duke Jordan, Sam Jones and Leroy Williams; a Jimmy Heath quartet session with Barry Harris, Sam Jones and Billy Higgins and an Al Cohn-led quartet featuring Barry Harris, Larry Ridley and Alan Dawson. All the LPs were cut in New York. Cohn, incidentally, is writing the music for the upcoming Tony Awards telecast in April.

Jimmy Heath and brothers Percy and Albert are back from a tour of Europe. . . . Gene Mayl's Dixieland Rhythm kings appear at the College of Wooster, in Wooster, Ohio, Jan. 30 as part of a one-week music festival. . . . Shelly Manne, Bob Daugherty, Bobby Bryant, Mundell Lowe and Marshall Royal, are among the players jamming at the Feb. 8 concert at Eagle Rock High School.

The 10th Montreux International Festival spotlights jazz July 6-11. Folk and blues weekends precede it in June and July. Remember when it was all jazz? McCoy Tyner's "Trident" Fantasy LP has been awarded the modern jazz prize of 1976 by the Academie du Jazz in Paris. . . . Grover Washington Jr. and George Benson headlined a Paramount Theater gig in Oakland, Friday (16) with benefits to go to building improvements for the Keystone Korner.

Ella Fitzgerald and the Syracuse Symphony opened the new 2,117-seat Concert Theater in the Civic Center in Syracuse, Thursday (15). . . . Gerry Mulligan's new sextet is working Hooper's in Manhattan.

Members include vibist Dave Samuels; pianist Tom Fay and bassist Frank Luther. Mulligan is also playing soprano sax in addition in his renowned baritone plus piano. He's also reported back into writing. . . . The Tommy Dorsey band with Murray McEachern is booked by Howard Rumsey for his Concerts by the Sea club in Redondo Beach, Calif., for a one-nighter Monday (19). . . . Vibist Dave Pike has found a permanent home at Hungry Joe's in Huntington Beach, Calif., where he works Tuesdays through Saturdays.

Cleo Laine and Johnny Dankworth are slated for UCLA Feb. 19. . . . KPBS-FM in San Diego will do a series of live concerts from its studio hosted by Ron Galon this month. . . . KLON-FM in Long Beach, Calif., programs "The Big Band Scene" with Fred Woodruff several evenings at 9:30 and on scattered times over the weekends. . . . Red Holt Unlimited and the Art Ensemble of Chicago are among the artists in a recent release on Paula, part of the Jewel/Paula operation out of Shreveport, La.

Send items to Jazz Beat, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

PBS Will Beam Philly Jazz Series

PHILADELPHIA—Thirteen of the best "Mark Of Jazz" television programs produced by Station WHYI-TV here last season, will be presented coast-to-coast on the Public Broadcasting Service this spring.

In addition to performances by jazz greats, each 30-minute show features informal conversations between the visiting artists and Sid Mark, local WWDB-FM and WHAT disk jockey, who has been identified with jazz broadcasting since the early days.

The series will spotlight the jazz talents of Maynard Ferguson, Buddy Rich, Mabel Mercer, George Benson, Ramsey Lewis, Taj Mahal, Arthur Prysock, Donald Byrd, Carmen McRae, Ahmad Jamal, Rufus Harley and Barry Miles. The series is produced by Mark and Doug Bailey and Public Broadcasting Service is already considering another 13-week "Mark Of Jazz" for the 1976-77 season.

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Studio Track

By BOB KIRSCH

LOS ANGELES—Winter is apparently as busy at **Criteria Recording Studios** as it is in the rest of Miami, with several major names and new names stopping by. **The Bee Gees** arrive soon for three months of recording. Their last session at Criteria produced two top 10 singles and a third currently moving up the charts. **Firefall** is finishing up sessions and **Brad Shapiro** is supervising some **Millie Jackson** overdubs. Shapiro is also busy with string overdubs for **Kokomo**. **Steve Klein** is engineer on both projects. Local group **Impact Of Brass** arrives for LP work shortly. **Tom Dowd** is mixing **Bill Wyman's** (Stones' bassist) next solo set and producer **Jack Adams** and engineer **Harvey Averde** are busy with Latin projects.

★ ★ ★

From overseas, **Mountain Recording Studio** in Montreux, Switzerland, opens its doors officially Jan. 21. The studio actually opened last July 3, in time for the **Montreux Jazz Festival**. The facility was built by **Westlake Audio** under **Tom Hidley** and is managed by **Anita Kerr** and **Alex Grob**. Mountain handled all recording work for the Jazz Festival and, even before its official opening, played host to the **Rolling Stones**, **Jethro Tull** and **Ian Gillan** (ex **Deep Purple** lead voice). Besides a 32-in 24-out Neve custom console, eight Studer tape machines, 32 Dolbys and other equipment, the studio offers a limousine pickup and delivery service from Geneva Airport and other personal services.

★ ★ ★

At **RCA's Hollywood Studios**, **California Music** has been cutting with producer **Bruce Johnston** and engineer **Kent Tuuks**, while **Kelly Garrett** is working with **Bones Howe** and engineer **Pete Abbott**. **Joe Reisman** and **Mickey Crofford** have been handling some projects together, while **Harvey Mandini** stopped by to produce a demo for **United Artists**. The **Hues Corp.** has also been in, working with **Wally Holmes** and **Groove Helsley**. **Charles Drain** is cutting with producer **Carl Maltzby** and **Helsley** at the boards.

★ ★ ★

Haji Sound in Los Angeles continues its busy streak. The remote unit cut **Dave Mason** and **Bonnie Murray** live at the **Forum** in **Inglewood** and then trailed **Mason** to the **Earl Warren Community Theater** in **Sacramento**. **Mason** and **Glen Kolotkin** produced with **Glen** also engineering. **John Pallazotto** handled pro-

duction for **Murray**. **Jay Senter** produced some tracks for **Steve Eaton**, and at the **Motherlode Ranch** in **Ojai, Calif.**, **Loggins & Messina** have wrapped up one album and are overdubbing and mixing on a live set.

★ ★ ★

Meanwhile in **New York City**, **Todd Rundgren & Utopia** are in secret sound working on several songs, with **Todd** and **Jack Malken** sharing the board duties. **King Wellington**, a calypso/reggae artist, is cutting with **Malken**. **David Webster**, who handled slide guitar on the **Dylan/Midler** duet "Buckets Of Rain" included on **Bette's** "Songs For The New Depression" set is busy working on several of his own songs. Lending a helping hand are **John Siegler** from **Utopia** and session stars **Ralph Schuckett** and **Leo Adamian**. **Malken** again handles production and engineering. **Moogy Klingman** is due in soon to work on his solo effort, and the **Bonnie Parker Band** is due in from **Long Island** to lay down a few tracks. The studio is also undergoing extensive modification and reconstruction, with work expected to be finished this month.

Also in **New York** at **TTG Studios**, **Bob Thiele** has produced some sides with pianist **Mike Wofford**. The project is an LP of **Scott Joplin** music. **Shelly Manne** is on drums and bass is by **Chuck Domanico**. **Thiele** and wife **Teresa Brewer** are also busy working on her next album. Other sessions have been at **Media Sound** in **New York** and in **London**.

In other activity, **Thiele** recently wrapped up a **Sonny Stitt** LP with guest drummer **Louis Bellson** at **Media Sound**. Next month the producer flies to **Los Angeles** for sessions with **Shelly Manne**, **Groove Holmes** and **Benny Carter**. All sessions are set for **TTG/LA**.

★ ★ ★

In notes from around the country, **De-Lite Recorded Sound**, owned by the people at **De-Lite Records**, has opened its doors in **Philadelphia**. **Frankie Avalon** recently wrapped up some sessions with **Billy Terrell**. One of the cuts was a disco version of "Venus," a million seller for **Avalon** in the '50s. **Kool & The Gang** are cutting as well, working on a single and LP. **The Kay Gees** are also due in, with the **Gang** producing. **Ronnie Bell** is director of music at the studio.

Linda Kay Lance is at the **Sound Shop** in **Nashville** cutting a country version of several **Budweiser Beer**

(Continued on page 57)



Grover Helsley, RCA engineer and Don Cornelius, Soul Train label's managing director, listen to playback in the company's new studio C in Los Angeles.

RCA Studios Add To L.A. Facilities

LOS ANGELES—Recording studios affiliated with major labels, though they sometimes do not receive the publicity garnered by their independent counterparts, now seem to be in their strongest position in years.

RCA's studios here are no exception to the current trend. The facility has, in the past year, added a new dubdown room, a new mastering room and, most recently, totally remodeled **Studio C**.

"We've increased our volume and, along with the **Nashville** and **New York** facilities, become a very important facet of the overall **RCA** operation," says **Charles Pruzansky**, manager of recording in **Los Angeles**.

"We must keep abreast of the state of the art," he continues, "so we have elected to act in such a way that we will maintain and enhance our position and remain in a competitive posture."

The studio employs 17 full-time here, and **Pruzansky** feels it operates with reasonable autonomy from the home corporate office. In-house and custom business are both handled, as well as business from labels and production operations affiliated with **RCA**.

"The mastering room is in constant use," **Pruzansky** says, "and we feel we are attracting back some of the business that may have moved over to the independents a few years back."

"The facilities are updated, and label mastering rooms are no longer run on the old assembly line system, as they may have been several years back. The room is booked just like a studio and every project is treated as a custom project."

In **Studio C**, new equipment includes a 24-track **Neve** console, a custom designed monitoring system and a specially made acoustic system. The studio was completed **Dec. 22**.

"We are now 24-track in all three studios," **Pruzansky** says. "There are technical reasons, but there are also obvious competitive reasons. All the equipment was built by **Jack Edwards** and **George Augsperger**, and we are particularly happy with the acoustics."

"The ideal conditions find a situation in which someone starts a project in the studio, continues to the mixing and mastering processes and

hears the same sounds at a similar volume all along the way. We feel we have something fairly close to a homogenous sound."

Pruzansky believes there is a trend among label owned studios to be a bit more flexible than in the past. "We operate much like an independent does, and one must realize that studios have to cater to the creative needs of artists, producers and engineers if a studio is to be successful."

"Not that we ever lagged a great deal behind the independents," he continues. "We opened in 1957 and have been going pretty close to full force ever since. Of late, we have been operating at close to a 100% fill in all three studios."

"As for expansion, that's an area we're always interested in. And we are consistently petitioning management for monies and budgets. If a studio owner or manager ever gets to the point where there is a 'we've made it, let's sit on our fanny and relax' attitude, then there is trouble. Because the guy down the street is going to pass you."

"So the answer," he continues, "is that we never stop thinking in terms of expansion, modification and improvements be it equipment, devices, acoustics or people. You can never afford to sit still, because the state of the art, sophistication and technology is always changing."

Pruzansky adds that the economic problems did not hurt the studios much, at least in terms of people saying they weren't coming in because they couldn't afford studio time.

"Closer tabs were kept on budgets during the real crunch," he says, "particularly compared to the old anything goes days of a few years ago. And the newer attitude has carried over. Producers seem to treat recording as a real business now and they feel it is important to bring an album in on a budget."

"Another key for us, which certainly helped during the slackened economy, is diversification. We cut records, background music for tv and music shows and documentaries and for commercials and jingles."

"We have a certain place for records, and they are still our primary business. But that leaves many of our mornings open for other projects. One complements the other."

"The studios are also physically diversified. We may have 100 people

Seattle Studio A Mobile Home

SEATTLE—The **Explorer**, a remote 16-track studio, is the latest addition to the studio market here.

Rather than being a truck, however, the studio is built into a fully equipped mobile home, with refrigerator, bed, bathroom, closed circuit tv and other features.

The unit is still mobile, however, and artist **Jim McInnes** used this feature to cut his latest single. **McInnes** took the unit to a **Mt. Rainier** ski chalet for the session.

Most recording handled by the **Explorer** so far has been live. Weekly programs featuring **Charlie Daniels**, **Bob Seger** and **BTO** among others have used the unit, and live shows have been done over **KZOK-FM**.

Rick Keefer is chief engineer for the remote studio.

Audiotek Gross Leaps Up 138%

MINNEAPOLIS—Audiotek Systems here reports a 138% increase in business.

Audiotek, which is the parent company of **ASI Records**, **ASI Studios** and **Tektra Publishing**, registered its 138% increase in sales during fiscal 1975. While the jump was due partly to an increase in studio activity, expansion of the record label also played a part.

ASI Records, now more than a year old, will release 10 LPs Feb. 1 as compared with its usual one or two packages every three or four months. Twenty-five distributors represent the label on a national basis. **ASI** is also distributor for **Symposium** and **Flashlight**, two **Minneapolis** labels.

The studio has produced LPs during the past year, and is also the location for **KQRS-FM** live broadcasts. Commercial production has also increased.

Monaco Moving With Prod. Co.

LOS ANGELES—**Bob Monaco**, one of **ABC's** top producers over the past few years (**Rufus**, **Carl Carlton**, **Freda Payne**) is now set to move ahead with his **RAMPRO** production company.

Monaco left **ABC** last summer and has kept busy with a number of projects since then. Currently he is working with **Three Dog Night** and **Sonoma**, with an album recently wrapped up with **Lydia Pense & Cold Blood**. He was also executive producer of the debut **Eddie Boy Band** LP.

"I'll do strictly independent work for the time being," **Monaco** says, "though I won't rule out an affiliation with a label in the future. For the moment, however, I'd like to grow a bit on my own."

Monaco's brother **Gary** will be his associate producer from now on.

in for a **McDonald's** commercial and the next day have one person in that room."

Those who have worked in the studios and mastering room recently include **John Denver**, **Elvis Presley**, **Bing Crosby**, **Fred Astaire**, **Nilsson**, the **Main Ingredient**, **Henry Mancini**, the **Hues Corp.**, **Bones Howe**, **Tom Catalano**, **Shadow Morton**, **Jack Richardson**, the **Guess Who**, **Equinox Productions** and **Tom Fogerty**.

Pruzansky says rates will probably go up shortly as a result of the in-

(Continued on page 57)

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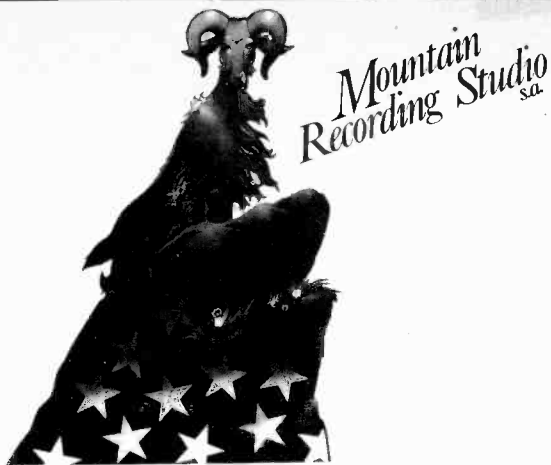
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23rd December 1975

On July 3rd 1975, in time for the famed Montreux Jazz Festival, a new sound facility, Mountain Recording Studio S. A. , opened its doors. Located in Montreux, Switzerland, inside the newly-constructed, ultra-modern Casino building, the studio faces some of the most spectacular mountain and lake scenery to be found in Europe, a peaceful environment so necessary to the inspiration of musical talent.

Designed by Westlake Audio Inc. of Los Angeles, under the direct supervision of Tom Hidley and co-managed by Anita Kerr and Alex Grob, two personalities deeply involved in both the creative art and business side of music, the studio is without question the most modern, sophisticated and best-equipped sound facility in Europe today.

From the day of its opening the studio has enjoyed singular success. After being assigned all recording work for the Jazz Festival practically within 24 hours of completion, the studio has prospered, without any publicity, by word of mouth alone. By the time of the official opening on January 21st 1976 the studio will have provided recording facilities for the latest work of some of the most important musical groups in the world today, such as the Rolling Stones, Jethro Tull, Ian Gillan and others.

Beyond pure technical perfection and beautiful surroundings, Mountain Recording Studio is intent on offering artists all the facilities necessary for a smooth and painless working/recording session. There is a limousine pick-up and delivery service from Geneva Airport, a 45-minute ride away, and arrangements have been made with a private air-taxi company to provide planes from Falcon Mystère 20 jets to twin-engine Pipers. Hotel reservations, rental of chalets at reasonable prices, and other personal services such as ski-ing trips and unforgettable excursions into the beautiful Swiss mountains can be arranged through the studio's offices across the street from the studio. The Casino itself boasts one of the finest restaurants in the area and also has some of the most enjoyable bars and clubs for relaxation. Room service to the studio from refreshments to full-fledged meals will be provided from the premises and, most important, Alex Grob, with his vast knowledge of the recording business is willing and able to assist the studio's clients with their every need.

You are cordially invited to stay in Montreux for the night of 21st January 1976, at the Hotel Eden, one minute from the Casino, for the official studio opening. This will give you a chance to visit the studio and then join us for dinner and some entertainment.

We look forward to introducing you to the pleasures of lakeside recording at Mountain Studio.


Alex Grob


Anita Kerr

"Address: Mountain Recording Studio S.A.

8 rue du Théâtre, P.O. Box 170
1820 Montreux, Switzerland

Tel: (021) 62 56 56/62 56 57/62 15 91

Studio Managers: Anita Kerr and Alex Grob
Chief Engineer: John Timperley
Secretaries: Carole and Danielle."

Soul Sauce

CBS Sends 'First Team' On the Road

By JEAN WILLIAMS

LOS ANGELES—Lebaron Taylor, vice president of special markets for CBS Records, reports that for the first time the label is sending in its "first team" to deliver its message to the industry.

"Every marketing executive is on the road promoting the label's product. Also in the field are heads of merchandising, special markets, national accounts and Columbia promotions," says Taylor.

"This is the first time we have attempted to do this, but we have so much product, and we are reaching so many markets, we had our staff return early from vacation to undertake this project."

Taylor explains that in addition to the new product on Columbia and Epic being released during the first quarter of 1976, CBS is redoing promotionally all Philadelphia International product.

He points out that CBS is not a guessing company when dealing with markets. "And we have developed a marketing plan for each of our releases," he declares.

"We are prepared for emergencies in the marketplace," he continues, citing Ramsey Lewis' "Sun Goddess" and Herbie Hancock's "Head Hunters" albums as examples of LPs the label did not expect to be received by the masses. "But when the albums broke, we were prepared to handle it," says Taylor.

"This is the type of plan CBS is putting together for 1976, but on a larger scale," he says.

According to Kitty Broady, president of NATRA, the organization is changing its image by not only launching itself into the business world, but by giving its members added incentive to work for the betterment of the organization.

She explains that NATRA will now provide its membership with special discount cards whereby certain products may be purchased throughout the country at a discount rate.

Pension and welfare plans are also being worked out for participating members.

Concert promotion is another area under the microscope, according to Broady.

Al Gee, executive director of NATRA and personality of WLIB, New York, is organizing a series of concerts on a national level, which will fall under the NATRA banner.

Broady further explains that by the organization's convention time, set for the first week in August, at Antigua Bay, West Indies, several new products and other proposed business ventures will be in effect.

Broady, formerly of WCBM, Baltimore, has left her post to devote full time to NATRA.

She has selected "Operation Unity" as its 1976 theme.

Former Atlantic Records producer turned independent producer, Joel Dorn, has formed his own record label, Wolf Records, which is being distributed by TK Records.

Alto saxophonist Robin Kenyatta, also from the Atlantic family, has signed with Wolf, with a new album set to be released in February. The LP is produced by Dorn.

(Continued on page 49)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	11	WAKE UP EVERYBODY (Part 1) —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	34	51	4	YOU —Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	69	81	4	JUST YOUR FOOL —Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)
2	2	10	SING A SONG —Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagittaire, BMI)	35	26	9	THE BEST PART OF A MAN —Wilson Pickett (C. Reid), Wicked 8101 (TK) (Sherlyn, BMI)	70	85	2	THE DEVIL IS DOING HIS WORK —Chilites (E. Record, Q. Joseph), Brunswick 55525 (Julio-Brian, BMI)
3	4	8	LOVE TO LOVE YOU BABY —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	36	42	7	BABY FACE —The Wing & A Prayer File & Drum Corps (B. Davis, H. Akst), Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)	71	71	11	CHANGE (Makes You Want To Hustle) —Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Alrudy, ASCAP)
4	5	8	TURNING POINT —Tyronne Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	37	38	7	PUTTIN' IT DOWN TO YOU —Jackie Moore (K. Gold, M. Denne), Kayvette 5124 (TK) (Colgems, ASCAP)	72	67	17	FLY, ROBIN, FLY —Silver Convention (S. Levey, S. Prager), Midland Int'l. 10339 (RCA) (Midson, ASCAP)
5	9	8	INSEPARABLE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	38	46	10	DISCO SAX/FOR THE LOVE OF YOU —Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgeport/Jibar, BMI)	73	69	14	WE'RE ON THE RIGHT TRACK —South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)
6	7	11	ONCE YOU HIT THE ROAD —Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	39	32	9	I DON'T WANT TO LEAVE YOU —Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversified, ASCAP)	74	77	5	I WANT TO DANCE WITH YOU (Dance With Me) —Ritchie Family (J. Morali, H. Belolo, B. Whitehead), 20th Century 2252 (Can't Stop, BMI)
7	3	11	WALK AWAY FROM LOVE —David Ruffin (C. Kippis), Motown 1376 (Charles Kippis, BMI)	40	31	16	LET'S DO IT AGAIN —Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	75	82	3	BAD LUCK —Atlanta Disco Band (Carstarphen, McFadden, Whitehead), Ariola America 7611 (Capitol) (Blackweed, BMI)
8	6	13	YOU SEXY THING —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	41	33	10	GOING DOWN SLOWLY —The Pointer Sisters (A. Toussaint), ABC/Blue Thumb 268 (Warner-Tamerlane/Marsaint, BMI)	76	70	12	IT'S ALRIGHT —Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty Five, BMI)
9	8	9	FREE RIDE —Tavares (D. Hartman), Capitol 4184 (Silver Steed, BMI)	42	44	5	THE SOUL CITY —Archie Bell & The Drells (J. Whitehead), TSOP 8-4774 (Epic/Columbia) (Mighty Three, BMI)	77	80	5	SAGGITARIAN AFFAIR —Ronnie McNair (R. McNair), Prodigal 0620 (Crishell/Mac West, BMI)
10	10	8	MAKE LOVE TO YOUR MIND —Bill Withers (B. Withers), Columbia 3-10255 (Golden Withers, BMI)	43	35	12	VALENTINE LOVE —Norman Connors (M. Handerson), Buddha 499 (Electrocord, ASCAP)	78	75	6	LE LO LI —Sly Stone (S. Stewart), Epic 8-50175 (Columbia) (Stoneflower, BMI)
11	11	15	LOVE MACHINE Part 1 —Miracles (W. Moore, W. Griffin), Tamla 54262 (Motown) (Jobete/Grimora, ASCAP)	44	52	6	I'M NEEDING YOU, WANTING YOU —Chuck Jackson (A. Goodman, H. Ray, W. Morris), All Platinum 2360 (Gambi, BMI)	79	79	5	THANK YOU BABY FOR LOVING ME —Quickest Way Out (W. King), Philly Groove 8163 (Warner Bros.) (Silk, BMI)
12	18	6	LOVE OR LEAVE —Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	45	55	6	HONEY I —George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)	80	76	10	IT'S ALRIGHT (THIS FEELING) —Notations (C. Jackson, M. Yancy), Gemigo 0503 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
13	14	10	THEME FROM "S.W.A.T." —Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	46	57	5	ABYSSINIA JONES —Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)	81	72	15	CARIBBEAN FESTIVAL —Kool & The Gang (R. Laws, W. Jeffrey), Blue Note 738 (U.A.) (Fizz/At Home, ASCAP)
14	23	6	SWEET THING —Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	47	36	10	FUNKY WEEKEND —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4661 (Avco Embassy, ASCAP)	82	89	2	(I'm Your) FRIENDLY NEIGHBORHOOD FREAK —Calvin Arnold (C. Arnold), IX Chains 7013 (Mainstream) (Pass Due/Brent, BMI)
15	13	9	WHERE THERE'S A WILL, THERE'S A WAY —Bobby Womack (J. Ford), United Artists 735 (Chartwell, BMI)	48	54	8	ALWAYS THERE —Ronnie Laws And Pressure (R. Laws, W. Jeffrey), Blue Note 738 (U.A.) (Fizz/At Home, ASCAP)	83	NEW ENTRY	→	KEEP HOLDING ON —Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)
16	22	6	SWEET LOVE —Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	49	34	12	WE GOT TO GET OUR THING TOGETHER —Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)	84	73	16	HAPPY —Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)
17	17	13	"THEME FROM MAHOGANY" (Do You Know Where You're Going To) —Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)	50	56	7	SUNNY —Yambu (B. Hebb), Montuno Gringo 8003 (PIP) (Portable/MRC, BMI)	85	83	3	LADY, LADY, LADY —Boogie Man Orchestra (D. Marier, K. Marier), Boogie Man 226 (Denture Whistle, BMI)
18	12	13	I LOVE MUSIC (Part 1) —O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	51	40	8	LET'S DO THE LATIN HUSTLE —Eddie Drennon & B.B.S. Unlimited (E. Drennon), Friends & Co. 124 (Dimit, BMI)	86	92	4	MUSIC MATIC —Brick (R. Ransom), Main Street 119 (Trolley, ASCAP)
19	30	5	LET THE MUSIC PLAY —Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	52	62	4	I HAD A LOVE —Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick-O-Val, ASCAP)	87	98	2	CLOSE TO YOU —B.T. Express (B. Bacharach, H. David), Roadshow 7005 (Scepter) (U.S. Songs/Blue Seas/Jac, BMI)
20	25	7	LOVING POWER —Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	53	53	6	LOVE STEALING —Bobby Sheen (F. Johnson, T. Woodford), Chelsea 3034 (Stone Diamond, BMI)	88	90	2	YOU OUGHTA' BE HERE WITH ME —Eleanor Grant (P. Kelly), Columbia 3-10268 (Tree, BMI)
21	27	7	HOLD BACK THE NIGHT —Trammps (Baker, Harris, Felder, Young), Buddha 507 (Golden Fleece/Mured, BMI)	54	64	4	HEART BE STILL —Carl Graves (L. Garrett, R. Taylor), A&M 1757 (UFO, BMI)	89	NEW ENTRY	→	PARTY HARDY —Oliver Sain (O. Sain), Abet 9463 (Nashboro) (Excellorec/Saico, BMI)
22	24	9	SHAME ON THE WORLD —Main Ingredient (G. Dozier, K. Lewis), RCA 10431 (Incredible/Proud Tunes, BMI)	55	41	10	(ARE YOU READY) DO THE BUS STOP —The Fatback Band (B. Curtis, J. Fippin), Event 227 (Polydor) (Clita, BMI)	90	NEW ENTRY	→	WHEN I'M WRONG —B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)
23	20	9	EVERY BEAT OF MY HEART —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1575 (PIP) (Deightful, BMI)	56	59	7	IN LOVE FOREVER —Whispers (J. Hernandez), Soul Train 10430 (RCA) (Spectrum VII, ASCAP)	91	91	4	LADY BUMP —Penny McLean (F. Levey, S. Prager), Atlantic 7038 (Al Gallico, BMI)
24	28	8	I GOT OVER LOVE —Major Harris (C.B. Simmons, J.B. Jefferson), Atlantic 3303 (WIMOT/Sacred Pen, BMI)	57	45	13	PART TIME LOVE —Gladys Knight & The Pips (D. Gates), Buddha 513 (Kipahula, BMI)	92	96	3	EXTRA, EXTRA (Read All About It) —Ralph Carter (R. Whitelaw, N. Bergen), Mercury 73746 (Phonogram) (Brookside/Ceberg, ASCAP)
25	16	11	LOVE ROLLERCOASTER —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73734 (Phonogram) (Ohio Players/Unichappell, BMI)	58	58	5	DO IT WHILE YOU CAN —Billy Preston (B. Preston, B. Fisher), A&M 1768 (Irving/WEP, BMI/Almo/Preston, ASCAP)	93	95	4	DO WHAT YOU FEEL —Rimshots (W. Morris, A. Goodman), Stang 5065 (All Platinum) (Gambi, BMI)
26	43	5	YOU'RE FOOLING YOU —Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	59	63	7	DON'T LET ME BE LONELY —Nancy Wilson (J. Taylor), Capitol 4189 (Country Road/Blackwood, BMI)	94	99	2	TANGERINE —The Salsoul Orchestra (J. Mercer, V. Schertzinger), Salsoul 2004 (Caytronics) (Famous, ASCAP)
27	29	6	QUIET STORM —Smokey Robinson (W. Robinson, R.E. Jones), Tamla 54265 (Motown) (Bertam, ASCAP)	60	74	3	FROM US TO YOU —Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 1005 (A&M) (Ganga, BMI)	95	100	2	DO IT WITH FEELING —Michael Zager's Moon Band featuring Peabo Bryson (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)
28	37	9	BOOGIE FEVER —Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	61	68	5	THAT OLD BLACK MAGIC —Softones (J. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)	96	NEW ENTRY	→	I AM SOMEBODY —Jimmy James & The Vagabonds (Biddo) Pye 71057 (Chappell, ASCAP)
29	48	4	I NEED YOU, YOU NEED ME —Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)	62	47	11	SCHOOL BOY CRUSH —AWB (White, Stuart, Ferrone, Gorré), Atlantic 3304 (Average, BMI)	97	NEW ENTRY	→	ROCK YOUR BABY —Sunshine Band (H.W. Casey, R. Finch), TK 1018 (Sherlyn, BMI)
30	21	8	SLIP AND DO IT —Betty Wright (J. Thompson, E. Dixon), Alston 3718 (T.K.) (Cachand, BMI)	63	49	12	FOR THE LOVE OF YOU (Part 1 & 2) —Isley Bros. (E. Isley, H. Isley, R. Isley, O. Isley, C. Jasper), T-Neck 2259 (Epic/Columbia) (Bovina, ASCAP)	98	78	15	GIVE ME YOUR HEART —Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)
31	15	13	FULL OF FIRE —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	64	50	9	WHAT'S THE NAME OF THIS FUNK (Spider Man) —Ramsey Lewis (C. Stephy, M. Stewart, D. Raheem), Columbia 3-10235 (Elbur/Pamaja, BMI)	99	NEW ENTRY	→	(Call Me) THE TRAVELING MAN —Masqueraders (D. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson) Hot Buttered Soul 12157 (ABC) (Incense, BMI)
32	39	7	NURSERY RHYMES (Part 1) —People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	65	65	9	HOT (I Need To Be Loved, Loved, Loved) —James Brown (J. Brown), Polydor 14301 (Dynatone/Belinda/Unichappell, BMI)	100	NEW ENTRY	→	GIMME SOME (Of Your Love) —Norma Jenkins (Desert Moon 5065)
33	19	13	WHAT'S COME OVER ME —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	66	66	15	I DESTROYED YOUR LOVE —Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)				
				67	60	16	SOUL TRAIN "75" —Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)				
				68	61	14	THAT'S THE WAY I LIKE IT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)				

JANUARY 24, 1976, BILLBOARD

General News

CHEQUERE & BASSOON

Oddities Spur Mongo's Music

By JEAN WILLIAMS

LOS ANGELES—In attempt to strengthen his sound through different instruments, Mongo Santamaria has added the chequere, which sounds like a giant maraca covered with beads.

Another permanent fixture with the group is the bassoon which Santamaria says is unusual in Latin music.

An electric piano not previously used by Santamaria has also been added.

He says, "My sound is now Latin/jazz with an Afro-Cuban base."

Santamaria, who was one of the first Latin acts to be embraced by pop and soul audiences, says he is moving into the disco market via his newest LP on Fania Records, "Afro-Indio."

After 35 albums on several labels, "Afro-Indio" is his first on a Latin oriented label.

Santamaria explains that during a 45-minute set, he will perform five tunes with a jazz flavor, then move into a typical Latin show.

He claims he has always had a young following because he has always had young musicians.

His present eight-member band ranges in age 20-23 (with the exception of Santamaria).

"I prefer young musicians because they are flexible enough to change when times change," says he.

He further claims that his band is unique as a Latin/jazz aggregation because of the musicians which he employs.

He explains that most of his musicians are jazz oriented, but few come with Latin backgrounds.

Armen Donelian, an Armenian, plays electric piano; Roger Rosenberg, Jewish, and formerly with the Buddy Rich band, on alto saxophone and flute; Al Williams, black, tenor saxophone and bassoon; Mike

DiMartono, Italian, trumpet; Eddie Wawa Rivera, Puerto Rican, bass; Steve Berrios, Puerto Rican, drums and timbales and Greg Jarmon, black, bongos and percussion, are the Santamaria group.

Among the many noted musicians who are Santamaria alumni are Hubert Laws, Chick Corea and Sonny Fortune.

16TH ALBUM A BIGGIE

Klemmer Saxophone Has a Gold 'Touch'

By JACK McDONOUGH

SAN FRANCISCO—After 15 albums for a number of labels in a career that led him from Chicago to Los Angeles, saxophonist John Klemmer has come up with an album, "Touch," that seems finally to have hit the right commercial nerve with the new jazz public.

The soothingly exploratory LP was done for ABC, the sister label Klemmer moved to from ABC's strictly avant-garde Impulse label, for whom he had previously done four albums.

"Touch" stands at 19 on the Billboard jazz chart after entering at the 30 spot Nov. 22. It is doing especially well in the Bay Area, where Klemmer played at the Great American Music Hall in mid-November and

where "retailing reorder patterns have been very steady," according to ABC's Don Wasley. Outlets like Tower and All Record Service came back for several hundred copies on reorder after taking an initial 25.

Music Hall and sales response were so good that ABC arranged a one-day visit to San Francisco for Klemmer in November when he did interviews with KSAN, KSFJ and KRE.

The move from Impulse to ABC was an attempt to broaden horizons, says Klemmer, who feels that the new album in itself is a statement that explains the move. "This LP is a coming together of all the influences in my life and music so far and there's an audience out there that will hear the things it is looking to hear on a record.

"In the 60s a lot of jazz artists felt they could play anything, irrespective of what the audience wanted. Now there's a greater awareness of the audience. And record companies are just starting to understand how to deal with a jazz LP, to let the music rise to where it's going to rise to by itself.

"The term jazz is no longer applicable to a lot of artists and the classifications are continuing to break down. I think a lot of people are looking for a new word besides jazz to describe what's going on."

Klemmer, who says he has been most influenced by John Coltrane and Sonny Rollins, cites Miles Davis' "Bitches Brew" as a prime example of the new synthesis and also points to his own "Blowin' Gold" album done some years ago for Cadet. The Cadet label has just been sold into new hands and Klemmer thinks it likely that "Blowin' Gold" may be

(Continued on page 57)

Soul Sauce

Continued from page 48

David Lampel, news director of WLIB-AM and WBLS-FM, New York, has turned recording artist.

Recently signed to Cheri/Booman Records, his first album, "No More Mister Nice Guy," is set for Jan. 31 release.

Singer Joanna Lee has also signed with the company with a single due in February on Cheri.

★ ★ ★

Mable John, an alumnus of Ray Charles' Raelettes and owner of Fourth House Music Publishing in Los Angeles, is now offering songwriting workshops.

John's workshops will include beginner and advanced classes.

★ ★ ★

Remember... we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 1/24/76

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	8	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	32	27	9	PHILADELPHIA FREEDOM MFSB, Philadelphia International PZ 33845 (Epic/Columbia)
★ 2	3	9	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	33	36	16	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)
3	1	8	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	34	30	12	JOURNEY TO LOVE Stanley Clarke, Nempor NE 433 (Atlantic)
4	4	9	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	35	38	8	SHAME ON THE WORLD The Main Ingredient, RCA APL1-1003
5	5	6	SPINNERS LIVE! Atlantic SD 2-910	★ 36	40	4	TOGETHER George & Gwen McCrae, Cat 2606 (TK)
6	7	10	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	37	37	8	SOUTH SHORE COMMISSION Wand WDS 6100 (Scepter)
7	6	10	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	★ 38	48	2	BOHANNON Dakar DK 76917 (Brunswick)
8	9	12	MAKING MUSIC Bill Withers, Columbia PC3704	39	35	6	KICKIN' Mighty Clouds Of Joy, ABC/Peacock ABCD 899
★ 12	15	15	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	40	46	3	SHOWCASE Sylvers, Capitol ST 11465
10	11	24	KC AND THE SUNSHINE BAND TK 603	★ 41	50	2	HOT James Brown, Polydor PD 6059
11	10	11	WHO I AM David Ruffin, Motown M6-849 S1	★ 42	NEW ENTRY	DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)	
12	14	23	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	43	42	11	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916
13	8	16	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curton CU 5005 (Warner Bros.)	44	52	2	FINGER LICKIN' GOOD Dennis Coffey, 20th Century/ Westbound W 212
14	15	10	YOU Aretha Franklin, Atlantic SD 18151	45	47	9	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
★ 15	19	6	RATTLESNAKE Ohio Players, 20th Century/ Westbound W 211	46	39	10	FANCY DANCER Bobbi Humphrey, Blue Note BN- LA550-G (United Artists)
16	18	8	TRACK OF THE CAT Dionne Warwick, Warner Bros. BS 2893	47	34	5	THREE DEGREES LIVE Philadelphia International PZ 33840 (Epic/Columbia)
17	17	7	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)	48	45	25	PICK OF THE LITTER Spinners, Atlantic SD 18141
18	13	8	HOUSE PARTY Temptations, Gordy G6 97381 (Motown)	49	55	2	FREE TO BE MYSELF Edwin Starr, Granite GS 1005
19	20	11	MOVIN' ON Commodores, Motown M6-848 S1	★ 50	NEW ENTRY	GET OUTA MY WAY Houston Person, 20th Century/ Westbound W 219	
20	21	7	THE SALSOUL ORCHESTRA Salsoul SZS 5501	51	41	6	TELLIN' IT Ann Peebles, Hi HSL 32091 (London)
21	16	11	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1	52	NEW ENTRY	TONIGHT'S THE NIGHT Shadybrook SB 33001	
22	22	9	THAT NIGGER'S CRAZY Richard Pryor, Reprise MS 2241 (Warner Bros.)	53	NEW ENTRY	RAISING HELL Fatback Band Event EV 6905 (Polydor)	
23	26	25	INSEPARABLE Natalie Cole, Capitol ST 11429	54	56	8	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy PB 407
24	24	5	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)	★ 25	29	4	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157
★ 26	33	3	MUSIC MAESTRO PLEASE Love Unlimited Orchestra, 20th Century T 480	55	53	9	SAFETY ZONE Bobby Womack, United Artists UALA544-G
27	23	9	CITY LIFE Blackbyrds, Fantasy F 9490	56	54	4	LOVE ON DELIVERY Reflections, Capitol ST 11460
28	28	13	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	57	NEW ENTRY	MARCHING IN THE STREETS Harvey Mason, Arista AL 4054	
29	32	5	ARCHIE BELL & THE DRELLS Tsop PZ 33844 (Epic/Columbia)	58	60	2	RONNIE McNEIR Prodigal PLP 10007
30	25	19	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	59	57	4	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
31	31	6	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG Soul Train BVL1-1278 (RCA)	60	NEW ENTRY	THE BLUES BUSTERS Phillip & Lloyd, Scepter SPS 5121	

JANUARY 24, 1976; BILLBOARD

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Country

A YEAR TO MAKE

Bicentennial Spurs Complex James LP

By COLLEEN CLARK

NASHVILLE—More than a year in the planning and making, the new concept album just released by Sonny James may be the longest, drawn-out undertaking in the country music field.

Keeping with the bicentennial theme, or perhaps even a bicentennial tribute, "200 Years Of Country Music" on Columbia is a reflective history of the various sounds and styles that has brought country mu-

sic to the successful status it maintains today.

James, striving for perfection, recorded the album one song at a time, in between road dates and a busy schedule since resuming his work after an illness last year.

He utilized as many of the original band members as could be located, giving each song as much authenticity as possible. For instance, Bashful

(Continued on page 56)



REED HOSTS—Tammy Wynette and Burt Reynolds are Jerry Reed's guests for the opening taping of "The Jerry Reed Show" filmed at the Grand Ole Opry House. Wynette introduced her soon-to-be-released single, "Til I Can Make It On My Own."

Melodyland Exit Merely Temporary?

LOS ANGELES—The closing of Melodyland's Nashville office is only a temporary measure based on the label's new emphasis on full-time, full-staff promotion, says Herb Belkin, Motown vice president of creative operations.

Belkin says the roster size does not warrant a full-time Nashville business office. He adds that the major commitment is to break current artists rather than sign new ones.

Product is to be worked primarily on the road at station level, and a business office will be created again in the near future.

The Melodyland staff is three regional promotion men. John Fisher is based in Nashville and covers the

(Continued on page 56)

\$15,000 Raised For Kids' Walden House

NASHVILLE—Ronnie Milsap, Johnny Rodriguez, Waylon Jennings and Jessi Colter raised more than \$15,000 for the Walden House, a home for autistic and emotionally disturbed children here.

The recent super concert featured a special mystery guest, who turned out to be none other than Dr. Hook and his Medicine Show, who also received a standing ovation.

The concert marked Colter's first concert appearance here.

17,000 JOIN IN Waylon & Willie Sing In New Year

HOUSTON—Waylon Jennings and Willie Nelson took up where their single "Good Hearted Woman" leaves off when they got together for Willie And Waylon's New Year's Eve Party at the Summit, with more than 17,000 fans turning out for the affair.

"I wanted to just pick a little and have a good time on New Year's Eve," commented the newly shaven Nelson, prior to the show. "I called Waylon up and said we ought to get together, so we did."

"I was out in Phoenix with my family over the holidays," says Jennings, "when Willie asked me about doing a show together, and it sounded like fun. So I told Willie I'd bring Jessi (Colter) and we'd kick off 1976 right."

Jessi opened the show with her usual professional stage presence to warm up the audience. The crowd consisted of the young and old, dressed in everything from formal attire to blue jeans.

Jennings followed Colter and his fast driving style was effective in stirring up the dancers in the crowd. The highlight of the show took place at this time, when all the lights were off except a lone

spotlight on Jennings, center stage.

The audience at the side of the stage began enthusiastic cheering that could be heard over the other applause throughout the building, which soon spread to the whole audience, as the diminutive figure came from the side of the stage up to the microphone. The two embraced each other while acknowledging the audience reception.

It was several minutes before the music could be heard over the roar as the two began "Good Hearted Woman," a song they co-wrote several years ago while traveling together in Texas.

Nelson left the stage while Jennings finished his portion of the show, to come back at 11:45 p.m. It was easy to see why Jennings had elected to go on before Nelson.

As in all of Nelson's shows of late, the stage wound up with a conglomeration of friends and other entertainers chipping in to help. Bill Callery, a new artist with Nelson's Lone Star label, traveled from Nashville to appear and Jerry Jeff Walker, whose Lost Gonzo Band was appearing in Dallas at the Sportato-

(Continued on page 56)

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Rogers, [UA-XW 746-Y] "Somebody Loves You"
by Crystal Gayle and [UA-XW 740-Y] "Mammas,
Don't Let Your Babies Grow Up
To Be Cowboys" by Ed Bruce.
[UA-XW 732-Y]

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aiming to cross over the bridge.

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artists from one great place:
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[Step aside, please.]

Nashville Scene

By COLLEEN CLARK

Roy Clark has been appointed CMA's friendship ambassador for 1976. Clark and Buck Trent were named Instrumental Group of the Year by CMA last year and Clark was voted CMA's Entertainer of the Year in 1974. . . . Don Williams recently returned from a tour of military bases in Germany. His "You're My Best Friend" album was voted Album of the Year in Great Britain recently. . . . Ray Price and wife, Janie, spent the holidays decorating their new offices in Dallas. The office will handle the business surrounding Price's career and the operations of his Golden Cross Ranch. The Prices recently took the entire staff to the ranch for a training seminar to learn firsthand what is involved in its operation. Janie's quarter horse, Lee Care, will be entered as a two-year-old in the Old American Futurity race this summer in New Mexico.

Johnny Chenault signed with Frettona Records in Memphis. . . . Johnny Rodriguez and long-time manager, J. T. "Happy" Shahan, have ended their association. Rodriguez bagged the biggest trophy in a recent hunting trip near Brackettville, Tex., bringing down an 11-point buck. . . . Columbia's newly signed Katy Moffatt performed to a sold-out show New Year's Eve at Ebbets Field.

Grandpa Jones was a guest on the "Tony Orlando and Dawn" show Jan. 14. . . . Harlan Howard spent several days in intensive care following a car accident but is recuperating. . . . Charley Pride was special guest on Howard Cosell's "Saturday Night Live" show Jan. 10. . . . RCA has a new duet in Chet Atkins and Les Paul. An album is due out soon. . . . Waylon Jennings, Jessi Colter and Tompall in Atlanta recently meeting with RCA's promotional staff in connection with their new "Outlaws" album. . . . RCA vice president Jerry Bradley and artist Dickie Lee were in an automobile accident during last week's brief snowstorm. Sliding off the road and down a steep hill, they somehow managed to come out without a scratch and so did Lee's car.

Stewart 45 Stirrs Action

NASHVILLE—When Wynn Stewart released his new Playboy Records single, "I'm Gonna Kill You," (the lament of a wronged husband), neither he nor Playboy executives thought anyone would take it literally.

However, an unidentified man walked into radio station KFDI in Wichita, Kan., and said he was going to kill his wife and then himself. Station KDJW in Amarillo had a visit from local ladies, protesting the song. KENR and KIKK in Texas report mixed reactions.

WVVA in Wheeling, W. Va., which recently publicly announced it would not air songs with suggestive or profane lyrics is airing the song.

The stations listed above have not pulled the song from their playlist, however, as was the case of C. W. McCall's "Convoy" recently at WHO in Des Moines. Safety Dept. officials claimed the song was creating havoc for their 55 mph speed limit.

