

Juke 45 Sales Good, Retail Dip: One-Stops

Betamax Deck In U.S. Market Bow

By STEPHEN TRAIMAN

NEW YORK—Akio Morita, Sony's chairman, introduced the firm's ½-inch Betamax video cassette deck to the U.S. market last week at a cost of \$1,300 with digital timer.

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

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

From his days at CBS and involvement with its EVR film
(Continued on page 43)

By JOHN SIPPEL

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

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

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

One-stops depend more on a close liaison with key radio stations today. Skeie raps often with Dave Scholin, music director at KFRC, and Keith Adams, KDIA. He must pay closer attention to what's happening as far
(Continued on page 10)

Disco Cuts Royalty Mess; Publishers Pushing Oldies

By RUDY GARCIA

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

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

The fact of the matter is that publishers are engaging in more activity with independent record producers, hiring their own writing and producing teams and approaching record companies with more frequency. They
(Continued on page 42)

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

In the past, except for recordings of some live performances and certain jazz works, most non-classical album cuts fell well within the five-minute limit established as an industry standard for the usual 2 cent mechanical royalty. For any minute or fraction thereof beyond five minutes, the standard practice is to add a ½ cent to the fee.

However, where disco music is concerned there is a problem. Most such recorded product is cut in several versions. One, which is designed for airplay, is edited to well within the five-minute limit. Another version is prepared for an album cut and often runs to six or seven
(Continued on page 40)

Musexpo 5-Yr. Plan To Cover 8 Nations

By IS HOROWITZ

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

The move is expected to bring in
(Continued on page 12)

CBS To Sell 50-Store Discount Records Chain

By JIM MELANSON

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

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

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

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

A firm divestment date has not
(Continued on page 8)



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

(Advertisement)

Labels Spawn Big Movies

By NAT FREEDLAND

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

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

The bottom line of why successful
(Continued on page 70)

Theme Parks = Disk Outlets

By CLAUDE HALL

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

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

ington and Baltimore to serve those cities.

About 50% of the music in the parks will be original, written and produced by veteran radio jingles creator Tom Merryman of Dallas. Putting the records together and producing sound effects is Nickell Productions, Dallas, headed by Gini
(Continued on page 12)



Watch out for "The Outlaws" (APL1/AP51/APK1-1321), a new album featuring country rock rebels Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser, headed for the top of listener's and customer's most-wanted lists. Includes Waylon & Willie's "Good Hearted Woman," smash hits "I'm Looking for Blue Eyes" by Jessi and "Put Another Log On The Fire" by Tompall, and Waylon & Jessi's exciting "Suspicious Minds." "The Outlaws." Bringing in hefty rewards! RCA Records. (Advertisement)

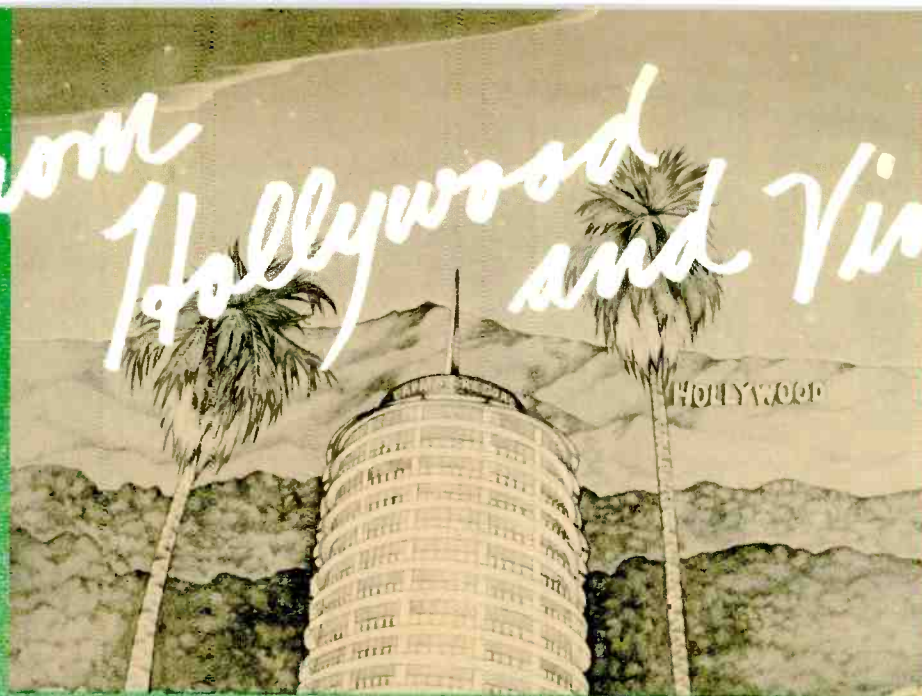
(Advertisement)

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



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

From Hollywood and Vine!



Capitol Records February Release



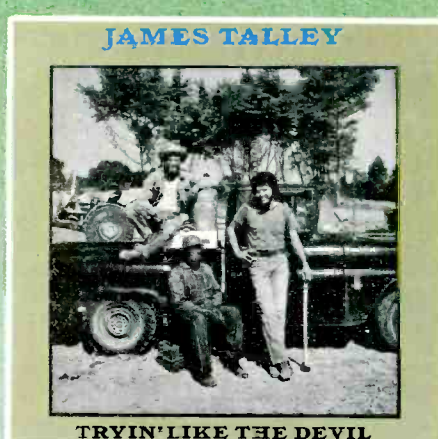
SWEET – “Give Us A Wink!”
The group that gave us “Ballroom Blitz” and “Fox On The Run,” now on national tour and giving “Action”!
ST-11496



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



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



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



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



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



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



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



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



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



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



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

McClellan To Senate: Provide 3¢ Mechanical

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

By MILDRED HALL

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

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

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

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

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

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

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

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

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

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

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

NAIRD To Washington

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

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

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

Glenn Miller Craze Triggered In U.K.

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

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

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

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

(Continued on page 12)

Grand Jury Indicts Rubino

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

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

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

Follows Guilty Pleas Made By David Wynshaw

By JIM MELANSON

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

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

Rubino, who was director of mar-

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

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

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

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

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

By RUDY GARCIA

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

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

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

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

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

relating to the "payola" aspect of the indictments.

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

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

(Continued on page 10)

U.S. Probes Latin Tapes

By JOHN SIPPTEL

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

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

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

(Continued on page 12)

Acts' Demands Spur Colleges' Contract Riders

By JIM FISHEL

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

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

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

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

(Continued on page 39)

Chicago Retailers Note Disco Disks Market Impact

By ANNE DUSTON

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

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

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

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

clubs, deejays and trade charts, on hot product.

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

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

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

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

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Nashville Publishers Adopt Global Outlook

By GERRY WOOD

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

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

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

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

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

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Latin Category In Jeopardy At NARAS

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

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

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

Simon is quick to point out that

(Continued on page 56)

Tape Equipment Back To Mazel

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

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

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

BACKGROUND MUSIC

Infringement Claim In Storecast Suit

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

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

The complaint, filed by Paul,

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

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

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

A CHICAGO HAPPENING

Bachman-Turner Soiree A Tribute To Their Label

By BRUCE MEYER

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

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

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

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

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

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

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

"Well, the band is making mil-

lions, and it seems only right that we should repay all the people—from the mailboys on up, the secretaries and all—who help make this whole thing go."

ABC Joins In Martin Lawsuits

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

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

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Executive Turntable

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

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

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

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

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

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

Canadian Mechanicals Under New Firm

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

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

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

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

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

5,000 Tapes In An Okla. Raid

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

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

Mercer And Prima Still In Hospital

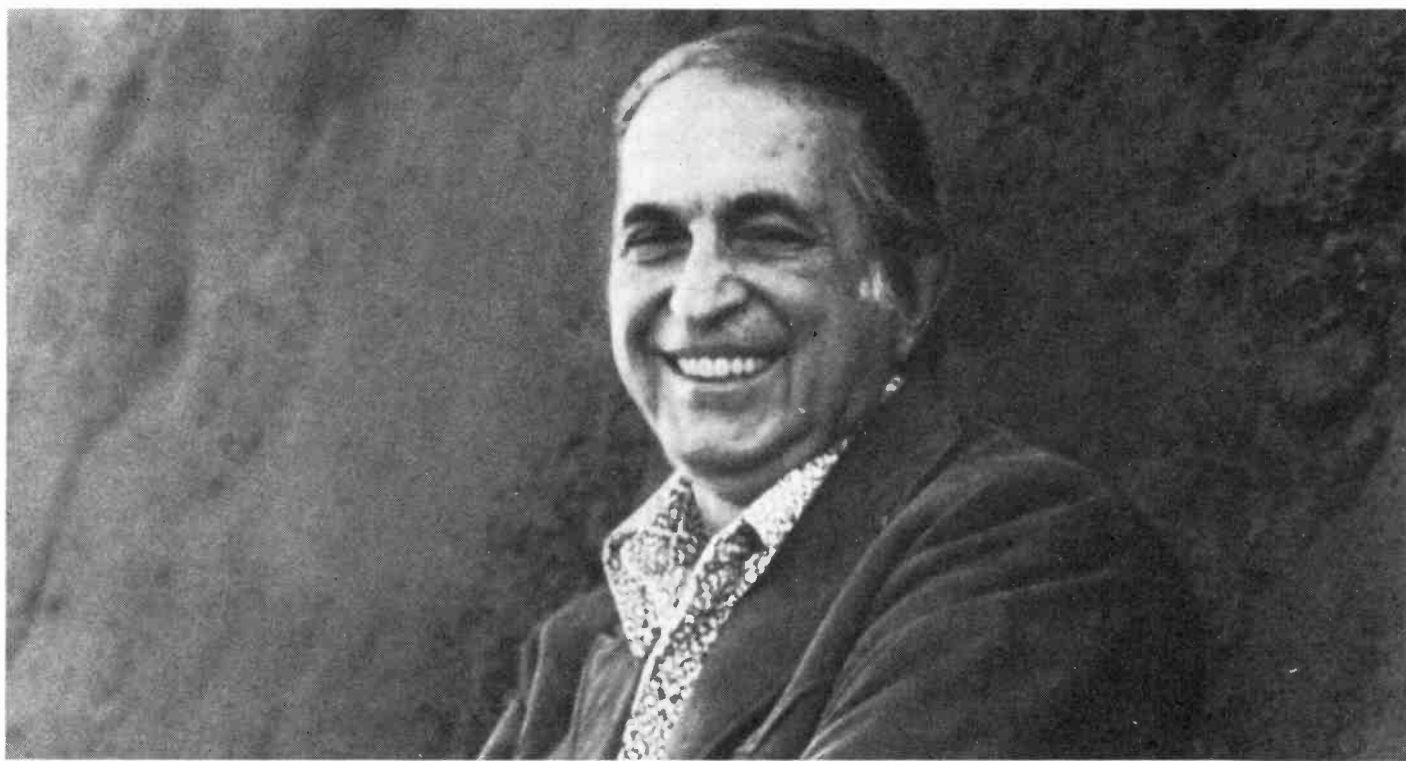
LOS ANGELES—Johnny Mercer, lyricist and singer, remains in Huntington Memorial Hospital, Pasadena in fair condition and Louisa Prima, bandleader and vocalist, still is in a comatose state at Mount Sinai Hospital here. Both un-

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

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

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

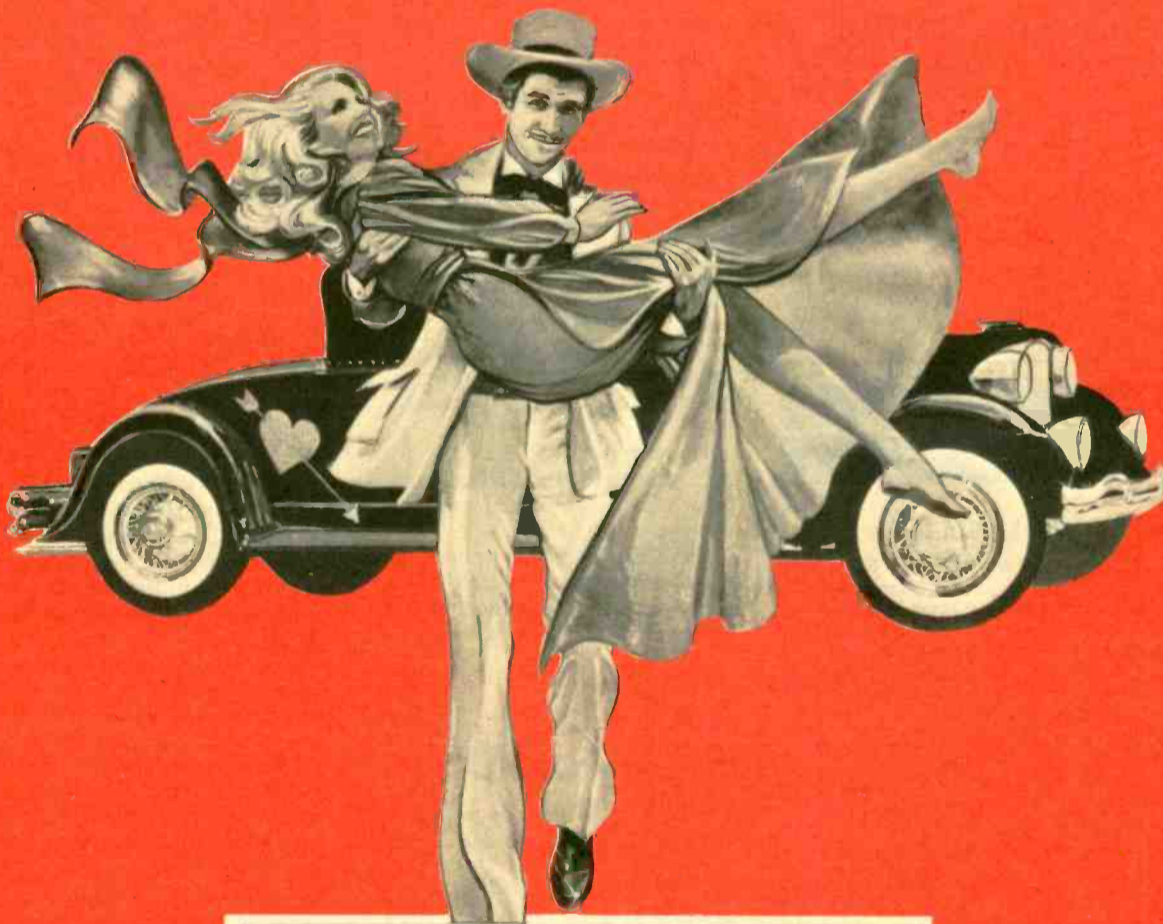
Percy was a man who made it a point to talk to and to listen to people in all parts of the Columbia Family. More than anyone else, he showed us that artistic greatness and a feeling for humanity can co-exist in one human being.



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the beautiful and
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love theme which
will be released as
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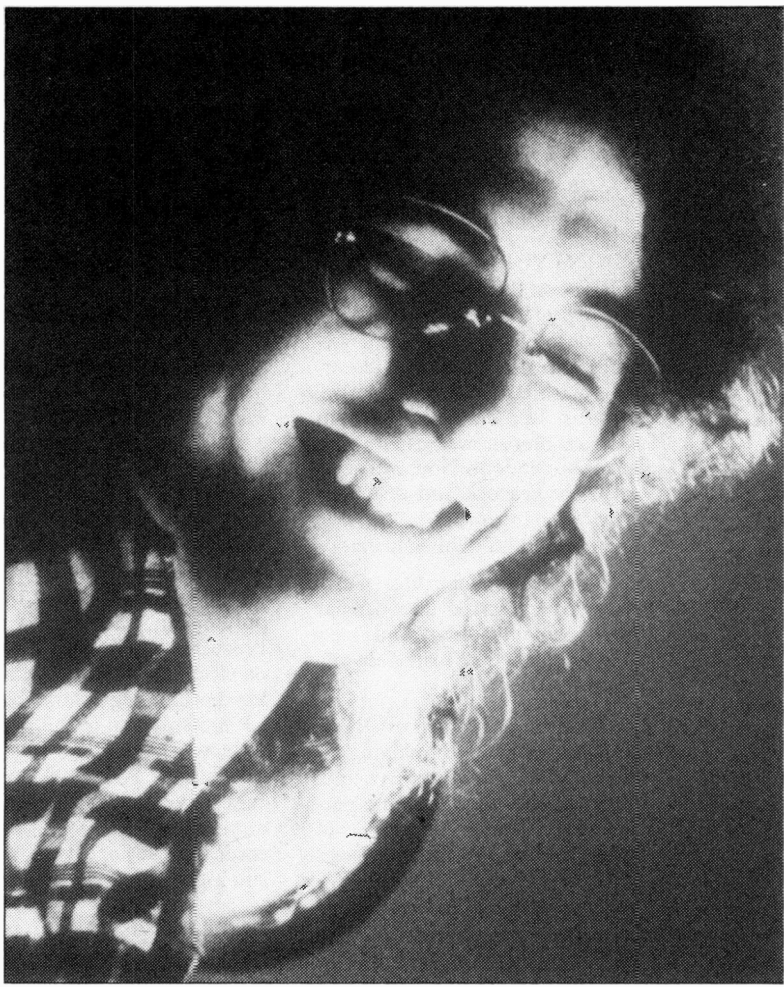
Original Music
Composed And
Conducted By

Michel Legrand

Album Produced by Sonny Burke

MCA-2091

MCA RECORDS



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

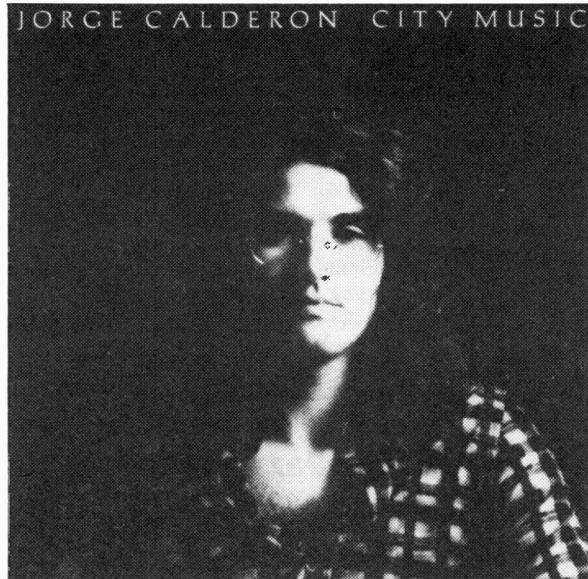
1. His management company is Front Line Management, 9128 Sunset Blvd., Los Angeles, California.
2. His booking agency is American Talent International, 888 7th Avenue, New York, New York.
3. His record company is Warner Bros. Records Inc., 3300 Warner Blvd., Burbank, California.
4. His first album, City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

Some heavy people
are betting on

Jorge Calderon.

