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NEWSPAPER

# Billboard

82<sup>nd</sup>  
YEAR

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## Chain Retailers Say Holiday Business Up

By JOHN SIPPEL

LOS ANGELES—December, normally the industry's biggest sales month, was up from 5 to 35% for the nation's chain retailers. The 1975 holiday season was good from start

to finish, providing far larger dollar and unit volume than 1974.

Despite an extremely lethargic start, 1975 was a banner record/tape/accessory year. But the majority of retailers interviewed complained about the slow, irregular release of super album packages since Dec. 25.

Al Dulberger, who operates four 1812 Overtures in Milwaukee, expects the Janis Ian album late this week. The promise of a new Carole

(Continued on page 66)

## Winter CES May Not Be the Last

By STEPHEN TRAIMAN

CHICAGO—Neither a driving snowstorm nor below zero temperatures could put a chill on what had been billed as the last of the Winter CES events. A survey by the sponsoring EIA/Consumer Electronics Group points to a continuation of the two-a-year format rather than the previously announced return to one annual event.

A Friday (9) meeting of key exhibitors and the EIA/CEG staff was to finalize the decision, but with opening day attendance up approximately 10% over last year, and solid buying on the floor, all indications

(Continued on page 41)

## 5 Plead Guilty As Federal Probe Of Industry Ignites

By JIM MELANSON

NEWARK—The government's industry probe heated up last week, when a former radio program director pleaded guilty in federal court here to receiving payola, and a major wholesaler and members of a well-known recording group bowed to charges of tax evasion.

Added attention was also given to the probers' case against Brunswick/Dakar president Nat Tarnopol and various other label executives, when a defense challenge opened up a strong possibility that as many as 36 counts from an 86-count indictment may be dropped prior to trial time here Tuesday (13).

Entering guilty pleas before two Federal District Court judges were Edward Portnoy, Record Shack Corp. wholesaler, the three members of the group the Chi-Lites and program director Paul Burke Johnson—Portnoy and the Chi-Lites to tax evasion charges, and Johnson to violations of the payola statute.

Of those admitting guilt, only

(Continued on page 12)

## CBS Eyes Court For Promo Album Sellers

By IS HOROWITZ

NEW YORK—CBS Records is weighing the possibility of court action against persons diverting promotional records into the retailing pipeline.

The company has been engaged

in a study of the legal underpinning for such a move for the past two months, after witnessing what it considers a marked stepup in the ready availability of promo disks for consumer purchase. In some cases, action against dealers may also be undertaken, it is understood.

The CBS plan is further evidence of increasing industry concern over the growing numbers of "not-for-sale" product offered for public purchase. On one level, the Harry Fox Agency has tightened its label auditing procedures in an effort to reduce losses of mechanical royalty revenue by publishers (Billboard, Jan. 10).

But losses by record companies, artists and sidemen, the latter through non-payment of royalties to

(Continued on page 14)

## A&M Wins Top Piracy \$ Decision

LOS ANGELES—A&M Records has been awarded the largest judgment, \$130,000 in cumulative damages, ever awarded a single plaintiff nationally in a tape piracy trial by Superior Court Judge Julius M. Title here.

Judge Title ruled that E-C Tapes, Lake Villa, Ill., and Brookfield, Wis., and David L. Heilman, its president and principal stockholder, pay \$80,000 in compensatory damages

and \$50,000 in punitive damages plus court costs to A&M. Defendants have 60 days in which to file an appeal.

The court came down hard on the defendants, pointing up that corporate books and records kept by E-C Tapes failed to break down sales by geographical areas, and the defendants made no effort to present such

(Continued on page 12)

## Motown-CTI Battle Erupts

By JIM FISHEL

NEW YORK—Despite a countersuit filed in U.S. District Court here Wednesday (7) by Motown Records asking for \$28 million in damages for undelivered masters, CTI Records has implemented its plan to sever its Motown tie (Bill-

board, Dec. 20), and has shipped eight new releases to its new network of independent distributors.

In its countersuit, Motown denies all complaints in CTI's initial suit, and states that it was CTI boss Creed

(Continued on page 57)

## Twist: Pop Going Country

By GERRY WOOD

NASHVILLE—As country songs display their greatest crossover activity on the pop charts, a relatively new phenomenon—heavy reverse crossover of pop songs onto country charts—gains momentum.

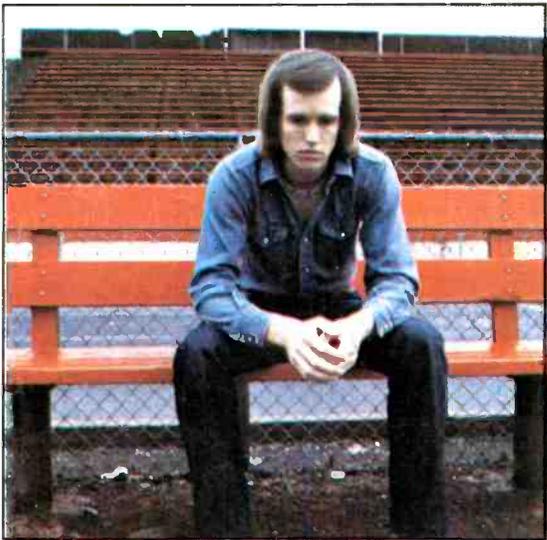
Avoiding such examples as John Denver, Olivia Newton-John, Chip Taylor and Linda Ronstadt who can spark endless debate over their pop or country roots, the names of established pop artists can easily be found on the playlists of many country sta-

tions. These stations have been playing—and charting—a wide range of pop artists from Perry Como to Barry Manilow.

The double crossover trend opens up new vistas of pop exploitation in the country field just as Nashville's alert record promoters have been expertly cultivating the pop market with selected songs.

Prodding the movement have been songs such as these present

(Continued on page 38)



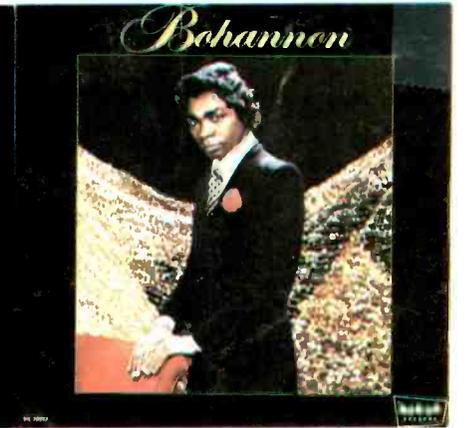
Kenny Starr's debut MCA LP features the title song, his smash hit single, "The Blind Man In The Bleachers." Kenny Starr began his singer/songwriter/guitarist career at the age of five, performing near his home in Burlingame, Kansas. At sixteen Kenny turned to country music, won a talent contest and, as a result, performed with Loretta Lynn and Conway Twitty. Now Kenny travels as part of Loretta's touring show. The album was produced by Snuffy Miller. MCA-2177

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**Personal Mgrs. West Want No Part Of Lawyers' Snub**

LOS ANGELES—The Conference of Personal Managers West is not joining the drive against lawyer-manager combinations by the East Coast division of the conference reported in Billboard Dec. 27.

"Practicing attorneys who double as personal managers are not our greatest problem in California," says Arnie Mills, this year's president of the Conference West. "Our efforts here must be concentrated on seeking legislation to give proper recognition to personal

managers and end the current legal limbo we are in."

Mills adds that the Conference West is "not necessarily in accord" with the position of the New York managers. He expressed surprise that George Sheck, president of the Conference East, would announce such a far-reaching policy as preparing conflict of interest charges before the American Bar Assn., without prior consultation with the California chapter.

Los Angeles lawyer-manager Dann Moss  
(Continued on page 6)

**AGAC & WB Music To Arbitrate Royalties**

By IS HOROWITZ

NEW YORK—The American Guild of Authors & Composers (AGAC) has taken the arbitration route to enforce its claim that Warner Bros. Music has failed to increase writer royalties on sheet music as wholesale prices were raised.

The move represents a new stiffer enforcement posture by the writers' group against publishers thought to be in violation of the standard AGAC agreement. Further evidence of the new AGAC stance is its first-time deci-

sion to audit the books of a foreign affiliate of a "major" U.S. publisher.

Warner Bros. and its subsidiary companies have refused to comply with contract terms that require a proportional stepup in royalties to writers on a flat per-copy deal on sheet music, as selling prices climb, AGAC charges.

The organization places two other publisher groups in the same recalcitrant category—Robbins, Feist & Miller; and Valando Music. Ar-  
(Continued on page 14)

**Court Enjoins New Calif. Booking Law**

LOS ANGELES—The prediction that California's ambiguous Music Booking Agency law would not be implemented by its Jan. 1 effective date (Billboard, Dec. 6) came true last week when Superior Court Judge Harry L. Hupp here enjoined responsible state agencies from enforcing provisions of Senate Bill 733.

Judge Hupp issued the preliminary injunction after personal manager Steve Gold of Far Out Productions challenged the law, authored by former bandleader/booker, Sen. Jim Whetmore (R-Anaheim) in a pleading signed by Robin Meadow of Loeb & Loeb.

The injunction holds until pendency of the litigation or until a further order of Hupp's court. The two defendant state agencies, the Bureau of Employment Agencies and the Dept. of Consumer Affairs, can continue to prepare the necessary forms and applications to implement the law if the statute wins out in the court case.

The parties in the case stipulated that a preliminary injunction be issued, thus facilitating the judge's order. Dave Davis, veteran chief of the Bureau of Employment Agencies of the Dept. of Consumer Affairs, in an affidavit, states the machinery nec-

essary to implement the act could not be in existence by Jan. 1.

He outlined further steps which must be taken: 1) funds and manpower to be budgeted and allocated; applications and examination forms  
(Continued on page 57)

**BIG BAND BRIDGES OLD, NEW STYLES**

LOS ANGELES—The big band movement receives its newest participant—a 16-piece aggregation of contemporary sidemen who play today's hits in a 1940s style and yesterday's smashes with today's sound.

The group, the First National Band and Sounding Co. (the latter nine singer-dancers) has been formed here for tv, recordings and personals, with members all recording studio musicians and in many cases former members of top name rock and jazz groups.

Involved in the project are Joe D'Imperio, former RCA a&r vice president; Lenny Poncher, personal  
(Continued on page 37)

**U.K. Dealer License Fee Perplexing**

By PETER JONES

LONDON—There is great confusion in the U.K. among record retailers over the amount the Performing Right Society is demanding from retailers for the licensing of performances of copyright music in stores.

The main problem has been uncertainty created by inaccurate press reports here, and by radio reports that retailers were to pay 40 cents per square meter of the sales floor area each year—a figure which would have presented most retailers with an annual bill of hundreds of dollars.

However, the Performing Right Society confirms that the amount required is, as previously reported (Billboard, Jan. 3), roughly 26 cents per square meter of the sales floor area where music is audible to cus-  
(Continued on page 48)

**Acts Cut Fees For NEC Dates**

By JIM FISHEL

NEW YORK—Booking agents and managers showcasing acts at the upcoming NEC National Convention in Washington, Feb. 25-29, are offering them at greatly discounted prices which fluctuate from a one-date high of \$4,500 for Esther Phillips, to a block-booking low of \$400 for two acts—Debbie Campbell and Band, and Richie Lecea.

These discounted prices underscore the continuing importance bookers place on breaking new and established acts on campus.

Each of the 33 acts chosen to per-  
(Continued on page 35)

**Thuggy New Year At N.Y. Concerts**

By JIM MELANSON

NEW YORK—Disruption of concerts here by roving gangs of thugs has taken a dramatic upswing in recent months, creating headaches and bruising situations for promoters and music fans alike.

The latest victims of the hooliganism are promoter Aki Aleong and more than 100 discogers attending the New Year's Eve "Woodstock Of Disco Parties" bash at the Coliseum who were hustled out of several thousand dollars in cash and missing coats.

Customers were mugged by gang members in restrooms, had their coats lifted from checkrooms and were even held up while high-stepping on the dance floor.

The Coliseum abuses, though, are the latest in a string of such events. Recent concerts by Barry White at Madison Square Garden, Central Station at the Felt Forum and Willie Hutch and the Trammps at the Statler Hilton Hotel also left ugly scars on many a concertgoer. Knifepoint holdups, actual knifings and beatings have been reported by ticket holders.

According to Aleong, while an estimated 2,000 people crashed the Coliseum event, trouble-makers numbered in the dozens. But, he continues, crowding and the vastness of the hall made it difficult to maintain foolproof security.  
(Continued on page 35)

**New Faces Booking Ploy Takes a Hiatus**

NEW YORK—New Faces, the CBS/College Entertainment Associates program for funneling novice label acts onto campuses, booked 38 dates involving seven artists in its first semester go-around.

With the tally falling short of hoped-for results, there will now be a spring session hiatus for the program.

However, indications are that both CBS and CEA will be looking for another chance to turn the corner next fall.

Whether the two parties remain bedfellows for future ventures, though, is unclear, as door has been

left ajar for their going separate routes.

Initially tagged as an "experiment" by Ed Micone, president of CEA, and Jonathan Coffino, director, new talent development, Co-  
(Continued on page 35)

**Inner City Seeking More Stations**

By RUDY GARCIA

NEW YORK—Inner City Broadcasting, owner of black-oriented radio stations WBSL-FM and WLIB-AM here, is studying 10 major market areas around the country with a view towards putting together a financial package to purchase stations in each of those cities. Discussions with Wall Street financial packagers are currently underway, according to Pepe Sutton, Inner City president.

"Our extraordinary success with WBSL leads us to believe that there is a definite market for our program style and format in other areas," says Sutton. "As a consequence, we feel now is the time to move towards expansion. If we can put together a package that will let us reach the FCC limit of seven FM and seven AM stations, that's fine. If not, we hope to at least obtain a total of 10 outlets."

Although WBSL had shown marked improvement in its audience ratings prior to acquisition by Inner City in October 1974, since then it has become the top-rated FM station in the New York market area and the fifth-ranked overall. WLIB on the other hand, operated by Inner

City since 1971, lags considerably behind, due in large measure to its limitation to daylight broadcasting hours.

"Actually, we're the only station in New York City limited to daylight broadcasting hours," Sutton explains. "It seems that we operate on  
(Continued on page 16)

**CONSPIRACY AT STAX?**

**Bell, Harwell Will Stand Trial Feb. 2**

By ELTON WHISENHUNT

MEMPHIS—U.S. District Judge Harry W. Wellford has set Feb. 2 as the date for trial of Stax Records owner Al Bell and former Union Planters National Bank officer Joseph P. Harwell on charges of conspiracy in obtaining \$1.8 million in fraudulent loans.

Bell has been free on bond since his indictment by a federal grand jury last September and Harwell is serving a five-year sentence on a guilty plea to earlier charges that he embezzled \$284,000 from the bank.

Meanwhile, in another court, Federal Bankruptcy Judge David C. Doten issued a temporary restraining order forbidding South Central Bell Telephone Co. from disconnecting telephone service at Stax offices.

Stax attorney Michael Pleasants says he asked for the order after the telephone company "tried to take the phones out on Monday night."

Stax was forced into bankruptcy Dec. 19 and a receiver was appointed. At a recent hearing to change the receiver to former U.S.

Criminal Court Judge W. Otis Higgs, which was ordered by the court, testimony revealed that Stax's telephone bills totals approximately \$2,300 and Stax had less than \$400 in the bank.

Judge Doten said he would determine at a later date whether telephone service should continue indefinitely and ruled that future payments for telephone services will be paid as an administrative expense by the receiver while the firm is in bankruptcy.

JANUARY 17, 1976, BILLBOARD

# FBI Comes Out Fighting Latin Tape Pirates

## Joins L.A. Forces In City Probes

By JOHN SIPPEL

LOS ANGELES—The FBI, which had been working undercover against Latin tape pirating, has joined city attorney Burt Pines' anti-piracy squad overtly, a series of search warrants issued by local federal magistrates in early December indicates.

Assistant city attorney Ron Robinson, who heads the Latin tape piracy cleanup, has notched a number of important fines and convictions here over the past four months. Thus far, no federal criminal actions have been filed as a result of the searches.

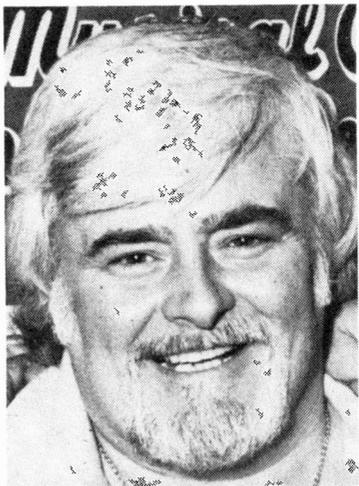
On Dec. 4, agents armed with a warrant searched what could be a duplicating plant and shipping point at 1151 W. Valley Blvd., Alhambra. FBI agent Dale R. Bibel described materials seized during the searches including a ring notebook that contained a numerical tape catalog, which described program listing for 140 Latin 8-track tapes. Another contained time sheets for sequencing 8-track selections for 432 different song selections.

Quantities of alleged pirated tapes were found on the premises known as Martinsound. The report said the premises contained office space of Hector Aguilar.

Bibel reports he interviewed Augustine Verdin Hernandez, doing business as Zapateria Mexico, 2924 N. Broadway, Los Angeles, June 9, 1975, where 4,626 alleged bootleg Spanish tapes had been confiscated May 22, 1975. Most tapes taken were current and were mostly Caytronics or Sonido International unauthorized copies.

FBI agent Conrad Shaw interviewed Carlos Zapian of Zapian's House of Music, Bakersfield, June 18, 1975, who purchased 238 alleged

(Continued on page 57)



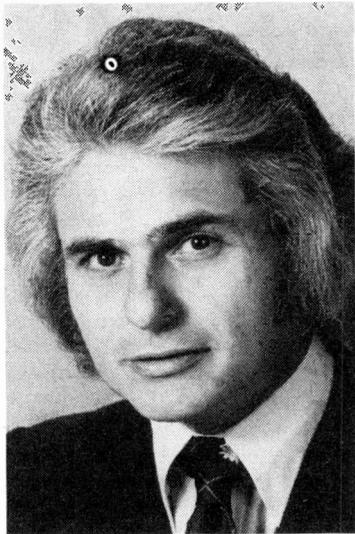
Barney Ales, Motown Record Corp. executive vice president:

"With 1975 closing out in spectacular fashion, all indications point to 1976 as being one of great prosperity for the record industry.

"I feel that singles growth will play an important part in the growth and development of new artists. We will also see the sales of singles emerge strongly in the profit picture of record companies.

"After being down and almost counted out, distributors will again take their place on top as a major force for the promotion and marketing of record product.

"As for the growth of Motown, the last quarter was one of the best in the company's history and the outlook for this year is even brighter."



Jerold H. Rubinstein, Chairman Of The Board, ABC Records:

"I expect 1976 to be a year of growth for the record industry and for ABC Records in particular. We have great confidence in our roster of artists—both established talents and new discoveries.

"The quality of our product will ensure us an increasing share of the market and with our ever-expanding domestic and foreign markets, we anticipate one of the best years in ABC's history.

"Our first-quarter release schedule is overflowing with exceptional talent. The national economic conditions will also lead to increased media emphasis on fine music and musicians."

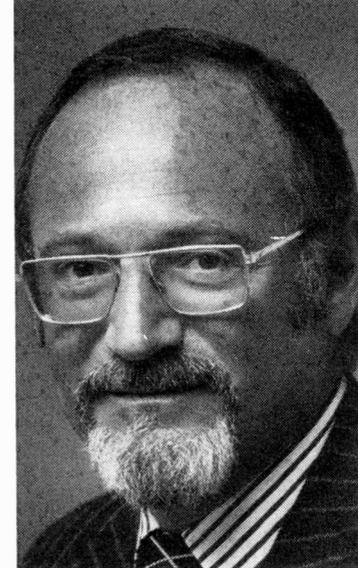


Herb Goldfarb, London Records vice president, sales and marketing:

"London enters 1976 with its sights set on a maximum promotion of all its black artists, beginning immediately with a program titled Soul On Fire. New artist development holds top priority in this new year.

"The number one story at London in 1975 was the total sales explosion of ZZ Top. The Texas group not only enjoyed chart positions during the whole of 1975, now continuing into 1976, but its escalating success earned it two gold and two platinum records late last year.

"The tremendous sales increase of the classical catalog was still another gratifying story of 1975."



Larry Uttal, Private Stock Records president: "There is great potential for growth in the record business this coming year. Our own example proves that there is still enormous opportunity for independent record companies that can apply their unique perseverance and flexibility to the making of hits and the building of careers.

"The general economic picture appears brighter this year, but under any conditions, our policy of releasing only those records we believe in, giving them our maximum support, and staying with a potential hit until it comes in, will ensure sustaining success."

## French Phonogram's Hazan Rescued From Kidnap Gang

By PETER JONES

LONDON—Louis Hazan, 53-year-old president of Phonogram France, snatched by a kidnap gang

during a directors' meeting Dec. 31 in Paris, was freed Wednesday (7) without payment of the \$3.2 million ransom demanded.

The kidnaping was the first known incident in which an executive of the European recording industry was the central figure in such a crime.

He was freed after an eight-day ordeal. Police found him gagged, bound and chained in a country house near Chartres, some 70 miles from Paris. He had been traced after a telephone number had been found in the trouser cuff of one member of the kidnap gang.

Police arrested two alleged members of the gang as they closed in on a ransom rendezvous in Central Paris. Two other suspected members fled from the country house as police approached the premises.

Among the first to greet the released Hazan were Nana Mou-

(Continued on page 14)

## A STEREO LP FOR LOUIE IN RUSSIA

MOSCOW—For the first time ever, a complete stereo album of Louis Armstrong has been released here on the Melodiya label and is out in the shops.

It is a collection of Armstrong's best-known items, including "Tin Roof Blues," "Basin St. Blues," "Ain't Misbehavin'," "West End Blues," "Down By The Riverside," "Tiger Rag," and "Mack The Knife."

Eight songs from the album are also released on a stereo cassette, along with nine songs by Ella Fitzgerald. Melodiya had previously released some Armstrong material, but only on monaural disks.

## Executive Turntable

MCA Records has added two vice presidents. Joan Bullard, who joined the label in 1974 after heading music at McFadden, Strauss & Irwin, is now vice president of artist relations and publicity. Bob Siner, who joined MCA as assistant creative director after a stint with Warner Bros. Records, is vice president, advertising/merchandising. . . . Chip Donaldson has been named national r&b promotion director at Polydor Records. He was East Coast regional chief at RCA.

★ ★ ★

Joseph Serling has been appointed coordinator of business affairs at Private Stock Records. He was formerly assistant attorney general of New York state. . . . Arthur Braun has been elevated to national professional manager for the Dick James Organization. With the firm since 1973, he was professional

(Continued on page 65)

## Now They're Bootlegging In Greece

By LEFTY KONGALIDES

ATHENS—The first bootleg record in Greece has been discovered. Much to the surprise of Greek record companies a pirate version of the "Katahnia" album by composer Christos Leontis was found on sale in some Athens disk stores.

An investigation is under way to try and find where the record was pressed.

Though this is a new phenomenon for the Greek market, pirate pre-

corded cassettes have been on sale here for the past few years and the sales have consistently grown. These even carry the original label, and it is very difficult to tell which is the authentic product.

Now there is a plan for a new copyright law to be discussed in the Greek Parliament. If passed, the law aims to solve the problem of cassette piracy—which constitutes a threat to

(Continued on page 30)

## New Chicago Firm's Computers Soon To Assist Talent Buyers

By NAT FREEDLAND

LOS ANGELES—An infant Chicago-based company is aiming for a March 1 nationwide computer-and-photofax network that will bring all the advancements of contemporary electronic information-retrieval to the business of booking talent for personal appearances.

Nationwide Electronic Entertainment Booking Assistance (NEEBA) signed up 11 lounge-circuit booking agencies located from Florida to California during its first day and a

half of selling memberships, it claims. Its 1976 membership goal is 600 agencies.

The service includes computerized national routing and a continually updated memory bank that holds the basic details about a group, such as its instrumentation, the type of music it plays and its price.

Furthermore, each group's last three playdates will be listed on its print-outs. A prospective employer

can thus phone the most recent buyers of the act and get an idea of a booking's suitability.

Member agencies get their needed information via toll-free WATS phone numbers from anywhere in the U.S. In addition, the NEEBA computer will take on the routine paperwork of its agencies, such as union contracts and routing slips.

In this paperwork computerization, NEEBA is thus applying

(Continued on page 30)

### ATTENTION:

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BUCKLEY'S RECORD SHOP going out of business after 45 years. Some real collectors items.

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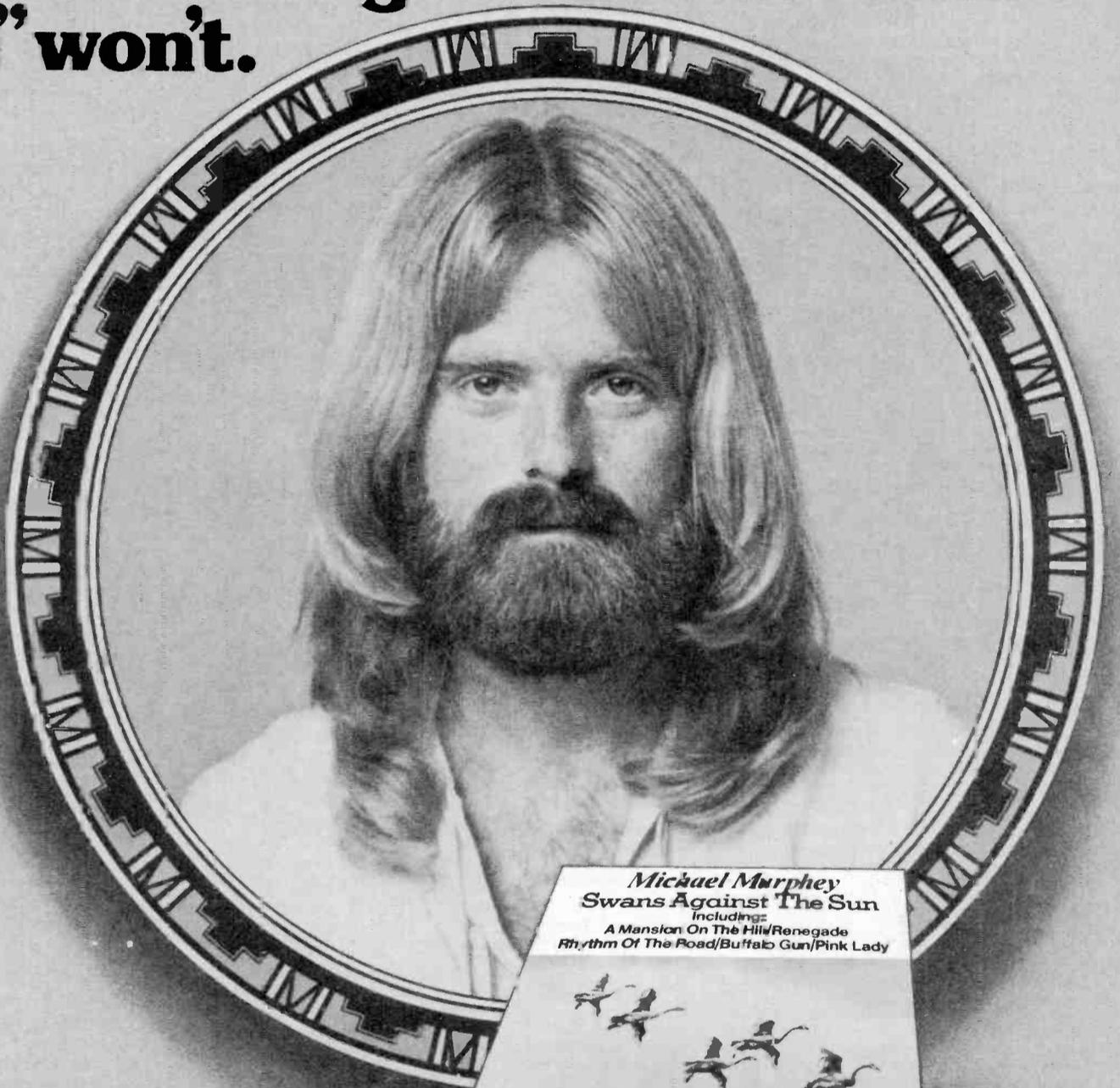
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**ARGENTINA**: Ruben Machado, Lavalle 1783, Buenos Aires; **AUSTRALIA**: John Bromell, 97 Wyadra Avenue, Manly, N.S.W. 2100. **AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43-30-974; **BELGIUM**: Juul Antonissen, 27A Oude Godstraat, 3100 Heist op den Berg. Tel: 015 241953; **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977; **CANADA**: Marty Melhuish, 16 Neville Park Blvd., Scarborough, Ontario. Tel: 416-690-0512; **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel: 26-16-08; **DENMARK**: Knud Orsted, 32 Solhojvaenget, DK 2750 Ballerup, Copenhagen, Ballerup, Denmark. Tel: (07) 97-71-10; **DOMINICAN REPUBLIC**: Fran Jorge, PO Box 772, Santo Domingo; **FINLAND**: Kari Helopaitio, 01860 Perttula, Finland. Tel: 27-18-36; **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75-Paris 9 France. Tel: 878-4290; **GREECE**: Lefty Kongalides, Hellenikos Villas, Thessaloniki. Tel: 416621; **HOLLAND**: Frans van der Beek, Willibrorduslaan 67, Hilversum. Tel: 02150-41022; **HUNGARY**: Paul Gyongy, Derektuca 6, 1016 Budapest, Hungary. Tel: 45-46-45; **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Eire. Tel: 97-14-72; **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel: 23.92.97; **ITALY**: Sylvia Manasse, Via Privata Maria Teresa 7, Milano 20123, Tel: 864-292 33222 Milan; Roman Kuzak, Daily American, Via Baccina 67, Apt. 7, Rome. Tel: 679-5953; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington; **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel: 34-36-04; **PORTUGAL**: Fernando Tenente, R Sta Helena 122 R/c, Porto, Portugal; **PUERTO RICO**: Lorraine Blasor, PO Box 12333, Santurce, 00914. Tel: 723-4651; **RUMANIA**: Octavian Ursulescu, Str. Radulea La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. Tel: 13-46-10, 16-20-80; **SPAIN**: Maria Dolores Aracil, Plaza Mariano de Cavia 1, Madrid 13; **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. Tel: (08)629-873; **REPUBLIC OF S. AFRICA**: Riaan Malan, 2nd floor, State House, Corner Quartz & Bree Streets, Johannesburg. Tel: 239271; **URUGUAY**: Carlos A. Martins, Martin Garcia 2108, Montevideo; **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. Tel: 15-33-41; **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. Tel: (04551) 81428; **YUGOSLAVIA**: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia. Tel: 645-692.

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**CHART MANAGER**: Bob White (L.A.)

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## INTERNATIONAL SALES

**GREAT BRITAIN**: Barry Hatcher, 7 Carnaby Street, London W1V 1PG. Tel: (01) 437 8090; **AUSTRALIA**: Mr. Ken Appleton, Adrep Pty Ltd., 41 McLaren St., North Sydney, NSW. Tel: 929-5088; **AUSTRIA**, **BENELUX**, **CZECHOSLOVAKIA**, **HUNGARY**, **POLAND**, **SCANDINAVIA**: Johan Hoogenhout, Smirnofstratt 40, s-Hertogenbosch, Holland. Tel: 147688; **FRANCE**: Olivier Zameczkowski, 30 Avenue Bugeaud, 75-116, Paris; Tel: 553.1068; **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan. Tel: 28-29-158; **JAPAN**: Hugh Nishikawa, c/o Music Labo, Atlantic Bldg., 20-6 Azabu Iikuracho, Minato-ku, Tokyo. Tel: 585-5149. **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **REPUBLIC OF SOUTH AFRICA**: Norman Greenberg, 2nd floor, State House, Corner Quartz & Bree Streets, Johannesburg. Tel: 239271; **SPAIN**: Rafael Revert, Plaza Mariana de Cavia 1 & 3, Escalera Derecha 12B, Madrid 7, Spain. **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

## PUBLISHING

**PUBLISHER**: Lee Zhitto **ASSOCIATE PUBLISHERS**: Tom Noonan, Bill Wardlow  
**BUSINESS MANAGER**: Steve Lappin **PUBLISHING CONSULTANT**: Hal Cook  
**Conference Director**: Peter Heine  
**SPECIAL PROJECTS**: Denis Hyland (N.Y.); **PRODUCTION MANAGER**: John F. Halloran (L.A.); **PRODUCTION COORDINATORS**: Ward Mechlin, Val Karches (Cincy); **CIRCULATION MANAGER**: Jack Shurman (N.Y.); **PROMOTION MANAGER**: Diane Kirkland (L.A.)

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Vol. 88 No. 3

## General News

### EDITORIAL

# Eight Days Of Horror In France

Kidnapping, a crime usually reserved for politicians, famous persons or members of their families, struck home with horrifying impact in Paris on Dec. 31 when Louis Hazan, Phonogram's chief executive, was abducted from a board meeting by a gang of thugs.

This heinous crime obviously shook up the European recording industry which suddenly found one of its members missing, with value placed on his life of more than \$3 million.

The international music community this week has come down from the previous week's feeling of tension

and suspense while we all awaited word about the fate of Hazan. Careful action by the French police resulted in Hazan's recovery and the capture of the band of low lifes who perpetrated this horrible crime. For that we are all grateful.

But why this attack on a respected member of the French recording industry? We trust this situation will be cleared up promptly and music business leaders on the Continent will go about their jobs in an environment free of physical violence.

## 'Q' TAPE SAG No Question About It; Sales Are Slow And Future Is Bleak

By BOB KIRSCH

**LOS ANGELES**—The first of the year picture for 4-channel 8-track prerecorded tape is a somewhat gloomy one. Major labels, manufacturers and marketers say the quad configuration has been hurt by consumer confusion, poor hardware sales, lack of excitement and difficulty in getting quad disks off the ground—all resulting in a dropping off of tape sales.

Records are in better shape than tape, though the feeling appears to be that the vinyl shortage of 18 months ago hurt LP development, as did the general confusion over which system was which.

It seems, however, that LPs are picking up some of the slack left by the diminished tape sales and the more guarded release schedules for 8-tracks.

"The quad 8-track sales situation is pretty invisible compared to where it was during the Christmas season a year ago," says White Sonner, vice president, marketing, for GRT Corp. which manufactures and markets tape for a number of labels.

"Hardware has been one of the problems," he continues. "There has not been the excitement and push there once was and there was no real noise about hardware this Christmas. There is not the hardware-software feed off that there once was."

Sonner says GRT will continue to release strong product in 4-channel, but he adds that things do "not look a great deal better for the future than they do now." He does feel that the simultaneous release of quad and stereo product would help, pointing

out that such a schedule would result in immediate distributor stocking and increased initial orders and excitement at the retail level.

"Any promotion and/or technical advance will of course help 4-channel," he adds, "and we still believe a strong artist can sell in this medium."

At Warner Bros., Lou Dennis says "the business has shown no improvement in the past year. We believe the confusion over discrete and matrix systems hurt the disk and the economy hurt 4-channel hardware, which in turn hurt software."