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/24/76

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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	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart				
1	1	9	34	26	10	★	CONVOY—C.W. McCall (C.W. McCall, B. Fries, C. Davis), MGM 14839 (American Gramophone, SESAC)	68	80	3	★	MY WINDOW FACES SOUTH—Sammi Smith (Livingston, Silver, Parish), Mega 1246 (PIP) (Hallmark/Mortley, ASCAP)	70	48	11	★	FIRE AND RAIN—Willie Nelson (J. Taylor), RCA 10429 (Blackwood, BMI)
2	2	12	35	24	13	★	THE BLIND MAN IN THE BLEACHERS—Kenny Starr (S. Whipple), MCA 40474 (Tree, BMI)	71	61	13	★	DANCE HER BY ME (One More Time)—Jacky Ward (D. Wolfe), Mercury 73716 (Phonogram) (Le Bill, BMI)	72	72	7	★	IF I COULD MAKE IT (Through The Morning)—Tony Douglas (D. Cash, T. Douglas), 20th Century 2257 (Cochise, BMI)
3	3	8	36	39	6	★	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty (E. Conley, M. Larkin), MCA 40492 (Blue Moon, ASCAP)	37	56	3	★	FASTER HORSES (The Cowboy And The Poet)—Tom T. Hall (T.T. Hall), Mercury 73755 (Phonogram) (Hallnote, BMI)	73	67	7	★	ERES TU (Touch The Wind)—Sonny James (J. C. Calderon, M. Hawker), Columbia 3-10249 (Radmus, ASCAP)
4	4	9	37	56	3	★	SOMETIMES—Bill Anderson & Mary Lou Turner (B. Anderson), MCA 40488 (Stallion, BMI)	38	20	15	★	EASY AS PIE—Billy "Crash" Craddock (R. Bourke, J. Wilson, G. Dobbins), ABC/Dot 17584 (Chappell, ASCAP)	74	NEW ENTRY	NEW ENTRY	★	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)
5	5	8	38	20	15	★	LET IT SHINE—Olivia Newton-John (L. Hargrove), MCA 40495 (Window, BMI)	39	47	5	★	BROKEN LADY—Larry Gatlin (L. Gatlin), Monument 8-8680 (Epic/Columbia) (First Generation, BMI)	75	86	3	★	LOVE WAS THE WIND—Meiba Montgomery (M. Clark), Elektra 45296 (Window, BMI)
6	6	8	39	47	5	★	THE HAPPINESS OF HAVING YOU—Charley Pride (T. Harris), RCA 10455 (Contention, SESAC)	40	51	4	★	IT'S MORNING (And I Still Love You)—Jessi Colter (J. Colter), Capitol 4200 (Baron, BMI)	76	79	6	★	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE—Leroy Van Dyke (D. Ellis), ABC/Dot 17597 (Bandshell, BMI)
7	7	10	41	44	9	★	OVERNIGHT SENSATION—Mickey Gilley (B. McDill), Playboy 6055 (Hall-Clement, BMI)	42	25	14	★	ME AND OLE C.B.—Dave Dudley (D. Dudley, R. Rogers), United Artists 722 (Newkeys, BMI)	77	83	5	★	A ROSE BY ANY OTHER NAME—Ronnie Milsap (T. Wine, L. Levine), Warner Bros. 8160 (Pocketful Of Tunes, BMI)
8	8	11	43	29	12	★	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn (L.J. Dillion), MCA 40484 (Wilderness, BMI)	44	32	13	★	STONED AT THE JUKEBOX—Hank Williams Jr. (H. Williams Jr.), MGM 14833 (Bocephus, BMI)	78	92	2	★	SECRET LOVE—Freddy Fender (S. Fain, P.F. Webster), ABC/Dot 17585 (Warner Bros., ASCAP)
9	9	7	45	36	13	★	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU—Tanya Tucker (B.R. Reynolds), MCA 40497 (Onhisown, BMI)	46	52	6	★	LOOKING FOR TOMORROW—Mel Tillis (David Allis/Billy Arr), MGM 14835 (Sawgrass, BMI)	79	59	16	★	SWEET SENSUOUS FEELINGS—Sue Richards (A. Aldridge & H. Aldridge), ABC/Dot 17600 (Al Cartee, BMI)
10	10	9	47	57	5	★	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (H.R. Smith), ABC 12142 (Fourth Floor, ASCAP)	48	46	12	★	SILVER WINGS & GOLDEN RINGS—Billie Jo Spears (M.A. Leikin, G. Shiero), United Artists 712 (Almo, ASCAP/Peso, BMI)	80	84	3	★	TOO BIG A PRICE TO PAY—Kenny Price (R. Bennett Jr.), RCA 10460 (Kenny Price, BMI)
11	11	9	49	50	8	★	SOMEBODY LOVES YOU—Crystal Gayle (A. Reynolds), United Artists 740 (Jack, BMI)	49	50	8	★	ANOTHER NEON NIGHT—Jean Shepard (J.A. Spain, V.C. Howard), United Artists 745 (Birchfield, BMI)	81	81	6	★	HUCKLEBERRY PIE—Evan Stevens & Sammi Smith (E. Stevens), Elektra 45292 (OebDave, BMI)
12	12	7	50	82	2	★	FLY AWAY—John Denver (J. Denver), RCA 10517 (Cherry Lane, ASCAP)	51	53	6	★	SHINE ON—Ronnie Prophet (R. Bourke), RCA 10536 (Chappell, CAPAC)	82	NEW ENTRY	NEW ENTRY	★	IF I LET HER COME IN—Ray Griff (R. Griff), Capitol 4208, (Blue Echo, ASCAP)
13	13	6	51	53	6	★	THE WHITE KNIGHT—Cedus Miggard (J. Hugely), Mercury 73751 (Phonogram) (Unichappell, BMI)	52	70	3	★	LOVE WAS (Once Around the Dance Floor)—Linda Hargrove (L. Hargrove), Capitol 4153 (Beechwood/Window, BMI)	83	88	2	★	I'M HIGH ON YOU—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 8-50181, (Columbia) (Hall-Clement, BMI)
14	14	10	53	41	15	★	I'LL BE YOUR SAN ANTOINE ROSE—Dottie (S. Clark), RCA 10423 (Sunbury, ASCAP)	54	45	11	★	UNCLE HIRAM AND THE HOMEMADE BEER—Dick Feller (D. Feller), Asylum 45290 (Tree, BMI)	84	95	3	★	PALOMA BLANCA—George Baker Selection (J. Bouwens), Warner Bros. 8115 (Warner Bros., ASCAP)
15	15	8	55	62	8	★	SOMEBODY HOLD ME (Until She Passes By)—Harvel Felts (A. Aldridge, R. Aldridge, S. Richards), ABC/Dot 17598 (Al Cartee/Ensign, BMI)	55	62	8	★	THE ROOTS OF MY RAISING—Merle Haggard (T. Collins), Capitol 4204 (Blue Book, BMI)	85	74	5	★	THE REVEREND BOB—Barbi Benton (G. Sulton), Playboy 6056 (Rodeo Cowboy, BMI)
16	16	6	56	58	6	★	HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy (P. Craft), Columbia 3-10265 (Acuff-Rose, BMI)	56	58	6	★	MEET ME LATER—Margo Smith (M. Smith), 20th Century 2255 (Jidobi, BMI)	86	89	6	★	GENTLE FIRE—Johnny Duncan (J. Duncan), Columbia 3-10262 (Algee, BMI)
17	17	13	57	64	5	★	SOMETIMES I TALK IN MY SLEEP—Randy Cornor (E. Raven), ABC/Dot 17592 (Milene, ASCAP)	57	64	5	★	WILD SIDE OF LIFE—Freddy Fender (Warren & Carter), GRT 039 (Janus) (Travis, BMI)	87	NEW ENTRY	NEW ENTRY	★	PLAY ME NO SAD SONGS—Rex Allen Jr. (L. Butler, R. Bowling), Warner Bros. 8171, (Unart/Brougham Hull, BMI)
18	18	5	58	66	4	★	GOOD HEARTED WOMAN—Waylon & Willie (W. Jennings, W. Nelson), RCA 10529 (Baron/Willie Nelson, BMI)	58	66	4	★	WARM SIDE OF YOU—Freddie Hart & The Heartbeats (F. Hart), Capitol 4152 (Hartline, BMI)	88	91	4	★	IT DON'T BOTHER ME—Ben Reese (T. Hammond, V.W. Hammond), 20th Century 2262 (Wimberly, BMI)
19	19	7	59	70	3	★	I'M SORRY CHARLIE—Joni Lee (C. Twitty), MCA 40501 (Twitty Bird, BMI)	59	70	3	★	TEXAS—1947—Johnny Cash (G. Clark), Columbia 3-10231 (Sunbury, ASCAP)	89	NEW ENTRY	NEW ENTRY	★	FIRE ON THE BAYOU—The Bill Black Combo (G. Michael), Hi 230 (London) (Fi/Bill Black, ASCAP)
20	20	5	60	71	4	★	SINCE I FELL FOR YOU—Charlie Rich (B. Johnson), Epic 8-50182 (Columbia) (Warner Bros., ASCAP)	60	71	4	★	SHADOWS OF MY MIND—Vernon Oxford (E.E. Collins), RCA 10442 (Hermitage, BMI)	90	90	4	★	MAIDENS PRAYER/SAN ANTONIO STROLL—Maury Finney (M. Finney), Soundwaves 4525 (Hit Kit, BMI)
21	21	7	61	63	6	★	FEEL AGAIN—Faron Young (J. Virgin), Mercury 73731 (Phonogram) (Cherry Tree, SESAC)	61	63	6	★	NOW EVERYBODY KNOWS—Charlie Rich (D. Bowman), RCA 10458 (Central Songs, BMI)	91	93	2	★	I CAN ALMOST SEE HOUSTON FROM HERE—Katy Moffatt (R. Willis), Columbia 3-10271 (Central Songs, BMI)
22	22	11	62	55	10	★	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS—Ed Bruce (E. Bruce, P. Bruce), United Artists 732 (Tree/ Sugarplum, BMI)	62	55	10	★	PICK ME UP ON YOUR WAY DOWN—Bobby G. Rice (H. Howard), GRT 036 (Janus) (Tree, BMI)	92	94	3	★	CIRCLE OF TEARS—Chip Taylor (C. Taylor), Warner Bros. 8159 (Blackwood/Back Road, BMI)
23	23	5	63	68	6	★	MOTELS AND MEMORIES—T.G. Shepard (D. Miller, R. Birmann), Melodyland 6028 (Motown) (Offjack, BMI)	63	68	6	★	WHAT WILL THE NEW YEAR BRING?—Donna Fargo (D. Fargo), ABC/Dot 17586 (Prima-Donna, BMI)	93	NEW ENTRY	NEW ENTRY	★	THE DOOR I USED TO CLOSE—Marilyn Sellers (D. Fuzier, E. Montgomery), Mega 1242 (PIP) (Acuff-Rose/Altam, BMI)
24	24	6	64	42	14	★	STANDING ROOM ONLY—Barbara Mandrell (C. Silver, S. Manchester), ABC/Dot 17601 (Sunbury, ASCAP)	64	42	14	★	WHO WANTS A SLIGHTLY USED WOMAN—Connie Cato (T. Boyce, M. Powers), Capitol 4169 (Boyce & Powers/Adventure, ASCAP)	94	96	3	★	BROKEN BONES—Tommy Cash (J. Styner, P. Jordan), 20th Century 2263 (Caseyem, BMI)
25	25	11	65	65	9	★	QUEEN OF THE SILVER DOLLAR—Dave & Sugar (S. Silverstein), RCA 10425 (Evil Eye, BMI)	65	65	9	★	I JUST LOVE BEING A WOMAN—Barbara Fairchild (B. Fairchild, P. Lane), Columbia 3-10261 (Pixenbar, BMI)	95	76	8	★	I DON'T THINK I'LL EVER (Get Over You)—Don Gibson (D. Gibson), Hickory 361 (MGM) (Acuff-Rose, BMI)
26	26	4	66	66	4	★	REMEMBER ME (When The Candelights Are Gleaming)—Willie Nelson (S. Wiseman), Columbia 3-10275 (Vogue, BMI)	66	66	4	★	JASON'S FARM—Cal Smith (J. Adrian), MCA 40467 (Pick A Hit, BMI)	96	77	7	★	MY BABY'S GONE—Jeanne Pruett (H. Houser), MCA 40490 (Central Songs, BMI)
27	27	7	67	75	5	★	LOVE LIFTED ME—Kenny Rogers (Rowe, Smith), United Artists 746 (John T. Benson, ASCAP)	67	75	5	★	SHE'S JUST AN OLD LOVE TURNED MEMORY—Nick Nixon (J. Schweers), Mercury 73726 (Phonogram) (Chess, ASCAP)	97	97	6	★	OH LONESOME ME—Loggins & Messina (D. Gibson), Columbia 3-10222 (Acuff-Rose, BMI)
28	28	6	68	78	4	★	SHE'S HELPING ME GET OVER LOSING YOU—Joe Stampley (C. Taylor, D.D. Darst), Epic 8-50179 (Columbia) (Al Gallico/Algee, BMI)	68	78	4	★	YOUNG LOVE—Ray Stevens (C. Joyner, R. Cartey), Barnaby 618 (Janus) (Lowery, BMI)	98	98	3	★	FEELINGS—Sarah Johns (M. Albert), RCA 10465 (Fermata International Melodies, ASCAP)
29	29	6	69	73	4	★	DON'T STOP IN MY WORLD (If You Don't Mean To Stay)—Billy Walker (R. Pennington), RCA 10466 (Showbiz, BMI)	69	73	4	★	SOMETIMES—Johnny Lee (G. Thomas), ABC/Dot 17603 (Grand Prize, BMI)	99	NEW ENTRY	NEW ENTRY	★	TELL IT LIKE IT IS—John Wesley Ryles (G. Davisk Diamond), Music Mill 1001, (Conrad/Dirap, BMI)
30	30	4	70	73	4	★	THE SWEETEST GIFT/TRACKS OF MY TEARS—Linda Ronstadt & Emmylou Harris (J.B. Coats), Asylum 45295 (Stamps Baxter, BMI)	70	73	4	★	YOU MAKE LIFE EASY—Joe Stampley (J. Stampley, C. Taylor), ABC/Dot 17599 (Al Gallico/Algee, BMI)	100	87	12	★	SAY I DO—Ray Price (R. Hildebrand), ABC/Dot 17588 (Dayspring, BMI)
31	31	7	71	78	4	★	BUMP BOUNCE BOOGIE—Asleep At The Wheel (Preston, Haber, Benson), Capitol 4187 (Asleep At The Wheel/Black Coffee, BMI)	71	78	4	★						
32	32	5	72	75	5	★	LONGHAIRD REDNECK—David Allan Coe (D.A. Coe, J. Rabbit), Columbia 3-10254 (Window/Lotsa, BMI)	72	75	5	★						
33	33	14	73	73	4	★	JUST IN CASE—Ronnie Milsap (H. Moffatt), RCA 10420 (Pi-Gem, BMI)	73	73	4	★						

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CB KINGS—Cledus Maggard (left) of "The White Knight" fame and C.W. McCall (second from right) of "Convoy" fame take to the stage in Atlanta with WPLO's Jim Tyler (second from left) and Bob Britton (right) before the foursome headed out on an eight-mile long citizens band radio convoy sponsored by WPLO. Containing some 1,500 vehicles—antique cars, hearses, trucks, buses, motorcycles and bikes—the convoy began in Marietta, Ga., and terminated in Buford.

Buckley Calls It a Day

• Continued from page 6

the latest Moms Mabley hit plus seven other singles for \$3.74. Only on WLAC. And only at Buckley's.

The economics were staggering, and would have sent a Harvard Business School professor into nirvana. Some record companies, craving the high-power airtime, would ship Buckley hit records at a lower cost than a wholesaler could get them. And he was receiving some 2,700 free records a month. These were stuffed into the specials, giving the customers about \$8 worth of records for \$3.74, while costing Buckley sometimes as little as 50 cents.

A profitable offshoot for this man who always surfaces on the black side of the profit ledger will be the sale of more than 100,000 vintage 78s and an even larger amount of 45s from the vintage days of r&b. Buckley was contemplating giving away the old 45s until his wife suggested he sell the 98-cent records as collector's items for \$1.50. "I told her she was crazy," Buckley admits. "But they've been selling like hot cakes."

Buckley is charging "no less than \$2" for any of the 78s which some collectors would drool over. The labels include Bullet, Apollo, Okeh, Decca, Bluebird, Coral, RCA Victor, King, Chess, National, Bayou, Columbia, Capitol and Keen.

Artists run the gamut from Smiley Burnette, Red Foley, Eddy Arnold and Hank Williams to Sam Cooke, Russ Morgan, Louis Armstrong,

Fats Waller and the original Carter Family with Mother Maybelle. Losing his lease on the floors where these records are stored, Buckley wants to sell them within two months.

Recalling the years when Buckley's sold more records than any other store in the South, Buckley comments, "There ain't no sense in lying, I love the record business. It's fascinating. And I never thought it would get this big. It's hard for me to realize how much it's grown. You have so many different categories nowadays. It's hard to distinguish them."

"For a while with us it was all r&b. Country is now selling well. 350,000 used to be a big sale for a country record. It's not anymore with the crossover records. Some people buy country records and don't know they're buying a country record."

Another trend Buckley cites is the growth of tapes, especially among the black buyers. "Tapes are selling better than ever. They've knocked the hell out of albums. And blacks are buying more tapes than LPs."

Buckley entered the amusement business when he was 18 and was offered some jukebox routes in Nashville in 1929. He serviced mainly black clubs and also houses of ill repute—the main users of jukeboxes in the early Nashville days, as Buckley recalls.

When he started getting consumer requests for the records he was stocking for the boxes, he set up a retail outlet, and when this outlet became successful, he started buying time on WLAC and became one of the first record retailers in the nation actively seeking black action.

Jim Ward of WLAC notes that Gene Nobles was getting huge amounts of fan mail requesting black artists, and adds, "We realized that there was no other station covering the South playing r&b music late at night." It was a bonanza for WLAC and for Buckley's.

One Buckley Nashville store serviced mainly r&b while another location, on Broadway, was later opened near the Grand Ole Opry's Ryman Auditorium, and concentrated primarily on country. He also supplied other stores before the department store operations discovered how profitable record sales could be. "In just one downtown location in just one month—December—we once did \$40,000 worth of business."

"I tried to sell country, but r&b was the main thing we could sell on

Few Surprises In KLAC Phone Poll

LOS ANGELES—Loretta Lynn, Merle Haggard and Freddy Fender won top honors in KLAC's telephone poll for the most popular country entertainers and song of the year in 1975.

Lynn was voted Female Vocalist of the Year while Haggard was selected as the top Male Vocalist. "Before the Next Teardrop Falls" by Fender was voted Song of the Year.

Haggard will receive his award on stage when KLAC presents him in concert at the Anaheim Convention Center Arena Jan. 31.

Lynn will be honored during her Los Angeles stay for the Academy of Country Music Awards at the Hollywood Palladium Feb. 19.

Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 1/24/76

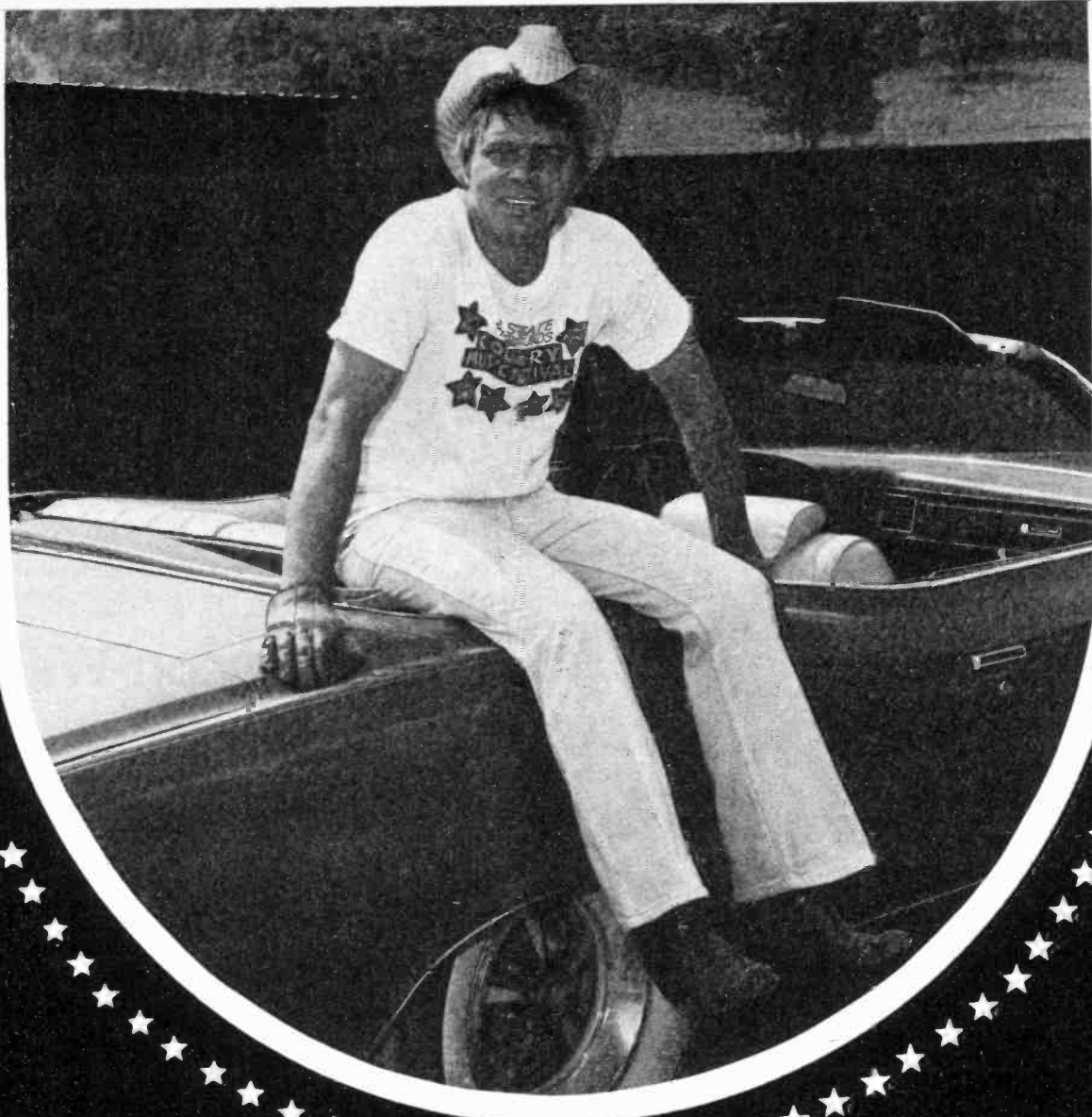
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
2	3	11	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
3	4	15	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
★	6	7	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
5	2	14	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot D0SD 2044
6	5	14	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
★	9	15	CLEARLY LOVE—Olivia Newton-John, MCA 2148
8	7	17	WINDSONG—John Denver, RCA APL1-1183
★	12	6	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
10	11	24	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
11	8	14	GREATEST HITS—Don Williams, ABC/Dot D0SD 2035
12	10	13	ROCKY—Dickey Lee, RCA APL1-1243
13	13	40	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
★	18	7	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA LA512-G
★	19	7	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
16	16	32	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
17	20	8	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
18	14	10	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
19	21	9	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP)
20	15	8	TOGETHER—Anne Murray, Capitol ST-11433
21	23	6	BARBI BENTON—Barbi Benton, Playboy PB 406
22	25	29	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
★	35	3	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
24	26	6	WHO'S TO BLESS—Kris Kristofferson, Monument PZ 33379 (Epic/Columbia)
25	22	12	SINCE I MET YOU BABY—Freddy Fender, GRT 8005 (Janus)
26	27	7	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas, ABC ABCDP 912
27	31	6	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222
28	32	5	JUST OUT OF REACH—Perry Como, RCA APL1-0863
29	29	6	SAY I DO—Ray Price, ABC/Dot D0SD-2037
★	39	16	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
31	33	25	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
32	17	16	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
★	NEW ENTRY		HANK WILLIAMS, JR & FRIENDS—MGM M3G 5009
34	24	18	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
35	28	21	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
36	40	2	RED HOT PICKER—Jerry Reed, RCA APL1-1226
37	34	6	HARPIN' THE BLUES—Charlie McCoy, Monument KZ 33802 (Columbia)
38	30	25	BEST OF—Dolly Parton, RCA APL1-1117
★	NEW ENTRY		THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
40	36	5	THE TOMMY OVERSTREET SHOW, ABC/Dot D0SD 2038
41	37	15	THE FIRST TIME—Freddie Hart, Capitol ST 11449
42	48	3	COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1-1240
43	46	3	ODD MAN IN—Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
44	41	10	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
45	NEW ENTRY		SUPERBOW—Vassar Clements, Mercury SRM 1-1058 (Phonogram)
46	45	4	LOVE YOU'RE THE TEACHER—Linda Hargrove, Capitol ST 11463
47	49	9	HEART TO HEART—Roy Clark, ABC/Dot D0SD 2041
48	NEW ENTRY		HOW GREAT THOU ART—Guy & Raina, Ranwood R-8148
49	38	16	DOLLY—Dolly Parton, RCA APL1-1221
50	43	15	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot D0SD 2036

the air. The biggest sellers we had on our show were by Moms Mabley, Pigmeat Markham and preacher C. L. Franklin.

"We were selling \$3.98 albums for \$2.98. Other big sellers were B. B. King, Little Junior Parker, Muddy Waters, John Lee Hooker, Chuck Berry, Fats Domino and Jimmy

Reed. We played the same records every night and the audience bought what they heard. And Leonard Chess gave me my first deal." That was back in the days when Buckley's was fighting tooth and toenail for the mail-order business on WLAC with Randy's Record Shop and Ernie's.



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• Continued from page 3

athletic stars, there is no such thing with Pat. He has worked with us before and was fantastic. And everybody loves him."

Product is also due in the first quarter of this year from Donna Fargo and Ray Stevens, two major names recently signed by the label.

"We made what we feel are marvelous inroads last year with Emmylou Harris, Rex Allen Jr., Donny King, Doug Kershaw and Debbie Hawkins, among others," Dennis says, "and we had 11 singles on the charts. We're also pleased with the rest of the roster."

The label is also seeking an entry

into the so-called "cosmic country" market, and Wickham says "we welcome and would like more of that type of material."

"If a record is listed in the pop division of the label and has country possibilities," Dennis adds, "Nashville will attack that possibility. We will take advantage of any possible crossover. B.W. Stevenson, Dobie Gray, Anna & Kate McGarrigle, Blue Jug and Ray Wylie Hubbard are just a few in that category."

Wickham says the Nashville branch will have more autonomy under Wilson and general manager Jonathan Frick, but adds that he will play an even greater role in the operation than he has in the past. "Our overall presence will be better in Nashville," he says, "particularly with Norro able to make an immediate decision."

"We also have a strong balance between established stars like Fargo, Stevens, Kershaw and Harris and people with very good star potential like Rex Allen Jr., Larry Kingston, Hawkins, King and a number of others."

Warners will continue to work closely with independent producers in Nashville, and will sign more talent in the future, Wickham says.

The country division push for the upcoming year marks the strongest moves yet for the two-year-old division. Both Wickham and Dennis say the Nashville commitment is an ongoing one and add that Warners has no intention of making country a short-term venture.

Melodyland

• Continued from page 50

South and Southeast, Peter Svendsen is in Texas handling the Southwest and Midwest, and John Curb is in Motown's Los Angeles office.

The present roster includes T.G. Sheppard, Dorsey Burnette, Pat Boone, Ronnie Dove, Darla Foster, Jerry Naylor, Ernie Payne, Kenny Serratt and Jud Strunk.

Radio Seminar

• Continued from page 3

seminar is designed to provide newer methods of accomplishing this goal in every facet."

The committee includes Lee Phillips, WNYN, Canton; Jim Clemens, WPLO, Atlanta; Mike Berger, WHOO, Orlando; Bob Pittman, WMAQ, Chicago; Terry Wood, WONE, Dayton; Jim Duncan, Radio and Records; Jim Phillips, KHEY, El Paso; Don Nelson, WIRE, Indianapolis; Jack Cresse, KVOO, Tulsa; Cliff Haynes, KNFW, Oakland; Bob Young, WMC, Memphis; Mike King, WPDx, Clarksburg, W.Va.; Mac Allen, KIKK, Houston; Dave Donahue, KHAK, Cedar Rapids; Ric Libby, KENR, Houston; Hal Smith, KLAC, Los Angeles; and Bob Hooper, WESE, Greenville, S.C.

The seminar begins at 9 a.m. March 19. Since attendance is limited, officials urge registration as soon as possible.

Forms and information can be obtained by writing Country Radio Seminar, P.O. Box 12617, Nashville, Tenn. 37212.

'Jamboree' Returns To L.A. Station

LOS ANGELES—Cliffie Stone and his "Hometown Jamboree" return to the airwaves in Southern California via KLAC radio Saturday nights from 6:05 til 9:30, with his special mix of country music, interviews and nostalgic recollections.

"Hometown Jamboree" was a regular fixture on local television, enjoying the highest ratings of the mid-fifties and originated from such landmarks as the old El Monte Legion Stadium.

Regular members included such entertainers as Tennessee Ernie Ford, Molly Bee, Merle Travis, Sammy Masters, Joanie O'Brian, Harold Hensley, Billy Liebert, Bucky Tibbs, Dallas Frazier, Geno Quinn, and Matt, Marilyn and Wesley Tuttle.

Bicentennial Spurs

• Continued from page 50

Brother Oswald plays dobro on "The Great Speckled Bird," Onie Wheeler is on harmonica on "Hard To Please," and several members of the original Cheatin' Hearts, Hank Williams' band, perform on "I'm So Lonesome I Could Cry."

James even went so far as to grow a full beard for the cover picture, adding yet another touch of yesteryear and realism.

"Today's music is a combination of all these sounds," comments James. "I haven't tried to imitate anyone, but rather to phrase the songs in such a manner that people will recall each particular artist and his style and what an important role

each one has played in the progress of country music and in making it what it is today."

Beginning with a 2½-minute introductory narrative, written by Carol Smith, James' co-writer for many years, the album consists of 11 cuts. Each song selected represents the sounds and styles of artists who have had the greatest influence and impact on music through the years. Both historic and nostalgic, the songs range from Jimmie Rodgers' yodeling blues, Bob Wills' Western swing and Gene Autry's ballads to Elvis Presley's rock-a-billy.

Today, eight of the 11 artists covered are members of the Country Music Hall of Fame.

Waylon-Willie New Year

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rium on another New Year's Eve show, was also there.

Nelson stopped mid-song and wished everyone a Happy New Year and the entire audience rose to a standing ovation and joined him in singing "Auld Lang Syne," as members of his band, the Family, hugged and kissed the New Year in.

Asked whether he would make New Year's Eve another institution for performing like he has done with his picnic each year on the Fourth of July, Nelson said, "I think Guy Lombardo has the corner on that market. I'm happy with the Fourth of July thing, though this may be the last year for it."

"I started doing the Fourth of July picnic because I felt the exposure would be good and people wanted to get together and find out where they were coming from. I accomplished all I wanted to when the rednecks sat down next to the hippies for one reason only, to listen to music. They began to talk to one another and they found they weren't scared anymore."

"The thing has about gotten out

of hand now, however. Last year we had more than 100,000 persons show up and that's a lot of people. This will probably be the last. We'll celebrate the 200th anniversary of this country's being. What a way to fade out celebrating with pride in this nation and Texas."

New Building For Nationwide

NASHVILLE — Nationwide Sound Distributors, four years old Monday (12), celebrated with the purchase of a new 5,000-square-foot building.

The new facility features its own warehouse and loading dock and will house Music City Mailing Service and a promotion and sales department.

Separate from the distributorship, but located in the building also are Soundwaves, Phono and Brand X Records, Music Craftshop, Hitkit Music and Phono Music, headed by Noel Gibson.

All firms are owned and operated by Joe and Betty Gibson.

A Brand New Star Is Born . . .
And he has a new smash single . . .

ALBERT YOUNG EAGLE

"Congratulations"

b/w

"It's All Over Now"

on

Little Richie Records

National Promotion:

LITTLE RICHIE JOHNSON

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a/c 505 864-7441

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SOUNDS OF MUSIC DISTRIBUTION

Box 3

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a/c 505 864-7441

BREAKING
FOR A
GIANT
HIT

CI 112

"STICKY SITUATION"

BY

Van Trevor

GOING TO
LIGHT
UP YOUR
SWITCHBOARD

CI 113

"BREAKER, BREAKER, BREAKER,
BREAKER, BREAKER, BROKE"

BY

Joy Ford

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Jukebox Programming

Good Sound Appeals To Youth Crowd

By ANNE DUSTON

CHICAGO—"The kids are moving back to recorded music, and it's going to be very good for us," says Minneapolis-based Norman Pink, vice president and general manager of Advance-Carter Co., of the disco scene.

Pink is taking full advantage of the trend by tying the disco sound system to the jukebox, and in some cases, providing a multithousand-dollar sound system free to a location in return for a large guarantee on the box.

"Sound is the big thing with kids, and if a phonograph can provide the sophisticated sound through use of additional amplifiers, preamps and speakers, the revenue from the jukebox even in daytime hours justifies the additional expense," Pink says, referring to sound enhancement as the cheapest investment for the greatest return.

In one disco club, Pink has installed 56 suspended ceiling speakers and tied the jukebox sound to the system. The jukebox is used as the music selection system, and the kids hear the same sound during the day as when the disco is operating.

"A club that had live bands and a jukebox and then switched to disco and jukebox combination, is doing better for us than under the live entertainment policy," Pink states.

"Adding a jukebox to the disco operation actually complements the total package, and if disco deejays become as expensive as live bands, our system is already in and operable, ready to take over," Pink adds.

The disco movement is benefiting music programming as well, Pink continues, as hard rock falls in popularity and the disco beat becomes more popular creating additional jukebox play in traditional locations.

"Disco music is more listenable, and the recognizable beat is occurring in more and more pop music today. Even in neighborhood bars, customers are playing disco over and over without fatigue."

Programming in general is becoming easier, Pink asserts, as music categories mold, and both country and pop locations in the combination rural-industrial Twin Cities area use the same records.

All locations are on 2/25-cent play, with all equipment out on minimums. "Until we can move to 1/25-cent play, this is the only way to go in order to provide proper service to locations," reports Pink. The company has a full fleet of radio dispatched service vehicles on duty 24 hours a day.

"The jukebox manufacturer has done a great job in opening locations by designing boxes that can be used in various situations, and once the location gets a taste of the profit from coin operated equipment, he will add and upgrade," Pink notes. Video games, for example, are opening hotel bars to music; the nostalgic Wurlitzer 1050 opened up locations simply on its design advantages; the console worked its way into sophisticated lounges, and the brighter, art deco styling on many of the new boxes is now replacing equipment in some of these locations.

"Once you get the confidence of the account, he will buy. One of the attractions, besides the box, is the

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General News

L.A. Jazz Venues In Varying Policies

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not be exposed through the bicentennial, because jazz has been noticeably excluded from its program, and I do not see any tie between jazz and the bicentennial."

And Leverette says: "Jazz is just not related to the bicentennial."

Rumsey who has owned Concerts four years, but has more than 25 years in the business, explains that his club is booked through the first quarter of the year. And he has additional bookings into June.

He is in the process of setting up new talent rosters which he says will include new artists. He further explains that record companies are helping by now getting involved with jazz.

He cites Blue Note, Arista, United Artists and Fantasy Records as labels that are giving the country its new stars.

Rumsey also claims that one of the biggest changes is taking place at the performers level.

"Known jazz artists are moving from clubs to concert stages, and

Song Festival Nears a Climax

LOS ANGELES—A rough-cut videotape of the coming American Song Festival network television show will highlight a program Jan. 22 at the Continental Hyatt House here at 8 p.m.

In attendance will be 12 songwriters whose works are being considered for the \$25,000 grand prize award. Tad Danz, vice president and general manager of the event, says music publishers and record company personnel also will be present.

To be taped at the Hyatt House gathering will be the announcement and presentation of the grand prize, Danz discloses.

5% Calif. Tax

• Continued from page 3

tricts, one male and one female student would join the group.

This steering committee group would propose and help create a general arts program; evaluate original arts programs and make recommendations and could sponsor programs to raise funds for the arts within the community, Carpenter's bill states.

Provisions of the bill insure a payment of at least \$2,000 yearly per school with an average daily attendance of no less than 201 and no less than \$1,000 for a school with no fewer than 101 students. Carpenter's bill emphasizes it is geared to keep schools spending for the arts what they are laying out today and not diminishing present budgets.

Carpenter expects his proposal to be considered by the Assembly's education committee during February.

RCA Studios

• Continued from page 46

creased cost of doing business, adding that the new rates have not been published as yet.

As for changes in technology, he says he simply does not know. "I could say there is not going to be any more changes and that five years from now we will still be using 24-track and you could come back and see us using 48-track. I've seen it go from one to two to four to eight to 16 to 24, so I'll just wait and see."

BOB KIRSCH

new acts are moving into the clubs to take their places," he says.

Onderwyzer adds, "Known acts are playing in concert halls now because they can make more money than in nightclubs."

Leverette, who recently purchased his 10-year-old club from his former partners, says Donte's usual policy is

Waycross WAYX Shifts To MOR

WAYCROSS, Ga.—WAYX, owned by the Pioneer Communications Corp., has changed format to an MOR sound, according to Mark Self, operations manager of both the AM and the FM operations there. There should be a restructuring of the FM format within the month, he says.

The air personality roster features Don Lewis 5-7 a.m., the two-man show of Mark Self and Dave Callaway 7-9 a.m. Mark Self by himself 9-11 a.m., James Moore 11 a.m.-1 p.m., Self again 1-3 p.m., Stu Richards 3-7 p.m., and James Moore again 7-midnight.

KWST Tees a Talent Contest

LOS ANGELES—KWST, local progressive rock station managed by John Detz, is launching a talent contest and will program the best 12 disks, tapes, or cassettes submitted as well as release an album. All proceeds from the promotion will go to Public Radio.

The LP will be called "The LA Soundtrack." The songs should be original and about Southern California.

KGB in San Diego has held such a talent search and produced an LP for charity the past three years; the last KGB "Homegrown" LP sold around 40,000.

Avco Sets Rights

NEW YORK—Avco's music publishing firms have assigned subpublishing rights for France and a number of French speaking territories in Africa, the Mid East and Far East, to Radio Music International. Ivan Mogull Music is associated with the latter company in France.

Studio Track

• Continued from page 46

commercials. Lulu Jordan was in cutting some soul oriented tracks for the same campaign. Buddy Spicher has also been in cutting an LP.

Dave Mason spent New Year's Eve at the Cow Palace in San Francisco with Santana, and the concert was broadcast live over KSAN-FM up North and KMET-FM in Los Angeles. Since normal transmission lines were not available, the audio portion of tv transmission lines was used. Stereo reproduction was so good there may be plans to try it again.

At Talun Studios in Indianapolis, Stephen Marra has wrapped up his debut solo project. Greg Riker coproduced with Marra for Infitheatre Productions, Gary Smith handled the boards.

Jud Strunk arrived in Los Angeles recently to work with Mike Curb on

no cover charge, while Onderwyzer who has owned the Lighthouse three and a half years says he charges \$2.50-\$4 depending on the act.

The 40-year-old Parisian Room, one of the oldest nightclubs in Los Angeles, sports a \$1.50-\$3.50 cover.

According to France, he has no trouble securing top name acts.

"Ninety-nine percent of our performers are black. And we cater to a black audience that ranges in age 30-mid '40s," says France. "These are our traditional jazz fans."

Leverette, Rumsey and Onderwyzer claim mixed crowds.

Onderwyzer points out that although he plays host to mixed audiences, he had found that young audiences are attracted to contemporary jazz acts. While young whites flock in to hear blues singers, young blacks prefer avante-garde jazz.

On one point these club owners agree: 1976 will be the biggest year ever for jazz.

Special Promo For New Sylvers Album

LOS ANGELES—Capitol Records is set to launch an extensive merchandising campaign this week on the Sylvers' first LP for the label, "Showcase."

The campaign features two in-store items (a mobile with silver reflective sparkles and a three-dimensional counter and window display) as well as posters, T-shirts, handbills, 30 and 60-second radio spots, 10-second tv spots, Capitol Star newspapers as counter giveaways and heavy consumer and trade advertising.

The group is a nine-member family unit which has also recorded in various smaller combinations in the past.

A Gold 'Touch'

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re-released to take advantage of his current standing.

"Don Ellis is the kind of guy," says Klemmer, "that . . . well, if an atom bomb fell on a small town in Iowa and three banjo players were the only survivors, Ellis would come up with a whole new way of writing for banjo and would end up leading a banjo band."

Klemmer is also presently "fulfilling a life-long ambition to write pop songs." The tune "Lost In Love," on Freda Payne's latest, "Out Of Payne Comes Love," is a song Klemmer penned with David Batteau.

Campus

Students Sign Up For Radio Meet

By JIM FISHEL

NEW YORK—A record number of students are expected to attend this year's three-day Intercollegiate Broadcasting Convention, "Interdependence '76," opening March 5 at Philadelphia's Benjamin Franklin Hotel.

According to Bob Tarleton, convention chairman, the response to this confab has been overwhelming with more registration requests than ever before.

"We're not sure if it's the location change from Chicago last year to Philadelphia this year, but we have had a much quicker response to the convention and industry participation interest is also very keen," he says. "A lot of planning has gone into 'Interdependence '76' and we expect to have many more sessions than in the past."

More than 35 micro sessions, where students and industry professionals break down into small discussion groups, are planned, as well as six macro (large resource) sessions.

Unlike many other conventions, the business sessions begin immediately at the IBS. Macro sessions scheduled include "Intradependence Through Teamwork" featuring the participation of a program director, station manager, news director and director of engineering; "Carrier Current Engineering," featuring a corps of experts on the subject; "Variations To Programming," featuring a spokesperson from the areas of Top 40, jazz, classical and progressive; "Innovative Leadership," with the sales director and general manager of both a large and small station; and "Controlling Your Signal," with input from a chief engineer, director of engineering, and design engineer.

Micro sessions always draw an overflow audience and this year's offerings include: finding an audience for programming all types of music, carrier current engineering, music licensing, programming with the aid of the IBS, women in broadcasting, jazz, progressive radio, small and large station management, cable FM, music charts, college radio as it competes in a large market, promotion, the law, and responsive programming.

In addition there will be several meetings for all delegates, including a legal session, a general caucus featuring a network head and an FCC Commissioner and a record industry forum. The last-named featured some of the most spirited discussion of last year's meeting with representatives from numerous companies in attendance.

In the past, IBS conventions have brought together 500-900 college broadcasters from as many as 250 stations in the U.S. and Canada, as well as professional broadcasters, educators, government leaders and industry people.

"Our purpose is to provide a forum for new ideas; to expose college broadcasters to the world of their professional counterparts; and to provide technical expertise useful in the management of college radio," Tarleton states. "By bringing so many college broadcasters together in one place, IBS has also provided a marketplace for those industries associated with these stations."

For the record industry the IBS offers a place to discuss product with music and program directors, while

(Continued on page 73)

Diversification: Boost For Accessory Firms

By ANNE DUSTON

CHICAGO—Manufacturers of tape and hi fi accessory items are continuing to diversify their lines, broadening the concept of accessories to include CB items, speakers, headphones, record care products, and in one case, the addition of an imported amplifier line, as evidenced at the Winter CES.

Big ticket items have dropped in profit margins, and dealers are leaning to accessories as "bread and butter" items, says Mike Feinberg, Numark national sales manager, whose expanded product line includes audio and CB accessories on a revolving peg board stand, and a line of speakers for the mass merchandising market.

The three speaker models are two-way, three-way and four-way air suspension speakers at \$39.95, \$59.95 and \$89.95 list. "Speakers fit into our 'aftermarket' philosophy and are easily marketed through our existing distribution channels," Feinberg reports.

CB accessories are a new product for Recoton which has 75 items available for a floor display stand. CB appeared in the lines of Mura for the first time, and Fidelitone is adding an assortment of 24 top selling CB accessories with free display and hooks with the assortment.

Superex is adding two CB headphone models to its headphone line, the voice or manual operated Vox model, retailing at \$100, and a switching model at \$49.

Superex added the English imported Harrison amplifier to its line, to be marketed through hi fi dealers at \$900 list. Another firm considering adding a turntable line to its accessories is Fidelitone, but no definite decision has been made.

Le-Bo introduced a new quality record care line in black and silver packaging, including combination kits for record and stylus cleaning. Prices are competitive, according to Al Alexander, vice president.

Memorex, which introduced cleaning accessories last summer, plans to broaden its line at the June CES, says Jake Rohrer, marketing manager, audio.

New packaging for Fidelitone's record care kits #3051 and #3052 feature flocked interior and removable lid. The firm was also showing its optional bilingual packaging in French and English directed toward the Canadian market.

The emphasis on headphones at the show was on stereo dynamic models in the low and mid price range. Quad headphones were conspicuous by their absence.

Jensen, which bought the Scintrex headphone tooling in June, introduced three stereo headphones at the show with delivery promised for late February, with the Jensen brand name. The models are pegged at retail for \$29.95, \$49.95 and \$59.95. More models in the stereo mode are being developed, says Chuck

(Continued on page 60)

Blank Tape Promotions Key Growth

CHICAGO—Blank tape firms are concentrating on promotion for new and revamped product lines shown at the Winter CES, with activity here indicating a continuing growth picture for this booming sector of the industry.

Fuji Photo Film U.S.A. introduced supportive material for reps and dealers on its new pure ferric FX line, the FL low noise ferric oxide line and the FC chromium dioxide line of cassettes with George Saddler, national marketing manager, "well pleased" with CES results.