And they're going to win.

JORGE CALDERON CITY MUSIC



City Music
BS 2904

Warner Bros. Records

DJs Testify They Took Cash Gifts

• Continued from page 3

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 70)

Old Avco Is Now New H&L

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

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

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

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

Amherst Adds

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

Jukebox 45 Sales Brisk

• Continued from page 1

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

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

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

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

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

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

A New Jazz Folio

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

IMPRESSIVE DEBUT

First 3 Bley Label LPs Mirror His Versatility

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

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

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

may be the best album of the three.

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

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

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

JIM FISHEL

ALBUM SERIES REVIEW

Jas Label Off & Running With 3 Promising Entries

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

with a repackage of original Beau Brummel cuts.

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

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

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

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

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

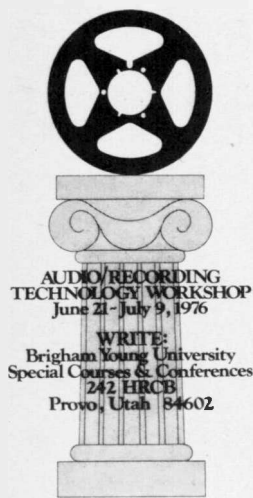
LP features the vocal group's sweet harmonies, reminiscent of many British rock bands of the mid-1950s. Other repackages from Lewerke's Vault label are planned as well as reissues from Talmadge's own r&b efforts. Some new recordings are planned. ELIOT TIEGEL

CBS In Seattle

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

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

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



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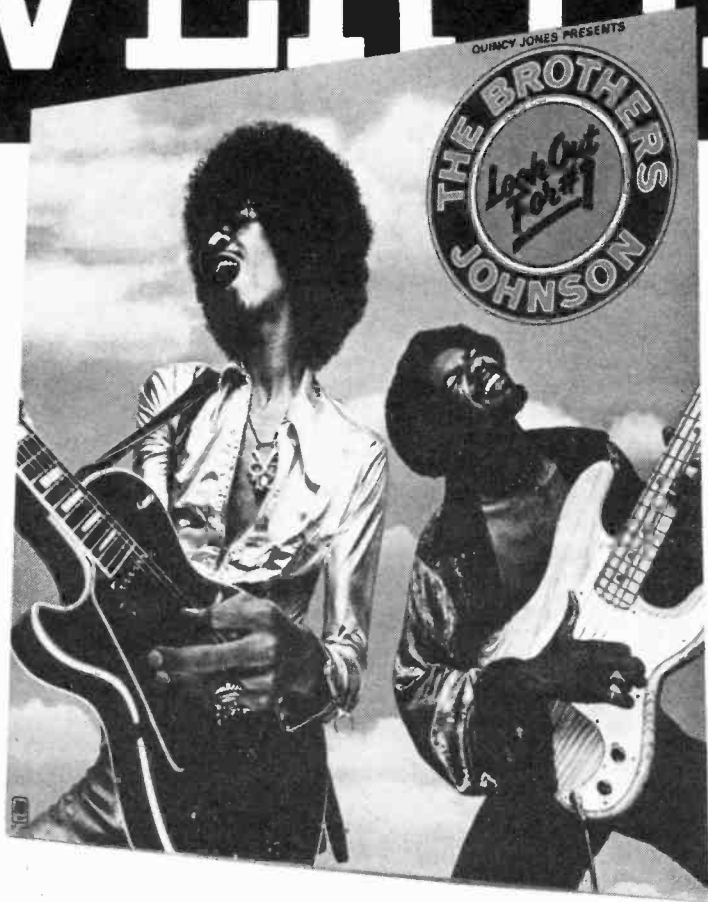
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“THESE ARE TWO OF THE BADDEST CATS I HAVE EVER HEARD.”

-Quincy Jones



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

seconds the entire studio was silent with all eyes on him. Then George, 22, picked up his guitar and fell in, rocking the walls of The Record Plant with intensity. They told me they also had some songs for me to hear." Four of those songs are on Quincy's latest album, "Mellow Madness." Their latest brand

of "futuristic funk" is on their own very first album, "Look Out For #1." And from the way it sounds, look out for The Brothers Johnson. **THE BROTHERS JOHNSON** "LOOK OUT FOR #1" **ON A&M RECORDS & TAPES** Produced by Quincy Jones 

DOLENZ, JONES, BOYCE & HART

Engaged in Profit for Calling

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

- These parties shall consist of not less than:
- a. five thousand (5,000) crazed people,
 - b. four hundred (400) gallons of cheap red wine,
 - c. five (5) cubic yards of bean dip,
 - d. ten (10) bushels of taco flavored potato chips and
 - e. two hundred (200) quarts of avocado ice cream.

The first part of the party shall consist of the party of the second part allowing enough time for the party of the first part to throw a private party acknowledged and agreed to by the party of the second part not later than one-half (1/2) the time allowed to hire the thirty (30) naked dancing girls and the giraffe.

 Capitol Records
Contact: The Giraffe
(213) 462-8252

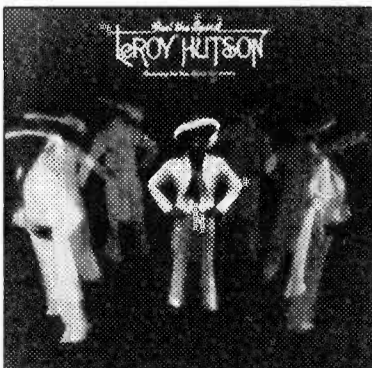
William Morris Agency
Contact: Burl Hechtman
(213) 274-7451

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

Winter/Grey Public Relations
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(213) 659-5034



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THE ALBUM:

"BREAKAWAY"

SP 4566

Featuring

THE SINGLE:

"I WANT TO STAY WITH YOU"

AM 1778

Produced by David Kershbaum

ON A&M RECORDS & TAPES

Benny Gallagher

Graham Lyle

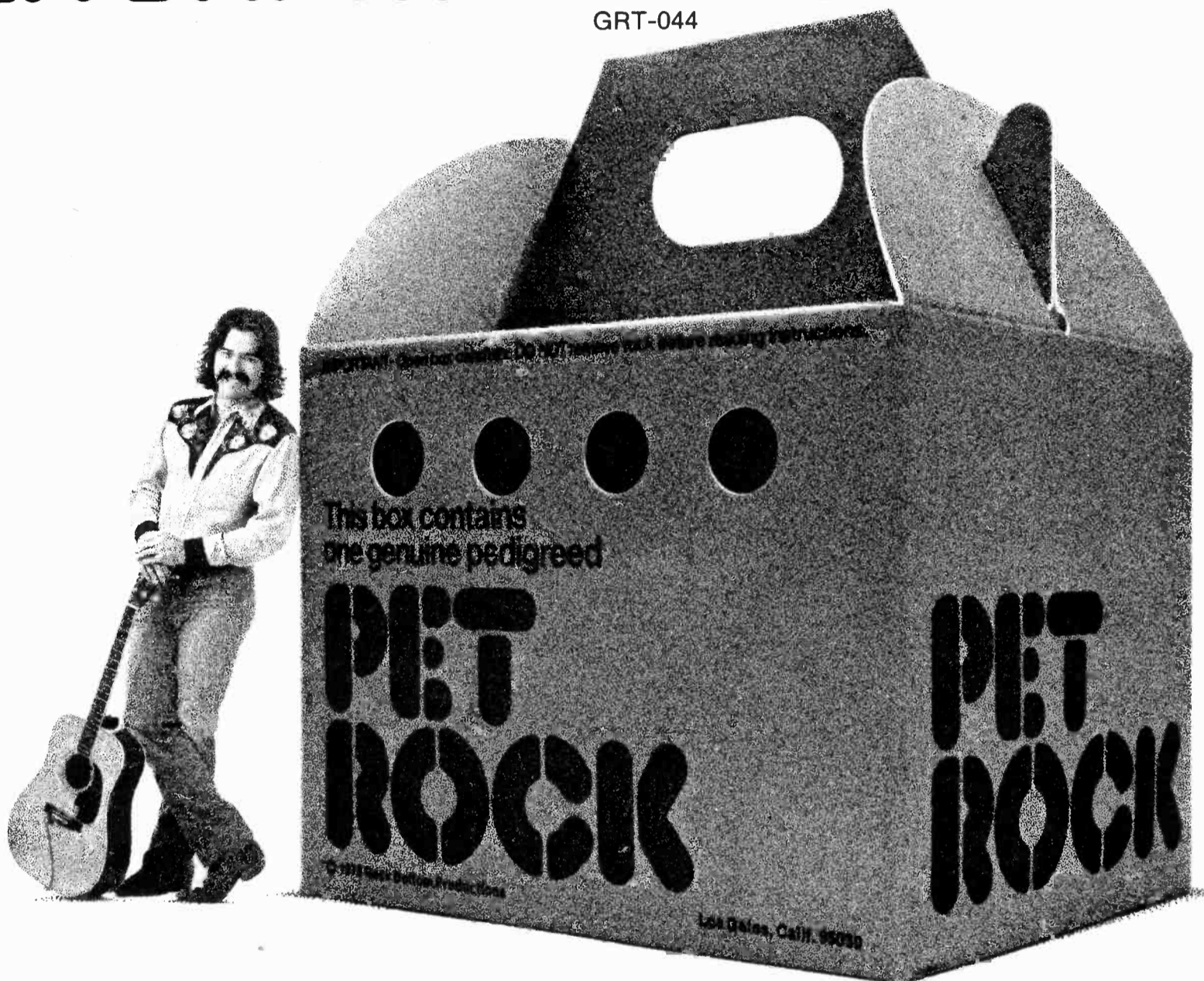


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DIV. OF GRT CORP.

WHO IS CHUCK McCABE, AND WHERE THE HELL IS LOS GATOS?

Vox Jox

• Continued from page 22

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

★ ★ ★

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

★ ★ ★

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

★ ★ ★

George Lee has been promoted to

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

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

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

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

Bubbling Under The HOT 100

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

Bubbling Under The Top LPs

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

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Signature _____

Soul Sauce

Fulson Wins New Support With Blues

By JEAN WILLIAMS

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 25)

"INSIDE AMERICA PART 1&2" by Juggy Murray Jones Jupiter 902

Exploding All Over NO. 47 FIRST WEEK (ENGLAND) BILLBOARD'S HITS OF THE WORLD Available at your local Distributors

Billboard Hot Soul Singles

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Table with 10 columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, (Writer, Label & Number (Dist. Label) (Publisher, Licensee)). It lists 100 soul singles with their chart positions and details.

FEBRUARY 21, 1976, BILLBOARD

NEW IMPORTS

London Goal: 150 Cassettes In Year

By IS HOROWITZ

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 28)

Classical

CRI Growth Rate Is 20%

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

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

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

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

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

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

(Continued on page 28)



CBS photo

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

ROCK'S A KILLER

Plants Thrive On Classics

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

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

Marketing so far has been concen-

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

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

"CLASSICAL ... BARBRA" Bravissima!

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

—Leonard Bernstein

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Billboard SPECIAL SURVEY For Week Ending 2/21/76
(Published Once A Month)

Billboard Best Selling Classical LPs

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

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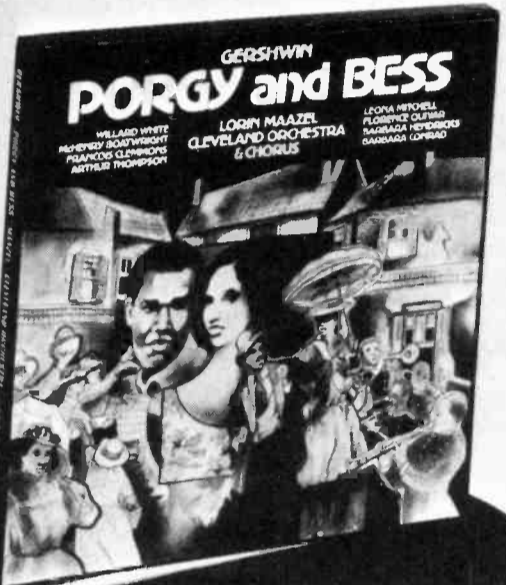
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NO EXTRA PAY

L.A. Orch. Back On Air

By DAVE DEXTER, JR.

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

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

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

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

ditional remuneration, Fleischmann notes.

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

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

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

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

Col To Replace Beethoven Disk

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

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

Rock's a Killer

• Continued from page 26

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

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

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

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

Columbia reviewing some very

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

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

Classical Notes

150 Cassettes In Year

• Continued from page 26

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

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

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

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

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

20% Growth Rate

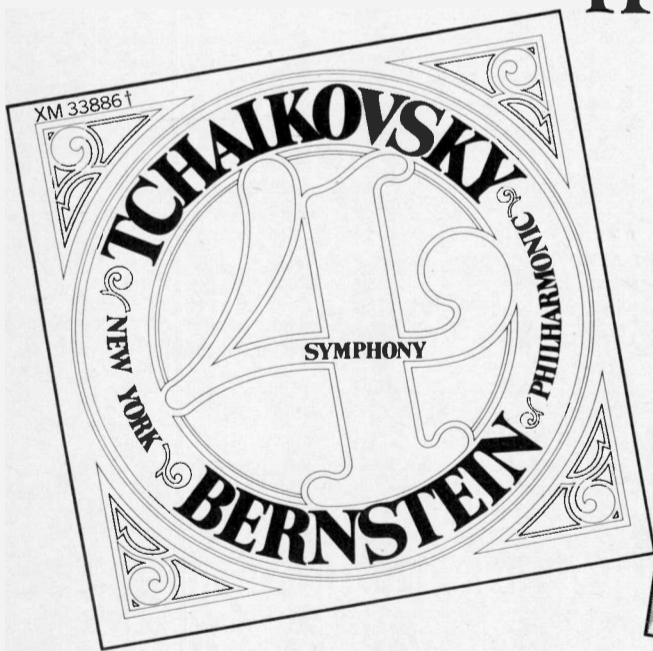
• Continued from page 26

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

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

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

Triumphant new recordings from Columbia.



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



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

THE RECORDING DEBUT OF ANTONIA BRICO

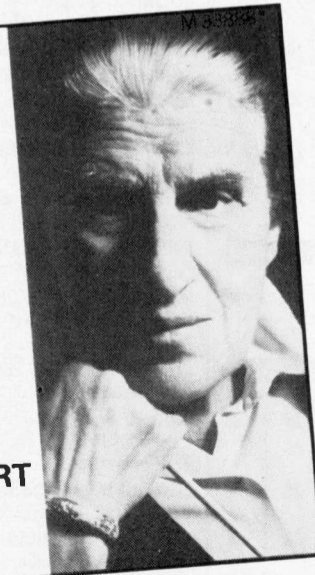
MOZART SYMPHONY NO. 35 IN D MAJOR "HAFFNER"

OVERTURES TO THE MARRIAGE OF FIGARO

DON GIOVANNI

THE MAGIC FLUTE

MOSTLY MOZART FESTIVAL ORCHESTRA



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

On Columbia Records and Tapes.

RAQUEL WELCH WORLD TOUR



"Raquel is just great in the nightclub act. Raquel is a genuine delight."

—Philadelphia Enquirer

"I enjoyed the act very much. . . powerfully endearing."

—Philadelphia Evening Bulletin

"She explodes, She fascinates."

—Le Figaro Paris

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

—New York Post

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

—Miami Sun Reporter

TOUR ITINERARY

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

Representation: Alive Enterprises, Inc.

An Act By Joe Layton

Talent In Action

CHET ATKINS & THE OAKLAND SYMPHONY

Oakland Paramount, Calif.

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

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

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

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

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

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

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

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

JACK McDONOUGH

CLARK TERRY

Village Vanguard, New York

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

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

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

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

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

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

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

RUDY GARCIA

BILL SEIGHMAN

Eden Roc Hotel, Miami Beach

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

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

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

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

SARA LANE

MELVEEN LEED

Cinerama Reef Hotel, Honolulu

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

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

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

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

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

WAYNE HARADA

Billboard's Spotlight on the San Francisco Bay Area!