Stan Kavan, vice president, planning and diversification for Columbia says that "4-channel 8-track has always been subservient to the ve-

(Continued on page 57)

# Personal Mgrs. West & Lawyers

• Continued from page 3

says, "I agree that many lawyers shouldn't also be personal managers. But many managers shouldn't be managers either. The issue is competence and I'm all for a realistic licensing of all personal managers."

Moss, who obtained his law degree after starting as a manager in 1959, earns about 40% of his income from a law practice as well as managing clients including Roger Miller and songwriter Roger Nichols. He numbers both managers and artists among his legal clients and says he has never experienced any complaints of "raiding" management clients.

Another well-known Los Angeles lawyer, who managed a recent platinum-album group, insisted on commenting anonymously but says, "A successful music business attorney in Los Angeles today must know more than the facts of contract law; he has to thoroughly understand the workings of the industry in order to give proper counsel.

"If, like me, the bulk of your time is taken up by a law practice, you can't get involved in the road touring or hand-holding functions. But

I've always made that clear when a management client approaches me."

This attorney feels that the most common type of artist ripoff by a manager occurs "when some wealthy businessman with no knowledge of the music industry runs across a kid he thinks has talent and tries to tie him up with a long-term contract that grabs the cream of all the royalties. I refuse to draw up such contract and I don't keep any of my own management clients under contract."

This story prepared and written by Jim Melanson and Nat Freedland.

In New York, word from the conference's Eastern branch was that the next step in its campaign was securing outside legal representation to handle filing of charges. A spokesman says that the chapter is aiming to secure counsel within the next couple of weeks.

Meanwhile, reaction to the Eastern chapter's attack on attorneys doubling as personal managers had several top-named lawyers with management ties stating that they didn't want to get involved, and asking that their names not be used.

But Charle Lourie, manager of singer Barry Manilow, offered a number of observations, and even called for an open forum where lawyers and personal managers could debate the issue.

"To me," says Lourie, "the conference seems to be saying two things: (a) that a lawyer should never be a personal manager, and (b) that a lawyer should not be his client's personal manager at the same time. The latter I agree with, the former I don't," explains Lourie.

Lourie, himself, is an attorney, but he emphasizes that he only acts in a personal manager capacity for Manilow. He states that the singer has retained a separate attorney for legal matters.

"I'm profoundly turned on by aspects of both fields, and if the Bar were ever to instruct me to divest myself of one because of possible conflict of interest, it would be an agonizing decision," he continues.

He feels that the "incredible lack of sophistication in the industry" in making business deals has prompted a general drift toward offering lawyers a percentage deal rather than a traditional fee, and that the tendency has led to "people paying for quick jobs." As Manilow's manager, he sees himself trying to avoid any quick actions, and keeping what's best for the artist over the long haul in mind.

Lourie also points a finger at the Eastern chapter when he says that its members create conflict of interest situations themselves when they hire their own personal attorneys to represent an artist they are managing. He calls for them to police their own ranks before accusing others.

He does agree with the conference, though, that a lawyer/personal manager wearing both hats for one artist could very possibly lead to conflict of interest in making deals.

Bob Casper, counsel to Jay Black, says that he "elected a long time ago not to get into management," but that he's not critical of others who do. "Al I can say," Casper continues, "is that it's not for me."

## BICENTENNIAL TREK FIRMED

**LOS ANGELES**—Even though he's been conducting musical tours around the world since 1963, Carl Princi of classical kingpin KFAC-AM-FM here will host a new type of tour this year—a bicentennial music-history tour of the East for 40 to 50 persons.

"Nobody is doing a bicentennial

(Continued on page 65)

## Japanese Disk/Tape Sales Hit \$616 Mil

By HIDEO EGUCHI

**YOKOHAMA**—Japan's total recorded music product for 1975 is estimated at \$616 million, up a mere 5% over 1974 in terms of fixed retail value including national commodity tax. The total disk/tape product for 1974 from the member manufacturers of the Japan Phonograph Record Assn. came to \$586 million, up 16% over 1973.

Total retail value (including 15% commodity tax) of all the disks pressed in Japan last year by JPRA

(Continued on page 47)

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## BUT LOSSES OFFSET

## Disney Record, Music Sales In a Drop

LOS ANGELES—A revenue gain in character merchandising, an increase in sales by the Walt Disney Educational Media Co. and the opening of the Lake Buena Vista Shopping Village in Florida helped to offset a substantial decline in music and record sales, according to the annual financial report issued by Walt Disney Productions.

These gains, the report says, enabled the consumer products and services division to achieve record revenues of \$70,405,000 for fiscal 1975, up 23.4% over the previous year.

The music and record subsidiaries were the only areas of Disney activity to suffer measurably from the recessionary business climate of the past year, the report continues. The general decline in retail record sales caused a 33% drop in revenues and a significant drop in profitability of operations. As a result, the company will institute new marketing and administrative policies which will benefit music and record activities in the long run.

The year's most successful new release was the compilation of songs from Walt Disney's "Mickey Mouse Club" television show, which reentered the syndication field early last year. More than 700,000 album copies have been sold at retail.

Report centered mainly on the two amusement parks, Disneyland and Walt Disney World, along with

financial news of the television and motion picture divisions.

The California Magic Kingdom will open a Space Mountain complex on Memorial Day 1977, the area to offer a new permanent band-

stand in a sunken forecourt for both stage shows and dancing. There will be permanent seating for 1,000 persons, plus an additional 6,000 seats for guests to view special musical events.

FRANK BARRON

## Off The Ticker

WABASH MAGNETICS INC., Wabash, Ind., anticipates its 1975 results to match 1974's performance, William K. Boyd, president, says. Triggering the upturn is magnetic tape sales.

For the first nine months of 1975, Wabash posted net earnings of \$624,644, or 29 cents a share, compared to earnings from continuing operations of \$906,323, or 53 cents a share, and net income of \$1.1 million, or 61 cents a share, a year ago. Sales dipped to \$23.5 million from \$25.7 million.

In 1974 the company posted earnings of \$1.2 million, or 70 cents a share, on sales of \$32.9 million, including earnings of \$986,012, or 58 cents a share, from continuing operations.

Schaak Electronics Inc., St. Paul, Minn. has filed a plan of arrangement in Federal District Court in St. Paul to satisfy creditors. The company had filed Chapter II in April.

The plan calls for the retailer to pay all claims less than \$500 and to offer other creditors 60% payment of a claim immediately or the full amount with interest (8%) over a period of years (8½ years).

Financing of the plan will come from a long-term loan agreement with American National Bank, St. Paul, and Manufacturers Hanover Trust Co., New York.

Schaak Electronics posted a loss of \$1.3 million on sales of \$17.7 million in fiscal 1975, ended May 31, compared to a loss of \$771,800 on sales of \$12.8 million in fiscal 1974.

MCA Inc. raised its quarterly

dividend to 40 cents a share from 25 cents payable January 12 to stockholders of record December 30. . . . Zenith Radio Corp., Chicago, has privately placed \$50 million of 15-year 9% notes with Prudential Insurance Co. Proceeds of the sale will be used to repay existing bank debt.

## Earnings Reports

## SONY CORP.

Year to Oct. 31:	1975	1974
Sales	\$1,338,595,000	\$1,297,552,000
Net income	53,310,000	81,673,000
Per share	a.25	.39
a—Earnings per depository share adjusted for a 25% stock dividend in October 1975.		
Results have been computed at the yen's current rate.		

## CRAMER ELECTRONICS

Year to Sept. 27:	1975	1974
Sales	\$122,038,000	\$151,051,000
Net income	121,000	3,152,000
Per share	.06	a1.49
Per share fully diluted	.06	a1.42
a—Adjusted for a 3% stock dividend in March 1975.		

## Sign Pubbing Deal

NEW YORK—Screen Gems-Columbia Music has acquired worldwide administration rights to the Rumanian Pickleworks Music Co., Melissa Manchester's publishing operation. Print rights are included in the deal.

Lester Still, Screen Gems president, says much of his firm's efforts will be directed to exploiting songs the artist does not herself record, as well as those featured on her disk product.

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## Market Quotations

As of closing, Thursday, January 8, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	11.41	356	21%	20%	21%	+ 1/2
7%	2%	Ampex	—	160	5%	4%	5%	+ 1/2
3%	1%	Automatic Radio	—	22	3	2%	3	Unch.
12	4%	Avnet	5.84	12	11%	11%	11%	+ 1/4
22%	10%	Bell & Howell	8.24	168	18%	17%	17%	— 1
54	28%	CBS	12.02	290	50%	49%	49%	— 1
5%	5%	Columbia Pic.	6.25	122	5%	5%	5%	— 1/4
9%	2	Craig Corp.	7.10	97	9%	8%	8%	Unch.
55%	21%	Disney, Walt	25.69	576	51%	51%	51%	Unch.
5	1%	EMI	15.23	56	4%	4%	4%	— 1/2
23%	18%	Gulf + Western	4.66	12	23%	22%	23	+ 1/2
7%	3%	Handelman	9.17	42	5%	5%	5%	+ 1/2
20%	5%	Harman Ind.	4.97	56	15%	14%	15%	— 1/4
8%	3%	Lafayette Radio	8.58	29	7%	7%	7%	+ 1/2
20	12	Matsushita Elec.	17.68	31	19%	19%	19%	+ 2%
89%	27%	MCA	6.80	274	72%	69%	72%	+ 2%
18%	11%	MGM	6.50	194	13%	12%	12%	Unch.
68	43	3M	26.61	842	58%	57%	57%	— 1/2
4%	1%	Morse Elec. Prod.	—	61	3	2%	3	+ 1/2
57%	33%	Motorola	36.76	270	45	43	44	+ 1/2
24%	12%	No. Amer. Philips	11.11	66	21%	21%	21%	+ 1/2
19%	7	Pickwick Internl.	8.75	52	16%	15%	16	+ 1/2
6%	2%	Playboy	—	67	3%	3%	3%	+ 1/2
21%	10%	RCA	17.69	19	21%	20%	20%	Unch.
13%	5	Sony	40.50	688	10%	10%	10%	Unch.
21%	9%	Superscope	6.75	101	21	20	20%	+ 1/2
55%	11%	Tandy	12.70	493	55%	55%	55%	— 1/4
6	2%	Telecor	6.98	343	6%	5%	6%	+ 1/2
3%	1/2	Telex	7.42	114	2%	2%	2%	Unch.
3%	1	Tenna	16.67	113	3%	3	3	— 1/2
10%	6	Transamerica	10.74	420	9%	9	9	— 1/2
15%	5%	20th Century	4.01	667	11%	11	11%	+ 1/2
22%	8%	Warner Commun.	7.07	102	20	19%	19%	Unch.
28%	10	Zenith	24.17	208	26%	25%	25%	— 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	—	0	1 1/2	2	M. Josephson	21.57	3	7 1/2	7 1/2
Gates Learjet	2.79	86	8 1/2	9	Schwartz Bros.	—	0	1 1/2	2
GRT	50	17	1 1/2	1 1/2	Wallich's M.C.	—	0	1/16	5/16
Goody Sam	1.68	2	1 1/2	2 1/2	Kustom Elec.	11.16	0	3 1/2	3 1/2
Integrity Ent.	—	0	1 1/2	2 1/2	Orrox Corp.	—	0	1/2	11/16
Koss Corp.	9.24	8	6%	6%	Memorex	—	60	8%	8%

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

## ALL IN ONE YEAR

## Arista's Progress In Jazz Impresses

By JIM FISHEL

NEW YORK—Although Arista Records has been involved with jazz for just one year, it has surged forward to become one of the most successful labels in this area with a combination of material covering the entire gamut of the art form.

The recent acquisition of the Savoy Records label, with its complete catalog of classic, mainstream and pop jazz sides, is yet another chapter in Arista's jazz growth.

Steve Backer, exclusive independent producer for the label in charge of the jazz operation, says he has worked with Arista president Clive Davis to build a well-rounded jazz roster that encompasses the spectrum of musical directions and jazz hybrids.

The label is presently covered in the areas of jazz-funk (the Headhunters, the Brecker Brothers, Harvey Mason), jazz-rock (Larry Coryell, Larry Young), Latin-jazz (Airto), classical-jazz (Anthony Braxton and newly signed 18-year-old Austrian pianist Herman Szobel) and vocal jazz (Ursula Dudziak, Jon Hendricks, Gil Scott-Heron and newly signed Ben Sidran).

"It's been a productive first year for us, and we feel that Arista has made a significant mark in the world of jazz and progressive music," Backer notes. "The all-important guideline to me has been diversity and balance, and while we look for uniqueness and musicianship with our artists, our wide-spectrum approach has enabled us to look upon progressive music as both a commercial entity and an art form."

According to Backer, the commercial dimension has been borne out by the chart success of artists like the

Brecker Brothers, the Headhunters, Coryell and Scott-Heron. Each has crossed over into a variety of markets other than jazz, like pop, r&b and even disco.

Backer admits that not every album issued by the company has been an uncontested success, but says that much of the progressive music deserves to be heard by the masses.

"The music of Braxton and some of the Arista/Freedom artists like Cecil Taylor and Andrew Hill is definitely not as commercial as the Breckers or Coryell. But we feel there is a need to expose the cutting edge of this art form to America," he says. "We view these artists and their albums as important investments in the future."

Upcoming Arista/Freedom releases, that will bring the total to 24, include LPs by Cecil Taylor, Marion Brown, Ted Curson, Andrew Hill, Hampton Hawes, the Human Arts Ensemble and New York Mary (composed of Maynard Ferguson Band members).

Backer asserts that the Savoy deal is one of the more important industry signings in some time, because of its historical value and musical wealth.

"The acquisition of Savoy was a long, hard struggle, because we were competing with several other major labels like Columbia, Motown and ABC," he says. "In the end it was a seven-figure deal, but we view it in two ways—as a profitable investment, and as a way of making a whole generation of jazz and potential jazz listeners aware of a catalog which has been dormant for almost a decade."

## Allwest Sued

LOS ANGELES—Syntonic Research Inc., New York City, which operates the SR and SRI labels, is suing Allwest Record Distributors here, seeking payment of \$8,993.09. The superior court pleading alleges the money is due for goods delivered.

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smash single of 1975.



And now that the world wants more of The George Baker Selection's sound . . .

# Paloma Blanca

BS 2905

The international smash album of 1976.



On Warner Bros. records and tapes.

## RECEPTIVE TO AGENTS

## 'Today' TV Show Offers Music Endemic To Nation

By JIM FISHEL

NEW YORK—The musical heritage of America is front and center on the weekly bicentennial feature of the "Today" show aired each Friday morning on NBC-TV. As the network's crew travels across the country, it is constantly on the lookout for an artist or act that best typifies the music of that area.

According to Vernon Hixson, producer for the bicentennial unit of "Today," it is sometimes impossible to arrange a musical feature for each show.

"We know that it's sometimes not practical to showcase music from every state we visit, but we still attempt to find as much as we can," he states. "When we can't get music we use art or culture from that state."

Already presented on the special weekly edition of the show have been the Jimmy Dawkins Blues Band in Chicago, Judy Collins in Colorado, The Mormon Tabernacle

Choir in Utah, world champion fiddler Vivian Skeans in Idaho, a bluegrass group in West Virginia, a mariachi band in New Mexico, the Powell Street Jazz Band in San Francisco, All Night Strut in Cleveland, a classical group in Seattle, a barbershop quartet in Iowa, a traditional Hawaiian group in Honolulu, the official state balladeer in Arizona, a classical cellist in Detroit, the singing historian In Nebraska, Dr. Corn's Bluegrass Remedy in Portland, and an upcoming performance of Willie Nelson in Texas.

The series which began July 4 in Washington still has six months left, Hixson says, and he is still looking for acts to appear.

"We are receptive to any agents that have an act they feel is representative of their area," he says. "We are looking for artists that come from the state in which we are broad-

(Continued on page 12)



RCA photo

**SOUL NOEL**—Santa Claus took a few minutes off from his duties at the North Pole several weeks ago to participate in a junket that RCA Records sponsored for 160 underprivileged youngsters. They were taken in a bus to New York's Apollo Theatre as guests of the company and radio station WWRL and treated to a show that featured the Main Ingredient, Lonnie Liston Smith, Esther Phillips, and Faith, Hope and Charity.

### CBS Staffers Stress Sales At San Diego

NEW YORK—CBS Records will hold its annual beginning-of-the-year sales meetings in San Diego Jan. 28-31.

The sessions, which will draw home-office executives and staffers from around the country, are geared to help coordinate marketing, merchandising, a&r and promotional strategies on a national basis between the company's major summertime conventions.

Unlike its conventions, the upcoming meetings will be for in-house personnel only, according to a label spokesman.

### \$2 Mil Dec. Sales For 20th Century

LOS ANGELES—More than \$2 million in sales were racked up by 20th Century Records during December, according to general manager Tom Rodden. The biggest scores were with a single called "Let The Music Play" by Barry White, and White's "Greatest Hits" album. Biggest album on Westbound, distributed by 20th, in this period was "Rattlesnake" by the Ohio Players.

### CBS Pushes 5 LPs Atop Chart

NEW YORK—CBS Records, in a show of album sales strength, holds down five of the Top 10 positions on this week's Billboard Top LPs & Tape chart.

Artists involved are Columbia's Earth, Wind & Fire (No. 1), Chicago (2), Paul Simon (6), Art Garfunkel (10) and Epic/Custom's the O'Jay's (8). With the exception of Chicago and the O'Jay's, the albums also carry stars.

### Manhattan Transfer For NARM Dinner

NEW YORK—Atlantic Records group Manhattan Transfer will perform at the NARM Scholarship Foundation dinner March 22 at the Diplomat Hotel in Hollywood, Fla., during the run of the association's national convention.

During the event, scholarships will be presented to a group of employees and children of employees of NARM member companies. Since the foundation was formed in 1967, 84 scholarships, each worth \$4,000, have been awarded.



Rogers &amp; Cowan photo

**CHIEF SANTA**—Terry Ellis, Chrysalis Records president, plays Santa as he distributes presents to Warner Bros. executives Russ Thyret, national sales vice president, and Ed Rosenblatt, vice president-director of sales, promotion.

## 32 Counts Filed Against 4 Alleged Dupers In Ill.

CHICAGO—Charges have been filed here against four men apprehended last February illegally duplicating music tapes in an Elk Grove Village factory.

Named in 32 counts are Andrew R. Moore, Niles, Mich., and Benjamin I. Neihart, Del Ray Beach, Fla.

Named in 20 counts are Lowell B. Greenwood, Prospect, Ky., and Lynn Mitchell, Gary, Ind. Each is charged with criminal infringement of separate copyrighted musical titles by means of unauthorized copying, offering for sale pirated albums, and conspiracy.

According to Samuel K. Skinner, United States Attorney for the Northern District of Illinois, these are the first charges filed in this district under increased penalties

allowed by a law passed Dec. 31, 1974.

A first offense is now punishable with up to one year in prison and a \$25,000 fine, with later violations bringing two years in prison and \$50,000 fines. Maximum sentences in this case could be 32 years and \$800,000, he said.

The charges result from a search of the factory and Moore's home that produced 40,000 tapes, 13 sets of master and slave copying devices, plastic sealing machines and other equipment. The tape plant operated under the names of Kelly Plastics, M and M Co., A. and G. Distributors and World Wide Tapes.

Assistant United States Attorney Theodore T. Scudder has been named to handle the prosecution.

## Court Rules Columbia May Issue Tanya Tucker Disks

NEW YORK—The U.S. District Court here has denied an injunction to Tanya Tucker prohibiting CBS Records from releasing records she made prior to joining MCA Records.

The performer had charged that release of these records harm her career, since they represent an artistic direction she is no longer pursuing. At issue are seven or eight sides she recorded last January to complete her commitment to CBS before leaving the label for MCA.

A request for an injunction barring exploitation of earlier CBS sides by that label was also denied by Judge Lawrence W. Pierce in his opinion handed down Jan. 5.

### Kaufman, a Pioneer Singer, Dies At 85

LOS ANGELES—Irving Kaufman, 85, who made his first record in 1912, died in Indio Community Hospital Jan. 3.

In the 1920s and 1930s, Kaufman was one of the most active recording artists in the world. He had more than 6,000 masters to his credit, many of them made as a singer under phony names like "Lazy Dan, the Minstrel Man."

He was featured for many years as a singer on network radio and was the composer of "I'm Nuts About The Good Old U.S.A.," a hit 50 years ago.

Kaufman is survived by his widow, one-time pianist Belle Brooks, and two daughters.

The Tucker petition for an injunction stems from the suit brought by CBS against the artist challenging her right to disaffirm her former contract with CBS and secure the return of masters and copyrights. That suit is still before the court.

### RIA Course In 10 U.S. Cities

LOS ANGELES—The Recording Institute Of America will launch its 10-week course in modern recording techniques in 10 cities this month.

The cities are New York, Montreal, Toronto, Los Angeles, San Francisco, Wichita, Portland, Omaha, Sacramento/Bakersfield and Vancouver.

Information regarding the class may be obtained from the Institute's offices in Los Angeles or New York.

### Temple Alums Rally To Lombardo Music

ATLANTIC CITY—Although the college crowd may favor the rock sound, alumni find the Guy Lombardo sound more to their favor. On the strength of Lombardo's drawing power at last month's Temple Univ. South Jersey Alumni Assn. Ball staged here, the maestro has been given a "lifetime" contract for all future balls. Arnold Orsatti, association president, says he has received a firm commitment from Lombardo to play all the annual balls as long as he still leads the band.

## KMET/94.7

METROMEDIA STEREO  
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LOS ANGELES CALIFORNIA 90036  
TEL: 213-937-0117

December 23, 1975

Wally Heider Recording  
1604 N. Cahuenga  
Hollywood, CA 90028

Attention: Ray Thompson, Bill Youdelman,  
Andy Bloch, Mike Carver, Biff Dawes

Hi guys!

Can't thank you all enough for the great job you did on our live broadcast from the Roxy last Friday! The sound quality on the air was phenomenal.

Thanks again and again... you're the best!

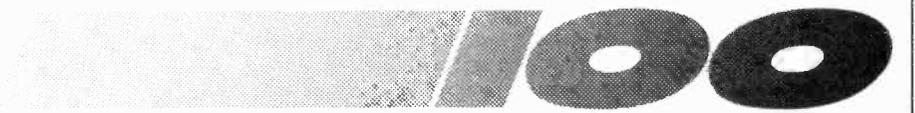
Your pal,

*Sam*  
Sam Bellamy  
Operations Manager

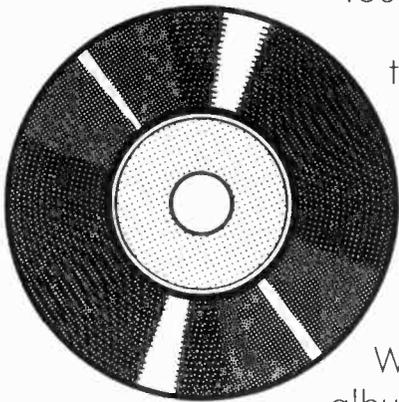
*Thank you,  
Thom O'hair  
and Sam Bellamy.*

# Presenting the new-model B.W.

We'll bet that a great many of you are familiar with B.W. Stevenson's track record: performance. Reliability. Virtuosity.



The power to go from zero to 100 in nothing flat.



You probably remember B.W.'s hit single, "My Maria," and the Three Dog Night smash he wrote, "Shambala." For 1976, Warner Bros. Records and producer Tommy LiPuma are proud to present a

new B.W. With a new album, WE BE SAILIN'!

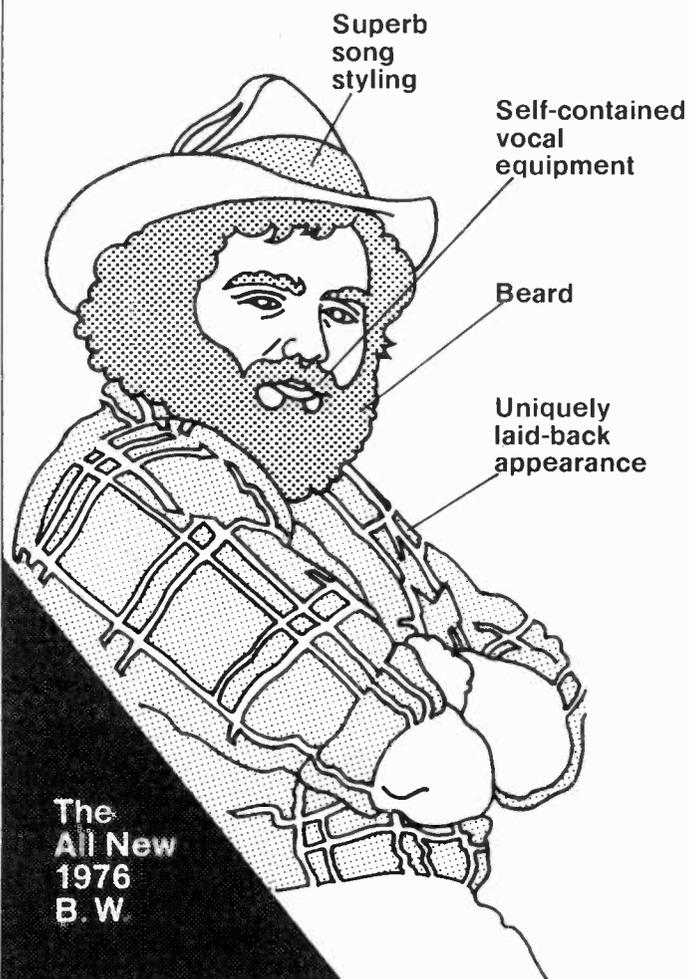
It's a strong, finely crafted album from one of the most respected names in country-pop music.

It includes such soon-to-be-favorites as "Down By The Ocean" and "Sweet Dream Baby."



It's got the power to go from zero to Hot 100 in nothing flat.

Take a test spin in B.W. Stevenson's WE BE SAILIN' soon. Find out what high performance is all about.



The All New 1976 B.W.



# \$130,000 Awarded A&M By Judge In Tape Piracy Trial

• Continued from page 1

evidence so he did not limit damages to sales solely in California.

Judge Title reckoned the \$80,000 compensatory damages primarily from testimony provided by expert witness Clark Higgins of Arthur Anderson, national accountants. The judge continually noted the defendants' failure to properly account.

Higgins reconstructed from available figures that defendants grossed \$4.3 million, from which product which contained A&M singles, accounted for \$729,337.11. Approximately 10% of the material in those tapes was A&M's, so the judge awarded the \$80,000.

The decision reckoned that Heilman received at least \$200,000 from

operation of E-C Tapes. His wife, Barbara Heilman, testified that her husband received \$3,200 salary monthly while she acted as book-keeper.

The judge also noted that Heilman had many personal expenses paid by the firm and evidence did not accurately demonstrate which, if any, of these costs were legitimately and properly paid by the defendant company.

The decision further noted that the defendants continued to sell pirated tapes until three weeks before the trial, based upon Mrs. Heilman's testimony. It was further revealed in her cross examination that though the defendants' mail-order catalog and ads deleted A&M product listings after a court injunction ordering same, A&M recorded music was

not deleted from tapes which were sold after the injunction was granted.

The defendants' compensatory settlement was granted on gross business done, without any subtractions or deductions for expenses of making the contested product. Judge Title held that defendants had little cost in manufacturing the stolen product and they never met the burden of establishing their cost of producing the product.

Mrs. Heilman testified that the defendants spent \$1.3 million for advertising in 1973. The most expensive ad was a \$102,000 ad in TV Guide in September 1973. They were Penthouse's second largest advertiser, she added. She estimated they advertised in from 100 to 150 national publications. She acted as

ad manager for a time, she testified.

When, in September 1973, she assumed payroll duties, the defendant firm had 42 employes, with a \$32,000 payroll monthly. By July 1974, when she took over as book-keeper because they could not afford more help, she said they had three employes including her husband and herself.

Among suppliers for the defendant firm, disclosed during the trial, were Rainbow Records, Los Angeles; MVC Tapes, Detroit, and Custom Record Company, Los Angeles.

Representing the plaintiff during the litigation, which began in early 1974 here, were Howard Smith and Russ Frackman of Mitchell, Silberberg & Knupp.

STARTS JAN. 20

## Roy Clark Will Do 18-Day Concert Tour Of U.S.S.R.

By COLLEEN CLARK

NASHVILLE—Roy Clark headlines his own show in the Soviet Union with an 18-day concert tour beginning Jan. 20. Appearing with Clark will be the Oak Ridge Boys, Buck Trent and Sugah. They will be the first group of State Dept.-sponsored entertainers to travel abroad in the bicentennial year.

Clark's invitation came from the Bureau of Education and Cultural Affairs of the U.S. Dept. of State, with ready Soviet acceptance due to previous knowledge by the Soviets of his talent and popularity in this country.

The tour begins only hours after Clark concludes his 16-day headlining engagement in the main

showroom of the Frontier Hotel in Las Vegas. The cast flies to Washington, D.C., Saturday (17) for a connection out of Dulles International Airport.

The first in a series of 14 concert appearances debuts in Riga in the Republic of Latvia Jan. 20. From there the party moves on to Leningrad Jan. 24 and to Moscow Jan. 28 where the tour will end after concert dates.

Additionally, Clark is scheduled to make speaking engagements before several groups of Soviet college students on the subject of country music as an original American art form. The Clark show is expected to return to the U.S. Feb. 3.

The tour was conceived last June when Clark hosted 15 Soviet dignitaries in Las Vegas. He extended an invitation for their group to be re-routed through Las Vegas while the Soviets were in this country on a tour of several major cities; at the time of the invitation they were visiting the World's Fair in Spokane, Wash. They accepted, after U.S. State Dept. clearance, and were the first official group of Soviets to visit Las Vegas.

The Clark Show is one of 10 performing arts groups which have, or will, tour the Soviet Union under the current three-year U.S./U.S.S.R. cultural exchange agreement.

## 5 Plead Guilty In Probe Of Industry

• Continued from page 1

Johnson was named when seven indictments charging 19 individuals and six companies were issued last year (Billboard, July 5). At the time, though, Johnson was charged with perjury, not with receiving payola.

The new charge against Johnson, and those against Portnoy and the Chi-Lites, surfaced in criminal informations filed by the U.S. Attorney's office, and not from Grand Jury indictments.

The criminal information against Portnoy and Record Shack, with offices in New York, Atlanta and Cleveland, states that a corporate income tax return filed in 1974 for the calendar year 1973 failed to reflect in excess of \$300,000 in record purchases and sales for the period from 1971 through 1974.

It's charged that the purchases in question were for cash and were made from "executives and employes of various record companies, including Avco, Brunswick, Budah, Capitol, Casablanca, Columbia, Dot, Jewel, London, Mercury, Platinum, RCA, Sussex, TK and United Artists, among others."

Portnoy faces a possible jail term of up to three years and a fine of \$5,000. Record Shack Corp. faces a fine of up to \$5,000.

Johnson, formerly program director at Atlanta's WAOK, was charged in a separate information with receiving and agreeing to receive monies, goods and services from unindicted co-conspirators Kenny Gamble, Earl Shelton, Edward Richardson, a/k/a Lord Gas, Harry Combs, Benjamin Krass, Assorted Music, Gamble-Huff Records, North Bay Records, Gamble Records and Huga Management, in violation of the payola statute.

The information states that Johnson received \$800 in cash and money orders and an undisclosed quantity of clothing articles for the broadcasting of records from the companies named in the information.

While named as unindicted co-conspirators in the Johnson information, Gamble, Shelton, Richardson, Combs, Krass, Assorted Music, Gamble-Huff Records, North Bay, Gamble Records and Huga, along with Leon Huff, Joseph Medlin and Cheyenne Productions, were previously named in an 86-count indictment involving charges of wire fraud, mail fraud, payola, conspiracy and interstate travel to commit bribery (Billboard, July 5, 1975). The case is set to go to trial in Philadelphia April 1.

Johnson is scheduled for sentencing here Feb. 20, and faces penalties

of up to a one-year jail term and a fine of \$10,000.

The previous charge of perjury, carrying a possible jail term of up to five years and a fine of up to \$10,000, was dropped.

In the Chi-Lites information, group member Eugene Record was charged with failure to file a personal income tax return for 1973 on gross income for the period in excess of \$101,000. Members Robert Lester and Marshall Thompson were each charged with failing to file personal income tax returns on gross incomes in excess of \$51,000 for the year 1972.

The Chicago-based Brunswick group faces individual penalties of up to one-year in jail and a fine of up to \$10,000.

It's understood that sentencing of the Chi-Lites and Portnoy will take place sometime during the next 45 days.

Meanwhile, the government's

case against Nat Tarnopol, and Brunswick label executives Peter Garris, Irving Wiegman, Lee Shep, Carl Davis, Melvin Moore and Carmine De Noia, took a sudden twist when defense attorneys challenged 36 counts of alleged wire fraud on the grounds that the indictment was improperly worded and that the evidence did not substantiate the wire fraud charges.

Reportedly, the U.S. Attorney's office was seeking to have the counts re-worded, changing destination of the alleged incriminating telephone calls in question from Newark to Pitman, locale of the CBS pressing plant handling Brunswick/Dakar's custom pressing business.

It's also been learned that the tax evasion charges in the original indictment against Tarnopol and Brunswick/Dakar, will be tried separately in Federal Court in New York at a later date. The remaining charges will be tried here.

## WEA Experimenting With Movie Theater Promotion

LOS ANGELES—Exposing thousands of moviegoers in theaters and drive-ins to recorded music is the full-time objective of Walt Calloway, former promo and artist relations director at Warner Bros. label.

His former label has run with three trial promotions in local theater chains, one of which currently involves a coupon to demonstrate consumer pull.

## QCA Label Has 2 City Operation

CINCINNATI—Bob Rogers, vice president of QCA Records, with offices here and in Nashville, is now devoting his full time to handling the label's marketing and advertising duties out of Nashville.

QCA President Edward R. Bosken says the move was made necessary due to the label's expansion since the opening of the firm's new recording studio here last June. The move will also facilitate communications between here and Nashville, and will enable Rogers to spend more time at his Nashville quarters.

Neil Newton will continue to work under Rogers in Nashville in handling sales and deejay promotions.

Bosken is adding a production man to augment the QCA staff here. Latter would be in charge of general production and management duties associated with the industry.

The latest promotion, run in conjunction with WEA features three albums, one from each participating label. A special tape is created, containing specially-selected music excerpts from each album, with designated dealer tags at the close.

In this case, Warehouse chain is the dealer and each of the 28 Laemmle Theaters locally has coupon holders in its theaters. The coupon offers any one of the albums at a discount price. The tape is played at intermissions and during walk-in for a month.

Calloway also has the smaller Century Cinema chain linked up as well as the 65 Pacific Drivein Theater chain. Utilizing the full three theater chains would provide a possible three million controlled listenership monthly if the theaters do capacity. Calloway's company is called Movie Music Management.

## 'Today' TV Show

• Continued from page 10

casting, and they must be real acting groups with established reputations and a professional approach."

Hixson has two researchers working out of the program's offices here and they screen everything that is submitted for the show before they run the groups past him.

The program winds up its one-year run in Philadelphia on July 2.