Memorex is returning to its theme of shattering glass with the "Is It Live Or Is It Memorex?" line and the voice of Ella Fitzgerald in new 30-second tv spots directed to prime time, sports programs and late night music programs. First quarter promotions include buy-two-get-one-free on C-60s and half-price-on-the-second on 8T-60s.

Jake Rohrer, marketing manager, audio, reports that 1975 sales were 37% ahead of the previous year. Further regional warehousing will broaden distribution this year. The company opened its first East Coast warehouse in Philadelphia at the end of 1975.

Despite the influx of exotic tape formulations, Memorex is still strictly ferric oxide and chromium

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CAR STEREO

Combo CB Models Seen 'More Viable'

By STEPHEN TRAIMAN

CHICAGO—The marriage of car stereo and citizens band, for almost a year the exclusive domain of only J.I.L. and Far Eastern Research Lab (Xtal), is becoming a far more viable "marriage" for in-dash potential by both major autosound and CB firms.

With the announcement at the recent Winter CES audio/CB conference that the FCC will approve expansion of CB radio channels from the existing 23 to 50 "easily by mid-1976," there is even more appeal for such combination units, along with AM/FM/MPX radio.

Ed Walsh of Craig, on the CB panel that heard the FCC's Dick Smith make the expansion promise, notes the "people are looking at the dashboard as a communications center, and just as in-dash hasn't deterred under-dash in car stereo, the same will hold true in CB."

Craig itself is not really enamored of the marriage, but Walsh feels more simplification of CB features—the digitalization necessary for channel expansion versus current crystals, for example—will permit optimization of combo in-dash models. The firm will offer its first straight CB units "hopefully in spring for our dealer meeting," he says.

While it's been mostly car stereo firms moving into CB—RCA, Panasonic, Audiovox, Automatic Radio, Kraco and others—some of the ma-

ior CB suppliers are taking their own look at autosound.

• Surveyor, the first CB/scanner company to go full two-step through electronic parts/wholesale distributors to mass merchandisers and other outlets, is making plans for an in-dash AM/FM/CB unit, confirms Bill Gannon, national sales manager, and an 8-track combo is a possibility by the end of 1976. "We're very interested in the growth of this market and also believe that service is a vital key, which is why we use electronics distributors," he notes.

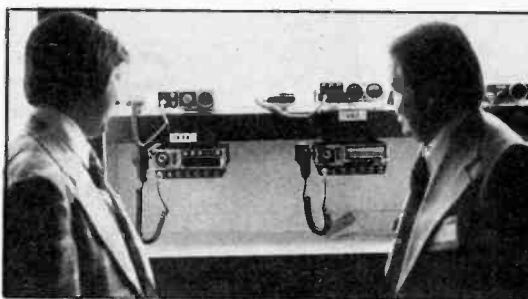
• RCA Distributor & Special Products division will definitely have a CB/tape combo by year end, reports Bill Gore, advertising administrator with a single sideband unit due first by mid-year to follow the CES intro of its initial CB units. Both new 23-channel mobile units have an automatic noise limiter, with the step-up 14T200 also switchable, to minimize effect of noise interference and bring in more distant stations. Service is a major concern at RCA, with indications that about 10% of RCA Mobile Communications' 3,000 stations across the U.S. will be used for CB.

• Panasonic also bowed its first CB models at CES, with both Clark Jones of Automotive Products (in-dash) and Ray Gates of Home Electronics (under-dash) pleased by the

(Continued on page 60)



Disco: Above left, Al Bukala, Sounds Good, gets demo of Lab Sound Monitor from Larry Artz, PeaceTime Communications (Magnum Opus); above right, Maytronics' Mega-Strobe and Controller are topic for firm's Mony Thompson and Bob Edgerton of Edmund Scientific; below left, American Acoustic Labs' Loyd Ivey shows off new Studio 5 to reps Steve Miller, Cambridge, Mass., and Bernie Bernstein, RBI, Port Chester, N.Y.; below right, Ken Rottner of Marantz points out some of firm's new high end components that are getting more attention from discos and broadcasters. Among other firms showing "pro" hardware at CES: Sansui, Cerwin-Vega, Sony, KLH, Rotel, Technics.



CB/Autosound: Left, Jerry Falasz, Playback, with Xtal rep Jerry Peterson, Marketex; above, left, Boston reps Bob Anderson, Bill Haddad, with Surveyor's Bill Gannon; above right, Ed Walsh, Warren Davies at Craig display; right, Jensen's Chuck Wendt, European marketing boss Jeremy Merhamen and new phones.



Blank Tape: Left, president Peter Hughes shows off Audio Magnetics' Bicentennial promos; center, flanking BASF's Frank Malitz are reps Bill Doyle, Chicago, and Ron De Harpporte, GibbCo, Minneapolis; right, Ted Cutler and John Tani of Memorex use U-Matic videocassette to showcase new tv commercials with Ella Fitzgerald.

Rep Rap

Manufacturers, reps and distributors of industrial and consumer electronic products will join together in a series of in-the-field seminars to be held in geographically strategic locations during January, February and March. The series, called the **Institute for Electronic Distribution**, was planned through the coordination of the National Electronic Distributors Assn., the Electronic Industries Assn. Distributor Products Division, and the Electronic Representatives Assn.

Featured are broad interest programs as well as concurrent separate sessions for management and sales personnel, and on industrial and consumer products. Included in the consumer products will be updates on CB and security systems.

The first session will be held at the Sheraton O'Hare, Chicago, Jan. 23-24, followed by San Francisco Hilton, San Francisco, Feb. 6-7; Marriott, Dallas, Feb. 13-14; Executive Park, Atlanta, Feb. 20-21; and Holiday Inn, Saddle Brook, N.J., March 19-20.

Kickoff meeting for new president **Eugene Klumpp**, J.A. Maguire & Co., Pennsauken, N.J., of **Mid-Lantic Chapter**, Electronic Representatives Assn., was a Jan. 12 Distributors Night in Philadelphia. Invited were more than 200 dis-

tributors along the East Coast south to Virginia, including independents and members of the locally based Keystone chapter of the National Electronic Distributors Assn. (NEDA).

Participating in the program, put together by chairman **Joe Austin**, Fort-Austin Assoc., Willingboro, N.J., were guest of honor **Al Kass**, Kass Electronics, Drexel Hill, Pa., and NEDA national president; **Albert Steinberg**, Steinberg Electronics, Inc., Philadelphia, and **Frederick Sas**, president of the Philadelphia chapter of the National Assn. of Business Economists, who gave a forecast of the business outlook for 1976.

New-Met Sales, Fairfield, N.J., has been appointed rep for **Custom Case Manufacturing Co.**, division of AAA Co., Fayetteville, N.C., for metro New York and northern New Jersey, announces **C. Gilbert Harvey**, Custom Case vice president, sales.

Paston-Hunter Co., Inc., Syracuse, N.Y., has been named rep for **Maxell** blank tape in Upstate New York, according to **Gene LaBrie**, Maxell national sales manager. Firm was founded 22 years ago by **Neal Hunter** and **Harry Paston**, with district resident offices in Albany and Buffalo, under supervision of **Bruce Borenstein** and **Walter Rosen** respectively.

Vidisk Reps Visit Japan

LOS ANGELES—Ten representatives of MCA, Philips, and Zeiss will be visiting Japan this month to discuss videodisk engineering and licensing agreements with Japanese manufacturers. At the same time, the representatives will be exposing hardware and software to the leading potential manufacturers. There are an estimated 10 firms large enough to engulf the videodisk system.

This trip is just the latest of many

by videodisk firms, including RCA and Teldec. It's MCA's third trip to Japan.

One of the major problems, according to a leading spokesman for the videodisk, is the lack of capability to dub Japanese onto the software "and the inability to superimpose subtitles." Thus, the estimate is that software will have to be produced locally and specifically for the Japanese market.

FTC Warns On Illegal Practices

By MILDRED HALL

WASHINGTON—The FTC has issued a warning to businessmen that when it puts out a cease and desist order against unlawful practices by one firm, it expects all others to avoid or drop the offending practice.

In what the commission calls a "pilot program of enforcement," the FTC has sent out letters notifying more than 80 selected business firms throughout the country, that the government can seek a penalty of \$10,000 for violations for ignoring prior decisions management knows to be unlawful. (The Moss-Magnuson warranty act permits suit directly by the FTC in Federal District courts in these cases.)

Each letter was pointedly accompanied by a synopsis of "relevant" FTC decisions, together with the full text. Recipients were warned that "in order to avert possible action by the commission," they had better make sure they are not violating the rules.

The main targets of the pilot enforcement program are listed as: advertising goals not available for sales; bait and switch tactics; selling damaged or defective merchandise, or substituting poorer or different items for those ordered, and failing to refund money to customers for defective goods.

Also, selling used or rebuilt merchandise as new; failing to comply with Truth in Lending Act requirements re consumer credit advertising; using deceptive demonstrations, testimonials or endorsements, and advertising blue-sky business

opportunities by misrepresenting possible earnings.

FTC Commissioner Stephen Nye dissented from the program, because a number of cease and desist orders and decisions had been issued by

administration law judges, and not reviewed by the full commission. Nye feels the program should apply only to precedential orders that have been given approval by the commission.

Tape Duplicator

Electro Sound has introduced a new bias generator for high speed tape duplications, with new design improvements noted by marketing manager **Bob Cochran**. Included are more output power, simpler construction, higher electrical efficiency and easier maintenance.

Unique adjunct, according to Cochran, is "biastune," a circuit that allows the user to match the generator to the load with a new visual indicating system. If it's not matched, an adjustment of two small knobs fine tunes the bias bus to the new load condition and two meters register precisely when the system is optimized.

New feature also allows the operator to quickly adjust the output to changing conditions of the load, such as removing or adding slaves to the bias bus.

Biastune introduces one more tuned circuit into the bias line, which further improves the bias waveshape, enhancing signal-to-noise ratios, he claims. Biastune is now included with all Electro Sound bias generators and is available as a separate accessory for use with other duplicator systems using 1 MHz or 2 MHz bias frequencies.

Teletronics, New York-based video production and duplication firm, is hosting six "opening night" parties to showcase its new Manhattan center this month. **John Lucas**, marketing director, headlines the opening as "Concepts '76," embodying creative environment, people and pricing, with a new look at the most sophis-

ticated video production, editing and duplicating equipment.

Party schedule, to which all interested industry people are invited, includes ad agencies, Jan. 20-21-22; commercial production companies (27); commercial film editors (28), and corporate video communicators (29). For further information, contact Teletronics, 231 E. 55 St., New York 10022. Phone: (212) 355-1600.

International Industrial TV Assn. (ITVA) kicks off its eighth annual videotape competition, with entries for regional judging due from Jan. 15 through Feb. 17, according to **Michael Kowalski**, competition chairperson. Regional winners will be judged in national competition in March, with awards presented at the ITVA national conference, March 27-30 in Anaheim, Calif.

Non-broadcast tv entries compete in three classes—industrial b&w, industrial in-house color and out-of-house color, with awards for best instructional, organizational informational, sales and humanities. Other preliminary regional competition includes awards for best scripting, use of graphics, use of b&w, use of color.

Entry fee is \$10 for ITVA members, \$35 for non-members, with information from Mike Kowalski, Manager, AV/TV Programming, Smith Kline Corp., Box 7929, Philadelphia, Pa. 19101.

HIGHLIGHTS

Billboard photos by Stephen Traidman



Music: Above, Jack Kaye, Linda Press and Ron Ravitz at Controlled Sheet Music Service display; below, Apex (Springboard) special tape deals for show are pitched by Al Schiefelbein, Jim Goldstein and Joe Urbaniek.



Above, FTC's Joan Bernstein gives insight to new warranty rules; below, ITA executive director Larry Finley chats with Motorola's Oscar Kusisto.



Accessories: Above left, Fidelitone's Gordon Oakes with new CB Center, bilingual packaging; above right, Devon Design's Len Marshall, Clive Rumble offer new attache tape case; right, Kraco's George Janssens shows Robins' Jack Friedland new 8-track cleaner; below left, David Lund and Leslie Neff display new West German Schweizer Design line; below right, Le-Bo's Howie Aronson shows off new LP/tape rolltop storage cabinets.



Combination CB/Car Stereo Units Seen 'More Viable'

• Continued from page 58

reception. Jones also had Panasonic's first hi fi car stereo unit, 15 watts RMS per channel with 8-track that bowed at the recent APAA (Billboard, Nov. 22), and promises a cassette version, possibly ready for the January 1977 CES. "In-dash CB, that's where the market's going," he maintains, affirming that Panasonic is taking a close look at CB/tape combos here.

• Metro Sound will hopefully have a prototype of an AM/FM/CB/cassette combo for the June CES, notes Jerry Rome, competitive

with current products in price, after thorough testing by the firm, which designs and manufactures its own units. At CES here, big splash was made by its MS-7560 in-dash "auto-eject" AM/FM/MPX cassette player with a 20-second-faster rewind and a solenoid that raises the cassette mechanism after it stops, then automatically ejects. "The aftermarket is even more important today," he notes, "with installer interest in a more OEM-type piece."

• Tenna found a better reaction to its "Double Play" units that take a cassette or 8-track through the same

slot at its recent APAA intro than at CES, Al Luiz notes. "It was more CB-oriented here, but we're satisfied with initial response and will be delivering the player in late May, with the AM/FM combo several months later. Tenna feels an AM/FM/MPX/CB combo is likely, but not with tape included.

• Kraco has its own version of cassette/8-track combo, but KS-980 is a mini under-dash unit with separate slots for each tape, with 40 dB S/N ratio and 2½ watts RMS per channel, at a suggested \$69.95 list for March delivery, according to George Janssens. Kraco also is planning for spring delivery of two CB/tape combos, a CB/8-track player and a CB/AM/FM/MPX unit, he reports. Firm bowed its first accessory, a blister-packed "Klean Machine" 8-track head/capstan cleaner cartridge, at suggested \$2.95. It may be packed with every 8-track unit shipped to dealers, Janssens says, and Kraco is looking hard at the entire accessory side of the business.

• Clarion and Altec made joint news with their announcement to "re-market" a new line of high performance auto speakers with the initial model shown at CES—a 4-inch driver with a black, padded foam grill and mounting frame. Altec is designing and manufacturing the new line, including a 6 by 9-inch model, while Clarion is packaging and marketing the product through its existing dealer network at suggested \$49.95 to \$99.95 a pair.

Clarion also bowed a new power booster/equalizer, combining a 6-watt RMS per-channel booster amp with a 5-step graphic equalizer sec-

tion at suggested \$59.95, or \$119.95 with initial Altec/Clarion speakers, according to Murray Merson, marketing vice president. Firm also has a new point-of-sale display that comes ready-to-show with any five car stereo models and a pair of speakers.

• Medallion division of Midland International had good results for its "Sound Hound" promo that encompassed new 6 by 9-inch amplified speakers with 10-ounce ceramic magnets at suggested \$59.95 per pair. General manager Bob Thetford believes CB and tape is a viable marriage: "I think Medallion will be an avid supporter of an in-dash combination by midyear." Its parent, Midland, has inaugurated national product warranty service with more than 25 authorized centers nationwide to service its growing CB line, to which Medallion will have access.

• DYN Electronics, which bowed its first CB units in September under "Roberts—The Pro Line," has definite plans for CB combos, according to Bernard Greenstein its technical director. Prototypes of an in-dash unit with AM/FM radio and another with AM/FM/8-track are expected in March and April respectively, he says. A limited high and low stereo line under the Roberts name is also expected for the June CES, according to Ed Sitar. Most interest at the recent show was for DYN model DS 623, an in-dash dial-in-door 8-track player with AM/FM/MPX, at suggested \$169.95. The DS 903 8-track player bowed last year with the new remote control feature is a good mover, with

the remote control extended to the firm's home entertainment centers bowed this winter.

• IDI feels the CB market definitely is in-dash, and hopes to have its first combo with AM/FM/CB at the June CES, following delivery of its first CB radio in March. Al Shapiro, who joined from Audiovox, was pleasantly surprised by Winter CES traffic and orders, with most action noted on the AXT-885 in-dash 8-track with AM/FM/MPX and the shortest chassis in the industry—4¾ inches for the booming small car mart—bowed at the June CES.

• Pioneer Electronics, which will have its first CB products this summer and a new car stereo line in April (Billboard, Jan. 17), believes there's greater demand for an in-dash AM/FM/CB combo with a tape player added under dash, according to Tom Westover. He feels that with everything in one unit, the price point is very high.

• Both J.I.L. and Xtal, which pioneered the combo CB/tape units, are reaping the benefits of their early arrival in the market. J.I.L. has found good acceptance of its CB/8-track bowed at the 1974 APAA and expects equally good results for its new in-dash CB/cassette unit that debuted at recent APAA and CES expos. Xtal is stepping up production on its initial two under-dash combos—XCB-8 CB/8-track and XCB-9 CB/auto-reverse cassette—at a new plant in Korea, and added a pair of CB/cartridge combos, model XCB-28 with AM/FM/MPX at suggested \$289.95, and XCB-88 with

(Continued on page 61)

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Diversification: Boost For Accessory Firms

• Continued from page 58

Wendt, company spokesman. The same line of distribution as the company's speakers will be used, and the initial approach for the new line will be to the mass market, Wendt confirms.

A four-ounce headphone with super thin diaphragm, the HB-1500 at \$59.95 list, is being introduced by Mura Corp. The speakers are almost totally flat for a sleek look, with a foam circle for ear comfort.

Also new, a promotionally priced headphone, the SP-505 stereo dynamic model with volume and tone control on each earpiece, lists at \$39.95.

The only headphone with color, the ST-26 orange and white stereo model, was shown by Recoton as one of four models introduced, with

price ranges from \$7.95 to \$49.95. The new models round out the price range for a seven-model line.

Greatest price demand in headphones is under \$50, and the four new Sonic headphones, including the PRO 52 and PRO 18 high velocity models, fall in the low and mid-range areas, says comptroller Sid Gable. The chrome and silver models are directed to the mass merchandiser and catalog showroom markets.

Padded carrying cases were more prominent in lines this winter, and brisk movement in cassette models was reported, reflecting the increased sales of cassette hardware and software.

Le-Bo is now producing 99% of its own cases through acquisition of a second manufacturing facility. The firm was showing a quality budget line featuring foam padding, metal trim, better lock, and color coordinated interior. Marketing plans will emphasize single and album record cases, a "neglected area," according to Al Alexander, vice president. The firm also showed two home storage units with roll tops and colonial styling, for album or cassette/cartridge storage.

Denim was fading as a popular color for Le-Bo, but was reported as "more popular this year than last" by Custom Case Manufacturing, which showed a new printed denim 24 capacity 8-track budget case at \$4.99 list. A 30-cassette box in walnut vinyl, at \$4.99 list, is directed at dealers who see more and more value at the low end, according to Gil Harvey, vice president, sales.

"Promotional and padded" sums up the philosophy of Andy Danzico, sales manager for Peerless, which introduced its first padded line, and also a line of home cases with knob top and hinged lid. In this product,

price points were \$14 and \$10. Danzico noted that the rawhide color has been darkened in this year's line. Peerless is the exclusive supplier for the Mylar-coated Winnie the Pooh album case sold by Sears.

Six padded storage cases are new in Recoton's line for portable or home use. Colors are buckskin suede or saddle tan, and list prices are from \$114.95 to \$17.95.

A departure from padded styling is the Helmac line of molded plastic cases, including a new stackable frame unit with a revolving interior section for 48 cassettes or 40 8-tracks, at \$24.95 list. The frame is strong enough to hold components, says Nicholas McKay, president.

Helmac is packaging lint roller refills in a 12 capacity, 8-track molded case, offering the case free at \$14.95 retail for the refills.

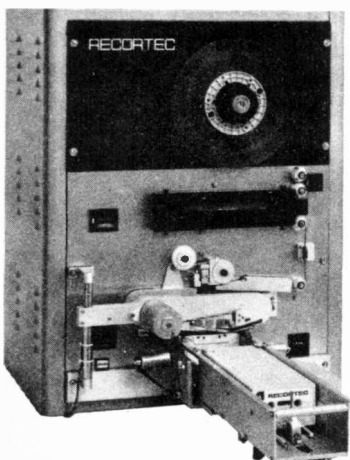
McKay remarked on the large number of people at the show from countries such as Norway, Sweden, Nigeria, Ghana, S. Africa, Denmark and Iran.

Marsand is taking advantage of increased cassette sales by introducing a 36-cassette storage unit with two locks and luggage styling.

A new company in the field, Charisma Case Products, is offering wood cases with hand screws and floored interiors in real cloth, cloth inserts, vinyl, wet vinyl, and a future model in wicker, at \$6.95 to \$15.95 suggested list.

Partners Ed Harami and Robert Heschels are in the process of setting up a national sales organization to include distributors, reps and buying offices, and plan a large variety of products, including CBs. The company is the retail sales arm for domestic and international sales of the 85-year-old Heschels Inc. in New York.

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Blank Tape Promos Key Sales

• Continued from page 58

dioxide, although Rohrer says "we are working on a super high end tape with a high price tag. We like to keep things honest, simple and straightforward and give the consumer only two or three things to remember, rather than confuse them with five or six variations." Rohrer reports a trend to C-90s and C-120s, and in 8-track, towards C-90s.

3M Company has prepared an extensive promotion to introduce the new Master line that features an expanded high frequency range, and which replaces the High Energy line. The Master line falls between the Classic, and the Scotch low noise/high density lines. The Master line features a newly designed cassette shell for critical mechanical performance and three-head recorder design.

Promotions include a two-pack offer, with one C-90 Master tape and one empty push-button storage box, for \$2.99 retail. Dealer support includes a two-month 10% off dealer offer, counter card with stuffer pocket and stuffers, poster, technical data sheets and reprints. Advertising through the first quarter is directed to trade and consumer hi fi magazines and the King Biscuit Flower Hour college radio network.

Also introduced by the firm is a stackable and interlocking storage case for cassettes with a push button drawer and index label for front identification. Interlocked units can be wall mounted or carried with a special handle. Prepackaged with C-60 and C-90 Scotch Classic tape or the new Master tape, the storage unit price is only 30 cents higher. Retail price for three empty C-Boxes is \$1.99.

The microcassette market will be the "hottest thing at the Summer CES," according to Ray Allen, Certron vice president whose firm introduced its first microcassette at the show for the Norelco-Philips type dictating machine. The cassette uses 1/4 mil base film and runs at 15/16 i.p.s. and can be re-used or stored.

Certron was mixing cassette and 8-track in promotion packages to expand sales of both formats.

Bob Dunn, national sales manager, reports the sales of 8-track blank tape doubled in 1975, with a greater growth percentage than cassette. He expects a growth figure of 15-18% for cassette in 1976, and in 8-track, growth at a rate of 18-25%.

Certron promotions involved the firm's low noise ferric oxide tape. The most popular promotions with dealers were the Profit Maker pack-

age of three C-90s, four C-60s, and two 8T-90s, with each package retailing at \$2, and a special dealer price for all three packages.

Also offered to dealers was a combination 180 minutes of recording time packaged in three C-60s, two C-90s or two 8T-90s, with a special dealer price on all three, or available separately.

BASF was getting excellent reaction to the new graphics introduced in the open reel series that provides exceptional visibility and is tied to the cassette and 8-track graphics.

New names for open reel were also introduced. The new line for the audiophile is called the Professional Series; for the demanding hobbyist, the tape is the Studio Series; and for the fun recordist, the line is the Performance Series, says Jerry Berberian, director, national sales.

The new open reel Professional Series features a non-conductive backing and mastering quality tape. Introduced at the show was the seven-inch size with metal reel, complementing the 10 1/2-inch, 3,600 ft. size.

There were no new introductions in the cassette and cartridge areas, and Berberian expresses disappointment in the amount of traffic at the show. The microcassette is not being considered at this time, he says.

A new super premium cassette tape, the UDXL from Maxell, was introduced in 60 and 90-minute lengths to take advantage of the new, more sophisticated tape decks on the market, says Gene LaBrie, national sales manager. The tape is a combination of gamma-hematite and cobalt-ferrite.

New packaging for the UDXL line is in clear plastic for high visibility and ease in recognizing the amount of expended and unexpended tape in the cassette. Removable pressure sensitive labels, tape direction indicators, A/S marking, five second cueing line and five second non-abrasive head cleaning leader are a few of the features of the totally retooled and re-engineered box.

TDK was pushing its new Audus cassette and open reel high end line which replaces its ED line. The formulation is gamma ferric oxide, and is said to produce improved high end linearity while eliminating distortion, slippage, wow and flutter. The accessory line is expanded with a 36-cassette home storage unit featuring wood cabinet and molded plastic pullout drawers, at \$29.95 suggested list.

Promotion plans include tv ads on a local level, new co-op programs for

dealers and reps, and the continuation of the successful tape clinics begun in October and extending to the West Coast through the first quarter of this year.

Capitol Magnetic sales at the show of its new chromium dioxide tape equaled half of the sales forecast for the entire year, according to Jack Ricci, director, marketing services.

"We hadn't intended to introduce this new tape, but because of popular demand, decided to include it in our line. Despite the fact that there hasn't been much of a market for chrome tape, the interest was considerable and sales exceeded anything we expected," Ricci says.

The chromium dioxide tape is in cassette form, 60- and 90-minute lengths, at suggested list range of \$2.99-\$3.69 and \$4.49-\$5.59. The tape is being marketed under the brand name, The Music Tape By Capitol.

Capitol was promoting its ferric oxide tape with two promotions, the Special Bonus Pack on C-60s of buy-three-get-one-free that includes a write-in bonus for the consumer on T-shirts, posters, belt buckles and Stack-Pak cassette storage systems.

The second promotion, on C-120s or 8T-90s, offers a second tape unit at half price, with both packaged in a special banded pack.

Capitol is taking a new approach to promotion in 1976, offering a premium item at about half value with proof of purchase. The premium may or may not be related to tape. The first offer introduced a month ago involved a Kodak camera kit, valued at \$25, offered to the tape buyer for \$11. ANNE DUSTON

Meriton Extends Display Rebate

MOONACHIE, N.J.—The dealer product display allowance introduced a year ago by Meriton Electronics has been successful enough to continue the program through 1976, according to Bill Hoard, sales vice president.

Under the plan, Meriton home entertainment products used as demonstrators are not billed to dealers until 12 months after shipping, with an allowance of 10% as an additional markdown of the displayed merchandise given to retailers at the end of that period.

Hoard reports that "nearly all our 300 dealers are making use of it," which is the main reason for extending the program.

CB/Autosound Combos

• Continued from page 60

push-button tuning and hi fi 10 watts/channel RMS tape output at \$349.50.

• Fujitan Top, represented at CES by Toshia Hachiya from the Tokyo export section overseas department, had no booth or suite, but has plans for a big car stereo and CB splash—probably with combo tape units—at the Summer CES.

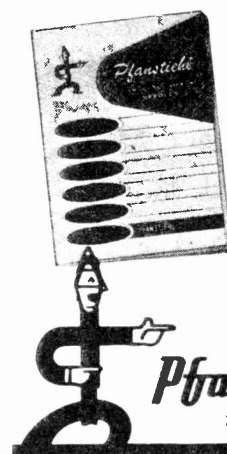
• General Electric, which is continuing to distribute selected Clarion car stereo models, showed sketches of its own GE-brand line of CB units that will bow this spring. Initial shipment to retailers in June will include three "good-better-best" mobile units and a base station, according to Paul Van Orden, general manager, GE audio electronics products.

Expansion of CB channels to 50 from 23 will bring a whole new tech-

nology to the industry, with a definite leg up for those firms already into digital frequency synthesis with phase-lock-loop circuitry (PLL) versus current multiple crystal controls.

• Pathcom, one of the major CB suppliers in the U.S. through its Pace Communications division, showed its new CB 161 mobile radio with digital synthesizer. Using an LSI (large scale integration) circuit module in PLL, the unit can easily be modified for expansion to additional channels, at suggested \$149.95.

Newest entry on the CB scene is SBE, which in a joint announcement with the Nitron division of McDonnell Douglas Corp. announced development of another LSI/PLL design. Firm showed a "Formula D" mobile AM transceiver that can adapt up to 82 channels, plus a base station.



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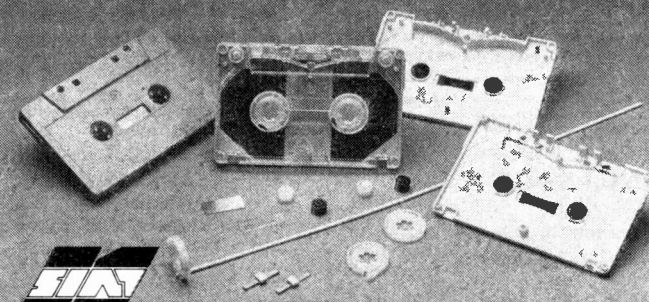
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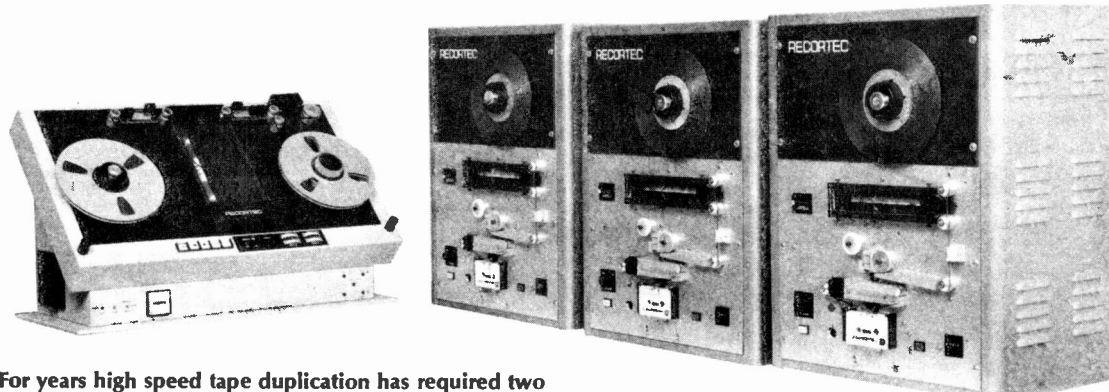
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Vox Jox

• Continued from page 29

John Harmon will continue his afternoon drive show and production work. Now this is a funny switch. You see, Pope programmed the country music station for about three or four years and then left to get into real estate. Harmon talked him into coming back as a deejay when a slot opened up a while back. Now, Pope, who hired Harmon and boosted him into the programming slot, is back in control. . . . **Bob Hol-**

loway, WGSB in St. Charles, Ill., is looking for a country music or MOR air personality job. He's presently with a beautiful music station. Call him at 312-885-0430.

★ ★ ★
Dick Hyatt, program director of WBPM in Kingston, N.Y., writes: "You can imagine my dismay when I began receiving all those phone calls inquiring how long I'd been programming WABC. I did have to admit, seriously, that the likeness of **Glen Morgan** of WABC pictured with **Dionne Warwick** in a recent Billboard was indeed the 'spittin' image' of me (unless, of course, the caption meant Dionne was on the left in which case I guess I'm the double of **Larry Miller** of WKTU). Please assure all of my friends that I am still alive and well and programming WBPM and have no intentions at present of programming WABC (though I wonder what would happen if I just 'showed up for work' on Monday there)."

★ ★ ★
Bill Hopkins reports in from New York. He's doing the morning show on WVIP in Poughkeepsie, N.Y., and weekends at both WTFM and WKTU in New York City. WTFM is almost background, but with personalities, and WKTU is a soft-rock operation similar, I believe, to KNX-FM in Los Angeles. KNX-FM, incidentally, is becoming a much-copied station. . . . **Charlie Van Dyke**, program director of KHJ in Los Angeles, just sent me a supreme collector's item for an old radio buff like me—"Christmas With Elton John," a radio show broadcast on many of the RKO Radio stations over the past holidays and WQXI in Atlanta, WFIL in Philadelphia. Van Dyke points out that the audience response "has been super." And well it should; as I recall, **Paul Drew**, vice president of programming for the RKO Radio chain, gave that particular radio creation his special attention.

★ ★ ★
Charley Donovan, 713-789-1532, is looking for a good station in a top 50 market "with some good people doing a pop-MOR format." . . . Radio Index, the weekly audience research film managed by **Todd Wallace**, Phoenix, is now active in 14 of the nation's major 100 markets and growing. Clients, according to Wallace, include WLS, KCMO, KDWB, 13Q, and WBBF and some other heavies. . . . If you'd like to keep posted on what's going on in classical music radio, write for a sample copy of **Radio Musical Monthly**, P.O. Box 300, Hollis Station, New York, N.Y. 11423. Pretty interesting publication. You can sub for the year for only \$1.50.

★ ★ ★
Across the street and down about half a block is the old Gazzarri's night spot where the real **Don Steele** used to do a TV show, among other things. Well, the side wall is now used for a KMET 94z7 sign about twice the height of **Jimmy Rabbitt**. And, guess who bought space on the front of the nightclub? Yep, KWST, or K-West 106 FM. To add insult to injury underneath the K-West sign is this little notice: "Flooser nd Kleezer." For those of you in the know, Metromedia owns KMET and other stations and a billboard sign company called Foster and Kliezer.

★ ★ ★
The ratings are out for several cities and KFRC in San Francisco, according to my spy up there, did phenomenally well. I'm sure that **pat Norman** and the ex-**Hal Martin** (now **Michael Spears**) will be sending me the full details soon. In any case, I've got the numbers

for Los Angeles. KDAY continues to build under award-winning program director **Jim Maddox**. KFI came up a little. KGFJ is still in trouble. KHJ still looking about the same overall. KIIS fell back a touch, but KIIS-FM showed with a 1.5 in the October/November ARB total persons, the first time in the book between 6 a.m.-mhdnht, so btxing the M helped, for some reasn, with the FM numbers, KIQQ had 2.7, a little below last book, but still decent. KJOI went to a 5.3 to top KBIG for the first time in a long time. KLAC up a little: still no competition from KFOX or KGBS. KLOS had a 3.5 and KMET had a 1.5 and KWST had a 1.1. KLVE thundered into the book with its new Spanish format with a 2.5. KNX-FM had 3.3. KPOL a 2.0 and KPOL-FM a 1.4. KRTH had a 2.4 and KRLA a 1.0. It should be noted that in men 18-34, both KMET and KLOS were about the same with KRTH and KNX-FM. Very interesting booj, though not necessarily educational.

★ ★ ★
Don W. Bnyles has been named general manager of WSUN in St. Petersburg, Fla.; he'd been manager of KCNW, Tulsa, prior to becoming sales manager of the St. Petersburg station last March. . . . **Damian Riley Einstein**, 25, was seriously injured in a car wreck Dec. 13 about three hours after finishing up his show at WHFS in Bethesda, Md. His father is **Jacob Einstein**, owner of the station. At this point, I believe Damhan is still in Holy Cross Hospital, Silvdr Spring, Md. But send cards to the station.

★ ★ ★
After looking at the WIND playlist, it appears to me the Chicago station is more of a Top 40 station than anything else. . . . **Jon Horton**, music director of WTTS in Bloomhntn, Ind., writes: "A local bar, Ye Olde Regulator, is going disco as of Jan. 5. This will be Bloomington's first disco. I'll be programming the music. That means I need disco records. Thursdays, Fridays, nd Saturdays our jocks will be playing the mushc. We can't take mushc from WTTS, so we need disco copies."

Cyberdynamics

• Continued from page 28
them a printout as well as the faster terminal screen method of receiving the information.

The software division—DPS Inc.—is headed by **Jack McCoy**. Among its services are Chapter One and Chapter Two, as well as the Recon service from its parent firm of Cyberdynamics.

Chapter One provides exclusive ARB ratings information with competitive programming suggestions. Chapter Two is available on a non-exclusive basis at a lower cost, but merely breakouts out the ARB information in easy-to-understand form without offering competitive information.

Among the chains with one or more stations using DPS services are Meredith Broadcasting, King Broadcasting, Jefferson-Pilot Broadcasting, Southern Broadcasting, Mid-America Inc., Fairchild Industries, Fairbanks Broadcasting, Kaye-Smith Stations and Bartell Media.

'Austin Sound'

• Continued from page 28
in New York, the program seemed well received. Pitt expressed high hopes for corporate subsidy and indicates that producer **Paul Bosner** expects that after one year on PBS the program may be ready to move to commercial outlets as a syndicated vehicle.

Talent In Action

• Continued from page 32

Hawaiian—in theme and temperament. Not traditional Hawaiian, but a contemporary hybrid.

It was quite appropriate for **Cecilio & Kapono** to open its set with an early-in-the-career favorite, "Sunshine Love," for the tune set the tone of the show. Just about every song had a sunshiney warmth and glow, and spoke of some facet of love, be it on a whimsical "Summer Lady" or a romantic "Sunflower," or on a thematically perceptive "About You" or a nostalgically emotive "Highway In The Sun."

WAYNE HARADA

MARIAN McPARTLAND

Hotel Carlyle, New York

Performing is only one side of **Marian McPartland**. This lady teaches, composes and even runs her own Halcyon Records. Several times each year she descends upon this city and takes up temporary residence at the Semelman's Bar of this hotel.

During her Dec. 22 show, she totally delighted the overflowing lounge crowd with a cross-section of material running the gamut from Ellington to Sondheim to Stevie Wonder.

Her touch is still very emotional and once she gets rolling on an uptempo tune it's finger-snapping time. Her style sometimes even takes on a mystical quality, when the listener begins to actually transcend into the music she's playing. More than being just a female jazz piano player, she is capable of being a pianist with roots in jazz, pop and even the classics.

It's too bad that more people haven't taken note of her brilliance, that is magnified by her warm personality and stage presence. She has a product to offer the world—a combination of musical ability and a keen sense of knowing what songs to play at what time. She is fun, besides being musically enriching. **JIM FISHEL**

J.J. CALE

Cain's Ballroom, Tulsa, Okla.

J.J. Cale broke all attendance records for this legendary showplace New Year's Eve by doing what he has done for years, play his music. Outwardly Cale appears to be anything but a showman, saying little if anything to his audience and displaying none of the onstage gimmicks which litter the industry. Cale, unlike so many in music today, relies on his ability as an artist. Supported by longtime friends such as drummer **Jimmie Karstine**, **Bill Raffensperger** on bass, **Bill Boatman** on sax and **Larry Bell** doubling with horn and keyboard, he is one of the exceptional artists who sounds as good live-as on record.

Cale plays a blues-rock-country style that has been unhampered by trends or ready-built promotions. Using such standards as "Crazy Mama," "Clyde," "Ridin' Home," he kept the pace of the show evenly spread between high and lows without drastic surges toward either extreme.

The welcome for the New Year of course was "After Midnight" which was exactly what the crowd wanted to hear.

The Cale use of horns not only allowed him to soften the sound he projects but also give what could have been simply a string and drum performance much greater depth than is usually seen on stage.

Raffensperger, who joined Cale about two years ago, has an extremely pleasing way of letting the bass blend with the other instruments while keeping it a separate unit of the show.

Karstine of course keeps control over the music with his drums, using them as a functioning instrument and not just a beat machine. It is easy to see why he did a couple of tours with **Joe Cocker** and is along with **David Teegarden** and **Jamie Olddeker** one of the prime drummers from the Southwest.

Not only did the audience receive Cale extremely well but it was equally delighted with the jam that emerged during the last hour of the show as old friends such as **Don White**, **Tommy Tripplehorn** and **Jimmy "Junior" Markum** sat in.

This show was Cale as he played when he was one of those who made up the core of Tulsa music. He still prefers to be thought of as just another musician. But only he could have filled **Cain's** in such a manner on a New Year's Eve when the house offered nothing for the price of a ticket except Cale and in Tulsa that was enough. **RICHARD L. FRICKER**

HELEN HUMES

Rainbow Grill, New York

Anytime **Humes** sings, it's a very special event. Less than two years ago she came out of her semi-retirement to perform here and a blessing it was. Her Dec. 17 performance was a sheer delight, even though it was rudely interrupted by some patrons who came to talk rather than listen.

Still this bubbly ball of joy with a voice of

gold had the majority of the audience wanting more before she had finished her first tune. In fact, she cut her set drastically short, but came back for several additional tunes at the insistent requests of the audience.

Several of the tunes she popularized with the **Basie** band were performed with new texture and richness, helped along by the superior backing of a trio fronted by pianist **Gerry Wiggins**. Even though she draws heavily from a blues background, **Mumes** still sings a ballad with the best of them. **JIM FISHEL**

ROWAN BROTHERS

Old Waldorf, San Francisco

Trio's performance at this small (125-seat) club Dec. 30 was smooth, even and extremely well-suited for the ambience and audience of this particular room.

The **Rowans**, one may recall, were the band that **Columbia** had such high hopes for several years ago that they poured a reported \$300,000 into signing, grooming, and recording them, only to come up with a record that didn't sell. Now the group, which released an LP on **Asylum** about six months ago, is back working the small club circuit.

Vocal harmonies are the mainstay of its sound, with material in varied California veins. There was the dope song, "Panama Red" (recorded first by the **New Riders of the Purple Sage** but written by **Peter Rowan**); the more pop "Love Is A Sweet Thing"; some organic/spiritual **New World** things like "Soldier Of The Cross" and "Fire On The Mountain"; and some Western stuff, including an atmospheric "Land Of The Navaho" and some Spanish romance/California bandito songs, with **Chris** going out into the audience for one point to croon directly to a senorita.

On some songs all three brothers played guitars; on others **Chris** played electric piano, **Peter**, mandolin, and **Lorin**, electric guitar. The size of both the stage and budget no doubt made a rhythm section unfeasible, and despite the excellence of the harmonies and the general tightness it was difficult not to want the extra punch, particularly since some of the material lacked it and no one of the three voices was particularly commanding in the lead. **JACK McDONOUGH**

DOC WATSON—MERLE WATSON

Bottom Line, New York

Doc and **Merle Watson** performed their virtuoso brand of country and bluegrass picking, strumming and singing before a sellout audience of avid fans and left the audience clamoring for more Jan. 7.

More than ably assisted by **Mike Coleman** on bass during the first half of the set, the duo displayed magical feats of skill on guitar, banjo and bottleneck, blending their combined talents beautifully.

During the second half the trio was augmented by **Joe Smothers** on guitar and washboard and **Bob Hill** alternating on piano and guitar. The fusion worked handsomely.

They romped through exquisite renditions of original material, traditional country songs, folk-rock, gospel and rock numbers like "Blue Suede Shoes" with gusto and originality.

Although **Doc** and **Merle Watson** are capable of shining on their own, the combined talents of the group add an additional dimension ideally suited to cabaret appearances. **JOHN FOSTER**

Tom Field Firm

• Continued from page 31

managers." He also hopes to develop more production people out of the Los Angeles offices eventually.

TFA is unique, **Sexton** adds, "in that we do everything, including providing all the crew, service on-stage, in the shop, and on the road. We've done lighting rentals and installations, provided the scenery, handled design, service and sales. Now we would like to expand into other areas, such as the nightclub market and also fairs."

'Nightmare Movie

• Continued from page 32

record of one of the more pioneering rock presentations, but little more than that. The ABC-TV "Nightmare" special broadcast last year before the tour started was a taping of the same song numbers in a studio.

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Live Pop Shows Hit By London Authorities

Tight Safety Law Due Later In Year

• Continued from page 1

The GLC is able to exercise greater control over pop concert presentation as a result of emergency measures instituted after the death of a young girl fan at a David Cassidy concert at the White City, in West London, early in 1974.

Now, apart from applying for an annual music and dancing license, venue managers are also required to apply for an "occasional" license for each pop performance.

The Greater London Council can refuse to grant that license unless certain conditions are met. These mainly concern safety. The Council can insist on as many as one security man for every 30 people present and may also demand that a crush barrier be erected 10 feet in front of the stage.

However, as there are at present no statutory guidelines for promoters or concert-hall managers, each concert has to be judged according to the band or artist appearing and is entirely at the mercy of GLC officials.

In an effort to clarify the situation promoter Harvey Goldsmith is writing to managers of all halls in London and to the GLC requesting united action and a meeting to discuss the situation.

He says: "Since the circulation of the GLC recommendations there has been no full con-

sultation with halls or promoters. Rank has 50 cinemas in the area and the managers just don't know what is happening."

Matters came to a head for Goldsmith over the staging of Cat Stevens at the Hammersmith Odeon. The GLC classified Stevens as a pop act likely to attract screaming teenyboppers and asked for a barrier to be erected 10 feet from the stage. "I just put my foot down and refused," says Goldsmith. Eventually they agreed, but I had to allow a number of restrictions on the stage area, and they meant we could not stage the show as originally intended."

Goldsmith claims the GLC attitude has made it impossible to stage anything but the simplest shows. He feels that lavishly-produced shows, such as put on by Yes, the Who, the Rolling Stones and ELP will soon be out of the question.

He adds: "They ask us to give three months notice of what we plan to do, which in this business is impossible."

John Curd, of Straight Music, is another promoter concerned by the GLC attitude. "They want to apply the regulations which are necessary for acts like the Bay City Rollers and the Osmonds, which attract hysterical girls, to artists like EmmyLou Harris."

But New Victoria Promoter Danny O'Donovan is not so worried. He says it is true

that the GLC decides which acts are classified as attracting teeny-bopper fans, but even so most of the safety recommendations were reasonable and involved wiring, lighting and scaffolding, apart from just crowd control.

Councillor John Brannigan, vice-chairman of the public services committee of the GLC says that pop concerts had been treated differently from other concerts ever since the death at the Cassidy concert. "To me they are extraordinary things where by the use of modern electrical equipment it is possible to whip young people into a state of hysteria and emotionalism where all they want to do is rush the stage."