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

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

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

Joe Fleischman
Billboard
9000 Sunset Blvd.
Los Angeles, Ca 90069
213/273-7040

ISSUE DATE: March 13
AD DEADLINE: February 20



"PACIFIC OVERTURES"
ARL1 ARS1 ARK1-1367
The spectacular original cast recording of Broadway's big new hit of the season.



Tom Pacheco
"SWALLOWED UP IN THE GREAT AMERICAN HEARTLAND"
APL1 APS1-1254
Country/rock's newest sensation. Check out the single, "Til I First Heard Willie Nelson."



Annie McLoone
"FAST ANNIE"
APL1 APS1 APK1-352
Her new single, "Party Lights," is just one reason why Fast Anne's album will have music directors comin' back for more.



Vangelis
"HEAVEN AND HELL"
LPL1-5510
In the Rick Wakeman tradition, this Greek keyboard virtuoso is a must for progressive playlists.

FEBRUARY IS FANTASTIC.

RCA Records



Michael Kenny
BYL1-1437
The age of "happy rock" is back and nobody's bringin' it home with more good feeling than this fine young singer.



Ella Fitzgerald & Oscar Peterson
"ELLA AND OSCAR"
2310 S10 759
Two living legends. One outstanding album. A marriage of voice and piano for jazz buffs everywhere.



The World's Greatest Jazzband of Yan Lawson & Bob Haggart
"IN CONCERT"
BDL1-1371
A fantastic live big band blowout featuring some of the biggest names in jazz.

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

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

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

Dizzy Gillespie
"BAHIANA"
(2625 S25 708)

Long Music Cuts Pose Licensing Problem

• Continued from page 1

minutes. And often a third version distributed free to dance clubs as promotional material may run as high as 10 minutes or more.

In the case of original material provided by the artist or producer, who usually own their own publishing company or are signed with the record company's publishing affiliate, the common practice is to reach an across-the-board agreement for a flat fee for all versions cut of the tune on the one recording.

It may be more or less than the 2 cents depending upon the song and its feature possibilities in terms of other material to be included on the album.

However, in the case of older catalog items from outside publishers, which make up a substantial portion of recorded disco music, the record companies are expected to come back to the publisher to negotiate mechanicals for versions that exceed five minutes. They have not always done so, and publishers are often unaware of the excess length.

"It's important to get the mechanicals negotiated in front," says Chuck Gregory of the Salsoul label. "Once the song is recorded, why should the publisher want to make a deal? After all, you're stuck with it."

"The thing to do is call the guy up and say 'Look, I'm thinking of maybe using one of your tunes. What kind of agreement can we come up with on mechanicals?' Once you've got it straight then you can go ahead," Gregory says.

He successfully negotiated an agreement with Famous Music for the Salsoul Orchestra disco version of "Tangerine" which is well up on the charts.

"I pay them a 1 1/2 cents for mechanicals," says Gregory. "I think it's a good deal for both of us because the song wasn't really going anywhere and was just there in their catalog."

That is not quite the same story as Marvin Cane and Sid Herman of Famous tell about how "Tangerine" got to be recorded. (See related story.) However, the mechanical fee is correct based on a negotiated agreement which provides for multiple uses by Gregory of Famous Catalog items.

That too is a common practice in the industry. "The 2 cent figure is a standard guideline, but it is just a guideline," says Herman. "It makes sense for a publisher to come up with an agreement with a producer or record company that guarantees several of the publisher's songs will be recorded during the year. After all, it's hard enough to get one song recorded, if a guy promises to record 12 or so, it's just good business to negotiate a fee."

Another problematical area is the matter of royalties relating to singles. In the past, they rarely exceeded the five-minute length. As a consequence, licensing agreements commonly call for the standard two cents fee for singles unless otherwise negotiated. However, disco singles now often exceed five minutes and in some instances have two versions of the same song on the one single.

Finally, the newest item in the disco recorded product catalog is the

12-inch single. It is made for disco clubs and is properly considered promotional material not subject to mechanicals.

However, some record companies who produce these versions have failed to note the promotional nature of the product on the label, leading to some confusion.

As long as the disco craze continues, some publishers are considering negotiating straight across-the-board deals as in the case with original material provided by recording acts or producers.

"What happens is that when you get into the bookkeeping with all of the various versions, you can come up with a lot of headaches," says one industry leader.

"With an across-the-board deal all you have to do is total up the number of records sold, whether singles or albums, no matter how many versions are cut, and you have the amount owed."

Norman Weiser of Chappell Music, however, is adamantly opposed to such deals. "We're responsible to our writers and have to protect them. You certainly can't do that by giving away the songs for ridiculous fees. We've got to hold the line," he says.

Chappell, which with the exception of the Hill & Range catalog, licenses its own items, with the Harry Fox Agency handling all collections, has paid for its militance in this area.

"One of the major labels kept our material out of any of their recorded packages for over a year because we wouldn't come down in our rates," says Weiser. Chappell imposes a three-minute limit for the 2 cents fee making its items even more expensive than most.

"The thing is that we're in the midst of a copyright fight now striving for higher mechanicals. It certainly doesn't look like the way to do that is to give away songs at less than the established fee," Weiser says.

PHASE 5 INNOVATION

Acts 'Pampered' In Bethlehem

By JEAN WILLIAMS

LOS ANGELES—In addition to offering labels an avenue to expose product, Phase 5 in Bethlehem, Pa., is opening its doors to acts themselves, according to Jerry Dean, co-owner of the nightclub.

"We have built special sound systems and lighting sets for the acts. We have also installed a large stage, which can be converted into a second dance floor," he says.

Record Pool For Philadelphia Area?

PHILADELPHIA—Area disco DJs, along with representatives from some 15 labels and five radio stations, met here at the Hilton Hotel Sunday (15) to discuss formation of a Record Pool, patterned after the one in New York.

According to G.G. Gus, one of the organizers, the confab also dealt with the creation of a local disco magazine, which would be distributed free at club in Pennsylvania and South Jersey.

Dean points out that the club is looking to promote new disco acts, and in conjunction with this venture, he has set up a separate department to coordinate tours for disco performers.

He contends Phase 5 is operated on a disco type format as opposed to Top 40. Vince Palau, its music director and DJ, who is a member of the New York Record Pool, takes weekly trips to New York to keep abreast of new happenings in the disco world.

Dean, a former deejay of WSN, Allentown, Pa., boasts of Phase 5's \$18,000 disco sound and lighting systems which were built and installed by Jim Yorgey, another partner in the disco.

Joel Kanuff, an accountant and the third partner of the disco, handles the club's business ventures.

Phase 5 which opened in July 1975, uses radio as its principal form of advertising. But it has built an \$8,000 mobile disco unit that services private parties, as another vehicle to promote the nightclub.

"While we are out on private parties, we are encouraging people to visit our nightclub," says Dean.

The club has the capacity space for 400 persons, with a main dance floor that will comfortably accommodate 100 steppers.

Phase 5 caters to no particular age group, but carries a \$2 minimum on

Friday and Saturday, with the first drink free.

Dean explains that records are played during the act's breaks, which gives his customers the advantage of live entertainment and new records for the price of one.

"This is also promotion for the club, and once a person attends, for whatever reason, we can get him back just for our disco," says Dean.

Nader Predicts Forum Hit

LOS ANGELES—Richard Nader's "World's Biggest Disco Dance Party" comes to the Forum here Feb. 28 (Billboard, Feb. 14) headlining Donna Summer, Van McCoy, the Soul City Symphony and the Ike & Tina Turner Revue.

Nader says the event will be the biggest dance in local history and will feature multiple stages, acrobats, jugglers, clowns and local entertainment.

The event is potentially bigger than Nader's similar Madison Square Garden package, with total potential attendance more than 15,000.

A custom sound system is being designed, and lighting will be handled by See Factor. Special menus will be available from concession stands as well as liquor.

Other aspects of the Los Angeles Party include a high school band, a spaceship to be displayed in the Forum, pinball machines and four mini-stages on the main floor areas. Ads and promotions will be run on a number of leading local radio stations. A number of contests are also set. Nader adds that "the concept of converting arenas to a party atmosphere is still in its formative stages. Some such events have been successful, some have not. But we are finally getting down to a workable formula. The key is to make such events not simply a disco, but a real party."

Nader is executive producer of the evening, with Dean Grafton and Billy Miller promoting.

Disco Mix

By TOM MOULTON

NEW YORK—WMOT has signed Damon Harris & Impact, and product rights go to Atlantic. The label will be releasing an album in April and, most likely, a single next month.

Harris, at one time with the Temptations as a replacement for Eddie Kendricks, seems to have really come into his own with this new group. They already have completed several cuts, and two of them, "Give A Broken Heart" and "Happy Man," are destined for strong disco followings. Early credit for his production work goes to Bobby "Electronic" Eli, who also teamed up with Len Barry to write most of the songs that Harris is recording.

Dubs of Carol Williams' disco version of the standard "More" have been given out by Salsoul Records. The record, a Vince Montana Jr. production, features a long and short version, not to mention backup for Williams by the Salsoul Orchestra. Ronnie Baker is the bassist here, and at the record's end he plays in harmony with himself (the bass line he created in "Bad Luck"), leaving a listener virtually hanging from the walls. It proves to be a great way to end a disk.

American Ariola has just released "Sexy Lady" by Jumbo 76. A German import, the record has already begun to happen in San

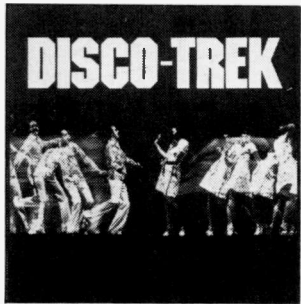
Francisco, and with good reason. It's primarily an instrumental, but does have some sensual background vocal tracks. Overall, it has a European disco sound.

Event Records is putting out its first 12-inch disco disk, and honors go to the Fatback Band's version of "Spanish Hustle." The song has been re-mixed (featuring an extra timbali break for one), and will not be commercially available at first. If initial disco response is strong, though, it will be added to the flip side of commercial releases.

The "Lady Bump" LP will be available in three weeks, and it will contain the as yet unreleased disco version of the title cut. Atlantic will be sticking the LP to alert consumers to the special disco mix, which was handled by Anita Wexler.

Columbia Records is also entering the 12-inch disco disk field, with two cuts from Maynard Ferguson's forthcoming "Primal Scream" LP. The 12-incher will feature the title cut, which is funky r&b sounding, and "Pagiacci," which is very pop sounding. At times, the latter's horn solos remind one of Van McCoy's "Love Is The Answer." Producer Bob James has the veteran jazzman in more of a commercial bag than ever on several of the cuts.

DISCO-TREK!



The album spinners and dancers have been raving about "Disco-Trek"—a collection of almost impossible to get singles, (re-mixed by Tom Moulton and supervised by Anita Wexler) which are going to make you scream!

Featuring songs by Blue Magic, Sons of Robin Stone, Sister Sledge, Clyde Brown, Jackie Moore, the Sweet Inspirations, the Valentinos and the United 8, "Disco-Trek" will have you dancing all the way to the bank. On Atlantic Records and Tapes

SD 18158
A Tom Moulton Mix

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Top Audience Response Records In N.Y. Discos

- This Week**
- 1 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 2 **THAT'S WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (English import)
 - 3 **MIGHTY HIGH/EVERYTHING IS LOVE**—Mighty Clouds Of Joy—ABC (LP)
 - 4 **LET'S GROOVE**—Archie Bell & The Drells—TSOP
 - 5 **IT'S NOT WHAT YOU GOT/HE'S A FRIEND/CHAINS**—Eddie Kendricks—Tamla (LP)
 - 6 **I LOVE MUSIC**—The O'Jays—Phila. Intl
 - 7 **SPANISH HUSTLE**—The Fatback Band—Event (LP)
 - 8 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & The Blue Notes—Phila. Intl. (LP)
 - 9 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury
 - 10 **MOVIN' /CHANGIN'**—Brass Construction—UA (LP)
 - 11 **STREET TALK**—BCG—20th Century
 - 12 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
 - 13 **I HEAR A SYMPHONY**—Hank Crawford—Kudu
 - 14 **THAT OLD BLACK MAGIC**—The Softones—Avco
 - 15 **WOW**—Andre Gagnon—London

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

- This Week**
- 1 **MOVIN'**—Brass Construction—UA (LP)
 - 2 **MASADA**—Joe Thomas—Groove Merchant
 - 3 **CHAINS**—Eddie Kendricks—Tamla (LP)
 - 4 **ZONE**—Rhythm Makers—Vigor
 - 5 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 6 **SPANISH HUSTLE**—Event (LP)
 - 7 **WOW**—Andre Gagnon—London
 - 8 **SALSA**—Louie Ramirez—Cotique
 - 9 **I FEEL A GROOVE**—Bobby Womack—UA
 - 10 **LET'S GROOVE**—Archie Bell & The Drells—TSOP
 - 11 **HEART BE STILL**—Carl Graves—A&M
 - 12 **# ONEDERFUL**—Jay & The Techniques—Event
 - 13 **HURT**—Liz Toretz—RCA
 - 14 **UNION MAN**—Cate Bros.—Asylum
 - 15 **IT'S LOVE**—Atlanta Disco Band—American Ariola (LP)

Top Audience Response Records In San Francisco Discos

- This Week**
- 1 **MIGHTY HIGH**—Mighty Clouds Of Joy—ABC
 - 2 **LADY BUMP**—Penny McLean—Atco (disco version)
 - 3 **BOHANNON'S BEAT & WALK**—Bohannon—Dakar (LP)
 - 4 **STREET TALK**—BCG—20th Century
 - 5 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury
 - 6 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 7 **JUMP FOR JOY**—Biddu Orch.—Epic
 - 8 **AFRICAN SYMPHONY**—Henry Mancini—RCA
 - 9 **TELL THE WORLD HOW I FEEL ABOUT CHA' BABY**—Harold Melvin & The Blue Notes—Phila. Intl (LP)
 - 10 **HE'S A FRIEND/IT'S NOT WHAT YOU GOT**—Eddie Kendricks—Tamla (LP)
 - 11 **BROTHERS & SISTERS**—MFSB—Phila. Intl (LP)
 - 12 **SEXY LADY**—Jumbo 76—American Ariola
 - 13 **MOVIN'**—Brass Construction—UA (LP)
 - 14 **BUCKHEAD/DO WHAT YOU FEEL**—Atlanta Disco Band—American Ariola (LP)
 - 15 **CHARLESTON HUSTLE**—MVM Orch.—Cenpro

Colony Records (New York) Retail Sales

- This Week**
- 1 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 2 **SPANISH HUSTLE**—The Fatback Band—Event (LP)
 - 3 **GET IT WHILE IT'S HOT/HE'S A FRIEND**—Eddie Kendricks—Tamla (LP)
 - 4 **LET'S GROOVE**—Archie Bell & The Drells—TSOP
 - 5 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
 - 6 **HEART BE STILL**—Carl Graves—A&M
 - 7 **STREET TALK**—BCG—20th Century
 - 8 **WOW**—Andre Gagnon—London
 - 9 **DISCO-TREK**—Various Artists—Atlantic (LP)
 - 10 **ZONE**—Rhythm Makers—Vigor
 - 11 **COLLAGE**—Eddie Drennon—Friends & Co. (LP)
 - 12 **LIVING IN ECSTASY**—Ecstasy—Disco Record Co.
 - 13 **DISCO HOP**—3rd World Band—Abraxas
 - 14 **SALSOU-SALSOU ORCH.**—Salsoul (LP)
 - 15 **JEALOUSY**—Natural Order—Sounds of Wash. D.C.

Downstairs Records (New York) Retail Sales

- This Week**
- 1 **STREET TALK**—BCG—20th Century
 - 2 **I HEAR A SYMPHONY**—Hank Crawford—Kudu (LP)
 - 3 **ONLY YOUR LOVE/TO THE MAX**—The Tymes—RCA (LP)
 - 4 **MOVIN'**—Brass Construction—UA (LP)
 - 5 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 6 **RAIN**—Blanch Carter—RCA
 - 7 **IT'S NOT WHAT YOU GOT**—Eddie Kendricks—Tamla (LP)
 - 8 **SALSA**—Louie Ramirez—Cotique
 - 9 **FIND MY WAY**—Cameo—Chocolate City
 - 10 **ELEANOR RIGBY**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (LP)
 - 11 **FEEL THE SPIRIT**—Leroy Hudson—Curtom
 - 12 **WOW**—Andre Gagnon—London
 - 13 **AUTUMN LEAVES**—Jon Wite Group—Cenpro
 - 14 **LOS CONQUISTADORES CHOCOLATES**—Johnny Hammond—Milestone
 - 15 **MASADA**—Joe Thomas—Groove Merchant

Top Audience Response Records In Los Angeles Discos

- This Week**
- 1 **MORE, MORE, MORE**—Andrea True Connection—Buddah
 - 2 **BOHANNON BEAT**—Bohannon—Dakor
 - 3 **DO WHAT YOU FEEL**—Atlanta Disco Band—Ariola (LP)
 - 4 **MIGHTY HIGH**—Mighty Clouds Of Joy—AVC (LP)
 - 5 **STREET TALK**—B.C.G.—20th Century (disco edit)
 - 6 **SING A SONG**—Earth, Wind & Fire—Columbia (LP)
 - 7 **SPIDERMAN**—Ramsey Lewis—Columbia (LP)
 - 8 **SING A HAPPY FUNKY SONG**—Miz Davis—Now Records
 - 9 **SHACK-UP**—Banbarra—United Artists (LP)
 - 10 **STRANGERS IN THE NIGHT**—Bette Midler—Atlantic (LP)
 - 11 **SALSOU**—Salsoul Orch.—Salsoul (all cuts)
 - 12 **DANCE, DANCE, DANCE**—Charlie Challels—Ariola
 - 13 **EXTRA, EXTRA (Read All About It)**—Ralph Carter—Mercury (disco edit)
 - 14 **DO THE BUS STOP**—The Fatback Band—Event (LP)
 - 15 **CHANGIN'**—Brass Construction—United Artists (LP)

Discos TONGUE-TWISTER CONTESTS, ETC.