## Billboard

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2 years (104 issues) \$100 1 year First Class \$120  
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50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Columbia 3-10270)  
 FANNY (Be Tender With My Love)—Bee Gees [RSO 519 (Atlantic)]  
 DECEMBER 1963 (Oh, What A Night)—Four Seasons (Warner Bros./Curb 8168)  
 LOVE OR LEAVE—Spinners (Atlantic 3309)  
 SEE TOP SINGLE PICKS REVIEWS, page 58

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★ 1	10		<b>FLY, ROBIN, FLY</b> —Silver Convention (Michael Kunze), S. Levay, S. Prager, Midland International 10339 (RCA)	34	22	16	<b>THIS WILL BE</b> —Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109)	68	68	5	<b>NEVER BEEN ANY REASON</b> —Head East (Roger Boyd For Sizzle Prod.), Somerville, A&M 1718
★ 2	6		<b>LET'S GO TO THE SUN</b> —The Supremes (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.)	35	40	7	<b>VOLARE</b> —Al Martino (Mike Curb), Modugno, Migliacci, Parish, Capitol 4134	69	70	4	<b>DRIVE MY CAR</b> —Gary Tom's Empire (Rick Bleiweiss, Bill Stahl), J. Lennon, P. McCartney, PIP 6509 (WBM)
★ 3	3	16	<b>SKY HIGH</b> —Jigsaw (Chas Peate), D. Oyer, C. Scott, Chelsea 3022	★ 45	6	6	<b>OVER MY HEAD</b> —Fleetwood Mac (Fleetwood Mac, Keith Olsen), McVie, Reprise 1339 (Warner)	70	72	10	<b>HAPPY</b> —Eddie Kendricks (Frank Wilson, Leonard Caston), L. Gaston, K. Wakefield, Tomla 54263 (Motown)
★ 4	2	8	<b>THAT'S THE WAY (I Like It)</b> —K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015	★ 58	2	2	<b>FLY AWAY</b> —John Denver (Milton Okun), J. Denver, RCA 10517	★ 86	2	2	<b>THE BLIND MAN IN THE BLEACHERS</b> —Kenny Starr (Snuffy Miller), S. Whipple, MCA 40474
★ 9	10		<b>SATURDAY NIGHT</b> —Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, RCA 10279	★ 43	6	6	<b>LOVE MACHINE Pt. 1</b> —Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54263 (Motown)	83	2	2	<b>DOWN TO THE LINE</b> —Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73724 (Phonogram)
★ 12	5		<b>LOVE ROLLERCOASTER</b> —Ohio Players (Ohio Players), J. Williams, C. Sato, Warner Bros. 725	★ 43	6	6	<b>WINNERS AND LOSERS</b> —The Jackson 5 (Dan Hamilton, Joe Foweraker), Dan Hamilton, A. Hamilton, A&M 1718	83	2	2	<b>SOS</b> —Abba (Bjorn Ulvæus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvæus, Atlantic 3265
★ 7	8	11	<b>NIGHTS ON BROADWAY</b> —Bee Gees (Arif Mardin), B., R. A. M. Gibb, RSO 515 (Atlantic)	★ 43	6	6	<b>WOMAN TONIGHT</b> —America (George Martin), Peck, Warner Bros. 8157	74	78	10	<b>IS IT LOVE THAT WE'RE MISSIN'</b> —Quincy Jones (Quincy Jones), G. Johnson, D. Smith A&M 1743
★ 19	7		<b>THEME FROM "MAHOGANY" (Do You Where You're Going To)</b> —Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1376	★ 61	2	2	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 87	2	2	<b>PLAY ON LOVE</b> —Jefferson Starship (Jefferson Starship, Larry Cox), G. Slick, P. Sears, Grunt 10456 (RCA)
★ 9	10	9	<b>MY LITTLE TOWN</b> —Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-10230	★ 61	2	2	<b>WAKE UP EVERYBODY (Part 1)</b> —Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia)	★ 87	2	2	<b>FREE RIDE</b> —Tavares (Deanis Lambert, Brian Potter), D. Hartman, Capitol 4184
★ 11	5		<b>FOX ON THE RUN</b> —Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol	★ 23	26	26	<b>FEELINGS</b> —Morris Albert (Morris Albert), M. Albert, RCA 10279	★ 87	2	2	<b>SLOW RIDE</b> —Foghat (Nick Jameson), D. Pevorott, Bearsville 0306 (Warner Bros.)
★ 13	5		<b>I WRITE THE SONGS</b> —Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157	★ 2	2	2	<b>TO LOVE A WOMAN</b> —The Jackson 5 (Dan Hamilton, Joe Foweraker), Dan Hamilton, A. Hamilton, A&M 1718	★ 88	3	3	<b>I'M ON FIRE</b> —Jim Gilstrap (Wes Farrell), A. Evers, Roxbury 2016
★ 12	14	7	<b>VENUS AND MARS ROCK SHOW</b> —Wings (Paul McCartney), P. McCartney, Capitol 4175	★ 2	2	2	<b>TO LOVE A WOMAN</b> —The Jackson 5 (Dan Hamilton, Joe Foweraker), Dan Hamilton, A. Hamilton, A&M 1718	★ 88	3	3	<b>BREAKING UP IS HARD TO DO</b> —Neil Sedaka (Neil Sedaka, Robert Appera), N. Sedaka, H. Greenfield, Rocket 40500 (MCA)
★ 16	9		<b>OUR DAY WILL COME</b> —Frankie Valli (Hank Medress, Dave Appell), V. Hilliard, M. Garson, Private Stock 45043	★ 17	17	17	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>SOMEWHERE IN THE NIGHT</b> —Bardorf & Radney (Tom Sellers, Clive Davis), W. Jennings, R. Kerr, Arista 0159
★ 18	7		<b>I LOVE MUSIC (Part 1)</b> —O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia)	★ 24	24	24	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>THEME FROM "S.W.A.T."</b> —Rhythm Heritage (Steve Barr, Michael Omartian), B. DeVorzan, ABC 12135
★ 17	15		<b>I WANT A DO SOMETHING FREAKY TO YOU</b> —Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228	★ 30	30	30	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>GOLDEN YEARS</b> —David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441
★ 16	6	10	<b>ISLAND GIRL</b> —Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461	★ 49	49	49	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 17	5	12	<b>THE WAY I WANT TO TOUCH YOU</b> —Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 18	7	13	<b>LOW RIDER</b> —War (Jerry Goldstein, Lonnie Jordan, M. Dickerson, L. Jordan, C. Mitchell, J. Goldstein, United Artists)	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 19	15	17	<b>EIGHTEEN WINTERS</b> —Pete Wingfield (Pete Wingfield, Barry Mann), P. Wingfield, Island	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 20	20	9	<b>SECRET LOVE</b> —Huey P. Meaux (Huey P. Meaux), F. Webster, ABC/Dolby	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 25	5		<b>TIMES OF OUR LIVES</b> —Paul Anka (Bob Shriver), P. Anka, United Artists 737	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 26	5		<b>THE THEME OF THE SIBYRIAN</b> —David Gates (Paul Whipple), T. Whipple, Tree 1600	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 29	5		<b>FOR LOVE OF YOU</b> —Part 1 (Isley Brothers), H. Isley, J. Isley, D. Isley, C. Jasper, Epic 2259 (Epic/Columbia)	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 30	6		<b>COUNTRY BOY</b> —Donny Osmond (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 33	6		<b>WALK AWAY FROM LOVE</b> —David Ruffin (Van McCoy), C. Ripps, Motown 1376	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 26	27	9	<b>I'M ON FIRE</b> —5000 Volts (Tony Evers), T. Evers, Philips 40801 (Phonogram)	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 31	6		<b>PART TIME LOVE</b> —The Knight & The Pips (Kenny Kerner), K. Knight, The Pips, Atlantic 513	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 28	28	17	<b>I ONLY WANT YOU</b> —Art Garfunkel (Richard Harris), Art Garfunkel, Columbia 3-10190	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 82	2		<b>CONFESSION</b> —The Jackson 5 (Dan Hamilton, Joe Foweraker), Dan Hamilton, A. Hamilton, A&M 1718	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 34	5		<b>POUL OF FIRE</b> —Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2300 (London)	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 35	6		<b>FUEL OF FIRE</b> —Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2300 (London)	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 37	7		<b>YOU SEXY THING</b> —Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441
★ 46	4		<b>SING A SONG</b> —Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251	★ 61	61	61	<b>LOVE HURTS</b> —Marabeth (Mansel Blackford), J. Blackford, Warner Bros. 8115	★ 88	3	3	<b>HOLD ON TO YOUR COWBOYS</b> —John Denver (John Denver), J. Denver, RCA 10441

*Thank you! America! Michael and Sylvester*

★ **STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

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

## MICHAEL KUNZE

Edition Butterfly  
 8022 Grunwald  
 Otto-Heilmann, Str 8  
 Munich, Germany  
 (089) 641-1921

## New Features Brighten Up Grammy Awards Show

By NAT FREEDLAND

LOS ANGELES — Theater-row seating for 1,600 instead of banquet tables, plus a "living music" backdrop of a 50-piece onstage orchestra will be among the new departures at the 1976 "Grammy Awards Show" telecast live over CBS-TV Feb. 28 from the Hollywood Palladium with Andy Williams again hosting.

Announcement will be made Tuesday (13) of the five finalists selected in each category after tabulation of the preliminary ballots from Record Academy membership.

### ALWAYS ON MOVE

## A Mellow de Mello Goes Into Management On Oahu

By WAYNE HARADA

HONOLULU—Jack de Mello, the Hawaii advertising executive who doubles as a perennial recording artist specializing in orchestral albums, is into artist management.

Simply, his plan works like this: He discovers an act. He signs it. He records an album with the act. He showcases the act in a local nightclub setting. He releases the album. He scouts for more acts, to repeat the cycle.

The formula's worked, too.

"The talent pool is deep here," says de Mello, who always is on the lookout for new artists. "But most new acts all have the same problem: they're all suffering from a lack of direction."

"They've got the goods to do good. But you have to see if you can fish it out."

De Mello is somewhat tabling his own recording activity to concentrate on getting more new names on the boards here. His newest act is a trio of comedy specialists, who do a show consisting of topical satire. The team is called Booga Booga, and appears at the Territorial Tavern, a popular young people's club in downtown Honolulu.

Booga Booga includes James Grant Benton, Rap Reiplinger and Ed Kaahea, who write their own material. Some local fans call them the Cheech and Chong of Hawaii.

Booga Booga breezed through one engagement at the Tavern earlier this year, and a return booking—now underway—is just as successful. In a few weeks, an original cast LP—including material from the in-person shows—will be issued on de Mello's Music of Polynesia label.

It is de Mello's first attempt at comedy, and one he welcomes in terms of his diversity.

That departure signals another de Mello growth—the acquisition of an artists development staffer in Charley Thompson, one-time partner in the Territorial Tavern operations, who is a vice president in de Mello's Music of Polynesia.

"Charley brings with him a wealth of business experience allowing him to easily view the needs and requirements of entertainment rooms from

### Bicentennial Meet

WASHINGTON—Music industry leaders, Congress persons and White House representatives are invited to attend a luncheon at the Hay Adams Hotel Jan. 13 to discuss various ways the American music industry can aid in the bicentennial celebration.

Following the 90-minute award show, the guests will attend a buffet supper and disco party at a new La Cienega Blvd. nightclub in the building last occupied by the 1620 A.D. restaurant.

Decision on future sites of the live Grammy award telecast will be made at a May meeting of the Record Academy national board. Because this year's telecast was switched to L.A. from Chicago, for the production advantages, a special portion of the show will salute the academy's Chicago chapter.

management's point of view," says de Mello.

It was Thompson who first turned de Mello to Keola and Kapono Beamer, a popular Island duo which had played at the Tavern. Eventually, de Mello recorded the Beamers.

But he doesn't manage the Beamers. Nor does he manage one other act in his stable of stars: Emma Veary, a popular soprano specializing in Hawaiian music and operatic arias.

Everyone else, however, is under his managerial wings, including Jon and Randy, a duo; Kaala, a still-to-be-recorded trio; and Booga Booga.

While the Tavern is not officially a showcase of de Mello-managed acts, the room has been utilized in promoting both the act and the recorded product. "We've got an understanding," says de Mello of the arrangement with the Tavern. "We offer them acts that we manage. We do an album. The acts work there."

De Mello's last recording activity here was a four-disk package called "200 Years Of The Music Of Hawaii"—a retrospective look at the history of Hawaiian music, featuring such artists as Veary, the Beamers, Jon and Randy, the Jack de Mello orchestra and soprano Nina Kealiwahamana, the latter a frequent voice on a de Mello disk.

While he's minimized his local recording output, de Mello is going gangbusters abroad—principally in the Far East and in Europe.

Recording as the Jack de Mello Grand Orchestra, de Mello has several albums of American motion picture themes, European film themes, and songs of both European and American origins in the works for the foreign market.

"They all feature the big orchestral sounds," says de Mello of his music abroad. "We have a large but growing catalog now. We record in Japan and in London, and it's been part of my main thrust to expand my catalog and do other things. You just can't stick only with Hawaiian."

He also has a music publishing wing, Melway Music, operating from a Beverly Hills address.

His son, Jon de Mello, a local artist and photographer, also has formally joined Music of Polynesia as a specialist in visual imagery, creating and executing album designs.

Meantime, de Mello spends a lot of time traveling to Europe and Japan, to coordinate his global recordings. And when he's home, he's on the hunt for new acts.

## New Companies

Worldwide Records and Tapes has opened in Seattle to distribute product in Washington, Oregon, Montana and Alaska. Firm is affiliated with Tosh's Record One-Stop in Seattle. Tosh Hori is president; Ray Watson, vice president; Steve Fischler, vice president-general manager.

\* \* \*

Derek Sutton, former Chrysalis Records U.S. vice president, has formed Stardust Enterprises in Los Angeles. Charter clients for management are A&M artists Styx and Crack The Sky, on Lifesong Records.

\* \* \*

Ray Renner, with Steve Altman and Richard Adler have started Somerset Talent in New York. They all formerly worked for Banner Talent and will now act as both a booking agency and production company. Handled by Somerset are Faith, Hope & Charity, Herman's Hermits and Cryer & Ford.

\* \* \*

Famous Toby Mamis Public Relations has now opened a Los Angeles office with Mamis himself in charge. Donna Goldsmith will take over the existing New York office, with a promotion to vice president.

\* \* \*

Ed Newmark has formed ED II Music Productions, a record producing firm, and Live Music Publishing in New York. Newmark was formerly with Audiofidelity Records and Music Images.

\* \* \*

All Of A Sudden Music, Inc. has been formed in New York by Sudden Rush Music executives Alan Korwin and Michael Berman. The firm will handle Sudden Rush's ASCAP songs. Korwin is president and Berman is vice president of the company.

\* \* \*

Dynamic Entertainment Complex is a Richmond, Va., production-management company founded by Joe Carter with Tom Cephas as vice president. It handles Poison, Roulette artists and Starfire.

\* \* \*

Manitowoc Music, a publishing firm, has been formed in Los Angeles by writers Jim Krueger and Marko Perko.

\* \* \*

Meco Records has been formed in Cincinnati by Tom Miller. Label's initial release is "The Many Faces Of Gwea Conley," by Conley.

### Cincy Man & Firm Sued For Slander

CINCINNATI—G. William Stith and the American Mutual Group of Recording Companies, Cincinnati firm which Stith heads, have filed suit against Howard N. Lovdal also known as Shad O'Shea and his firm, Counterpart Creative Studios of Cincinnati, charging slander.

The Hamilton County Court of Common Pleas filing charges that the defendant on several occasions before named parties slandered the plaintiff by describing various of Stith's activities as illegal. The suit asks \$125,000 in damages.

## Sales Of Promo Disks

• Continued from page 1

the AFM Trust and Special Payments funds, are also thought to be considerable.

While hard industry statistics on the scope of cold promos are unavailable, knowledgeable traders estimate that some 30 million or more units, both LP and singles, are shipped out annually by manufacturers to reviewers, radio stations and other freebie recipients.

It is from this pool of promotional merchandise that a still uncalculated percentage moves into dealer bins.

A CBS executive currently grappling with the problem says that all indications are that sales of promos have been on the increase in the past six months. Reports to this effect have come from field staffers, he notes, but a growing number of artists who have been on the increase in the past six months. Reports to this effect have come from field staffers, he notes, but a growing number of artists who have seen their recent product offered for sale in promo-stamped versions are also registering beefs.

The CBS view is that someone knowingly selling promotional records is in clear violation of the copyright law, which stipulates that royalties must be paid to the copyright owner.

The theory is also advanced that

## AGAC, WB To Arbitrate

• Continued from page 3

bitration proceedings may be instituted against these firms as well, says Lewis Bachman, AGAC executive director.

Compliance has been won from all other publishers during an 18-month enforcement drive, says Bachman. Many payments have been made on a retroactive basis, reflecting increases in sheet music prices over the years.

Bachman could not offer a cumulative estimate as to back royalties paid its writers in these settlements. But he did point out that in the case of one song, its writers did receive back payments totalling \$3,000 from sheet sales alone.

While common practice currently is to pay recognized writers 6 or 7 cents per sheet sold on new material, many still active old songs were contracted originally at 3 or 4 cents. And over the years, sheet music list prices have risen from 75 cents a copy to the present norm of \$1.50, Bachman points out. It is AGAC's firm intention to see that writers get the increased payments their contracts call for, he adds.

AGAC has chosen composer-conductor Morton Gould to represent the guild in the arbitration proceedings. Under arbitration rules, Warner Bros. will select its own representative, and together these two

## Rescued From Kidnap Gang

• Continued from page 4

skouri, Jane Birkin, Serge Gainsbrough and Rita Zarai, all Phonogram artists.

Hazan said the kidnapers had faces covered with scarves, not false moustaches as previously reported.

He had been kept in complete darkness, but said the kidnapers had fed him well.

Phonogram France has recently been the subject of both theft and violence. A few months ago a man cashed a stolen check for \$800,000 bearing the false signature of Hazan. And in October a bomb exploded in the courtyard in front of the company's offices.

the distribution of promotional records by the manufacturer amounts to "a conditional transfer of property for a specific, limited purpose"—review or airplay. By accepting a promo disk, the recipient becomes, in effect, a party to "an implied agreement that the records will not be offered for sale," the company spokesman reasons.

Violation of this implied agreement might be actionable, it is believed.

Knowledge by the seller that he is engaging in an improper activity is considered key to any penalties sought. This can be presumed in the case of industry persons who should be aware of the restrictions spelled out in not-for-sale stickers or imprints. Others, among them certain dealers, may first be placed on notice to cease and desist before action is taken, the spokesman asserts.

However, the vulnerability of dealers to legal action may be more difficult to establish than moves against those who sell such product to the retailer, he admits.

In the case of persistent retail violators, another approach being studied is possible prosecution under the doctrine of unfair competition. This tack has proven effective in a number of past antipiracy cases actions, he recalls, and may exert similar leverage on commercial purveyors of promotional merchandise.

will choose a third panel member.

Bachman would not disclose the name of the publisher whose foreign affiliate, an English firm, will be audited by AGAC. He did say, however, that accountants have already been engaged in London to perform the audit.

### Union Halts Music Concerts At Bank

WILKES-BARRE, Pa.—When a volunteer came to the Wyoming National Bank a few days before Christmas and offered to play Christmas music on the organ in the bank's lobby, Robert Patton, the bank vice president, readily accepted. But within hours, the local musicians' union, Local No. 140, threw a picket line around the bank. The union claimed "music in this bank not being played under prevailing fair conditions," and said a union musician was being denied the job.

While the organ was quickly silenced, Patton says the bank always had holiday entertainment on a voluntary, non-paid basis. It will have to be determined whether future Christmas music at the bank will be discontinued in view of the union's position.

Asked about the forged check, Hazan said he knew nothing about it. According to George Meyerstein-Maigret, president of Polygram which controls Phonogram, a "sort of campaign had been mounted, evidently to discredit Phonogram and Hazan."

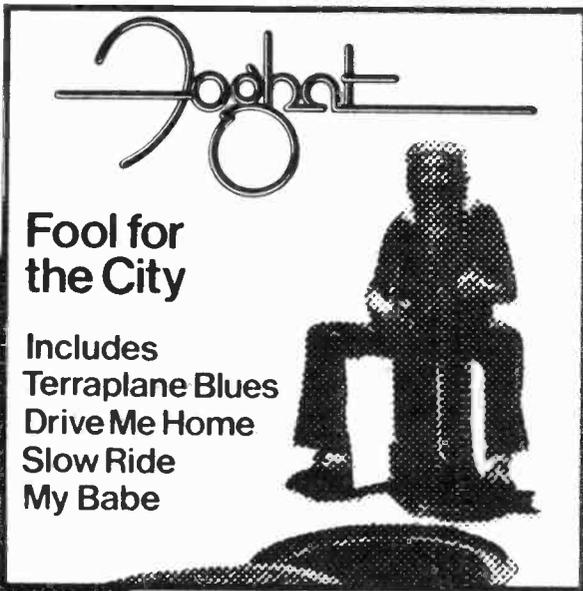
It is said that Hugo Brunini, alleged to be the ringleader of the kidnap gang, was owner of an office cleaning company which worked for Phonogram, and that therefore, he knew the layout of the offices.

The operation at police level, which saw Hazan freed, is seen in France as a success for the French government's "no deal" policy with kidnapers.

# ROCK AROUND THE WORLD

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January 4-10

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Aberdeen, SD	KSDN	FM		Fort Smith, AR	KISR	FM	Sunday	11:00 pm	Norfolk/Virginia Beach, VA	WMYK	FM	Monday	11:00 pm	
Abing, NY	WOBK	FM	Sunday	8:00 pm	Fresno, CA	KFIG	FM	Wednesday	11:00 pm	Okla. City, OK	KOFM	FM	Sunday	8:00 pm
Albuquerque, NM	KRST	FM	Tuesday	9:00 pm	Glenwood Springs, CO	KGLN	FM	Saturday	1:00 pm	Omaha, NE	KRCB	FM	Sunday	11:30 pm
Allentown, PA	WSAN	FM	Sunday	8:00 pm	Grand Forks, ND	KKDO	FM	Sunday	9:00 pm	Orlando, FL	WORJ	FM	Saturday	9:00 pm
Anaheim, CA	KEZY	FM		Grand Rapids, MI	WLAV	FM	Sunday	9:00 pm	Peoria, IL	WWCT	FM	Friday	midnite	
Ashland, KY	WAMX	FM	Sunday	8:00 pm	Greensboro, NC	WRQK	FM	Sunday	9:00 pm	Philadelphia, PA	WYSP	FM	Sunday	midnite
Atlanta, GA	WKLS	FM	Sunday	9:00 pm	Greenfield, MO	WRFG	FM	Wednesday	9:00 pm	Pittsburgh, PA	WYDD	FM	Tuesday	10:00 pm
Baltimore, MD	WKTK	FM	Sunday		Hartford, CT	KRFN	FM	Tuesday	10:00 pm	Pittsfield, MA	WGRG	FM	Thursday	9:00 pm
Beaufort, SC	WBEU	FM	Sunday	9:00 pm	Hato Rey/San Juan, PR	WHCN	FM	Tuesday	10:00 pm	Plymouth, NH	WPCR	FM	Wednesday	9:00 pm
Beaumont, TX	KAYD	FM	Wednesday	10:00 pm	Henderson, KY	WHOA	FM	Saturday	9:00 pm	Pocatello, ID	KSNN	FM	Sunday	9:00 pm
Bedford, PA	WAYC	FM	Sunday	4:00 pm	Houston, TX	WKDO	FM	Saturday	midnite	Portland, OR	KVAN	FM	Saturday	11:00 pm
Bellingham, WA	KPUG	FM	Sunday	10:00 pm	Huntsville, AL	KLOL	FM	Saturday	2:00 am	Polk, OK	KLOC	FM	Monday	9:00 pm
Belton, MS	WEIC	FM	Wednesday	midnite	Indianapolis, IN	WNAF	FM	Sunday	midnite	Pueblo, CO	KKAM	FM	Sunday	9:00 pm
Birmingham, AL	WERC	FM	Sunday	8:00 pm	Jackson, OH	WCJO	FM	Monday	10:00 pm	Rapid City, SD	KKLS	FM	Sunday	9:00 pm
Boston, MA	WBCN	FM	Sunday	12:00 pm	Jackson, MS	WZZQ	FM			Riverside, CA	KOLA	FM	Sunday	11:00 pm
Bowling Green, KY	WLBV	FM	Friday	9:00 pm	Jackson, WY	KMTN	FM	Saturday	4:00 pm	Rochester, NY	WCMF	FM	Saturday	10:00 pm
Buffalo, NY	WBUF	FM	Sunday	9:00 pm	Jacksonville, FL	WAIV	FM			Roanoke Rapids, NC	WSMY	FM	Sunday	9:00 pm
Casper, WY	KAWY	FM	Saturday	10:00 pm	Jacksonville, NC	WXOR	FM	Tuesday	1:00 am	Sacramento, CA	K108	FM	Saturday	midnite
Summerville, SC	WWWZ	FM	Sunday	8:30 pm	Johns City/Briston, TN	WQUT	FM	Saturday	6:00 pm	Salt Lake City, UT	KWHO	FM	Saturday	11:00 pm
Charleston, WV	WVAF	FM	Friday	midnite	Johnstown, PA	WAAT	FM	Sunday	10:30 pm	San Antonio, TX	KEKL	FM	Tuesday	midnite
Charlotte, NC	WROO	FM	Saturday	11:30 pm	Jonesboro, AR	KBTM	FM	Friday	10:00 pm	San Diego, CA	KPRI	FM	Tuesday	11:00 pm
Christiansburg, VA	WVVV	FM	Sunday	9:00 pm	Kansas City, MO	KYYS	FM	Sunday	8:30 pm	San Jose, CA	KOME	FM	Sunday	9:00 pm
Cleveland, OH	WMMS	FM	Sunday	7:00 am	Lansing, MI	WVIC	FM			Santa Maria, CA	KXFM	FM	Sunday	8:00 pm
Columbus, NB	KTTT	FM	Tuesday	11:00 pm	Las Cruces, NM	KASK	FM	Sunday	8:00 pm	San Rafael, CA	KTIM	FM	Sunday	1:00 pm
Dayton, OH	WVUD	FM	Sunday	9:00 pm	Lewiston, ME	KRLC	FM	Sunday	9:00 pm	Sarasota, FL	WQSR	FM	Tuesday	midnite
Dallas/Ft. Worth, TX	KFWD	FM	Sunday	12:00 pm	Lewiston/Portland, ME	WBLM	FM	Wednesday	10:00 pm	Seattle, WA	KISW	FM	Sunday	11:00 pm
Del Rio, TX	KDLK	FM	Sunday	9:00 pm	Lexington, KY	WKQQ	FM	Sunday	midnite	St. Louis, MO	KSHE	FM	Sunday	7:30 pm
Denver, CO	KBPI	FM	Sunday	11:00 pm	Lincoln, NE	KFMQ	FM	Sunday	9:00 pm	Springfield, MO	KICK	FM	Monday	8:00 pm
Detroit, MI	WABX	FM	Monday	7:30 pm	Linesville, PA	WVCC	FM	Sunday	9:00 pm	Starview/Lancaster, PA	WRHY	FM	Saturday	8:00 pm
Durham/Raleigh, NC	WBBS	FM	Monday	11:00 pm	Long Island, NY	WLIR	FM	Sunday	7:00 pm	Tallahassee, FL	WGLF	FM	Sunday	10:00 pm
Elmira, NY	WKXY	FM	Sunday	11:00 pm	Louisville, KY	WLRS	FM	Sunday	10:00 pm	Thibodaux, LA	KXOR	FM	Sunday	9:00 pm
Enterprise, OR	KZEL	FM	Monday	10:00 pm	Lubbock, TX	KSEL	FM	Saturday	9:00 pm	Toledo, OH	WIOT	FM	Monday	midnite
Fairfield, CT	WJOF	FM	Thursday	7:00 pm	Lynchburg, VA	WGOL	FM	Sunday	10:00 pm	Trenton, NJ	WWRC	FM	Monday	11:30 pm
Fargo, ND	KWIM	FM	Saturday	11:00 pm	Menomonee, WI	WMFM	FM	Saturday	9:00 pm	Tulsa, OK	KMOD	FM	Sunday	9:00 pm
Farmville, Greenville, NC	WRUOR	FM	Tuesday	9:00 pm	Milwaukee, WI	XROCK	99	Sunday	9:00 pm	Utica/Syracuse, NY	WOUR	FM	Monday	10:00 pm
Fayetteville, AR	KREG	FM	Sunday	11:00 pm	Minneapolis, MN	KQRS	FM	Monday	midnite	Washington, DC	WMAL	FM	Sunday	11:00 pm
Flint, MI	WJCK	FM	Saturday	9:00 pm	Mobile, AL	WABB	FM	Saturday	9:00 pm	Waverly, OH	WBOB	FM	Saturday	9:00 pm
Florence, AL	WJLT	FM	Sunday	11:00 pm	Murphysboro, IL	WTAO	FM	Sunday	midnite	Wichita, KS	KEYN	FM	Sunday	11:00 pm
Fort Du Lac, WI	WFOF	FM	Friday	10:00 pm	Murray, KY	WNBS	FM	Sunday	9:00 pm	Wikes Barre, PA	WILK	FM	Thursday	10:00 pm
Forsyth, GA	WFNE	FM	Friday	10:00 pm	Muscatine, IA	KFMH	FM	Saturday	9:00 pm	Worcester, MA	WORC	AM	Sunday	6:30 pm
Fort Campbell, KY	WABD	FM	Sunday	9:00 pm	Nashville, TN	WKDA	FM	Monday	11:00 pm	West Palm Beach, FL	WIRK	FM	Sunday	9:00 pm
Fort Knox, KY	WSAC	FM	Sunday	9:00 pm	New Haven, CT	WYBC	FM	Saturday	8:10 pm	Waterbury, CT	WQOW	FM	Sunday	9:00 pm
					New Orleans, LA	WRNO	FM	Monday	midnite					

## CREATED BOSS RADIO KHJ IN L.A.

## It's Back To Hawaii For Programmer Jacobs

**EDITOR'S NOTE:** This is a followup to an in-depth interview a few years ago with Ron Jacobs—one of the nation's most outstanding programming authorities. Jacobs, at the time this interview was conducted by radio-tv editor Claude Hall, was winding up his last days as program director of KGB-FM-AM in San Diego. He is noted for creating "Boss Radio KHJ," Los Angeles, a radio station that became a guiding light for the so-called Drake format that swept the world. He is also a producer of fine repute, including the Increase Records series of re-created radio programs with major air personalities and "The Elvis Presley Story" and "The History Of Rock And Roll" radio syndicated documentaries. This is the first installment.

**HALL:** When did you go to KGB?

**JACOBS:** In February 1972. So, I was there 45 months.

**H:** Why—at this particular time—did you decide to leave?

**J:** It's no spur-of-the-moment thing. When approached by the Browns, who own the station, the original intention was to go to KGB for a year. It's only because things got really good there that I stayed longer. Really good to the extent that the station has done better and better. But I feel that I've now done what I set out to do—as much as you can ever say that you've done anything—and now, with the station performing well, my own personal situation seems like a greater priority and I want to get back home, which Hawaii is, and get my fingers into processes going on over there.

**H:** What processes? What are you going to do?

**J:** I have a home on Maui and a lot of pieces to put together. On frequent trips, I've discovered that what I really am is a frustrated carpenter. And it's more fun these days

to bang two boards together—to create something in carpentry—so I'm going over there to pitch in and be one of the workers. It really appeals to me, from the standpoint of getting into shape physically.

Anyway, I don't think you can be a program director of a station full time and do it indefinitely. It burns you out . . . the way a hit record burns out. I think that anyone who has been on the job a long time and says they don't have to get away from it occasionally is either kidding themselves or kidding the people they work for. Having been away from radio for a couple of years—involved with Watermark Inc. in Los Angeles—I went to San Diego with a fresh approach. I told myself that I didn't know anything about radio and I set out to learn what I didn't know.

I feel that now is a good opportunity to pull back . . . and become more objective about radio. You see, when you're in the middle of a job . . . and responsible for a major station . . . you really can't, to use an old cliché, see the forest for the trees.

**H:** Do you feel that you achieved everything you wanted to achieve with KGB?

**J:** More, than not. The main thing is that in the last two years—with the coming, in fact, of Jim Price to KGB as general manager—we have been able to achieve something extremely important—a good bottom line. The stations—AM and FM—have been successful at selling time. From an economic standpoint, we've achieved more, I think, than we expected to. And radio is a different ball game than it was 10 years ago . . . being No. 1 is great, but now-a-days it's: No. 1 in what? The ratings are very fragmented and you just don't get a 60% share of the audience anymore . . . like you could in the old days in a Hooper.

Also, in the time I've been in San

Francisco we've improved the physical plant . . . rebuilt the entire two radio stations—studios, transmitters, everything down to a new carpet on the floor. I can honestly say that the stations are better than when I got there and that's what I went to the stations for. I don't believe there are any complaints. I consider the Browns—Willet H. Brown and Michael J. Brown, father and son—the

very best owners I've ever worked for. I certainly have no complaints.

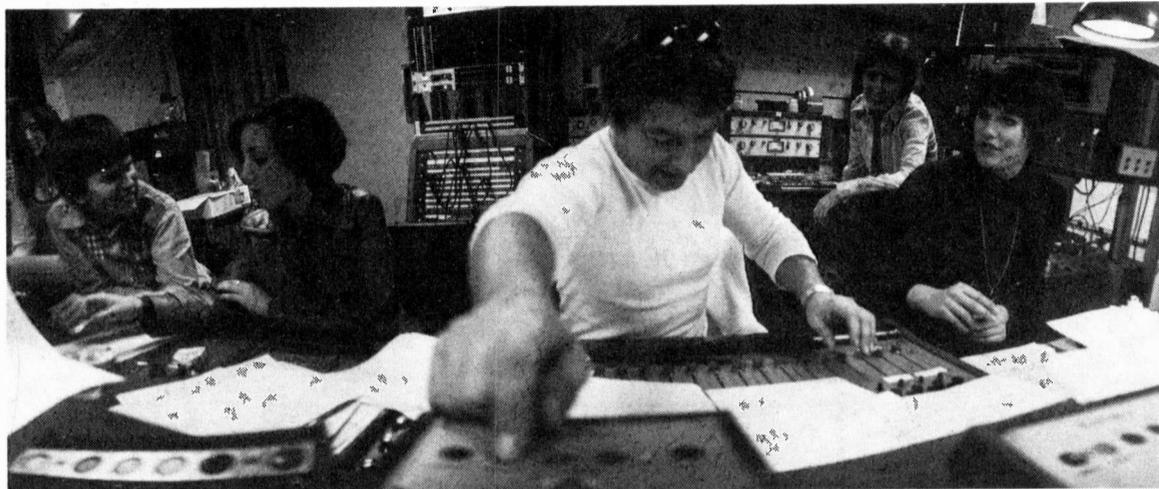
**H:** Is KGB-FM and AM going to retain the same format?

**J:** I would imagine so. Rick Liebert, who was with me there for four years, knows as much as I do about what we've been doing. I would assume that no one would want to rock the boat or change away from a successful direction. This is not to say

that anything is permanent. I'm remaining on with the Browns in an advisor capacity. I don't think anyone would want to change the stations at this time; they are really doing well.

**H:** How long do you contemplate that you will be out of radio?

**J:** I don't know. All of my friends predict that I will go to Hawaii, get  
(Continued on page 22)



Rabbitt photo

**BUSY STUDIO—**Don Pietromonaco, who teaches voice techniques for radio and tv commercials, is better known to most people in radio as Johnny Rabbitt. Using the studios of Watermark—which produces the syndicated weekly "American Top 40" show—Rabbitt instructs on one-to-one communication necessary for both live and produced commercials. From left: student Ron McMillan, Terri Lima of the Dorothy Day Otis Agency, Rabbitt, students Fran Solo and Jayne Hamil.