He agrees that the code of practice had been mainly drawn up for "outside" venues. But until the final decisions had been made, individual concert regulations were determined by the type of band involved. Indoor concerts, he feels, are even more "dangerous" than outdoor events. "There you have an enclosed hall and the impact of the noise is much greater because there is no outlet for it."

The question remained as to how the GLC was able to determine which bands required stringent crowd-control measures. Brannigan says this is not left to his committee.

"We have our own experts and officers who advise us when decisions have to be made," he says.

Elektra Rejoins WEA, Ends EMI Deal In U.K.

LONDON—The on-off future affiliation in the U.K. of the Elektra/Asylum labels was finally settled with the disclosure last week that they become part of the WEA line-up as of February 1.

The decision of newly-appointed Elektra/Asylum president Joe Smith ends a three-year association with EMI which, for a time, the British major expected to extend.

The transfer means a loss to EMI of about 4% of its business, but gives a substantial boost to the repertoire of the WEA group, at full strength here for the first time with the addi-

tion of such best-selling artists as the Eagles, Joni Mitchell and Carly Simon, EMI has a six-month sell-off period.

Asylum's association with EMI dates back some four years to the point when the label was formed by David Geffen. Three years ago, when the activities of Asylum were merged with Elektra in the U.S., Elektra was switched into the EMI fold under license.

The contract was due to expire at the end of October and throughout the summer there was continued speculation as to its eventual U.K. affiliation.

At one point it was expected that Geffen would switch the labels to Island, but this arrangement was abandoned at the time WEA's takeover bid for Island fell through.

Because of the Island negotiations, no releases for the fall were scheduled and EMI was invited to continue with the label for three months, but declined. Later the British company agreed to a six-month extension in the expectation that a new long-term contract could be concluded.

However, before the deal could be settled, Geffen had moved to a new position on the film side of the Warner operation and Joe Smith, president of WB, was transferred to run Elektra/Asylum. Outcome of the change at the top was that Smith predictably chose to move the labels back to WEA in this country.

EMI managing director Gerry Oord says he was not surprised to lose the labels. "We've been expecting it since December. We are sorry, of course, but now we have to prove we can do more business without Elektra/Asylum than if we had kept it."

But though EMI was anticipating the switch, the final decision was delayed in terms of communication with WEA. So no plans have been made as to who will run the labels or whether the EMI employees will move with them, or about the first releases.

However, Elektra/Asylum will not function in an autonomous role as do Warner Bros. and Atlantic, but will be run by a label manager from WEA's New Oxford Street Headquarters in London.

Phonogram 1975 Sales Up 70%

LONDON—Phonogram had its most successful year ever in the U.K. in 1975, with a turnover increase of 70% over the previous 12 months, including the television-promoted albums.

And that figure represents an increase in budget of more than 41%, again including the tv promotions.

However, in reporting the success, managing director Tony Morris said he looked for a 30% increase again in 1976—that increase to exclude the television promotions, for there are no plans for nationally-promoted tv albums this year from Phonogram.

He told the staff that 1975 had been "marvelous" for all concerned. "We are right up among the leaders now. We are a small team by some standards but I'm sure the best in the business."

Phonogram's lack of plans for nationally-promoted tv albums in 1976 was explained by advertising manager Brian Baird. He said: "In the October-December period of 1975, there were 57 tv-promoted albums

(Continued on page 68)

Roy Clark To Tour Soviet

NEW YORK—Country music performer Roy Clark will headline his own show for an 18-day tour of the Soviet Union this month under sponsorship of the U.S. State Department as part of the U.S./U.S.S.R. cultural exchange agreement.

The official invitation came to Clark from the State Department's bureau of education and cultural affairs and is the result of an informal invitation made by a Soviet official who, along with 14 other Soviet dignitaries, was hosted by Clark in Las Vegas in June 1974. At the time, Alexi Stepunin, secretary general of the Institute of Soviet/American relations indicated that he would very much like to see Clark in concert in the U.S.S.R.

The show, which will include banjoist Buck Trent; the eight-member Oak Ridge Boys and Sugah, a trio of female backup singers, will appear in Riga, Latvia (20); Leningrad (24) and Moscow (28) where the tour will end.

New Labels Flood U.K.

By REX ANDERSON

LONDON—In the past year, dealers in the U.K. have had to try to remember something like 25 new record label names. Of these, 20 are completely new independent labels with licensing or distribution deals through major companies.

Two, Pinnacle and Supersonic, are totally independent, with their own distribution.

Pinnacle is the record arm of an electrical firm, Pinnacle Electronics, whose sales force is used to distribute product. Supersonic is the record off-shoot of the Mike Mansfield-produced television pop-show and has already hit the charts here with its first and only album, a compilation of hits.

Certainly the most successful new label during the year has been State, launched by Polydor's departing managing director John Fruin and his a&r chief Wayne Bickerton. Distributed by Polydor here, it has already had hits through Gary Benson, Mac and Katie Kissoon and the Rubettes.

The majority of the new labels have been formed by production companies who find more success in signing acts if they have label identity than by merely having a production deal with a major company. Management companies, too, have hit on the concept of having their own labels for acts.

Prominent examples of this are NEMS, which has enjoyed success with Chris Farlowe's version of "Out Of Time," and BTM which has released Curved Air and the Climax Blues Band, through a license deal with RCA.

Rubber, a small label operating in the Midlands, has made a name for itself and licensee Transatlantic with the success of the album and single from Mike Harding. Others labels already in with chart success include Riva (with Rod Stewart), Route (with Harold Melvin) and Black Magic (with Dobie Gray and the Sharonettes).

Pye has inherited four new licensed labels including Route, Righton (releasing mainly U.S.-originated product), Word Of Mouth and Birds Nest. CBS has gained three, including NEMS, distributed as a result of the license deal with Anchor and Thunderbird and Black Magic.

Polydor, Enterprise and RCA have gained two each. EMI, WEA and Phonogram one each. Decca has not taken on any new label deals during the past 12 months.

In addition, a number of new labels have been started by record companies, including the Capitol mid-price Vine label, Anchor's Hanky label, President's Seville label, Purple's Oyster label, and the Phil Spector International label on Polydor.

Programs Mark 50th Year Of Eire Station

DUBLIN—This year, Radio Telefis Eireann, the Irish national radio and television broadcasting authority, celebrates 50 years of Irish radio with a series of commemorative programs which will include documentaries on the growth of broadcasting in the field of news, music, sport, education and drama, as well as biographical features on some famous past-and-present broadcasters.

The program included a two-part documentary on the development of symphonic and traditional music. It included description of the original small all-purpose ensemble of 1926 and onwards to the present RTE Symphony Orchestra and RTE Light Orchestra, as well as the station's general policy towards Irish art musicians, and the formation of the RTE Singers and Quartet.

On Jan. 25, RTE Radio broadcasts a program about the late Sean O'Riada, traditional composer and musician.

And on Feb. 29, RTE Radio looks at popular music with a program covering a wide spectrum, from the early salon and dance music to the Radio Eireann Light Orchestra and the growth of pop.

This show includes reminiscences from some of the earliest music broadcasters and traces the development of sponsored programs and examines the part played by radio in the general development of the Irish Recording industry.

The exhibition "50 Years Of Irish Radio" is being held in the Bank of Ireland Exhibition Hall, Baggot Street, Dublin, and ends Feb. 8.

Melodiya Output Hits 190 Mil

MOSCOW—Melodiya, the Russian record company, moves into 1976 with an estimated yearly output for 1975 of 190 million units, with exports sales of some four million, mainly from eastern European countries.

Melodiya operates inside Russia through 17 record distribution centers and two branch offices.

Catalogs of current releases and re-issues are sent to wholesalers and retailers four times a year and the distribution centers collect orders from them. The Melodiya catalog for current releases in the Jan.-March period of 1976 includes some 190 titles, half in stereo, of which 80 are albums.

Fifty titles are the so-called "estrada," a term which embraces pop, easy listening, rock and jazz. Forty are classical, all of which are now released in stereo. Folk material takes up 34 titles, and the rest are concerned with literature, children's records, drama and historical recordings.

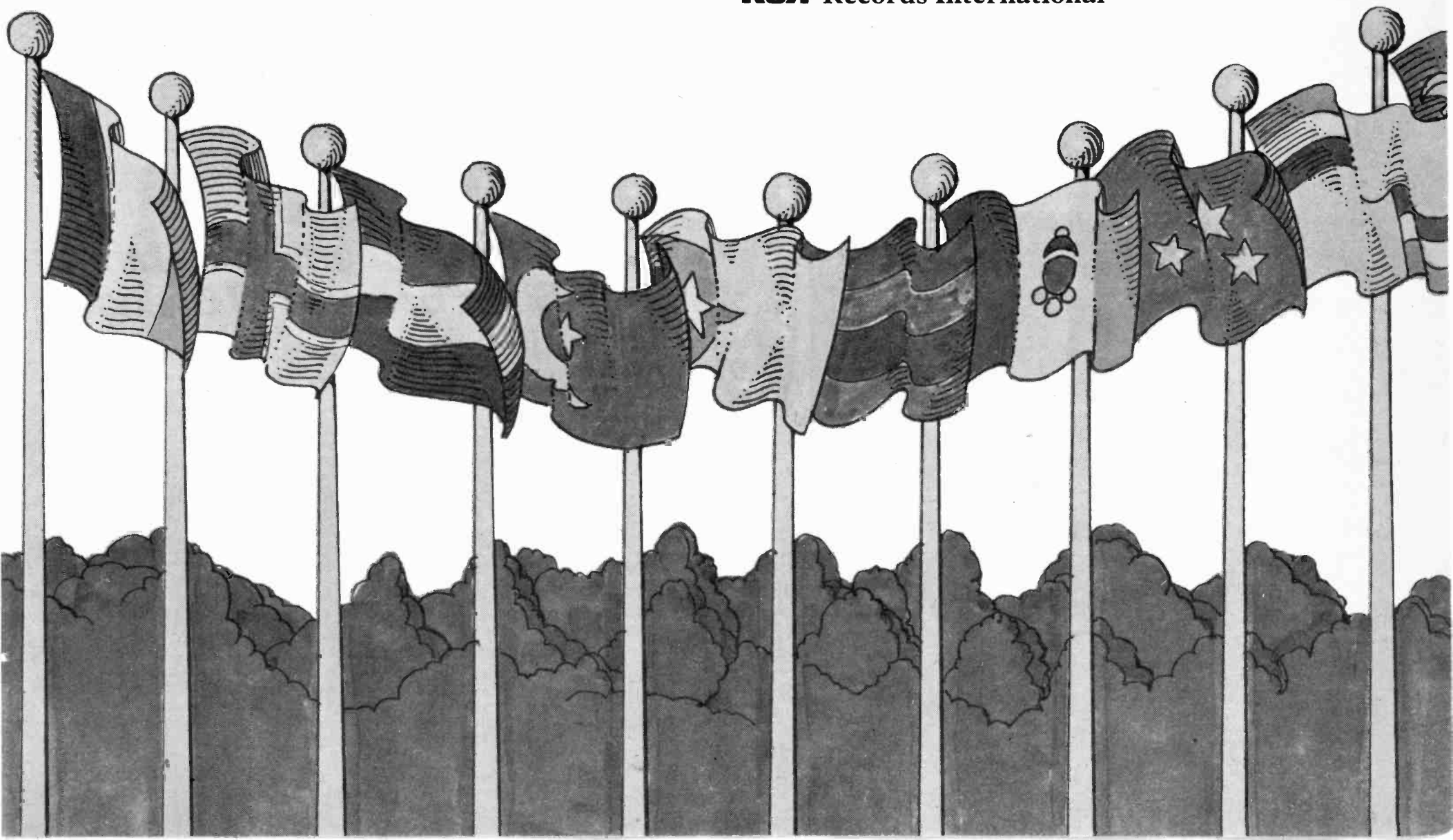
However, the statistics do not include the considerable output of flexible singles, all of pop material, and which are sometimes admitted to be 25% of the overall output.

There are 36 titles in cassette format, and 21 are stereo. National talent dominates the a&r repertoire. Currently, Melodiya offers new product from 34 national pop acts and only five records from foreign sources.

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RCA Records International



From the Music Capitals of the World

LONDON

Thompson Bethel, a new management company set up by former Cube general manager **Barry Bethel** and film company boss **Fred Thompson**, is to manage **Angie Bowie**, but her recording future will not be with RCA for she does not want to share a label with her husband **David Bowie**. . . . Chelsea Records boss **Wes Farrell** in town for talks with new managing director **Chris Webb**.

Britain's 10,000-meter world record-holder **David Bedford** starting new career as disk jockey at **Jimmy Savile's Le Cardinale** club on the south coast. . . . **Queen's** million-selling "Bohemian Rhapsody" first U.K. million mark single since **Gary Glitter's** "I Love You Love Me Love" two years ago.

New label being set up by disk jockey **Alan Freeman** and his manager **John Stanley**, the latter also U.K. representative of U.S. promoter **Sid Bernstein**. . . . Joint publishing venture set up between **Cyril Shane** and entertainer **Des O'Connor**, the company being called **Kingsize Songs**; first copyright an O'Connor penned "So Close."

EMI introducing a new promotion logo for disco-slanted releases. It is a "DiscoBreaker" sticker, used only for promo copies and planned to help disk jockeys to differentiate as a glance between those EMI disks suitable for disco airplay. . . . New chairman of the Country Music Association (Great Britain) is **Billboard** contributor **Tony Byworth**, who says 1975 was the most successful year yet for the music in the U.K.

New Epic label promotion manager **Judd Lander** was bass guitarist with the **Marseys**, did session work with **Badfinger**, **Maggie Bell** and **Stealers Wheel** and promoted product for **John Lennon** and **Ringo Starr**. . . . New Magnet signing **Love Bite** launched with single "Killer Jaws," based on the phenomenal success of the "Jaws" movie.

Revival of **Dusty Springfield's** big U.S. and U.K. hit of 1966, "You Don't Have To Say You Love Me," by **Guys 'n' Dolls**, song having also been recently revived by **Elvis Presley**. . . . **Greenslade** definitely split, following hassles over release from the group's contract with previously management, and **Dave Greenslade** is to concentrate on composing.

Supertramp playing a special "thank you" concert at the Albert Hall here (Feb. 5) for fans after their 30-date sell-out U.K. tour, claimed to be the biggest of the past decade by promoter **Peter Bowyer**. . . . In Brazil, U.K. keyboard man **Rick Wakeman** met Great Train Robber **Ronald Biggs**: "He asked for two tickets for my concert. We met for dinner and he gave me the shirt he wore at the robbery. I gave him the one I was married in."

First launch by A&M of product from the Horizon Jazz series features **Paul Desmond**, **Dave Brubeck**, **Thad Jones/Mel Lewis**, **Jim Hall** and veteran reed man **Sonny Fortune**. . . . Former hit singer **Helen Shapiro** has set up her own music-publishing company, **Shap Music**, with 50 titles co-written with her brother **Ronnie Shapiro**.

Mike Chapman recording new album "Savage Amusement" in the Cornish Sawmill Studios with Memphis producer **Don Nix**. . . . Cancellation of **James Brown** tour here reportedly because of permit problems for the new members of his back-up band. . . . And **Blood, Sweat & Tears** also cancelled out because of illness of singer **David Clayton-Thomas**.

Concert evening here by the Committee for the Release of **Vladimir Bukovsky** had Persian singer **Shusha**, guitarist **John Williams** and classical actor **Paul Scofield**. . . . First major tour of the U.S. for **Sweet** (started Jan. 18) takes in 30 important dates. . . . Rush release by EMI of **Ringo Starr's** "Oh My My," taken from his "Goodnight Vienna" album.

U.S. artists in for future tours include **Slim Whitman**, the **Miracles**, **Stylistics**, **Leonard Cohen**, **Stephen Stills**, **Country Joe MacDonald** and **Chairmen of the Board**. . . . Matrimonial split between **Nana Mouskouri** and her husband **George**, who normally plays guitar in her backing group the **Athenians**. . . . **Cliff Richard** BBC tv series includes spot to showcase unknown songwriters.

PETER JONES

ATHENS

An old work by composer **Manos Hadjidakis**, head of ERT Radio, has just been released by **Lyra Records**, in a new version with singers **Flery Dandonaki** and **Spiros Sakas** on the **Notos** label. It's an album titled "Captain Michael, Two Sailors"

(Continued on page 67)

IRISH FORECAST

Cautious Optimism Focus On Artists

• Continued from page 4

stock until an upturn in the economy.

"But the Irish record industry, more than ever before, is looking outwards. Record companies are showing a confidence in Irish composers, artists and studios never before experienced and it cannot be long before a real success story hits the international market. The industry generally is looking for full advantage from opportunities offered in events like MIDEW."

He says EMI recording activities span the whole musical spectrum.

David Duke, of CBS Ireland, sees no trends, just a general enlargement of the market. "New release product is now available here the same time as in the U.K. and this has stopped a lot of mail-order and illegal importing, thus keeping money circulating in the Irish economy."

"To date we have not been identified in the Irish market with local product, but we want to change this situation. CBS, part of a worldwide group, is now firmly entrenched in the Irish market and it is our duty to promote local music throughout the world."

He says CBS Ireland has to be made a base to appeal to artists and songwriters.

John Woods, Polydor Ireland, talks of "guarded optimism," on two fronts, the economic and the political.

"Though the U.S. may have slightly turned the corner, it's going to take probably 12-18 months before that effect filters through to us, as we're so tightly tied to the U.K. economy. And the political situation is still very fluid and could become even more disastrous for us in the next year."

He thinks things have slightly improved on an international basis and thinks the Polydor situation has been streamlined. "But as we are one of the highest inflationary countries in Europe, we are forced to think in terms of increased unit sales rather than turnover, and our efforts this year must be based accordingly."

"The Irish market is highly competitive now, a good sign, but it is a buyer's market and up to us to find

varying ways of adapting marketing and promotion resources to find success.

"Probably the simplest way is by releasing home-based product with general appeal, though increased overheads force us to be extremely careful in this area. So we can foresee a cutback in local material and a much stronger reliance on proven international names."

"Still, the record industry is such that in a few weeks we could be meeting with unprecedented success on some currently unknown name."

Michael Clerkin, Release Records, looks ahead to the tie-up with **Hawk**. In March, **Hawk** takes up offices at 5/6 Lombard St., Dublin, retaining its own identity as **Hawk**. "We'll carry on recording and promoting present talent. And setting up Independent Music Sales, taking over from Release Distribution."

Clerkin adds: "I think we hope to continue distributing for independent record people, but also should have the first 'home' studio in Ireland."

Mervyn Solomon, of **Solomon and Peres**, thinks the year will be the biggest-ever in the industry and that records will retail at over \$8.20 for a full-price album. "Cassette sales are growing in Eire so fast that it's frightening."

"And we sold thousands of the **Jim Reeves** tv-advertising album. But taking a figure of 1,800 units, 600 were cassettes, an increase of 13% on similar 1974 figures and an extraordinary jump."

"The singles area is, in my opinion, a loss leader business. It's dropping. The sooner it goes altogether, the happier manufacturers will be. They're losing money on singles, no question about that. But it's still a vehicle for selling the albums."

Jack Walsh, **Demesne Records**, says that record sales will, despite forecasts of gloom for the coming year, maintain the high levels attained in 1975, especially in budget sales and better product on higher-priced labels.

"People will always make an effort to brighten their spirits and create a warm atmosphere at home, and what better way than to listen to good music."

French Charts Face More Shifts Because Of Changes

PARIS—Complaints and allegations of inaccuracies by members of the industry Syndicat here have led to further changes in the compilation of the French best-seller charts.

This is also part of a general industry shake-up but it will be some time before an established pattern emerges.

When the Syndicat decided to hand over the whole chart problem to an opinion poll-market research organization it was hoped the controversial matter was finally settled. But events proved just the reverse.

The fact that 11,000 questionnaires were sent out to a panel of consumers led virtually nowhere. Even enthusiasts do not buy records every week and when they do they do not always buy the latest releases. Therefore the replies failed to give an accurate picture, even though the Syndicat claimed that the first five records as listed were correct.

An immediate change was called for and recent charts have, as before,

been based on returns from record companies. But because the charts are not published every fortnight, under a rather complicated system which overlaps month to month, some fast-selling disks were not included.

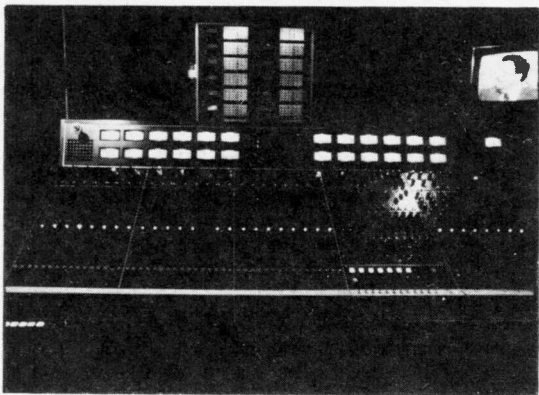
These omissions inevitably led to protests. Phonogram, for example, actually advertised in newspapers that it was not involved or included in one chart.

He says: "Basically, the music industry has been a sound recording medium for over 100 years and suddenly we are branching out in new areas. We have to be sure the ground is safe."

Record companies are making substantial use of video films. **Bell Records'** director of promotions **David Bridger** explains that his company has produced nearly 40 such films in the past year and is also concerned over the far-reaching uses to which the films are being exploited.

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Recycling Of U.K. Labels Aids In Product Creation

• Continued from page 3

Supporting its claim, the trade body—which represents a number of firms which supply PVC to the industry—said that an estimated 190 million disks had been pressed in 1975, compared with 174 million in 1974 and 140 million in 1973.

Yet despite this 35% increase in output, over the same period sales of PVC resin had remained roughly static at 21,000 tons annually.

Bill MacMillan, a director of CIA, says: "The figures for records manufactured in 1973 and 1974 were supplied to us by the Board of Trade, while the 1975 figure was an estimate based on British Phonographic Industry figures given for the first half of the year. We have also had consultations with the companies which supply PVC to the record industry and found that, whereas we had expected sales of PVC resin to have increased, they had in fact remained static."

MacMillan claims that the natural conclusion must be that more records are being pressed from the same amount of PVC, underlining the technical superiority of PVC and also demonstrating record company ingenuity which included recycling product.

BPI director general Geoffrey Bridge admits to "some surprise" over the findings. "It is true that companies are being much more careful with PVC now and some—like RCA, I believe—are producing lighter records. The tendency seems however to be to recycle old product and save on waste."

Bridge also points to discrepancies between the figures supplied by the Board of Trade and the BPI ones. "According to our files, there were 161 million records manufactured and not 140 million, as claimed in the report. Our figures for 1974 are the same—174 million—and in the

first half of 1975 there were 75.5 million records manufactured.

"According to the chemical group's estimation, that means there would have to be 114.5 million disks during the second half."

EMI production manager Roy Matthews is also wary of the chemical claim. "It is true that at EMI we have been conserving on raw materials, mainly due to new moulding techniques, but certainly nowhere near in the proportion suggested by these figures. And I know of no other company which has either reduced the volume of raw material by so much, or was so wasteful before."

He adds that EMI's methods for saving PVC include cutbacks on waste and more efficient use of raw materials. "Everyone has had to be more careful with PVC supplies during the last year or so, but I have never heard of 50 million extra disks being pressed."

Decca works manager Norman Harper is also adamant that there have been no cuts in PVC as far as his company was concerned. "I know some companies have used a system which cuts down significantly on the quantity of raw materials but at Decca we have had no PVC reduction in records for three years."

"In any case, there are certain international standards which must be observed when manufacturing records and if too little PVC is used, there is a higher risk of faulty product."

A Pye spokesman describes the chemical figures as being "perhaps rather overstated." He adds: "Pye has tried to be more economical with the use of PVC but this has been done by recycling the product. We feel that the figures suggest that any increase in the number of records pressed is a reflection of what we have been trying to do."

Thunderbird Is Readying Intl License Agreements

LONDON—With a single on the U.K. charts and a group in the finals of the Eurovision Song Contest, the new U.K. label Thunderbird is preparing to tie up international licensing agreements within the next few weeks.

Coupled with the record licensing are overseas agreements to be made for Thunderbird's publishing arm, Parbeach Music.

The 10-week-old Thunderbird operation has a manufacturing and distribution agreement with CBS for the U.K. only but the company's joint chiefs, managing director Chris Hutchins and a&r boss Mick Green, are discussing a European offer from Polydor, and CBS has made a substantial bid for Thunderbird's rock band Shanghai.

Thunderbird's first signing, comedian and ex-rock group singer Freddie Starr, scored a chart placing here within three weeks of release with his comedy "White Christmas" single. Now the company looks for international chart action with "Vahevala," by Champagne, a group which scored a series of successes on the network television talent show "Opportunity Knocks."

Champagne has been named by BBC-television chief Bill Cotton as the act to sing Wayne Bickerton's "Song For All Seasons" in the British heats of the Eurovision Song Contest.

Thunderbird starts the New Year with a Shanghai release of a revival

of "Shakin' All Over," originally a rock standard by Johnny Kidd and the Pirates, in which band Mick Green once played.

Illegal Cassettes 95% Of Greek Sales

ATHENS—According to a report published in the leading Greek daily newspaper Vradyni, of every 100 cassettes or cartridges sold in the country, 95 are illegal.

While a legal tape, cassette or 8-track, costs almost \$6, pirated tapes are sold at around the \$1 mark.

There are certain record shops, especially in the suburbs of Athens, which tape blank cassettes or cartridges with any songs from any label, according to customer requests.

Nikos Antipas, Phonogram managing director, says: "Those guilty of the illegal taping simply pick the hits of each company and make a really special compilation tape. Why shouldn't the public buy it? But an even bigger loser, apart from record companies and artists and composers, is the Government itself, which loses more than \$8,500 in revenue each day."

"We have been told that most of the pirate-tape industry is situated in basements around the Aghia Barbara and Egaleo communities of Athens. There they tape around 10,000 cassettes or cartridges daily. Only 5% of the tapes sold daily in the Greek market are legal."

From The Music Capitals Of The World

• Continued from page 66

Songs, The Circle of CNS" and the composer says in the liner notes that the two singers are best at carrying out the true message of his songs.

Greek-French singer **Georges Guetary** was in Athens to videotape a 45-minute Christmas show for ERT-TV and is returning for a concert in April. . . . Phonogram artist **Kostas Tournas** has finished a 55-city tour of Greece, attracting standing-room only audiences, and with singers **Mariana Toli** and **Joselmina** in support.

Amial and Minos recently placed large advertisements in leading newspapers here promoting new albums out specially to catch the Christmas "rush". . . . "Canto General," by **Mikis Theodorakis** with music set to poems by **Pablo Neruda** is one of the hottest Minos albums, actor **Manos Katrakis** introducing

singers **Maria Farandouri** and **Petros Pandis**, and with the **Stasburg choir** and **French National Chorus** also taking part.

New album by Minos artist **Stelios Kazantzidis** is "Eparho," or "I Exist," and though he has not appeared on television or in concerts or cabarets over the past few years he remains one of the biggest-selling artists on the label. . . . Phonogram reports that **Mariangela** is likely to represent Luxembourg in the forthcoming Eurovision Song Contest. . . . Another Greek artist, also of Phonogram and also representing that country, was **Vicky Leandros** who sang "Tu T'en Vas."

Philips artist **Georges Moustaki** in Athens, discussing the prospect of recording an album of Greek songs, and also taping a special show for ERT-TV. **LEFTY KONGALIDES**

AMSTERDAM

On the initiative of Polydor's **Kees de Bakker** and Negram's **Sjeng Stokkink**, the press and promotion departments of all Dutch record companies held a meeting to discuss streamlining and coordination of their activities, a start being made with a joint press-clipping agency and greater communication over organization of concerts here.

Fritz Hirschland, **Kayak** manager, spent two weeks in the U.S. discussing the group's first American tour, scheduled to start in March. . . . Negram held a big Amsterdam party to launch the debut album of the **Slumberland Band**, formed a year ago.

Sympathy, one of Holland's most underrated pop groups, has folded because of lack of success. . . . **Sympathy** bassist **Andre Reynen** now

(Continued on page 68)

CRAMPS È COSA NOSTRA

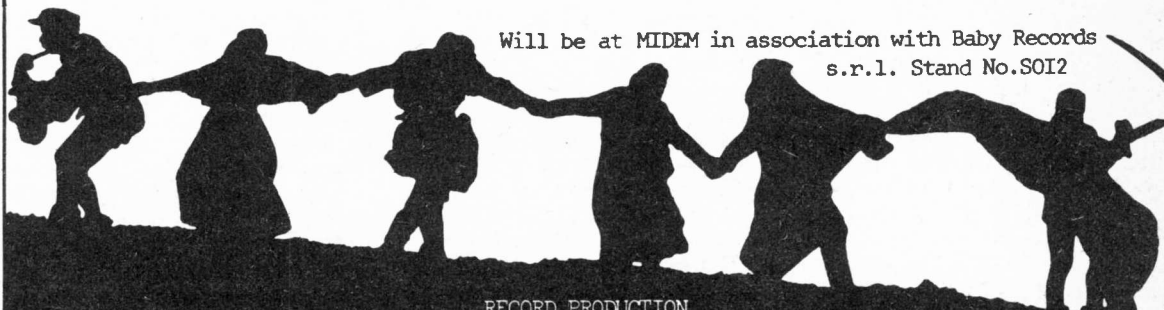
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"Crac!" (CRSLP5103)
"Arbeit macht frei!" (CRSNP1701)
"L'Internazionale" (CRSNP1703)
"Are(A)zione" (CRSLP5104)

Eugenio Finardi

"Non gettate alcun oggetto dai finestrini" (CRSLP5151)
"Voglio/Soldi" (CRSNP1801)

Arti & Mestieri

"Tilt" (CRSLP5501)
"Giro di valzer per domani" (CRSLP5502)
"Valzer per domani/Saper sentire" (CRSNP1901)

"Collana Nova Musicha" Series

John Cage "Antologia di John Cage" (CRSLP6101)
Juan Hidalgo "Tamaran" (CRSLP6102)
Robert Ashley "In Sara, Mencken, Christ and Beethoven there were men and women" (CRSLP6103)
Walter Marchetti "La Caccia" (CRSLP6104)
Paolo Castaldi "Finale" (CRSLP6105)
Cornelius Cardew "Four principles on Ireland and other pieces" (CRSLP6106)
Martin Davorin-Jagodoc "Tempo furioso" (CRSLP6107)
Costin Miereanu "Luna cinese" (CRSLP6108)

"DIVerso" Series

Arza Anaiak-"Txalaparta 75 iraila" (CRSLP6201)
Derek Bailey-"Improvisation" (CRSLP6202)
Fernando Grillo-"fluvine" (CRSLP6203)

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Interpar Royalty Plan Set

• Continued from page 1

performance of his or her recorded material is enshrined in Article 12 of the Rome Convention of 1961. At present 16 countries have ratified the Convention and most of these recognize Article 12. However, the international administration of neighboring rights royalties from those countries which recognize Article 12 has long posed a problem. It is Sterling's hope that Interpar will help provide a solution.

One of the most advanced countries in the matter of logging and collecting broadcast performance rights due to artists and musicians is Denmark, whose Gramex organization collects not only for Danish artists but also for artists in those countries which grant a right to performers under Article 12.

However, Gramex has had difficulty in distributing royalties to British artists and musicians because of being unable to find an organization that would administer the royalties on an individual basis.

Says Sterling: "In Britain, a unique system is used for implementing the principles of the Rome Convention. This system is also designed to secure control over record use by broadcasters and other users. Discussions between Interpar, the Musicians' Union and Actors Equity in the U.K. have been going on for some months and are still proceeding in order to explore the best way to deal with the U.K. situation."

Sterling emphasizes that Interpar will not, as a matter of general policy, collect royalties—"but where an artist registered with us has a right

under the Rome Convention, we will endeavor to get that right recognized."

The countries principally involved at the outset will be Denmark, Sweden, West Germany, Italy, Austria, Mexico and Brazil. But Sterling expects to see more and more countries ratify the Rome Convention—including Article 12—in the years to come and he points out that already formed broadcasting organizations in countries which have not signed the convention give implicit recognition to it by making payments to the record companies for the use of commercial recordings.

The Interpar system will enable performers to register a list of their recordings and will cover any recording made from 1977 onwards. Just how retrospective the payments will be will depend on the methods of operation of the various collecting agencies.

The Interpar registration fee will be \$5 for which the performer will receive an Interpar registration certificate and an Interpar card. The next step is for the performer to complete declarations covering his commercial disks and this involves a fee of \$10 per declaration. Interpar will maintain a register of performing artists and their recordings and will make this available contractually to distributing organizations.

Interpar will operate as a non-profit-organization whose officers will be paid normal remuneration for their professional services. The head office is based in the U.K., there is a branch office in Brussels and the organization has representation in Hong Kong and Sydney.

The need for an organization such as Interpar is illustrated by the situation in Germany where GVL, the organization which distributes neighboring rights payments, at present collects mainly on behalf of German performers. Interpar's aim is to provide a mechanism by which there can be mutual protection among those countries honoring Article 12 of the Rome Convention.

However Sterling does admit that a problem could be that of logging the use of foreign recordings in Germany since at present GVL distributes partly on the basis of the records' sales in Germany. This may not be an relevant criterion for a foreign record which gets extensive airplay but sells very few copies in Germany.

Inquiries about the Interpar system should be sent to: Interpar, BCM-Interpar, London WC1V 6XX; United Kingdom.

Phonogram 1975

• Continued from page 64

through the U.K. That illustrates the difficulty of penetrating the market with a successful television campaign.

"Because of this, and the increase in the cost of these campaigns by some 15%, there are no plans for Phonogram to have networked television campaigns. But what will happen is that we will undertake a number of 'testing' campaigns restricted to certain geographical situations."

It was pointed out that the increased cost of a national television campaign meant it would now cost something like \$650,000 for an album promotion on the lines of 1975 ones for Peters and Lee, or the Stylistics. That, in turn, meant selling 300,000 albums before hitting any kind of profit margin.

International Briefs

LONDON—The Wilde Rock record promotion company plans to put pop video films into retail outlets in the U.K. in addition to their weekly syndicated tapes featuring new releases as soon as they can conclude negotiations with various performance rights organizations. The films are expected to be 30-45 minutes duration.

★ ★ ★

PARIS—More U.S. jazz groups are appearing in France in an effort to expose French youth to various jazz genre's with which they are not familiar. Latest to do so in successful appearances were guitarists Hubert Sumlin and Luther Johnson, who along with Lonnie Brooks and Little Mac Simmons, put on a "Chicago Blues Festival" in Nantes and Bagneux, a suburb of Paris.

★ ★ ★

ATHENS—Marisa Koch, who records for the Minos label, will represent Greece in the 1976 Eurovision Song Contest to be held in the Hague, April 3, according to ERT, the national broadcasting institute of Greece. She will be singing a song called "Panaghia Mou, Panaghia Mou" which is based on an old folk song originating from Epiros, a region in Western Greece. It is the second Greek entry in the contest, the first having been in 1974.

★ ★ ★

ATHENS—A radio show special based on the top selling international singles of 1975 as developed by market research was broadcast by deejay John Petridis on the ERT network. Top rated records included such familiar performances as: "Kung Fu Fighting," Carl Douglas (Pye); "You Make Me Feel Brand New," the Stylistics (AVCO); and "You're Having My Baby," Paul Anka (Mercury). Two singles unfamiliar to most American audiences but which did well in Europe were also included: "Nessuno Mai," Marcella (CBS) and "Era," Wess and Dori Ghezzi (Durium).

★ ★ ★

HILVERSUM—Heavy disco and personal appearance promo tours have contributed to major successes by WEA-Holland in their less than one year existence, label head here, Ben Bunders reports. Indication of success lies in fact that seven WEA singles reached Top 30 charts and nine albums were chosen among top twenty albums of the year by Dutch music paper Oor. WEA artist Maggie MacNeal finished second as Female Singer of the Year in same poll.

★ ★ ★

LONDON—MAM profits from agency and promotion fell to a disappointing level in the last fiscal year, according to chairman Gordon Mills, although overall profits before taxes rose slightly. Mills blames fall-off on lack of hit from label's major artist Gilbert O'Sullivan and minimum profit contribution from publishing division. MAM's directors foresee company holding to moderate profit picture this year after adding cost of new company pension plan. Profit breakdown includes \$3 million from records and publishing and \$1 million from juke boxes and amusement machines.

★ ★ ★

DUBLIN—Conductor-composer Philip Green, head of Dublin Sound Ltd., plans to launch his own record label this year to record "a select repertoire of classical and jazz material." Label name has not yet been decided upon. Meanwhile he is expanding studio.

HELSINKI—CBS Records International has opened a wholly-owned Finnish subsidiary here under the name of CBS Records OY thereby taking over marketing and promotion of CBS repertoire from their previous licensee, Finnlevy, which will continue as the label's distributor. CBS Records OY will be headed by Antti Holma, Managing Director.

★ ★ ★

HAMBURG—A new book published here which analyzes the German record rating charts since 1969 shows that Tony Marshall (Ariola) had the longest-running hit during that time with the song "Schoene Maid," which ran for 55 weeks starting in 1971. Other highly successful singles were "Mama," by Heintje (Ariola), 52 weeks in 1968 and "Schiwago Melody," Maurice Jarre (Ariola) which also ran for 52 weeks on the charts the previous year. Artists with the largest number of singles hitting the charts during that time are: the Beatles (41); Peter Alexander (40) and Rex Gildo (34). The book is titled "Hit Bilanz" and was put together by Guenther Ehner and Hamburg newspaperman. It is published by Taurus Press Verlag and is priced at \$15.50.

★ ★ ★

IVORY COAST—The "Societe Ivoirienne Du Disque (S.I.D.) reports widespread support from international composers, musicians and producers since opening its doors last April. African West Coast artists and producers have been taking full advantage of S.I.D.'s modern recording studios, pressing plant and wholesale marketing facilities and have noted a corresponding reduction in the amount and availability of bootleg product in the area since S.I.D. began in April. The label does not limit itself to music product of West Africa but also includes soul, jazz, poetry and the like.

★ ★ ★

PRAGUE—Latest Supraphon album by Karel Gott features only international standard songs. Rights were secured from all original publishers and because both Czech and English versions will be released it is expected that heavy royalties will result. Some songs features are: "What Kind Of Fool Am I"; Hello Young Lovers"; "Smile"; "You'll Never Walk Alone" and "Be My Love."

★ ★ ★

PARIS—Thirty recording industry personalities were treated to a five-day holiday in Haiti by Maurice Buisson who conceived of the trip as a means of celebrating the 20th anniversary of his record shop, Lido Music, located on the Champs Elysees. He used the occasion to discuss industry topics and to announce a 30% increase in turnover in 1975 in the store's sales picture. Plans for a motor race around Haiti to be either this year or next were also discussed.

★ ★ ★

ATHENS—Listeners to Pop Club, a rock program on the ERT radio network here voted for their top ten favorite albums of 1975. The results showed: (1) "Wish You Were Here," Pink Floyd (Harvest); (2) "Tommy," Soundtrack (Polydor); (3) "Physical Graffiti," Led Zeppelin (Atlantic). Others scoring high included, Genesis; Emerson, Lake and Palmer; Elton John (both with two selections); Paul McCartney and Wings; Rod Stewart and 10cc.

From The Music Capitals Of The World

• Continued from page 67

working for blues-rock group **Living Blues**, replacing **Hank Smitskamp** who quit pop to become a social worker. . . . **Limousine** cutting its debut album for Ariola release in March. . . . **Robert Long**, singer-entertainer, starting his new theater production, with recently-discovered Amsterdam girl singer **Nelleke Burg**. . . . Holland first country in the world to release **Neil Young's** new single "Looking For A Love," from the big-selling "Zuma" album.

Launch next month of Mill Music, the production company of radio and television presenter **Eddy Becker**, the company already having signed two singers and a group. . . . Award of the Conamus Export Prize '75 to the members of **George Baker Selection**, the trophy going to the pop group with the best foreign sales. . . . Line-up of **Cuby and the Blizzards** augmented by keyboard player **Piet de Lange**, who used to work for **Child Of Nature**, and the Blizzards are cutting a new album with new producer **Hans van Oosterhout** for Polydor release, end of February.

Record company CNR started big promotion campaign for German organist **Klaus Wunderlich**. . . . And CNR put out a new album by **Sommerset**, one of the top Dutch country acts, the LP including **Jessi Colter**, **Hank Cochran** and **Kris Kristofferson** covers. . . . **The Tumbleweeds**, another popular country act here, cutting new album for March release by BASF. . . . **Tom Masseurs**, steel guitar player of the **Tumbleweeds**, received invitation to go to South Africa for session work this summer.

RCA releases here include **Lou Reed's** "Coney Island," **Nilsson's** "Sandman," **Pure Prairie League's** "Ridin' Easy," **Jefferson Airplane's** "The First Ten Years," and **David Bowie's** "Station To Station." . . . The **John Denver** albums "An Evening With John Denver" and "Windsong" certified gold here. . . . And a gold disk award for the **Jim Reeves'** double album "Reeves Forever." . . . Protest singer **Armand** working on a new album, for Killroy, a fully acoustic production and a single from it, "Back To Earth."

MOSCOW

The St. Paul Chamber Orchestra, under **Dennis Russell Davies**, completed its first Russian tour with performances in Moscow, having also

made concert appearances in five other cities. . . . Brazilian pianist **Arturo Moreira Lima** here again for a concert tour. . . . National companies in Russia are currently making 22 models of black and white television sets and five models of color sets, with basic trends towards expanding output of color equipment. . . . French singer-writer **Stefan Regiani** here for appearances.

VADIM YURCKENKOV

MADRID

Following the release of "Ceremonia," ("Ceremony") by **Phil Trim** (CFE-Zafiro), in Spanish, there is an English version under the title "A Thousand Voices." . . . **Jose Manuel Cuevas**, disk-jockey from Radio Juventud, now with the international department of Columbia Records.

Claudio Baglioni has recorded in Spanish his No. 1 Italian hit "Sabado Por La Tarde" ("Saturday Afternoon") and is getting strong promotion, including tv, from RCA. . . . **Ivan Mogull Espanola** has signed three catalogs, Elborno, Torneja and Ganga, for his company Notas Magicas.

Wes and Dori Ghezzi (Zafiro) here for television dates to promote their Spanish recording of "Era" ("It Was"). . . . **America** (Hispavox) recorded in Spanish the group's single "Sister, Golden Hair," under the title "Con Tu Pelo Tan Dorado." . . . Italian singer **Mia Martini** (Hispanovox) also out with a Spanish single "Himno."

Big promotion for **Paloma San Basilio** (Hispanovox), currently recording her second album, also out with "Contigo," a song specially written for her by **Bebo Silveti**. . . . Spanish language version of "I'm Not In Love," by French artist **Herve Vilard** (CFE-Zafiro), the new title being "Si No Me Quieres Mas."

Special promotional campaign for two album sets from Phonogram, both under the title "Luxury Blended" with one made up of eight LPs ("120 All Time Hits") and the other five, "75 Rock And Roll Hits." . . . First CTI single out here by Hispanovox is **Esther Phillips'** "What A Difference A Day Made," backed by special promotion.

Polydor releasing a rock-opera composed and sung in Spanish by **Noel Soto**, under the title "Alfa y Omega." . . . **Manuel Diaz Pallares** has left CBS here to join the promotion department of RCA.