Jersey Spots Turn To Gimmicks

CAMDEN, N.J.—With competition to attract disco dancers becoming increasingly keen among the mushrooming discotheques now operating in the Southern New Jersey and neighboring area, various spots are turning to a variety of gimmicks and promotions to help stand out.

Even with Don Cannon, top-rated disk jockey from WIBG across the river in Philadelphia, Caesar's Tavern in nearby Berlin, N.J., makes Sunday night a "game night" for disco dancers.

In addition to spinning disks, Cannon serves as host for audience participation in an amateur hour, tongue-twister contests, disco twister dance contests, and other games that adults play.

The Branch Discotheque at Cherry Hill offers a "Disco Dance Contest" plus free dance lessons on Tuesday nights; and a "Super Wednesday" for that night with an open bar all night for a \$5 admission. Capriotti's Hollywood at Mt. Ephraim has a drink special on Monday nights with all regular drinks priced at only 25 cents.

Red Carpet Lounge in Maple Shade counts on Frank Sinatra sounds to bring people in on Sunday nights with a father-and-son spinning team of Dave Swinton and son playing only Sinatra sides that night.

Travel Lodge Disco in Mt. Laurel banners Sunday nights as "Oldies Sunday," with the records geared to that groove. Dio's Disco, Pennsauken, makes Sunday nights special by admitting ladies free that evening. Atmosphere Lounge here in Camden combines the "young sound groovies" on Friday and Saturday

nights with the showing of nostalgia movies. In Trenton, the Window's Watch Disco has opened a new game room to keep the patrons occupied with coin-operated games between dances.

Across the river in Philadelphia, Tarello's center-city restaurant, in setting up its upstairs floor as a discotheque, converted the floor into two rooms—one for the fast stepping

dancers and the others for the slow-pokes.

Casino Royale, reopening what was once the Classroom disco in Philadelphia's suburban Huntingdon Valley, sets up Wednesday, Thursday and Friday nights as single nights. Nearby at Bill Daniel's Rock Palace in Dorneyville, Pa., Thursday is ladies night with all the femmes admitted free.

Las Vegas Hilton Mulling Installation Of a Disco

By HANFORD SEARL

LAS VEGAS—The Las Vegas Hilton is planning to toss its hat into the disco ring after pre-planning surveys are completed into the feasibility of such a project.

According to Dick Lane, hotel entertainment director, the success of discos on a nationwide basis has en-

couraged the hotel to investigate this popular dance format.

"Discos seem to be doing okay around the country, so we'll evaluate findings by the report about the project," says Lane.

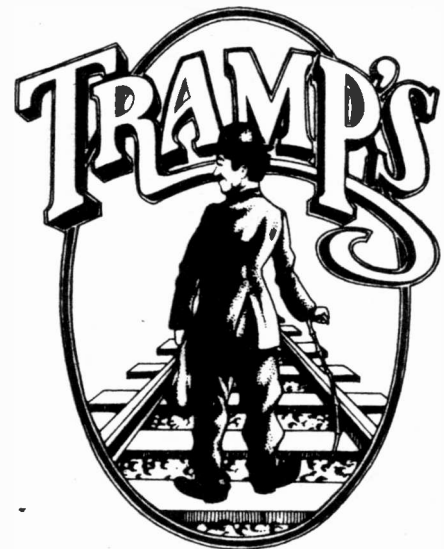
"It's too early to give any definite (Continued on page 70)

MICHAEL O'HARRO

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Chi Dealers Find Sales

• Continued from page 3

manager Linda Finke immediate information on record reaction. A disco list for singles is available for less informed spinners, or customers who want to buy for a party.

Disco product is not advertised or promoted separately, and only a few stores separate the category from the recognized music formats. Discount Records in suburban Niles adds disco to the soul section, and Bill Nondi, salesman, claims a 5% total sales figures, with 10% of the top pop product on disco sales. "Customers usually know who they are looking for, and best sellers right now are Ohio Players, Donna Summer, Earth, Wind and Fire, O'Jay's and Salsoul Orchestra." Albums are discounted to \$5.59. The CBS-owned store deals in albums only.

Sounds Good puts compilation albums and unknown disco artists into a separate disco section, with others under the artist. "The compilation records don't sell that well," Earl Pastko, assistant manager notes. Disco product accounts for about 25% of total sales. The store is beginning to use playlists, and is instituting a telephone calling system to clubs for reaction feedback.

A first release by an artist is put into a miscellaneous disco bin by Rolling Stones' Joel Monarch, with known artists under the name. Pop disco cuts are gleaned from WCFL playlists and distributor soul charts, and the store adds its own choices for customer reference.

The store does a lot of action in singles, especially in special disco pressings over three minutes, and in hot product that is not available on albums. (Continued on page 42)

Pubs Dust Off Old Tunes For Disco Disks

• Continued from page 1

are even getting into areas of pre-recording market testing and hiring independent song pluggers.

Of course, not all companies take the same approach to the situation. Richard Volker of Shapiro, Bernstein, claims his firm is making "no special effort" in this area.

"We're just doing what we've always done," he says. "We have our usual promotion men working on records. But it just becomes too expensive to make demo records of possible disco songs on speculation."

Cane takes the salesman's approach to the matter. "In addition to our mailing every three months of our entire catalog lists to potential producers and record companies we go out to aggressively promote our songs," he says.

"For instance, we made a disco version LP with six songs on each side which we thought would be good in disco versions. We had our promotion people take them to discos in their areas and test deejay and audience reaction. We added a spoken sales pitch after each item and then approached record companies and producers with the demo.

"As a result we got recorded disco versions of 'Tangerine!' 'Old Black Magic' and 'Star Teck,' all of which have made it big. So you see, it pays to use aggressive sales methods," Cane says.

Norman Weiser, of Chappell Music, also believes in strong sales pitches although not to the extent of producing demos. "Where old catalog items or standards are con-

cerned, everyone has already heard the song and it really isn't necessary to produce demo versions, only explain the possible treatment to a producer," he says.

"But it is important to be constantly approaching the three main sources of recorded product, the independent producer, the record companies and, of course, our own producers and writers we have under contract."

Century Concerts Books Nader-Like Dancing Dates

NEW YORK—Arena bookings for disco/dance concerts are on the upswing. The latest dates firmed: the Providence, R.I., and Baltimore, Md., Civic Centers, Thursday (19) and Friday (20), respectively.

Providence-based Century Concerts produces both shows, and its entry into the field could measurably heat up the competition. Until now, Richard Nader's "World's Biggest Disco Dance Party" production has faced few challenges, but word from the Century camp is that it'll be looking to put its show on the road as well, if this week's dates prove successful.

According to Frank Russo and Marvin Lerman, Century co-presidents, the "Super Disco Dance Party" production will run close to five hours, and will feature the Ohio Players, B.T. Express, Kool & the Gang, People's Choice and Touch Of Class.

Some publishers have gone so far as to hire that disappearing breed which at one time was the mainstay of the publishing industry, the song pluggers. Several of the remaining crew in New York report doing more contract work as independents than at any time in recent memory.

Irwin Schuster, of Screen Gems-Columbia Music, reports that his company limits itself to frequent showing of catalog items to possible

recording sources, but also does not go in for independent song pluggers or producing demos.

"You can be successful without these expense items if you are aggressive enough in your presentations," Schuster says.

Aggressive sales methods can include various approaches, not just demos and song pluggers. For instance, special deals on mechanical royalty fees can be offered to disco producers to induce multiple use of catalog items. (See related story.)

The fact of the matter is that most publishers report that the disco craze has "revitalized" the industry.

"There's excitement in the print business again," says Cane. "We're all printing different versions of sheet music to coincide with the disco recorded product that's selling and it's making a big difference. Publishing companies are in line to making big bucks again."

The big bucks are obviously there and the publishers are going after them with all of the weapons in their varied armory. **RUDY GARCIA**

Disco Sound Heads For Philly Radio

PHILADELPHIA—The disco sound is now headed for radio here. In its search for a new sound that will put the station in the running in the FM race now led by rock-oriented stations, Jerry Stevens, new program director at WCAU-FM, is reported lending an ear to the disco sound.

WCAU-FM, after several tries, recently settled for blending record hits of the '50s and '60s with the '70s.

However, with rock stations well in the lead among listeners, the station brought in Stevens, who is credited with creating the progressive rock format that has kept WMMR on top for many years.

With the disco records having a sound of their own, WCAU-FM may well be the first to adopt it here.

Chi Dealers Find Sales

• Continued from page 41

Inventory in singles usually runs to 130 titles. "It is definitely a growth area, with more product available every week. The music is beginning to inundate the popular genre through Top 40 airways, but hasn't reached the status of recognition that jazz or country music has. Rather, it is integrating into the mainstream," Monarch says.

With prices discounted to below \$5 on albums and 95 cents on singles, stores are not willing to go to the additional trouble of discounting further to deejays. But Rainbow Records, with one store in the city and three in the suburbs, has a loan-and-return arrangement with several discos in exchange for a sign in the disco advertising Rainbow. Bill Nondi, deejay at Dr. Shazam, keeps about 60 Rainbow records on hand out of a library of 200-250 albums.

Columbia is mentioned as the only major label that sends promotional product to retailers, and while label promotion men have been scarce in the past, they are beginning to call for sales figures. As disco product becomes more visible, promotion men are also becoming more visible.

Jukebox Programming

Crossovers Affecting Box Disks

By ANNE DUSTON

CHICAGO—Crossover music is becoming a prevalent trend in radio airplay and is affecting jukebox programming for Curt Slowinski, L&I Co., Duluth, Minn.

"The two Top 40 stations here are mixing up country with rock and pop, and adding new elements such as truck driving music in songs like 'Convoy,' 'White Knight,' and 'Wolfcreek Pass,' with the result that music categories are hard to delineate any more," he says.

Slowinski is putting more country in locations because of radio play, while rock music is dropping in popularity. "Rock music has mellowed, and seems to be slowing down from its '60s energy level," Slowinski notes, mentioning the new Neil Sedaka "Breaking Up Is Hard To Do," as an example.

Nostalgia is pretty much a past fad, he says, except for lounges that cater to older business people with big band sounds.

Slowinski relies on radio airplay in programming locations because, he says, the charts are too advanced by about two weeks. "If we get too far ahead of airplay, the jukeboxes go dead."

Music categories are not specified on his boxes, and new records are put into slots wherever a record is pulled. Records with fewer than 10 plays are pulled every two weeks, and seven or eight new records are added.

"Most people look over the box for the record they want, and it saves time not to shift records into specific categories." While half of the boxes are 160 selections, and the other half 200 selections, Slowinski doesn't see an additional profit from the larger selection box. "It just means that more bad records are just sitting there."

Nostalgia tunes are showing up in disco singles, a trend that has taken an upturn in the last two to three months for Sol Levine, Boro Automatic Music Corp., Brooklyn, "Baby Face" by the Fife and Drum Corp, and "Old Black Magic" by the Softones are taking the place of nostalgia records, with the same old fellow listening to the updated disco vocal arrangement."

Michigan Ops Await Pow-Wow

LANSING, Mich.—The second annual convention of the Music Operators of Michigan will include exhibits for the first time, according to Walter Maner, general manager. The convention will be March 19-21, at Weber's Inn, Ann Arbor.

Twenty exhibit booths are being made available to enhance attendance, to introduce new machines since the MOA show, and to supplement for some of the members who were unable to attend the MOA, Maner says.

Scheduled during the convention are election of officers, legislative guest speakers who were instrumental in the passage of a freeplay bill late last year, and presentation of a music operator of the year award at the Saturday night banquet.

Reservations may be made through the MOM office at 523 W. Ionia St., Lansing, Mich.

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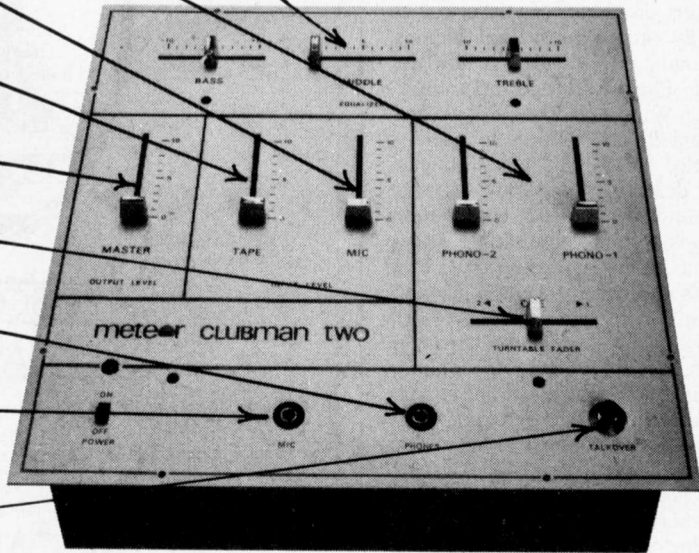
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AES: SRO For Zurich, L.A. Expos

NEW YORK—With the 53rd AES convention/exposition March 4-7 in Zurich expecting a big U.S. contingent of exhibitors and attendees for its sellout, the 54th AES meeting in Los Angeles already is SRO for its May 2-5 run at the Hilton there.

At Zurich's Hotel International, Eugen Spörri, chief engineer for Studer and convention chairman, lists 53 exhibitors including 16 U.S. firms or their European subsidiaries for displays and/or demonstrations. At least 50 individual American registrants are making a special tour flight.

The U.S.-based companies exhibiting on their own include Aries, Inc., Peabody, Mass.; Audio Developments, Palo Alto, Calif.; Audio Dynamics Corp., New Milford, Conn.; BGW System, Culver City, Calif.; CBS Records; dbx Inc., Waltham, Mass.; Gotham Exports, New York; MCI, Fort Lauderdale, Fla.; Sescom, Gardena, Calif.; Spectra Sonics, Ogden, Utah, and Stanton Magnetics, New York.

American firms represented abroad at AES include Ampex World Systems, Cetec Audio (U.K.), Electro-Voice (S.A., Switzerland), Shure Bros. (West Germany) and 3M (U.K.).

The West Coast AES, which drew a record 101 exhibitors last year, should top that number this time, according to Jacqueline Harvey, AES exhibits coordinator. Included are 20 demonstration rooms, a new high for Los Angeles, and at least a dozen first-time exhibitors there.

(Continued on page 45)

New Sony Betamax Deck Widens Home Video Mart

• Continued from page 1

recorder, Schein admits that nobody really knows what people are prepared to pay for. At the same time, he draws the analogy to the small classical music societies to which an LP can be directed for a guaranteed sale of 5,000 or more—based on the 50 million-plus record changers in existence.

"Once we have 200,000 or more Betamax decks or consoles out there, then any small software producer can zero in with a Betamax program by converting existing film or tape like Time-Life already is doing," he observes.

Meanwhile, the video deck which attaches to all the newer TV sets, and to older ones with a low-cost adapter, moves out in New York and Chicago this week, followed by Los Angeles and San Francisco next month, then into Cleveland, Detroit, Dallas, Miami, Atlanta, Philadelphia, Washington, Seattle and San Diego—similar to the console marketing pattern last fall and winter.

Only the deck will be marketed in Canada, by the new joint venture Sony of Canada Ltd. formed last November by Sony and General Distributors of Canada. Due to higher duties (12½% versus 5% in the U.S.) and tax (12%), it will sell for \$1,700 in the Dominion, with initial marketing in Montreal, Toronto, Ottawa, Winnipeg, Calgary, Edmonton and Vancouver in late June just before the Olympics.

Ads, Promotion Are Geared To 'Semi-Washed' 18-27 Consumer

SOUND OF MUSIC

By VICKORA CLEPPER

(This exclusive two-part profile began last week with an insight into marketing philosophy and sales training.)

MINNEAPOLIS—President Dick Schulze of the Twin Cities-based Sound of Music chain has his typical customer pegged: male, 18 to 27, looking for middle-cost systems from \$250 to \$1,500.

He divides stereo customers into three categories—washed, unwashed and semi-washed—claiming the latter for his clientele. He explains it this way:

- The washed are the smallest proportion—8 to 10%—and the most knowledgeable. These consumers read everything and take pride in what they buy.
- The unwashed are looking pri-

marily for price and are generally habit shoppers in the department and discount stores.

• The semi-washed, basic Sound of Music customer, is name-brand conscious and place a strong emphasis on value, Schulze says, describing him as the type of consumer "who would buy a Minolta but wouldn't be caught dead with a Kodak camera."

To tap this particular market, a demographic study is done on every potential Sound of Music site to determine the age, sex, earnings and housing of residents. The major desirable characteristics for a store are high visibility and a free-standing site.