MUSIC MACHINE *New York's WNEW Invites Listeners To Program Music*

By RUDY GARCIA

**NEW YORK—**A unique type of radio promotion began here this month (6) when WNEW-AM started offering its listeners the chance to program one hour of its format each week, along with a chance to win \$100.

The contest, developed by station manager Vamer Paulsen and pro-

gram director Bob Bruneau, is called "Your Dream Hour On The Music Machine." It asks listeners to submit a list of 12 songs and artists. A team of judges, made up of Paulsen, Bruneau and Carolyn Parinello, the station's music director, reviews the entries and selects a winner each week. The station then chooses one of its personality shows to showcase the hours and prepares station promos to call attention to the "Dream Hour."

"We think this is a good listener participation type of promotion which gets the audience involved, either directly or at least in terms of curiosity factor. What's more, it calls attention to the fact that the type of music we play is not limited to the

Frank Sinatra and Lena Horne standards," Bruneau says.

"That doesn't mean that we are eliminating Sinatra or Horne, it just means that we are calling attention to the fact that we also play the Eagles, America and such in our broad-based sound."

WNEW has suffered in its music image, despite its position as a leading MOR station, because of its prior association with the "big band" sound. Also, it is considered the stepbrother of its parent company's (Metro-Media) local FM outlet which is a leading contemporary rock station hereabouts.

"Actually we program a lot of the same music that is heard on  
(Continued on page 22)

## Inner City Seeks New Stations

• Continued from page 3

the same frequency as a major station in Ft. Wayne, Ind., and at night our signal interferes with theirs. That's why the FCC has imposed limitations on us.

"We're conducting engineering studies to see if anything can be done about the signal interference but we doubt we'll be successful. Meanwhile, we're planning format changes which we hope will bolster the WLIB rating picture."

Sutton believes that improving

WLIB's ratings will be a crucial point in putting together the financial package for purchase of the other market outlets. He notes that without the improvement the Wall Street "money men" may be skeptical about Inner City's ability to "merchandise" its programming concepts in other areas, looking on the WBLB success as a "fluke."

For help in developing the new WLIB format, Sutton depends on Inner City's vice president, Hal Jackson, a veteran radio personality here and the creator of the WBLB format.

"What we plan on doing at WLIB is to program within the framework of serving New York's large West Indian and Caribbean population. Mind you, that doesn't mean that our format will be of interest only to West Indians but rather that it will have a West Indian flavor of equal interest to a general audience," Jackson says. "For instance, we will increase play of reggae, calypso and salsa, all of which have general audience appeal."

Although responsibilities at Inner City are divided in general between Sutton, who handles corporate and administrative matters and Jackson, who runs the creative end, it is Jackson who is credited with assuring the WBLB acquisition at an unfathomably low purchase price.

When Inner City was formed in

1970, both Sutton, son of Manhattan's long-time Borough President, Percy Sutton, and Jackson, a radio personality whose show was broadcast on both the AM and FM outlets were principals. In the course of negotiations, Inner City was offered an option to purchase the FM outlet. Jackson insisted that the sale price be determined immediately rather than at the time the option was exercised. As a result, Inner City acquired WBLB three years later for about \$1.5 million, although the station's rating picture had improved considerably and the property's current market value is considerably higher.

"Although we are a black radio station in concept," Jackson says, "our staff is fully integrated in that we have Italo-Americans, Hispanics, Orientals, women, in short, the whole spectrum of New York's population represented. That is probably one of the main reasons for our general audience appeal."

"And that is the type of concept we believe we are now ready to carry to black radio in other market areas," Sutton adds. "We feel our community is long past the stage of being talked down to in the stereotypical way of what constitutes traditional black radio. We should be dealing with our community's aspirations and not with what is perceived as their realizations."

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## Format Switch a Problem In Sale Of Cincy WCKY To Truth Publishing Co.

By BILL SACHS

**CINCINNATI—**The FCC has approved the sale of the 50,000-watt WCKY-AM here to Truth Publishing Co., Elkhart, Ind., for a reported \$3.6 million. But still up in the air is Truth's plan to switch station format from beautiful music to a predominately country music policy. Sale to Truth was made by Post-Newsweek, a subsidiary of Washington Post Co., which has operated WCKY since 1969. It's at 1530 on the dial and has a directional signal at night.

When news of the sale first broke early in 1975, Truth officials announced plans to change the station's format to all-country. Shortly thereafter the FCC received more than 800 letters from WCKY listeners, protesting the planned format shift. Most protesters contended that WCKY's music programming was unique on the AM dial in this area.

John F. Dille Jr., Truth president, says that in his opinion WCKY's present format is little different from that of WLW or WKRC.

The public has a 30-day period in which to protest the FCC sanction, after which time Truth is expected to announce if WCKY stays beautiful music or shifts to all-country.

Should WCKY make the shift, Verl Wheeler, general manager of WUBE, the top country music station in the area, says he is prepared to combat the added competition. Veteran jockey Johnny Bridges, formerly at WLAC, Nash-  
(Continued on page 22)

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/15/76)

## TOP ADD ONS - NATIONAL

- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- BEE GEES—Fanny (Be Tender With My Love) (RSO)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)

## PRIME MOVERS - NATIONAL

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- C.W. McCALL—Convoy (MGM)

## BREAKOUTS - NATIONAL

- BEE GEES—Fanny (Be Tender With My Love) (RSO)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- (D) MIRACLES—Love Machine (Part 1) (Motown)

### D—Discotheque Crossover

**ADD ONS**—The two key products added at the radio stations listed; as determined by station personnel.  
**PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

### KENO—Las Vegas

- LARRY GROCE—Junk Food Junkie (W.B.)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- D★ O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 25-16
- ★ ERIC CARMEN—All By Myself (Arista) 31-22

### KBBC—Phoenix

- D★ WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
- DR. HOOK—Only Sixteen (Capitol)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 29-20
- BEE GEES—Fanny (RSO) 25-18

### KRIZ—Phoenix

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- FLEETWOOD MAC—Over My Head (Reprise) 26-8
- DIANA ROSS—Theme From "Mahogany" (Motown) 14-5

### KQEO—Albuquerque

- GLEN CAMPBELL—Country Boy (Capitol)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 28-21
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 10-4

### KTXT—Tucson

- ELTON JOHN—Grow Some Funk (MCA)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 21-15
- ROAD APPLES—Let's Live Together (Polydor) 23-19

### KHJ—Los Angeles

- NAZARETH—Love Hurts (A&M)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- BEE GEES—Fanny (RSO) 28-21
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 11-8

### K100 (KIQQ-FM)—Los Angeles

- BEE GEES—Fanny (RSO)
- WHO—Squeeze Box (MCA)
- NONE
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 21-8
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

### KFXM—San Bernardino

- HELEN REDDY—Somewhere In The Night (Capitol)
- EAGLES—Take It To The Limit (Asylum)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 25-10
- SWEET—Fox On The Run (Capitol) 17-9

### KYF—Bakersfield

- ERIC CARMEN—All By Myself (Arista)
- DR. HOOK—Only Sixteen (Capitol)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 14-11
- ROAD APPLES—Let's Live Together (Polydor) 17-15

### KCBQ—San Diego

- NONE
- BARRY MANILOW—I Write The Songs (Arista) 13-6
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 16-9

### KNDE—Sacramento

- GARY WRIGHT—Dreamweaver (W.B.)
- BOB DYLAN—Hurricane (Part 1) (Columbia)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 9-1
- DAVID RUFFIN—Walk Away From Love (Motown) 10-3

### KROY—Sacramento

- NONE
- NONE
- ONZARK MOUNTAIN DAREDEVILS—If I Only Knew (A&M)
- EAGLES—Take It To The Limit (Asylum)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 24-14
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 14-8

### KING—Seattle

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- DR. HOOK—Only Sixteen (Capitol)
- KISS—Rock & Roll All Night (Casablanca) 22-10
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) HB 22

### KJRB—Spokane

- LEON RUSSELL—Back To The Island (Shelter)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- ERIC CARMEN—All By Myself (Arista) 25-19
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 18-13

### KTAC—Tacoma

- JONATHAN CAIN—Till It's Time To Say Goodbye (Claridge)
- DAN HILL—Growin' Up (20th Century)
- NONE
- MIRACLES—Love Machine (Part 1) (Motown)
- DAVID BOWIE—Golden Years (RCA)
- ERIC CARMEN—All By Myself (Arista) HB-29
- NAZARETH—Love Hurts (A&M) 17-12

### KISN—Portland

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 30-5
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 27-3

### KTLK—Denver

- LARRY GROCE—Junk Food Junkie (W.B.)
- MICHAEL MURPHEY—Renegade (Epic)
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 24-16
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 24-16
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 25-19

### KKAM—Pueblo, Colo.

- ROAD APPLES—Let's Live Together (Polydor)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- EAGLES—Take It To The Limit (Asylum) 18-11
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 19-14

### KCPX—Salt Lake City

- PAUL ANKA—Times Of Your Life (U.A.)
- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 23-18
- EAGLES—Take It To The Limit (Asylum) 11-7

### KRSP—Salt Lake City

- ERIC CARMEN—All By Myself (Arista)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- EAGLES—Take It To The Limit (Asylum) 24-18
- NAZARETH—Love Hurts (A&M) 13-8

### KYNO—Fresno

- JONATHAN CAIN—Till It's Time To Say Goodbye (Claridge)
- ERIC CARMEN—All By Myself (Arista)
- FOGHAT—Slow Ride (W.B.) 26-19
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 18-13

## Southwest Region

### TOP ADD ONS:

- BEE GEES—Fanny (RSO)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)

### PRIME MOVERS:

- D★ EARTH, WIND & FIRE—Sing A Song (Columbia)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)

### BREAKOUTS:

- (D) DONNA SUMMER—Love To Love You Baby (Oasis)
- BEE GEES—Fanny (RSO)
- ART GARFUNKEL—Breakaway (Columbia)

### KILT—Houston

- FOUR SEASONS—December 1963 (W.B./Curb)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 21-12
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 36-30

### KRBE-FM—Boston

- BARRY WHITE—Let The Music Play (20th Century)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 20-12
- LEON RUSSELL—Back To The Island (Shelter) HB-15

### KLIF—Dallas

- GARY WRIGHT—Dreamweaver (W.B.)
- BEE GEES—Fanny (RSO)
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) HB-16
- FLEETWOOD MAC—Over My Head (Reprise) 19-13

### KNUS-FM—Dallas

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- EARTH, WIND & FIRE—Sing A Song (Columbia) 22-10
- D★ EAGLES—Take It To The Limit (Asylum) 24-11
- ART GARFUNKEL—Breakaway (Columbia)
- BEE GEES—Fanny (RSO)
- FLEETWOOD MAC—Over My Head (Reprise) 19-14
- EAGLES—Take It To The Limit (Asylum) 10-8

### KXOL—Fl. Worth

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- LINDA RONSTADT—Tracks Of My Tears (Asylum)
- DAVID RUFFIN—Walk Away From Love (Motown) 19-12
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 21-15

### KONO—San Antonio

- JIM CROCE—Chain Gang Medley (Lifesong)
- JOHN PAUL YOUNG—Yesterday's Hero (Ariola America)
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 33-26
- PAUL ANKA—Times Of Your Life (U.A.) 40-34

### KELP—El Paso

- ERIC CARMEN—All By Myself (Arista)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 18-7
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 17-13

### XEROK—El Paso

- GARY WRIGHT—Dreamweaver (W.B.)
- BEE GEES—Fanny (RSO)
- DAVID RUFFIN—Walk Away From Love (Motown) 12-6
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 10-5

### KAKC—Tulsa

- ERIC CARMEN—All By Myself (Arista)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 13-6
- LEON RUSSELL—Back To The Island (Shelter) 18-11

### KELI—Tulsa

- DAVID BOWIE—Golden Years (RCA)
- MICHAEL MURPHEY—Renegade (Epic)
- CLEDUS MAGGARD—The White Knight (Mercury) HB-14
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) HB-16

### WKY—Oklahoma City

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- WHO—Squeeze Box (MCA)
- ERIC CARMEN—All By Myself (Arista) 23-16
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 19-14

### KOMA—Oklahoma City

- ART GARFUNKEL—Breakaway (Columbia)
- LINDA RONSTADT—Tracks Of My Tears (Asylum) 29-23
- BEE GEES—Fanny (RSO) 30-25

### WTIX—New Orleans

- D★ WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
- EAGLES—Take It To The Limit (Asylum)
- NONE
- KEEL—Shreveport
- NAZARETH—Love Hurts (A&M)
- HAGOOD HARDY—The Homecoming (Capitol)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 28-22
- C.W. McCALL—Convoy (MGM) 22-17

## Midwest Region

### TOP ADD ONS:

- (D) MIRACLES—Love Machine (Part 1) (Motown)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)

### PRIME MOVERS:

- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- C.W. McCALL—Convoy (MGM)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)

### BREAKOUTS:

- (D) MIRACLES—Love Machine (Part 1) (Motown)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- (D) DONNA SUMMER—Love To Love You Baby (Oasis)

### WLS—Chicago

- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)
- FLEETWOOD MAC—Over My Head (Reprise)
- KISS—Rock & Roll All Night (Casablanca) 18-12

### WCFL—Chicago

- GEORGE BAKER SELECTION—Paloma Blanca (W.B.)
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 20-11
- C.W. McCALL—Convoy (MGM) 8-1

### WOKY—Milwaukee

- NAZARETH—Love Hurts (A&M)
- WHO—Squeeze Box (MCA)
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 21-13
- OHIO PLAYERS—Love Rollercoaster (Mercury) 23-16

### WZUU-FM—Milwaukee

- NONE
- NONE
- WDE—Indianapolis
- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- HAMILTON, JOE FRANK & REYNOLDS—Winners & Losers (Playboy)
- ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.) 18-9
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 15-10

### WIRL—Peoria, Ill.

- BEE GEES—Fanny (RSO)
- RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 28-14
- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket) 26-15

### WDGY—Minneapolis

- MIRACLES—Love Machine (Part 1) (Motown)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- C.W. McCALL—Convoy (MGM) 6-1
- D★ DONNA SUMMER—Love To Love You Baby (Oasis) 11-9

### KDWB—Minneapolis

- D★ DONNA SUMMER—Love To Love You Baby (Oasis)
- FOGHAT—Slow Ride (W.B.)
- O'JAYS—I Love Music (Part 1) (Phila. Int'l.) 23-17
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia) 21-16

### KOIL—Omaha

- D★ WING & A PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
- PAUL SIMON—50 Ways To Leave Your Lover (Columbia)
- GLEN CAMPBELL—Country Boy (Capitol) 20-15
- D★ EARTH, WIND & FIRE—Sing A Song (Columbia) 21-16

### KIOA—Des Moines

- NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)
- HOT CHOCOLATE—You Sexy Thing (Atlantic)
- CONWAY TWITTY—Don't Cry Joni (MCA) 21-8
- STAPLE SINGERS—Let's Do It Again (Curton) 17-9

### KKLS—Rapid City, S.D.

- BEE GEES—Fanny (RSO)
- BOB DYLAN—Hurricane (Part 1) (Columbia)
- BOB DYLAN—Hurricane (Part 1) (Columbia) HB-21
- C.W. McCALL—Convoy (MGM) 4-1

### KQWB—Fargo, N.D.

- BEE GEES—Fanny (RSO)
- MIRACLES—Love Machine (Part 1) (Motown)
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 27-15
- GEORGE BAKER SELECTION—Paloma Blanca (W.B.) 13-9

(Continued on page 20)

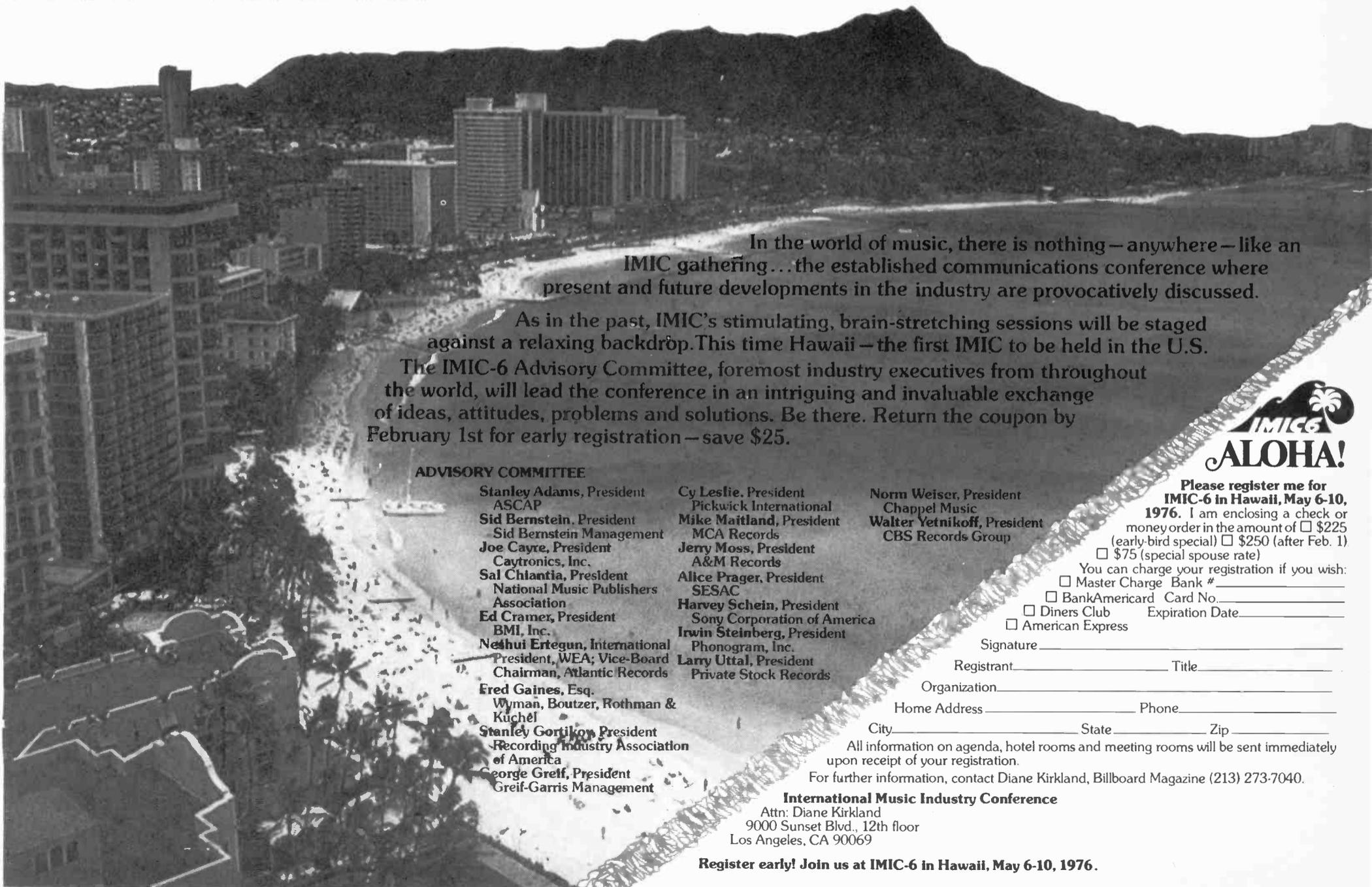
JANUARY 17, 1976, BILLBOARD

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# Billboard Singles Radio Action

Based on station playlists through Thursday (1/15/76)

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Continued from page 18

- KXOK—St. Louis**
- **MIRACLES**—Love Machine (Part 1) (Motown)
  - **HAMILTON, JOE FRANK & REYNOLDS**—Winners & Losers (Playboy)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 21-17
  - ★ **DAVID RUFFIN**—Walk Away From Love (Motown) 18-15
- KSLQ-FM—St. Louis**
- **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
  - **CLEDUS MAGGARD**—The White Knight (Mercury)
  - ★ **C.W. McCall**—Convoy (MGM) 9-5
  - ★ **JIGSAW**—Sky High (Chelsea) 12-0
- WHB—Kansas City**
- **MIRACLES**—Love Machine (Part 1) (Motown)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia)
  - ★ **C.W. McCall**—Convoy (MGM) 6-1
  - D★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 9-7
- KEWI—Topeka**
- **DONNA SUMMER**—Love To Love You Baby (Oasis)
  - **WHO**—Squeeze Box (MCA)
  - ★ **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.) 26-18
  - ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 12-9

## North Central Region

**TOP ADD ONS:**

ERIC CARMEN—All By Myself (Arista)  
BEE GEES—Fanny (RSO)  
FOUR SEASONS—December 1963 (W.B./Curb)

**PRIME MOVERS:**

C.W. McCALL—Convoy (MGM)  
(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)

**BREAKOUTS:**

ERIC CARMEN—All By Myself (Arista)  
BEE GEES—Fanny (RSO)  
ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)

- CKLW—Detroit**
- **ANNE MURRAY**—The Call (Capitol)
  - **RUFUS/CHAKA KHAN**—Sweet Thing (ABC) HB-16
  - ★ **LARRY GROCE**—Junk Food Junkie (W.B.) 10-7
- WGRD—Grand Rapids**
- **NAZARETH**—Love Hurts (A&M)
  - **HOT CHOCOLATE**—You Sexy Thing (Atlantic)
  - ★ **HAMILTON, JOE FRANK & REYNOLDS**—Winners & Losers (Playboy) 22-12

- Z-96 (WZZM-FM)—Grand Rapids**
- **QUEEN**—Bohemian Rhapsody (Elektra)
  - **MICHAEL MURPHEY**—Renegade (Epic)
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 23-12
  - ★ **ROXY MUSIC**—Love Is The Drug (Atco) 14-8
- WTAC—Flint, Mich.**
- **ERIC CARMEN**—All By Myself (Arista)
  - **DAVID BOWIE**—Golden Years (RCA)
  - ★ **FOGHAT**—Slow Ride (W.B.) 22-14
  - ★ **AEROSMITH**—Dream On (Columbia) HB-28
- WIXY—Cleveland**
- **FOUR SEASONS**—December 1963 (W.B./Curb)
  - **BARRY WHITE**—Let The Music Play (20th Century)
  - ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 31-21
  - ★ **LARRY GROCE**—Junk Food Junkie (W.B.) 40-33
- WGCL—Cleveland**
- **GARY WRIGHT**—Dreamweaver (W.B.)
  - **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.)
  - ★ **ROXY MUSIC**—Love Is The Drug (Atco) 16-11
  - ★ **AEROSMITH**—Dream On (Columbia) 21-17

- 13-Q (WKTQ)—Pittsburgh**
- **FOGHAT**—Slow Ride (W.B.)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 18-14
  - ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 11-8
- WKBW—Buffalo**
- **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
  - **JOHN DENVER**—Fly Away (RCA)
  - ★ **C.W. McCall**—Convoy (MGM) 29-1
  - ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 13-3
- WSAI—Cincinnati**
- **CLEDUS MAGGARD**—The White Knight (Mercury)
  - **LINDA RONSTADT**—Tracks Of My Tears (Asylum)
  - ★ **OHIO PLAYERS**—Love Rollercoaster (Mercury) 15-4
  - ★ **C.W. McCall**—Convoy (MGM) 10-1
- WCOL—Columbus**
- **OZARK MOUNTAIN DAREDEVILS**—If I Only Knew (A&M)
  - **ELTON JOHN**—Grow Some Funk (MCA)
  - ★ **ERIC CARMEN**—All By Myself (Arista) 34-23
  - ★ **MIRACLES**—Love Machine (Part 1) (Motown) 23-13
- WAKY—Louisville**
- **ERIC CARMEN**—All By Myself (Arista)
  - **BEE GEES**—Fanny (RSO)
  - ★ **AEROSMITH**—Dream On (Columbia) 30-21
  - ★ **QUEEN**—Bohemian Rhapsody (Elektra) 27-17
- WBGW—Bowling Green, Ky.**
- **ERIC CARMEN**—All By Myself (Arista)
  - **HAGOOD HARDY**—The Homecoming (Capitol)
  - ★ **BARRY MANILOW**—I Write The Songs (Arista) 7-4
  - ★ **HAMILTON, JOE FRANK & REYNOLDS**—Winners & Losers (Playboy) 8-5
- WJET—Erie, Pa.**
- **EAGLES**—Take It To The Limit (Asylum)
  - **GRAND FUNK RAILROAD**—Take Me (Capitol)
  - ★ **ART GARFUNKEL**—Breakaway (Columbia) 32-23
  - ★ **C.W. McCall**—Convoy (MGM) 7-2
- WRIE—Erie, Pa.**
- **BEE GEES**—Fanny (RSO)
  - **NAZARETH**—Love Hurts (A&M)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 28-20
  - ★ **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.) 30-24
- WCUE—Akron**
- **GARY WRIGHT**—Dreamweaver (W.B.)
  - **GRAND FUNK RAILROAD**—Take Me (Capitol)
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 32-15
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 18-7

**TOP ADD ONS:**

ERIC CARMEN—All By Myself (Arista)  
BEE GEES—Fanny (RSO)  
FOUR SEASONS—December 1963 (W.B./Curb)

**PRIME MOVERS:**

C.W. McCALL—Convoy (MGM)  
(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)

**BREAKOUTS:**

ERIC CARMEN—All By Myself (Arista)  
BEE GEES—Fanny (RSO)  
ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)

- WABC—New York City**
- **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia)
  - ★ **C.W. McCall**—Convoy (MGM) 28-6
  - ★ **BARRY MANILOW**—I Write The Songs (Arista) 11-1
- WPIX-FM—New York City**
- **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
  - **ELTON JOHN**—Grow Some Funk (MCA)
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 20-11
  - ★ **JIGSAW**—Sky High (Chelsea) 19-13
- WBBF—Rochester, N.Y.**
- **WING & A PRAYER/FIFE & DRUM CORPS.**—Baby Face (Wing & A Prayer)
  - **BOB DYLAN**—Hurricane (Part 1) (Columbia)
  - ★ **NONE**

**TOP ADD ONS:**

AEROSMITH—Dream On (Columbia)  
HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.)  
PAUL ANKA—Times Of Your Life (U.A.)

**PRIME MOVERS:**

(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

**BREAKOUTS:**

AEROSMITH—Dream On (Columbia)  
BEE GEES—Fanny (RSO)  
DAVID BOWIE—Golden Years (RCA)

- WFIL—Philadelphia**
- **PAUL ANKA**—Times Of Your Life (U.A.)
  - **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.)
  - ★ **JOHN DENVER**—Fly Away (RCA) 20-12
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 26-18

- WIBG—Philadelphia**
- **MASQUERADERS**—The Traveling Man (ABC)
  - **BEE GEES**—Fanny (RSO)
  - ★ **FOUR SEASONS**—December 1963 (W.B./Curb) 30-21
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 23-16
- WPGC—Washington**
- **AEROSMITH**—Dream On (Columbia)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia)
  - D★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 12-5
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 21-14
- WCAO—Baltimore**
- **DAVID BOWIE**—Golden Years (RCA)
  - **LINDA RONSTADT**—Tracks Of My Tears (Asylum)
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 23-10
  - ★ **C.W. McCall**—Convoy (MGM) 10-1
- D★ DONNA SUMMER**—Love To Love You Baby (Oasis) HB-19
- WGH—Newport News, Va.**
- **AEROSMITH**—Dream On (Columbia)
  - **MIRACLES**—Love Machine (Part 1) (Motown)
  - ★ **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.) 17-13
- WYRE—Annapolis, Md.**
- **COMMODORES**—Sweet Love (Motown)
  - **AEROSMITH**—Dream On (Columbia)
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 19-4
  - ★ **NAZARETH**—Love Hurts (A&M) 14-9
- WLEE—Richmond, Va.**
- **FOUR SEASONS**—December 1963 (W.B./Curb)
  - **DONNY & MARIE OSMOND**—Deep Purple (Kolob)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 25-15
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 13-7

**TOP ADD ONS:**

PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)  
NAZARETH—Love Hurts (A&M)

**PRIME MOVERS:**

PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
C.W. McCALL—Convoy (MGM)  
(D) DONNA SUMMER—Love To Love You Baby (Oasis)

**BREAKOUTS:**

FOUR SEASONS—December 1963 (W.B./Curb)  
GARY WRIGHT—Dreamweaver (W.B.)  
ELECTRIC LIGHT ORCHESTRA—Evil Woman (U.A.)

- WABC—New York City**
- **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia)
  - ★ **C.W. McCall**—Convoy (MGM) 28-6
  - ★ **BARRY MANILOW**—I Write The Songs (Arista) 11-1
- WPIX-FM—New York City**
- **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
  - **ELTON JOHN**—Grow Some Funk (MCA)
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 20-11
  - ★ **JIGSAW**—Sky High (Chelsea) 19-13
- WBBF—Rochester, N.Y.**
- **WING & A PRAYER/FIFE & DRUM CORPS.**—Baby Face (Wing & A Prayer)
  - **BOB DYLAN**—Hurricane (Part 1) (Columbia)
  - ★ **NONE**

**TOP ADD ONS:**

AEROSMITH—Dream On (Columbia)  
HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.)  
PAUL ANKA—Times Of Your Life (U.A.)

**PRIME MOVERS:**

(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

**BREAKOUTS:**

AEROSMITH—Dream On (Columbia)  
BEE GEES—Fanny (RSO)  
DAVID BOWIE—Golden Years (RCA)

- WBZ-FM—Boston**
- **JONATHAN CAIN**—Till It's Time To Say Goodbye (Claridge)
  - **GARY WRIGHT**—Dreamweaver (W.B.)
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 18-6
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 22-12
- WBFB-FM—Framingham, Mass.**
- **BEE GEES**—Fanny (RSO)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 31-15
  - ★ **C.W. McCall**—Convoy (MGM) 9-3
- WPRO—Providence**
- **FOUR SEASONS**—December 1963 (W.B./Curb)
  - **KISS**—Rock & Roll All Night (Casa-Blanca)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 28-21
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 26-22
- WORC—Worcester, Mass.**
- **LEON RUSSELL**—Back To The Island (Shelter)
  - **DR. HOOK**—Only Sixteen (Capitol)
  - ★ **ERIC CARMEN**—All By Myself (Arista) 25-11
  - ★ **EAGLES**—Take It To The Limit (Asylum) 19-10
- WDRG—Hartford**
- **AEROSMITH**—Dream On (Columbia)
  - **WHO**—Squeeze Box (MCA)
  - ★ **C.W. McCall**—Convoy (MGM) 27-7
  - D★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 23-10
- WTRY—Albany**
- **ERIC CARMEN**—All By Myself (Arista)
  - **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 27-11
  - ★ **HAMILTON, JOE FRANK & REYNOLDS**—Winners & Losers (Playboy) 25-13
- WPTR—Albany**
- **LEON RUSSELL**—Back To The Island (Shelter)
  - **BRUCE SPRINGSTEEN**—Tenth Avenue Freeze-Out (Columbia)
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 24-13
  - D★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 14-9

**TOP ADD ONS:**

RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)  
EAGLES—Take It To The Limit (Asylum)  
BEE GEES—Fanny (RSO)

**PRIME MOVERS:**

PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

**BREAKOUTS:**

EAGLES—Take It To The Limit (Asylum)  
BEE GEES—Fanny (RSO)  
CLEDUS MAGGARD—The White Knight (Mercury)

- WABC—New York City**
- **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia)
  - ★ **C.W. McCall**—Convoy (MGM) 28-6
  - ★ **BARRY MANILOW**—I Write The Songs (Arista) 11-1
- WPIX-FM—New York City**
- **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
  - **ELTON JOHN**—Grow Some Funk (MCA)
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 20-11
  - ★ **JIGSAW**—Sky High (Chelsea) 19-13
- WBBF—Rochester, N.Y.**
- **WING & A PRAYER/FIFE & DRUM CORPS.**—Baby Face (Wing & A Prayer)
  - **BOB DYLAN**—Hurricane (Part 1) (Columbia)
  - ★ **NONE**

**TOP ADD ONS:**

AEROSMITH—Dream On (Columbia)  
HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.)  
PAUL ANKA—Times Of Your Life (U.A.)

**PRIME MOVERS:**

(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

**BREAKOUTS:**

AEROSMITH—Dream On (Columbia)  
BEE GEES—Fanny (RSO)  
DAVID BOWIE—Golden Years (RCA)

- WBBQ—Augusta**
- **BEE GEES**—Fanny (RSO)
  - **CLEDUS MAGGARD**—The White Knight (Mercury)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 28-21
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 29-23
- WGSN—Birmingham, Ala.**
- **DONNA SUMMER**—Love To Love You Baby (Oasis)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia)
  - ★ **ERIC CARMEN**—All By Myself (Arista) 22-13
  - ★ **WING & A PRAYER/FIFE & DRUM CORPS.**—Baby Face (Wing & A Prayer) 21-17
- WHYY—Montgomery, Ala.**
- **NONE**
  - **NONE**
  - ★ **NONE**
- WTOB—Winston/Salem, N.C.**
- **DONNY & MARIE OSMOND**—Deep Purple (Kolob)
  - **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC)
  - ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 20-15
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 16-12
- WWSA—Savannah, Ga.**
- **JONATHAN CAIN**—Till It's Time To Say Goodbye (Claridge)
  - **CLEDUS MAGGARD**—The White Knight (Mercury)
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 22-12
  - ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 23-15
- WTMA—Charleston, S.C.**
- **DAVID BOWIE**—Golden Years (RCA)
  - **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC)
  - ★ **EAGLES**—Take It To The Limit (Asylum) 24-11
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 25-12
- WKIX—Raleigh, N.C.**
- **ART GARFUNKEL**—Breakaway (Columbia)
  - **BEE GEES**—Fanny (RSO)
  - ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 27-11
  - ★ **ERIC CARMEN**—All By Myself (Arista) 31-18
- WORD—Spartanburg, S.C.**
- **AEROSMITH**—Dream On (Columbia)
  - **AVERAGE WHITE BAND**—School Boy Crush (Atlantic)
  - ★ **EAGLES**—Take It To The Limit (Asylum) HB-18
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 15-10
- WAYS—Charlotte, N.C.**
- **BEE GEES**—Fanny (RSO)
  - **LARRY GROCE**—Junk Food Junkie (W.B.)
  - ★ **EAGLES**—Take It To The Limit (Asylum) 29-19
  - D★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 11-3
- WNOX—Knoxville**
- **DAVID BOWIE**—Golden Years (RCA)
  - **FOGHAT**—Slow Ride (W.B.)
  - ★ **GEORGE BAKER SELECTION**—Paloma Blanca (W.B.) 42-30
  - ★ **HELEN REDDY**—Somewhere In The Night (Capitol) 45-36
- WGOW—Chattanooga, Tenn.**
- **NAZARETH**—Love Hurts (A&M)
  - **EAGLES**—Take It To The Limit (Asylum)
  - ★ **AMAZING RHYTHM ACES**—Amazing Grace (ABC) 18-5
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 15-4
- KAAY—Little Rock**
- **ROAD APPLES**—Let's Live Together (Polydor)
  - **DAVID RUFFIN**—Walk Away From Love (Motown)
  - ★ **BARRY MANILOW**—I Write The Songs (Arista) 25-16
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 24-17

**TOP ADD ONS:**

RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)  
EAGLES—Take It To The Limit (Asylum)  
BEE GEES—Fanny (RSO)

**PRIME MOVERS:**

PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

**BREAKOUTS:**

EAGLES—Take It To The Limit (Asylum)  
BEE GEES—Fanny (RSO)  
CLEDUS MAGGARD—The White Knight (Mercury)

- WABC—New York City**
- **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia)
  - ★ **C.W. McCall**—Convoy (MGM) 28-6
  - ★ **BARRY MANILOW**—I Write The Songs (Arista) 11-1
- WPIX-FM—New York City**
- **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
  - **ELTON JOHN**—Grow Some Funk (MCA)
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 20-11
  - ★ **JIGSAW**—Sky High (Chelsea) 19-13
- WBBF—Rochester, N.Y.**
- **WING & A PRAYER/FIFE & DRUM CORPS.**—Baby Face (Wing & A Prayer)
  - **BOB DYLAN**—Hurricane (Part 1) (Columbia)
  - ★ **NONE**

**TOP ADD ONS:**

AEROSMITH—Dream On (Columbia)  
HAROLD MELVIN & THE BLUE NOTES—Wake Up Everybody (Phila. Int'l.)  
PAUL ANKA—Times Of Your Life (U.A.)