FERNANDO SALAVERRY

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	BOHEMIAN RHAPSODY	Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
2	3	THE TRAIL OF THE LONESOME PINE	Laurel & Hardy (United Artists)—(Francis Day & Hunter)
3	2	I BELIEVE IN FATHER CHRISTMAS	*Greg Lake (Manticore)—Manticore
4	18	GLASS OF CHAMPAGNE	Sailor (Epic)—Chappell/Morris (J. Asser)
5	5	LET'S TWIST AGAIN/THE TWIST	Chubby Checker (London)—Carlin
6	13	WIDE EYED AND LEGLESS	*Andy Fairweather Low (A&M)—Rondor (Glyn Johns)
7	17	ART FOR ART'S SAKE	*10c.c. (Mercury)—St. Annes (10c.c.)
8	9	GOLDEN YEARS	*David Bowie (RCA)—Bewlay/EMI/Chrysalis/Mainman (David Bowie)
9	4	IT'S GONNA BE A COLD COLD CHRISTMAS	*Dana (GTO)—Tic Toc/Cookaway (Geoff Stephens)
10	12	CAN I TAKE YOU HOME LITTLE GIRL	*Drifters (Bell)—Cookaway/Barry Mason (R. Greenaway)
11	6	HAPPY TO BE ON AN ISLAND IN THE SUN	Demis Roussos (Philips)—EMI (George (Petsilas)
12	29	MAMA MIA	Abba (Epic)—Bocu
13	16	IF I COULD	*David Essex (CBS)—April/Rock On (Jeff Wayne)
14	7	YOU SEXY THING	*Hot Chocolate—Chocolate/RAK (Mickie Most)
15	15	MONEY HONEY	*Bay City Rollers (Bell)—Bay City Music/Carlin (Phil Wainman)
16	14	CHRISTMAS IN DRELAND/COME OUTSIDE	*Judge Dread (Cactus)—Alded/Warner Bros./Southern (Alded Prod.)
17	8	NA NA IS THE SADDEST WORD	Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
18	30	KING OF THE COPS	*Billy Howard (Penny Farthing)—Burlington (Billy Howard)
19	27	FIRST IMPRESSIONS	Impressions (Curton)—(Ed Townsend)
20	11	SHOW ME YOU'RE A WOMAN	*Mud (Private Stock)—Utopia/DJM (P. Wainman)
21	22	IN DULCE JUBILO/ON HORSEBACK	*Mike Oldfield (Virgin)—Virgin (Mike Oldfield) (Bach/Murray/Oldfield)
22	10	RENTA SANTA	Chris Hill (Philips)—Various (Chris Hill/John Staines)
23	23	ITCHYCOO PARK	*Small Faces (Immediate)—United Artists (Steven Marriott/Ronnie Lane)
24	26	DO THE BUS STOP	Fatback Band (Polydor)—Clita (Fatback Band)
25	35	GET IT TOGETHER	*Crispy & Co. (Creole)
26	20	MAKE A DAFT NOISE FOR CHRISTMAS	*Goodies (Bradley's)—Oddsocks/ATV (Miki Antony)
27	21	(THINK OF ME) WHEREVER YOU ARE	*Ken Dodd (EMI)—Leeds (Nick Ingman)
28	43	LET THE MUSIC PLAY	Barry White (20th Century)
29	19	ALL AROUND MY HAT	*Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Mike Batt)
30	46	MIDNIGHT RIDER	Paul Davidson (Tropical)
31	47	MILKYWAY	*Sheer Elegance (Pye)—Grade & Lynton/ATV (H. Watkins)
32	40	BOTH ENDS BURNING	*Roxy Music (Island)
33	24	THIS OLD HEART OF MINE	*Rod Stewart (Riva)—Jobete London (Tom Dowd)
34	36	I BELIEVE I'M GONNA LOVE YOU	Frank Sinatra (Reprise)—Campbell Connelly (Snuff Garrett)
35	28	IMAGINE	*John Lennon (Apple)—Northern (John Lennon)
36	50	DREAMS OF YOU	*Ralph McTell (Warner Bros.)—Misty River/Essex (S. Allen)
37	34	LET'S WOMBLE TO THE PARTY TONIGHT	*Wombles (CBS)—April/Batt Song (Mike Batt)
38	48	DANCE OF THE CUCKOOS	*Band Of The Black Watch (Spark)—Leber/Southern (Barry Kingston)
39	49	THE RUGGED CROSS	Ethna Campbell (Philips)
40	31	SKY HIGH	Jigsaw (Splash)—Leeds (Chas Peate)
41	32	GREEN GREEN GRASS OF HOME	Elvis Presley (RCA)—Burlington
42	25	IN FOR A PENNY	*Slade (Polydor)—Barn (Slade) Ltd. (Chas Chandler)
43	—	WE DO IT	R.&J. Stone (RCA)—Rondor/Tin Lid (Phil Swern)
44	44	GAMBLIN' BARROOM BLUES	*Sensational Alex Harvey Band (Vertigo)—Southern (D. Batchelor)
45	—	LOVE MACHINE	Miracles (Tama Motown)—Jobete London (Freddie Perren)

46	—	EVIL WOMAN	*Electric Light Orchestra (Jet)—Jet/United Artists (Jeff Lynne)
47	—	50 WAYS TO LEAVE YOUR LOVER	Paul Simon (CBS)—De Shufflin (Paul Simon/Phil Ramone)
48	37	SANTA CLAUS IS COMIN TO TOWN	Carpenters (A&M)—Francis Day & Hunter (Jack Daugherty)
49	—	TEARS ON THE TELEPHONE	*Claude Francois (Bradley's)—Leeds (Roger Greenaway)
50	41	WHITE CHRISTMAS	Freddie Starr (Thunderbird)—Irving Berlin/Chappells (Mick Green)

This Week	Last Week	Title	Artist
1	2	40 GREATEST HITS	Perry Como (K-Tel)
2	1	A NIGHT AT THE OPERA	Queen (EMI)
3	4	24 ORIGINAL HITS	Drifters (Atlantic)
4	5	40 GOLDEN GREATS	Jim Reeves (Arcade)
5	6	WOULDN'T YOU LIKE IT	Bay City Rollers (Bell)
6	3	MAKE THE PARTY LAST	James Last (Polydor)
7	9	OMMADAWN	Mike Oldfield (Virgin)
8	7	20 SONGS OF JOY	Nigel Brooks Singers (K-Tel)
9	10	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
10	8	FAVOURITES	Peters & Lee (Philips)
11	12	GREATEST HITS OF WALT DISNEY	Various Artists (Ronco)
12	16	GET RIGHT INTAE HIM	Billy Connolly (Polydor)
13	11	ALL AROUND MY HAT	Steeleye Span (Chrysalis)
14	18	THE BEST OF THE STYLISTICS	(Avco)
15	13	SHAVED FISH	John Lennon/Plastic Ono Band (Apple)
16	17	DISCO HITS '75	Various Artists (Arcade)
17	23	40 SUPER GREATS	Various Artists (K-Tel)
18	19	GREATEST HITS	Barry White (20th Century)
19	20	ELVIS PRESLEY'S 40 GREATEST HITS	(Arcade)
20	14	ALL THE FUN OF THE FAIR	David Essex (CBS)
21	15	ROLLED GOLD	Rolling Stones (Decca)
22	22	MOTOWN GOLD	Various Artists (Tama Motown)
23	40	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon (ABC)
24	29	THE SINGLES 1969-1973	Carpenters (A&M)
25	25	FISH OUT OF WATER	Chris Squire (Atlantic)
26	41	WISH YOU WERE HERE	Pink Floyd (Harvest)
27	28	ONE OF THESE NIGHTS	Eagles (Asylum)
28	27	TUBULAR BELLS	Mike Oldfield (Virgin)
29	30	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
30	36	SUPERSONIC	Various Artists (Stallion)
31	24	THE VERY BEST OF ROGER WHITTAKER	(Columbia)
32	39	SIREN	Roxy Music (Island)
33	—	ROCK OF THE WESTIES	Elton John (DJM)
34	50	STRINGS OF SCOTLAND	Various Artists (Philips)
35	32	YOU ARE BEAUTIFUL	Stylistics (Avco)
36	26	ALL TIME PARTY HITS	Various Artists (Warwick)
37	35	BEDTIME STORIES	Judge Dread (Cactus)
38	21	THE TOP 25 FROM YOUR HUNDRED BEST TUNES	Various Artists (Decca)
39	47	HORIZON	Carpenters (A&M)
40	33	WE ALL HAD DOCTORS PAPERS	Max Boyce (EMI)
41	—	AROUND THE WORLD/LIVE IN CONCERT	Osmonds (MGM)
42	—	ONCE UPON A STAR	Bay City Rollers (Bell)
43	43	THE LAST RECORD ALBUM	Little Feat (Warner Bros.)
44	34	CRISIS? WHAT CRISIS?	Supertramp (A&M)
45	—	RHINESTONE COWBOY	Glen Campbell (Capitol)
46	—	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)
47	31	BREAKAWAY	Art Garfunkel (CBS)
48	46	THE NEW GOODIES LP	(Bradley's)
49	37	USE YOUR IMAGINATION	Mud (Private Stock)
50	—	ELTON JOHN'S GREATEST HITS	(DJM)

WEST GERMANY

(Courtesy of Musikmarkt)
As of 1/5/76
SINGLES

This Week	Last Week	Title	Artist
1	—	DOLANNES-MELODIE	Jean-Claude Borely (Telefunken)—Prisma/Budde
2	—	LADY BUMP	Penny McLean (Jupiter/Ariola)—Meridian/Seigal/Butterfly

3	—	I'M ON FIRE	5000 Volts (CBS)—Intersong
4	—	WENN DU MENKST, DU DENKST ETC.	Juliane Werding (Ariola)—Intro
5	—	MOVIESTAR	Harpo (EMI Electrola)—Melodie der Welt
6	—	MORNING SKY	George Baker Selection (Warners)—MUZ
7	—	SAILING	Rod Stewart (Warners)—Melodie der Welt
8	—	TORNERO	I Santo California (Ariola)—Sugar
9	—	NEW YORK GROOVE	Hello (Bell/EMI Electrola)—Melodie der Welt
10	—	DON'T PLAY YOUR ROCK AND ROLL TO ME	Smokie (RAK/Electrola)—Melodie der Welt
11	—	JOSIE	Peter Maffey (Telefunken)—Intro
12	—	MAMMA MIA	Abba (Polydor/DGG)—Intro
13	—	FLY ROBIN FLY	Silver Convention (Jupiter/Ariola)—Meridian/Siegel/Butterfly
14	—	STAN THE GUNMAN	Hank The Knife and The Jets (EMI Electrola)—Intersong
15	—	WART AUF MICH	Michael Holm (Ariola)—Sugar

ITALY

(Courtesy of Germano Ruscitto)
As of 1/7/76
SINGLES

This Week	Last Week	Title	Artist
1	—	PROFONDO ROSSO	I Goblin (Cinevox/Fonit/Cetra)
2	—	THE HUSTLE	Van McCoy & The Soul City Symphony (Avco/Ariston/Ricordi)
3	—	LILLY	Antonello Venditti (RCA)
4	—	UN'ALTRA VOLTA CHIUDI LA PORTA	Adriano Celentano (Clan/MM)
5	—	LA TARTARUGA	Bruno Lauzi (RCA)
6	—	BELLA DENTRO	Paolo Frescura (RCA)
7	—	FOOT STOMPIN' MUSIC	Hamilton Bohannon (Brunswick/MM)
8	—	IO PRIGIONIERO	Sandro Giacobbe (CBS/MM)
9	—	IL MAETRO DI VIOLINO	Domenico Modugno (Carosello/Ricordi)
10	—	FEELINGS	Morris Albert (PA/Ricordi)
11	—	WHAT A DIFFERENCE A DAY MAKES	Esther Phillips (Kudu/MM)
12	—	PALOMA BLANCA	George Baker Selection (WEA/MM)
13	—	LE TRE CAMPANE	Schola Cantorum (RCA)
14	—	PAGLIACCIO	Alunni Del Sole (PA/Ricordi)
15	—	NINNA NANNA	I Pooh (CBS/MM)

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin
As of 1/11/76
SINGLES

This Week	Last Week	Title	Artist
1	—	AMOR, AMOR	*Lolita (CBS)—(April Music)
2	—	PARA QUE NO ME OLVIDES	Lorenzo Santamaria (EMI)—(Ego Musical)
3	—	THE HUSTLE	Van McCoy & The Soul City Symphony (Columbia)—(Hispavox)
4	—	JAMAS	*Camilo Sesto (Ariola)—(Arabella-Armonico)
5	—	HOY TENGO GANAS DE TI	*Miguel Gallardo (EMI)—(Ego Musical)
6	—	TORNERO	I Santo California (Ariola)—(Armonico)
7	—	FELIZ CUMPLEANOS, QUERIDA	Nelson Ned (Columbia)
8	—	FEMMES	Nathalie et Christine (EMI)—(Ego Musical)
9	—	ED SOLITARIO	*Nubes Grises (Ariola)—(Talisman)
10	—	SE QUE ME ENGANASTE UN DIA	*Danny Daniel (Polydor)—(Otilia)

This Week	Last Week	Title	Artist
1	—	WISH YOU WERE HERE	Pink Floyd (EMI)
2	—	HEIDI/TV SOUNDTRACK	(RCA/CBS)
3	—	PARA PIEL DE NANZANA	*Joan Manuel Serrat (Ariola)
4	—	JESUS CHRIST SUPERSTAR/SOUNDTRACK	(Movieplay)
5	—	DISCO BABY	Van McCoy (Columbia)
6	—	RIDE A ROCK HORSE	Roger Daltrey (Polydor)
7	—	VIATGE A ITACA	*Lluís Llach (Movieplay)
8	—	CBS-5 Various	(CBS)
9	—	JESUCRISTO SUPERSTAR	*Version Teatral Espanola (Ariola)
10	—	ROCK AND ROLL	John Lennon (EMI)

DENMARK

(Courtesy of I.F.P.I.)
As of 1/2/76

This Week	Last Week	Title	Artist
1	—	FOREVER TOGETHER (LP)	Walkers (Philips/NPA)
2	—	THE ELEPHANT SONG (LP)	Kamahal (Philips/NPA)
3	—	GAS 5 (LP)	Gasolin' (CBS)
4	—	JOHNNY REIMAR PARTY 10 (LP)	Johnny Reimar (Philips/NPA)
5	—	WOULDN'T YOU LIKE IT (LP)	Bay City Rollers (Bell/EMI)
6	—	GREATEST HITS (LP)	ABBA (Polar/EMI)
7	—	ABBA (LP)	ABBA (Polar/EMI)
8	—	MOVIESTAR (Single)	Harpo (EMI)
9	—	JOHNNY REIMARS BORNE OG JULEPARTY (LP)	Johnny Reimar (Philips/NPA)
10	—	THE ELEPHANT SONG (Single)	Kamahal (Philips/NPA)
11	—	JORGEN RYG (LP)	Jorgen Ryg (EMI)
12	—	FOREVER TOGETHER (Single)	Walkers (Philips/NPA)

13	—	JUL I SYNGE-LEGELAND 2 (LP)	Grethe Mogensen & Paul Bundgaard (Odeon/EMI)
14	—	SAILING (Single)	Rod Stewart (Warner Bros.)
15	—	PALOMA BLANCA (LP)	George Baker Selections (Warner Bros.)

SOUTH AFRICA

(Courtesy of Springbok Radio)
*Denotes local origin
As of 12/26/76
SINGLES

This Week	Last Week	Title	Artist
1	—	MILKY WAYS	Colombus (Warner Bros.—Laetrec)

2	—	IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokie (RAK)—(MPA)
3	—	LADY IN BLUE	Joe Dolan (Pye)—(EMI-Brigadiers)
4	—	I LOVE HOW YOU LOVE ME	*Jonathan Butler (Bullet)—(Laetrec)
5	—	SAILING	Rod Stewart (Warner Bros.)
6	—	SAY FOREVER YOU'LL ME MIND	Dolly Parton & Porter Wagoner (RCA)—(EMI-Brigadiers)
7	—	IT'S BEEN SO LONG	George McCrae (RCA)—(Southern)
8	—	FEELINGS	Morris Albert (Decca)—(Formata International Melodies/O Seas)
9	—	THE LAST ONE TO TOUCH ME	*Barbar Ray (RCA)—(EMI-Brigadiers)
10	—	BOUNCY BOUNCE	*Lionel Petersen (Plum)—(Musicpiece)

International Turntable

Clive Stanhope, founder and for four years managing director of Dart Records, has left the company and sold his shareholding in order to join B&C/Trojan as general manager.

Tony Satchell, formerly director responsible for promotions, becomes managing director at Dart.

Stanhope says the year ahead will see a large expansion of B&C and Trojan. He says he aims to consolidate and exploit the existing catalog and re-issue a series of maxi-singles featuring the early Trojan hits. He is also looking for contemporary artists to expand the Mooncrest label, and for new labels on a licensing basis to expand the company. U.K. rights to U.S. catalogs will also be considered.

Following the arrival of Fred Marks as international director of Pye Records in London, Nick Hampton has left for a new position as business co-ordinator at DJM, following the move of Geoffrey Ellis to John Reid Enterprises.

Hampton's responsibilities include the international record distribution operation, particularly in the U.S., Canada and Europe, and music-publishing in Japan, Australia, the U.S. and Europe.

As a result of this change, further moves have been made within the DJM organization. John Brunning is now completely in charge of the legal department, and Peter Allen, who recently joined from Pye, is now group financial controller.

Ellis has become chief administrator for John Reid Enterprises and a director of the company. He had been senior executive for seven years at Dick James Music. An Oxford University graduate with an M.A. degree in law, he previously worked for Brian Epstein at NEMS.

David Evans joined John Reid Enterprises just before Christmas as general manager. He is on the management side, also holding personal management deals with Peter Straker and Brian Protheroe.

Bess Coleman is to remain with Tony Barrow International, the London-based public relations company, and with Tony Barrow Management. Barrow issued a statement following his announcement last month that he had accepted her resignation.

"After our lengthy professional association in the business we had certain differences of opinion of a very general nature. But these have been resolved and Bess retains her directorship of the p.r. and professional management companies."

Hasan Akhtar, currently financial controller for Music for Pleasure, has been appointed director, finance and administration for the company. In his new position, Akhtar, who joined EMI in 1966, will be responsible for distribution as well as finance and administration.

Gerry Whittle has been appointed northern area sales manager for DJM Records. Another new appointment is that of Tyrone Bowen to southern area sales manager. He was previously sales supervisor. Both report to DJM general sales manager Les Tomlin.

DJM has also appointed a new man, Patrick Meads, to its field promotion team. He was previously with Decca's international promotion department and before that with EMI. He takes over from Mike Allen, who formerly handled field promotion in the south and midlands and now concentrates on just the latter region.

Judd Lander has joined CBS Records' promotion department. He takes over as Epic label manager, replacing Graham Houghton. Lander was previously with Charisma for three years, working on promotion of albums and singles and prior to that was a professional musician.

Adrian Hopkins, promoter of recent tours by Steeleye Span and Roxy Music, leaves Chrysalis Promotions to form his own company, Adrian Hopkins Promotions.

Geoff Deane has been appointed press officer for Nems Records, heading up the company's newly-created press office operating from 3 Hill Street, London, W.I. His responsibilities embrace product coming out on the Nems, Immediate and Opal labels. He was previously a free-lance journalist, British-based but writing mainly for U.S. and Canadian publications.

Kerry Lines has been appointed assistant to Bob Mercer, EMI director of repertoire and marketing. She previously worked in the a&r department and had considerable experience in organizing and promotion of artist tours. She replaces Barry Humphries, who is now Rocket and Target label manager.

Gold To Hardy LP

TORONTO — "The Homecoming," an album by Hagood Hardy on the Attic label in Canada, has been certified gold in this country for sales over 50,000 units. The gold disc was presented to Attic Record heads Al Mair and Tom Williams and Hardy by Toronto Mayor David Crombie. The sales of the LP in Canada are now past 80,000 units.

Hardy wrote "The Homecoming" two years ago as a commercial jingle for Salada Tea and later released the tune as a single on his own label. CTL produced the album during the summer of 1975 and it was released for retail sale on the Attic Records label. CTL has produced 195 albums by Canadian artists since its inception in 1962.

Latin Scene

LOS ANGELES

Although he hasn't publicly confirmed it, **Frank Sinatra** is reportedly preparing a Latin LP with the famed orchestra of **Tito Puente**. **Rubin Blades** has submitted two original tunes for the album; Blades is a promising young singer, arranger and composer.

The **Fania All-Stars** are on the move again. They are playing **MIDEM** in Cannes, France, and then will perform in Paris, London and Barcelona.

Check out **Mark Diamond** and **Frankie Dante's** "Beethoven V" album. The **Brecker Btothers** take smokin' solos throughout. . . . **T.R. Records** will be releasing an LP of **Tito Rodriguez Jr.**, who is auditioning musicians for a new band he will front. It's all happening in South Amboy, N.J.

"The Classic Style Of The Latin-American Guitar" by **Peter Kraus** and **Mark Bird** may spawn a foundation organized by **Discos Latin In-**

ternational, Inc. which would underwrite concerts and recordings by young Latin-American classical artists and students residing in the U.S.

Stan Steinhaus, who produces **Kraus-Bird** and is marketing manager for the Latin label, will hold auditions in Los Angeles next month.

RAY TERRACE

NEW YORK

Velvet Records executive **Tony Moreno** in Miami reports the label is ready to make a big push into American market. . . . In addition to current English language tune "Is It Too Late?" recorded for Velvet by **Danny Rivera**, label plans English language recordings for **Sophie** and **Wilkins**, both of whom are bilingual residents of Puerto Rico and major pop artists.

In recent story concerning efforts by Latin labels to use the disco sound as crossover vehicle into American sales market (**Billboard**, Jan. 10) we inadvertently left out **Coco Records** which is also preparing a disco LP for late February release, as label executive **Sam Goff** so graciously reminds us. . . . If anyone has been able to reach **Eduardo Cuervo**, national sales and promotion head of **Borinquen Records** in New York recently, we wish they'd tell us how they did it. Now even the office **Phone-Mate** doesn't answer. However, despite his inaccessibility, **Cuervo** seems to be doing a good job with recent **Lissette** English language song "Girl" starting to be heard on American stations hereabouts.

Hector Garrido, popular composer-arranger-conductor, kind of reminds you of the guy who, when you ask him for the time, tells you how to make a watch. Once you get him started on the subject of the state of Spanish language radio in New York you're in for a lengthy but highly informed lecture on the ills befalling Hispanic musicians and creative musical personalities due to existing programming concepts. He calls the situation a "disgrace" in about 5,000 well-chosen, oft-repeated words.

Disbanding of **Ray Barreto** (Fania) orchestra shocked some people although on reflection most believe it is a good move, freeing **Ray** for more out-of-town concert and theater dates. . . . **Willie Colon** and **Larry Harlow** (both Fania) report huge crowds at their West Coast concerts in San Francisco on New Year's Eve and L.A.'s Hotel Biltmore Jan. 3. . . . They did so well that **Tipica 73** is hopeful to duplicate at Biltmore (16) and Oakland (17) this month.

Symphony Sid will be back in New York (16) at the Beacon Theater to share MC duties with **WRVR** radio personality **Roger Dawson** when **Rafi Mercado** and **Ray Aviles** present "A Night In Latin Jazz Land" featuring **Cal Tjader** (vibes), **Mongo Santamaria** (conga) and **Willie Bobo** (timbales) back together again. The three were all part of **Tjader's** group from 1958 to 1961 when Latin jazz was first becoming known as a musical art form and **Symphony Sid** was a prime mover in spreading the word and the music on his late night radio show and weekly concerts at the Village Gate. **Sid** is now living in Florida and has a twice-weekly jazz show in Miami. He was last in New York Dec. 27 to help MC the huge **Harlow 10th Anniversary** bash which drew over 5,000 and still has the town buzzing. . . . Joining **Tjader** et al at Beacon concert for

(Continued on page 71)

Steve 'n' Eydie In Coco Records Deal

NEW YORK—Steve Lawrence and Eydie Gorme have entered into a long-term partnership agreement with **Coco Records** for the formation of a new label to produce and distribute Spanish and Portuguese recorded product featuring the two singers. The new label name is tentatively set as **Gala Records**, pending clearance of the corporate designation.

The deal was negotiated by **Coco** co-owner **Harvey Averde** through a mutual friend and was concluded in California.

Gorme, of Spanish ancestry, has had several highly successful Spanish language LPs, notably two with the **Mexican Trio Los Panchos**.

Plans are for immediate release of a single by **Gorme** titled "Tomame O Dejame," which was a minor hit a year ago as done by the Spanish group **Mocedades** of "Eres Tu" fame. It will be followed by February release of a **Gorme** album.

Sam Goff, **Coco's** other co-owner, says plans include a future album by **Gorme** and **Danny Rivera**, top-rated Puerto Rican singer who recently entered into similar agreement with **Coco** on the new label, **Graffiti**.

"The **Gorme-Lawrence** production team is highly professional and will include arrangements by such heavyweights as **Don Costa** and **Nelson Riddle**," **Goff** notes. "The singers will be doing material in both Spanish and Portuguese and we expect this will open up a huge new area to us."

Coco will be responsible for full international distribution of the product via their own distributors and through their network of licensees.

Mexican Coro Label Broadening Its Operations Internationally

By **MARV FISHER**

MEXICO CITY—Although it was first with compatible stereo-mono, first with mini-LPs, first with bringing 4-track cartridges into the country and one of the pioneers in introducing low-priced records into supermarkets, **Discos Coro** is just now getting its feet wet in the competitive singles and new album market.

In all of its 15 years of existence, **Coro** has been strictly a catalog company, grinding out product year after year at a good profit. "But I felt it was time we joined company with the other labels," says **Federico Riojas**, **Coro's** founder and president "by expanding not only within our own boundaries of Mexico but internationally as well."

"In fact, I think it was a way to fight the repression, to work more risk capital into the business so that we could keep up with sales we had a

few years ago." **Riojas** says his company has upped its production by some 50% since seeking out new talent and songs.

So far, in less than a year of open competition with the rest of the pack, **Coro** has released and distributed product by such as **Los Versatiles**, **El Horoscopo Tropical**, **El Grupo Noi** and **Mariella**, last-named a young singer **Riojas** discovered on a **Channel 4** contest recently.

His only licensee outside of Mexico to date is **BASF** in Venezuela. "In this new year, we will surely make inroads for establishing a distribution outlet in the U.S."

Besides the overall challenge of the diversified operation, **Riojas** had another valid reason for expansion. "It is time we probed our own market simply because we are importing too much music right now."



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everyone
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"El Sonido Creativo"

Billboard covers Latin Music
in its
FLORIDA Special
March 27



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Billboard SPECIAL SURVEY For Week Ending 1/24/76

Billboard Special Survey Hot Latin LPs™

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IN TEXAS			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LATIN BREED Memories, GC 119	8	ROYAL JESTERS The Band, GC 118
2	LITTLE JOE Brown Stuff, Buena Suerte 1054	9	FREDDY FENDER Wasted Days And Wasted Nights, 8FLP 2001
3	FREDDY FENDER Canta, CCL 1012	10	TONY DE LA ROSA Mi Ultima Parsanda, FR 1033
4	LATIN BREED U.S.A., GC 115	11	JULIO IGLESIAS El Amor, Alhambra 23
5	TORTILLA FACTORY Made In America, FLP 4073	12	MEXICAN REVOLUTION Quiero Una Cita, GC 116
6	COSTAAZUL Crema De Cumbia Con El, NVL 309	13	JOSE A. JIMENEZ Alicia J. Con Jose Alfredo, DKLI 3312
7	LOS HUMILDES Mas Mas Humildes, Fama 529	14	FREDDY FENDER She Thinks I Still Care, ARV 1030
		15	VICENTE FERNANDEZ Para Recordar, Caytronics 1450

IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	PUPI LEGARRETA Pupi Y Su Charanga, Vaya 598	8	YOLANDITA MONGE Yolandita Monge, Coco 123
2	CONJUNTO UNIVERSAL Alabao, Velvet 1505	9	MORRIS ALBERT Dime, Audio Latino 4085
3	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	10	CAMILO SESTO Amor Libre, Pronto 1013
4	JOSE ANTONIO Para Ganar Tu Corazon, Oro Sound 1980	11	JULIO IGLESIAS El Amor, Alhambra 23
5	EMILIO JOSE Mi Barca, Alhambra 6002	12	RAY BARRETTO Barretto, Fania 486
6	HECTOR LAVOE La Voz, Fania 598	13	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
7	SOPHY Sentimientos, Velvet 1494	14	LUIS SANTI El Bigote, Sound Triangle 8000
		15	ALVARES GEDES Alvares Gedes #2, Gema 5030

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Latin Scene

• Continued from page 70

both shows will be **Bobby Rodriguez** (Fania) and his orchestra.

Pedro Alvarez of Casino distributors happy with new 10th Ave. location after moving from 23rd St. Increase in sales of Alhambra label stars **Julio Iglesias**, **Nydia Caro** and **Charytin Goyco** made move necessary. . . . Word has it that Fania staffers **Iris** and **Sharon** of promotion and publicity departments will accompany All-Stars to the MIDEM conference in Cannes where they will perform as dancers. That should really liven up the show.

RUDY GARCIA

TEXAS

During his stay in Corpus Christi recently, **Freddy Fender** welcomed friends, fans and well-wishers at **Freddie Martinez'** recording studio. Station KCCT of Houston broadcast it live.

A strong group coming out of Houston calls itself **Renacimiento '74**.

It follows the tradition of **El Costa Azul**, now one of the hottest groups in Mexico, but which started in Houston back in 1973. **Renacimiento's** latest album is getting good airplay across the state. The group records for the Ramex label.

1976 could be a tremendous year for **Mel Villarreal** and his staff at Uniko Records. **Los Unicos** and **Los Kasinos**, the label's double aces, had two highly successful albums each during the past year. Currently gaining in sales is **Los Unicos'** recently released album titled "Todavia." In addition to recording these two strong groups, Uniko has started to amplify its catalog with recordings by other good-sounding Texas groups.

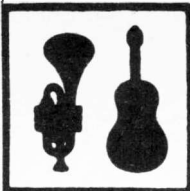
Little Joe Y La Familia's latest album is good all the way from the jacket to the last drop of PVC. The LP is titled "Brown Stuff" and is a good example of the group's versatility. It features good doses of salsa, English pop, as well as sentimental Mexican rancheras and ballads with vocals by Little Joe and Johnny Hernandez and arrangements by Gilbert Seden. The album is released by BSR.

Juan Antonio El Remolino has a new LP on Johnny Gonzalez' El Zape Label. The album includes a well-done rendition of the song "Barrio Pobre" as indicated by the vast airplay given the song over several Texas stations. Another group which is selling strong for the El Zape label is **Los Tremendos Gavilanes**. Their latest effort is "De Esta Sierra A La Otra Sierra," and includes the hit single by the same name. The same label is also now distributing **Juan Antonio Sifuentes'** JAS Records. Sifuentes' latest is titled "Que Metida De Pata."

Mel Moran has a new recording studio in San Antonio. Engineers for Moran's Soundtrack Studio, equipped with multi-track full stereo, are **Fred Salas**, **Jay Fletcher** and **Moran**. Moran is also producing for **Foy Lee's** Teardrop label. One of the first to use Moran's studio was **Tony "The Top" Hernandez**, who cut a new 45 for BSR in English. **Carlos Guzman** has another LP out on Falcon. He is backed on this one by **Sergio Mumoz y Los Jovences** and includes the singles "Devuelveme La Sonrisa" and "Yo Lo Comprendo."

LUPE SILVA

CAYTRONICS



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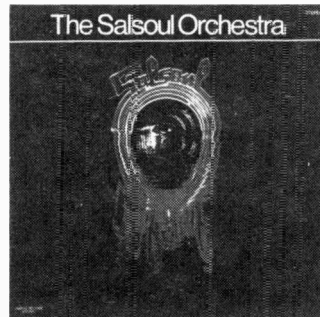
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CYS-1457

Gualberto Castro

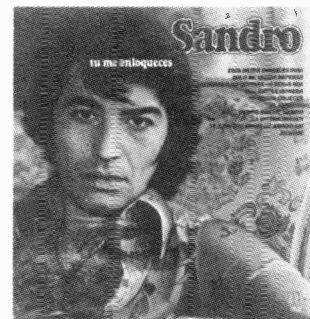
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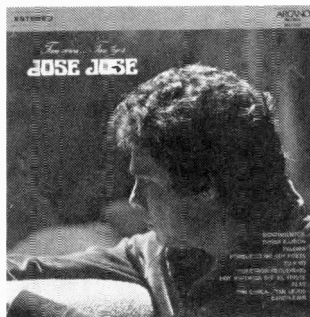
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XMS-138

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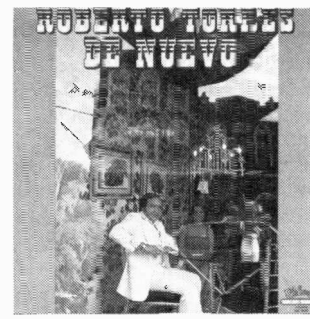
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18 Years Of Growth

Treble Clef Thrives On Diversification

OTTAWA—Harvey Glatt, head of the Treble Clef company here, believes his firm's operations are unique because "I don't know of any other company in Canada that touches so many bases."

He may have a point, because Treble Clef's operations currently encompass the functions of record retailing, audio equipment retailing, record distribution, record production, record manufacturing and concert presentations.

Glatt started Treble Clef in 1957 and since then has built it into a chain of six record retail outlets, four audio stores and two franchise record stores, one in Hawksbury, Ontario and the other in Pembroke, Ontario.

An early partner of Glatt's, when the company was formed, is Arnold Gosewich, who is currently the president of Capitol Records-EMI of Canada Ltd.

One of the more adventurous enterprises by Treble Clef in the past

few years was the establishment of a division which handles distribution and importing of records in Canada. Responsible for the administration of this division is Michel J. Theriault who was instrumental in setting it up two years ago.

Theriault had spent some time in England where he worked with Non-Stop distributors exporting selected records to the Canadian market. As he had worked at one of the Treble Clef stores in Ottawa prior to leaving for Europe, it was Treble Clef who imported the bulk of the records. When Theriault returned to Canada he went to work for Treble Clef and set up the import department.

"In those days imports were selling at \$5.98," he remembers. "They are now selling for \$7.98. Initially I just developed my contacts and built up the import section. Babe Ruth was the first major act that we did a lot of import business with. We had it out on import about two months before Capitol released it in this country."

Gradually the number of accounts purchasing imports from Treble Clef grew until today they are servicing over 200 stores including those with the major chains, such as Sam's, Sherman's A&A, Kelly Stereo Mart and Pro Sound. Reportedly the company's dollar sales volume almost matches that of the Alameda Corporation, a leading Montreal based importer.

As a natural outgrowth of the record import business came the distribution of the catalogs of labels in this country. Treble Clef now distributes Transatlantic, Syntonic Research, Woodshed Records, Nick Records and the Antilles labels exclusively in Canada.

A further development has been the pressing of their own and foreign product. Decameron, a Transatlantic band is breaking into the Toronto market and Treble Clef, of its own accord, has decided to pull a single entitled "Trapeze" from the album. Treble Clef will press the single themselves. They are also releasing singles by Harvey Andrews and Gram Cooper and the Magnificent Mercury Brothers.

ACTRA Elects New Directors

TORONTO—Elections for the national board of directors of the Association of Canadian Television and Radio Artists for a two-year term were held with the following people elected for various cities and regions in Canada:

Grace Butt, Newfoundland and Labrador; William Fulton, Maritimes; Victor Knight and Gordon Atkinson, Montreal; Bob Gardiner, Ottawa; Lorraine Thomson, Barbara Franklin, Donald Parrish, Charles Templeton, Ben Wicks, Bernard Cowan, Vernon Chapman, Jack Gray and Joyce Gordon, Toronto; Neil LeRoy, Winnipeg; Walter Mills, Saskatchewan; Jack Goth, Calgary; Douglas Paulson, Edmonton; and Roy Brinson and Bruce MacLeod, British Columbia.

The president, two vice presidents, treasurer and other members of the executive for the 1976-77 term will be elected from the elected directors by the board at its first meeting to be held in Toronto on Saturday (24) and Sunday (25).

PR Firms Fill Promotion Void

TORONTO—The lack of specific press and publicity departments in most record companies based in this country has spawned a number of independent firms specializing in public relations for the Canadian music industry. The newest of these companies, Charles, Dunne & Owens, is run by two former record company employees, Bob Dunne and Joe Owens.

Dunne did press and publicity as well as Ontario promotion for Daffodil and Island Records, after spending three years as editor of Beetle magazine in Canada.

Owens became national promotion director of Quality Records Ltd. in Canada after spending a number of years in the Eastern U.S. as an independent promotion man. Owens also spent some time with Island and Daffodil records in this country.

"We saw the shortcomings of working in a record company setting in the area of press and publicity," says Owens. "We started this company because we thought there were enough acts coming into Canada who needed the extra push that major distributors up here carrying 50 or more acts couldn't give. A company distributing four or five major labels with a large number of acts can't possibly give each act proper promotion attention."

"When we first opened up we anticipated working for the Who, the Rolling Stones, etc., in this country. But actually it is the Canadian industry itself that has kept us alive," adds Dunne. "If you think back a few years, the Canadian record industry wasn't big enough to allow us to make a living out of public relations. Now we can."

"We didn't want to sit in Canada promoting Canadians to Canadians," continues Owens. "We thought of promoting Canadian acts to the rest of the world. But others have tried to approach it in that way and have lost a lot of money. We decided to focus on American, British and Canadian acts coming into Canada. The idea is for record companies to concentrate on selling records and to allow someone else to handle publicity and promotion for the acts."

Quality Records:

Sign 3 New Dist. Pacts

TORONTO—Quality Records Limited increased the number of labels it distributes in Canada with the signing of three separate distribution deals in the last few weeks.

Kangi Records headed up by Hank Kushmier has signed a distribution deal with Quality. The first product to be made available is an album by Tim Daniels. Contained on the LP are three of Daniels' most recent singles "I'm Walin'," "Sure Feels Good" and "Easy Listening."

Also set for a release is an album entitled "Nuclear 1984" which focuses on predictions by Robin Armstrong, a Montreal-born astrologer, that the world will come to an end in 1984. The script was written and narrated by David Marsden of Lip Service with synthesizer effects by John Mills-Cockell.

Quality has also signed a distribution deal with Interdisk a

Quebec-based record company headed up by Antonio Carlos Ferreira. The first two releases under the new deal are "Ne Cherchez Pas L'Amour" by Monique Rousseau, and "Apres" by Richard Huet. A single by Diane Marchel is also set for release in the near future.

Night club performer David Proud will have his current single on Chariot Records "Then Morning Came" distributed by Quality in Canada.

Quality and Balmur Ltd. have also concluded a three year agreement for the distribution of Bruce Murray's debut album. The deal was negotiated between George Struth, president of Quality Records, and Leonard T. Rambeau, president of Balmur Ltd. Bruce is the brother of Anne Murray. Scheduled for a mid-January release, the Bruce Murray album will be launched with a cross-Canada promotional tour.

International Turntable

Don Grant has been appointed vice president in charge of marketing for WEA Music of Canada Ltd. His responsibilities will include marketing and sales, customer service, distribution and operations. . . .

Michael Godin has been appointed coordinator at A&M's Canadian head office in Toronto. Godin will assist Gerry Lacoursiere, vice president of A&M's representative in coordinating tours with promoters and bookers. In addition, he will have advertising duties and will

aid the sales and promotion departments in special projects. Godin has extensive experience in Quebec radio outlets, working in the capacities as music director, music programmer and on-air personality at stations.

Hans Klopfer has been appointed to the newly created position of manufacturing manager by John Apsitis, director of operations for Capitol Records-EMI of Canada Ltd. The position bears responsibility for the setting up and eventual operation of Capitol's disk-pressing plant which is now under construction. The plant is expected to be operational by the fall of 1976. Before joining Capitol, Klopfer was plant manager at the Columbia pressing and tape plant in Toronto.

Lee Sole has taken on the duties of station manager at CHOM-FM in Montreal besides holding his current position as program director at the station. Sole replaces David Barrett, who recently left the station.

Peter Beauchamp, the former national promotion director for A&M Records of Canada, before becoming head of a&r for the same company, is now general manager of the new Sam the Record Man record and tape retail outlet in downtown Montreal.

Commercial Curb By CBC

OTTAWA—Canadian Broadcasting Corporation stations on the English-language AM and FM radio network and French-language AM radio network which had or will have their licenses renewed between March 31, 1974 and March 31, 1979 will no longer be able to broadcast any commercial messages according to a recent decision by the Canadian Radio and Television Commission.

The only exceptions are found in programs which are available to the licensee only on a sponsored basis. Ads which concern elections may also be broadcast over CBC stations.

Similar advertising restrictions were also put on French and English language CBC television network stations.

All Staffers Quit At Dixon-Propas

TORONTO—The entire staff of Dixon-Propas Productions Inc. headed by Neill Dixon and Steve Propas has resigned.

Letters of resignation were tendered by Gert Ruetters, road manager for Martha Reeves; Barbara Onrot, office manager and consultant to the firm; Barbara Hoffman, head of promotion and publicity; and Karen Norman, secretary.

No reason was given for the mass resignations.

Dixon-Propas book a number of the top clubs in the Toronto area as well as manage Martha Reeves and various club acts.

Platinum For Supertramp

TORONTO—British group Supertramp have reached platinum status in Canada for the sale of their album "Crime Of the Century" on A&M Records. The LP has sold more than 116,000 units in this country.

The group has just completed a sold-out tour of England where their new album "Crisis? What Crisis?" has been released. The album is now available in the U.S. and Canada.

A single from the LP "Lady" is pending release in Canada. Charlie Prevost, former publicity director for A&M Records of Canada, is currently road manager for the band and residing in Europe.

International

Rock Band Salutes PLO

By ROMAN KOZAK

ROME—PFM, or Premiata Foneria Marconi, one of Italy's most popular rock bands and one of the best-known internationally, gave a concert dedicated to the Palestinian Revolutionary Movement in Rome.

Altogether 13,000 fans attended and no one was injured.

The concert was the second successful event along these lines in a month. In December, the U.K. band Van Der Graaf Generator played before a similar number of fans in Rome, and again no incidents were reported. This time the concert was sponsored by and dedicated to a Maoist newspaper.

Carlo Basile, press officer of RCA, which distributes PFM's product in Italy, says: "This is now the only way concerts can be given in Italy."

The last time a private-enterprise organization attempted to promote a major rock concert in Rome was in February, 1975, when a riot ended a Lou Reed concert and left 16 people injured.

The latest two concerts reflect a certain detente between the capitalistic rock establishment and radical groups to the left of the Italian Communist party.

The radical groups provide the publicity for the concerts and the organization and general security at the hall. The "establishment" takes care of the band. The logistics for PFM were handled by the Franco Manzone Organization, while David Zard handled the Van Der Graaf concert.

Ticket prices for both concerts were low: about \$1.50. Prices could be kept so low because most of the labor force used was provided by volunteers, while the bands played for nominal sums.

Included in the price of a ticket was a body search at the door conducted by eager young Communist functionaries, and for PFM three hours of propaganda films and speeches lauding the PLO cause.

French Jazz Awards Voted

PARIS—Recordings by McCoy Tyner, Randy Weston, Jimmie Noon, Don Byas and Lester Young are among those honored by the French Academie du Jazz in its 1975/76 awards list.

The Prix Django Reinhardt went to French guitarist Christian Escoude and the Prix Sidney Bochet to cornettist and saxophonist Michel Queraud.

Other awards are:

Prix in Honorem: Andre Hodeir, notably for his recordings "Anna Livia Plurabelle" (Epic) and Bitter Endings (Epic)

Grand Prix Traditional Jazz: Jimmie Noone—4 volumes (MCA); Prix Traditional Jazz: New Orleans series (RCA)

Grand Prix Classic Jazz: Don Byas in Paris (Barclay)

Prix Classic Jazz: Lester Young/Coleman Hawkins "Classic Tenors" (Signature/RCA)

Grand Prix Modern Jazz: Randy Weston "African Rhythms" (Chant du Monde)

Prix Modern Jazz: McCoy Tyner "Trident" (Milestone)

Oscar '76: Lester Young—The Aladdin Sessions (Blue Note)

Prix Fats Waller: Joint winners: Art Tatum 13 LP box set (Pablo); Scott Joplin 5LP box set (Biograph)

Prix Boris Vian: Michel Sardaby "Gail" (Debs)

Prix Billie Holiday: Esther Phillips "What A Difference A Day Makes" (Kudu)

Prix Mahalia Jackson: Sister Rosetta Tharpe/Marie Knight (MCA)

Prix Bag Bill Broonzy: Elmore James "Anthology Of The Blues" (Musidisc)

Prix Otis Redding: Earth Wind & Fire (CBS)

Grand Prix In Memoriam; 1976: "The Works of Duke Ellington" (RCA)

Research For WB Promo

• Continued from page 6

playlists to reach the different ages available for tuning in at the different time slots."

Davis feels that effective contemporary promotion must be aware of these programming policies at every station they service and come in with data supporting the effectiveness of their records for specific demographics and time slots.

"At a company the size of Warner Bros. we have had to learn how to effectively work six or seven singles simultaneously in the various markets," says Davis. "One of the most important factors in bringing this off

Various Acts To Join In Film LP

• Continued from page 10

in English-speaking countries worldwide. "None of the major names who performed in "Tommy" did anything but enrich their reputations. It actually enhanced their images and made them even bigger for the labels they are contracted to," Reizner points out.

The two-hour major movie is the brainchild of Russ Regan, 20th's president. Reizner is doing the music essentially. He has chosen 24 Beatles songs as background music. "They are often done in juxtaposition to the incident or sequence from the war we are covering filmwise. This picture is a strong tongue-in-cheek anti-war feature.

"It is being put together from Movietone News clips, Signal Corps films and other documentary sources. I chose the Beatles because they are creators of music most relative to our present youth generation.

"The war was probably the most relative event to its own generation," Reizner opines. In addition to Reizner and Regan, Sandy Lieberman, an expatriate American living in London like Reizner, is concentrating on the film production. He has done two David Essex films and was active in "Lisztomania."

The contemporary rock tracks are being cut at Olympic Sound Studios, London, by the London Symphony. Rock sidemen augment the symphony. Will Malone, who did "Tommy" and "Journey To The Center Of The Earth," is arranger. Voices can be dubbed anywhere convenient to the artist. Over the soundtrack, prominent contemporary rock voices will narrate the film, all of which will be in the two-pocket LP.

MIDEM Opens

• Continued from page 1

participation from the U.K., France and Germany.

Because of the strength of the U.K. participation, British Airways is laying on eight special 320-seater Tri-Star flights between London and Nice.

Xavier Roy, MIDEM's international director, says: "For the first time in the history of MIDEM we have had to turn down more than 40 applications for booths because every inch of space is allocated."

Artists booked for the two international galas, which will be staged inside a huge 10-masted tent with armchair seating on Sunday (25) and Wednesday (28) include Esther Phillips, Morris Albert, the Silver Convention, the Fania All-Stars, Claude DuBois, Henry Mancini, Nicole Croisille and Joan Baez.

Among companies holding international meetings at MIDEM are WEA, Intersong, Polydor, A&M and EMI.

is to know quickly when a record should be stopped working on."

Another important change at AM radio, Davis finds is that 25 to 50% of the main Top 40 outlets are experimenting with some sort of album cut airplay. "This is great for Warner," he says. "We'd like nothing better than for radio to play the best cut on an album without depending so much on singles sales."

Davis believes that the days of the extremely tight 15-18 record playlist are over and current records in regular rotation more commonly number 25 to 35. "Much of what's on Top 40 today was strictly FM product three years ago," he says. "The AMs look at their ratings and see that they've got to program for upper age demographics if they don't want to lose that audience and the ad revenues it brings in."

For the past 18 months, Davis and associate national directors Don McGregor and David Urso have been in charge of Warner promotion. "We had plenty of time at first to figure out we must be doing something wrong," says Davis now. "Because we didn't bring in any hits for the first six months."