Busy shopping centers are avoided as Schulze feels the expen-

sive overhead of a mall location is not needed. "Shopping centers tend to appeal to women and they are not a primary customer," he explains. "A guy will go wherever he has to in order to buy the audio equipment he needs and prefers the convenience of a free-standing store."

The Sound of Music outlets range in size from the 80,000-square-foot suburban Edina store to the 1,600-square-foot Univ. of Minnesota campus store, which are the number one and two top selling volume locations of the nine-store chain.

According to a survey the chain conducted, 57% of Sound of Music business is referral. This is due not only to good customer relations, but also to a 20-page newspaper the company distributes to its extensive list of customers six times a year. Included are product descriptions and a back page of free classified ads for customers' used equipment.

"We turn our customers into salesmen," notes Schulze.

This in-house campaign is supplemented by newspaper ads stressing merchandise and special offers to lure the customer "from the couch to the store." Radio ads on three major twin Cities' stations emphasize both image and product offers.

Sound of Music also was a sponsor for the successful "Sight 'n' Sound" expo at Minneapolis Auditorium last October, which invited the public to see and hear equipment (Billboard, Oct. 25). While finding it valuable, Schulze disagrees that it should be an annual affair.

"We're reaching a small, select au-

(Continued on page 45)

RADIO SHACK

CB Country/Truckers Tie

FORT WORTH—In a shrewd move to promote its citizens band products to the lucrative trucking industry, Radio Shack will co-sponsor the 1976 Country Music Awards Program of the annual Truckers Convention, and the annual Queen of the Road Competition for female truck drivers.

In addition to co-sponsoring the events along with Open Road Magazine and the Fram Corp., Radio Shack is also providing prizes for both occasions, and the firm's advertising and sales promotion director, Dick Richards, will set on the panel of judges.

Among the prizes being offered to the 1976 Queen of the Road by Ra-

dio Shack are a Realistic 23-channel deluxe CB two-way radio completely installed with antenna.

Meanwhile Radio Shack has released an illustrated 116-page book titled "All About CB Two-Way Radio," which the firm hopes will play an important role in demystifying CB.

According to Radio Shack officials, All About CB is the layman's "plain-talk" guide to the equipment, rules and benefits of low-cost CB two-way radio products for business, family and personal use. Chapters in the book include selection and installation of equipment, and rules and regulations governing the use of CB products.

Audio Magnetics Premium Line To Cassette Dupers

LOS ANGELES—Audio Magnetics has added a premium grade mastering tape for high speed cassette duplication to its bulk line.

Dan Fine, sales vice president, explains that the low noise cassette tape satisfies the need for a high performance mastering and duplicating tape to match the performance of current and future "critical" audio systems.

"The combination of ultra high density gamma ferric oxide particles and an advanced binder system gives the new low noise tape the characteristics necessary for the higher quality recording capability demanded by today's more sophisticated customer," he says.

At the same time, the Gardena, Calif.-based firm indicates that orders have picked up substantially for its novel bicentennial line '76—both for 76-minute cassette and 8-track cartridge—with orders actually running 30% ahead of projections.

Demand is also growing for Audio's "Educator's Guide To Creative Audio Tape Techniques," a booklet designed to give teachers techniques and suggestions on creative uses of audiotape for implementation with groups and individual students. More than 250 requests for multiple copies are noted in the past month, with copies available from any sales rep or from Audio Magnetics, Box 140, Gardena, Calif. 90248.

ITA Seminar Nearly SRO

TUCSON—"Audio / Video Update-1976," the sixth annual ITA seminar, is nearing a sellout of 400 available registrations for its Feb. 28-March 3 run here, according to Larry Finley, executive director.

In addition to separate audio and video workshops, and combined sessions of interest to both areas, special speakers and highlights include talks by keynoter Mike Wallace, CBS News; Virginia Knauer of the President's Office of Consumer Affairs; lighting workshop with Imero Fiorentino, and visits to the Univ. of Arizona Microcampus and Old Tucson, plus the awards banquet with entertainment by Victor Borge.

Separate roundtable audio workshops will cover sound ideas for top management, new concepts and techniques, equipping/utilizing your studio, budgeting, cassette copiers, purchasing/quality assurance, effective training techniques, packaging/graphics ideas.

Video workshop roundtable topics include establishing an A/V facility, maximizing your A/V investment, editing techniques, software sources, national/international networks, audio side of video, managing a video system, do's & don'ts of copyright.

Matsushita Grant

CAMBRIDGE, Mass.—Matsushita (Panasonic) of Japan has established a Matsushita professorship of electrical engineering in medicine at the Massachusetts Institute of Technology with a \$1 million gift.

NEWCOM Expands To Space Needs

CHICAGO—Demand for added space at what already was shaping up as the biggest NEWCOM show ever has led the sponsoring Electronics Industry Show Corp. group to add approximately 50 more 10-by-10-foot booth spaces to available exhibit areas at the New Orleans Superdome for the May 4-6 run, according to David Fisher, executive vice president.

As of Feb. 11, NEWCOM '76 had 279 companies contracted for 477 of expanded 520 100-square-foot booths, 15 of 20 20-by-20-foot conference units, 26 of 28 Superdome parlors, 11 of 35 box suites and 2,000 of an available 7,000 square feet of arena floor space.

The list of consumer electronics exhibitors continues to grow, with the addition of BASF Systems, blank tape; Marsand Industries, accessories/tape carrying cases; J.I.L., car stereo and CB; Cobra division of Dynascan, Royce Electronics, Commando Communications, South Shore Trading and Avant, CB equipment/accessories, and Music Supply Corp.

A majority of the 200 persons who have served on the sponsoring show board over the last 40 years are expected to attend the anniversary dinner, May 5 at the Commander's Palace restaurant, according to Ken Prince, the attorney who drew up the papers for original incorporation of the sponsoring group's predecessor in 1936.

Other social highlights include the Electronic Young Tigers Growl, May 3 at the Royal Orleans Hotel;

(Continued on page 45)

Combined A/V semi-technical workshops will cover base films for magnetic tape, from oxide to finished audio tape, establishing tape factories worldwide, marketing/economic outlook, international marketing reports, videotape standards/

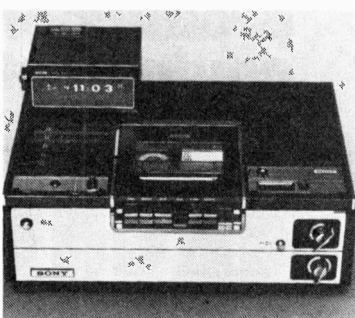
(Continued on page 44)

TEAC DEMO TAPE TESTS SPEAKERS

LOS ANGELES—A specially made loudspeaker demonstration tape will become available to franchised TEAC dealers to assist retail salespersons demonstrate and compare speaker systems more effectively.

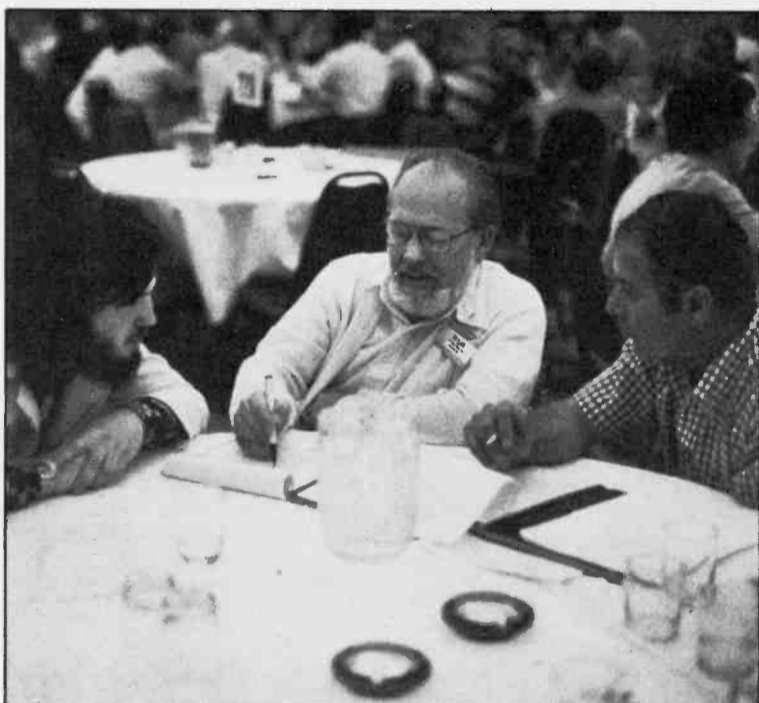
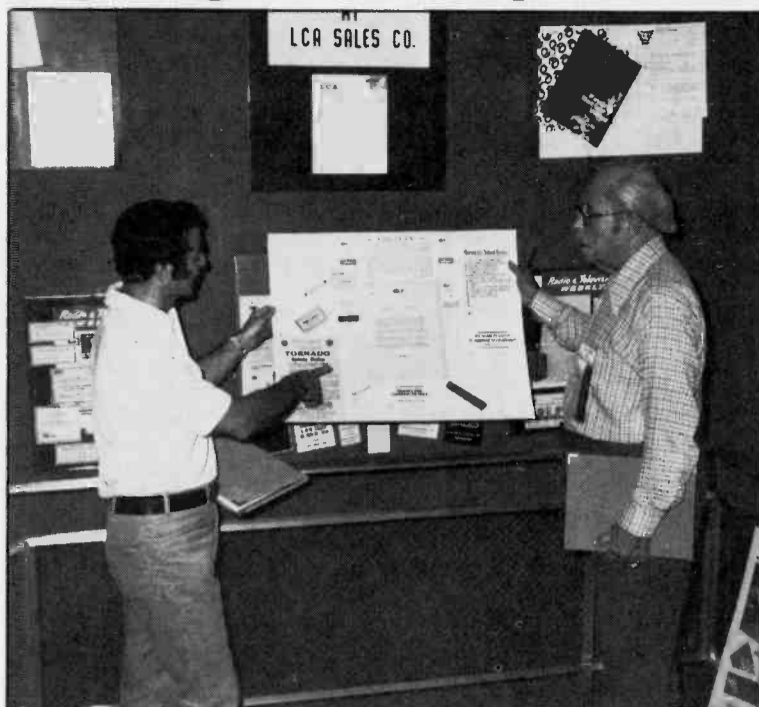
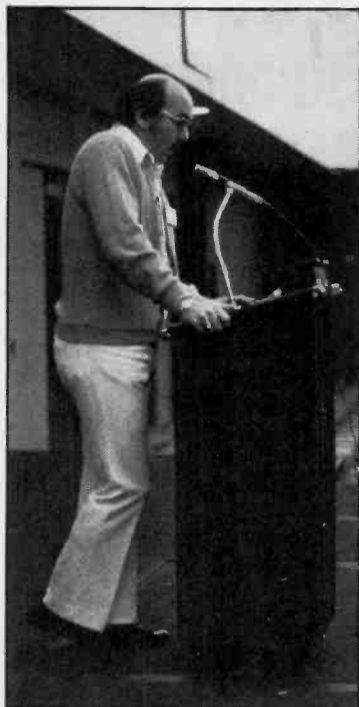
According to Allen Novick, director of sales, the tape provides a wide range of source material, from rock 'n' roll to easy blues, with sustained lows and crisp high-end passages, and sharp, fast transients so the customer can get a better idea of what a speaker can do. The stereo demo tape, recorded exclusively on TEAC equipment, is Dolby encoded and designed for playback on the TEAC A-2300SD stereo tape deck with Dolby.

Novick believes the new sales tool will not only make speaker comparisons more effective but will get consumers thinking about tape decks as a major music source rather than just another add-on.



Sony photo
Compact Betamax video deck is standard videocassette recorder, with optional digital timer for off/air recording at upper left, VHF/UHF controls at right.

ERA Meet Highlights—Reps Hone 'The Winning Edge'



FEBRUARY 21, 1976, BILLBOARD

THE WINNING EDGE—Industry leaders stressed professionalism in marketing and manufacturer/representative relationship problems during the recent ERA Interface Conference in Palm Springs. (Top, from left): Dave Locke, Bear Marketing, Richfield, Ohio, looks at the economics of opening and maintaining branch offices; Dave Fisher, executive vice president, Electronic Industry Show Corp., and Col. Gail S. Carter, execu-

tive vice president, NEDA, review entrants to first annual Idea Fair; Clark Gibb, ERA president, presents achievement awards to Jack Carter, vice president, consumer products; Jess Spoons, vice president, components & materials; and Dale Mann, vice president, technical products. (Bottom, from left): Tom Needles, executive vice president, marketing, Koss Corp., describes the 1980 representative profile and a view of

the 1980 market place; Jamie Flora and Jim Flora, J. Malcolm Flora Co., Plymouth, Mich., confer with Mark Markman, Markman Co., during Interaction seminars; Gibb presents Bruce Andersson, Sumer, Inc., Rolling Meadows, Ill., with award recognizing his achievement as 1976 conference program chairman.

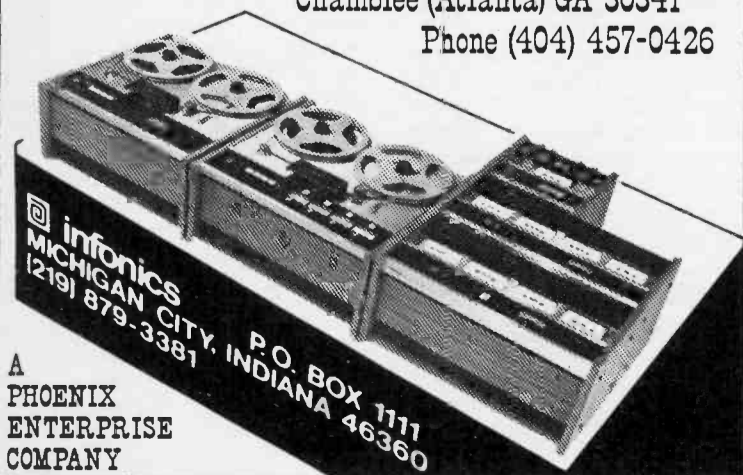
ERA National photos

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Rep Rap

Bernard Darmstedter Associates, Baldwinsville, N.Y., for upstate; Snider & Associates, Honolulu, for Hawaii; and Seaport Marketing Corp.,

Seattle, Wash., and Aloha, Ore., to cover Washington, Alaska, Idaho, Western Montana and Oregon.

After a successful engagement in Palm Springs, Dr. Leonard Zunin encores at the Chicagoland chapter, ERA, Feb. 27 with his seminar, "Contact: The First Four Minutes," based on his book of the same name.

The seminar is open to other ERA chapters, NEDA, and the DPD Division of EIA, according to Bob Wilson, chapter president. The seminar will run from noon to 5 p.m. including lunch. An evening session including wives will follow the cocktail and dinner time. Program will be at Schneiders Banquet Pavilion, Chicago.

Registration fees are priced to allow everyone from a company to attend for the cost usually charged for one registrant. Both sessions are \$40, with additional registrants at \$30. Evening session is \$10. Reservations may be made through Tom Sullivan Jr., 1301 Waukegan Rd., Glenview, Ill. 60025.

Bringing its rep list up to date, Uher of America names Pro-Audio Ltd., Barrington, Ill., to service Northern Illinois and Eastern Wisconsin.

Seminar Nearly SRO

• Continued from page 43

quality control, video in education and industry, profile on video, 3-D tv demonstration, electronic news gathering and videodisks.

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Compact Cassette Copier Tops New 3M A/V Intros

NEW YORK—The Wollensak division of the 3M Co. has added a compact high speed stereo cassette duplicator, a heavy-duty, visual sync cassette recorder, and a new head alignment mounting for cassette recorder/playback units, to its 1976 line of audio/visual products.

Also new to the line, unveiled at the recent 1976 NAVA Show in New Orleans, are a wireless audio distribution system that uses light rather than FM broadcast or magnetic induction loop, to transmit speech or music to listener headphones, and an updated version of the firm's popular 1500 Series portable cassette recorder.

According to 3M engineers, the cassette duplicator, model 2772AV, utilizes a new headmount technology to permit adjustment of the heads to assure optimum performance. The unit copies a master cassette onto two copy cassettes at a rate of 16 times the original master speed.

The new headmount of the unit is said to permit adjustment of head height, azimuth and zenith insuring precise calibration. The system duplicates two quarter-track channels with one pass for each side of the cassette.

The unit, which will be available next month with a price tag of \$1,495, also incorporates 3M's faulty cassette sensing mechanism, automatic erasure and hysteresis syn-

chronous motors for high speed accuracy.

The new heavy-duty, visual sync cassette recorder, model 2573AV, is said to alternately advance two projectors at any rate of three dissolve rates, without the aid of a separate programmer.

The unit can also operate two projectors independently for dual-screen presentations of special effects, such as super-imposition. Also featured is a program stop capability that can automatically stop a presentation to allow for operator or student response. The system is priced at \$540.

Wollensak's new cassette head alignment mounting is already being offered in the Wollensak model 2772 stereo cassette duplicator, already described. It will subsequently be used in other cassette products manufactured by 3M.

Wollensak's wireless audio distribution system consists of a power unit, an infrared light emitter and headphones with built-in light sensors. According to the firm's engineers, the system's transmission can be rigidly restricted to designated locations without interfering with adjacent areas. "Whatever blocks light will block this system," says Richard Dubbe, technical director of 3M's Mincom Division which manufactures Wollensak AV equipment.