**PRIME MOVERS:**

(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

**BREAKOUTS:**

AEROSMITH—Dream On (Columbia)  
BEE GEES—Fanny (RSO)  
DAVID BOWIE—Golden Years (RCA)

- WHBQ—Memphis**
- **ERIC CARMEN**—All By Myself (Arista)
  - **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC)
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 27-18
  - ★ **BEE GEES**—Fanny (RSO) 28-22
- WMPS—Memphis**
- **NONE**
  - **NONE**
  - ★ **NONE**
- WMAK—Nashville**
- **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC)
  - **DAVID RUFFIN**—Walk Away From Love (Motown)
  - ★ **EAGLES**—Take It To The Limit (Asylum) 11-5
  - ★ **HELEN REDDY**—Somewhere In The Night (Capitol) 15-11
- WLAC—Nashville**
- **CHARLIE DANIELS**—Birmingham Blues (Kama Sutra)
  - **DR. HOOK**—Only Sixteen (Capitol)
  - ★ **HAMILTON, JOE FRANK & REYNOLDS**—Winners & Losers (Playboy) HB-26
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 12-9
- WLCY—St. Petersburg, Fla.**
- **ERIC CARMEN**—All By Myself (Arista)
  - **EAGLES**—Take It To The Limit (Asylum)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) HB-21
  - ★ **BEE GEES**—Fanny (RSO) HB-28
- WQAM—Miami**
- **GLEN CAMPBELL**—Country Boy (Capitol)
  - **EAGLES**—Take It To The Limit (Asylum)
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 26-18
  - ★ **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC) 13-9
- WFUN—Miami**
- **NONE**
  - **NONE**
  - ★ **NONE**
- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
  - **RHYTHM HERITAGE**—Theme From "S.W.A.T." (ABC)
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 24-17
  - ★ **HOT CHOCOLATE**—You Sexy Thing (Atlantic) 13-6
- WQPD—Lakeland, Fla.**
- **ELTON JOHN**—Grow Some Funk (MCA)
  - **DR. HOOK**—Only Sixteen (Capitol)
  - ★ **ERIC CARMEN**—All By Myself (Arista) 18-2
  - ★ **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia) 26-17
- WMFJ—Daytona Beach, Fla.**
- **WING & A PRAYER/FIFE & DRUM CORPS.**—Baby Face (Wing & A Prayer)
  - **HAROLD MELVIN & THE BLUE NOTES**—Wake Up Everybody (Phila. Int'l.)
  - D★ **O'JAYS**—I Love Music (Part 1) (Phila. Int'l.) 18-8
  - D★ **DONNA SUMMER**—Love To Love You Baby (Oasis) 19-9

**TOP ADD ONS:**

RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC)  
EAGLES—Take It To The Limit (Asylum)  
BEE GEES—Fanny (RSO)

**PRIME MOVERS:**

PAUL SIMON—50 Ways To Leave Your Lover (Columbia)  
(D) DONNA SUMMER—Love To Love You Baby (Oasis)  
NEIL SEDAKA—Breaking Up Is Hard To Do (Rocket)

**BREAKOUTS:**

EAGLES—Take It To The Limit (Asylum)  
BEE GEES—Fanny (RSO)  
CLEDUS MAGGARD—The White Knight (Mercury)

- WABC—New York City**
- **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket)
  - **PAUL SIMON**—50 Ways To Leave Your Lover (Columbia)
  - ★ **C.W. McCall**—Convoy (MGM) 28-6
  - ★ **BARRY MANILOW**—I Write The Songs (Arista) 11-1
- WPIX-FM—New York City**
- **ELECTRIC LIGHT ORCHESTRA**—Evil Woman (U.A.)
  - **ELTON JOHN**—Grow Some Funk (MCA)
  - ★ **NEIL SEDAKA**—Breaking Up Is Hard To Do (Rocket) 20-11
  - ★ **JIGSAW**—Sky High (Chelsea) 19-13
- WBBF—Rochester, N.Y.**
- **WING & A PRAYER/FIFE & DRUM CORPS.**—Baby Face (Wing &

# Billboard Album Radio Action

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

Billboard SPECIAL SURVEY for Week Ending 1/17/76-

## Top Add Ons-National

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)

## Top Requests/Airplay-National

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- BOB DYLAN—Desire (Columbia)

## National Breakouts

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- EMMYLOU HARRIS—Elite Hotel (Reprise)

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

### KISW-FM—Seattle

- BOB DYLAN—Desire (Columbia)
- DAN HILL—(20th Century)
- TED NUGENT—(Epic)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ HEART—Dreamboat Annie (Mushroom Records)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ JOHN KLEMMER—Touch (ABC)

### KOME-FM—San Jose

- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- BOB DYLAN—Desire (Columbia)
- QUEEN—A Night At The Opera (Elektra)
- EDWIN STARR—Free To Be Myself (Granite)
- ★ KENNY RANKIN—Inside (Little David)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ NEIL YOUNG—Zuma (Reprise)

### KZEW-FM—Dallas

- BOB DYLAN—Desire (Columbia)
- CHRIS SQUIRE—Fish Out Of The Water (Atlantic)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- G.T. MOORE—(Mercury)
- ★ BOB DYLAN—Desire (Columbia)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ TED NUGENT—(Epic)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)

### KLBJ-FM—Austin

- TOM SCOTT—New York Connection (Ode)
- ISAAC HAYES MOVEMENT—Disco Connection (ABC)
- CRACK THE SKY—(Life Song)
- DOBIE GREY—New Ray Of Sunshine (Capricorn)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ STEPHEN STILLS—Live (Atlantic)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ KAYAK—Royal Bed Bouncer (Janus)

### WXRT-FM—Chicago

- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- G.T. MOORE—(Mercury)
- 
- ★ FLEETWOOD MAC—(Reprise)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ STANLEY CLARKE—Journey To Love (Nemperor)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

### WCOL-FM—Columbus

- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- KATE & ANNA MCGARRIGLE—(Warner Brothers)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

### WZMF-FM—Milwaukee

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- SKYHOOKS—Ego Is Not A Dirty World (Mercury)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ KINKS—Schoolboys In Disgrace (RCA)
- ★ KANSAS—Masque (Epic)
- ★ FOGHAT—Fool For The City (Bearsville)

### WKTK-FM—Baltimore

- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- NILS LOFGREN—Back It Up (A&M)
- ELVIN BISHOP—Struttin' My Stuff (Warner Brothers)
- ★ BOB DYLAN—Desire (Columbia)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ BARCLAY JAMES HARVEST—Time Honored Ghosts (Polydor)

### WKDA-FM—Nashville

- BOB DYLAN—Desire (Columbia)
- JANIS IAN—Aftertones (Columbia)
- LARRY RASBERRY & THE HIGH STEPPERS—In The Pink (Backroom Records)
- STYX—Equinox (A&M)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

### WORJ-FM—Orlando

- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- RUSTY WEIR—(20th Century)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ ERIC CARMEN—(Arista)

## Western Region

### • TOP ADD ONS:

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- ACE—Time For Another (Anchor)
- QUEEN—A Night At The Opera (Elektra)

### ★ TOP REQUEST/AIRPLAY:

- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- PAUL SIMON—Still Crazy After All These Years (Columbia)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- JEFFERSON STARSHIP—Red Octopus (Grunst)

### BREAKOUTS:

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- EDWIN STARR—Free To Be Myself (Granite)
- JIMMY WITHERSPOON—Spoonful (Blue Note)

### KLCS-FM—Los Angeles

- BOB DYLAN—Desire (Columbia)
- ACE—Time For Another (Anchor)
- 
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunst)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)

### KMET-FM—Los Angeles

- BOB DYLAN—Desire (Columbia)
- PARIS—(Capitol)
- BOB MARLEY & THE WAILERS—Live (Island)
- TOMMY BOLIN—Teaser (Nemperor)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—Face The Music (United Artists)
- ★ STEPHEN STILLS—Live (Atlantic)

### KSML-FM—Lake Tahoe/Reno

- HANK WILLIAMS JR. & FRIENDS—(MGM)
- BOB DYLAN—Desire (Columbia)
- RUSTY WEIR—(20th Century)
- JIMMY WITHERSPOON—Spoonful (Blue Note)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ MICHAEL MURPHEY—Swans Against The Sun (Epic)
- ★ ROXY MUSIC—Siren (Atco)
- ★ ACE—Time For Another (Anchor)

### KGB-FM—San Diego

- BOB DYLAN—Desire (Columbia)
- KRAFTWERK—Radio Activity (Capitol)
- 
- 
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- ★ DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- ★ FLEETWOOD MAC—(Reprise)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)

## Southwest Region

### • TOP ADD ONS:

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- RUSTY WEIR—(20th Century)

### ★ TOP REQUEST/AIRPLAY:

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- BOB DYLAN—Desire (Columbia)

### BREAKOUTS:

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)

### KSHE-FM—St. Louis

- BOB DYLAN—Desire (Columbia)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- 
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ RUSTY WEIR—(20th Century)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

### KADI-FM—St. Louis

- BOB DYLAN—Desire (Columbia)
- RUSTY WEIR—(20th Century)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- PARIS—(Capitol)
- ★ BARCLAY JAMES HARVEST—Time Honored Ghosts (Polydor)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ ERIC CARMEN—(Arista)

## Midwest Region

### • TOP ADD ONS:

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- EMMYLOU HARRIS—Elite Hotel (Reprise)

### ★ TOP REQUEST/AIRPLAY:

- QUEEN—A Night At The Opera (Elektra)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ROXY MUSIC—Siren (Atco)

### BREAKOUTS:

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- EMMYLOU HARRIS—Elite Hotel (Reprise)

### WABX-FM—Detroit

- RUSTY WEIR—(20th Century)
- BOB DYLAN—Desire (Columbia)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- 
- ★ ROXY MUSIC—Siren (Atco)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ QUEEN—A Night At The Opera (Elektra)

### WMMS-FM—Cleveland

- BOB DYLAN—Desire (Columbia)
- DAVID BOWIE—Station To Station (RCA)
- LOU REED—Coney Island Baby (RCA)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ ERIC CARMEN—(Arista)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ PATTI SMITH—Horses (Arista)

## Southeast Region

### • TOP ADD ONS:

- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- RUSTY WEIR—(20th Century)

### ★ TOP REQUEST/AIRPLAY:

- BOB DYLAN—Desire (Columbia)
- JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- THE BAND—Northern Lights-Southern Cross (Capitol)
- BARCLAY JAMES HARVEST—Time Honored Ghosts (Polydor)

### BREAKOUTS:

- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- RUSTY WEIR—(20th Century)

### WHFS-FM—Washington

- EMMYLOU HARRIS—Elite Hotel (Reprise)
- BOB MARLEY & THE WAILERS—Live (Island)
- RUSTY WEIR—(20th Century)
- DOBIE GRAY—New Ray Of Sunshine (Capricorn)
- ★ BOB DYLAN—Desire (Columbia)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ STEPHEN STILLS—Live (Atlantic)
- ★ PATTI SMITH—Horses (Arista)

## Northeast Region

### • TOP ADD ONS:

- EMMYLOU HARRIS—Elite Hotel (Reprise)
- BOB DYLAN—Desire (Columbia)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)

### ★ TOP REQUEST/AIRPLAY:

- BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- SUPERTRAMP—Crisis? What Crisis? (A&M)
- PATTI SMITH—Horses (Arista)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

### BREAKOUTS:

- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)

### WNEW-FM—New York

- PETER FRAMPTON—Frampton Comes Alive (A&M)
- BOB DYLAN—Desire (Columbia)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ FLEETWOOD MAC—(Reprise)

### WBAB-FM—Babylon

- BOB DYLAN—Desire (Columbia)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)
- ★ EARTH, WIND & FIRE—Gratitude (Columbia)
- ★ ERIC CARMEN—(Arista)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia)

### WOUR-FM—Syracuse/Utica

- ELVIN BISHOP—Struttin' My Stuff (Warner Brothers)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- KATE & ANNA MCGARRIGLE—(Warner Brothers)
- BAREFOOT JERRY—Barefoot Jerry's Grocery (Monument)
- ★ ROXY MUSIC—Siren (Atco)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ TOM JANS—The Eye Of An Only Child (Columbia)
- ★ CHRIS WILLIAMSON—Changer & The Changed (Olivia)

### WMMR-FM—Philadelphia

- BOB DYLAN—Desire (Columbia)
- JANIS IAN—Aftertones (Columbia)
- CHRIS SQUIRE—Fish Out Of Water (Atlantic)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- ★ JOHN KLEMMER—Touch (ABC)
- ★ PATTI SMITH—Horses (Arista)
- ★ SKYHOOKS—Ego Is Not A Dirty Word (Mercury)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)

### WNTN-FM—Boston

- PARIS—(Capitol)
- EMMYLOU HARRIS—Elite Hotel (Reprise)
- JETHRO TULL—M.U. The Best Of Jethro Tull (Chrysalis)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- ★ THE BAND—Northern Lights-Southern Cross (Capitol)
- ★ PATTI SMITH—Horses (Arista)
- ★ LITTLE FEAT—The Last Record Album (Warner Brothers)
- ★ DANNY KIRWAN—Second Chapter (DJM)

### WHCN-FM—Hartford

- EMMYLOU HARRIS—Elite Hotel (Reprise)
- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- MANDALA BAND—(Chrysalis)
- SAILOR—Trouble (Epic)
- ★ BOB DYLAN—Desire (Columbia)
- ★ TERRY GARTHWAITE—Terry (Arista)
- ★ KENNY RANKIN—Inside (Little David)
- ★ PATTI SMITH—Horses (Arista)

### CHUM-FM—Toronto

- RUSTY WEIR—(20th Century)
- LOU REED—Coney Island Baby (RCA)
- JOHN KLEMMER—Touch (ABC)
- 
- ★ STEPHEN STILLS—Live (Atlantic)
- ★ JONI MITCHELL—Hissing Of Summer Lawns (Asylum)
- ★ SUPERTRAMP—Crisis? What Crisis? (A&M)
- ★ BACHMAN-TURNER OVERDRIVE—Head On (Mercury)

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## Vox Jox

By CLAUDE HALL

LOS ANGELES—Berry Peterson is moving to San Diego to program KCBQ, the Bartell Media Top 40 operation. No word at this moment what former program director **Chucker Morgan** is going to be doing. . . . **Kit Carson** is now weekend man at KGIL in Los Angeles; he'd been at KJJJ in Phoenix.

★ ★ ★

In Austin, Tex., **Greg Thomas** is going back to school full-time. **Steve Smith** has replaced him on KLBJ. . . . Speakeasy Productions, Los Angeles, taped a new hour pilot a couple of days ago with air personality **Mario Machado**; the syndicated show is aimed for MOR radio stations; more details will be forthcoming. **Eddie Herschler** is head of the new firm. . . . **Skipper Lee** is retiring from KCOH in Houston to enter

politics. He's running for County Commissioner of District 1. In case many of you buddies of his didn't know, **Skipper Lee**, **Travis Gardner**, **John B. Coleman**, **Jetson Robinson**, and **Mike Petrizzo** are planning to buy KCOH. There's going to be a big testimonial dinner for Skipper on Jan. 24 and if you'd like to attend or just congratulate the man, call 713-528-2889.

★ ★ ★

KFYE, progressive station located in Fresno, Calif., is looking for an air personality. Program director **Greg Elliott** promises to listen to every tape and will comment on rejects, if you so desire. . . . Another radio syndicated show that I'd like to mention is "The Creative World of Jazz" backed by the legendary **Stan**

(Continued on page 23)

## Created Boss Radio KHJ in L.A.

• Continued from page 16

bored, run out of things to do. But there are only one or two people who know what I'm like when I'm in Hawaii. Which is: A, it's the place where I was born; and, B, involves a project that I've been working for, personally, the past four years. I guess that I will be out of work as a full-time program director as long as it takes me to finish what I've got started over there. Or, until something interesting comes along. But, what does being out of radio mean? You can get a good idea while sitting on an airplane 35,000 feet in the air, or waking up in bed in the middle of the night. Hell, if I get a good idea in Hawaii, I can be together with Tom Rounds, president of Watermark, in the studios in Los Angeles, in five hours.

I just want to back away from day-in-and-day-out full-time programming.

Rick Liebert has been with the station four years. He certainly deserves a shot as program director. And I feel that by getting out of programming I'll be able to get into it again with a fresher approach.

H: In general, do you think that radio overall has made any improvements since you went to San Diego to program KGB? When you originally resigned as program director of KHJ in Los Angeles several years ago, was it because you had grown tired of Top 40 radio?

J: I don't think KHJ improved. I don't think KHJ is doing anything but riding a big roller coaster. But, again, I don't think I'm necessarily the only one that feels that way about that kind of radio. And KHJ has a hell of a lot of momentum and zero competition. With a good signal. Without Bill Drake, Robert W. Morgan, Don Steele, where would KHJ be today? The KHJ of today is based on the dues paid by us 10 years ago.

In general—regardless of my personal association with KGB—radio has tended to level off during the past couple of years.

The most disturbing thing is: Where are the young guys with talent?

I've had the feeling in the past year or so that if a young guy 25 years old or less came in the door of my office and pounded on my desk, I'd probably hire him. Because, where are the aggressive guys that used to be in radio?

I think it's not just radio. I think it may be symptomatic of what's happening in the world today. There are too many people who just want to collect food stamps . . . or unemployment checks. It doesn't seem that people are as motivated as they used to be in the, quote, good ol' days.

To me—at my age—it's as if they are changing the rules in the middle of the game . . . things, to me, that were important values when I was a kid trying to make a name for myself seem to be changing. There are a lot of people who seem content to go off and be quiet and not enter the rat race. Well, I can dig that . . . I'm not putting it down . . . it's the other way around . . . that's one of the reasons I'm going back to Hawaii . . . because I happen to agree philosophically with that premise.

I don't think radio's any worse off than anything else. But let's look at everything else. In 1975, the Cadillac looks like the 1974 Cadillac. And the 1974 Cadillac looked like the 1973 Cadillac. And the 1975 television season looked like the 1974 tv season, except maybe it's a little worse.

So, it isn't just radio that's suffering.

However, if you and I came up with a new sound, we wouldn't be able to get four feet out of this building without being mobbed . . . we'd have every record company in town throwing money in our laps. There's not that many new sounds coming out in the record business—though there are some.

And it's the same in radio.

Tell me of a guy 23 years old or younger who's really done something unique and original. Someone who has management potential, understands the business, is pragmatically involved with the operation of a radio station other than picking the music, can work with people—where is such a person?

So, it isn't just the radio business. I think we've got to adjust to the fact that things are different from the way they taught us it was going to be.

As far as radio is concerned—to look at it analytically—what new de-

velopments have there been? I haven't heard a thing in San Diego that isn't a version of something done before. The only time I listen to Los Angeles radio is when I'm coming back and forth to Ram football games and I haven't heard one damned thing in Los Angeles radio that isn't a variation based on a variation.

In San Diego, there's a radio station that gives away a lot of money in Cash Calls. We were doing that in 1959 in Hawaii and we'd stolen that promotion from a Canadian station.

Where are the guys from which the creative ideas come?

Now, I don't believe that there are guys with ideas who're being shut off at the pass. It's not as if management is turning away people with ideas.

It's really a sad situation . . . because there are no people—young or old—with any new ideas.

And the people who think that because they went to such and such school of broadcasting—or because they spent four years and got a telecommunications degree in a university—that, having done all of that, they're prepared to enter the radio business . . . well, they've been deceived. Or deceived themselves. You constantly meet people with college educations who don't know how to write radio copy . . . or figure an ARB. True, there are a lot of things in the world that you can only learn by doing. But the basics are not being taught in scope. And the creative input is not being installed. On any level.

Ten or 15 years ago, a guy would hang out in a radio station and learn

(Continued on page 55)

## FRANK SINATRA: BIOGRAPHY IN SONG

**A Brand New 8 hour radio documentary on the  
GREATEST SINGER OF POPULAR SONG  
is now available for WORLD-WIDE SYNDICATION!**

Francis Albert Sinatra has entertained 4 generations of music lovers with his unparalleled singing artistry. On records, and in films, concerts, and night clubs around the world, the Sinatra name continues to generate major public response. Now, the Frank Sinatra story has been produced in 4 two hour segments for radio listeners around the world.

Your audience will hear the Sinatra sound from Hoboken to Hollywood, from California to New York, and from Las Vegas to Paris. Many rare recordings will be heard by your listeners for the very first time. All of Frank's biggest hits are included.

Your audience will hear Gene Norman narrate the fascinating Sinatra legend from the Big Band beginnings with Harry James and Tommy Dorsey, through the Bobby Sox era when he was known as "The Voice", into the "Swinging" years, the "Retrospective" years, and right up to the present.

Your audience will hear "exclusive" interviews and comments by entertainers, musicians, and other personalities who have been associated with Frank through the years.

Your audience will hear a fast-paced, exciting, and highly entertaining radio biography . . . a true "special" on one of the most phenomenal careers in entertainment history.

This unique documentary comes to you in compatible Stereo/Mono for Quality broadcast on AM or FM. Each 2 hour segment runs 98 minutes with 88 sixty second commercial avails in all.

Guest Interviews :

BING CROSBY • SAMMY CAHN • PERCY FAITH • GORDON JENKINS • ROD McKUEN  
SY OLIVER • NELSON RIDDLE • JO STAFFORD • PAUL WESTON • KEENAN WYNN

and many more . . .

For a Demo and information on how your station can acquire this very special program for Exclusive play in your market, just contact



11818 Wilshire Blvd. - Suite 103 Los Angeles, California 90025  
(213) 473-9550

Produced and Directed by: PETE KLINE • Written by: RICHARD OLIVER • Narrated by: GENE NORMAN • A&R Consultant: RIC ROSS

## Music Machine

• Continued from page 16

WNEW-FM," say Bruneau. "But we also play some of the standards which are our base. I think MOR stations are discriminated against in terms of other people's perception of us. There is a tendency to put us down as old fogies when we really have a very contemporary sound which is identified with by many people.

"We are not a chart station and we have the facility of getting right on a new release if we like it and think our audience will go for it. From that standpoint alone we should be considered more favorably because we can often be the only vehicle open to a new release."

Bruneau does not expect the "Dream Hour" promotion to generate the type of mail that other giveaways have produced. However, he feels that with the print promotion back-up provided in the local dailies, it will be more effective in calling attention to the station's sound. The print promotion will include sample contest entries containing the station's typical broad sound.

## Format Switch

• Continued from page 16

ville, and stations in Tampa, Fort Worth, and Oklahoma City, joined WUBE Monday (5) as morning voice and program director, succeeding Mike Millard, who joined the station a year ago. Kent Burkhart has joined WUBE as a consultant.

Present WUBE AM-FM staff also includes Paul O'Brien, Larry Bee, Dale Summers, Fred Slezak and Mike McCoy. WUBE is 1,000 watts days, 250 watts nights at 1230 on the dial.

**Springboard  
International  
Cordially  
Invites You To  
Turn The Page...**

# And Meet The Music Makers!

## The Labels

Buckboard  
Happy Tunes  
Super Oldies  
Tale Spinners  
Trip

Mace  
Mistletoe  
Morningstar  
Trip - Emarcy Jazz  
Sculpture/Wade

Springboard  
Upfront  
Musicor  
Trip/Forever/Musicor: Oldies 45's

## The Artists

Rod Stewart  
Eric Clapton  
Jeff Beck & The Yardbirds  
Stevie Winwood  
Julie Driscoll  
Brian Auger  
Shirley Bassey  
Gregg & Duane Allman  
The Coasters  
The Drifters  
The Platters  
Gene Pitney  
George Jones  
Melba Montgomery  
Hugo Winterhalter  
Lester Young  
Quincy Jones  
Coleman Hawkins  
Errol Garner  
James Moody  
Max Roach  
Clark Terry  
Gerry Mulligan  
Muggsy Spanier  
Morgana King  
Paul Quinichette  
Woody Herman  
Helen Merrill  
Earl Hines  
Billy Eckstine  
Chet Baker  
Louis Jordan  
Jimmy Cleveland  
Les McCann  
Ahmad Jamal  
Buddy Rich  
Paul Bley

The Beach Boys  
James Taylor  
Mac Davis  
The Animals  
Vikki Carr  
King Curtis  
Ike & Tina Turner  
Lightnin' Hopkins  
Big Bill Broonzy  
Dizzy Gillespie  
Eric Dolphy  
Charles Mingus  
Thelonius Monk  
Billie Holiday  
Sarah Vaughan  
Clifford Brown  
Roland Kirk  
Herbie Mann  
Randy Weston  
Charlie Parker  
Fats Waller  
Maynard Ferguson  
"Cannonball" Adderly  
Dorsey Burnette  
Sammi Smith  
Ronnie Milsap  
Dionne Warwick  
Flip Wilson  
B.J. Thomas  
The Shirelles  
Bing Crosby  
Billy Preston  
Rod McKuen  
Kitty Wells  
Lawrence Welk  
Gene Autry  
The Chipmunks

Isley Brothers  
The O'Jays  
Ray Charles  
Miles Davis  
Donald Byrd  
Shirley Caesar  
Sidney Bechet  
Willis Jackson  
Dexter Gordon  
Bobby Hutcherson  
Johnny Tillotson  
Freddy & Friends  
Marty Rhone  
William Shakespeare  
Bob Rudzika  
Limosine  
Helen Humes  
Art Tatum  
Louis Armstrong  
Jimmy Dorsey  
Count Basie  
Jelly Roll Morton  
Jimmie Lunceford  
Fred Waring  
Henry Mancini  
Ferrante & Teicher  
Brook Benton  
The Impressions  
Wilson Pickett  
The Spaniels  
Staple Singers  
Gene Chandler  
Lionel Hampton  
Billy Daniels  
Joe Williams  
Rev. James Cleveland  
Curtis Mayfield

Cher  
Duke Ellington  
Milt Jackson  
Art Blakey  
Dr. John  
Sam Cooke  
Gladys Knight & The Pips  
Canned Heat  
The Guess Who  
Jimi Hendrix  
Ohio Players  
LaBelle & The Bluebelles  
John Coltrane  
Lee Morgan  
Eddie Harris  
Stanley Turrentine  
Sonny Stitt  
Wayne Shorter  
Johnny Cash  
Jerry Lee Lewis  
Charlie Rich  
Carl Perkins  
Jeannie C. Riley  
Roy Orbison  
Frankie Laine  
Liberace  
Lloyd Price  
Elmore James  
Jerry Butler  
Jimmy Reed  
Little Richard  
Nina Simone  
Memphis Slim  
John Lee Hooker  
Dinah Washington

**And, In The Next 22 Pages, The People.**

# 'In the hands of the right people growth is molded.'

## Beginnings

In 1964, Dan Pugliese opened a single record store in Brooklyn. At that time he had little idea that 12 years later that store would grow into a record company with over 350 employees, a 100,000 sq. ft. headquarters location, a large warehouse and branch office in California, and over 6,000 customers. But a single idea or an isolated dream can sometimes be greater than it first appears. One idea or dream leads to another and yet to another, and slowly but surely, in the hands of the right people, a proper foundation for growth is molded. Once that foundation has set, it can become a platform, or a "Springboard" from which further growth emanates.

In 1964, most major record companies, in addition to their front line product, had some sort of budget operation. Executives in the record business had long believed that there was a market for the re-issuance of recordings that had been successful in the past. However, there is something in the psychological makeup of a front line label which has prevented many of them from being successful in the budget business. Perhaps it is Top 40 orientation, or the fact that it is hard for salesmen to get excited about budget when the pressure, promotion and excitement is with today's hit repertoire. Whatever the reason, the fact is that most companies had either given up their efforts in the economy record area or were severely curtailing those operations.

In spite of the difficulties that front-line companies had and were having in handling their budget product, it was abundantly clear in the marketplace that the use of re-issued product as a promotional tool for retailers was an established concept. It became even clearer that it would take independent forces brought together by independent thinkers to penetrate and exploit this market. It is this independent vision that gives life to the marketing concepts that have made the budget or economy record business no longer the step-child of the industry, but a strong and independent force. It has opened up new avenues for sales and profits for all participants in the industry, from publishers to manufacturers, and from printers to retailers. Because of the wide acceptance of this type of product, it has been effectively used by large and small retailers and racks alike, not only to make sales but also to stimulate store traffic. Budget records have truly become a major promotional vehicle for mass merchandisers.

One of the most curious aspects of the human condition is that while many can see and understand a situation, few have the ability, the desire or the motivation to step forward and become a force for growth and change. The longest trip begins with a first step, and the most successful commercial enterprise just as surely begins with the first steps taken to turn an idea into reality.

Springboard's first step was the re-issuance of a good part of the Vee Jay catalog and the simultaneous creation of its Off Spring kiddie line. Although initial acceptance was minimal, the entry of the product into the marketplace showed the company that the market was there. Now a proper way had to be found to present the product to the potential buyer.

It is one thing for a front-line record company to sell Top 40 material and at the same time book catalog sales of its budget line. But it is something else again for an independent company to get dealer acceptance of a new line of re-issued material where the catalog is not deep and the company is young and unproven.

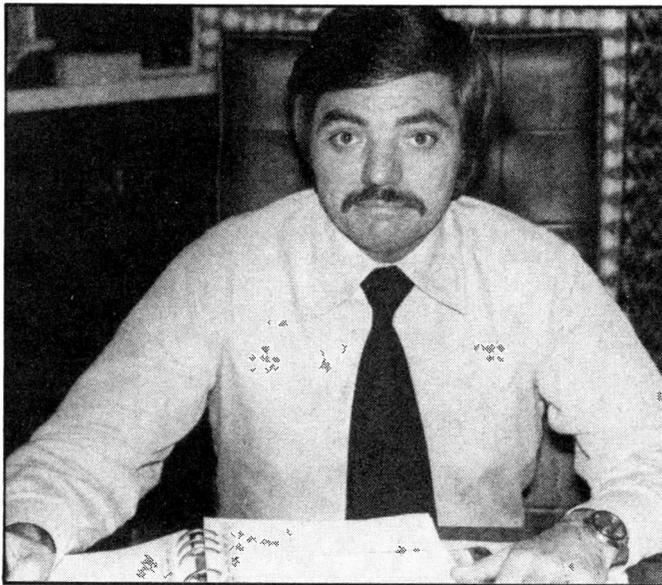
Dan quickly saw that to make the concept work, the line had to be strengthened not only in numbers of titles but in the quality of repertoire. This, of course, called for additional investments of time, money and a continuing commitment to the acquisition of new titles. Now, in the second half of the 1970's, we see and hear a lot about "Oldies but Goodies," but in the late 60s, few realized the market potential of this material. By being very selective, taking on product that had proved itself in the past and then re-packaging that product in a creative manner, the line began to build and public acceptance began to grow.

From the very beginning it was seen that the philosophic barriers that worked against a front line record company in its attempts to market its own budget line also worked against the independent distributor when he attempted to sell budget product. As in the case of the front-line record company, this had nothing to do with the abilities of the independent distributor to effectively move product, but rather had more to do with his priorities. He feels that his resources are better committed to the sale of chart material if he is to achieve the volume and margins that he needs to be successful. In addition,

most independent distributors handle many lines and it became quite clear that a new budget line being put together by a young company could easily get lost through this type of distribution setup.

The company decided in 1973 that in order to effectively merchandise its product, it must form its own distribution company (see separate story). Others have proved that notwithstanding the vastness of the country, product can be effectively distributed on a nationwide basis from two or three locations. Because of its sales pattern, this is even truer in the case of most budget product.

Experience had shown that full-time company sales em-



Dan Pugliese



*Springboard International Records, Inc.*

Welcome! Let me thank you for coming to our open house. I know many of you personally, some of you by name only and it is my intention to get to know you all a lot better. Through the following pages you will get to know us, see the people who help keep Springboard going and growing, and, to take a long look into our organization.

Sometime in the next few months I hope you can pay us a personal visit. Please consider this an open house invitation to each of you in the music industry from all of us at Springboard.

Very truly yours,

SPRINGBOARD INTERNATIONAL RECORDS, INC.

*D. Pugliese*  
Dante J. Pugliese  
President

ployees were more highly motivated and this resulted in proportionately higher sales of the company product in those market areas where they were operating. This analysis led to the formation of MDA inc., as the sale distribution arm of Springboard. Working out of the main office in Rahway, New Jersey, and the branch office in Los Angeles, MDA now has a sales force of over 25 full-time merchandisers who cover the entire country. MDA's accounts number in the thousands, and month by month it has increased its total sales and has proven to be an effective marketing organization.

The success of MDA led inexorably to a re-examination of the company's manufacturing and production. Aside from the obvious control and priority problems that a budget house can run into in dealing with outside suppliers, it can sometimes lead to delays. These delays can be defined in

terms of lost profits. The type of product marketed by Springboard is generally not conducive to long production line runs and frequently stimulates short re-order patterns.

In 1969, Springboard began operating a small pressing facility and while it did not immediately result in major cost savings, it became a great proving ground and teacher. These first tentative steps led to a future expansion, with the company not only doing record pressing, but also its own printing and jacket fabricating (see separate story).

In 1970, the future growth of the company was being hampered by inadequate facilities and equipment that, while good in its time, could no longer be run on a cost effective basis. Springboard was at a crossroad and major decisions had to be made. After an assessment of the prospects for growth and the future stability of the marketplace, the company re-examined its commitment to this industry. The key word here is commitment. It is not a simple decision to construct a facility of 100,000 sq. ft. and to install the most modern, fully-automated pressing facilities with a deep sense of commitment.

With our growth over the years, and with a staff now of almost 400 people, our commitment to the industry is stronger than ever.

## MIDEM

When the Springboard family of labels was still young, Dan Pugliese had the foresight to recognize the importance of the international marketplace.

After one observatory trip to Cannes with Bob Demain during the MIDEM '72, the Springboard affiliation with MIDEM has strengthened annually and the company has been an extremely active exhibitor.

At MIDEM '76, there will be six people in attendance in order to work more closely with licensees and to actively seek new products (see Morningstar story). Springboard executives can be reached either at their MIDEM booth or at the Carleton Hotel.

## The Future

For Springboard, the future is today as well as many tomorrows, and the company and its management intend to maintain the growth pattern which has characterized its 12 years in business.