Warner Bros. expanding use of depth research is not restricted to the promotion department. Currently, Robin Rothman of the marketing department is preparing written transcripts of a series of question-and-answer sessions held for WB executives by Bill Wardlow, Billboard charts director, and other selected chart executives. These transcripts will soon be issued to all Warner personnel dealing with chart reports.

Calvin Carter Back

• Continued from page 16

sions, Staples and Taylor, are consistently on the pop or soul listings today.

Since leaving VeeJay in 1965, Carter has been an executive at Liberty Records (where he produced Canned Heat, Julie London and P.J. Proby) as well as producing Charles Bevel for A&M and Little Milton for Chess.

His most recent association was with the Jerry Butler Workshop.

VeeJay became a company involved in sales and distribution again during the past year. New releases have been primarily in the jazz field, which will continue to be stressed.

The label also plans to issue product, however, in the pop, soul and gospel categories. Coming next is a limited edition of "The Legend Of Vee Jay."

Buddah Sale Final

• Continued from page 8

going to pop, rock and country music titles.

The latest releases from Buddah are "best of" albums from Gladys Knight & the Pips, the Lovin' Spoonful, the Isley Brothers, Monty Python and Genesis. With the exception of Gladys Knight & the Pips, all artists involved in the release now record for other labels.

Students Register

• Continued from page 57

it also offers a location to demonstrate new equipment for technical manufacturers.

Although no speakers have been set at this time, Tarleton says several should be named in the coming weeks.

Judge Orders Stax Closed

• Continued from page 3

able of \$25,000 and had collected \$20,000 of it.

Bogatin contended strongly in his argument that Stax could not operate at a profit. He said the recording business was too speculative and that Stax's condition in particular was "disheveled, confused, mixed up, failing and defunct. For Stax to

3 Million LPs

• Continued from page 8

ver's Greatest Hits," which added another 500,000 units to its 5 million prior sales.

Helping overall sales was the December ABC-TV special "Rocky Mountain Christmas," starring Denver, Olivia Newton-John and Karen Valentine, seen by 65 million viewers for a 45% share of audience, the network's all-time high for a musical special.

continue operation would be a tragic disaster—pure folly."

Michael Pleasants, attorney for Stax, argued that "Stax has had problems. Any business will have problems. But until it is proven insolvent, it should be allowed to operate."

Al Bell, sole stockholder of Stax and its board chairman, was indicted by a federal grand jury last Sept. 18 of fraudulently obtaining \$1.8 million in loans from Union Planters bank in collusion with a former bank officer, who is now serving a five-year sentence on a prior embezzlement conviction. Bell has not yet been tried.

Youths Dig Sound

• Continued from page 57

ability of the operator to program for any music need the location desires, such as all Frank Sinatra, all '50s music, or any option they prefer to customize the sound."

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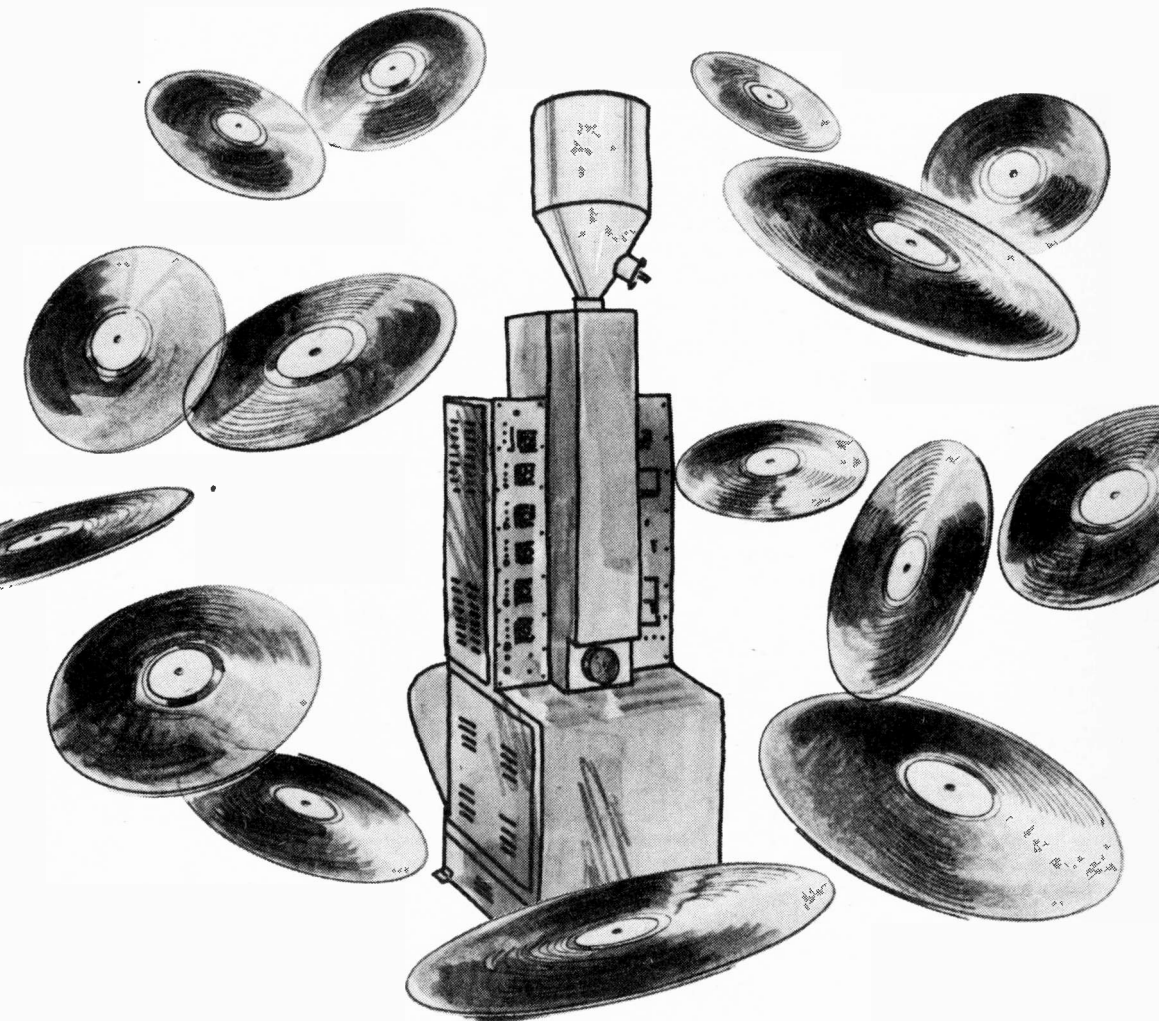
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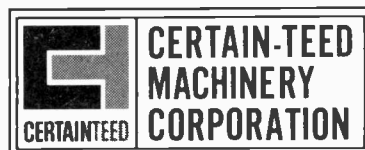
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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/24/76

Number of LPs reviewed this week 52 Last week 42



BETTE MIDLER—*Songs For The New Depression*, Atlantic SD 18155. Long awaited album is good, but a lot more low keyed than first two efforts. Mix of rock from the '50s, standards and newer material is here, and production from Moogy Klingman is excellent. Duet with Bob Dylan is also included. Ballads are Midler's strong points, whether they be nostalgia efforts or straighter cuts. Instrumental arrangements are also standouts, with top New York session men David Spinoza, John Siegler and Ralph Schuckett appearing as well as Todd Rundgren. Production primarily Klingman, though Midler, Arif Mardin and Joel Dorn also lend a hand. A good effort on the whole, with more attention paid to the quieter end of things.

Best cuts: "Strangers In The Night," "I Don't Want The Night To End," "Buckets Of Rain" (with Dylan), "Shiver Me Timbers," "Tragedy," "Let Me Just Follow Behind."

Dealers: Recent publicity should help set.

LOGGINS & MESSINA—*Native Sons*, Columbia PC 33578. A vast improvement over the pair's recent oldies album, this is the kind of material the pair have long been associated with—good, flowing ballads and easy to listen to rockers. The acoustic ballads are best, with several featuring powerful sax solos. A few country oriented cuts and several of the rockers feature the same fun sound of "Your Mama Don't Dance." Good Spanish guitar on several cuts as well, and the usual distinctive individual and harmony voices. Voices, in fact, are stronger than anything they've done, even sounding a bit like Bee Gee Robin Gibb in spots.

Best cuts: "Pretty Princess," "My Lady, My Love," "Peacemaker," "Fox Fire," "Native Son."

Dealers: Expect much stronger sales than with last album.

JESSI COLTER—*Jessi*, Capitol ST-11477. Follow to the lady's top 50 "Jessi Colter" is, in many ways, a better album. Songs here are much more evenly balanced in quality, and the quality is good. With each song representing another stage in life (both alone and in relation to others), the LP becomes a series of connected thoughts rather than simply a concept set. Singing is better than the first set, and the division of one side uptempo and one predominantly slow also works. Expect immediate country action. Also expect the same rise pop that resulted last time. Good production from Ken Mansfield and Waylon Jennings as well as help from top musicians Larry Muhoberac, Randy Scruggs, Ritchie Albright, Reggie Young and Ralph Mooney. With her dual country/pop identity, Colter joins the ranks of those appealing to several groups.

Best cuts: "One Woman Man," "It's Morning (And I Still Love You)," "Rounder," "Darlin' It's Yours," "Would You Walk With Me (To The Lilies)," "I See Your Face."

Dealers: Artist constantly on the road with husband Waylon Jennings.

NILSSON—*Sandman*, RCA APL1-1031. Easy to listen to set from the man who still must rank as one of pop's most creative voices. Good humor here, as well as some mild cuts on the more serious side. The mood is perhaps the most interesting thing here. With help from Klaus Voorman, Jim Keltner, Van Dyke Parks, Leon Russell, Danny Kootch, Doug Dillard and others, Nilsson has created a soothing mood not generally associated with pop. One exception is a genuinely funny rap cut featuring two drunks, similar in feel to Bo Diddley's classic "Hey, Man," cut with his friend Jerome. Strings and horns here are tasteful, not overdone. And it's a pleasure to hear just one name artist who has not cut a disco album.

Best cuts: "I'll Take A Tango," "Something True," "Pretty Soon There'll Be Nothing Left For Everybody," "The Flying Saucer Song," "Will She Miss Me."

Dealers: Nilsson is a steady seller with a loyal group of fans.

WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER—*The Outlaws*, RCA APL1-1321. Four of country's (and increasingly pop's) top stars get together solo and in various combinations (Waylon & Willie, Waylon & Jessi) for a set that should appeal to all. Key here is the kind of music all four have championed independently over the years—a music that is difficult to categorize except as good music. And the anti-categorization argument gets a good boost here. Songs range from familiar (recent or current hits from Waylon & Willie, Jessi and Tompall) to favorite album cuts to lesser known cuts such as Tompall's reworking of classic Jimmie Rodgers and a fine Sharon Vaughn ballad from Waylon. Cuts also included from Willie's "Yesterday's Wine," one of country's first concept LPs. Four distinctive voices on one set often becomes more of a sampler than an album, but here the individuality only serves to bring about more cohesiveness.

Best cuts: "My Heroes Have Always Been Cowboys," "You Mean To Say," "Suspicious Minds," "Good Hearted Woman," "Yesterday's Wine," "T For Texas."

Dealers: Considering recent pop success of all four, it would be wise to stock pop and country.

HENRY GROSS—*Release*, Lifesong LS 6002. Artist's last LP leaped into the national top 50 thanks to a well done grouping of hard rock. Here he shifts gears a bit, mixing his rockers in with some pretty quite commercial ballads. Rock cuts showcase better than average guitar work and a good pop voice, but the ballads offer a stronger showing for a skilled, pleasing voice and some good production from Cashman & West. Even a song that carries a surfing feeling. Overall, a good progression from a man who has already proven his prowess at hard rock and now demonstrates the same thing in a softer vein.

Spotlight



CAROLE KING—*Thoroughbred*, Ode SP 77034 (A&M). When Carole King sets to work on an album of pop songs, the result is generally as this set turns out—a superbly executed effort combining listenable songs with one of the most distinct and best performances in pop. Return here to some of the simplicity and skill of her early Ode albums, including material cut with just her and piano. Vocal guests include James Taylor, David Crosby, Graham Nash and John David Souther, but King is the obvious focal point. Singing is stronger but at the same time more melodic than recent LPs, songs are deceptively simple and melodies are both commercially oriented and excellent. A number of cuts written with Gerry Coffin, longtime writing partner of the artist's New York pop days. Production from Lou Adler is superb, and the whole package ends up as one of the better pop albums of the past year.

Best cuts: "So Many Ways," "Daughter Of Light," "Only Love Is Real," "There's A Space Between Us," "I'd Like To Know You Better," "Still Here Thinking Of You."

Dealers: A King LP is always an event, and a great way to merchandise catalog.

LOU REED—*Coney Island Baby*, RCA APL1-0915. Lou Reed and basic rock add up to one of the better projects he's done. Perhaps for the first time, Reed is veering away from the rather depressing topics he has always been identified with and moving to basic fun rock and, in a few cases, even humor. Album features extremely basic instrumentation—guitars, piano, bass, drums and some unobtrusive background vocals. Reed's unique talk/sing combination is still dominant, but even the vocals are a bit more up than usual. Fine rock guitar from Bob Kulick and Reed. Plain old rock and roll is rare enough these days, but done in Reed's just slightly understated way, the album becomes one of the better rock sets of the past six months.

Best cuts: "Crazy Feeling," "Charley's Girl," "Ooohhh Baby," "Nobody's Business," "Coney Island Baby."

Dealers: FM play has already started. Expect this to be one of Reed's bigger albums.



GRAND FUNK RAILROAD—*Born To Die*, Grand Funk ST-11482 (Capitol). Another heavy metal set from the foursome that has proven the most consistent at this musical mode over the years. While a number of other such bands have dropped by the way, Grand Funk, whether it is because of fairly rapid touring or a hit single from time to time (which the other groups do not come up with), has remained on top. So, why change a successful formula? That question seems to be answered here by "Don't." The music and the lyrics are as pounding as ever (the album seems to get louder as you listen) and the actual content is at just about the same level as previous efforts. Not a great album, and a fairly predictable one. And this is the key. Fans want to know what they are buying, and Grand Funk serves up the same quality heavy metal mix each time out. Well done and familiar, and there's nothing really wrong with that.

Best cuts: "Born To Die," "I Fell For Your Love," "Take Me," "Genevieve" (instrumental), "Good Things."

Dealers: Expect usual priority push from label.

Best cuts: "Juke Box Song," "Springtime Mama," "Moonshine Alley," "Shannon," "Something In Between," "Somebody."

Dealers: Gross built solid following with last LP and tour.

ELVIS PRESLEY—*A Legendary Performer, Volume 2*, RCA CPL1-1349. First volume eventually went gold, and this is another fun set for collectors, younger fans who may not have the older things and for fans in general. Good mix of an interview (from 1956), a number of unreleased alternate takes, soundtrack segments and live cuts. Material ranges from 1954 (an unreleased Sun master) to 1968. Quality good throughout, and Presley collectibles are always fun.

Best cuts: On a set like this, you really take your choice.

Dealers: Remember, most Presley fans want everything he's done.



WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER—*The Outlaws*, RCA APL1-1321. Close to the ultimate LP package, this landmark album features excellent performances by three outlaws—Waylon, Willie, Tompall—and one in-law: Jessi. A diverse, and satisfying, group of songs from the rebels of Record Row whose talent and persistence has finally brought them respect far transcending their cult followers. From the songs and singers to photography, artwork and liner notes, it's a first-rate effort. The lady Jessi adds a delicate balance to these rough riders of the country stage. There are two songs by each artist, plus two duets by Waylon & Willie, and one by Waylon & Jessi.

Best cuts: "My Heroes Have Always Been Cowboys," "Honky Tonk Heroes," "I'm Looking For Blue Eyes," "Sus-

picious Minds," "Me And Paul," "Yesterday's Wine," "T For Texas."

Dealers: This should become one of your hottest sellers and also has explosive pop potential. Includes Waylon & Willie's chart single "Good Hearted Woman."

JESSI COLTER—*Jessi*, Capitol ST-11477. Jessi's second album follows a thematic pattern from discovery to death. Consistently fine writing and singing have become a Colter trademark, and this LP is stamped heavily with the soul of the beautiful Jessi. Recorded in Nashville and Hollywood, and produced by Ken Mansfield and Waylon Jennings, this features such "background" musicians as Waylon, Larry Muhoberac, Randy Scruggs and Reggie Young. Couldn't be anything prettier than the cover photo unless it's her breathtaking version of "Here I Am."

Best cuts: "One Woman Man," "Rounder," "Here I Am," "Darlin' It's Yours," "Would You Walk With Me (To The Lilies)," "All My Life, I've Been Your Lady."

Dealers: Jessi's mystique increases with each release, and so does the fan reaction. Capitol plans a merchandising campaign with radio & tv spots, posters, in-store displays, and trade and consumer advertising.

RAY GRIFF—*Ray Griff*, Capitol ST-11486. Master songwriter Ray Griff put together ten of his own songs for his first Capitol album with tremendous results. A solid and lively collection of uptempo favorites like "You Ring My Bell" and tender love songs like "Falling." Griff's self-production continues to improve as it grows simpler and more effective. Nine fine country songs topped off with a great Griff gospel number, "Dear Jesus."

Best cuts: "Help Me Down From Heaven," "Falling," "Wrapped Around Your Finger," "Dear Jesus."

Dealers: Griff is back on the singles chart this week with a song from this album: "If I Let Her Come In." His talent—and following—continues to grow.

CHARLIE RICH—*The World Of Charlie Rich*, RCA APL1-

1242. RCA comes up with more vault material on Rich from the days when he was produced by Chet Atkins. All of these songs, except "My Friends Are Gonna Be Strangers," have been released previously. It's an interesting assortment, and includes arrangements by Anita Kerr and Bill Justis.

Best cuts: "Like Someone In Love," "Why, Oh Why," "Lady Love," "Rosanna."

Dealers: Should move country and pop because of Charlie's faithful fans and inclusion of his chart single "Now Everybody Knows."



MAJOR HARRIS—*Jealousy*, Atlantic SD 18160. Another in the romantic soul school, but Harris does do it better than most. With his satin voice and his alternating talk sing style, he remains one of soul's more convincing stylists. Production from a number of people, including Harris, Bobby Eli, Steve Bernstein, Ron "Have Mercy" Kersey and disco master Norman Harris. Good, sexy female backup voices of the style that appeared through his first Atlantic LP. Most cuts feature familiar Harris sound, though one sounds much like the Spinners. The best of Philadelphia playing and producing here, and the result is a fine, well produced if not overly new package.

Best cuts: "Jealousy," "Walkin' In The Footsteps," "Tynisa," "It's Got To Be Magic," "Ruby Lee."

Dealers: Good solid soul and disco following.

EDDIE KENDRICKS—*He's A Friend*, Tamla T6-343S1 (Motown). Routine set from Kendricks, featuring his patented falsetto vocals and a fairly even mix of rockers and ballads. Usual good disco formulations from producer Norman Harris with arrangements from Harris, Ron "Have Mercy" Kersey, T.G. Conway and Vince Montana. Certainly a good album and one that will not disappoint Kendricks' many fans. Cut at Philadelphia's Sigma Sounds, one of the disco headquarters in this country.

Best cuts: "He's A Friend" (very strong cut), "Never Gonna Leave You," "Chains," "On My Way Home."

Dealers: Watch possibility of Kendricks/David Ruffin tour.

HANK CRAWFORD—*I Hear A Symphony*, Kudu P 698 (Motown). A very soulful album by alto saxophonist Hank Crawford with a twist toward disco play. Most of the tunes play off this disco theme, and they should all pick up sizable airplay on r&b and pop stations. This is yet another example of producer Creed Taylor taking an accomplished saxman and giving him a lush backing with positive results. The arrangements by Dave Matthews with strings and horns are top-notch.

Best cuts: "I Hear A Symphony" (old Supremes number), "The Stripper," "Sugar Free," "Love Won't Let Me Wait" (soulful interpretation of the Major Harris hit).

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 Tiegler, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

Dealers: Expect an across-the-board buying audience.

TYRONE DAVIS—*Turning Point*, Dakar DK 76918 (Brunswick). There are two kinds of soul artists, those who aim at the crossover/disco market and seem to place soul second and those who make the best possible "straight soul" disks. Davis belongs to the second group, with a smooth vocal delivery that reminds one of Sam Cooke from time to time, smooth but not overdone production and easy to listen to vocals. Material is primarily in the ballad or easy uptempo vein, with sparse but effective female backups. Even a Hot Chocolate sound in spots. Fine production from Leo Graham.

Best cuts: "Turning Point," "Saving My Love For You," "Forever," "Ever Lovin' Girl," "Turn Back The Hands Of Time" (his biggest hit recut).

Dealers: Davis has one of the largest and most loyal audiences in soul, and Dakar is launching its strongest campaign yet for him.

DISCO-TREK, Atlantic SD 18158. Most of this disco material has never appeared on record before. Each tune is excellently remixed and extended for disco use and material is consistently good. Artists included are Blue Magic, Sons of Robin Stone, Sister Sledge, Clyde Brown, Jackie Moore, Sweet Inspirations, Valentinos and United 8. Most r&b stations will probably take some of these obscure singles and make the most of them including the Valentinos cut featuring Bobby Womack and his brothers.

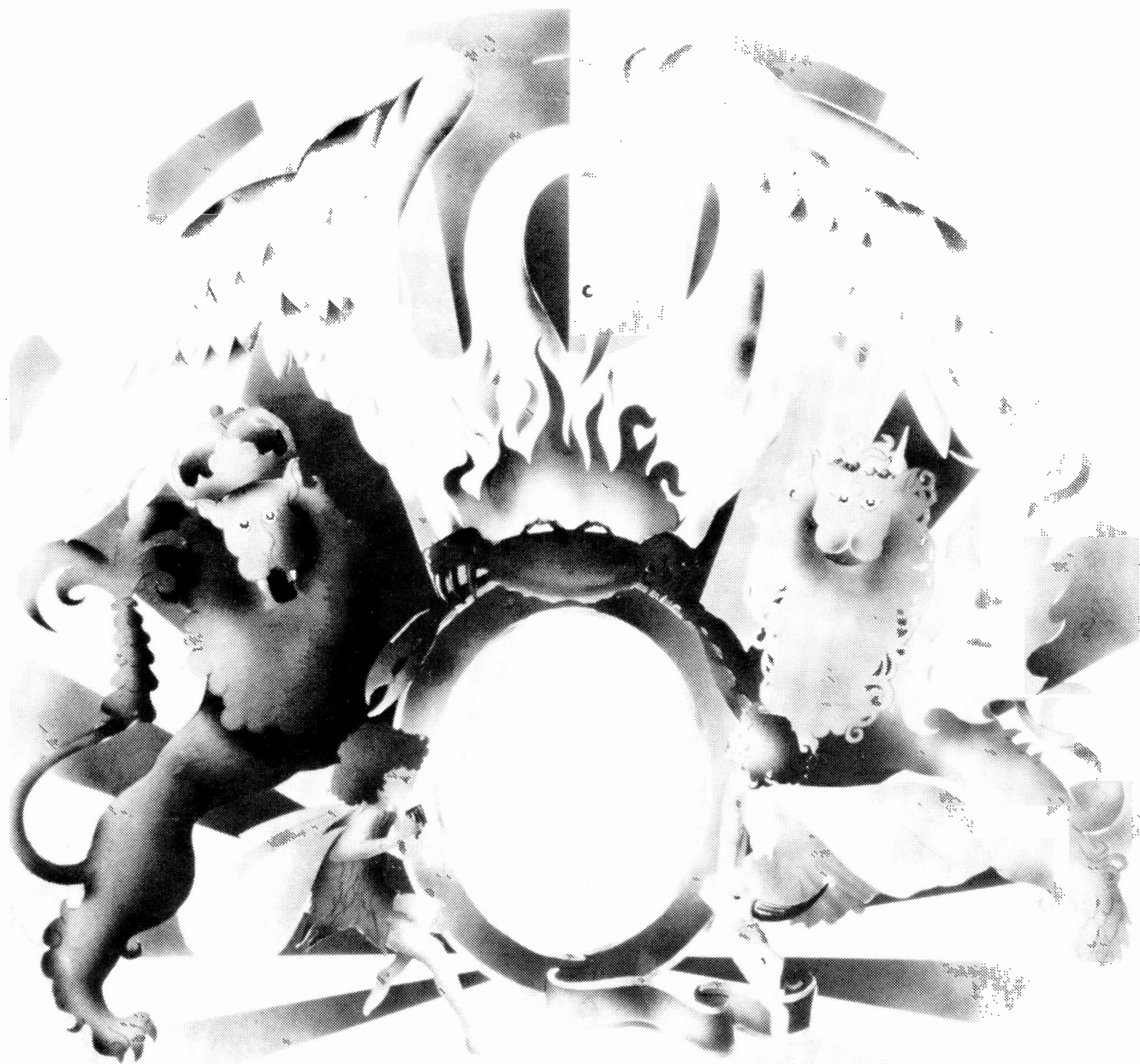
Best cuts: Check out each one for your own use.

Dealers: People will be glad to get their hands on these "rare" cuts.



DAVID COURTNEY—*David Courtney's First Day*, United Artists UA-LA553-G. Former writing partner of Leo Sayer and Roger Daltrey's onetime producer comes up with a remarkably versatile effort ranging from Spector like Beach Boys tinged cut to a Neil Diamond styled song to bouncing British rock to ballads to songs that border on a combination between Dylan and Prince. Musicians include some of Britain's

(Continued on page 78)

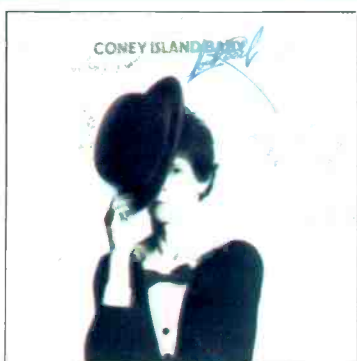


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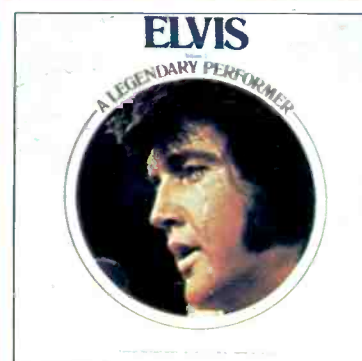
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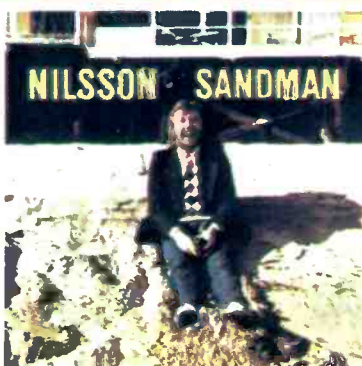
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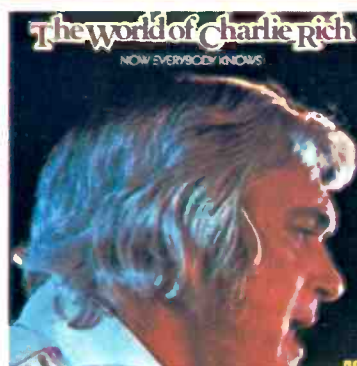
Elvis Presley
**"ELVIS, VOL. 2—
 A LEGENDARY PERFORMER"**
 CPL1/CPS1/CPK1-1349
 Vol. 2 follows the gold Vol. 1
 with previously unreleased
 or long unavailable hits.



Gil Evans
"THERE COMES A TIME"
 APL1/APS1/APK1-1057
 He whips the best of rock
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 into a band that
 swings like a mother.



Nilsson
"SANDMAN"
 APD1/APL1/APS1/APT1/APK1-1031
 Genius all the way,
 augmented by
 sidemen like Ringo Starr,
 Leon Russell and Joe Cocker.



Charlie Rich
"THE WORLD OF CHARLIE RICH"
 APL1/APS1/APK1-1242
 Classic Silver Fox in a new
 collection that includes
 his latest hit,
"Now Everybody Knows."



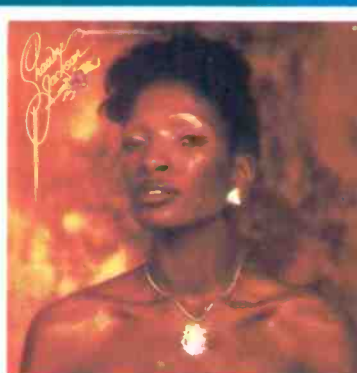
Gary Stewart
"STEPPIN' OUT"
 APL1/APS1/APK1-1225
 One of the highest energy
 acts in country music.
 Includes "Flat Natural
 Born Good-Timin' Man."



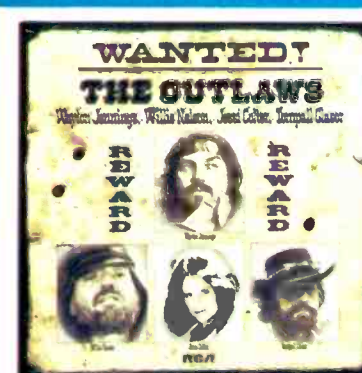
Scorpions
"FLY TO THE RAINBOW"
 PPL1/PPS1-4025
 The exciting German group
 that hit N.Y. and L.A. is ready
 to take on the entire U.S.A.



Jim Reeves
"I LOVE YOU BECAUSE"
 APL1/APS1/APK1-1224
 Standards and originals,
 and a new single (title song)
 and a poster.



Shawne Jackson
 APL1-1320
 Debut of a Canadian lady
 with sure-fire appeal to
 Progressive, Top 40 and R&B.



Waylon Jennings;
 Willie Nelson;
 Jessi Colter; Tompall Glaser
"THE OUTLAWS"
 APL1/APS1/APK1-1321
 Four desperados, out to
 break laws and other records.



The Tymes
"TYMES UP"

APL1/APS1/APK1-1072

For discos and living rooms,
their sextet harmony
blends with strings and horns.



Tomita
"FIREBIRD"

ARD1/ARL1/ARS1/ART1/ARK1-1312

A new one by the electronic
wiz who jumps
from classical to pop charts.



Cleo Laine
"BORN ON A FRIDAY"

LPL1/LPS1/LPK1-5113

The TV and concert star
teams with George Martin,
who produced
classics for the Beatles.



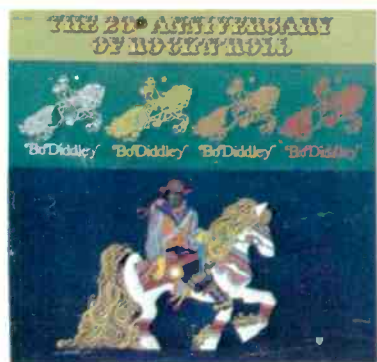
Cy Coleman
"THE PARTY'S ON ME"

APL1/APS1/APK1-1252

The songwriter's songwriter,
on piano (and vocals).
Repertoire includes
disco hit, "Chloe."

JANUARY IS JUMPING.

RCA Records



Bo Diddley

"20TH ANNIVERSARY
OF ROCK AND ROLL"

APL1/APS1-1229

The first with the most,
celebrates with today's
superstars as his sidemen.



Starland
Vocal Band

BHL1/BHS1-1351

A new vocal group
from Wash., D.C.,
produced by Milt Okun,
in a strong debut.



LEE HOLDRIDGE
CONDUCTS

THE MUSIC OF JOHN DENVER"

BHL1/BHS1-1366

John Denver's arranger-
conductor is the man for the
instrumentals of John's songs.



Starwood
"HOMEBREW"

BHL1/BHS1-1125

The new Aspen-based
country-rock group
with fresh material
and a tight sound.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 1/24/76

Number of singles reviewed

this week **95** Last week **47**

Top Single Picks

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CAPTAIN AND TENNILLE—Lonely Night (Angel Face) (3:17); producers: Daryl Dragon & Toni Tennille; writer: Neil Sedaka; publisher: Don Kirshner, BMI. A&M 1782. Follow to two top 10 singles is a classic mid-tempo rocker featuring Toni Tennille handling vocals. Good tight instrumentals arranged by the Captain. Different from two previous hits, which is different in itself.

JETHRO TULL—Locomotive Breath (3:03); producers: Ian Anderson & Terry Ellis; writer: Ian Anderson; publisher: Ian Anderson, ASCAP. Chrysalis 2110 (Warner Bros.). Distinctive Ian Anderson vocals and a pounding instrumental backdrop offer a feeling somewhat like "Acquafung" and even a bit similar in theme. Best purely rock cut from Tull in several years.

recommended

BACHMAN-TURNER OVERDRIVE—Take It Like A Man (3:14); producer: R. Bachman; writers: C.F. Turner-Blair Thornton; publishers: Ranback/Top Soil, BMI. Mercury 73766.

DOBIE GRAY—If Love Must Go (3:52); producers: Troy Seals & Doobie Gray; writer: Will Jennings; publisher: Irvin, BMI. Capricorn 0249 (Warner Bros.).

THE HUDSON BROTHERS—Spinning The Wheel (With The Girl You Love) (3:10); producer: Bernie Taupin; writers: Bill, Mark & Brett Hudson; publisher: Lornhole, BMI. Rocket 40508 (MCA).

DAN FOGELBERG—Below The Surface (3:18); producer: Dan Fogelberg; writer: D. Fogelberg; publisher: Hickory Grove, ASCAP. Epic 8-50189 (CBS).

THE CHARLIE DANIELS BAND—Texas (2:58); producer: Paul Hornsby; writer: Charlie Daniels; publishers: Kama Sutra/Rada Dara, BMI. Kama Sutra 607 (Buddah).

ROGER DALTRY—Oceans Away (3:17); producer: Russ Ballard; writer: P. Goodhand-Tait; publishers: Chrysalis/Spainel, ASCAP. MCA 40512.

HEAD EAST—Love Me Tonight (3:29); producer: Roger Boyd; writer: Somerville; publishers: Zuckschank/Irving, BMI. A&M 1784.

ANDY FAIRWEATHER LOW—Wide Eyed And Legless (3:54); producer: Glyn Johns; writer: Andy Fairweather Low; publishers: Almo/Fair, ASCAP. A&M 1783.

DARYL HALL & JOHN OATES—Sara Smile (3:07); producers: Christopher Bond, Daryl Hall & John Oates; writers: Daryl Hall & John Oates; publisher: Unichappell, BMI. RCA JH-10530.

BILLY JOE ROYAL—All Night Rain (2:52); producer: Mickey Buckins; writers: B. Buie-R. Nix-D. Daughtry-B. McRee; publishers: Low-Sal/Low-Thom, BMI. Scepter 12419.

JIGSAW—Love Fire (2:40); producer: Chas. Peate; writers: Clive Scott-Des Dyer; publishers: Coral Rock/American Dream/Belsize, ASCAP. Chelsea 3037.



THE STAPLE SINGERS—New Orleans (2:57); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Warner-Tamerlane, BMI. Curtom 0113 (Warner Bros.). Coming off a No. 1 pop hit, the Staples seem to have caught the commercial feel again with producer/writer Curtis Mayfield. Usual powerful Mavis Staple vocals and strong background help from the rest of the group. Expect strong pop crossover.

OHIO PLAYERS—Rattlesnake (3:18); producer: not listed; writers: L. Crane-B. Baine; publisher: Southfield, ASCAP. Westbound 5018 (20th Century). Older unreleased material sounds a bit like the group's major "Funky Worm" hit of several years back. Synthesizer and chanting intermittent vocals trademark of early group.

THE DELLS—The Power Of Love (3:21); producer: Don Davis; writer: L. Williams; publisher: Groovesville, BMI. Mercury 73759. Veteran group continues to hit the pop/soul musical. Good mix of talking and singing here with a cut that sounds like some of the better soul cuts of the '60s. Flip: Gotta Get Home To My Baby (3:58); producer: same; writer: N. Toney; publisher: same.

recommended

SOUTH SHORE COMMISSION—Train Called Freedom (2:55); producer: Bunny Sigler; writers: Bunny Sigler-Ronnie Tyson; publisher: Mighty Three, BMI. Wand 11294 (Scepter).

GRAHAM CENTRAL STATION—The Jam (3:35); producer: Larry Graham; writer: Larry Graham; publisher: Nineteen Eighty-Five, BMI. Warner Bros. 8175.

JOHNNY TAYLOR—Disco Lady (3:50); producer: Don Davis; writers: H. Scales-L. Vance-D. Davis; publishers: Groovesville/Conquistador, BMI/ASCAP. Columbia 3-10281.

ANN PEEBLES—Dr. Love Power (3:05); producer: Willie Mitchell; writers: Gene Anderson-Doc Oliver; publishers: Jec/Petmar, BMI. Hi 5N-2302 (London).

JR. WALKER—I'm So Glad (3:18); producers: Brian Holland & Lawrence T. Horn; writer: B. Holland; publisher: Gold Forever, BMI. Soul 35116F (Motown).

JOE TEX—Have You Ever (2:57); producers: Joe Tex, Norman Thrasher & Buddy Killen; writer: J. Tex; publisher: Tree, BMI. Dial 1156 (Phonogram).

RUDY LOVE & LOVE FAMILY—Does Your Mama Know (2:58); producers: Tony Sylvester, Bert deCoteaux & Rudy Love; writer: Rudy Love; publishers: JAMF/Lov-Fam. Calla 107.

LAMAR THOMAS—Don't Leave Me Behind (3:30); producers: Lamar Thomas & Judy Taylor; writer: L. Thomas; publishers: Unart/Markie Boy, BMI. United Artists 742.

CAL BRANDON—I Kept On Smilin' (2:58); producer: Charles I. Johnson; writers: Chas. Strickland-Chas. Johnson; publisher: Charles I. Johnson, BMI. Hit Man 711.



THE CONTROLLERS—Is That Long Enough For You (2:44); producer: Frederick Knight; writers: F. Knight-B. Crutcher; publishers: Two Knight/East-Memphis, BMI. Juana 3401 (T.K.). New T.K. label offers a up and pleasing soul oriented disk with smooth lead vocals and Spinner type backups.



DON WILLIAMS—Till The Rivers All Run Dry (3:27); producer: Don Williams; writers: W. Holyfield-D. Williams; publisher: Horse Creek, BMI. ABC/Dot DOA-17604. The master of soft-sell does it again with another slow, sensitive ballad with a meaningful message: "I'll be needing you until life on earth is through."

DICKEY LEE—Angles, Roses, And Rain (3:14); producers: Roy Dea & Dickey Lee; writers: Bob Morrison-Jim Zerface-Bill Zerface; publishers: Combine, BMI/Music City, ASCAP. RCA JH-10543. Another sob song, this should follow Lee's "Rocky" back up to the top of the country chart where tears turn to treasure.

CHARLIE DANIELS BAND—Texas (2:58); producer: Paul Hornsby; writer: Charlie Daniels; publishers: Kama Sutra/Rada Dara, BMI. Kama Sutra KA-607. A fiery hitkicking number that will break Charlie bigger than ever in the country market. The label plans heavy country promotion on this CDB special featuring great instrumental work and Charlie's compelling delivery.

LA COSTA—I Just Got A Feeling (2:53); producer: Norro Wilson; writers: S. Davis-S. Lyons; publishers: Al Gallico/Algee, BMI. Capitol P-4209. An uptempo memorable number that La Costa builds to a strong climax. She follows her "Western Man" hit with a tremendous performance complemented by the production genius of Norro Wilson.

FREDDIE HART—You Are The Song (2:50); producer: George Richey; writers: G. Richey-B. Peters; publishers: Proud Bird/Ben Peters, BMI. Capitol P-4210. A change of pace for Freddie features his sensitive singing of a powerful ballad. With more soul and less syrup than any previous effort since "Easy Lovin'," Freddie has a winner here.

GARY S. PAXTON—Too Far Gone (To Care What You Do To Me) (2:56); producer: Chet Atkins; writers: Gary S. Paxton-Karen Adams; publisher: Brushape, BMI. RCA JA-10449. The journeyman comes home a victor with his first RCA release. Chet Atkins isn't taking on too many new clients as a producer nowadays, but he does a masterful job with the colorful Paxton who could be the biggest new country singing talent to emerge in 1976.

LITTLE DAVID WILKINS—The Good Night Special (3:27); producer: Owen Bradley; writers: David Wilkins-Tim Marshall; publisher: Forrest Hills, BMI. MCA 40510. Big Little David does a kingsized job in singing this tune he co-wrote. Sparkling production and a catchy song will lift Little David back onto the chart.

RUBY FALLS—Show Me Where (2:44); producers: Johnny Howard & Charlie Fields; writer: Ray Griff; publisher: Blue Echo, ASCAP. 50 States FS-39A. The sepia queen waits a hard country Ray Griff piece that will reaffirm her as one of the brightest—and prettiest—new talents in the country.

SHYLO—Dog Tired Of Cattin' Around (2:32); producer: Larry Rogers; writers: R. Scaife-D. Hogan; publishers: Partner/Julep, BMI. Columbia 3-10267. Excellent single by a group that takes a definite country turn from the previous pop-oriented efforts. The song is as good as its title.

CONNIE SMITH—(Til) I Kissed You (2:32); producer: Ray Baker; writer: Don Everly; publisher: Acuff-Rose, BMI. Columbia 3-10277. Shades of the Everly Brothers as Connie delivers this evergreen in the Everly style. A lively outing that'll take her high.

recommended

SUNDAY SHARPE—Find A New Love, Girl (2:45); producer: Larry Butler; writers: Sunday Sharpe-Milton Blackford; publishers: Unart, BMI/United Artists, ASCAP. United Artists UA-XW758-Y.

GARY STEWART—Oh, Sweet Temptation (2:51); producer: Roy Dea; writer: Wayne Carson; publisher: Rose Bridge, BMI. RCA JH-10550.

MUNDO EARWOOD—I Can't Quit Cheatin' On You (2:41); producers: Natalie Rosenberg & Henry Strzelecki; writers: H. Strzelecki-J.W. Barnes; publisher: Double R, ASCAP. Epic 8-50185.

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 LPs

• Continued from page 74

best, such as Pink Floyd's David Gilmour, Andrew Powell and Alan Parker. Courtney also owns a commercial voice which he combines, unlike most of the recent British imports, with a strong sense of good material. Expect immediate FM response here, with the fun to sensitive mix working well. Same kind of subtly as ELO.

Best cuts: "Don't Look Now," "Everybody Needs A Little Loving," "My Mind," "Don't Let The Photos Fool You," "Take This Mask Away," "If You Wanna Dance" (with some Greek music included).

Dealers: A lot of fans know the Courtney name, but mention background on display card.

DAVID POMERANZ—Arista AL 4053. Crystalline clear set from young artist who is equally adept at ballad love songs, easy rockers and even some jazzy flavored material. One of the finer voices to hit pop in several years, and the combination of Pomeranz and producer Vini Poncia proves almost perfect. The songs, dealing with a number of divergent subjects (but all subjects that listeners can relate to) work well, and Pomeranz shows promise of developing into a pop writer who finds a good amount of covers coming his way. Vocals are fairly unique, with only a Cat Stevens similarity creeping in from time to time. Guests include Patti Dahlstrom, Gary Wright, Jim Keltner, Trevor Lawrence, Melissa Manchester, James Newton Howard and Poncia. Overall, one of the more impressive debuts in the past year.

Best cuts: "It's In Everyone Of Us," "The Hit Song Of All Time," "Greyhound Mary," "If You Walked Away."

Dealers: Expect major Arista push.

SHAWNE JACKSON—RCA, APL1-1320. Lady sounds like a fuller voiced Diana Ross on uptempo cuts and like a controlled better on the ballads. LP produced by Domenic Troiano (he also co-wrote many of the songs and probably handles guitar) who obviously had little trouble finding a gig following the demise of the Guess Who. Jackson also co-wrote many of the cuts, all of which are more than passable. Avoidance of the blatant disco formula (which she does) seems like an advantage for a new artist hoping for a sustaining career

these days. All told, this is good expressive singing and writing with no pretensions and no gimmicks.

Best cuts: "Get Out Of The Kitchen," "Can't Make It Without You," "I Apologize," "Prove It," "Don't Wait For Tomorrow."

Dealers: This is good pop, not simply disco or soul, though both are included.

STARWOOD—Homebrew, Windsong BHL1-1125 (RCA). Some country rock, some just plain easy rock from Colorado group showcasing on John Denver's label. Clear, well produced set that is better handled than most of the current easy rock efforts, with soothing lead vocals (for the most part) and good backup. Best cuts are those in the slow to mid-tempo range, though producer Mickey Crofford has done a creditable job with all of it. Definite Denver feel on several songs, which is no surprise. Expect MOR play as well as pop. Only complaint—the singer who sounds like David Clayton-Thomas on several cuts should not be singing lead.

Best cuts: "Showdown," "Dance The Night Away," "Little Bit Of Human Kindness," "Oregon" (written by Daniel Moore).

Dealers: Expect Denver to help group.

Billboard's Recommended LPs

pop

THE TUFANO GIAMMARESE BAND—Ode SP 77032 (A&M). Well done, tight set of pleasing harmony vocals, both electric and acoustic. The two, onetime leaders of the Buckingham, have developed into one of pop's more sophisticated acts. Singing and instrumentals excellent. **Best cuts:** "Taken The Shaken," "Kind Of A Drag," "Hypnotizin' Love."

GENE PAGE—LoveLock, Atlantic SD 18161. Another strong primarily instrumental set put together by master arranger/conductor Page. The best of Los Angeles' session men on a

multitude of instruments, and some good chanting backup vocals. Good disco potential, with the strongest cuts featuring a combination of backup vocals and sax solos (from Tom Scott, Plas Johnson and Ernie Watts). Top singers also featured. **Best cuts:** "Wild Cherry," "Higher, My Love," "Fantasy Woman," "Escape To Disco."