The unit requires no special license, and is priced at \$1,195.

Brands, Bose Join In Mini Hi Fi Theater

NEW YORK—Brands Mart, the closed-door, Massachusetts-based electronics retailer, has joined forces with the Bose Corp., to create a \$250,000 computerized twin mini-theater aimed at educating hi fi equipment buyers.

The "Sound Gallery" as the theater is designated, combines music, a slide show, recorded narration and special lighting effects which are coordinated by a punch tape computer.

Stanley Hollander, vice president and co-owner of Brands Mart, says that the theater's function will be to "soft-sell" potential audio equipment buyers. He argues that most merchandising strategies for audio products are intimidating and tend to exclude a large segment of the potential market. He feels that this problem is further magnified at the mass market level.

The first of the two 17-minute segments is titled "The Shiny Vinyl Canned Grand Canyon Tour." It combines panoramic shots of the Grand Canyon, with magnified shots of a record's grooves, and tries to explain the operation of a hi fi system in layman language.

The second segment is aimed at the more knowledgeable buyer, and concentrates on plugging high end equipment, including the Bose line of speaker systems.

The theater, located at Brands headquarters in Cambridge, will be carefully monitored for customer response, and then, depending on feasibility, will be extended in modified version to other Brands outlets in New York and Connecticut.

Although untied, Hollander feels the theater could play an important role in helping to push his firm's annual audio sales figures up from its present \$15 million a year. Brands' total annual sales are about \$25 million.

Virgin Releases 2-Way 'Q' Album

LONDON—First British album to be released in both quadraphonic matrix systems is Mike Oldfield's "Ommadawn," on Virgin, now available in SQ and QS. In addition, there are plans to issue the LP with the dbx noise-reduction system which is claimed to remove all surface noise.

Phil Newell, Virgin special projects manager, says he is confident "Ommadawn" will sell well in both systems. "You could say we are testing the market. Naturally, we expect the SQ version to sell better because there is a lot more equipment available. But there are still a lot of people who prefer QS."

Masters for the records were made

(Continued on page 55)

NEWCOM Expands

• Continued from page 43

Electronic VIP Club reunion. May 4 aboard the SS President for a three-hour cruise with buffet and dixieland jazz; and a ladies program that includes a bus tour from the French Quarter to the Superdome and Longue Vue Gardens, private home tour, lunch at the Commander's Palace and a special New Orleans-style cooking demonstration.

Sony Betamax Deck

• Continued from page 43

ready are working on getting more time on the tape and a changer system, Schein admits. Stereo capability also is possible, to go along with the stereo tv sets on which Sony is working. A low-cost color camera also is in the works.

The video deck's impressive specs include audio signal/noise ratio of better than 43 dB and frequency response of 50 to 10,000 Hz, with distortion of less than 3% at 333 Hz. Weight is 45 pounds, compact dimensions are 20 1/2 inches wide by 8-1/16 high by 16 1/8 deep.

Standard accessories supplied with each deck include an RF unit to operate with either channel 3 or 4 on any tv receiver, external antenna connectors, 1.5-meter (approximately 5-foot) 75-ohm coaxial cable, dust cover and one Betamax videocassette. Tape transport specs include running speed of 4 centimeters a second, fast forward or rewind time of 3 1/2 minutes for a K-60.

Although Sony is primarily pushing the off/air recording feature, "lets you program your own television, so you can call your television your own," major software producers are waiting only for a sufficient volume of hardware to be sold before making prerecorded cassettes available.

Only commitment to date is from Time-Life Multimedia which has made four of its key series available in the 1/2-inch format, including the Dick Cavett speed reading course. Five minutes of the course, including a brief "self-test," are included

on the demonstration cassette shipped with every console, and now with every deck.

As Time-Life's Dick Kelly notes, they've already received a number of direct mail inquiries for the Betamax offerings, and interest in other titles in the extensive catalog of more than 300 programs currently available in 3/4-inch U-Matic videocassette.

"With the same duplicator (S/T Videocassette Duplicating) having both U-Matic and Betamax equipment side-by-side, it's duck soup to transfer any available 3/4-inch program to 1/2-inch," he notes, "and with the Betamax cassette savings it's far more economical as well."

More than 25% of the available programs in the 1976 Time-Life catalog are new, and nearly half would qualify under the broad "edutainment" category. Included are such new offerings as "Europe: The Mighty Continent," 26 half-hours narrated by Peter Ustinov; "The Third Testament," six philosophers' views of such a document by Pascal, Tolstoy, Kierkegaard, Saint Augustine, Blake and Bonhoeffer, narrated by Malcolm Muggeridge, and such top-rate BBC series as "The Ascent Of Man," "America" and "Civilisation."

He and other major software producers see coexistence with any videodisk format of the future, not really competition, as the unique "videocording" potential of the home tape system, and the ability to record off the air whether at home or not, have no parallel in a playback-only videodisk system.

FEBRUARY 21, 1976, BILLBOARD

Sound of Music Successful

• Continued from page 43

dience with that kind of show, he says. What he proposes, in keeping with the company's philosophy of "de-confusing" the customer, is to utilize local television in the future.

In 1975, Schulze says two categories of equipment stood out as the hottest commodities in his audio

AES Convention

• Continued from page 43

Making first appearances at a West Coast AES are Audio Dynamics, David Lint Associates, Sound Techniques, Ivie Electronics, International Tape Transport, Clear Communications, Jefmarn Enterprises, Audico, Lear Siegler/Bogen Division, Hollywood Sound, Audio Developments and Steiner-Parker, with Infonics returning after a long absence.

Taking demonstration space in Los Angeles are Altec, Bozak, JVC, Cetec, TEAC, Yamaha Musical Instruments, Electro-Voice, Lear Siegler/Bogen, J.B.L., Ampex, Spider-Beavey, AKG Acoustics, Emilar, Sansui, dbx, Infonics, Sennheiser and Acoustic Research, with several more tentative.

business—the \$100 manual turntable and the \$200 cassette deck with built-in Dolby.

He claims the reason for the popularity of the manual turntable is that the quality of automatic units is inferior to that of four or five years ago. People are discovering that a manual better protects their records and also cuts both noise and distortion.

Schulze finds the new lower-cost Dolby cassette deck is filling the gap left by the decrease in higher-priced turntable sales. Not only can the customer make a tape of a record for home use, but also can use it in his car stereo.

Cassette autosound players outsell 8-track at Sound of Music, but not without some salesmanship, he notes. "Customers are not usually interested in why cassette is better," Schulze declares. "They will probably look at price first and most dealers follow the path of least resistance. We don't."

Tuning in on this growing cassette popularity, Sound of Music sponsored a "live-recording-on-a-cassette contest" to promote creativity on tape. The winner taped music in New Delhi, India, and won \$100 of Maxell blank tape to enable him to keep on being creative.

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—Jack (Sigmund) Friedland, PH.D

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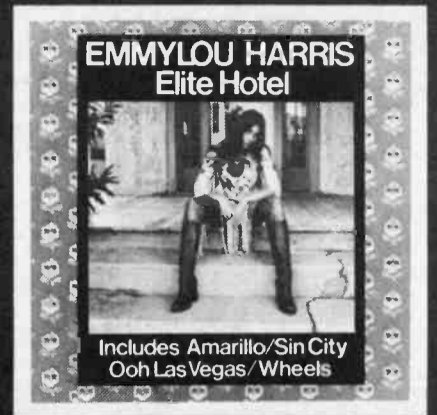
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Country

ROY IN RUSSIA Clark Tour Success Moves Mgr. To Consider Another

By JOHN SIPPLE



RCA photo

OUTLAWS WANTED—Typical of the merchandising efforts behind the new RCA LP "The Outlaws" is the window of the Sound Town record store in Dallas. RCA regional country promotion manager Wayne Edwards adds an air of authenticity to the display promoting the album by Willie Nelson, Waylon Jennings, Jessi Colter, and Tompall Glaser.

EX-OREGON ROCKER

Sterling Whipple: Hot New Composer

By GERRY WOOD

NASHVILLE—The latest song-writing phenomenon to crash the Nashville skyline is a man with some of the most unlikely credentials to become a country music success. He's from Oregon, a former rock'n'roller, a Mormon and his real name is Sterling Whipple.

Propelled high onto both the pop and country charts with "The Blind Man In The Bleachers" by Kenny Starr, Whipple is headed back up the chart with "Thunderstorms" by Cal Smith and also wrote the new Mac Davis single "Forever Yours." Other Whipple songs have been cut by Gary Stewart, Tanya Tucker, Jeanne Pruett and Johnny Russell.

Music became a financial necessity to Whipple while he attended the Univ. of Oregon. He put together a rock band and traveled up and down Interstate 5 between Bakersfield and Seattle, picking at bars and lounges on weekends from 1966-72. He took it up full-time for two years, putting his wife through school, and when she received her teaching certificate, they packed and headed for Tennessee in June 1974.

Whipple came to Nashville on the advice of Mickey Newbury, who had been in correspondence with him since hearing a demo tape of his songs. "It was a funny deal," Whipple recalls, "because just as I moved to Nashville, Mickey moved to Oregon."

"So we came to town and kind of rotted for about five months. My wife worked at a restaurant and I did odd jobs, some picking, and sold guitars to keep food on the table. I came to town with all the equipment that a guy who played rock'n'roll had. Piece by piece we sold it. When you have to have the money, you'll sell a \$1,000 guitar for \$100. You just get killed when you do that."

Through the mail, Nashvillian-turned-Oregonian Newbury introduced Oregonian-turned-Nashvillian Whipple to songwriter Glenn Martin who liked his material and took him to Tree Publishing.

Soon he got his first cut when Merle Haggard recorded "The Silver Ghost" for his album of train songs. Then came a period with little success, including his first effort as an artist on RCA.

"It was extremely rough when I started. When I signed with Tree, I didn't go on a draw. I didn't deserve one. We ran on a negative credit balance, and when it got out of hand,

I'd come in with my hat wadded up in my hands and ask for \$200-\$300. Sometimes \$700. For a year or so, that was the basis."

Then came Kenny Starr's heart-wrenching version of "The Blind Man In The Bleachers" that soared to number 2 on the Billboard country chart and crossed over onto the pop chart.

The idea for the song came from a sermon Whipple heard in a Mormon church in Eugene, Ore. "I was in the congregation and somebody in the pulpit told the essentials of the story. The idea of the song is that the kid's blind father never sees him play football until after the old man dies. That grabbed me and stuck with me for years until my dad died last March. A couple months after he died, the similarity of the situation impressed me enough that I wrote the song."

The song has been the springboard for Whipple's success. Then came Cal Smith's chart version of "Thunderstorms"—a song that carries another fascinating story in theme and birth. En route to Nashville, Whipple and his wife drove through Arkansas and Tennessee on a stormy summer day that saw scores of killer tornadoes touch down.

"I was driving this old truck through a city in Arkansas 10 minutes before a tornado hit a supermarket and killed a bunch of people. Then, in Memphis the radio reported a funnel a quarter mile north from where we were. I heard in my mind the actual chorus of that song. It fell into my mind right there. The entire chorus. I filed it away. And about 18 months later, I finished the song when I wrote the verses."

Though Whipple thinks music every day, he doesn't write every day. He usually comes out with three songs every four weeks. Despite his rock background, he considers himself a country writer. "The rock'n'roll we were into on the Coast is my favorite kind of music—like the Eagles, Linda Ronstadt, Emmylou Harris and the Marshall Tucker Band. It fits right into my bloodstream.

"It's one step removed lyrically from that music form to country music. I think I'm a country writer, but not of the caliber or type that Hank Cochran is, or Harlan Howard, or Curley Putman."

Has the Mormon church with its
(Continued on page 51)

LOS ANGELES—Based upon the quick sellout of State Dept.-sponsored concerts by Roy Clark and his entourage in the U.S.S.R., Jim Halsey, Clark's personal manager, is attempting to negotiate release of Clark's ABC discography there and a return commercial engagement tour.

Clark, who headed a 15-entertainer group plus six back-up people, worked 13 SRO gigs to a total audience of 57,300 at an average of six rubles or \$8.40 American or an estimated gross of \$476,320. The Clark-headlined show received only a "getby salary" and all expenses and fares.

Halsey was most impressed by the speed with which the concerts were sold out. The five dates in Riga were sold out in 36 hours, while the four in Leningrad and five in Moscow were sold out within three hours.

A film clip utilized on tv and radio spots built the audiences, plus continual Clark play over the years on Voice Of America broadcasts. Halsey said there was light applause as Clark did his record hits. Opening nights the audience was dominated

by Soviet governmental hierarchy, but following performances showed a demographic of 18 to 40. Applause was heaviest for Clark's banjo instrumentals.

The converted gym in Riga (capacity, 3,500) the very plush, modern Ice Palace, Leningrad (6,200) and Rossiya Concert Hall, Moscow (3,000) were all excellent facilities. Halsey carried two sound and light men. "The Leningrad arena had 21 Trooper spots," Halsey says. The government sold programs at each location.

Transportation was well arranged through the tour. The troupe flew to Riga, from where it made the other two cities by train. Hotel accommodations and food were excellent and interesting, Halsey says. Others on the show were the Oak Ridge Boys, Three of A Kind, Buck Trent, Bill Hartman and six musicians. The American show did 20 minutes for Russian tv to be shown in March.

All vocals which were done on the

concert trek were submitted for approval to the Soviets before the tour began.

Halsey says he would like to work out a concert tour for Clark and company which would play stadiums in warmer weather than the 18 degrees fahrenheit average during this junket. He feels Clark could fill a 40,000-seat outdoor venue.

The Clark U.S.S.R. itinerary was born in June 1974, when Clark heard that a Soviet trade delegation wanted to come to Las Vegas from the Seattle World's Fair, but lacked the money. He was working at the Frontier Hotel and encouraged general manager Jack Pieper and entertainment director Walter Kane to pick up the room and meals tab for the 17 Russian visitors. Clark provided their air transportation.

In the cultural exchange program, the U.S. State Dept. picks up one way of the roundtrip flight, while the Soviets pay the other way and all expenses while in Russia.

Big Plans For NARAS Folk

NASHVILLE—The Nashville NARAS chapter has slated several major activities for the upcoming months including trips to the Grammy Awards ceremony in Los Angeles, the second annual super-pickers' banquet, and a membership seminar at Caesars Palace in Las Vegas.

Nashville NARAS has acquired a group rate for its members flying to L.A. for the national Grammy awards Feb. 28. The flight leaves Nashville Feb. 27 and returns two days later.

March 28 is the date for the second annual super-pickers awards event. The ceremony honors Nashville musicians and back-up singers.

The Las Vegas membership seminar runs June 20-24 and features a low group airfare and hotel rate, with accommodations at Caesars Palace.

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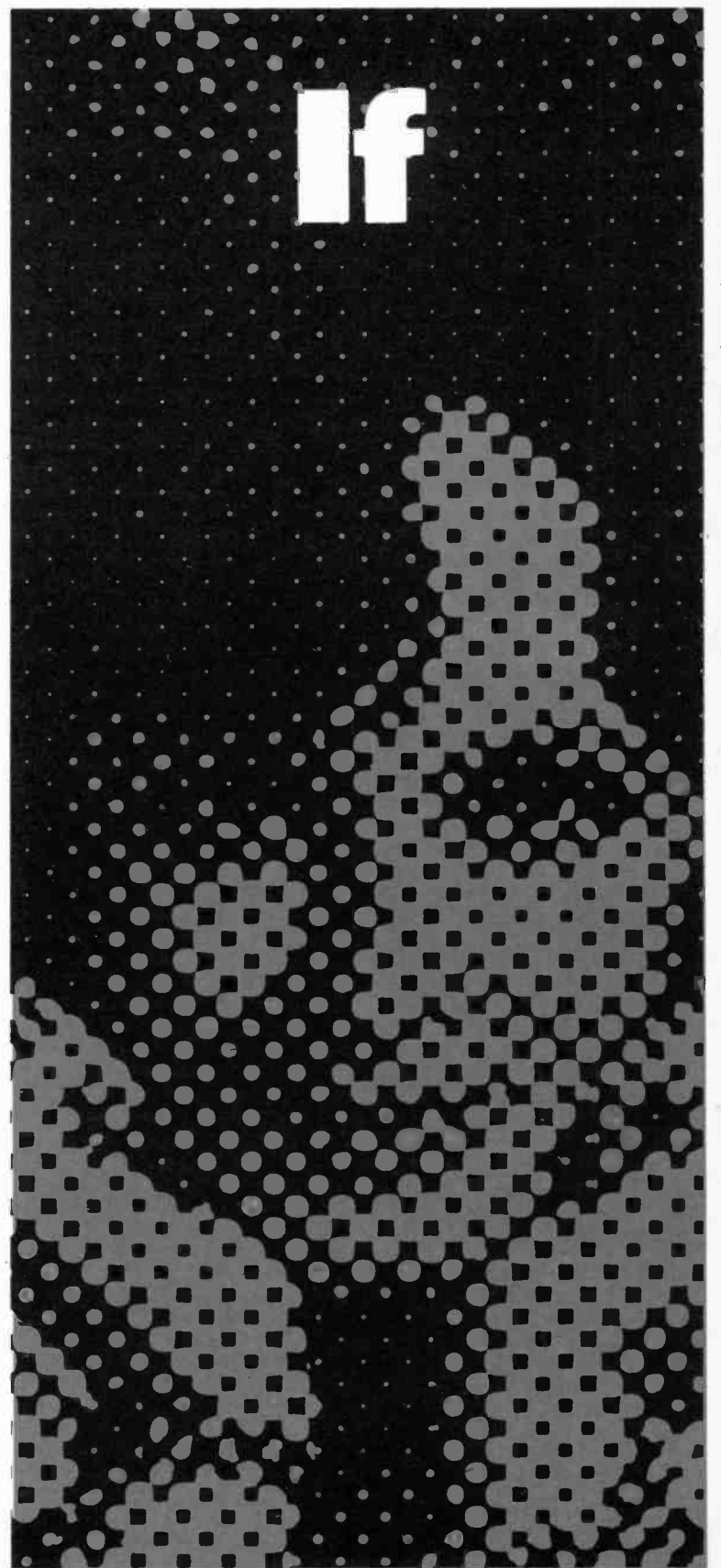
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FEBRUARY 21, 1976, BILLBOARD

Nashville Scene

By COLLEEN CLARK

Ronnie Milsap made his first appearance on the "Grand Ole Opry" recently. He performed his "Daydreams About Night Things" as well as his current single, "Just In Case."