In addition to the manufacturing expansion detailed elsewhere in these pages, exciting marketing plans and sales goals have been set by President Danny Pugliese.

One of the first of these was the establishment of a full-price contemporary label. The emergence of Morningstar Records in December, 1975 accomplished this building block in the master growth plan. Because of the changing structure of local business in Canada and the growing need for local operations in that vital market, Springboard plans to establish its first international branch in that country early in 1976.

Again recognizing a need, and working to fulfill it, Springboard plans to set up an office during 1976 in Nashville to coordinate the activities of the company in that market. At the present time, the country labels for Springboard are Buckboard and Trip Country. Recognizing the important part that country music plays in the world marketplace, it is the intention of management to increase its involvement in the country music scene.

In the key music publishing areas of the company (see separate story), this year will also see the development of sub-publishing arrangements in key world markets so that the copyrights owned by the Springboard affiliates in BMI, ASCAP and SESAC can be properly exploited not only in the United States but also around the world.

With the anticipated success of the Morningstar label and the fact that Springboard will be entering into U.S. record production deals, another label will be created to introduce American pop/contemporary productions to the market both in the United States and around the world.

All in all, for Springboard the future is NOW.

# 'The dream of a complete operation capable of all

## Manufacturing

In the growth pattern of Springboard International, one of the integral factors was the development of a manufacturing capability to meet the changing needs of the market. To structure this, Springboard added Herb Bregman to its operation staff as vice president of manufacturing.

Bregman, a 30-year veteran of the music industry, was founder, director and president of Sonic Recording Products for 20 years, and he is a recognized leader in the industry in the field of research and development.

Under Bregman's guidance, a completely integrated manufacturing operation was created not only for actual record pressing but also for printing, fabrication and packaging of all record product. With the consolidation of four operation locations into one new plant, covering 100,000 sq. ft., the dream of a complete operation capable of accomplishing all phases of record manufacturing was achieved. This was vital not only for in-house product, but also to provide efficient customized service to outside accounts.

Currently, the manufacturing capacity of Springboard is in excess of 20 million units a year. And this will be increased in 1976 with the addition of new automatic presses (see separate story).

Under Bregman's guidance, Springboard is currently involved in 12 research and development projects, including new equipment development, use of new raw materials, and advanced processes and manufacturing techniques. All this is vital so that the company may continue to produce the highest quality pressings with increased efficiency to service the customer at the lowest possible cost.

## Operations

Springboard International ships over 800,000 albums a month. The movement of this product to the marketplace as well as the maintenance of sufficient quantities in stock to meet immediate sales requirements is the responsibility of three men—Bob Meehan, vice president of operations; Ocilio Aracil, plant general manager; and John Salas, West Coast operations manager.

All have years of experience not only in the record industry, but in related fields as well, and have won reputations as innovators in all the areas of warehousing and shipping. Schooled to the needs of prompt supply of product to the marketplace, because of the perishability of the product—pop music—they have structured systems in all phases of operations to make certain there is no breakdown in the flow of finished product to the market.

Under their guidance, Springboard has equipped its warehouse with the most modern facilities for packing, labelling, pre-packaging of assortments for mass merchandisers, and other means to move finished products by truck and air. More and more use is being made of containerization.

Together, they head a large, enthusiastic and knowledgeable team of department heads to coordinate the packing, shipping and receiving departments that send the product on its way.

By the proper control of products and people, Springboard has never failed in meeting commitments to any of its customers, Meehan is proud to point out.

## Production

The whole is no better than the sum of all its parts. At Springboard International it is the responsibility of Gerry Cohn's production department to make sure that the addition always comes out to 100%.

The scheduling of product and the consequent release into the market of that product, whether it be in-house or a custom account, involves the regimented coordination of many diverse departments. And all of this detail, from editing of the master tape to stocking in the warehouse, is under the direct control and supervision of the Production Department.

Schedules and procedures to maximize the efficiency of each department's activities have been structured to insure that MDA sales people and their customers have the product on time. To Cohn, that means all the time.

With additional pressing facilities, Springboard will be actively seeking custom pressing accounts in the U.S. market. Three factors will be stressed—price, quality and service.

Pricing will be competitive in the marketplace and quality will be second to none, with modern automatic presses and strict quality control maintained by the factory operation.

Service will be the keynote of custom record pressing and the requirements of each client will be handled on an individual and personal basis to insure complete customer satisfaction.



# phases of record manufacturing was achieved.'

## Print

One might paraphrase Robbie Burns' old quote, "There's many a slip between cup and lip," by noting that there can also be many a change between design and print. To eliminate this, Springboard has supplemented its art department with a complete print and fabrication operation capable of taking the artist's creation and reproducing it in quantity as the designer intended it to be.

To accomplish this, Springboard has all the necessary equipment, under the supervision of George Russell, for album production including four-color plate making and printing for jackets, label printing (both backdrops and final label copy), sales brochures, advertising fliers, and almost anything else needed not only in the creation of the album product but also for sales aids in the marketplace.

Equipment located at Springboard headquarters in Rahway includes a Heidelberg two-color press and several one-color presses, as well as die-cutting machinery and smaller auxiliary equipment necessary to accomplish the needs of the company.

## Aux. Depts.

Many steps remain to be taken between the creation of the product, both in the studio and in the art department, and the final album product finished and packed on the warehouse

floor. Each is a vital link in the production chain and they are all available at Springboard International facilities in Rahway.

These include a fully-operational print plating department and a jacket fabrication complex under the overall supervision and direction of the Production Department. As with all of Springboard's manufacturing facilities, the newest, and in many cases, automated machinery have been installed.

In addition, Springboard has its own engineering staff under the supervision of Tom Burns whose responsibilities include the servicing and maintenance of all the machinery involved in the creation of the finished product. Finest quality, a proud boast of Springboard, necessitates that all machinery be in perfect operating order, and the engineering staff, working with all the individual departments involved, maintains close control.

Theirs is not just a "fix-it" operation, but one of constant surveillance and preventive maintenance on time schedules to insure that the "wheels" keep on turning to their maximum efficiency.

## Studio

With the licensing of masters from domestic sources for the Springboard and Trip labels, and more recently of overseas masters for the Morningstar label, Springboard's management recognized the need for a complete mastering facility of its own.

It now exists under the direction of Tom Owen, musician and record producer, whose knowledge of the jazz and blues field is underscored by the many books he has published on these subjects. Owen and his assistant, Larry Walker, work

long hours editing and mastering product for all the Springboard family of labels.

Equipment in the studio includes a Burwen noise filter, Dolby 361A, ITI parametric equalization and UREI limiters, along with a Tascam console and two Scully recorders.

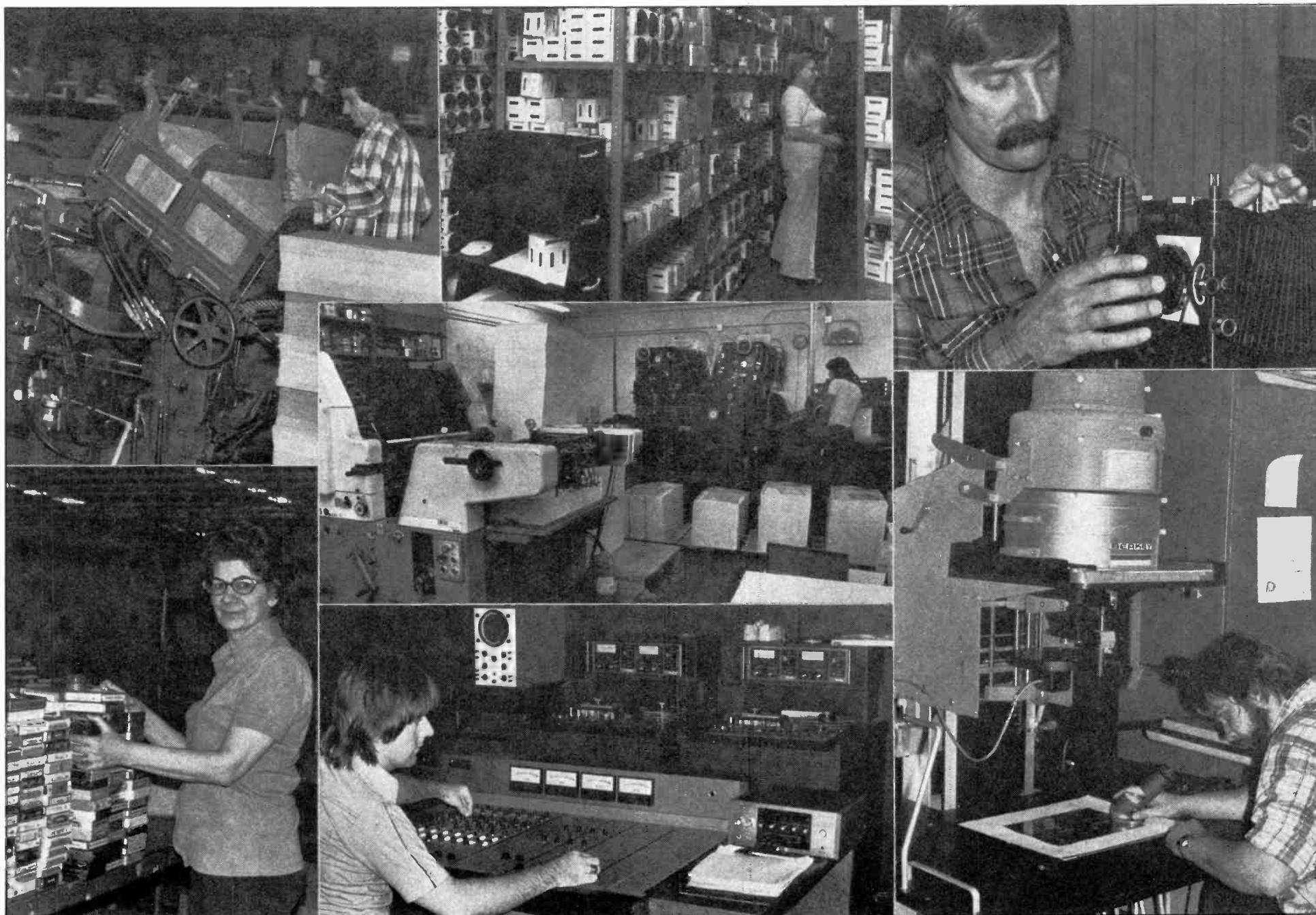
Current planning calls for the expansion of studio facilities in the next year so that lacquer masters may be cut on the newest computerized lathes and delivered immediately to the plating department for stampers to be processed for the manufacturing operation.

## Graphics

One of the key marketing factors in record sales is the creative use of graphics and the ability to capture the interest of the consumer with his first impression of your product—the album jacket. Recognizing this, Springboard International has a fully staffed and equipped art department under the direction of David Lartaud.

Lartaud, an award-winning graphic designer, worked at House Beautiful Publications before joining Pickwick Records in 1971. He presently directs a staff of six people and is responsible for the Springboard, Buckboard, Trip, Morningstar and other label album covers, as well as advertising and related activities in the graphics field.

Art production facilities at Springboard include a complete photo studio, Berkey color separation system and film stripping so that all graphics can be completely developed under the direct supervision and control of Lartaud. All this is part of the Springboard policy of vertical integration and control of product to insure the best quality.



**KING KAROL  
SALUTES  
SPRINGBOARD**



Congratulations  
to All  
Our  
Friends  
At  
SPRINGBOARD

**SAM GOODY**  
THE WORLD'S LARGEST RECORD TAPE & AUDIO DEALER, INC.

Congratulations  
**Springboard  
International**

**NEHI  
and  
PEACHES**

Best Wishes  
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And  
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# 'The people selling our product really care...'

## MDA



Bob Demain

The growth of Springboard International achieved another major milestone in its forward progress in 1973 with the establishment of MDA (Music Distributors of America), a wholly owned distribution operation for the family of Springboard labels. In the two years of its existence, MDA has quintupled the total sales of the organization and established patterns of distribution and sales that are models for the industry.

It is under the direction of Senior Sales Vice President of Springboard International, Bob Demain, who has more than 20 years of sales and marketing experience in the music industry, including posts at such companies as Columbia Records, Muntz Stereo Tapes, Epic Records and Kapp.

Springboard products were originally sold through a national distributing company and it worked well in the beginning stages of the company's plans. But in 1972, Springboard broke away from one-house national distribution and opted for independent distribution.

Again, sales increased, particularly since the move gave Springboard a more direct pipeline into the retail marketplace. During this period, Springboard added regional sales managers across the United States to be in the field constantly to work with and for the mutual benefit of the indie distributors and Springboard.

As Demain notes: "Our own men, for the first time, spent a great deal of time at the retail account level. As we got feedback from them, we became convinced that there was more room for our product at the retail level and that we must find a better way to get it there. This led two years later to the management decision to establish MDA and insure total sales coverage in all markets."

The transition to selling directly was largely one of expanding existing warehouse operations, which was accomplished when the company moved into the new Rahway facilities with 100,000 sq. ft. of space, and the West Coast facility in North Hollywood with some 24,000 sq. ft. of warehouse space to service the areas west of the Mississippi.

Computerized order service operations were expanded (see separate story) so that the system could handle several thousand accounts rather than the 20-odd independent distributors.

The second major area of change was in the actual selling end, and MDA now not only includes the four regional managers, but 25 field sales people as well. Through the use of a full time electronic sales-calling system, orders from the field are communicated to the order department on a round-the-clock basis, insuring prompt service of all accounts, large or small.

The field sales people, calling on larger accounts on a weekly basis but on all accounts at least once every five weeks, are responsible for all the merchandising, promotional and advertising activities of their accounts.

Again, Demain comments: "The impact of this system on our business has been tremendous. It has allowed us to sell more seasonal and specialty product and has also given us an insight into record retailing through direct and close contact with every one of our salesmen. We don't have inventories laying dormant in 20 different warehouses. The people who are selling our product really care about it; they are our people and we are proud of them."



The MDA Sales Force

## Apex

In addition to the MDA distribution and sales operation, the Apex Record division of Springboard handles sales to mass music merchandisers across the United States. The division is headed by Al Schiefelbein, vice president of sales, and reaches over 16,000 retail outlets located in virtually every state.

Special promotional programs, which include prepackages of pop, rock, country, soul and other types of music, are tailored by the marketing department to meet each store's specific needs. Supplementing these prepacks, are fully integrated merchandising aids including corrugated and wire displays, window banners, rack headers and similar advertising tools.

Schiefelbein, formerly the senior buyer of record and tapes for a national chain of discount stores, has four specialty marketing managers working at the Rahway and Los Angeles headquarters. They in turn coordinate the activities of 14 sales routemen who service stores and racks.

Marketing programs are geared in such a manner that most of the promotional records are displayed and sold in store areas other than regular record departments. Impulse sales are generated by such promotions as Record Dollar Day Sales, Grand Opening Specials, etc., creating new buyers for normal retail sales as well.



Al Schiefelbein

## West Coast

Backing up the East Coast headquarters of Springboard at Rahway, N.J., is a fully staffed administration, sales and warehouse operation in Los Angeles. John Salas, operations manager, and his administrative assistant, Dave Haner, oversee some 80 people in the Los Angeles facility, coordinating closely with Springboard East.

The Los Angeles warehouse maintains a complete inventory and stock on all Springboard labels catalog, and the office has a complete order service department to handle all orders from the field salesmen. Len Chapman, regional sales manager, bases out of the Los Angeles office which services accounts not only on the West Coast but also in the Houston-Dallas market and other major record sales centers west of the Mississippi.

Also working out of the West Coast office is Bill Muncy (see separate story), who is responsible for promotional record sales in the region.

In addition, the West Coast office and warehouse handle overseas export shipments to accounts in the Far East.

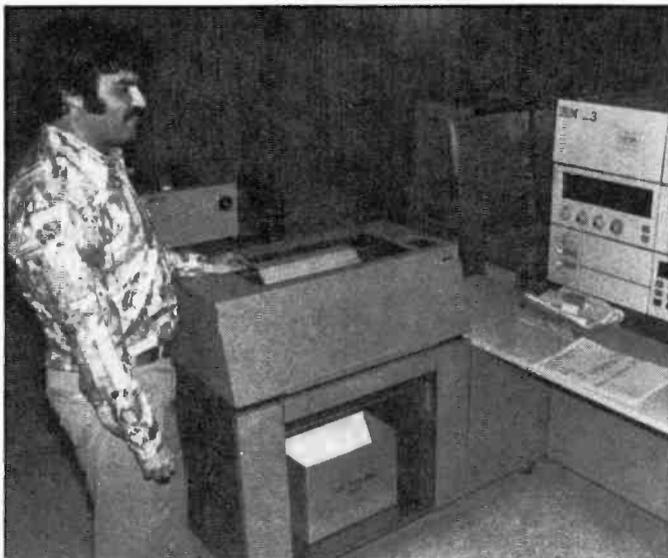


# 'Growth is more than machines, bricks and steel!'

## Financial

The growth of any company cannot just be measured in terms of people, machines and bricks and steel. Ultimately, the team effort and investment of capital has to be measured in terms of sales, for it is in sales that we can see the acceptance of the product line in the marketplace. As the graph shows, the growth of Springboard has been dramatic. As the product lines grow, so will our sales and we expect to see a sustained growth in both areas.

Financial operations are headed by Midge Johnson, secretary-treasurer for Springboard, and Sid Yallowitz, vice president and controller. They work closely with other Springboard management on label acquisitions, expansion programs, cash flow projections and related matters.



Vin Natasi

## EDP

With thousands of customers and new ones being added every day, it is impossible for an operation to grow without the help of computers. Springboard's electronic Data Processing Department is headed by Vinnie Nastasi and a staff of four. The IBM System 3 is now being upgraded to increase capacity, and high-speed printers are also being put on line. The system handles not only billing, accounts receivable and payable, and such things as the general ledger, but also is the mainstay of inventory and production control.

It should be remembered that computer operations do not just permit stronger internal controls but become part of the sales structure in that they insure accurate translations of orders into shipping instructions and billing information. "Growth can only be sound if a proper foundation can be achieved through proper systems," Nastasi stresses.

## Publishing

At the present time, Springboard has two active publishing companies—Demain Music, a BMI affiliate, and MAJ, an ASCAP company. A new company, Springtime Music, has just been formed and is affiliated with SESAC.

Over 300 copyrights are represented in the catalogs, including many of the top hits of the 50s and 60s, and new copyrights are being added regularly. With the emergence of the Morningstar label, sub-publishing deals are being arranged for overseas material, both of songs scheduled for release on Morningstar and songs that will be released through other channels in the United States.

A major thrust in 1976 will be the development of the publishing operation into a full-line company with its own promotion staff, as well as one for administration.

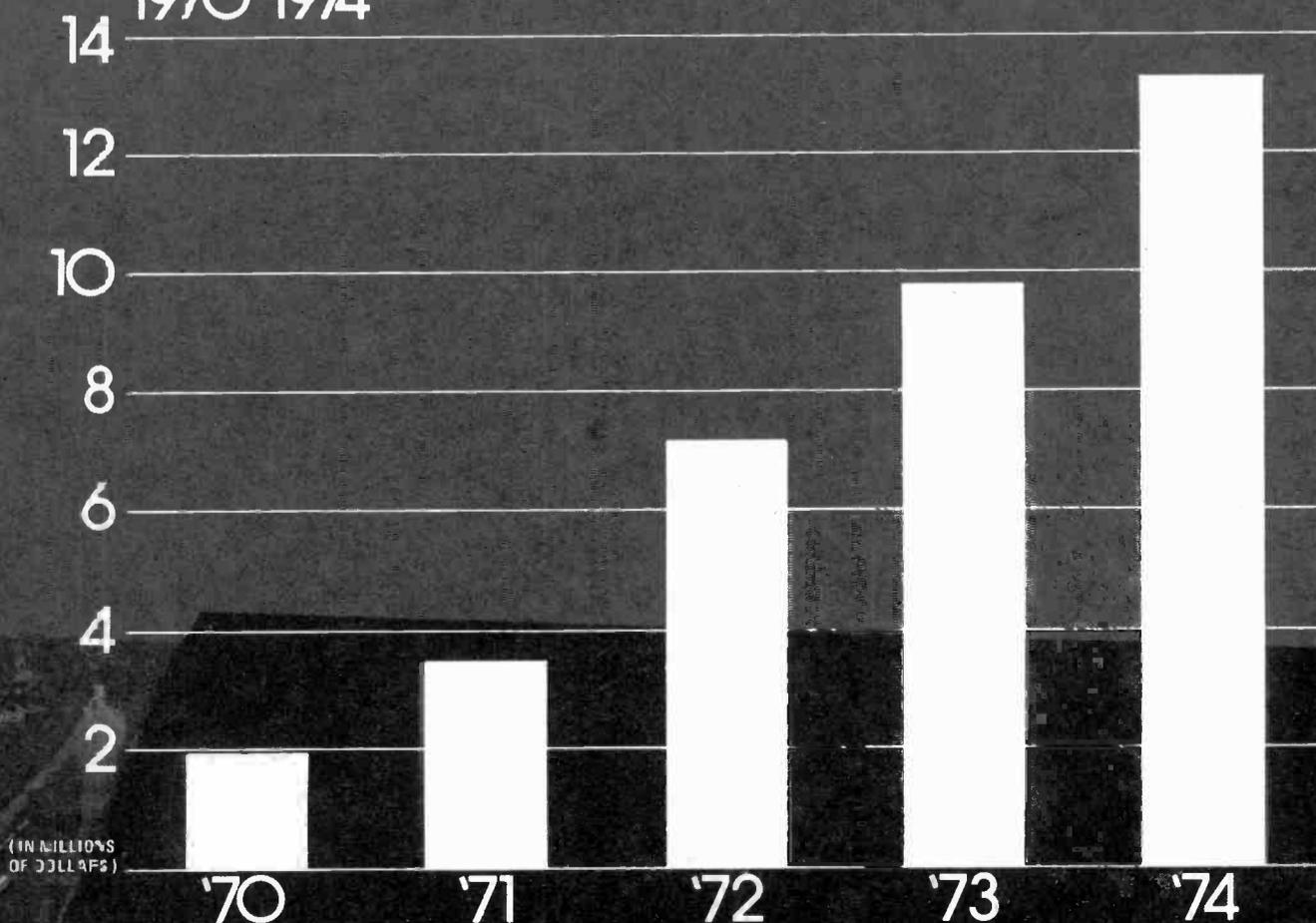


Sid Yallowitz



Midge Johnson

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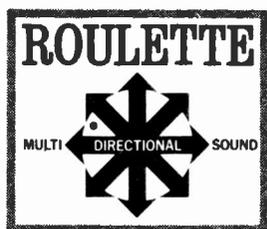


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'...constantly on the lookout for the right product.'

## Product Acquisition

Growth in the record business can only be attained by the constant release of new product. Not the wholesale release of more and more records regardless of quality, but by a constant feeding of the basic catalog with quality product by first-rate artists. This is especially true in the budget business where product that did not sell well when originally issued cannot be expected to sell through just because the package is new and the price is lower.

Springboard is constantly on the lookout for the right product in all listening categories. As we have grown, we have been able to get involved in more and more deals of ever increasing substance. In the spring of 1974, we acquired a substantial part of the great Scepter catalog. Dionne Warwick, B.J. Thomas, The Shirelles, The Kingsmen, the list goes on and on.

Trip Jazz has become known in the market as a line that is constantly searching for and releasing jazz albums of enduring quality. In 1973, Springboard entered into a licensing deal with Phonogram for the United States re-release of the Emarcy jazz line. This deal is of great importance to us in that it has allowed us to offer to the buyer some truly great recordings. Dinah Washington, Quincy Jones, Clifford Brown, Eric Dolphy. . . . The records have been enthusiastically received and Springboard has garnered a wealth of praise for its efforts in this major reissue program. There are now 90 numbers in release and we look forward to many more.

The year 1975 was important for the acquisition of

product. Following the lead of the Scepter purchase we have just concluded a deal with Art Talmadge of Musicor to buy that line, with its strong country product.



George Port, Springboard vice president and general counsel, handles product acquisitions and foreign licenses. Port was formerly associated with ABC Records, and was a vice president of Record Club of America in charge of its Canadian subsidiary.

## International

Local success and recognition is very gratifying, but in the record business one cannot take the narrow view and ignore the fact that the world does not start at the Atlantic Coast and end at Malibu. Collectively, the record world outside the

United States is larger than the domestic market and it is with a great deal of satisfaction that Springboard has seen its product receive a warm and enthusiastic reception throughout the world.

The MIDEM convention has proved to be a most useful vehicle for exposing the product line and for making new friends. In the past two years the fruits of our labors have ripened and 1974-1975 proved to be a breakout year on this front. The line has been fortunate to find European representation with some outstanding firms such as Musidisc in France, Dick James in England and Scandinavia, Metronome in Germany, Ariola in Benelux, Palobal in Spain, and Ri-Fi in Italy. At the other end of the world, Nippon Phonogram has received the line enthusiastically in Japan, and Astor has done well with it in Australia.

We have just concluded a deal with Allied International in New Zealand, and deals are pending in the Philippines. Closer to home, Capitol de Mexico has had the product for two years and a good portion of the material has been used by Polydor in Canada.

One need not go into a long explanation of what the Dick James organization is, and we at Springboard look upon the formation of DJM Records with interest as a new sign of growth for one of the most dynamic organizations in the world of music.

In the spring of 1975, Springboard entered into a licensing agreement with DJM and this past fall has seen over 30 LPs of the Springboard line released by DJM. A large advertising and sales promotion effort has contributed to wide distribution of the line. We were so impressed with the efforts of Stephen James and his staff that when we heard they were moving into the Scandinavia territory, we of course let them have the line.

Nobuya Itoh and his staff in Tokyo have done a really outstanding job with Springboard product and especially with the jazz numbers. Not only have sales been doing extremely well, but an added factor has been the pleasure of doing business with people whose product orientation is close to ours. This, of course, makes for a smooth relationship. Recently we licensed the Scepter product we control to them and we know that Nippon Phonogram will do its usual fine job with this product too.

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'...moving to become a major factor in the pop market.'

## Morningstar

Newest member of the Springboard International family is Morningstar Records, a label that will specialize in the release of pop/contemporary repertoire from international sources. Label is headed by Springboard director of a&r Dick Broderick. Morningstar shipped its first release Dec. 17.

First records issued came from such diverse sources as Australia, Holland and England, and included two No. 1 chart records in the country of origin. Morningstar Records will be the U.S. release vehicle for outstanding international product that has been top 10 in the country where first recorded.

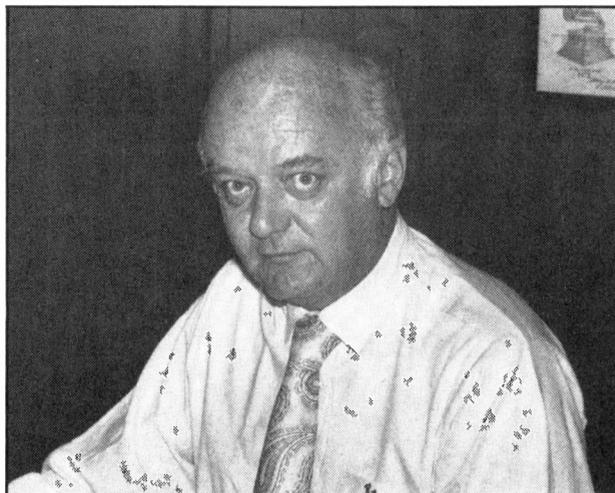
Broderick has spent better than 20 years in the international music business and in that time has discovered many international records that developed into top-selling successes in the United States. Included among these were Jesus Christ Superstar, Mocedades, Apollo 100, Mac and Katie Kissoon, Leapy Lee, and many more.

Now, with the strength of Springboard's distribution arm, MDA, Morningstar Records will move to become a major factor in the-pop market. Country music, from international sources, will also be featured, as Broderick, past Chairman of the Board of the Country Music Assn. strongly believes that the next big music explosion will be the international development of country music at the local talent level.

Promotion for Morningstar is handled on a contract basis by industry veteran Ben Rosner, who works closely with Morningstar and MDA staff to support radio play with records in the marketplace.

Since Springboard is a fully integrated operation, with manufacturing and distribution in one building, Morningstar can and will move quickly to meet market requirements. Morningstar has the capability of immediacy, and a chart hit from overseas will be in all U.S. markets while it is still hot and on the chart in its local market.

At MIDEM '76, Morningstar executives will be listening for those new sounds and chart hits that can duplicate their local success in the all-important American market.



Dick Broderick

## Canada

As a result of the interest sparked by the first United States release on Morningstar Records, several inquiries were received from Canadian companies about releasing the label's repertoire in that market. Following negotiations, a license deal was concluded with Quality Records and its president, George Struth, for Canadian distribution of the Morningstar label.

Quality is rush-releasing the initial Morningstar record of "Africa," by Freddy and Friends, which is already receiving air play on key MOR stations in the States. Future release schedules will be coordinated so that Morningstar records will be in distribution in both countries at the same time in order to maximize promotional activities.

Morningstar executives are currently negotiating for the label's distribution in other markets, with emphasis on Latin America, and will be meeting with various representatives at MIDEM.

## Hit Maker

Cognizant of the importance of promotion in the development of pop single hits, Morningstar Records has contracted with Ben Rosner, one of the top independent promotion men in the industry, to act as consultant on national promotion for the label.

In addition to handling key stations across the country on a direct basis, Rosner will work closely with the 25 field representatives of MDA who will be handling the sales and distribution of the product, to capture secondary key market radio play for Morningstar releases. Rosner has had over 25 years experience in the promotion field and most recently has worked on the RCA chart-topper, "Feelings," and the country smash by Willie Nelson. He has personally been associated with at least 42 gold records.

## More To Come

Future releases for Morningstar will be coming from virtually all corners of the globe in support of the basic philosophy of the label and Springboard management that music knows no national boundaries.

In addition to records already released from Australia and Holland, Morningstar's "Like A Locomotion," was licensed from Radmus, a U.S. company of Radio Tele Music in Luxembourg. The record is currently high on the charts in Brazil and has been charted in many European countries. New singles are scheduled from England, Holland, Spain and Brazil. All have the common denominator that they have been top 10 chart hits in one or more markets.

The range of music spans almost all the colorations of the charts, from Top 40 to MOR to r&b to country, and Morningstar will not restrict its output to any one category of music. Some of the most interesting releases will be in the country area where the development has been accelerating in the past few years in a number of foreign markets.

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## Scepter

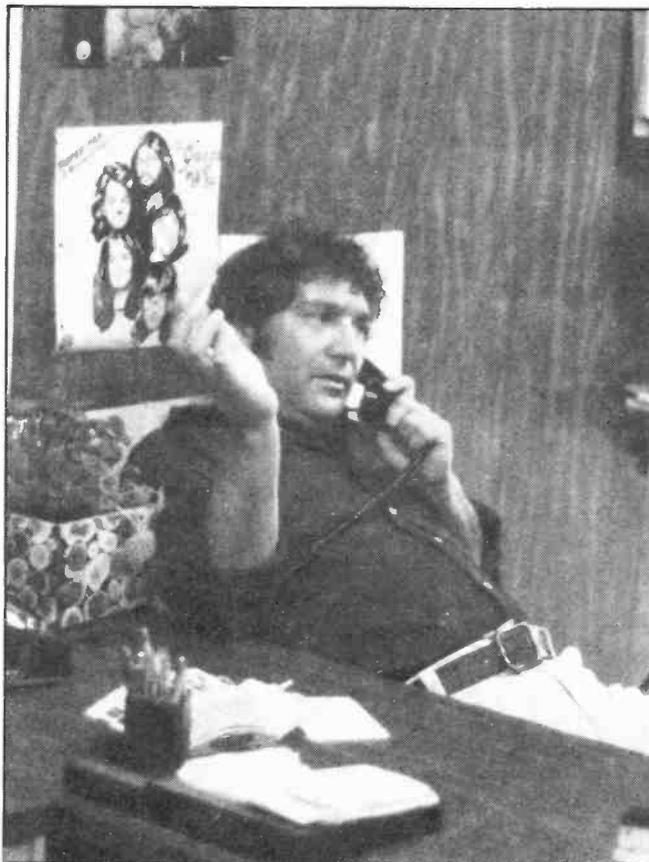
Few artists and even fewer female artists have had as many top chart records as Dionne Warwick. Her recordings, especially those of the Bacharach-David team tunes have become classics and are known the world over. Has anyone in the world not heard the B.J. Thomas recording of "Raindrops"? Add to these, The Shirelles, The Kingsmen, Shirley Ceaser and one can readily see the attractions of the Scepter line. In April of 1974 we acquired the Scepter catalog (with the exclusion of current artists) and it has proved to be what we knew it always was, a great success.

## Musicor

What has Gene Pitney, George Jones, The Platters and a host of other goodies in one package? The answer is the Musicor catalog. Classic recordings by artists classic in their field, with a label identification that has achieved worldwide acceptance. This is the type of product that Springboard is always on the lookout for and in December of 1975 we were able to conclude a deal with Art Talmadge to acquire the Musicor catalog. We have also acquired the Musicor trademark and we expect that, in the future, new releases will appear on that label which will enhance its already strong reputation in the marketplace.

One of the major elements in the Musicor catalog is its country music repertoire, headlined, of course, by George Jones and Melba Montgomery. As noted elsewhere, Springboard will be moving even more deeply into country music during the coming months, and the catalog base for this expansion will be the Musicor material.

Springboard is constantly on the lookout for the acquisition of catalogs and will be heavily involved in this activity in the Nashville and country music scenes.



John Salas

## Jazz

"Remember the Clifford Brown recording of 'A Portrait Of Jenny'? I had that record once, wish I could find a copy." This bit of dialog can be repeated over and over again, substituting artists and tunes. We felt the same way and we have done something about it. The Clifford Brown recording is available (TRIP TLP-5502) as are many other great performances by artists such as Ellington, Farmer, Davis and Parker that have made the name Trip Jazz synonymous with the very best in the field.

It is said that no one ever got rich releasing jazz product. You can get "rich" not only in dollars but on a level of satisfaction that comes from being associated with product that deserves to be made available to the public. Not only to the collector, but to the new generation of buyers who would not have the opportunity to hear the performances except for the re-release program.

Recently, Cue Magazine, in reviewing one of our jazz releases said, "Trip Records has distinguished itself with its 'Special Collectors Series,' a re-issue of classic jazz albums originally released by various Mercury labels . . . these records are for all intents and purposes unavailable in their original forms, so Trip's bringing them over again to the market is most welcome."

Reviews such as this, and the fact that we receive a constant stream of letters of appreciation from reviewers, disk jockeys and customers, give great satisfaction to Bob Demain and George Port who coordinate these re-releases and stimulate us further to continue this program.

Demain and Port have scheduled several meetings at MIDEM with European record companies to discuss the U.S. release of their jazz repertoire. They are particularly interested in some of the older jazz recordings which have done so well in Europe, but of which many have never been released in the States.

Along with jazz releases, Trip Records has a special blues series featuring such artists as Big Bill Broonzy and others, and this repertoire area will also be expanded this year to present a more rounded selection of some of the great blues artists of all time.