UNICORN 2—Capitol ST-11453. Second LP from British quartet produced by Pink Floyd member David Gilmour is a well done mix of goodtime rock (similar to '60s British material), acoustic, harmonizing mid tempo cuts and even a country rock cut or two. **Best cuts:** "Weekend," "He's Got Pride," "Keep On Going," "Easy."

TOM RUSH—The Best Of, Columbia PC 33907. After several albums on this label, Tom Rush finally got hot last year. His tour with Orphan helped establish him as a pop artist after years of being classified as just a folkie. His best songs from those albums are included in this package. **Best cuts:** "Drop Down Mama," "Hobo's Mandolin," "Mother Earth," "No Regrets."

RANDY EDELMAN—Farewell Fairbanks, 20th Century T-494. Somewhat wispy and less commercial than Edelman's first 20th album, "Prime Cuts," which never received the recognition it warranted. Producer Bill Schnee does not add the voltage that Michael Stewart brought to "Prime." Only one of Edelman's originals stands up to the oldie, "Concrete And Clay" that leads off the LP. If the artist got out on the nitery road he might still sell some records. **Best cuts:** "You," "Concrete And Clay."

JIMMY WITHERSPOON—Spoonful, Blue Note BN-LA 534-G (United Artists). Very well done set from one of music's top blues/jazzmen. Mix of straight, classic blues and uptempo numbers, with Witherspoon's distinctive, expressive vocals is as refreshing as ever. Help from Richard Tee, Joe Sample, Cornell Dupree, Thad Jones and Blue Mitchell among others. **Best cuts:** "Big Boss Man," "Nothing's Changed," "Reds And Whiskey," "Inflation Blues."

BILL LABOUNTY—Promised Love, 20th Century T-492. Intriguing first set from young artist who manages to sound like a straight pop act one moment, a soul act the next and even

like Elton John at times. Fun songs throughout, some of which remind one of some of rock's golden days. **Best cuts:** "Togetherness," "Lie To Me," "I Hope You'll Be Very Unhappy Without Me," "Pretty Little Angel."

soul

JUNIOR WALKER AND THE ALL-STARS—Hot Shot, Soul S6-745S1 (Motown). Walker continues to showcase one of the funkier saxes in pop, augmented this time around by disco flavored strings and backup vocals. **Best cuts:** "I'm So Glad," "You Ain't No Ordinary Woman," "Probe Your Mind."

MOTOWN DISCO TECH #3, Motown M6-853S1. Good collection of recent Motown hits that, as it says in the title, fit the disco market. Artists include Commodores, Diana Ross & Marvin Gaye, Eddie Kendricks, Jackson 5 and Smokey Robinson. **Best cuts:** All good on this type of set.

THE IMAGINATIONS—Good Stuff, 20th Century T-497. Blend of good disco rockers and slower cuts, with the slower cuts turning out best in the end. Disco songs tend to sound more and more alike as more such disks are released, but the group shows some genuine talent with its showing on the ballads. **Best cuts:** "Love Jones '75," "W.I.F.E.," "You Are The Love Of My Life."

LOWELL FULSON—The Ol' Blues Singer, Granite GS 1006. This Ol' Blues Singer still has more left than most young ones. Good, straight blues with help from Steve Cropper, Al Jackson, Ben Benay, Bobbie Hall and many others. **Best cuts:** "Do You Love Me," "The Old Blues Singer," "Just A Kiss."

jazz

CANNONBALL ADDERLEY QUINTET—Music, You All, Capitol ST-11484. The exploratory nature of the late Adderley's quintet with George Duke as the replacement for Joe Zawinul, is captured in this Troubadour taping of several years ago. These are cuts omitted from Cannon's on location taping the first time around. **Best cuts:** "The Brakes," "Music, You All."

18TH ANNUAL GRAMMY AWARDS FINAL NOMINATIONS

RECORD OF THE YEAR
Grammys to the artist and producer (Certificates to the arranger, engineer and songwriter.)
AT SEVENTEEN—Janis Ian (Brooks Arthur, Producer) (Col.)
LOVE WILL KEEP US TOGETHER—Captain & Tennille (Daryl Dragon, producer) (A&M)
LYIN' EYES—Eagles (Bill Szymczyk, producer) (Asylum)
MANDY—Barry Manilow (Clive Davis, Barry Manilow, Ron Dante, producers) (Arista)
RHINESTONE COWBOY—Glen Campbell (Dennis Lambert, Brian Potter, producers) (Capitol)

ALBUM OF THE YEAR
Grammys to the artist and producer (certificates to the arranger and engineer)
BETWEEN THE LINES—Janis Ian (Brooks Arthur, producer) (Col.)
CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY—Elton John (Gus Dudgeon, producer) (MCA)
HEART LIKE A WHEEL—Linda Ronstadt (Peter Asher, producer) (Capitol)
ONE OF THESE NIGHTS—Eagles (Bill Szymczyk, producer) (Asylum)
STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (Paul Simon, Phil Ramone, producers) (Col.)

SONG OF THE YEAR
(A songwriter's award)
AT SEVENTEEN—Janis Ian
FEELINGS—Morris Albert
LOVE WILL KEEP US TOGETHER—Neil Sedaka, Howard Greenfield
RHINESTONE COWBOY—Larry Weiss
SEND IN THE CLOWNS—Stephen Sondheim

BEST NEW ARTIST OF THE YEAR
(This category is for an artist or organized group whose first recording was released during the eligibility period.)
MORRIS ALBERT—(RCA)
AMAZING RHYTHM ACES—(A&C)
BRECKER BROS.—(Arista)
NATALIE COLE—(Capitol)
K.C. & THE SUNSHINE BAND—(T.K.)

BEST INSTRUMENTAL ARRANGEMENT
(An arranger's award for a specific arrangement released on either a single or a track from an album)
CHILDREN OF LIMA—Woody Herman (Alan Broadbent, arranger) (Fantasy)
LIVING FOR THE CITY—Thad Jones/Mel Lewis (Thad Jones, arranger) (PIR)
NO SHOW—Blood, Sweat & Tears (Ron McClure, arranger) (Col.)
THE ROCKFORD FILES—Mike Post (Mike Post, Pete Carpenter, arrangers) (MGM)
SOME SKUNK FUNK—Brecker Bros. (Randy Brecker, arranger) (Arista)
THEME FROM "JAWS"—John Williams (Herbert Spencer, arranger) (MCA)

BEST ARRANGEMENT ACCOMPANYING VOCALISTS
(An arranger's award for a specific arrangement released on either a single or a track from an album.)
APRIL IN PARIS—The Singers Unlimited (Gene Puerling, arranger) (MPS/BASF)
AUTUMN IN NEW YORK—The Singers Unlimited (Gene Puerling, arranger) (MPS/BASF)
GERSHWIN MEDLEY—Mel Torme (Mel Torme, arranger) (Atlantic)
KILLING ME SOFTLY WITH HIS SONG—The Singers Unlimited (Gene Puerling, arranger) (MPS/BASF)
MISTY—Ray Stevens (Ray Stevens, arranger) (Barnaby)

BEST ENGINEERED RECORDING (NON-CLASSICAL)
(An engineer's award)
AMBROSIA—Ambrosia (Chuck Johnson, Freddie Piro, Billy Taylor, Tom Trefethen, engineers) (20th Century)
BETWEEN THE LINES—Janis Ian (Brooks Arthur, Larry Alexander, Russ Payne, engineers) (Col.)
I'VE GOT THE MUSIC IN ME—Thelma Houston & Pressure Cooker (Bill Schnee, engineer) (Sheffield)
THE ORIGINAL SOUNDTRACK—10cc (Eric Stewart, engineer) (Mercury)
STORM AT SUNUP—Gino Vannelli (Tommy Vicari, engineer) (A&M)

BEST ALBUM PACKAGE
(Grammy to art director. Certificates to designer(s), photographer(s), illustrator(s), etc. where applicable.)
ATLANTIC CROSSING—Rod Stewart (John Kosh, art director) (WB)
OREAM—Nitty Gritty Dirt Band (William E. McEuen, art director) (UA)
HONEY—Ohio Players (Jim Ludwig, art director) (Mercury)
ONE OF THESE NIGHTS—Eagles (Gary Burden, art director) (Asylum)
PHYSICAL GRAFFITI—Led Zeppelin (AGI, art director) (Swan Song)
PLAYING POSSUM—Carly Simon (Glen Christensen, art director) (Elektra)
SOLO PIANO—Phineas Newborn, Jr. (Bob DeRin, art director) (Atlantic)
STEPHIN'—The Pointer Sisters (Mick Haggerty, art director) (Blue Thumb)
WISH YOU WERE HERE—Pink Floyd (Hipgnosis, art director) (Col.)

BEST ALBUM NOTES
(An annotator's award)
BLOOD ON THE TRACKS—Bob Dylan (Pete Hamill, annotator) (Col.)
GREATEST HITS, VOL. 2—Tom T. Hall (Tom T. Hall, annotator) (Mercury)
A LEGENDARY PERFORMER—Glenn Miller & His Orchestra (George T. Simon, annotator) (RCA)
THE REAL LENNY BRUCE—Lenny Bruce (Ralph J. Gleason, annotator) (Fantasy)
THE TATUM SOLO MASTERPIECES—Art Tatum (Benny Green, annotator) (Pablo)

BEST PRODUCER OF THE YEAR
PETER ASHER, GUS DUDGEON, DENNIS LAMBERT AND BRIAN POTTER, ARIF MAR-DIN, BILL SZYM CZYK

BEST JAZZ PERFORMANCE BY A SOLOIST
(This category is for a solo performance with or without a group or band.)
CONCIERTO—Jim Hall (CTI)
GIANT STEPS (from "Alternate Takes")—John Coltrane (Impulse)
IMAGES—Phil Woods (Gryphon)
OSCAR PETERSON AND DIZZY GILLESPIE—Dizzy Gillespie (Pablo)
SOLO PIANO—Phineas Newborn, Jr. (Atlantic)

BEST JAZZ PERFORMANCE BY A GROUP
BASIE JAM—Count Basie (Pablo)
DIZZY GILLESPIE'S BIG 4—Dizzy Gillespie Quartet (Pablo)
GIANT STEPS (from "Alternate Takes")—John Coltrane Quartet (Atlantic)
NO MYSTERY—Return to Forever featuring Chick Corea (Polydor)
SUPERSAX PLAYS BIRD WITH STRINGS—Supersax (Capitol)

BEST JAZZ PERFORMANCE BY A BIG BAND
CLARK TERRY'S BIG B-A-O BANO LIVE AT THE WICHITA JAZZ FESTIVAL—Clark Terry (Vanguard)
IMAGES—Phil Woods/Michel Legrand & His Orch. (Gryphon)
LAB '75—North Texas State Univ. Lab Band (N.T.S.U.)
POTPOURRI—Thad Jones & Mel Lewis (PIR)
THE TIGER OF SAN PEDRO—Bill Watrous & Manhattan Wildlife Refuge (Col.)

BEST POP FEMALE VOCAL PERFORMANCE
AIN'T NO WAY TO TREAT A LADY—Helen Reddy (Capitol)
AT SEVENTEEN—Janis Ian (Col.)
HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (MCA)
HEART LIKE A WHEEL—Linda Ronstadt (Capitol)
SEND IN THE CLOWNS—Judy Collins (Elektra)

BEST LATIN RECORDING
AFRO-INDIO—Mingo Santamaria (Fania)
BARRETTO—Ray Barretto (Fania)
FANIA ALL-STARS LIVE AT YANKEE STADIUM, VOL. 1—Fania All-Stars
THE GOOD, THE BAD & THE UGLY—Willie Colon (Fania)
QUIERES SER MI AMANTE—Camilo Sesto (Pronto)
PAUNETTO'S POINT—Bobby Paunetto (Pathfinder)
SUM OF LATIN MUSIC—Eddie Palmieri (Coco)

BEST CHILDREN'S RECORDING
(All nominations below are albums)
BERT & ERNIE SING-ALONG—Bert & Ernie (CRA)
THE LITTLE PRINCE—Richard Burton, narrator (featuring Jonathan Winters, Billy Simpson & Others) (PIP)
MERRY CHRISTMAS FROM SESAME STREET—Sesame Street Cast (Col.)
MR. POPPER'S PENGUINS—Jim Backus (Newbery Award)
REALLY ROSE—Carole King (Ode)
SESAME STREET MONSTERS—Jim Henson's Sesame Street Monsters (CRA)

BEST COMEDY RECORDING
(Spoken word or musical)
(All nominations are albums)
AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO—George Carlin (Little David)
IS IT SOMETHING I SAID?—Richard Pryor (Reprise)
MATCHING TIE & HANKERCHIEF—Monty Python (Arista)
MODERN SCREAM—Lily Tomlin (Polydor)
A STAR IS BOUGHT—Albert Brooks (Asylum)
BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING

THE AUTOBIOGRAPHY OF MISS JANE PITTMAN—Claudia McNeil (Caedmon)
GIVE 'EM HELL HARRY—James Whitmore (UA)
IMMORTAL SHERLOCK HOLMES MERCURY THEATER ON THE AIR—Orson Welles (Radiola)
THE PROPHECY—Richard Harris (Atlantic)
TALK ABOUT AMERICA—Alistair Cooke (Pye)
TO KILL A MOCKINGBIRD—Maureen Stapleton (Miller-Brody)

BEST INSTRUMENTAL COMPOSITION
(This is a composer's award for an original composition with or without lyrics which first gained recognition as an instrumental.)
CHASE THE CLOUDS AWAY—Chuck Mangione
FLY, ROBIN, FLY—Silvester Levay, Stephan Praeger
THE HUSTLE—Van McCoy
IMAGES—Michel Legrand
THE ROCKFORD FILES—Mike Post, Pete Carpenter

BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL
(A composer's award)
JAWS—John Williams (MCA)
MURDER ON THE ORIENT EXPRESS—Richard Rodney Bennett (Capitol)
NASHVILLE—Carradine, Blakley, Baskin, Reich, Gibson, Black (ABC)
THE RETURN OF THE PINK PANTHER—Henry Mancini (RCA)
THE WIND AND THE LION—Jerry Goldsmith (Arista)

BEST CAST SHOW ALBUM
(Grammys to the composers and producer)
CHICAGO—John Kander, Fred Ebb, composers; Phil Ramone, producer (Arista)
A CHORUS LINE—Marvin Hamlisch, Edward Kleban, composers; Goddard Lieberson, producer (Col.)
A LITTLE NIGHT MUSIC (Original London Cast)—Stephen Sondheim, composer; Thomas Z. Shepard, producer (RCA)
SHENANDOAH—Gary Geld, Peter Udell, composers; Gary Geld, Peter Udell, Philip Rose, producers (RCA Red Seal)
THE WIZ—Charlie Smalls, composer, Jerry Wexler, producer (Atlantic)

THE FOLLOWING ARE CLASSICAL NOMINATIONS

CLASSICAL ALBUM OF THE YEAR
(Grammys to the artist and producer. Certificates to the engineer(s))
BEETHOVEN: SYMPHONIES (9) COMPLETE—Sir Georg Solti cond. Chicago Symphony Orchestra (Ray Minshull, producer) (London)
BEETHOVEN: SYMPHONY NO. 5 IN C MINOR—Carlos Kleiber cond. Vienna Philharmonic Orchestra (Werner Mayer, producer) (DG)
MOZART: COSI' FAN TUTTE—Colin Davis cond. Royal Opera House, Covent Garden/Principal Soloists: Caballe, Baker, Gedda, Ganzaroli, Cotrubas, Van Allan (Erik Smith, producer) (Philips)
ORFF: CARMINA BURANA—Michael Tilson Thomas cond. Cleveland Orchestra/Cleveland Orchestra Chorus & Boys Choir, Robert Page, Dir./Soloists: Blegen, Riegel, Binder (Andrew Kazdin, producer) (Columbia)
PENDERECKI: MAGNIFICAT—Krzysztof Penderecki cond. Polish Radio Symphony & Chorus (David Mottley, producer) (Angel)
RAVEL: DAPHNIS ET CHLOE (Complete Ballet)—Pierre Boulez cond. New York Philharmonic Orchestra/Camarata Singers (Andrew Kazdin, producer) (Col.)
ROSSINI: THE SIEGE OF CORINTH—Thomas Schippers cond. London Symphony Orchestra & Ambrosian Opera Chorus/Principal Soloists: Sills, Verrett, Diaz, Theyard (John Mordler, producer) (Angel)

BEST CLASSICAL PERFORMANCE—ORCHESTRA
(This is a conductor's award)
BARTOK: CONCIERTO FOR ORCHESTRA—Rafael Kubelik cond. Boston Symphony Orchestra (DG)
BEETHOVEN: SYMPHONIES (9) COMPLETE—Sir Georg Solti cond. Chicago Symphony Orchestra (London)
BEETHOVEN: SYMPHONY NO. 5 IN C MINOR—Carlos Kleiber cond. Vienna Philharmonic Orchestra (DG)
BEETHOVEN: SYMPHONY NO. 9 IN D MINOR—Seiji Ozawa cond. New Philharmonia Orchestra (Philips)
BERLIOZ: SYMPHONIE FANTASTIQUE—Colin Davis cond. Concertgebouw Orchestra, Amsterdam (Philips)
MAHLER: SYMPHONY NO. 4 IN C MAJOR—James Levine cond. Chicago Symphony Orchestra (RCA)
MAHLER: SYMPHONY NO. 5 IN C SHARP MINOR—Herbert von Karajan cond. Berlin Philharmonic Orchestra (DG)
RAVEL: DAPHNIS ET CHLOE (Complete Ballet)—Pierre Boulez cond. York Philharmonic Orchestra (Col.)

BEST OPERA RECORDING
(Grammys to the conductor and producer; special plaques to the principal soloists)
DALLAPICCOLA: IL PRIGIONIERO—Antal Dorati cond. National Symphony Orch. of Washington, D.C./Univ. of Maryland Chorus, Dir., Paul Traver/principal soloists: Mazzieri, Barrera, Emili (James Mallinson, producer) (London)
KORNGOLD: DIE TOTE STADT—Erich Leinsdorf cond. Munich Radio Orchestra/Bavarian Radio Chorus/principal soloists: Kollo, Neblett, Frey, Luxon (RCA)
MOZART: COSI' FAN TUTTE—Colin Davis cond. Royal Opera House, Covent Garden/principal soloists: Caballe, Baker, Gedda, Ganzaroli, Van Allen, Cotrubas (Erik Smith, producer) (Philips)
ROSSINI: THE BARBER OF SEVILLE—James Levine cond. London Sym. Orch. & John Aldis Choir/principal soloists: Sills, Milnes, Gedda (Christopher Bishop producer) (Angel)
ROSSINI: THE SIEGE OF CORINTH—Thomas Schippers cond. London Sym. Orch. & Ambrosian Opera Chorus/principal soloists: Sills, Verrett, Diaz, Theyard (John Mordler, producer) (Angel)
SCHONBERG: MOSES AND AARON—Michael Gielen cond. Orchestra & Chorus of the Austrian Radio/principal soloists: Reich, Devos, Csapo, Obrowsky, Lucas (Philips)
VAUGHAN WILLIAMS: SIR JOHN IN LOVE—Meredith Davis cond. New Philharmonic Orchestra/John Aldis Choir/principal soloists: Herinx, Palmer, Tear (Christopher Bishop, producer) (Angel)

BEST POP MALE VOCAL PERFORMANCE
BAD BLOOD—Neil Sedaka (Rocket)
CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY—Elton John (MCA)
FEELINGS—Morris Albert (RCA)
RHINESTONE COWBOY—Glen Campbell (Capitol)
STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (Col.)

BEST VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS
A CAPELLA 2—The Singers Unlimited (MPS/BASF)
LOVE WILL KEEP US TOGETHER—Captain & Tennille (A&M)
LYIN' EYES—Eagles (Asylum)
MY LITTLE TOWN—Simon & Garfunkel (Col.)
THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & the Pips (Buddah)

BEST POP INSTRUMENTAL PERFORMANCE
BRAZIL—The Ritchie Family (20th Cent.)
CHASE THE CLOUDS AWAY—Chuck Mangione (A&M)
THE HUSTLE—Van McCoy and the Soul City Symphony (Avco)
THE ROCKFORD FILES—Mike Post (MGM)
TOM CAT—Tom Scott & the L.A. Express (Ode)

BEST FEMALE R&B VOCAL PERFORMANCE
NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)
ROCKIN' CHAIR—Gwen McCrae (Cat/T.K.)
SHAME, SHAME, SHAME—Shirley (and Company) (Vibration)
THIS WILL BE—Natalie Cole (Capitol)
WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Kudu)

BEST MALE R&B VOCAL PERFORMANCE
CHOCOLATE CHIP—Isaac Hayes (Hot Buttered Soul)
LIVING FOR THE CITY—Ray Charles (Crossover)
L-O-V-E (LOVE)—Al Green (Hi/London)
LOVE WON'T LET ME WAIT—Major Harris (Atlantic)
SUPERNATURAL THING—Part 1—Ben E. King (Atlantic)

BEST R&B VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS
CUT THE CAKE—Average White Band (Atlantic)
FIRE—Ohio Players (Mercury)
GET DOWN TONIGHT—K.C. & The Sunshine Band (T.K.)
HOW LONG (BETCHA' GOT A CHICK ON THE SIDE)—The Pointer Sisters (Blue Thumb)
SHINING STAR—Earth, Wind & Fire (Col.)

BEST R&B INSTRUMENTAL PERFORMANCE
DISCO BABY—Van McCoy and the Soul City Sym. (Avco)
FLY, ROBIN, FLY—Silver Convention (Midland/Int'l)
HANG UP YOUR HANGUPS—Herbie Hancock (Col.)
SNEAKIN' UP BEHIND YOU—Brecker Bros. (Arista)
EXPRESS—B. T. Express (Scepter)

BEST RHYTHM & BLUES SONG
(A songwriter's award)
EASE ON DOWN THE ROAD—Charlie Smalls
GET DOWN TONIGHT—H.W. Casey, Richard Finch
THAT'S THE WAY (I LIKE IT)—H.W. Casey, Richard Finch
WALKING IN RHYTHM—Barney Perry
WHERE IS THE LOVE—H.W. Casey, Richard Finch, Willie Clarke, Betty Wright

BEST SOUL GOSPEL PERFORMANCE
GOD HAS SMILED ON ME—James Cleveland & Voices of Tabernacle (Savoy)
JESUS IS THE BEST THING—James Cleveland & Chas. Ford Singers (Savoy)
THE STORM IS PASSING OVER—The 21st Century (Creed)
TAKE ME BACK—Andrae Crouch and the Disciples (Light)
TO THE GLORY OF GOD—James Cleveland & So. Calif. Community Choir (Savoy)

BEST COUNTRY FEMALE VOCAL PERFORMANCE
I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)—Linda Ronstadt (Capitol)
IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (Reprise)
I'M NOT LISA—Jessi Colter (Capitol)
JOLENE (track from "In Concert")—Dolly Parton (RCA)
THE PILL—Loretta Lynn (MCA)

BEST COUNTRY MALE VOCAL PERFORMANCE
ARE YOU SURE HANK DONE IT THIS WAY?—Waylon Jennings
BEFORE THE NEXT TEARDROP FALLS—Freddy Fender
BLUE EYES CRYING IN THE RAIN—Willie Nelson
COUNTRY BOY (YOU GOT YOUR FEET IN LA.)—Glen Campbell
MISTY—Ray Stevens
THANK GOD I'M A COUNTRY BOY—John Denver

BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP
FEELINGS—Conway Twitty & Loretta Lynn (MCA)
I'LL GO TO MY GRAVE LOVING YOU—Statler Brothers (Mercury)
LIVE YOUR LIFE BEFORE YOU DIE—The Pointer Sisters (Blue Thumb)
LOVER PLEASE—Kris Kristofferson & Rita Coolidge (Monument)
TEXAS GOLD—Asleep At The Wheel (Capitol)

BEST COUNTRY INSTRUMENTAL PERFORMANCE
CHARLIE MY BOY—Charlie McCoy (Monument)
COLONEL BOGIEY—Chet Atkins & Jerry Reed (RCA)
THE ENTERTAINER—Chet Atkins (RCA)
FAT BOY BAG—Asleep At The Wheel (Capitol)
VASSAR CLEMENTS—Vassar Clements (Mercury)

BEST COUNTRY SONG
(A songwriter's award)
BEFORE THE NEXT TEARDROP FALLS—Vivian Keith, Ben Peters
BLUE EYES CRYING IN THE RAIN—Fred Rose
(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG
SONG—Chips Moman, Larry Butler
I'M NOT LISA—Jessi Colter
THANK GOD I'M A COUNTRY BOY—John Martin Sommers

BEST INSPIRATIONAL PERFORMANCE
(Non-Classical)
AMAZING GRACE—Larry Hart
GENTLE AS MORNING—Anita Kerr (Word)
JESUS, WE JUST WANT TO THANK YOU—The Bill Gaither Trio (Impact)
SOMETHING GOOD IS ABOUT TO HAPPEN—The Speers (Heartwarming)
THIS TIME LORD—Ray Price (Myrrh)

BEST GOSPEL PERFORMANCE (OTHER THAN SOUL GOSPEL)
(All nominations below are for albums)
CONNIE SMITH SINGS HANK WILLIAMS' GOSPEL—Connie Smith (Col.)
HAPPY GOODMAN FAMILY HOUR—Happy Goodman Family (Canaan)
HOLY BIBLE—NEW TESTAMENT—Statler Brothers (Mercury)
JOHNNY CASH SINGS PRECIOUS MEMORIES—Johnny Cash (Col.)
NO SHORTAGE—Imperials (Impact)

BEST ETHNIC OR TRADITIONAL RECORDING
(Including traditional blues and pure folk recordings.)
(All nominations below are albums)
I GOT WHAT IT TAKES—Koko Taylor (Alligator)
MEMPHIS BLUES—Memphis Slim (Olympic)
THE MUDDY WATERS WOODSTOCK ALBUM—Muddy Waters (Chess)
MUSIC OF GUATEMALA—San Lucas Band, Kathryn King, producer (ABC/Command)
WAKE UP DEAD MAN—Black Convict Work Songs Recorded & Edited by Bruce Jackson (Rounder)

BEST CHORAL PERFORMANCE, CLASSICAL (OTHER THAN OPERA)
(Grammys to the conductor and choral director)
BEETHOVEN: MISSA SOLEMNIS—Vienna Singverein & Berlin Philharmonic Orchestra cond. by Herbert von Karajan (Angel)
BERLIOZ: LA DAMNATION DE FAUST—Tanglewood Festival Chorus, Boston Boy Choir, Boston Symphony Orchestra cond. by Seiji Ozawa (DG)
CHERUBINI: REQUIEM IN D MINOR FOR MALE CHORUS & ORCHESTRA—Ambrosian Singers Dir. by John McCarthy/New Philharmonia Orchestra cond. by Riccardo Muti (Angel)
HAYDN: HARMONIEMESSE—Westminster Choir & New York Philharmonic Orchestra cond. by Leonard Bernstein (Col.)
ORFF: CARMINA BURANA—Cleveland Orchestra Chorus & Boys Choir, Robert Page, Dir./Cleveland Orchestra cond. by Michael Tilson Thomas (Col.)
PENDERECKI: MAGNIFICAT—Polish Radio Chorus of Krakow, Soloists & Boys Chorus from Krakow Philharmonic Chorus, Polish Radio National Symphony Orchestra cond. by Krzysztof Penderecki (Angel)
SCHONBERG: GURNE-LIEDER—BBC Symphony Chorus/Goldsmith's Choral Union/Gentlemen of London Philharmonic Choir/BBC Symphony Orchestra cond. by Pierre Boulez (Col.)

BEST CHAMBER MUSIC PERFORMANCE
(Instrumental or Vocal)
BAROQUE DBOE RECITAL: WORKS BY BACH, COUPERIN & MARAIS—Heinz Holliger, Christiane Jacquot, Marçal Cervera (Philips)
BOLLING: SUITE FOR FLUTE & PIANO—Jean-Pierre Rampal, Claude Bolling (Col.)
GERSHWIN: "GERSHWIN—S WONDERFUL" (Side 1: American In Paris & 3 Preludes)—Ralph Grierson & Artie Kane (Angel)
IVES: QUARTET NUMBERS 1 & 2—Concord Quartet (Nonesuch)
JOPLIN: THE EASY WINNERS & OTHER RAG-TIME MUSIC OF SCOTT JOPLIN—Itzhak Perlman & Andre Previn (Angel)
RAVEL: TRIO FOR VIOLIN, CELLO & PIANO—Jaime Laredo, Ruth Laredo & Jeffrey Solow (Col.)
SCHUBERT: TRIOS NOS. 1 IN B FLAT MAJ., OP. 99 & 2 IN E FLAT MAJOR, OP. 100 (THE PIANO TRIOS)—Artur Rabinstein, Henryk Szeryng, Pierre Fournier (RCA)
R. STRAUSS: SONATA IN F FOR CELLO & PIANO—Mstislav Rostropovich & Vasso Devetzi (Angel)

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)
BERKELEY: GUITAR CONCIERTO & RODRIGO: CONCIERTO DE ARANJUEZ FOR GUITAR—Julian Bream (Gardiner cond. Monteverdi Orch.) (RCA)
DVORAK: CONCIERTO IN B MINOR FOR CELLO—Lynn Harrell (Levine cond. London Sym.) (RCA)
FOUR TRUMPET CONCIERTOS BY VIVALDI, TELEMANN, L. MOZART, HUMMEL—Maurice Andre (Karajan cond. Berlin Philharmonic) (Angel)
MENDELSSOHN: CONCIERTO NO. 1 IN G MINOR FOR PIANO & NO. 2 IN D MINOR FOR PIANO—Murray Perahia (Marriner cond. Academy of St. Martin-in-the-Fields) (Col.)
MOZART: CONCIERTOS FOR PIANO & ORCHESTRA COMPOSED IN 1784 (6)—Peter Serkin (Schneider cond. English Chamber Orch.) (RCA)
MOZART: CONCIERTOS NOS. 18 IN B FLAT MAJ. & 27 IN B FLAT MAJOR FOR PIANO & ORCHESTRA—Alfred Brendel (Marriner cond. Academy of St. Martin-in-the-Fields) (Philips)
RAVEL: CONCIERTO FOR LEFT HAND & CONCIERTO FOR PIANO IN G MAJOR FAURE: FANTASIE FOR PIANO & ORCHESTRA—Alicia de Larrocha (de Burgos & Foster cond. London Philharmonic) (London)
SAINT-SAENS: INTRODUCTION & RONDO CAPRICCIOSO, HAVANAISE CHAUSSON: POEME/RAVEL: TZIGANE—Itzhak Perlman (Marinon cond. Orchestre de Paris) (Angel)

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)
BACH: SONATAS & PARTITAS FOR VIOLIN UNACCOMPANIED—Nathan Milstein (DG)
BACH: SUITES FOR LUTE—John Williams (Col.)
CHOPIN: ETUDES, OP. 10 & 25—Vladimir Ashkenazy (London)
FALLA: "MUSIC OF FALLA"—Alicia de Larrocha (London)
MESSIAEN: VINGT REGARDS SUR L'ENFANT JESUS—Peter Serkin (RCA)
SCHUMANN: CARNAVAL, OP. 9—Arturo Benedetti Michelangeli (Angel)

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST PERFORMANCE
AFTER THE BALL—Joan Morris (William Bolcom, accompanist) (Nonesuch)
CANTELOUBE: SONGS OF THE AUVERGNE, ORCH. 2—Victoria de los Angeles (Jaquillat cond. Lamoureux Concerts Orch.) (Angel)
CLEO LAINE SINGS PIERRIT LUNAIRE & SONGS BY IYES—Cleo Laine (The Nash Ensemble, Howarth/Anthony Hymas, piano) (RCA)
MAHLER: KINDERTOTENLIEDER—Janet Baker (Bernstein cond. Israel Philharmonic) (Col.)
SCHUMANN: FRAUENLIEBE UND LEBEN—Elly Ameling (Dalton Baldwin, accompanist) (Philips)
SCHUMANN: FRAUENLIEBE UND LEBEN, OP. 42—Elisabeth Schwarzkopf (Geoffrey Parsons, accompanist) (Angel)
VERDI & PUCCINI DUETS—Leontyne Price & Placido Domingo (Santi cond. New Philharmonia) (RCA)

BEST ALBUM NOTES—CLASSICAL
(An annotators award)
THE ENGLISH HARPISCHORD—Igor Kipnis (Judith Robison) (Angel)
"FOOTLIFTERS"—Gunther Schuller cond. All-Star Band (Gunther Schuller) (Col.)
GAGLIANO: LA DAFNE—Paul Vorwerk cond. Musica Pacifica (James H. Moore) (ABC/Command)
GERSHWIN: "GERSHWIN—S WONDERFUL"—Ralph Grierson & Artie Kane (Rory Guy) (Angel)
HAYDN: SYMPHONIES 93-104—Dorati cond. Philharmonia Hungarica (Robbins-Landon) (London)
JOPLIN: THE COMPLETE WORKS OF SCOTT JOPLIN—Dick Hyman (Rudi Blesh) (RCA)
JOPLIN: THE EASY WINNERS—Itzhak Perlman & Andre (Rory Guy) (Angel)
KODALY: ORCHESTRAL WORKS (COMPLETE)—Antal Dorati cond. Hungarian Philharmonic (Laszlo Eosze) (London)
KORNGOLD: OIE TOTE STADT—Leinsdorf cond. Munich Radio Orch. (Christopher Palmer) (RCA)

BEST ENGINEERED RECORDING—CLASSICAL
(An engineers award)
BARTOK: CONCIERTO FOR ORCHESTRA—Rafael Kubelik cond. Boston Sym. (Heinz Widhagen, engineer) (DG)
BEETHOVEN: SYMPHONIES (9) COMPLETE—Sir Georg Solti cond. Chicago (Kenneth Wilkinson, engineer) (London)
BEETHOVEN: SYMPHONY NUMBER 5 IN C MINOR—Carlos Kleiber cond. Vienna Philharmonic (H. P. Schweigmann, engineer) (DG)
ORFF: CARMINA BURANA—Thomas cond. Cleveland Orchestra (Edward Graham & Raymond Moore, engineers) (Col.)
RAVEL: DAPHNIS & CHLOE—Maazel cond. Cleveland Orchestra (Gordon Parry & Colin Moorfoot, engineers) (London)
RAVEL: OAPHNIS ET CHLOE (Complete Ballet)—Boulez cond. New York Philharmonic (Bud Graham, Ray Moore & Milton Cherin, engineers) (Col.)
STRAVINSKY: RITE OF SPRING—Sir Georg Solti cond. Chicago Sym. (James Lock & Kenneth Wilkinson, engineers)

JANUARY 24, 1976, BILLBOARD

Billboard HOT 100

* Chart Bound

LOCOMOTIVE BREATH—Jethro Tull [Chrysalis 2110 (Warner Bros.)]
NEW ORLEANS—Staple Singers [Curton 0113 (Warner Bros.)]
TAKE IT LIKE A MAN—Bachman-Turner Overdrive [Mercury 73766 (Phonogram)]
SEE TOP SINGLE PICKS REVIEWS, page 78

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)		
★	2	13	THEME FROM "MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377 SGC	★	34	36	7 SLOW RIDE—Foghat (Nick Jameson), D. Peavrett, Bearsville 0306 (Warner Bros.) WBM	68	74	4	THAT'S WHY I LOVE YOU—Andrew Gold (Charles Pothkin), A. Gold, G. Garfin, Asylum 45286		
2	1	11	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157 HAN	35	24	14 THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015 SGC	★	NEW ENTRY	69	NEW ENTRY	LOVELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), M. Sedaka, A&M 1782 WBM		
★	4	11	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram) WBM	★	36	41	7 DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM)	★	70	NEW ENTRY	70	NEW ENTRY	TANGERINE—Salsoul Orchestra (Vincent Montana Jr.), J. Mercer, V. Schertzinger, Salsoul 2004 (Caytonics)
★	7	8	LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 401 (Casablanca)	★	37	43	6 TRACKS OF MY TEARS—Linda Ronstadt (Peter Asher), W. Robinson, M. Tarplin, W. Moore, Asylum 45295 SGC	★	71	81	4	CHAIN GANG MEDLEY—Jim Croce (Terry Cashman, Tommy West), S. Cooke, Butler, Carter, Mayfield, J. Lieber, M. Stoller, Lifesong 45001 SGC	
★	6	13	I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia) B-3	★	38	42	5 LET THE MUSIC PLAY—Barry White (Barry White), B. White, 20th Century 2265 CPI	★	72	NEW ENTRY	72	NEW ENTRY	RENEGADE—Michael Murphey (Bob Johnston), M. Murphey, Epic 8-50184 (Columbia) B-3
★	8	13	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic) WBM	★	39	45	5 THE WHITE KNIGHT—Cledus Maggard (Leslie Advertising Agency), J. Hugely, Mercury 73751 (Phonogram)	★	73	NEW ENTRY	73	NEW ENTRY	TAKE ME—Grand Funk Railroad (Jimmy Ienner), D. Brewer, C. Frost, Capitol 4199
7	3	8	CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839 CHA	★	40	46	5 LOVE OR LEAVE—Spinners (Thom Bell), C. Simmons, B. Hawes, J.B. Jefferson, Atlantic 3309 B-3	74	80	6	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (Barry "Bird" Burton for Southern Rooster Prod.), H.R. Smith, ABC 12142 WBM		
★	9	11	TIMES OF YOUR LIFE—Paul Anka (Bob Staff for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737 CHA	★	41	31	14 LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curton 0109 (Warner Bros.) WBM	★	75	86	2	QUIET STORM—Smokey Robinson (Smokey Robinson), W. Robinson, R.E. Jones Tania 54265 (Motown) SGC	
★	10	12	WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kippis, Motown 1376 WBM	★	42	50	7 YESTERDAY'S HERO—John Paul Young (Vanda, Young), Vanda, Young, Ariola America 7607 (Capitol)	76	84	3	I COULD HAVE DANCED ALL NIGHT/JUMP FOR JOY—Biddu Orchestra (Biddu), A.J. Lerner, F. Lowe, B. Appiah, L. Vanderbilt Epic 8-50173 (Columbia) CHA		
★	12	10	SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251 HAN	★	43	52	5 BREAKAWAY—Art Garfunkel (Richard Perry), B. Gallagher, G. Lyle, Columbia 3-10273 ALM	★	76	79	8	FUNKY WEEKEND—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4661 B-3	
11	11	12	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155 SGC	★	44	54	5 DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 SGC	★	77	NEW ENTRY	77	NEW ENTRY	WHAT'S THE NAME OF THIS FUNK (Spider Man)—Ramsey Lewis (Charles Stepney, Ramsey Lewis), C. Stepney, M. Stewart, D. Raheem, Columbia 3-10235
★	13	11	ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850	★	45	34	11 FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (Isley Bros.), E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 2259 (Epic/Columbia)	★	78	NEW ENTRY	78	NEW ENTRY	REMEMBER ME (When The Candelights Are Gleaming)—Willie Nelson (Willie Nelson), S. Wiseman, Columbia 3-10275
★	14	8	FLY AWAY—John Denver (Milton Okun), J. Denver, RCA 10517 CLM	★	46	56	3 JUNK FOOD JUNKIE—Larry Groce (Randolph Nauert), Warner Bros./Curb 8165	79	82	3	THE HOMECOMING—Hagood Hardy (Peter Anastasoff), H. Hardy, Capitol 4156 WBM		
★	15	6	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270	★	47	49	6 THE HOMECOMING—Hagood Hardy (Peter Anastasoff), H. Hardy, Capitol 4156 WBM	★	80	90	2	HOLD BACK THE NIGHT—Trammps (R. Baker, N. Harris, E. Young), R. Baker, N. Harris, Felder, E. Young, Buddah 507	
★	16	11	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729 B-3	★	48	53	5 SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 SGC	★	81	NEW ENTRY	81	NEW ENTRY	GROWIN' UP—Oan Hill (Matthew McCauley, Fred Mollin), D. Hill, 20th Century 2254 B-3
★	18	14	LOVE MACHINE Pt. 1—Miracles (Freddie Parren), W. Moore, W. Griffith, Tania 54267 (Motown) SGC	★	49	59	4 BOHEMIAN RHAPSODY—Queen (Roy Thomas, Mercury, Elektra 45297)	82	88	2	IF I ONLY KNEW—Ozark Mountain Daredevils (David Anderle), L. Lee, A&M 1772 WBM		
★	19	7	BREAKING UP IS HARD TO DO—Neil Sedaka (Neil Sedaka, Robert Appera), N. Sedaka, H. Greenfield, Rocket 40500 (MCA) SGC	★	50	33	9 HURRICANE—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10245 WBM	83	83	8	EVERY BEAT OF MY HEART—Crown Heights Affair (Freida Merangs, Britt Britton), F. Merangs, B. Britton, De-Lite 1575 (PIP) CPI		
18	5	11	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157 SGC	★	51	61	5 LOVE IS THE DRUG—Roxy Music (Chris Thomas), Ferry, Mackay, Atco 7042	84	91	6	MAKE LOVE TO YOUR MIND—Bill Withers (Bill Withers, Larry Nash), B. Withers, Columbia 3-10255 WBM		
★	21	10	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671 SGC	★	52	35	11 LET'S LIVE TOGETHER—Road Apples (David Kershbaum), F. Finnerty, Polydor 14285 B-3	85	85	3	THIS OLD HEART OF MINE—Rod Stewart (Tom Dowd), B. Holland, E. Holland, L. Dozier, Warner Bros. 8170 SGC		
★	27	11	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzan, ABC 12135 SGC	★	53	65	4 ONLY SIXTEEN—Dr. Hook (Ron Haffkine), S. Cooke, Capitol 4171 SGC	★	86	NEW ENTRY	86	NEW ENTRY	SINCE I FELL FOR YOU—Charlie Rich (Billy Sherrill), B. Johnson, Epic 8-50182 (Columbia) WBM
★	22	12	WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Crotolo, Alan Dennison), D. Hamilton, A. Hamilton, Playboy 6054 SGC	★	54	55	7 EASY AS PIE—Billy "Crash" Craddock (Ron Chancy), R. Bourke, J. Wilson, G. Dobbins, ABC/Dot 17584 CHA	87	87	2	YOU'RE FOOLING YOU—Dramatics (Tony Hester), T. Hester, ABC 12150 SGC		
★	23	10	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	★	55	NEW ENTRY	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	★	88	92	3	ONCE YOU HIT THE ROAD—Dionne Warwick (Thom Bell), J. Jefferson, C. Simmons, Warner Bros. 8154	
★	25	11	BABY FACE—The Wing & A Prayer Five & Drum Corps (Harold Wheeler), B. Davis, M. Akst, Wing An A Prayer 103 (Atlantic) WBM	★	56	58	4 BACK TO THE ISLAND—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40483 (MCA) SGC	★	89	99	2	TELL IT LIKE IT IS—Andy Williams (Rick Hall), G. Davis, L. Dismond, Columbia 3-10263	
★	26	8	SOMEWHERE IN THE NIGHT—Helen Reddy (Joe Wissert), R. Kerr, W. Jennings, Capitol 4192 ALM	★	57	39	16 FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levay, S. Prager, Midland International 10339 (RCA) HAN	★	90	NEW ENTRY	90	NEW ENTRY	CLOSE TO YOU—B.T. Express (Jeff Lane), B. Bacharach, H. David, Roadshow 7005 (Scepter)
★	25	17	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter, Arista 0149 WBM	★	58	44	9 WOMAN TONIGHT—America (George Martin), Peck, Warner Bros. 8157 WBM	★	91	NEW ENTRY	91	NEW ENTRY	TENTH AVENUE FREEZE-OUT—Bruce Springsteen (Bruce Springsteen, Jon Landau, Mike Appel), B. Springsteen, Columbia 3-10274 B-3
★	28	9	SQUEEZE BOX—Who (Glyn Johns), P. Townshend, MCA 40475 WBM	★	59	69	3 DREAM ON—Aerosmith (Adrian Barber for Frank Connolly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	★	92	93	2	DISCO SAX/FOR THE LOVE OF YOU—Houston Person (B. Mendelson, J. Roach, Houston Person), J. Roach/E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper, 20th Century/Westbound 5015	
★	29	9	PALOMA BLANCA—George Baker Selection (Hans Bouwens), J. Bouwens, Warner Bros. 8115 WBM	★	60	78	4 DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	★	93	94	2	ONE FINE DAY—Julie (Herb Bernstein), Goffin, King, Tom Cat 10454 (RCA) SGC	
★	32	6	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM	★	61	51	7 INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193 CHA	★	94	95	3	WE'RE ON THE RIGHT TRACK—South Shore Commission (Stan Watson, Norman Harris), N. Harris, A. Felder, Wand 11291 (Scepter)	
★	29	20	OVER MY HEAD—Fleetwood Mac (Fleetwood Mac, Keith Olsen), McVie, Reprise 1339 (Warner Bros.) SGC	★	62	72	4 SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 SGC	★	95	96	4	DAY DREAMER—C.C. & Company (Mike Theodore, Dennis Coffey), T. Dempsey, 20th Century/Westbound 5016 WBM	
★	30	8	LET IT SHINE/HE AIN'T HEAVY... HE'S MY BROTHER—Olivia Newton-John (John Farrar), L. Hargrove/B. Russell, B. Scott, MCA 40495 SGC/HAN	★	63	75	3 'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain (J.C. Phillips), J. Cain, October 1001 (Claridge)	★	96	98	3	BAD LUCK—Atlanta Disco Band (Dave Crawford), Carstarphen, McFadden, Whitehead, Ariola America 7611 (Capitol)	
★	38	6	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 WBM	★	64	66	32 FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279 SGC	★	97	NEW ENTRY	97	NEW ENTRY	YOUNG LOVE—Ray Stevens (Ray Stevens), C. Joyner, R. Cartey, Barnaby 618 (Janus) HAN
★	40	5	FANNY (Be Tender With My Love)—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic) WBM	★	65	67	6 DON'T CRY JONI—Conway Twitty (Mol Lusted), C. Twitty, MCA 40407 B-3	★	98	NEW ENTRY	98	NEW ENTRY	VENUS—Frankie Avalon (Billy Terrell), E. Marshall, De-Lite 1578 (PIP)
★	37	7	GOLDEN YEARS—David Bowie (David Bowie, Harry Mardin), D. Bowie, RCA 10441 SGC	★	66	68	4 LADY BUMP—Penny McLean (Michael Kunze), F. Levay, S. Prager, Atlantic 7038	★	99	100	3	TONIGHT'S THE NIGHT—S.S.O. (Roland Kluger), S. Weyer, D. Lucas, Shadybrook 45019 SGC	
				★	67	76	3 HONEY I—George McCrae (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1016 SGC	★	100	NEW ENTRY	100	NEW ENTRY	I DON'T WANT TO LEAVE YOU—Debbie Taylor (David Jordan), D. Jordan, A. Smith, Arista 0144