... Sue Richards is recording one cut on her forthcoming album at the Music Mill in Muscle Shoals, Ala. Sue has provided background vocals for many artists there, but now she's the featured artist. ... Freddy Fender will give a benefit performance for underprivileged children in Acapulco during a promotional tour of Mexico late this month.

Narvel Felts found a group who "plays my music just like on the records" in Columbia, S.C., so he hired it to become his new Driftaways roadband. ... The staff of Ray Price Enterprises furnished his new office, complete with pipe and tobacco set, for his 50th birthday last week. ... Diana Trask drew 157,000 fans to Melbourne's Meyer Bowl for a single concert during her recent trip to her native Australia. A return tour is being planned for March and April. ... Patsy Sledde's new single "The Cowboy And The Lady" was written by Peggy Russell, who says she was inspired to write the song while watching the Merv Griffin Show and the guests were Waylon Jennings and Eva Gabor.

LeRoy Van Dyke set an all-time dollar high volume at Taylor's Supper Club in Denver.

Roy Clark was presented with a glass sculpture of himself while appearing in Las Vegas recently, in honor of his winning the sixth annual Guitar Player Magazine readers' poll as best country guitarist.

The Johnny Cash Show returned to the road after a two-month vacation and performed to soldout audiences in several major cities throughout the Midwest. Joining the Cash show this year are brother Tommy Cash and the return of the fictitious Aunt Polly, created by June Carter Cash 25 years ago. ... Rich Garratt of The Four Guys, after two years of study, earned his pilot's license last week. The license was presented on stage at the Harmony House, local supper club owned by the Four Guys, by Ken Fugate, his pilot instructor.

Johnny Rodriguez and Linda Diann Patterson were married at the Brentwood United Methodist Church with a few close friends and members of the families present. A reception was held after the ceremony by Tom T. Hall at his home nearby, and the couple immediately took off for an undisclosed location for their honeymoon. The new Mrs. Rodriguez is a native of Conyers, Ga.

Whippel Scoring As Composer

• Continued from page 49

strict rules interfered with, or helped, his show business career? "I had some personal problems with it when I wanted to live it but was involved in the business atmosphere of the music business."

Whippel's strong religion has proved an advantage to him. "It means you don't live or die with every song you write or everything that's pitched."

His goals include recording and producing himself. He has a concept LP in mind. "And I want to refine my songwriting—that's the first and major thing."

Hank Williams Says He's 'Born Again'

• Continued from page 32

Special guest musicians on the album include Charlie Daniels, Toy Caldwell of the Marshall Tucker Band and Chuck Leavell of the Allman Brothers, lending new dimensions to the total product.

Hank had just finished recording the album, the first step in the new direction he was taking in his career, when he fell 500 feet down a mountainside while preparing for a sheep hunt high in the Northwest Territory.

"It's true that your whole life flashes before you at a time like that, as I thought of everything I had ever done in my life, and everything I wanted to do, as I lay there. I knew if I lost consciousness, I might never come to again, so I started beating my fist on the ground and talking and praying. By the time the helicopter got to me almost three hours later, I had beaten a big hole in the ground, but I never really thought about dying."

He lay in critical condition for six days and was later told he would be in the hospital for several months. But 15 days later he was released to recuperate at a friend's home and 25 days later was out hunting again, but not on the mountain this time. The hunt has been re-scheduled for this August as originally planned.

"I have had a lot of time to think about things since all this happened, but the changes and transitions in my career had already begun." At this point, Hank's marriage ended in divorce and he had quit the road temporarily until all ties could be severed with his long-time personal manager and business partner.

"I was tired of not being able to make a decision of my own; of going onstage and doing the Hank Williams catalog, night after night, when I wanted to do something different. I didn't want to have to depend on my daddy's royalties the rest of my life. I wanted to control my own destiny."

Last year Hank broke his ties in Nashville and moved his publishing companies and Hank Williams Jr. Enterprises as well as himself, all to Cullman, Ala., close to his new personal and business manager, J.R. Smith, and renewed his efforts towards a new career.

But tragedy and problems were to plague the artist again in a short time, this time with the death of his mother, after a long illness, and more lawsuits in the continuing battle over the renewal rights to his father's copyrights.

Hank is still recovering in his Alabama hideaway, commuting back and forth to Nashville for visits with the doctors, but feels he has taken major steps in the advancement of his career. An office may be opened in Nashville again in the future, but for the present he plans to keep everything centralized there.

"My new aim is not at any music

field in particular, but just the music market, period. I saw Marshall Tucker on "The Midnight Special" and George Jones doing "Window Up Above" the same night and I liked them both.

"I really enjoy Moe Bandy's "Hank Williams You Wrote My Life," but I also think Eric Carmen's "All By Myself" is one of the greatest

songs I've heard. I guess I really just want to perform my own kind of music whether it's bluegrass in Kentucky or rock'n'roll in Panama City or hard country in Jackson, Miss."

I've grown up a lot in the past few months. I'm just taking one day at a time and enjoying them more. I plan on seeing a lot more mornings and playing a lot more nights real soon."

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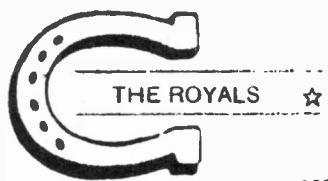


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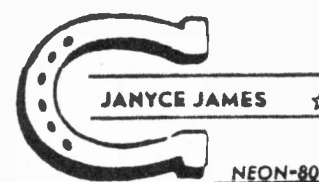
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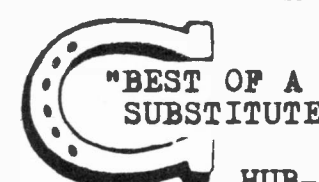
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M-1004

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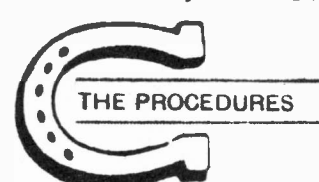
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Country

BIG MONEY OVERSEAS IN SONGS

Pubbers Adopt Global Outlook

Continued from page 4
and has hit the No. 1 chart position in all of them.

Often a song that generates little stateside activity will soar overseas. An example is Paul Kelly's "Get Sexy" which caused little stir in the U.S. but went to No. 1 in Holland. Both Kelly and Tex. black artists represented by Tree. are extremely popular in South American countries and Holland.

Another foreign bonanza occurs when the entire song is changed except for tune and title, cut by a foreign artist, and then becomes a hit again. This happened to "D-I-V-O-R-C-E" and "King Of The Road." Both went to No. 1 in England, and the latter was re-titled "King Of The Cops."

Wesley Rose, president of Acuff-Rose, pioneered Nashville exploitation of the global market nearly 20 years ago. He notes an increasing awareness of the international situation by Nashville music leaders.

"This is good," Rose comments, "because it means Nashville is growing up. The money is there—all it takes is time and effort. You have to go to these countries and work them, or else you don't deserve any money from them."

Rose says some of his copyrights fare better overseas. "Part of this is due to our antique copyright law here." Most foreign copyright laws are much more comprehensive than the U.S. statute and help bolster the proportion of foreign versus U.S. income.

Outlining his procedure in dealing with international royalties, Rose explains, "We contact existing companies over there and tell them we want to control management of our own firm—we keep control of our professional departments. We run our foreign firms in the same manner we'd run branch offices in Duluth or New York."

Rose estimates that international collections represent about 30-35% of the Acuff-Rose income. With

songs by such writers as Hank Williams, Don Gibson and Roy Orbison—a European favorite—Acuff-Rose boasts such hot international copyrights as "Oh Lonesome Me," "I Can't Stop Loving You," "Tennessee Waltz," "Your Cheating Heart," "Jambalaya," "White Sport Coat," and "I Love You Because."

Nashville publishers point to the burgeoning success of country songs in overseas countries. Their latest example is the phenomenal leap of the new Slim Whitman LP from nowhere to No. 1 on Britain's Music Week album chart (Billboard Hits Of The World, Feb. 14). Ironically, the LP it knocked out of the No. 1 position was "The Best Of Roy Orbison" which is now No. 2.

As Dolly Parton's worldwide stature grows, the publishing company she owns with Porter Wagoner—Owepar Publishing—has added a foreign division headed by Carla Scarborough.

Since last August, Parton has had songs recorded in England by Olivia Newton-John, Billy Connolly and the American act Percy Sledge. In Australia she has a gold record of her own recording of "Jolene," and she is the writer of two songs on South Africa's top 10. She has also had 10 songs released by local artists in Germany, Ireland, Sweden and Australia.

"We work on advances," explains Scarborough. "We feel if they have money invested in it, they'll work it harder."

Owepar received an initial offer out of England for a \$10,000 advance for the entire foreign market. "We finally got \$10,000 a year advance for a three-year term out of England alone. We got the same three-year deal in Australia. South Africa was \$5,000 total advance for three years. Holland was \$3,000 total for three years, and Scandinavia \$5,000 total advance on a three-year contract."

Further cultivation of the market is in the offing as Parton considers recording local language versions of her songs in German and French. "There's also a tremendous market for French versions in Montreal," Scarborough points out. "We've already found her a translator."

And Scarborough has a reason why an increasing number of Nashville firms are talking a long and interested look at the monies to be made overseas: "A lot of them have money over there and don't even know it."

CBS With 20% 'Owns' The Chart

NASHVILLE—CBS Records has a solid 20% of the activity on Billboard's Hot Country Singles chart this week.

Artists from the CBS family—Columbia, Epic and Monument—now enjoying chart records are Moe Bandy, Willie Nelson, Charlie Rich, David Allan Coe, Larry Gatlin, Connie Smith, Sonny James, George Jones, Tammy Wynette, Lynn Anderson, David Wills, Bob Luman, Joe Stampley, David Houston, Jack Blanchard and Misty Morgan. Mundo Earwood, Shylo, Johnny Paycheck, Michael Murphay and Johnny Cash.

Directing the CBS country endeavor are Billy Sherrill, vice president of a&r; Ron Bledsoe, vice presi-


Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/21/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
			<i>★ Star Performer—LPs registering proportionate upward progress this week.</i>
1	1	15	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
<i>★</i> 2	9	3	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
3	4	7	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
<i>★</i> 4	6	5	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
5	3	19	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
6	2	11	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
<i>★</i> 7	10	4	ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.)
8	5	10	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
9	8	15	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
<i>★</i> 10	16	4	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
11	7	19	CLEARLY LOVE—Olivia Newton-John, MCA 2148
<i>★</i> 12	21	3	JESSI—Jessi Colter, Capitol ST-11477
13	13	21	WINDSONG—John Denver, RCA APL1-1183
14	12	18	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
15	11	18	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot DOSD 2044
16	14	12	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
<i>★</i> 17	24	4	THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
18	20	5	HANK WILLIAMS, JR & FRIENDS—MGM M3G 5009
19	19	14	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
20	22	4	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 (Janus)
21	15	11	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
22	23	13	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP)
23	17	44	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot DOSD 2020
<i>★</i> 24	40	2	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
25	27	17	ROCKY—Dickey Lee, RCA APL1-1243
26	25	28	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
27	18	10	BARBI BENTON—Barbi Benton, Playboy PB 406
<i>★</i> 28	36	2	THE WORLD OF CHARLIE RICH—Charlie Rich, RCA APL 1-1242
29	29	29	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
30	28	11	GORD'S GOLD—Gordon Lightfoot, Reprise 2RS 2237 (Warner Bros.)
<i>★</i> 31	42	2	STEPPIN' OUT—Gary Stewart, RCA APL 1-1225
32	33	36	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
33	34	7	ODD MAN IN—Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
34	26	10	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222
35	30	12	TOGETHER—Anne Murray, Capitol ST-11433
36	32	20	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
37	35	33	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
38	31	18	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
<i>★</i> 39	49	2	I LOVE YOU BECAUSE—Jim Reeves, RCA APL 1-1224
<i>★</i> 40	NEW ENTRY		ROCK N' COUNTRY—Freddie Fender, ABC/Dot, DOSD-2050
41	43	2	JERRY WALLACE—Jerry Wallace, MGM M3G 5007
42	44	3	EVERYTHING LEADS BACK TO YOU—Slim Whitman, United Artists UALA513-G
43	37	7	COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1-1240
44	45	3	SOME DAYS ARE DIAMONDS—Dick Feller, Asylum 7E-1044
45	NEW ENTRY		WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
46	41	14	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
47	NEW ENTRY		SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
48	NEW ENTRY		RAY GRIFF—Ray Griff, Capitol ST 11486
49	47	5	SUPERBOW—Vassar Clements, Mercury SRM 1-1058 (Phonogram)
50	46	6	RED HOT PICKER—Jerry Reed, RCA APL1-1226

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Leona Williams
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dent of Nashville operations, and Tony Martell, vice president of marketing. Joe Casey for Columbia and Roy Wunsch of Epic and the CBS Custom labels direct the national country promo efforts.

Following CBS's chart-dominating 20 songs are: RCA with 14; ABC/Dot, 11; MCA, 9; Capitol, 8;

Mercury, 6; Elektra/Asylum, 5; GRT and United Artists with 4 each; Warner Bros., 3; Melodyland and Playboy with 2 each; and, with one chart song each—MGM, Hickory, Starday, Barnaby, Hi, Kama Sutra (Buddha), Gazelle, 50 States, Mega, Soundwaves, 2J, and Cin-Kay.

International



Fania photo

WINWOOD, SI—British rock star, Stevie Winwood, makes a guest appearance with the Fania All-Stars, Latin "salsa" music exponents, at the Lyceum in London convention in Cannes. Also joining the group for a guest appearance is African percussionist Remi Baraka. Both Winwood and Baraka recently collaborated on an album and the strong Afro-Latin beat of salsa induced both to join the Fania All-Stars for this appearance.

EMI Intl Mgmt. Change

By BRIAN MULLIGAN

LONDON—The change at the top of EMI Records here, long-rumored, was confirmed with the announcement that Leslie Hill, 39, director of international marketing and repertoire, replaces Gerry Oord as managing director as from March 1.

Oord becomes director of group repertoire and promotion, as well as deputy chairman of EMI Records, reporting to Len Wood, chairman.

He is to have special responsibilities for artists and repertoire, including third-party acquisitions outside North America and Japan and is to initiate the international development of artists and product. His experience will be available to all companies, excluding those in North America and Japan, to advise and assist on repertoire, marketing, sales and promotional matters.

His departure after three years brings to an end a particularly colorful chapter in EMI history, during which the company has produced profits in the region of 810 million annually and in the last year boosted turnover from some \$52 million to nearly \$80 million.

It is generally accepted that Oord changed the company's fortunes largely through a complete internal restructuring which brought in a youthful management team of which he was particularly proud.

He says: "I did what I came to do. When I accepted this mission it was for two years only and I'm leaving the company in fantastic shape. Our performance from July to December last year was the best ever. I'm a builder and I have plenty of ideas left. There are lots of territories which can do better for the company."

Hill has a financial background. A qualified certified accountant, he became involved with Music For Pleasure through the International Publishing Company and the Hamlyn Publishing Group, former joint owners.

He became MFP's finance director in 1970 and when the company became a wholly owned EMI subsidiary he took on responsibility for a number of internal functions, in-

cluding administration, distribution and overseas financial policies.

In January 1972 he became executive director for EMI international operations and a year later was named managing director of EMI New Zealand where he reorganized the company's activities. In September, 1974, he was appointed director of international marketing of EMI Ltd.

Among his responsibilities at EMI Records will be Music For Pleasure, World Records and EMI Retail Shops, of which Alan Kaupe becomes deputy chairman.

Direct responsibility for a&r, marketing, promotion and sales remains with Roy Featherstone who continues as deputy managing director and is additionally appointed to the boards of MFP and World Records.

Price Controls Okayed For U.K. Budget Albums

LONDON—The record industry in the U.K. has joined the government's voluntary selective price restraint scheme as from this month, but the restraint is only on budget albums.

This decision follows discussions between the Department of Industry and the British Phonographic Industries.

It was eventually decided not to volunteer for price restraint on full-price albums and singles since the department could give no firm assurance to peg the cost of raw materials.

Effect of the recommendation which the BPI has made to its members is that budget albums will not rise by more than 5% before the end of July. But for this operation, the highest budget price has been taken as a standard. Budget albums are defined here as those selling at approximately \$2.50, excluding Value Added Tax, as of Jan. 31 this year.