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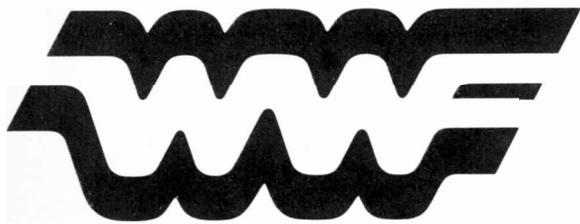
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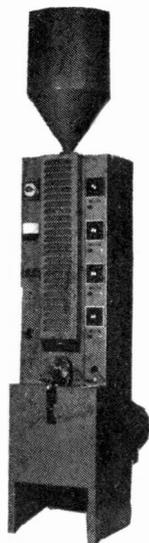
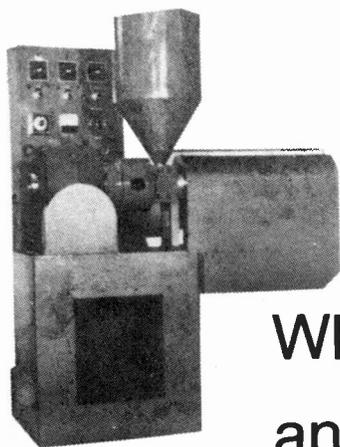
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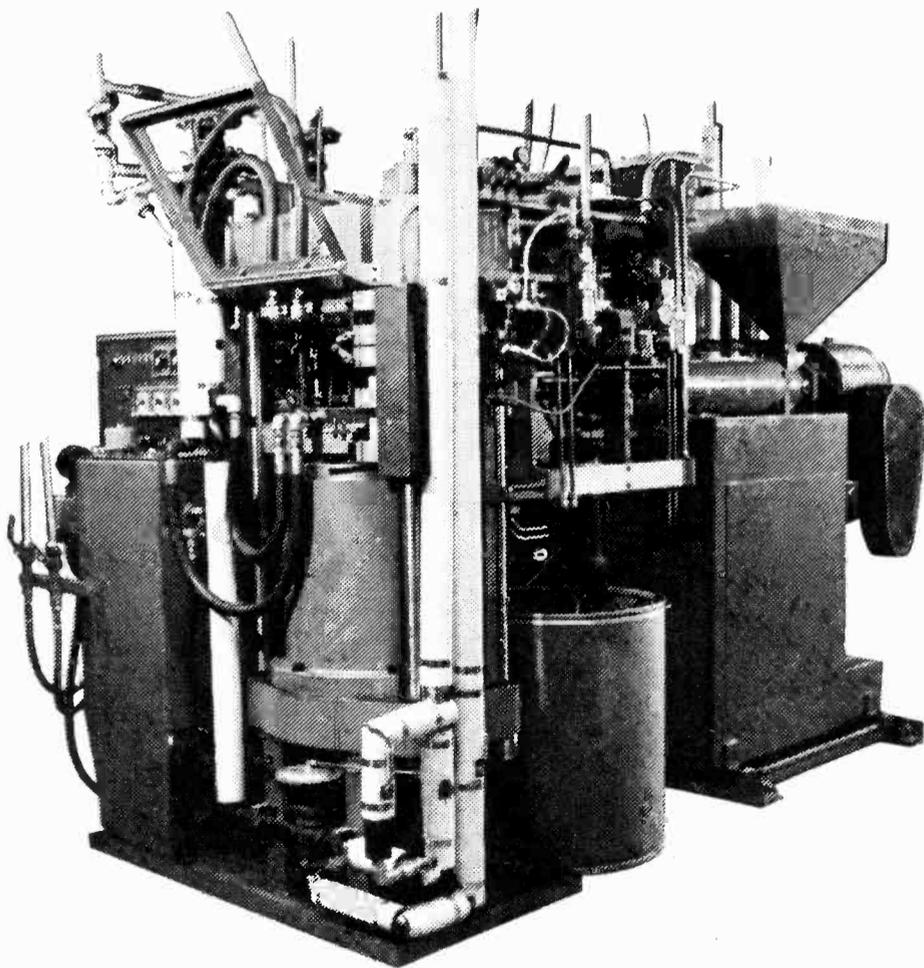
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'...being where the market is.'

## JJ Records

In a major distribution arrangement just concluded, Springboard has taken on the U.S. manufacturing and distribution of JJ Records, the American licensee of Victor Musical Industries of Japan, a division of the Matsushita Corp.

JJ Records, an American company, has obtained the license to release in the United States and Canada all locally recorded repertoire from the catalog of Japan's number one record company, Victor, and plans call for the release of 15 to 20 albums in the first year of the agreement.

Included will be local Japanese recordings by such internationally known artists as Los Indios Tabajeros, Helen Merrill, Mal Waldron and others, as well as some jazz recordings by the top names on the local Japanese jazz scene.

Release on the JJ label by Springboard marks the first time that repertoire from the world's second largest music market will be distributed on a planned basis in the United States.

Springboard executives will meet with Shoo Kaneko of Victor Musical Industries during MIDEM to finalize marketing plans for the initial release. Discussions will also be held on supplementing the JJ Records line with selected classical albums from the extensive Victor Japan catalog.

Japan recordings have long enjoyed a good sale in the United States on an import and selected basis, and the MDA sales force will not only exploit these existing markets, but expand the selling base to capture all potential buyers of this exciting product.

A complete merchandising program for the introduction of JJ Records into the U.S. market is being developed by Bob DeMain and the MDA sales team. In most cases, the same artwork used for the Japanese albums will be reproduced for the American release, with only the liner notes changed. This is being done not only to capture the feeling of the original release, but also because the Japanese artwork is so exceptional in concept and content.

In addition to the release of JJ Records in the U.S., Springboard is negotiating with Canadian manufacturers to arrange for production and distribution in that market.



Bill Muncy

## Apex West

Bill Muncy, marketing director of Apex Sales, is based in the North Hollywood facility. There he oversees sales and marketing to a select group of key rackjobbers. With his experience in marketing at all levels of the record industry, he develops and oversees special promotional events as well as the everyday needs in promotional goods with these accounts. Muncy works on a one-to-one basis with each customer, attending their sales meetings and therefore is always able to integrate new ideas and innovations into their promotional plans. He also maintains marketing and sales relations with several West Coast based chain stores.

## Classical

In line with being where the market is, Springboard International, through the Mace label, reaches yet another segment of music sales—the classical record buyer. Utilizing recordings leased from European as well as domestic sources, Mace offers more than 100 different album selections. Ranging from the so-called "war horses" of the famed composers to esoteric and ethnic repertoire, the line is an important adjunct to the full catalog concept of Springboard. At MIDEM, new product possibilities for classical release will be explored with some of the leading European producers.

In addition to the Mace label, Springboard itself has a series of classical releases which form a basic library of the best-known selections by such composers as Tchaikovsky, Beethoven, Wagner, and many others.

Mace, while primarily a classical line, also has many ethnic albums in its product list, ranging from albums by Trinidad star The Mighty Sparrow, to Israeli army songs and Irish country favorites.

All in all, The Springboard family of labels presents a complete musical selection to the retailer, as well as to the consumer. It is one of the most complete catalogs available anywhere in the world in total scope of available repertoire.

### CREDITS

Special issues editor, Earl Paige. Editorial coordination, Is Horowitz. Art coordination, Lee Lebovitz. Production coordination, John Halloran.

*Congratulations*  
to  
*all of our friends*  
at  
*Springboard*  
*International*



**KEYSOR-CENTURY CORPORATION**

Suppliers of  
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ALL THE  
BEST  
IN '76.  
FROM YOUR  
FRIENDS  
AT

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*Best Wishes*  
&  
Continued  
Success

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**MILT GELFAND**  
and the gang at **AUDIO MATRIX**

# 'Selling the complete catalogs ...prepared

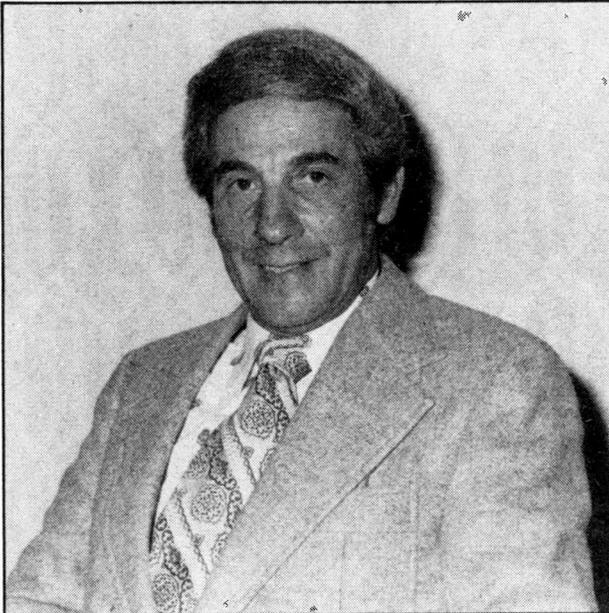
## MDA Sales People

The selling wing for the Springboard family of labels is MDA (Music Distributors of America). The reasons for the start-up of this division is covered in another story. The story of how it functions is based on the efforts of its sales force.

Each of the 25 sales markets is covered by an experienced, professional salesman (or saleslady). Although experience is not their only qualification, their collective years in sales at the end of 1975 totaled 322. (On the subject of totals, the combined weight of all the sales people is 4,387 pounds, and that could qualify them as "heavyweights of the industry").

The philosophy of MDA was set out originally by Dan Pugliese and Bob Demain. Simply put, the goal is to get to the retailer with the product. Not just to advertise. And promotion alone isn't the answer either. Get your album faces spread in front of all the retail buyers of this country, or as many as you can reach, with good people spreading out from coast to coast.

The guiding lights in this drive for sales coverage are the regional managers. Their responsibilities include the screening and hiring of new people and then their intensive training in the field. Although they don't work out of the office in most cases, they do keep in touch daily with each one of their salesmen, working in the field with each one on a rotating basis, keeping in close contact with all the key racks, one-



Ed Fitch

stops and retailers, handling all the minor and major problems that arise daily, and pleasing the home office with their results. As the company grew, the areas narrowed down.

Initially, Ed Fitch was the senior and for a time the only regional manager. With 20-plus years in the industry, involved heavily in every phase of record and tape selling, Ed was extremely qualified to hire and train the first members of the

sales force. As a pioneer in racking, his ability in opening new accounts was a key factor in the rapid establishment of the MDA customer base. Residing in Baltimore, Md., he is responsible for the entire Southeastern area, where six men call on more independent rack locations than found in any other geographic area. When trouble calls, trouble-shooter Fitch is right there, solving the problem.

Len Chapman serves as both Western regional manager and branch manager, MDA West Coast. Aside from being responsible for all salesmen from the Pacific Northwest to New Orleans, which includes Texas, Colorado, Utah, Arizona, Washington, Oregon and California, he works out of the Branch in North Hollywood. In that capacity he directs the daily operation, supervising inventory projections and developing better service systems and still maintains his contacts with the salesmen and their customers.

Chapman entered the business in Chicago, joining Liberty Records 15 years ago as an inside operations man. He then trained on the street as a salesman with such success that he was quickly moved to head a branch, first in Philadelphia and then New York. He had regional and national sales experience with Paramount and Dot as well as with Happy Tiger before he moved to California to the regional manager's job at UDC. Len represents a lot of volume for MDA, with his area the home buying base for so many key chain retailers, such as Peaches, Tower and Warehouse, to name only a few.

The Midwest region has Bob Jacobs heading up a 13-State area. Bob came to the company with solid branch management experience earned while heading the UDC operation in Morton Grove. That position was reached by years of experience, from selling to sales manager to branch. His market represents a lot of wide-open territory. His marketing responsibilities include sales to the home offices of the two largest national rackjobbers, one of the very largest independent

## 'Maintaining the enthusiasm to achieve..'

Best  
Wishes

Jimmy's  
Music  
World

To  
Springboard  
International  
Records

Thanks for jumping on  
our first year

**MUSIC PLUS**

**American  
Variety  
International**

*Congratulates*

**Springboard  
Records**

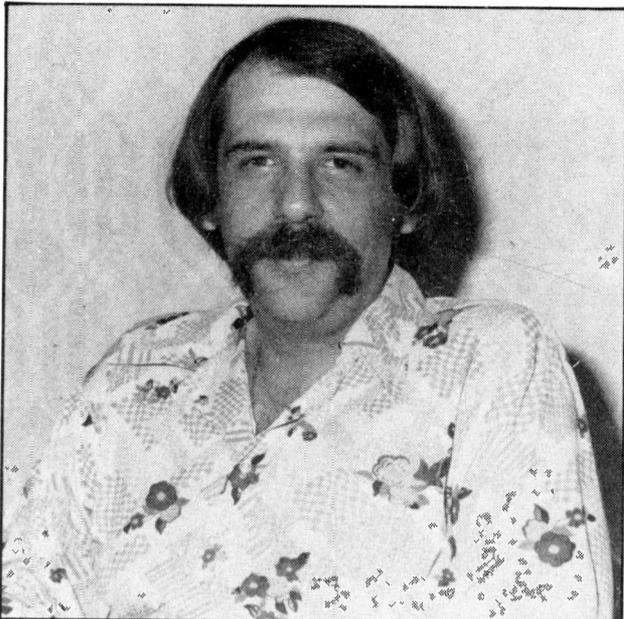
on their new facility  
and

For Your Help on  
Mondo Disco

by  
El Co Co

45-AUIS-103  
LP-AUI-1039

# to distribute other product...'



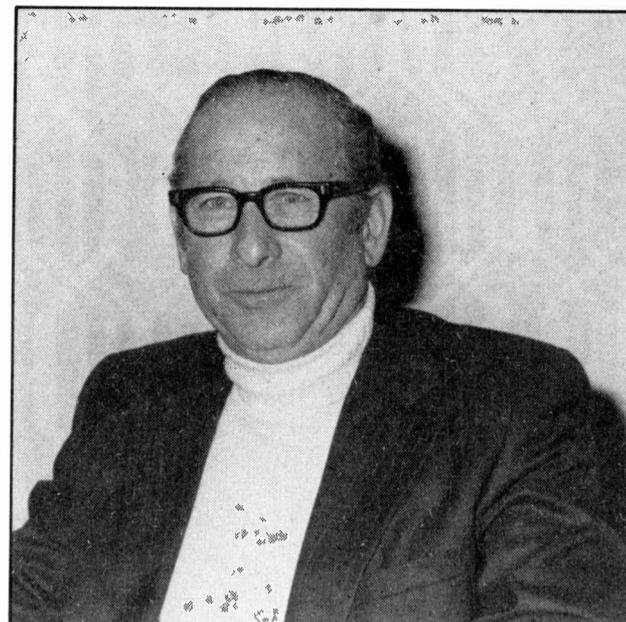
Len Chapman

bility, which led to Vice President and Sales Manager of Kapp Records, until its sale and move to the West Coast. A native and devoted New Yorker, Schaffer is now responsible for the smallest geographic area with the biggest percentage of national record sales. He heads a team of salesmen based in Pennsylvania, Ohio, New Jersey, New York and Massachusetts, and travels frequently into each area, maintaining constant communications with major accounts in this high volume area.

Behind this group of management are the guys in the field. They are the ones in the front line, and with MDA this is more than just a figure of speech. Selling the complete catalogs that emanate from the Springboard family of labels, as well as being prepared to distribute other product as part of the future growth plan, these sales people call on large racks, and small shops. Their efforts are directed to showing the product where it is being sold, the new wave of catalog stores, as well as each rackjobber and one-stop.

They carry in their bags some of the best recorded blues and jazz product on their front-line label Trip. And they back that up with catalogs of outstanding economy priced albums and tapes in pop, blues, jazz, country and classics, and round out their product with two heavy childrens catalogs of albums and the largest independent "oldies" 45 catalog. There is something to appeal to every type of record outlet that is seen. Even without the products planned in this coming year, many of the MDA sales people are the envy of other record salesmen in their area.

The sales group are screened not only for their ability to sell records and tapes, but also for their lasting value in growing with the company. It is vital not only to be able to produce the first few months out, but to stay and grow as a family unit as future potential becomes reality. All of the original salesmen are still with MDA, and in the last three years there have been



Sid Schaffer

perhaps two or three changes in the entire national structure. This gives the members the feeling of confidence that is so necessary to maintain the enthusiasm and creativeness to achieve the new goals each member sets for himself.

This year will see three new sales territories because of the concentration needed per account with the new products to be added.

Advertisement

racks and a tremendous number of retailers and one-stops that he and his salespeople cover.

Sid Schaffer was the last to join management, but not the least, with his strong background and knowledge of sales in the industry. Pioneering as a salesman with Mercury Records 20 years ago, Sid worked his way up in the New York area with Mercury and then Capitol. He took on positions of responsi-

# '...the goal is to get to the retailer with the product.'

JANUARY 17, 1976, BILLBOARD

Best Wishes  
**Springboard  
 International**

from your  
 friends at



**Best  
 Wishes**

&  
 Continued  
 Growth  
 to

**SPRINGBOARD  
 INTERNATIONAL**

*Florence*  
 and the  
 Scepter Family

*from  
 one friend  
 to another  
 wishing you  
 continued  
 success*

*Art Talmadge*



# Rack Singles Best Sellers

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As Of 1/5/76

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

- |   |   |
|---|---|
| 1 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049              | 21 I LOVE MUSIC (Part 1)—O'Jays—Philadelphia International 3577                           |
| 2 I WRITE THE SONGS—Barry Manilow—Arista 0157                 | 22 OVER MY HEAD—Fleetwood Mac—Reprise 1339  |
| 3 CONVOY—C.W. McCall—MGM 14839                                | 23 FLY AWAY—John Denver—RCA 10517   |
| 4 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734               | 24 SOS—Abba—Atlantic 3265   |
| 5 FOX ON THE RUN—Sweet—Capitol 4157                           | 25 ALL BY MYSELF—Eric Carmen—Arista 0165  |
| 6 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK 1015   | 26 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270                                |
| 7 THEME FROM "MAHOGANY"—Diana Ross—Motown 1377                | 27 LOVE HURTS—Nazareth—A&M 1671   |
| 8 SKYHIGH—Jigsaw—Chelsea 3022                                 | 28 SING A SONG—Earth, Wind & Fire—Columbia 3-10251  |
| 9 FLY ROBIN FLY—Silver Convention—Midland International 10339 | 29 YOU SEXY THING—Hot Chocolate—Big Tree 16047  |
| 10 LET'S DO IT AGAIN—Staple Singers—Curtom 0109               | 30 BAD BLOOD—Neil Sedaka—Rocket 40460   |
| 11 NIGHTS ON BROADWAY—Bee Gees—RSO 515                        | 31 THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers)—David Geddes—Big Tree 16052 |
| 12 ISLAND GIRL—Elton John—MCA 40461                           | 32 SQUEEZE BOX—The Who—MCA  |
| 13 EVIL WOMAN—Electric Light Orchestra—United Artists 729     | 33 DON'T CRY JONI—Conway Twitty—MCA 40407   |
| 14 WALK AWAY FROM LOVE—David Ruffin—Motown 1376               | 34 WINNERS & LOSERS—Hamilton, Joe Frank & Reynolds—Playboy 6054                           |
| 15 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M 1725      | 35 FEELINGS—Morris Albert—RCA 10279   |
| 16 MY LITTLE TOWN—Simon & Garfunkel—Columbia S-10230          | 36 LOVE MACHINE (Part 1)—Miracles—Tamlia 54262  |
| 17 TIMES OF YOUR LIFE—Paul Anka—United Artists 737            | 37 LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401   |
| 18 LOW RIDER—War—United Artists 706                           | 38 COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell—Capitol 4155                     |
| 19 BREAKING UP IS HARD TO DO—Neil Sedaka—Rocket 40500         | 39 I'M ON FIRE—5000 Volts—Philips 40801   |
| 20 ROCK AND ROLL ALL NIGHT—Kiss—Casablanca 850                | 40 DOWN TO THE LINE—Bachman-Turner Overdrive—Mercury 73724                                |

# Rock LP Best Sellers

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As Of 1/5/76

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

- |   |  |
|---|--|
| 1 WINDSONG—John Denver—RCA Asylum 7E-1039                         | 21 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133            |
| 2 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900            | 22 WISH YOU WERE HERE—Pink Floyd—Columbia PC 33453                   |
| 3 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894    | 23 THE BAY CITY ROLLERS—Arista AL 4049                               |
| 4 ROCK OF THE WESTIES—Elton John—MCA 2163                         | 24 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307                      |
| 5 GREATEST HITS—Elton John—MCA 2128                               | 25 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157                      |
| 6 HELEN REDDY'S GREATEST HITS—Capitol ST 11467                    | 26 IV—Led Zeppelin—Atlantic SD 7208                                  |
| 7 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885               | 27 SEDAKA'S BACK—Neil Sedaka—Rocket 463                              |
| 8 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039                       | 28 CAT STEVENS' GREATEST HITS—A&M SP 4519                            |
| 9 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405   | 29 FANDANGO—ZZ Top—London PS 656                                     |
| 10 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 30 THE BEST OF CARLY SIMON—Elektra 7E-1048                           |
| 11 K.C. & THE SUNSHINE BAND—TK 603                                | 31 BREAKAWAY—Art Garfunkel—Columbia PC 33700                         |
| 12 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999                 | 32 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008                          |
| 13 GREATEST HITS—John Denver—RCA CPL1-0374                        | 33 DARK SIDE OF THE MOON—Pink Floyd—Harvest ST 11163                 |
| 14 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142  | 34 THE HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum 7E-1051          |
| 15 CLEARLY LOVE—Olivia Newton-John—MCA 2148                       | 35 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045                |
| 16 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DODS 2020 | 36 IF YOU LOVE ME LET ME KNOW—Olivia Newton-John—MCA 411             |
| 17 BACK HOME AGAIN—John Denver—RCA CPL1-0548                      | 37 PHOTOGRAPHS & MEMORIES—HIS GREATEST HITS—Jim Croce—ABC ABCD 835   |
| 18 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060         | 38 FAMILY REUNION—O'Jays—Philadelphia International PZ 33807         |
| 19 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694              | 39 ROCKY MOUNTAIN CHRISTMAS—John Denver—RCA APL1-1201                |
| 20 ALIVE!—Kiss—Casablanca NBLP 7020                               | 40 FACE THE MUSIC—Electric Light Orchestra—United Artists UA-LA546-G |

# Gospel Show At Philly's Tower

PHILADELPHIA—Although its promotions are basically rock concerts with a sprinkling of jazz and contemporary singers, Electric Factory Concerts will try a gospel show for the first time.

To make it attractive for family and church members, the show, headed by the Rev. Isaac Douglas,

will be played on a Sunday afternoon (Feb. 1) at the 3,000-seat Tower Theater recently acquired by Electric Factory.

In addition to the Rev. Douglas, show will include the Savettes, the Voices of Fellowship and the Soul Stirrers. Concert will take a \$5 ticket, a dollar less in advance.

# Radio-TV Programming

## Vox Jox

Continued from page 22

Kenton. It's a 13-week series of one-hour tapes and features such artists as Erroll Garner, Henry Mancini, Clark Terry, Harry "Sweets" Edison, etc. For a free demo tape and information, call Gene Gjesvold at 213-477-5359 or write him at 2340 Sawtelle, West Los Angeles, Calif. 90064.

\*\*\*

CHNS in Halifax, Nova Scotia, 902-422-1651, is celebrating 50 years on the air in May and Jerry Kendricks and/or Don Mabee would like record artists to call them for beeper phone interviews and congratulatory statements to use throughout the entire year. . . . A note from Tim Williams, KXCV, Northwest Missouri College, Maryville, Mo. 64468: "We operate a six-year-old FM station at 90.5 on the dial with 100,000 watts. Aside from a professional staff including Rollie Stadlman as station manager, Jack Hebner as news director, Sharon Shipley as program coordinator, production manager Mike Lazar and chief engineer Warren Stucki, KXCV is manned by a staff of some 78 students. Some of these double on our carrier current station KDLX. We're all pretty proud of KXCV and we have a good placement record. Some of our graduates include Bob May and Tom Buetow, both at KKJO in St. Joseph, Mo.; Dave Bryan at KCKN in Kansas City; Mike Molony and Rick Stockdell at KSSS in Colorado Springs.

"I'm trying to find an old friend

(Continued on page 55)

# Bubbling Under The HOT 100

- 101—I DON'T WANT TO LEAVE YOU, Debbie Taylor, Arista 0144
- 102—SCOTCH ON THE ROCKS, Band Of The Black Watch, Private Stock 45055
- 103—THIS IS WHAT YOU MEAN TO ME, Engelbert Humperdinck, Parrot 40085 (London)
- 104—LOVE HURTS, Jim Capaldi, Island 045
- 105—I AM SOMEBODY, Jimmy James & The Vagabonds, Pye 71057
- 106—GIVE ME AN INCH GIRL, Robert Palmer, Island 049
- 107—MAMA YOU'RE ALL RIGHT WITH ME, Four Tops, ABC 12155
- 108—FOOLS RUSH IN, Jerry Perello, Drive 6243 (TK)
- 109—BABY I'M SORRY, Phillips & Lloyd, Scepter 12413
- 110—LET YOUR LOVE FLOW, Bellamy Brothers, Warner Bros./Curb 8169

# Bubbling Under The Top LPs

- 201—10 cc—The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 202—KEITH JARRETT, Backhand, ABC/Impulse ASH 9305
- 203—NORMAN CONNORS, Saturday Night Special, Buddah BDS 5643
- 204—CRACK THE SKY, Lifesong LS 6000
- 205—MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird SB 7509
- 206—SYLVERS, Showcase, Capitol ST 11465
- 207—COKE ESCOVEDO, Coke, Mercury SRM-1-1041 (Phonogram)
- 208—DANNY KIRWAN, Second Chapter, DJM DJLPA 1 (Amherst)
- 209—ROGER GLOVER & GUESTS, The Butterfly Ball & The Grasshopper's Feast, UK UKL 56000 (Phonogram)
- 210—MIGHTY CLOUDS OF JOY, Kickin', ABC/Peacock ABCD 899

# Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 1/17/76

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	LET IT SHINE/HE AIN'T HEAVY . . . HE'S MY BROTHER Olivia Newton-John, MCA 40495 (Window, BMI/Harrison/Jenny, ASCAP)
2	5	6	BREAKIN' UP IS HARD TO DO Neil Sedaka, Rocket 40500 (MCA) (Screen Gems-Columbia, BMI)
3	1	7	FLY AWAY John Denver, RCA 10517 (Cherry Lane, ASCAP)
4	2	8	SOMEWHERE IN THE NIGHT Helen Reddy, Capitol 4192 (Almo, ASCAP/Irving, BMI)
5	4	8	STARDUST Johnny Mathis, Columbia 3-10250 (Belwin Mills, ASCAP)
6	6	9	TIMES OF YOUR LIFE Paul Anka, United Artists 737 (Three Eagles, ASCAP)
7	7	8	BABY FACE Wing & A Prayer Pipe & Drum Corps, Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)
8	8	6	STAR TREK Charles Randolph Green Sounde, Ranwood 1044 (Bruin, ASCAP)
9	9	10	I WRITE THE SONGS Barry Manilow, Arista 0157 (Artists/Sunbury, ASCAP)
10	13	9	WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds, Playboy 6054 (Spitfire, BMI)
11	12	6	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros., ASCAP)
12	11	11	THE HOMECOMING Hagood Hardy, Capitol 4156 (ATV, BMI)
13	24	5	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
14	25	4	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
15	27	4	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
16	18	8	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
17	17	9	PART TIME LOVE Gladys Knight & The Pips, Buddah 513 (Kipahulu, ASCAP)
18	28	5	TELL IT LIKE IT IS Andy Williams, Columbia 3-10263 (Conrad/Olrap, BMI)
19	19	5	CONVOY C.W. McCall, MGM 14839 (American Gramophone, SESAC)
20	21	6	I CAN SING, I CAN DANCE Cotton, Lloyd & Christian, 20th Century 2253 (Michael, ASCAP)
21	10	11	COUNTRY BOY (You Got Your Feet In L.A.) Glen Campbell, Capitol 4155 (ABC/Dunhill/One Of A Kind, BMI)
22	22	7	ONCE YOU HIT THE ROAD Dionne Warwick, Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)
23	16	8	NOW THAT WE'RE IN LOVE Steve Lawrence, 20th Century 2246 (Brut, ASCAP)
24	37	3	INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
25	31	4	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
26	26	6	EBB TIDE Love Sounds, Pye 71039 (Robbins, ASCAP)
27	15	11	FLY ROBIN FLY Silver Convention, Midland International 10339 (RCA) (Midsong, ASCAP)
28	23	9	THE BIG PARADE Michael Allen, Slipped Disc 45288 (Elektra) (Don Kirshner, BMI)
29	41	3	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
30	36	2	DURHAM TOWN (The Leavin') Roger Whittaker, RCA 10447 (Arcola, BMI)
31	47	2	FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
32	34	4	CHAIN GANG MEDLEY Jim Croce, Lifesong 45001 (Kags/Conrad, BMI/Unichappell, ASCAP)
33	29	12	SKYBIRD Tony Orlando & Dawn, Arista 0156 (Dramatis/New York Times, BMI)
34	20	13	THEME FROM "MAHOGANY" (Do You Know Where You're Going To) Diana Ross, Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)
35	14	12	MY LITTLE TOWN Simon & Garfunkel, Columbia 3-10230 (Paul Simon, BMI)
36	38	6	YESTERDAY CAN'T HURT ME Evie Sands, Haven 7020 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
37	44	3	OVER MY HEAD Fleetwood Mac, Reprise 1339 (Warner Bros.) (McFleet, BMI)
38	43	3	ONE FINE DAY Julie, Tom Cat 10454 (RCA) (Screen Gems-Columbia, BMI)
39	50	2	TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
40	49	2	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
41	46	6	WOMAN TONIGHT America, Warner Bros. 8157 (Warner Bros., ASCAP)
42	32	8	SOMEWHERE IN THE NIGHT Baldorf & Rodney, Arista 0159 (Irving/Rondor, BMI)
43	48	2	SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
44	NEW ENTRY		YOUNG LOVE Ray Stevens, Barnaby 618 (Janus, BMI)
45	NEW ENTRY		DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
46	NEW ENTRY		YOU'RE A PART OF ME Kim Carnes, A&M 1767 (Brown Shoes/Chappell, ASCAP)
47	39	10	THOSE WERE THE DAYS Paul Delicato, Artists Of America 105 (Essex, BMI)
48	42	5	THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers) David Geddes, Big Tree 16052 (Atlantic) (Tree, BMI)
49	NEW ENTRY		SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
50	NEW ENTRY		ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)

Billboard SPECIAL SURVEY For Week Ending 1/17/76  
(Published Once A Month)

# Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	5	<b>KORNGOLD: Die Tote Stadt</b> Bavarian Radio Chorus & Munich Radio Orchestra (Leinsdorf), RCA Red Seal ARL3-1199
2	2	10	<b>LUCIANO PAVAROTTI: The World's Favorite Tenor Arias</b> London OS 26384
3	NEW ENTRY		<b>BEVERLY SILLS: Music Of Victor Herbert</b> Angel S 37160 (Capitol)
4	1	14	<b>PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites</b> Stuttgart Chamber Orchestra (Munchinger), London CS 6206
5	12	14	<b>BEETHOVEN: Symphony No. 5</b> Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
6	8	5	<b>WALTER CARLOS BY REQUEST</b> Columbia M 32088
7	7	5	<b>HIGHLIGHTS FROM VERDI'S RIGOLETTO</b> Sutherland, Pavarotti, Milnes, London Symphony Orchestra (Bonyng), London OS 26401
8	3	14	<b>VERDI: I Masnadieri</b> New Philharmonia Orchestra (Gardelli), Philips 6703.064 (Phonogram)
9	18	5	<b>BEETHOVEN: NINE SYMPHONIES</b> Chicago Symphony Orchestra (Solti), London CSP 9
10	10	10	<b>SIBELIUS: Symphony #5 &amp; Symphony #7</b> Boston Symphony Orchestra (Davis), Philips 6500.959 (Phonogram)
11	11	14	<b>MASSNET: La Navarraise</b> London Symphony Orchestra (Lewis), RCA Red Seal ARL1-1114
12	9	18	<b>19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860)</b> Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
13	24	10	<b>JOAN SUTHERLAND &amp; LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor</b> London OSA 26437
14	5	14	<b>ROSSINI: Barber Of Seville</b> Sills, Milnes, Gedda, Angel SCLX 3761 (Capitol)
15	NEW ENTRY		<b>CHOPIN: 24 Preludes; Beceuse</b> Alicia de Larrocha, piano, London CS 6952
16	14	83	<b>SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy</b> Isao Tomita, RCA Red Seal ARL1-0488
17	22	10	<b>BOULEZ CONDUCTS RAVEL: Daphnis Et Chloe (Complete)</b> New York Philharmonic (Boulez), Columbia M 33523
18	17	10	<b>JULIAN BREAM: Rodrigo; Berkeley</b> RCA Red Seal ARL1-1181
19	16	14	<b>JULIAN BREAM: Concertos For Lute &amp; Orchestra</b> RCA Red Seal ARL1-1180
20	6	40	<b>SCOTT JOPLIN: The Easy Winners</b> Perlman, Previn, Angel S 37113 (Capitol)
21	13	14	<b>FOOTLIFTERS: A Century Of American Marches</b> Columbia All-Star Band (Schuller), Columbia M 33513
22	21	14	<b>BACH: Complete Lute Music on Guitar</b> Williams, Columbia M2 33510
23	NEW ENTRY		<b>VIVALDI: The Four Seasons</b> Stuttgart Symphony Orchestra (Munchinger), London CS 6809
24	26	5	<b>VERDI &amp; PUCCINI DUETS</b> Price, Domingo, New Philharmonic (Santi), RCA Red Seal ARL1-0840
25	25	10	<b>GERSHWIN: An American In Paris</b> Cleveland Orchestra (Maazel), London CS 6946
26	NEW ENTRY		<b>SHOSTAKOVICH: 24 Preludes &amp; Fugues</b> Roger Woodward, Pianist, RCA Red Seal CRL2-5100
27	23	10	<b>MAHLER: Symphony #5</b> Kindertotenlieder, Berlin Philharmonic Orchestra (Karajan), DGG 2707.081 (Polydor)
28	NEW ENTRY		<b>RAVEL: Gaspard de la nuit</b> Argerich, Piano, DGG 2530.540 (Polydor)
29	33	5	<b>A MEDIEVAL CHRISTMAS</b> Boston Camerata (Cohen), Nonesuch H 71315 (Elektra)
30	15	36	<b>MOUSSORGSKY: Pictures At An Exhibition</b> Isao Tomita, RCA Red Seal ARL1-0838
31	32	31	<b>GOLDEN DANCE HITS OF 1600's</b> Siegfried Behrend, Siegfried Fink, Ulsamer College, DGG Archive 2533.184 (Polydor)
32	20	14	<b>CHOPIN: Etudes (Op. 10 &amp; 25)</b> Ashkenazy, London CS 6844
33	34	23	<b>MAHLER: Symphony #6</b> Stockholm Philharmonic Orchestra (Horenstein), Nonesuch HB 73029 (Elektra)
34	NEW ENTRY		<b>STOWKOWSKI CONDUCTS MAHLER: Symphony No. 2</b> (Resurrection), London Symphony & Chorus (Stokowski), RCA Red Seal ARL2-0852
35	NEW ENTRY		<b>TCHAIKOVSKY: Nutcracker Suite GRIEG: Peer Gynt Suite</b> Boston Pops (Fiedler), Phase 4 SPC 21142 (London)
36	19	18	<b>THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN</b> National Philharmonic Orchestra (Herrmann), Phase 4 SPC 21137 (London)
37	38	5	<b>TCHAIKOVSKY: Eugene Onegin, Op. 24</b> Royal Opera House Orchestra & Chorus (Solti), London OSA 13112
38	NEW ENTRY		<b>SUITES FROM THE NUTCRACKER, SWAN LAKE &amp; THE SLEEPING BEAUTY</b> Philadelphia Orchestra (Ormandy), RCA Red Seal CRL3-1261
39	NEW ENTRY		<b>VAUGHAN WILLIAMS: Hodie</b> Janet Baker, London Symphony Orchestra (Willcocks), Angel S 36297 (Capitol)
40	NEW ENTRY		<b>TCHAIKOVSKY: Pique Dame</b> (Complete) Bolshoi Theatre Orchestra & Chorus (Ermler), Columbia M3 33828

# Classical

## PRICE A FACTOR

### Classical Sales Double In France Over Past Decade

By HENRY KAHN

PARIS—Statistics published by the Deutsche Grammophon company show that over the past 10 years the sale of classical records in France has more than doubled.