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing.; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

All By Myself (C.A.M.-U.S.A. BMI)	31	Day Dreamer (Warner Bros. ASCAP)	95	50 Ways To Leave Your Lover (Paul Simon, BMI)	13	Fly Away (Cherry Lane, ASCAP)	14	Fly, Robin, Fly (Midson, ASCAP)	57	For The Love Of You (Parts 1 & 2) (Bovina, ASCAP)	45	Fox On The Run (Sweet, BMI)	18	I Write The Songs (Artists/Sunbury, ASCAP)	77	Inseparable (Jay's Enterprises/Chappell, ASCAP)	61	Love Or Leave (Mighty Three, BMI)	40	Love Rollercoaster (Ohio Players/Unichappell, BMI)	3	Love To Love You Baby (Sunday/Cage Americana, ASCAP)	4	Theme From "Mahogany" (Do You Know Where You're Going To) (Jobete, ASCAP/Screen Gems-Columbia, BMI)	86	Slow Ride (Knee Trembler, ASCAP)	79	Sweet Love (Jobete/Commodores, ASCAP)	88																																												
Amazing Grace (Used To Be Her Favorite Song) (Fourth Floor, ASCAP)	74	December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)	44	Fly Away (Cherry Lane, ASCAP)	13	Fly, Robin, Fly (Midson, ASCAP)	57	For The Love Of You (Parts 1 & 2) (Bovina, ASCAP)	45	Fox On The Run (Sweet, BMI)	18	I Write The Songs (Artists/Sunbury, ASCAP)	77	Inseparable (Jay's Enterprises/Chappell, ASCAP)	61	Love Or Leave (Mighty Three, BMI)	40	Love Rollercoaster (Ohio Players/Unichappell, BMI)	3	Love To Love You Baby (Sunday/Cage Americana, ASCAP)	4	Theme From "Mahogany" (Do You Know Where You're Going To) (Jobete, ASCAP/Screen Gems-Columbia, BMI)	86	Slow Ride (Knee Trembler, ASCAP)	79	Sweet Love (Jobete/Commodores, ASCAP)	88	Take Me (Brew, BMI)	73																																												
Baby Face (Warner Bros. ASCAP)	23	Disc 5ax/For The Love Of You (Bridgeport/Jibaro BMI/Bovina, ASCAP)	49	Don't Cry Joni (Twitty Bird, BMI)	65	Golden Years (Bewlay Bros./Chrysalis/Mainman, ASCAP)	59	Grow Some Funk Of Your Own/I Feel Like A Bullet (In The Gun Of Robert Ford) (Big Pig/Leeds, ASCAP)	55	Let The Music Play (Sa-Vette/January, BMI)	81	Let It Shine/He Ain't Heavy... He's My Brother (Window, BMI/Harrison/Jenny, ASCAP)	40	Let's Do It Again (Warner-Tammarlane, BMI)	41	Let's Live Together (Lenders-Roberts, ASCAP)	52	Lovely Night (Angel Face) (Don Kirshner, BMI)	69	Love Is The Drug (Tro Cheshire, BMI)	51	Quiet Storm (Bertam, ASCAP)	75	Remember Me (4 Star, BMI)	72	Renegade (Mystery, BMI)	16	Rock And Roll All Night (Cala Americana/Rock Steady, ASCAP)	12	Saturday Night (Welbeck, ASCAP)	25	Since I Fell For You (Warner Bros. ASCAP)	80	Sing A Song (Saggin', BMI)	100	Slow Ride (Knee Trembler, ASCAP)	79	Sweet Love (Jobete/Commodores, ASCAP)	88	Take It To The Limit (Benchmark/Kicking Bear, ASCAP)	28	Tonight's The Night (Screen Gems-Columbia, BMI)	99	Tracks Of My Tears (Jobete, ASCAP)	70	Tell It Like It Is (Conrad/Otrap, BMI)	89	Venus (Kishner Songs/Welbeck, ASCAP)	37	Tenth Avenue Freeze-Out (Laurel Aescap)	91	Wake Up Everybody (Part 1) (Mighty Three, BMI)	22	Times Of Your Life (Three Eagles, ASCAP)	8	Walk Away From Love (Charles Kippis, BMI)	9	We're On The Right Track (Nickel Shoe/Six Strings, BMI)	96	What's The Name Of This Funk (Elbur/Parnio, BMI)	76	Winners And Losers (Spittire, BMI)	21	Woman Tonight (Warner Bros. ASCAP)	20	Yesterday's Hero (Marks, BMI)	42	Young Love (Loverly, BMI)	97	You Sexy Thing (Finchley, ASCAP)	6	You're Fooling You (Groovesville, BMI)	87

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

**THE
BRITISH
ARE
COMING!...**

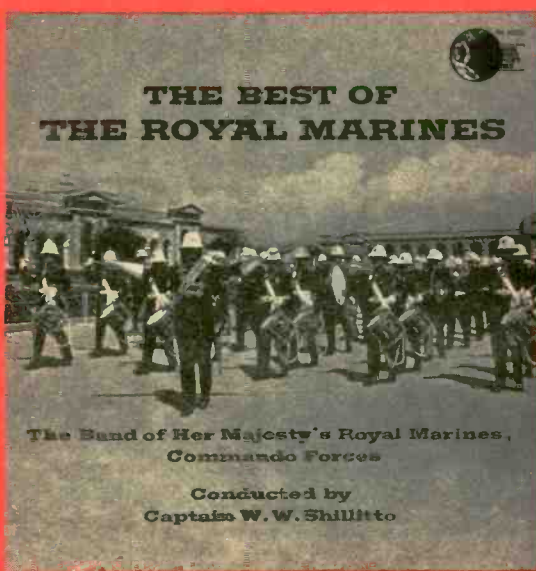
**to salute America's
200 years
of Independence**

The massed bands, pipes, drums & dancers of Her Majesty's

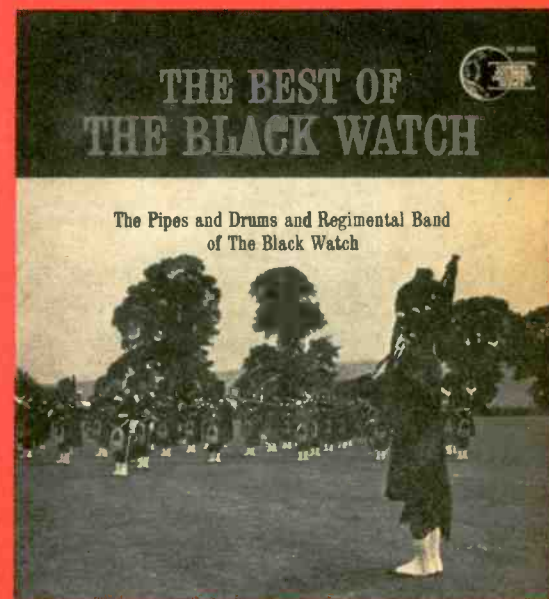
Royal Marines and

The Black Watch

On record.



SW 99622



SW 99623

On Tour.

Jan	15-17	PHILADELPHIA, PENNA.	Spectrum
	19	HERSHEY, PENNA.	Sports Arena
	20	PITTSBURGH, PENNA.	Civic Arena
	22-25	NEW YORK, N.Y.	Madison Square Garden
	26	NEW HAVEN, CONN.	Vets Memorial Stadium
	27	HARTFORD, CONN.	Civic Center
	28	AUGUSTA, MASS.	Civic Center
Jan	30-Feb. 1	BOSTON, MASS.	Boston Garden
Feb	2	PROVIDENCE, R.I.	Civic Center
	4	HAMPTON, VIRGINIA	Hampton Roads Coliseum
	5	GREENSBORO, N. CAROLINA	Greensboro Coliseum
	6	RALEIGH, N.C.	William N. Reynolds Col.
	7	RALEIGH, N.C.	N. Carolina State U.
	8	COLUMBIA, S. CAROLINA	Carolina Coliseum
	9	ATLANTA, GEORGIA	The Omni
	10	MONTGOMERY, ALA.	to be announced
	11	NEW ORLEANS, LA.	Loyola U. Field House
	13-14	HOUSTON, TEXAS	The Summit
	16	EL PASO, TEXAS	El Paso County Coliseum
	17	TUCSON, ARIZONA	McKale Center Auditorium
	18	TEMPE, ARIZONA	Sun Devil Gymnasium
	19	SAN DIEGO, CALIF.	Sports Arena
	20-22	LOS ANGELES, CALIF.	The Forum (22nd matinee)
	22	ANAHEIM, CALIF.	The Forum (evening show)
	23	FRESNO, CALIF.	Convention Center Arena
	24	OAKLAND, CALIF.	Coliseum Complex
	25	SAN FRANCISCO, CALIF.	Civic Auditorium
	27	PORTLAND, OREGON	Memorial Coliseum Complex
	28-29	SEATTLE, WASHINGTON	Seattle Center
Mar	1	SPOKANE, WASHINGTON	Spokane Coliseum
	3	MINNEAPOLIS, MINN.	Sports Center
	4	AMES, IOWA	Jas. A. Hilton Coliseum
	5-7	CHICAGO, ILLINOIS	International Amphitheater
	8	CHAMPAIGN, ILLINOIS	U. of Ill. Assembly Hall
	9	INDIANAPOLIS, INDIANA	Hinkle Field House (Butler U.)
	10	CINCINNATI, OHIO	Metropolitan Center
	11	E. LANSING, MICHIGAN	Jenison Field House (MSU)
	12	CLEVELAND, OHIO	The Coliseum-Richfield
	14	TORONTO, ONTARIO, CAN.	Maple Leaf Gardens
	15	BUFFALO, NEW YORK	Memorial Auditorium
	16	SYRACUSE, NEW YORK	to be announced
	17	SPRINGFIELD, MASS.	to be announced
	18-19	UNIONDALE, NEW YORK	Nassau Coliseum
	20-21	WASHINGTON, D.C.	Capitol Center Arena

All the above performances subject to change



A Product Of
LONDON
RECORDS

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL														
★	1	8	EARTH, WIND & FIRE Gratitude Columbia PG 33694	●							★	34	41	40	AEROSMITH Toys In The Attic Columbia PC 33479	●						★	71	NEW ENTRY	71	NEW ENTRY	JANIS IAN Aftertones Columbia PC 33919	●															
	2	9	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	●								37	25	9	NEIL YOUNG With CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	●							72	72	37	ZZ TOP Fandango London PS 656	●																
	3	10	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	●							★	38	42	9	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	●							73	51	7	THE FOUR SEASONS STORY Private Stock PS 7000	●																
★	6	14	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	●							★	39	48	5	QUEEN A Night At The Opera Elektra 7E-1053	●							★	74	89	27	SWEET Desolation Boulevard Capitol ST 11395	●															
★	5	8	HELEN REDDY'S GREATEST HITS Capitol ST 11467	●								40	34	10	GORDON LIGHTFOOT Gord's Gold Reprise 2RS 2237 (Warner Bros.)	●							75	75	17	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	●																
★	12	12	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	●							★	41	52	4	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	●							76	85	22	NATALIE COLE Inseparable Capitol ST 11429	●																
	7	9	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	●								42	47	11	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	●							77	61	11	BARRY WHITE Greatest Hits 20th Century T 493	●																
	8	8	JONI MITCHELL The Hissing Of Summer Lawns Asylum 7E-1051	●								43	46	7	ALLMAN BROTHERS BAND The Road Goes On Forever, A Collection Of Their Greatest Recordings Capricorn ZCP 0164 (Warner Bros.)	●							78	57	12	GEORGE CARLIN An Evening With Wally Londo Featuring Bill Slaszo Little David LD 1008 (Atlantic)	●																
★	11	16	KISS Alive! Casablanca NBLP 7020	●								44	44	8	MICHAEL MURPHEY Swans Against The Sun Epic PE 33851 (Columbia)	●							★	79	8	HAZARETH Hair Of The Dog A&M SP 4511	●																
	10	14	ART GARFUNKEL Breakaway Columbia PC 33700	●							★	45	53	8	KINKS PRESENT SCHOOLBOYS IN DISGRACE RCA LPL1-5102	●							★	80	91	11	ERIC CARMEN Arista AL 4057	●															
	11	17	JOHN DENVER Windsong RCA APL1-1183	●								46	49	18	PINK FLOYD Wish You Were Here Columbia PC 33453	●							★	81	83	21	MORRIS ALBERT Feelings RCA APL1-1018	●															
	12	26	KC & THE SUNSHINE BAND TK 603	●								47	31	13	BARBRA STREISAND Lazy Afternoon Columbia PC 33815	●							83	86	13	STANLEY CLARKE Journey To Love Nemperor NE 433 (Atlantic)	●																
★	14	7	CAT STEVENS Numbers A&M SP 4555	●								48	54	25	GLEN CAMPBELL Rhinestone Cowboy Capitol SW 11430	●							★	84	94	10	BLACKBYRDS City Life Fantasy F 9490	●															
★	15	14	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	●								49	50	11	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	●							85	88	15	HERBIE HANCOCK Man-Child Columbia PC 33812	●																
★	16	8	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	●							★	50	60	7	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	●							86	63	33	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	●																
★	18	13	DONNA SUMMER Love To Love You Baby Oasis DCLP 5003 (Casablanca)	●							★	51	62	9	THE SALSOUL ORCHESTRA Salsoul SZS 5501	●							87	92	13	JIM CROCE The Faces I've Been Lifesong LS 900	●																
	17	8	THE BEST OF CARLY SIMON Elektra 7E-1048	●								52	28	13	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield Custom CU 5005 (Warner Bros.)	●							88	82	135	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	●																
★	19	9	C.W. McCALL Black Bear Road MGM M3G 5008	●								53	33	16	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCO-902	●							89	90	29	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	●																
★	20	12	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	●								54	39	8	MFSB Philadelphia Freedom Phila. Intl. PZ 33845 (Epic/Columbia)	●							90	70	20	SILVER CONVENTION Save Me Midland International BKL1-1129 (RCA)	●																
★	21	18	BAY CITY ROLLERS Arista AL 4049	●								55	55	12	COMMODORES Movin' On Motown M6-848 S1	●							★	103	6	TOM SCOTT New York Connection Ode SP 77033 (A&M)	●																
★	22	7	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	●								56	45	12	ELTON JOHN Rock Of The Westies MCA 2163	●							92	80	33	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	●																
	22	28	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	●								57	56	16	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	●							★	104	6	OHIO PLAYERS Rattlesnake 20th Century/Westbound W 211	●																
★	24	23	BOB DYLAN Desire Columbia PC 33893	●							★	59	69	7	JIGSAW Sky High Chelsea CHR 509	●							94	84	9	CHUCK MANGIONE Bellavia A&M SP 4557	●																
	24	23	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	●								★	71	112	JOHN DENVER Greatest Hits RCA CPL1-0374	●							★	115	16	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	●																
	25	11	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	●								61	66	7	PATTI SMITH Horses Arista AL 4066	●							96	96	6	STYX Equinox A&M SP 4559	●																
	26	14	THE WHO BY NUMBERS MCA 2161	●								62	65	9	ROXY MUSIC Siren Atco 36-127	●							97	102	12	JOHNNY MATHIS Feelings Columbia PC 33887	●																
★	29	7	THE BAND Northern Lights-Southern Cross Capitol ST 11440	●								★	63	73	10	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	●						★	105	NEW ENTRY	105	NEW ENTRY	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	●														
★	35	26	FLEETWOOD MAC Warner Bros. BS 2225	●								64	64	37	JOAN BAEZ Diamonds & Rust A&M SP 4527	●							99	99	15	BLACK OAK ARKANSAS X Rated MCA 2155	●																
★	32	32	BEE GEES Main Course RSD SO 4807 (Atlantic)	●								65	67	6	STEVE HOWE Beginnings Atlantic SD 18154	●							100	87	33	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	●																
★	30	8	RINGO STARR Blast From Your Past Apple SW 3422 (Capitol)	●								66	43	8	DEEP PURPLE Come Taste The Band Deep Purple PR 2895 (Warner Bros.)	●							101	101	10	TED NUGENT Epic PE 33692 (Columbia)	●																
★	31	31	THE EAGLES One Of These Nights Asylum 7E-1039	●								67	59	20	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	●							102	105	8	CHUCK MANGIONE Encore Mercury SRM-1-1050 (Phonogram)	●																
★	38	7	SPINNERS LIVE! Atlantic SD 2910	●							★	68	68	27	WILLIE NELSON Red Headed Stranger Columbia KC 33482	●							★	103	116	20	AL GREEN IS LOVE Hi HSL 32092 (London)	●															
★	40	7	PAUL ANKA Times Of Your Life United Artists UA-LA569-G	●								★	69	81	5	STEPHEN STILLS Live Atlantic SD 18156	●						104	109	17	RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	●																
★	36	14	MIRACLES City Of Angels Tama T6-339 S1 (Motown)	●								★	70	74	21	ROD STEWART Atlantic Crossing Warner Bros. BS 2875	●						★	105	123	8	KRIS KRISTOFFERSON Who's To Bless And Who's To Blame Monument PZ 33379 (Epic/Columbia)	●															

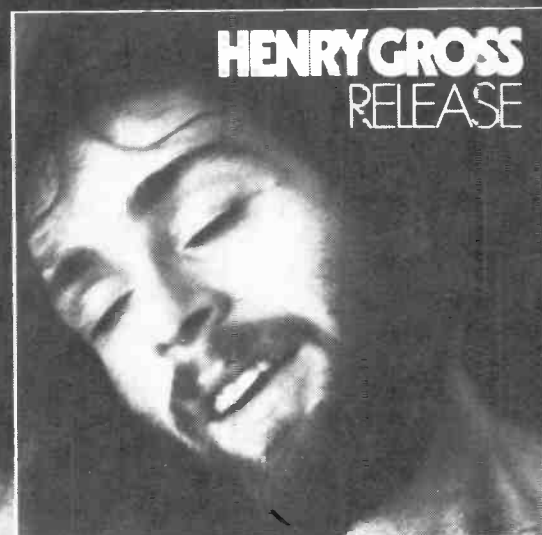
★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase In sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)



IT'S ALL COME TOGETHER

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The time for Henry Gross has come. His career has been building to this special moment. Already a star in many key markets, Henry's debut Lifesong album, **RELEASE**, will make him a nationwide phenomenon. **RELEASE** follows two successful chart albums and brings home the same hard-driving good-time rock and roll that has thrilled audiences throughout the land. Produced by Terry Cashman and Tommy West, **RELEASE** is an album without a wasted second, jam-packed with the kind of exciting music that sails and soars and takes you where you want to go. Every track on **RELEASE** will contribute to Henry Gross' emergence as one of the most versatile and complete stars of the 1970's.



Available on Lifesong Records and Tapes LS 6002

Distributed In Canada By Polygram Ltd

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				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	95	83	JOHN DENVER Back Home Again RCA CPL1 0548	6.98	7.95	7.95		
107	121	7	HAMILTON, JOE FRANK & REYNOLDS Fallin' In Love Playboy PB 407	6.98	7.98	7.98		
108	110	62	ELTON JOHN Greatest Hits MCA 2128	6.98	7.98	7.98		
109	NEW ENTRY		CHRIS SQUIRE Fish Out Of Water Atlantic SD 18159	6.98	7.97	7.97		
110	98	29	CAT STEVENS GREATEST HITS A&M SP 4519	6.98	7.98	7.98		
111	122	10	PRELUDE Owl Creek Incident Pye 12120	6.98	7.98			
112	77	9	TEMPTATIONS House Party Gordy G6-973 S1 (Motown)	6.98	7.98	7.98		
113	113	4	BEVERLY SILLS The Music Of Victor Herbert Angel S 37160 (Capitol)	6.98	6.98	7.98		
114	117	8	DAN HILL 20th Century T 500	6.98	7.98	7.98		
115	100	34	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98	7.98	7.98		
116	118	26	BARRY MANILOW I Arista AL 4007	6.98	7.98	7.98		
117	119	18	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98	7.98			
118	128	8	FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC)	7.98	8.95	8.95		
119	78	56	NEIL SEDAKA Sedaka's Back RCA APL1-1144	6.98	7.98	7.98		
120	114	11	LITTLE FEAT The Last Record Album Warner Bros. BS 2884	6.98	7.97	7.97		
121	124	111	JIM CROCE Photographs & Memories (His Greatest Hits) ABC ABCD 835	6.98	7.98	7.98	7.95	
122	136	3	LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98	7.98	7.98		
123	137	6	TOMMY BOLIN Teaser Mercury NE 436 (Atlantic)	6.98	7.97	7.97		
124	112	16	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98	7.98	7.98		
125	79	12	JOHN LENNON Shaved Fish Apple SW 3421 (Capitol)	6.98	7.98	7.98		
126	132	45	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	
127	106	15	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98	7.95	7.95		
128	111	12	BILL WITHERS Making Music Columbia PC 33704	6.98	7.98	7.98		
129	147	5	KANSAS Masque Kirschner PZ 33806 (Epic/Columbia)	6.98	7.98	7.98		
130	107	7	FRANKIE VALLI Our Day Will Come Private Stock PS 2006	6.98	7.98	7.98		
131	131	43	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97
132	142	6	FRANKIE VALLI Gold Private Stock PS 2001	6.98	7.98	7.98		
133	125	23	RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98	7.97	7.97		
134	135	13	COUNTRY JOE McDONALD Paradise With An Ocean View Fantasy F 9495	6.98	7.98	7.98		
135	76	15	FREDDY FENDER Are You Ready For Freddy ABC/Dot D0SD 2044	6.98	7.95	7.95		
136	138	11	RON BANKS & THE DRAMATICS Drama V ABC ABCD 916	6.98	7.95	7.95		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	149	4	REDD FOX You Gotta Wash Your Ass Atlantic SD 18157	6.98	7.97	7.97		
138	143	6	JOHN DENVER Denver Gift Box RCA APL2-1263	7.98	8.95	8.95		
139	139	8	DIONNE WARWICKE Track Of The Cat Warner Bros. BS 2893	6.98	7.98	7.98		
140	NEW ENTRY		EMMYLOU HARRIS Elite Hotel Reprise MS 2236 (Warner Bros.)	6.98	7.97	7.97		
141	130	17	DAN FOGELBERG Captured Angel Epic PE 33499 (CBS)	6.98	7.98	7.98	7.98	7.98
142	146	8	ANNE MURRAY Together Capitol ST 11433	6.98	7.98	7.98		7.98
143	133	31	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98	7.98	7.98		7.98
144	154	6	PERRY COMO Just Out Of Reach RCA APL1-0863	6.98	7.98	7.95		7.95
145	145	10	HISTORY OF BRITISH ROCK VOLUME III Sire SASH 3712-2 (ABC)	7.98	8.95	8.95		
146	153	20	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98	7.97	7.97		
147	108	9	JIMI HENDRIX Midnight Lightning Reprise MS 2229 (Warner Bros.)	6.98	7.97	7.97		
148	148	6	THE OSMONDS AROUND THE WORLD LIVE IN CONCERT Kolib M3JB 5012 (MGM)	6.98	7.98	7.98		
149	150	6	MIKE OLDFIELD Omnadawn Virgin PZ 33913 (Epic/Columbia)	6.98	7.98	7.98		
150	162	126	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98	7.98	7.98	7.98	
151	151	4	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95	7.95		
152	152	12	OZARK MOUNTAIN DAREDEVILS The Car Over The Lake Album A&M SP 4549	6.98	7.98	7.98		
153	157	5	ACE Time For Another Anchor ANCL 2013 (ABC)	6.98	7.95	7.95		
154	159	15	DAVE MASON Split Coconut Columbia PC 33698	6.98	7.98	7.98	7.98	
155	160	41	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98	7.98	7.98		
156	166	9	JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98				
157	176	2	ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98	7.95	7.95		
158	164	7	MAIN INGREDIENT Shame On The World RCA APL1-1003	6.98	7.95	7.95		
159	134	9	RICHARD PRYOR That Nigger's Crazy Reprise MS 2241 (Warner Bros.)	6.98	7.97	7.97		
160	163	23	QUINCY JONES Mellow Madness A&M SP 4526	6.98	6.98	7.98	7.98	7.98
161	169	5	THE BOBBY VINTON SHOW ABC ABCD 924	6.98	7.95	7.95		
162	172	47	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98	13.95	13.95		
163	167	41	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020	6.98	7.95	7.95		
164	140	7	KRAFTWERK Radio-Activity Capitol ST 11457	6.98	7.98	7.98		
165	127	8	RITA COOLIDGE It's Only Love A&M SP 4531	6.98	7.98	7.98		
166	175	5	JOHN KLEMMER Touch ABC ABCD 922	6.98	7.95	7.95		
167	174	13	STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98	7.98	7.98		
168	171	27	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	170	25	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97
170	155	11	ARETHA FRANKLIN You Atlantic SD 18151	6.98		7.97		7.97
171	161	9	RORY GALLAGHER Against The Grain Chrysalis CHR 1098 (Warner Bros.)	6.98		7.97		7.97
172	188	6	TOOTS & THE MAYTALS Funky Kingston Island ILPS 9330	6.98		7.98		7.98
173	177	3	ARCHIE BELL & THE DRELLS Trop PZ 33844 (Epic/Columbia)	6.98		7.98		7.98
174	186	2	DENNIS COFFEY Finger Lickin' Good 20th Century/Westbound W 212	6.98		7.98		7.98
175	181	5	BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98
176	156	6	ANGEL Casablanca NBLP 7021	6.98		7.98		7.98
177	141	16	GLORIA GAYNOR Experience MGM M3G-4997	6.98	6.98	7.98		7.98
178	178	3	DAVE BRUBECK & PAUL DESMOND 1975: The Duets Horizon SP 703 (A&M)	6.98		7.98		7.98
179	189	2	BOBBY WOMACK Safety Zone United Artists UA-LA544-G	6.98		7.98		7.98
180	183	251	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
181	179	27	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98
182	129	15	LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98		7.95		7.95
183	187	2	RUSTY WEIR 20th Century T 495	6.98		7.98		7.98
184	194	4	HAGOOD HARDY The Homecoming Capitol ST 11468	6.98		7.98		7.98
185	144	8	DICKIE GOODMAN Mr. Jaws & Other Fables Cash CR 6000 (Private Stock)	6.98		7.98		7.98
186	NEW ENTRY		ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98		7.97		7.97
187	NEW ENTRY		ROGER GLOVER & GUESTS The Butterball Ball & The Grasshopper's Feast UK UXL 56000 (Phonogram)	6.98		7.98		7.98
188	NEW ENTRY		AEROSMITH Columbia PS 32005	6.98		7.98		7.98
189	120	7	KENNY RANKIN Inside Little David LD 1009 (Atlantic)	6.98		7.97		7.97
190	NEW ENTRY		CRACK THE SKY Litesong LS 6000	6.98		7.98		7.98
191	180	17	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite DEF 2017 (P.I.P.)	6.98		7.95		7.95
192	182	11	QUICKSILVER MESSENGER SERVICE Solid Silver Capitol ST 11462	6.98		7.98		7.98
193	191	39	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98
194	192	9	HOT TUNA Yellow Fever Grunt BFL1-1238 (RCA)	6.98	7.98	7.95	7.98	7.95
195	198	2	ATLANTA DISCO BAND Bad Luck Arista America ST 50004 (Capitol)	6.98		7.98		
196	196	2	THE ARMADA ORCHESTRA Scepter SPS 5123	6.98		7.98		7.98
197	NEW ENTRY		MIGHTY CLOUDS OF JOY Kickin' ABC/Peacock ABCD 899	6.98		7.95		7.95
198	NEW ENTRY		GEORGE DUKE I Love The Blues, She Heard My Cry BASF/MPS MC 25671 (Audiofidelity)	6.98		7.98		7.98
199	200	2	KAYAK Royal Bed Bouncer Janus JKS 7023	6.94		7.95		7.95
200	193	30	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98		7.98

TOP LPs & TAPE

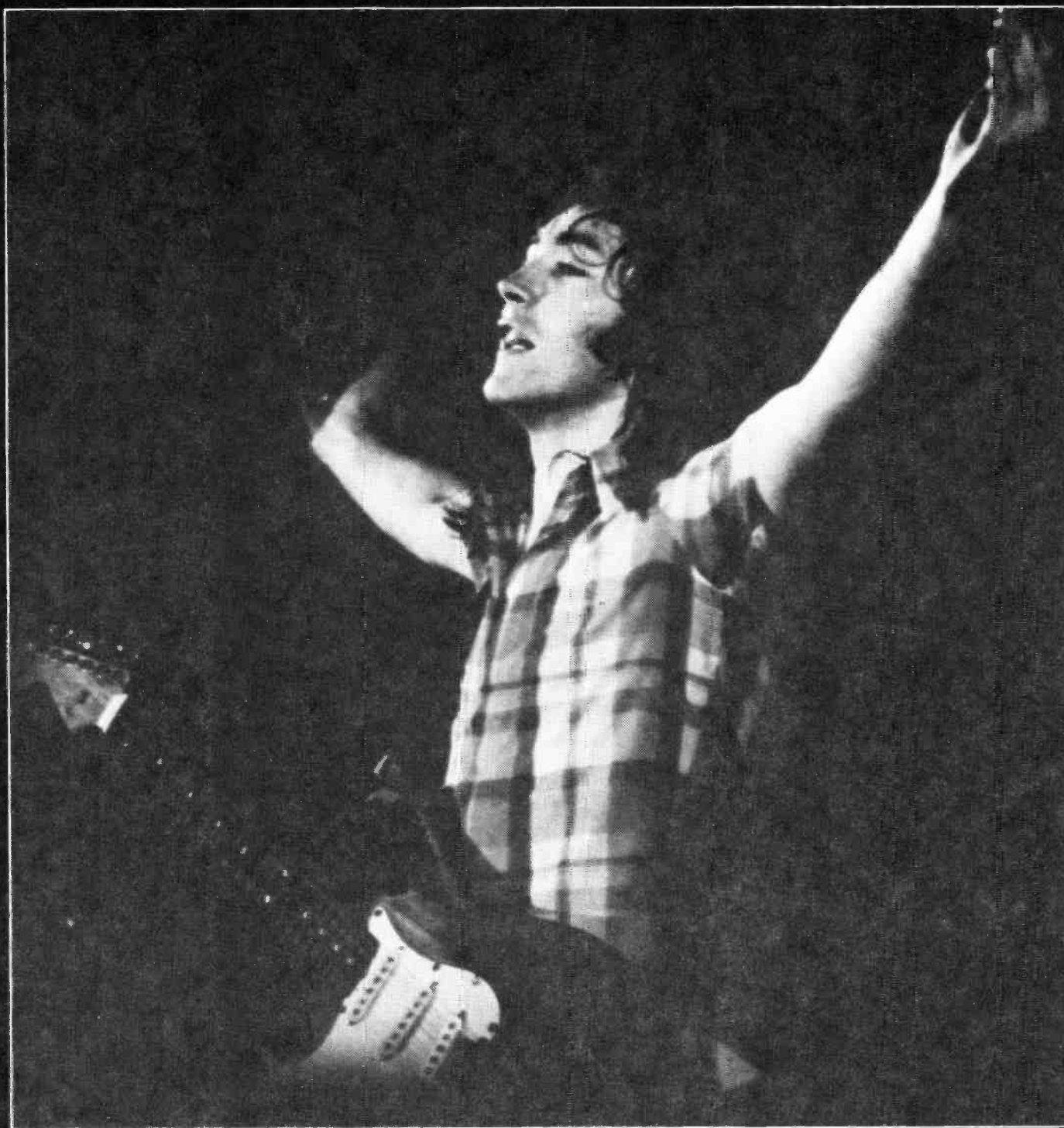
A-Z (LISTED BY ARTISTS)

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RORY GALLAGHER

ON TOUR



January 15 Malwaukee, Wisc.
January 16 Chicago, Ill.
January 17 Hammond, Ind.
January 18 St. Louis, Mo.
January 20 Waterloo, Iowa
January 23 Mattoon, Ill.
January 24 Macomb, Ill.
January 25 Denver, Colo.
January 26 Detroit, Mich.
January 27 Detroit, Mich.
January 28 Greencastle, Inc.

January 29 St. Paul, Minn.
January 30 Randhurst, Ill.
January 31 East Lansing, Mich.
February 1 Toledo, Ohio
February 3 Atlanta, Ga.
February 6 Erie, Pa.
February 7 Allentown, Pa.
February 12 Pittsburgh, Pa.
February 13 York, Pa.
February 14 Philadelphia, Pa.
February 15 Passaic, N.J.



Chrysalis

Rory Gallagher's new album *Against The Grain* on Chrysalis Records and Tapes

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Image Awards Due

LOS ANGELES—Stevie Wonder, Elton John, Earth, Wind & Fire, Maurice White and Michael Masser have all been nominated twice for Image Awards to be held Feb. 7 at the Hollywood Palladium here.

There are 12 music categories in the Beverly Hills NAACP Competition.

Other music category nominees are: Curtis Mayfield, Bloodstone, Jose and Jana Feliciano, Rufus featuring Chaka Khan, Ohio Players, Isley Brothers, Graham Central Station. Also: O'Jays, Gladys Knight & the Pips, Spinners, Pointer Sisters, Sylvers, Andre Crouch, Rodena Preston, Kenneth

Glover, Casetta George, James Cleveland, Bobby Bland. Also: Jimmy Witherspoon, Esther Phillips, Taj Mahal, B.B. King, Herbie Hancock, Stanley Turrentine, Grover Washington, Patrice Rushen, Ahmad Jamal, Gabel & Huff, Thom Bell. Also: Cannonball Adderley, Johnny Bristol, Quincy Jones, Smokey Robinson, Bill Withers, D.J. Rogers, Isaac Hayes, Natalie Cole, Aretha Franklin, Freda Payne, Dionne Warwick. Also: Phoebe Snow, Minnie Riperton, George Butler, WB, Blue Note, Fantasy, A&M and Philadelphia International Records.

Executive Turntable

• Continued from page 4

Is Horowitz, New York bureau chief of Billboard, adds classical editor responsibilities, replacing **Bob Sobel** who has left the publication. **Rudy Garcia** joins the New York editorial staff to write music, radio, Latin and international copy. He was formerly on the staff of the San Juan Star. . . . **Jeffrey Benjamin** moves from Irving/Almo Music to creative and professional manager of Island Music U.S.A.

★ ★ ★

Ron Middag, last with Shelter Records, joins Beserkley Records as West Coast regional promo out of San Francisco. . . . **Mary Ann Flynn** moves from RCA manager of export sales and international promotions to TK Productions, New York, where she will direct international operations for the Henry Stone label. . . . **Arthur Chaite** adds talent acquisition to his promotion duties at the Starwood, Los Angeles club. . . . **Verne Deffner** upped to account executive with Ren Grevatt Associates. . . . **Jennifer Goddard** moves from the publicity staff of Calif. State Sen. Alan Robbins, to the executive staff of Levinson Associates, Los Angeles.

★ ★ ★

Norman Skolnik, veteran consumer electronics sales executive, joins Clarion Corp. of America as Western regional sales manager. . . . **Michael Wiggins** joins Sanyo Electric as national sales manager, audio components/stereo music systems, from Solar Audio Products. . . . **Terry Stein** shifts from rep to Western regional sales manager, Altec Lansing sound products. . . . **Eric Fleetwood** to U.S. Pioneer Electronics Western regional sales/marketing staff from Audio Magnetics. . . . **Jerry Astor** succeeds **Ward Brody** as marketing director, video products, at Akai America. **Brody** left the firm. Astor was with Gyrr/Odetics.

★ ★ ★

Abe Wiesel named president of Polymusic Inc., Polygram's mail-order division specializing in the direct marketing of classical records. He was promoted from vice president of finance and general manager. He formerly served with Dynamic House/Tele House and Columbia House.

Blue Canyon In PBR Intl Deal

LOS ANGELES—PBR International here will now act as sole foreign licensing representative for Blue Canyon Records, also located here.

Patrick Boyle, president of PBR, manages jazz organist Jimmy Smith's Mojo label. He is also in-

involved in other publishing and licensing interests.

Blue Canyon is distributed in the U.S. through independents. The label is best known for Steve Young's "Seven Bridges Road," originally purchased from Reprise. Jim Terr is president of Blue Canyon.

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MARCH 27

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in FLORIDA

Complete coverage of distribution, independent production, studios, radios, disco, talent and the Latin scene

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Inside Track

John Findlater, president of MCA's Disco-Vision, hints January 1977 as the test market date in Fort Wayne and Phoenix for the MCA/Philips optical videodisk system.

Roger Miller is exiting Columbia and shopping for a new label with a master of new songs he's cutting himself. . . . ABC's **Bob Gibson** bought the entire L.A. Palomino audience a round at the **Eddie Raven-Rand Cornor** gig, where **Freddy Fender** also sat in. . . . **Herb Sparr**, ICM heavy, is hospitalized in New York while he recovers from pneumonia.

WHAT A DIFFERENCE A YEAR MAKES: Denver promoter **Barry Fey**, who put on no concerts from January to March in 1975, has booked shows with total gross of \$866,000 for the same period in '76.

Gary Stromberg, ex-Los Angeles publicity hotshot, is now producing movies. His first for Universal is "Car Wash" which he calls an r&b musical. He's signed **Norman Whitfield**, successful soul producer to write and produce the score. MCA gets the soundtrack LP. First actor signed is the Rev. Ike. Film will be shot at an L.A. car wash. . . . "Sammy & Company" has been renewed by NBC-TV for another season. **Sammy Davis** starrer is seen late evenings on five NBC owned stations plus 88 affiliates.

Local 47 members in L.A. are signing a petition designed to show the national headquarters that they want action in order to collect some \$2 million in unpaid domestic residuals from five tv shows, including **Andy Williams**, **Hollywood Palace**, **Flip Wilson**, **Carol Burnett** and **Sonny and Cher**.

Composers **Richard Rodgers** and **Sammy Fain** received 50-year scrolls from ASCAP. . . . Classical music makes its first bow at the Bottom Line in New York with a quartet headed by pianist **Peter Serkin**. The group, **Tashi**, will make its debut Jan. 26-27 with jazz instrumentalist **Anthony Braxton** opening. . . . Former Billboard staffer **Jim Fragale** has an article in The Writers Digest Yearbook 1976 on how to get pop songs published. In addition, he is scheduled to produce the first LP by **Judith Cohen**, a cabaret performer who has made some waves in New York. . . . **Charles Fox** and **Norman Cimbal** scored the theme for ABC-TV's new series "Laverne And Shirley." In addition, they are nominated for the Golden Globes Awards as composers of the music for "The Other Side Of The Mountain."

Muddy Waters has officially exited **Chess Records** after almost 30 years with the company. While he is currently shopping for a label, **Waters** plans to help All-

Malpractices Common In Industry

• Continued from page 18

In his opening charges Greelish claimed Tarnopol kept a large inventory of records in the Brunswick office and sold the records for cash. He referred to the "black market" record supply as "Nat's candy store."

Hurley, the government's first witness, named for the first time, some of the firms with which Brunswick allegedly carried on the cash sales and merchandise exchange scheme.

In his short testimony, before the trial bogged down in its fourth day over legal arguments concerning the admissibility of certain documents as evidence, Hurley also claimed he

saw Tarnopol pocket cash from sales on several occasions.

He testified that on "two or three occasions" he sold records from the so-called Nat's candy store to a man he identified only as "Mac Cooper."

When the prosecutor asked what he did with the money, Hurley replied: "I gave it to Mr. Tarnopol."

Hurley further testified he never saw an account ledger card for Cooper. He said he sold LPs to Cooper for \$1.50 each and singles for 35 cents while the normal price at the time was \$2.08 for albums and 39 cents for singles.

Hurley testified that he was fired from Brunswick in March 1974 after being with the company for nearly three years.

Col Kicks Off Varied Sales Campaign

LOS ANGELES—Columbia Records has begun the new year with a sales program involving a wide scope of catalog product.

With seven categories covered by the program, the starting and ending dates vary, but, overall, most run through the middle of next month, with one, on country product, going to the latter part of March.

The program involves \$4.98 catalog disks, twofers, Odyssey and Masterwork product, "Superstar" pop records, country goods and restocking titles.

The program's marketing support varies in each category, but with the exception of the restocking push, all carry selling aids.

Again with the exception of coun-

try, which begins Feb. 2 and runs to March 25, the programs got underway Jan. 5. The \$4.98 catalog portion closes Friday (30), as does the twofers segment and the "Superstar" portion. Odyssey and Masterworks product are covered by the sale until Feb. 20. The restocking plan ends Feb. 27.

Free goods being offered are: Odyssey, 10/100 (disk); Masterworks 10/100 (disk, 8-track and cassette); "Superstar" (Bob Dylan, Janis Ian and Loggin & Messina) 6/100 (disk) and 5/100 (8-track and cassette). The country program will be 6/100 (disk) and 5/100 (tape) on bulk shipments, while pre-pack shipments will be 5/55 (disk and tape).

Platinum Records with any Chess repackages it has planned.

The South Shore Commission's new single, "Train Called Freedom," is a salute to the Freedom Train that is currently crossing the U.S. to celebrate the bicentennial. . . . Long-time industry attorney **Joe Diamond** died Jan. 14. . . . **Ben Vereen** in "Louis Armstrong Chicago Style" will be telecast Sunday (25) and then released overseas as a regular movie house feature. . . . The Bay City Rollers returned to the U.S. for a series of promotional visits and a guest spot on the final "Howard Cosell Show"—the latter to thank him for helping to get their record started.

Road Apples, Polydor's new group, has embarked on a cultural exchange tour of Colombia, with proceeds aimed at charities in that country. . . . **Cleo Laine** is in Detroit to star as Anna in a production of "Seven Deadly Sins" by her husband **John Dankworth**.

Earth, Wind & Fire's first "Save Our Cities" benefit in Oakland was sell-out two weeks ahead of time. . . . **Max Morath's** "The Ragtime Years" is slated for PBS broadcast in early March. In addition, he has taped a 30-second television commercial for The New York Times. . . . Veteran songwriter **Norris Mayhams** is at it again with a new single "Mr. Mid-Wifery," based on a real-life male mid-wife that he came across. Mayhams, best known for his collegiate songs, will have the tune featured on a BBC documentary being done in London on this man **Norman Chasserley**. . . . **Hall and Oates** broke the house record at the Tower Theater in their hometown of Philadelphia.

Diana Ross this week broadens her lead as the American act with the most No. 1 singles in the 18-year history of Billboard's Hot 100. She had 12 No. 1 hits with the Supremes and has now had three solo. Second place **Elvis Presley** has had seven since the Hot 100's inception in 1958.

Attorney **Stephen Silvers** of Beverly Hills won a judgment against **Michael Viner** and **Pride Records** in Los Angeles Superior Court for \$8,621 in owed legal fees. . . . The **Rick Weisers** (he's the son of Chappel Music boss Norman Weiser) are parents of a son, **Stephen Aaron**, born Dec. 27.

Phil Walden's Capricorn Records office informs us that every bit of information in Billboard's Jan. 17 story about Walden opening a Memphis office is untrue. . . . **Weddings reported by Atlantic in New York:** AWB drummer **Steve Ferrone** to **Jerry Greenberg's** former personal secretary, **Jennifer Josephs**; Atlantic Miami promo man **Bill Cataldo** to **Vera Romano** and Atlantic advertising director **Mark Schulman** to **Debra Ulrich**.

Hurley named three other firms or individuals in his testimony. He said that on several occasions Tarnopol approved cash sales to a man named **Pat Cohen** of Richmond, Va., who operated a business called **Pat's One-Stop**.

He also testified that Brunswick engaged in merchandise exchanges with **Double-B Records And Tapes**, of Freeport, L.I., and with **Cardinal Exports** of New York City. **Double-B** allegedly provided radios and stereo components, and **Cardinal** provided RCA tv sets in exchange for records. Hurley claimed to be the go-between in negotiating both exchange agreements.

The trial, before U.S. District Court Judge **Frederick Lacey**, is expected to last from four to six weeks with the prosecution submitting more than 1,700 documents as evidence and ready to call a number of disk jockeys as witnesses. Also expected to testify are members of the group the **Chi-Lites** and **Ed Portnoy**, both of whom pleaded guilty earlier in the proceedings (Billboard, Jan. 17).

At the start of the trial, Lacey ordered several counts of the lengthy indictment dropped upholding defense contention that several charges were improperly worded and unsubstantiated by evidence.

\$40,000 Suit

• Continued from page 15

during a period from June 17, 1975 to Oct. 21, 1975. Checks provided the court show that **Mogull** made them out to **A. Mancini** or **Geoffrey Burns**.

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