The recommendation is approved by the Secretary of State for Prices and Consumer Protection Shirley Williams.

BPI director general Geoffrey Bridge says: "We came to the conclusion that it is possible for our industry to achieve the degree of price restraint for which we are now asked and that a successful price restraint scheme, by showing the public that the rate of inflation is slowing down markedly for a wide range of items, will make a genuine contribution to the attack on inflation with which we are all vitally concerned."

REX ANDERSON

U.K. Society Fights For Rights: U.K. Dealers Say We Won't Pay!

By PETER JONES

LONDON—The dispute between the Performing Right Society and U.K. record dealers continues unabated. It revolves around the PRS imposition of a royalty levy on demonstration plays of recordings of copyright music in stores.

The levy was announced by the PRS just before Christmas—a payment of roughly 2.4 cents per square foot of shop area where records were played to potential customers. The payment was timed to start Jan. 1.

The Gramophone Record Retailers' Council of the Music Trades Association immediately reacted against the levy. Meetings with the PRS were arranged to discuss the matter.

In its original claim, the PRS pointed out: "Under the law of copyright, performances of copyright music in retail stores requires a license from the Society. Until now, the PRS has waived its right to license these performances when they took place in shops where the purpose of the performance was limited to demonstration of records, or musical instruments, radios or television sets."

"Now the reasons for this waiving policy are no longer supported by today's circumstances."

The levied payments were suspended for a time while the PRS executive board considered the dealers' pleas.

Now the PRS says: "There are no grounds for changing the original decision that all such performances require to be licensed."

In a letter to J.R. Fox, Music Trades Association president, Michael J. Freegard (PRS general manager) writes: "There is to be one modification. The society proposes to introduce a distinction between, on the one hand 'live' performances (i.e., those given in person either by staff or customers on pianos, organs, guitars, trumpets or other musical instruments) and, on the other hand, 'mechanical' performances (i.e., those given by means of recordings, or of radio or television sets)."

He adds: "In the case where the only performances taking place in a

shop or retail store are such 'live' performances, the society will charge a flat, concessionary royalty of 5 pounds (\$10.10) per annum.

"In the case of all other performances the standard tariff charge will apply. The society's licensing staff has been instructed to proceed on this basis and the tariff, with this modification, will now be applied."

Freegard offers help in solving queries about the royalty levy and says it might be an advantage to dealers for some form of central licensing arrangements to be operated directly between the two bodies—PRS and MTA.

But GRRC secretary Harry Tipple says: "The letter makes no difference to the situation. We still find the PRS attitude totally unfair and unnecessary. We have advised our members not to play music, except through earphones or sound-proofed booths."

"The GRRC does not agree with this license because of the feeling that the PRS has failed to recognize the difference between demonstration and public performance."

Laurie Krieger, GRRC chairman and owner of the vast Harlequin

chain of retail shops, adds: "Our feelings are that we want to be told by our own legal advisers that record shops must pay this fee."

"At present we do not accept the legality of the situation and will shortly see counsel about it. The PRS is biting the hand that feeds it. How on earth can dealers be expected to pay money for demonstrating records, or playing back faulty ones?"

Two of the U.K. chains also express disagreement with the refusal of the PRS to back down from its original decision. A spokesman for Boots says: "While we agree shops playing background music should have licenses and pay royalties, we're opposed in principle to paying for the right to demonstrate records."

"We'll be making our views known to the PRS. This kind of attitude is rather like keeping books we hope to sell locked up in the store-room."

And a Woolworth's spokesman adds: "We have discussed the matter with the PRS and our position remains the same. We are not willing to pay the royalties they are asking."

Decca U.K. Profits Down But Record Sales Boosted

LONDON—Increased profits from record sales are referred to in Decca's first-half report to Sept. 30, 1975.

However, due to the depressed state of the U.K. color television market, consumer goods surplus before interest and tax was down by about \$800,000 to \$4.2 million on a turnover of approximately \$78 million. The previous year's figure was about \$73 million.

Total group turnover was up by slightly less than \$20 million to about \$157 million, with net profit of approximately \$4.7 million.

The report also shows the appointment of two new directors. They are Jack Dimenstein and W.L. Spalding. Dimenstein is a 44-year-old American-born son-in-law of the late Maurice Rosengarten, living in Switzerland and a graduate in arts. He is a director of Decca Holding Ltd., Vaduz and Teldec of Hamburg.

Spalding, 64, joined Decca in 1954 and has been secretary and group controller since 1967. He is a former president of the Institute of Cost and Management Accountants.

FEBRUARY 21, 1976, BILLBOARD

'The Best Of Slim' Scores Fat in Sales

By REX ANDERSON

LONDON—The meteoric rise of the United Artists release "The Very Best Of Slim Whitman," a number one charted album, follows a modest television campaign, maintaining normal dealer margin, and a limited promotional budget of \$60,000.

Yet UA marketing manager Dennis Knowles maintains that, despite general industry surprise, the success was predictable.

The album was officially released on January 16. By the following week it was at 54 in the official Music Week/British Market Research Bureau chart and the following week it was at number one.

Advertising did not begin until January 21. When it hit the top, the album had sold 90,000 records and 20,000 tapes.

However, pre-release orders had totalled 60,000 immediately qualifying it for a silver disk which was presented to Whitman when he arrived here to start his scheduled tour.

Knowles said the promotion plan was started last February following the Shirley Bassey campaign when it

(Continued on page 54)

International Turntable

Leslie Hill is the new director of international marketing and repertoire for EMI Records in London, replacing Gerry Oord who becomes director of group repertoire and promotion, as well as deputy chairman of EMI.

David Betteridge, managing director of Island Records in London,

(Continued on page 54)

INTERNATIONAL BUYERS

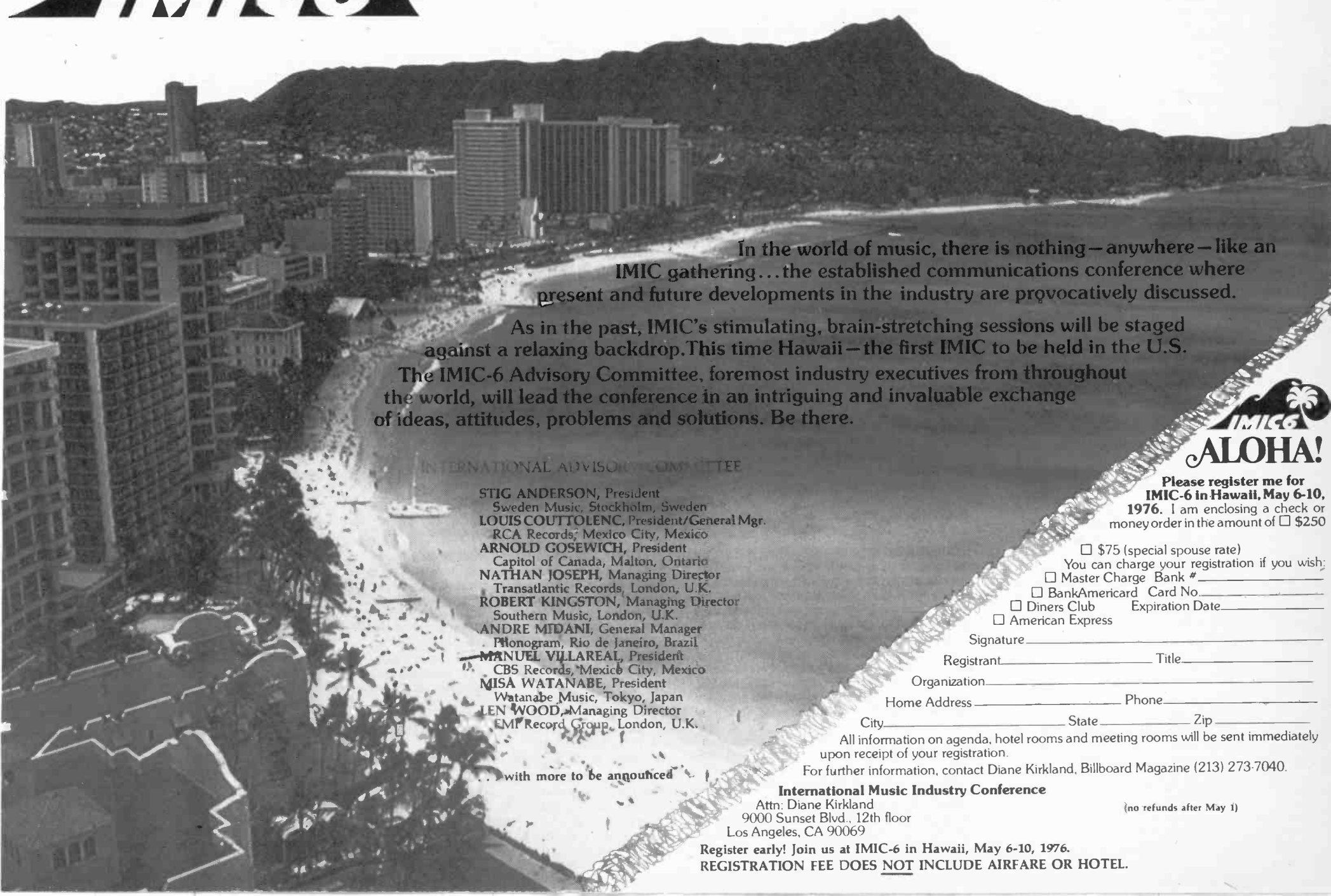
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 - Diners Club Expiration Date _____
 - American Express

Signature _____

Registrant _____ Title _____

Organization _____

Home Address _____ Phone _____

City _____ State _____ Zip _____

All information on agenda, hotel rooms and meeting rooms will be sent immediately upon receipt of your registration.

For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.

International Music Industry Conference

Attn: Diane Kirkland
9000 Sunset Blvd., 12th floor
Los Angeles, CA 90069

(no refunds after May 1)

Register early! Join us at IMIC-6 in Hawaii, May 6-10, 1976.
REGISTRATION FEE DOES NOT INCLUDE AIRFARE OR HOTEL.

**We have a new phone number:
975-4321.**

In fact, we all have new phone numbers.

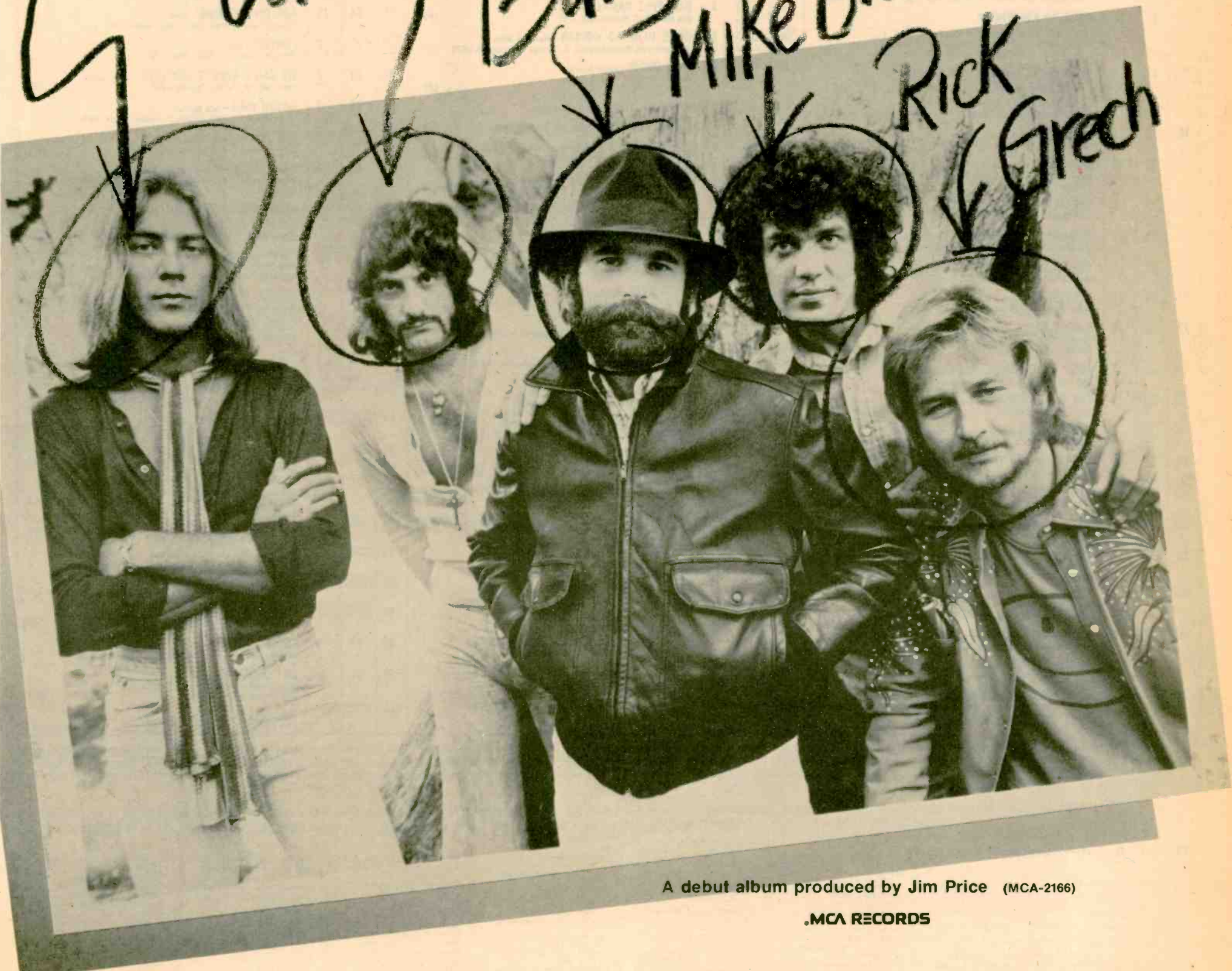
You can now dial anybody at CBS directly. Simply dial the new prefix 975 plus the existing CBS extension number of the person you're calling.

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CBS RECORDS

KGB is:

Ray Kennedy
Carminine Appice
Barry Goldberg
Mike Bloomfield
Rick Grech



A debut album produced by Jim Price (MCA-2166)

MCA RECORDS

Billboard HOT 100

Chart Bound

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STRANGERS IN THE NIGHT—Bette Midler (Atlantic 3319) STREET TALK—B.C. Generation (20th Century 2271) CHARLEY'S GIRL—Lou Reed (RCA 10573) SEE TOP SINGLE PICKS REVIEWS, page 62

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist', and 'PRODUCTION INFO'. It lists 100 songs and their chart performance.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) Index table listing song titles and their corresponding chart positions.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

NOTION

Front Page Gavin Report
New and Active - Radio & Records
In red on the Kal Rudman Sheet
Former British Top 3



JOHN MILES
HIGHFLY

LONDON '20084

No.1 across Europe!

JEAN-CLAUDE
BORELLY
DOLANNES
MELODIE

LONDON '228

From the

LONDON[®]

RECORDS & TAPES

Group



The Queen Of Memphis

ANN PEEBLES
DOCTOR
LOVE POWER

A Willie Mitchell Production

Hi- '2302



Top 10 New York Disco Listing

ANDRE GAGNON
WOW

LONDON - '230

SINGLES

“...Rod McKuen’s works have sold more than 16.4 million copies in hardcover and paperback, making him the best-selling living poet in the world”

— PEOPLE MAGAZINE
January 12, 1976

**And now for the first time selections
from those best-sellers are available in a Deluxe,
Specially-priced 3-Record Set.**

Rod McKuen’s first recording with The Stanyan Strings
and Singers since “The Ever Constant Sea”



3BS 2906

A Stanyan Recording
Distributed by Warner Bros. Records

Ready to repeat the sales of the boxed
editions of “The Sea — The Earth — The Sky”
and “The Complete Sea”



TOP LPs & TAPE

POSITION 106-200

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Main chart table with columns: 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).

STAR PERFORMER-LP's chart table with columns: 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).

SUGGESTED LIST PRICE chart table with columns: 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).

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Artist index table listing artists in alphabetical order with their corresponding chart positions.

Artist index table listing artists in alphabetical order with their corresponding chart positions.

Artist index table listing artists in alphabetical order with their corresponding chart positions.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

STATION TO STATION DAVID BOWIE



RCA Records

APL1/APS1/APK1-1327

**DAVID BOWIE'S NEXT GOLD ALBUM IS
"STATION TO STATION"**

Featuring his new hit single

"GOLDEN YEARS"

PB-10441

DARK HORSE RECORDS
IS PLEASED TO ANNOUNCE
THE SIGNING OF
GEORGE HARRISON



“I feel very optimistic being in the company of the Dark Horse artists and staff, and greatly encouraged by the growth of my relationship with Herb, Jerry and all at A&M. I look forward!!”

George

Black Sabbath

We Sold Our Soul for Rock 'n' Roll



Believe us, it was a bargain:

Black Sabbath
The Wizard
Warning
Paranoid
War Pigs
Iron Man
Tomorrow's Dream
Fairies Wear Boots



2BS 2923

Changes
Sweet Leaf
Children of the Grave
Sabbath, Bloody Sabbath
Am I Going Insane (Radio)
Laguna Sunrise
Snowblind
N.I.B.

We Sold Our Soul for Rock 'n' Roll--The best of Black Sabbath on a new double album, available now on Warner Bros. records and tapes.