Today, classical disks in France sell as well as in Germany, and account for 20% of the market.

The statistics do not only include the German group, but all the multi-nationals, such as Pathe Marconi EMI, Philips, Decca and CBS, among others.

One reason advanced for the sales success is the effort to keep prices low. While 10 years ago disks cost \$8, against \$10 today, the increase in the number of budget lines available, selling at around \$3 or a little more, has made a tremendous contribution.

Further, if inflation is taken into account, then the cost of disks to the public has actually dropped.

But there has also been considerable progress in general distribution. Before the supermarkets and the hyper-markets took to selling disks, a large segment of the public never thought in terms of music. Certainly only a relatively small percentage visited record shops.

Today, every time a housewife or any other member of a family goes shopping in one of the big markets,

there is a display of records to attract the attention.

Another reason for the sales boost is the number of disks sold by subscription through clubs. Because the number of subscribers is generally very important, it is possible to reduce prices by as much as 40%.

It is estimated that an opera recording, which has very high production costs, up to as much as \$160,000, must sell—to cover all costs—between 40,000 and 65,000 sets of three disks each.

One other important factor has also emerged. The public in France today buys the music rather than the artist. This not only gives young talent a fair chance but allows disks to be produced more cheaply. In some cases, such as Erato for one example, 80% of the talent is under 35.

The trade continues to point out that this success is achieved despite the 33% Value Added Tax in France, as against a tax of only 11% in Germany. It is felt in the French recording industry that a reduction in VAT would send sales soaring.

And it seems quite illogical that Beethoven, Wagner and Bach should be considered at the same level as the "pornographic cinema" when it comes to imposing taxation of this kind.

## Crystal On Expansion Ball

By DAVE DEXTER JR.

LOS ANGELES—With expanded distribution and 20 newly recorded albums projected for 1976, Peter Christ's Crystal Records is booming in the classical field. Christ attributes the accelerating success of his label, in part at least, to a grant from the Ford Foundation.

"Last month," he says, "we employed 50 musicians on one session and 56 on another. That's a notable jump from our trio and quartet sessions of previous years."

The Ford grant specified that Crystal record classical music by American composers. Christ chose Perry Beach's "Then Said Isaiah" and "Playthings Of The Wind" by Joseph Kantor. Beach and Kantor are Los Angeles composers.

Crystal distributors now include Kinnara in Chicago; Chapman, Los Angeles; Associated, Phoenix; Almada, Montreal, and Music Peddlers, Detroit, with Larry Sockell working as a manufacturer's repre-

sentative out of New York City. In addition, Crystal does a substantial volume by mail-order, particularly to schools, dealers and, says Christ, "just plain music lovers who enjoy contemporary music."

Phonogram distributes Crystal in Europe.

"If all goes well," Christ declares, "I believe we can obtain \$40,000 to \$60,000 annually from various foundations."

H. Vincent Mitzelfeldt conducts the Camerata of Los Angeles Orchestra, which Christ uses for LPs. The ensemble will tour Europe next fall.

Christ is setting up sessions for four additional Ford Foundation projects. "By the end of 1976," says Christ, "our Crystal catalog will embrace 53 records."

Its biggest seller is an LP of music by Hovhaness, with Marni Nixon as soprano soloist and Ernest Gold as conductor.



At Crystal Records session in Los Angeles during recording of Joseph Kantor's "Playthings Of The Wind" are, left to right, singer Delcima Stevenson, Peter Christ, producer and Crystal president, and H. Vincent Mitzelfeldt, conductor of the Camerata of Los Angeles Orchestra.

## Classical Notes

Columbia Records ships Beethoven's "Violin Concerto in D Major," with Isaac Stern, and Daniel Barenboim conducting the New York Philharmonic, on Jan. 26. . . . WGMS, Washington's fine arts station, premieres "Paul Hume's World Of Opera," potpourri of musical and educational entertainment, on Sunday (18). . . . As a salute to the U.S. bicentennial, pianist Andre Watts will devote half of his program to works of George Gershwin, in recitals in leading cities of the U.S. and Europe throughout this year. Of special interest will be Watts' performance of "Rhapsody In Blue," in the little-known version for solo piano which Gershwin recorded on a piano roll and which Watts will shortly record for Columbia Records.

Virgil Fox makes only New York City appearance this season at Carnegie Hall on Wednesday (14). He'll do works by Bach, Vierne, Bingham, Ives and Liszt. . . . Jerome Hines marked his 30th anniversary of his debut at the Metropolitan Opera during the recent performance of "Boris Godunov." . . . And pianist Gary Graffman marked his 25th anniversary season of his New York Philharmonic debut by performing at Carnegie Hall Chopin's "concerto No. 1 in E Minor" with the Philharmonic.

Public Broadcasting System presenting Leonard Bernstein At Harvard, series of Norton lectures, which began last Sunday on TV (11) and runs through Feb. 15. The talks are available on Columbia Records.

Eliot Chapiro, concertmaster of the New York Philharmonic, becomes concertmaster for Dallas Symphony Orchestra and Dallas Civic Opera beginning September 1976. . . . Violinist Erick Friedman named to Misha Elman Chair at Manhattan School of Music.

Dorothy Kirsten gave her farewell Metropolitan performance Dec. 31 in title role of "Tosca." . . . Some 150,000 Atlantans signed a petition to help save the Fox Theater building from wreckers. Atlanta Landmarks, which acquired the site, needs \$2.4 million to save the complex. ROBERT SOBEL

## 'Isolde' For Met Donors

NEW YORK—The first complete operatic recording by Kirsten Flagstad and Lauritz Melchior, Wagner's "Tristan und Isolde," will be made available exclusively to donors of \$100 or more to the Metropolitan Opera Fund, according to Anthony A. Bliss, executive director of the Metropolitan.

The performance was taken from the historic Texaco-Metropolitan Opera Saturday matinee broadcast of Feb. 8, 1941. Erich Leinsdorf is conductor; the cast includes Kerstin Thorborg, Alexander Kipnis and Julius Huehn.

Although excerpts of several Flagstad-Melchior performances have long been available, this marks their first complete performance on record. The deluxe album, bound in gold-embossed velvet, will include a libretto and lavishly illustrated book with notes by Irving Kolodin and Leinsdorf.

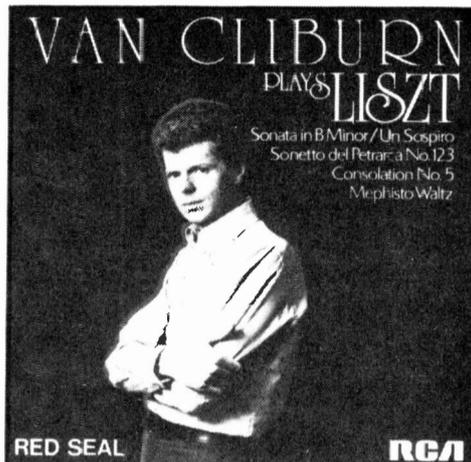
Bliss thanked RCA Records, who is producing the album as a contribution to the Metropolitan Opera Fund, and AFM Local 802 and the American Guild of Musical Artists for their cooperation.

# The Red Seal Big Deal.

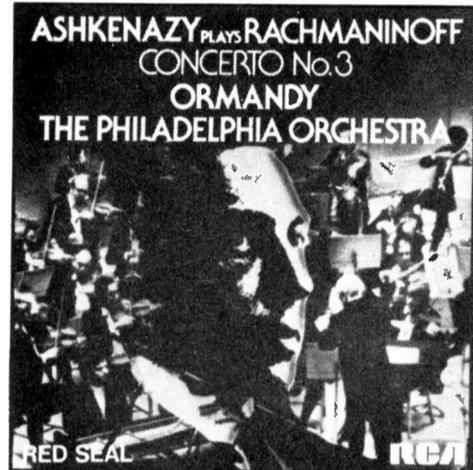
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ARL1-1173 (Feb.)



ARL1-1324 (Jan.)



ARL1-1326 (Jan.)



ARL1-1176 (Feb.)



ARL1-1325 (Jan.)



AGL1-1330 (Feb.)



AGL1-1336 (Feb.)



AGL1-1341 (Feb.)

## MORE RED SEAL AVAILABLE IN JANUARY.

Tomita: Firebird ARL1-1312  
 Segovia: The Intimate Guitar, Vol. II ARL1-1323  
 The Vienna Choir Boys: Serenade PRL1-9034

## AND FROM GOLD SEAL, AVAILABLE IN FEBRUARY.

Monteux/Tchaikovsky: Symphony No. 4/Boston Symphony Orchestra AGL1-1328  
 Perlman, Previn/Lalo: Symphonie espagnole; Ravel: Tzigane/London Symphony Orchestra AGL1-1329  
 Munch/Tchaikovsky: Romeo and Juliet; Serenade for Strings/Boston Symphony Orchestra AGL1-1331  
 Reiner/Great Music of Spain/Chicago Symphony Orchestra AGL1-1332  
 Reiner, Della Casa/Mahler: Symphony No. 4/Chicago Symphony Orchestra AGL1-1333  
 Fiedler/Great American Marches/Boston Pops Orchestra AGL1-1334  
 Gould/Copland: Billy the Kid; Rodeo/with Symphony Orchestra AGL1-1335  
 Gilels/Shostakovich: Sonata No. 2; Liszt: Sonata in B Minor AGL1-1337  
 Munch, Forrester/Mahler: Songs of a Wayfarer; Kindertotenlieder/Boston Symphony Orchestra AGL1-1338  
 Scimone/Rossini: Six Sonatas for String Orchestra/I Solisti Veneti AGL2-1339

RED SEAL

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# Discos

AT HOTEL ROOSEVELT JAN. 20-23

## 10 Sessions And 68 Speakers Firmed For N.Y. Disco Forum

NEW YORK—The speakers roster of outstanding disco experts has been finalized for Billboard's first Disco Forum to be held Jan. 20-23 at the Roosevelt Hotel.

Ten sessions with 68 participating speakers will be featured.

Keynote address will be given by David Glew, vice president of Atlantic Records Wednesday (21) on "Disco Power Of The 70s," followed by a plenary session.

Glew, as moderator, will have on his panel Bob Reno, president, Midland International; Joe Cayre, president, SalSoul; Howard Smiley, vice

president, TK Productions; Buck Reingold, vice president, Casablanca and Larry Uttal, president, Private Stock.

A luncheon follows with Richard Nader, president of Disco Dance Attractions, New York, discussing "Disco Artists In Concert."

Neil McIntyre, program director of WPIX, New York, is moderator of "The Disco/Radio Connection" session.

His panel members are: Johnny Walker, BBC Radio 1, London; John Stanley, deejay manager, London; Tom Savarese, deejay of 12 West, New York; Joe Palmenteri, deejay of Chameleon, New York; Richard Pampinella, deejay, Hippopotomus, New York; Bo Crane, disco consultant, Miami; Mike Wilson, "TV Disco Party" WTCG-17, Atlanta; Carl Griffin, director, East Coast activities, Jobette, New York and Bo O'Brien, general manager, CJRN, Niagara Falls, Ontario.

Dickie Kline, national promotion director of Atlantic Records is moderator of "Marketing Disco Product."

Panel members are: Florence Greenberg, president, Scepter Records, New York; Chuck Gregory, vice president marketing, SalSoul, New York; Anita Wexler, a&r, Atlantic, New York; Stan Bly, national promotion, Phonogram, Chicago; Alan Lott, national promotion manager r&b, Buddah Records, New York; Jeff Coleman, retail sales manager, WPIX-FM, New York;

Eddie Rivera, administrator New York Record Pool, New York, and Doug Riddick, deejay of Doubles, New York.

Entertainment will be provided by the Reflections, Capitol Records; Hidden Strength, UA Records, with the New York City "Hustle On Up" contest winners and Bimbo Jet of Scepter Records from 6-8 p.m.

"Disco Programming," one of the first sessions on Thursday (22) will have Ron Jenkins, music director of Dimples, as moderator.

Panel members are: Walter Gibbons, deejay of Galaxy, New York; Johnny Walker, BBC Radio 1, London; Jack Klemack, national sales manager, Smithall Electronics, Cincinnati; Tom Savarese, deejay of 12 West, New York and Richard Pampinella, deejay of Club Hippopotomus, New York.

"Disco Franchising" will have on its panel John Felizzi, national director disco operations of Emerson's, Rockville, Md.; Tom Jayson, president, 2001 clubs, Columbus, Ohio and Bill Lindsay, president, Smoke Ltd.

Norman Dolph, president of Stoy Inc., New York, will be moderator of the "Mobile Discos" session.

Panel members are: Jane Brinton, vice president Aristocrat, Los Angeles; Phil Gill, independent mobile disco operator, Brooklyn; Cameron Flowers, independent mobile discos, Brooklyn and Hollywood Breeze, Music Unlimited, Street Jocks, Washington, D.C.

Stephen Cowan, disco consultant in San Francisco, is moderator of "Opening A New Discotheque."

Panel members are: Bob Lobi, president of Design Circuit, New York; Michael O'Harro, disco consultant, Washington; James Ruffin, president, Total Experience, Brooklyn; Jim Kowalczyk, marketing director, 2001 Clubs, Columbus; Mark Kreiner, president, MK Productions, Van Nuys, Calif. and George Freeman, Galaxy 21, New York.

Following a luncheon "The World Of Disco Equipment And Accessories" will have as its moderator Vince Finnegan of Revox Corp., Meteor Light and Sound.

Panel members are: Jim Parks, sales manager of Technics (a division of Panasonic), New Jersey; George Smith, president, Smithall, Cincinnati; James Brown, president, Video Disco & Assoc., Los Angeles; Graham Smith, vice president marketing, Digital Lighting, New York; Mike Glasco, president, GLI, New York; Roger Squire, president, Disco Centre, London and Randy Vaughn, Disco Vision, Norfolk, Va.

Kenny Cayre, vice president, SalSoul Records is moderator of "How To Produce A Disco Hit."

Panel members are: Van McCoy, producer; Norman Harris, producer; Vince Montana, producer; Bob Crewe, producer; Tom Moulton, producer and Harold Wheeler, producer.

Evenings entertainment will feature SalSoul Orchestra, SalSoul Records; the Trammpps, Atlantic Records and "Happy Birthday America," presented by 2001 Clubs.

There will be one session Friday (23) titled "Hot Seat" with Joe Cayre, president of SalSoul moderating.

Panel members are: Bobby DJ of Infinity, New York; Joe Palmenteri, deejay, Chameleon, New York;

(Continued on page 57)

# Disco Action

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### Top Audience Response Records In N.Y. Discos

- This Week**
- 1 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
  - 2 I LOVE MUSIC—The O'Jays—Phila. Intl (LP version)
  - 3 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
  - 4 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
  - 5 THAT OLD BLACK MAGIC—The Softones—Avco
  - 6 LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP (LP)
  - 7 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
  - 8 WOW—Andre Gagnon—London (import from Canada)
  - 9 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
  - 10 JOYCE—Papa John Creach—Buddah (single version)
  - 11 SALSOU—Salsoul Orch.—Salsoul (LP)
  - 12 SMILE—Simon Said—Atco
  - 13 MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
  - 14 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 15 ELUSIVE—Babe Ruth—Capitol

### Downstairs Records (New York) Retail Sales

- This Week**
- 1 SPANISH HUSTLE—The Fatback Band—Event (LP)
  - 2 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
  - 3 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)
  - 4 BUCK HEAD—Atlanta Disco Band—American Ariola (LP)
  - 5 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
  - 6 THAT OLD BLACK MAGIC—The Softones—Avco
  - 7 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
  - 8 UNION MAN—Cate Bros.—Asylum
  - 9 SMILE—Simon Said—Atco
  - 10 THIS OLD HEART OF MINE—Donny Beaumont—Mercury
  - 11 I FEEL A GROOVE—Bobby Womack—UA
  - 12 WAKE ME, SHAKE ME—Barbra Striesand—Columbia
  - 13 OVERTURE/LOVE MACHINE—The Miracles—Tamla (LP)
  - 14 RAIN/MY MAN—Blanch Carter—RCA
  - 15 BRING IT UP/MIDNIGHT GROOVE—Love Unlimited Orch.—20th Century (LP)

### Top Audience Response Records In San Juan, Puerto Rico Discos

- This Week**
- 1 I LOVE MUSIC—The O'Jays—Phila. Intl
  - 2 PUERTO RICO—The Pinkees—Phillips
  - 3 UNDECIDED LOVE—The Chequers—Scepter
  - 4 SAMBA—Andre Gagnon—London (import from Canada)
  - 5 OOH, WHAT A NIGHT—Linda G. Thompson—Midland Intl
  - 6 THAT OLD BLACK MAGIC—The Softones—Avco
  - 7 FIRE—Tina Charles—Columbia
  - 8 CHANGE (Makes You Want To Hustle)—Donald Byrd—UA
  - 9 LADY Bump/The Lady Bumps On—Penny McLean—Atco
  - 10 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
  - 11 YAKETY YAK—Mondo Disco—A.V.I. (LP)
  - 12 CHICANO—Black Blood—Mainstream
  - 13 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
  - 14 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 15 MELLOW BLOW—Barrabas—Atco (LP)

## Discophiles Get A Break On TV

NEW YORK—Stay-at-home discophiles here rang in the new year to the beat of a special disco dance show aired by WPIX Television.

The program, marking the local debut of disco on the home viewing

### Colony Records (New York) Retail Sales

- This Week**
- 1 SPANISH HUSTLE—The Fat Back Band—Event (LP)
  - 2 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)
  - 3 SMILE—Simon Said—Atco
  - 4 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
  - 5 SALSOU—Salsoul Orch.—Salsoul (LP)
  - 6 FIND MY WAY—Cameo—Chocolate City
  - 7 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
  - 8 THAT OLD BLACK MAGIC—The Softones—Avco
  - 9 JOYCE—Papa John Creach—Buddah
  - 10 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
  - 11 LADY BUMP/THE LADY BUMPS ON—Penny McLean—Atco
  - 12 JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT—Biddu Orch.—Epic
  - 13 THIS OLD HEART OF MINE—Donny Beaumont—Mercury
  - 14 AFRICAN SYMPHONY—Henry Mancini—RCA
  - 15 VENUS—Frankie Avalon—De-Lite

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

- This Week**
- 1 I FEEL A GROOVE—Bobby Womack—UA
  - 2 LET'S GROOVE—Archie Bell & the Drells—TSOP (LP)
  - 3 TELL THE WORLD HOW I FEEL ABOUT CHA' BABY—Harold Melvin & the Blue Notes—Phila. Intl (LP)
  - 4 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
  - 5 DISCO CONNECTION—Isaac Hayes—ABC (LP)
  - 6 SPANISH HUSTLE—The Fatback Band—Event (LP)
  - 7 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
  - 8 SMILE—Simon Said—Atco
  - 9 BOHANNON BEAT—Bohannon—Dakar (LP)
  - 10 AFRICAN SYMPHONY—Henry Mancini—RCA
  - 11 CLHOE—Cy Coleman—RCA
  - 12 FIND MY WAY—Cameo—Chocolate City
  - 13 FELL THE NEED IN ME—Genya Ravan—De-Lite
  - 14 NEVER, NEVER GONNA LEAVE YOU—Mary Ann Farra & Satin Soul—Brunswick
  - 15 I AM SOMEBODY—Jimmy James & the Vagabonds—Pye

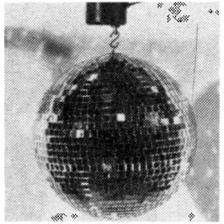
### Top Audience Response Records In L.A./San Diego Discos

- This Week**
- 1 DO WHAT YOU FEEL—Atlanta Disco Band—Ariola America (LP)
  - 2 SING A SONG—Earth, Wind & Fire—Columbia (LP)
  - 3 MIGHTY HIGH/ON THE REAL SIDE—Mighty Clouds Of Joy—AVC (LP)
  - 4 EXTRA, EXTRA (Read All About It)—Ralph Carter—Mercury (disco version)
  - 5 SALSOU—Salsoul Orch.—Salsoul (all cuts) (LP)
  - 6 LADY BUMP—Penny McLean—Atco
  - 7 I LOVE MUSIC—The O'Jays—Phila. Intl (LP)
  - 8 BABY FACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
  - 9 LOVE TO LOVE YOU BABY—Donna Summer—Oasis (LP)
  - 10 SPIDER MAN—Ramsey Lewis—Columbia (LP)
  - 11 JUMP FOR JOY—Biddu Orchestra—Epic
  - 12 AFRICAN SYMPHONY—Henry Mancini—RCA (disco edit)
  - 13 BOHANNON BEAT—Bohannon—Dakar
  - 14 GOLDEN YEARS—David Bowie—RCA
  - 15 UNION MAN—Tate Brothers—Asylum (LP)

screen, was shown during the station's 11:30 p.m. to 12:30 a.m. time slot.

According to a WPIX spokesman, initial reaction to the airing was positive.

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and

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# THE FIRST INTERNATIONAL DISCO FORUM



January 20-23, 1976  
Roosevelt Hotel — New York City

## REGISTER NOW

### THE AGENDA

**TUESDAY, JANUARY 20**

10 am-6 pm REGISTRATION  
The evening is free to visit New York discos

**WEDNESDAY, JANUARY 21**

9 am-10 am CONTINENTAL BREAKFAST  
10 am-11 am PLENARY SESSION  
"Disco Power of the 70's"  
Keynote Speaker: David Glew, Atlantic Records, New York

11 am-11:15 am COFFEE BREAK  
11:15 am-12 noon PLENARY SESSION  
Return to same session for panel discussion and questions from the floor

David Glew, Moderator  
Bob Reno, President, Midland Int'l  
Joe Cayre, President, SaSoul  
Howard Smiley, VP, TK Productions  
Buck Reingold, VP, Casablanca  
Larry Ullal, President, Private Stock

12:15 pm-1:30 pm LUNCH —Richard Nader, President, Disco Dance Attractions, NY  
"Disco Artists in Concert"

1:30 pm-2:30 pm CONCURRENT SESSIONS  
(1) "The Disco/Radio Connection"  
Neil McIntyre, Program Director, WPIX, NY, Moderator  
Johnny Walker, BBC Radio 1, London  
John Stanley, DJ Manager, London  
Tom Savarese, DJ "12 West," NY  
Joe Palmenteri, DJ, "Chamelon," NY  
Richard Pampinella, DJ "Club Hippopotamus," NY  
Bo Crane, Disco Consultant, Miami  
Mike Wilson, "TV Disco Party," WTCG-17, Atlanta  
Carl Griffin, Director, East Coast Activities, Jobete  
Bob O'Brien, General Manager, CJRN, Niagara Falls, Ontario

(2) "Marketing Special Disco Product"  
Dickie Kline, Nat'l Promotion Director, Atlantic, Moderator  
Florence Greenberg, President, Scepter  
Chuck Gregory, VP Marketing, SaSoul  
Anita Wexler, A&R, Atlantic  
Stan Bly, Nat'l Promotion, Phonogram  
Alan Lott, Nat'l Promotion Mgr—R&B, WFIX-FM, NY  
Eddie Rivera, Administrator, NY Record Pool  
Doug Riddick, "Doubles," NY

12 noon-6 pm EXHIBITS OPEN  
6 pm-8 pm DISCO ENTERTAINMENT  
"The Reflections," Capitol Records  
Bimbo Jet, Scepter Records  
"Hidden Strength," UA Records—with NYC "Hustle on Up" contest winners

**THURSDAY, JANUARY 22**

9 am-10 am CONTINENTAL BREAKFAST  
10 am-11 am CONCURRENT SESSIONS  
(3) "Disco Programming"  
Ron Jenkins, Music Director, Dimples, Moderator  
Walter Gibbons, DJ "Galaxy," NY  
Johnny Walker, BBC Radio 1, London  
Jack Klemack, Nat'l Sales Manager, SMithall Electronics  
Tom Savarese, DJ "12 West," NY  
Richard Pampinella, DJ "Club Hippopotamus," NY

(4) "Disco Franchising"  
John Felizzi, Nat'l Director, Emerson's, Co-Moderator  
Tom Jayson, President, 2001 Clubs, Co-Moderator  
Bill Lindsay, President, Smoke Ltd.

11 am-11:15 am COFFEE BREAK  
11:15 am-12:15 pm CONCURRENT SESSIONS  
(5) "Discos on Wheels"  
Norman Dolph, President, Stoy, Inc., Moderator  
Jane Brinton, VP, Aristocrat

12:15 pm-1:30 pm LUNCH  
1:30 pm-2:30 pm CONCURRENT SESSIONS

(7) "The World of Disco Equipment & Accessories"  
Vince Finnegan, ReVox Corp, Meteor Light & Sound, Moderator  
Jim Parks, Sales Manager, Technics  
George Smith, President Sminail Electronics  
James Brown, President, Video Disco & Assoc, Century City  
Mike Glasco, President, GLI, NY  
Roger Squire, President, Disco Centre, London  
Randy Vaughn, Disco Vision, Norfolk, Va.

(8) "How To Produce A Disco Hit"  
Kenny Cayre, VP, SaSoul Records, Moderator  
Van McCoy, Producer  
Norman Harris, Producer  
Vince Montana, Producer  
Bob Crewe, Producer  
Tom Moulton, Producer  
Harold Wheeler, Producer

12 noon-6 pm EXHIBITS OPEN  
6 pm-8 pm DISCO ENTERTAINMENT  
Sa Soul Orchestra, SaSoul Records  
The Trammmps, Atlantic Records  
Happy Birthday America 2001 Clubs

**FRIDAY, JANUARY 23**

10 am-12 noon PLENARY SESSION  
"Hot Seat" Session—notables from all segments of disco accept questions from the floor  
Joe Cayre, President, SaSoul Records, NY, Moderator

Panelists:  
Bobby DJ—DJ at "Infinity," NY  
Joe Palmenteri, DJ "Chamelon," NY  
Alex Kabbaz, Editor, Discotokin, NY  
Richard Nader, President, Disco Dance Attractions  
Johnny Walker, BBC Radio 1, London  
Labelle (Patti Labelle, Nona Hendryx, Sara Desh)  
Vicki Wickham, Manager of Labelle  
Jane Brinton, VP, Aristocrat  
Tom Jayson, President, 2001 Clubs  
Kevin Reynolds, Stage Manager, Labelle  
Sonny Taylor, Program Director, WWRL, NY  
Michael O'Harro, Disco Consultant, Washington  
Van McCoy, Producer  
Jim Parks, Sales Manager, Technics  
James Brown, President, Video Disco & Assoc, Century City  
Richard Long, President, Disco Sound, NY  
Rudy Stern, Director, Let There Be Neon, NY

EXHIBITS OPEN—12 noon-6:00 p.m.  
AWARDS DINNER—6:30 p.m.-8:30 p.m.

Registration includes continental breakfasts, lunches, the Awards dinner, entrance to all sessions and exhibits, your work materials, and special disco entertainment and events. Early-bird registration is \$180 (\$200 after December 15)

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## New York Welcomes A Chameleon Club

NEW YORK—Chameleon, a disco membership club, opened here Friday (9).

The club, sporting a \$20,000 sound/lighting system and 2,400 square-foot dance floor, will be operating Thursday, Friday and Saturday each week, according to Bob Milo, co-manager.

While membership cards go for \$20, admission is \$4 for joiners and \$5 for their guests. Members bringing three guests on a Friday enter gratis. There is no liquor.

Spinning there is DJ Joe Palminteri, formerly of the Sound Machine. He performs from a 14-foot mirrored pyramid in the middle of the dance floor.

It's also understood that the club will be looking to book live recording acts for promotional gigs at least once every other month. A 24-foot by 21-foot stage has been built for performances.

The club will be open from 11 p.m. to 6 a.m. Fridays and Saturdays and 10 p.m. to 4 a.m. on Thursdays.

## Club Dialog

By TOM MOULTON

NEW YORK—"Chef's Salad (The Sound Of Boston From Studio B)," an LP from Boston-based Cooking Records, has a strong disco cut in "The Sound Of Boston." The song features the sound of synthesizers and a good, happy beat. Overall, the album is a fine effort from the group the Gang Band and other local artists. A solid production job by Wayne Wadhams handles the musical diversity well.

Richie Pampanella, DJ at the Hippopotamus here, reports strong audience response to Carl Graves' "Heart Be Still" single on A&M.

UA has just released the Brass Construction album, and there are two strong disco cuts on it in "Movin'" and "Changin'." Both cuts are over eight minutes in length, and producer Jeff Lane has managed to capture his B.T. Express sound on both.

John Hodges, better known as Johnny Disco, is now spinning at San Francisco's the City Club.

For the past two years he worked the Mine Shaft.

Thanks to Oscar Rodriguez and Victor Ocasio for helping to compile this week's Puerto Rico listing. Both are DJs at the popular Abby there.

Relic Rack, Hackensack, N.J., retailer, has become one to the top stores catering to local disco tastes. Like Downstairs Records here, Relic Rack was previously involved mainly with oldie product. The past year, though, has seen its disco involvement grow to the point where inventory includes a wide selection of imported as well as domestic dance disks.

The new First Choice album is now scheduled to ship sometime next month. The LP will be followed by a single release. . . . Available at the end of this month will be an album from Wing & A Prayer Fife & Drum Corps. It features an incredible "Al Jolson Medley." Atlantic will also be releasing the "Lady Bump" album by Penny McLean.

## 9 New Clubs Will Boost The Dimples Chain To 34

NEW YORK—While modernizing existing locations along the way, Dimples continues to expand its disco chain.

In-house projections now call for the eatery operation to open nine new dance lounges by early summer, bringing its disco total to 34 locations.

According to Ron Jenkins, three totally new Emerson Steak House/Dimples clubs are under construction in the Atlanta area and another is being built in Warminster, Pa.

One of the Atlanta clubs opens Feb. 15. The other two are slated to open in early summer. The Warminster club becomes operational in March.

## Thugs Spoil N.Y. Event

• Continued from page 3

Aleong and co-promoter David Flowers hired 50 private uniformed guards and 30 plainclothesmen for the 9 p.m. to 9 a.m. bash.

The disco concert itself drew some 10,000 dance fans, each paying \$15 to boogie in the new year to music from top name recording acts.

Featured on the bill were Gloria Gaynor, Eddie Palmieri, Orchestra Yambu, First Choice, the Ohio Players, Ecstasy, Passion & Pain, the Trammps, and Crown Heights Affair. While the last three acts, because of performance shuffling, never got to play, all were paid, says

Jenkins adds that five other Emerson Steak Houses, in Richmond, Va.; Pittsburgh; Framingham, Mass.; Hartford, Conn.; and Monroeville, Pa., will introduce Dimples lounges by the summer time.

In addition, he says, the company is negotiating for "four or five" sites in Florida, with an eye on opening clubs there sometime toward the end of the year.

Meanwhile, a policy change has all Dimples programming big band and MOR sounding music from 7 p.m. to 10 p.m. each night to cater to the adult business on the restaurant side of the fence. The latter part of each evening will be devoted to funkier dance music for younger disco followers.

their booking agency Norby Walters.

Most of the problems happened about 3:30 a.m., when a sizable portion of the crowd flocked to the exits following the end of one of the sets, Aleong states. He says the onrush forced Coliseum personnel from the cloakrooms and confusion ensued until added security forces could be called down from the dance floor above.

City police also turned out in riot gear, but concerned themselves mainly with complaints from people who claimed of being held up or just indiscriminately pounced upon by the rowdies.

Throughout it all, though, the music was non-stop, says Aleong. He adds that the door prizes of a 1976 Cadillac and \$1,000 cash in dance prizes were given away during the frenzied evening.

While promoting the event, concern over avoiding what did end up happening kept cropping up, especially with the rash of incidents at other local concerts, acting as a constant reminder, continues Aleong. He states that they jacked the ticket prices up and advertised parking facilities and proper attire in the hopes of keeping an unsavory element out.

Even with the hassles, though, Aleong does view the Coliseum date as a success. He expects to be in the black after a final accounting is taken.

On the downside, he feels that booking a similar even in a major venue will prove quite difficult after the notoriety on the "Woodstock" date. More important, he adds, is a concern he has for the health of the concert market in general here if means aren't found to check those coming to harass and not to listen.

## Crewe New Disco King

LOS ANGELES—Veteran record producer Bob Crewe was crowned "King of the Discos" at last Thursday's (8) meeting of the Southern California Disco DJ Assn. at the New York Experience on Wilshire Blvd.

It was Crewe who produced the Eleventh Hour's "Hollywood Hot," a massive discotheque hit disk, last year on the 20th Century label.

Members of the organization's board of governors honored Crewe, they report, following the crowning of Gloria Gaynor recently in New York as "Queen of the Discos." The association's board comprises Jim Walters, Tony Miller, Debbie Backus, Patrick Jenkins and Jane Brinton, all of whom are active in Southern California disco activities.

## Jukebox Programming Locations Challenge Operators

By ANNE DUSTON

CHICAGO—New ideas in creating locations is an ongoing challenge, and if dealt with successfully, will keep the jukebox as strong 20 years from now as it is today, claims Kem Thom, vice president and manager of Western Automatic here.

Some of the newest marketing concepts can create business or hamper it, Thom claims, citing the disco movement as an example.

First-rate hotels that previously ignored the jukebox are moving into music via the jukebox as the first cautious step toward disco. "They know something is happening and they want to move in on it slowly. Within a year of installing jukeboxes and small dance floors, they will expand fully into disco and retain the jukebox in the bar area."

Thom has opened several hotel locations in the last year on a 1/25-cent or 4/50-cent play basis. "Twenty minutes of music for two quarters is still a bargain by today's standards."

On the negative side, jukeboxes that are placed in newly opened discos are hooked up for play during daytime hours only, and are shut off in the evenings when the disco is in full swing. "The earning potential in a disco just isn't there. You can't make money on daytime play."

Accordingly, Thom asks for a flat guarantee, varying the amount to the age of the machine. Because of the low revenue, boxes are usually a year old, unless specifically negotiated with the location. "The location needs to be shown that the jukebox is part of the cost of the disco."

Another marketing concept that

(Continued on page 37)

## Wallboxes On Way Out

CHICAGO—Wallboxes are becoming almost as obsolete as the old-fashioned ice cream parlor, according to area operators.

Jim Segerson, director of sales, Empire Distributing, reports a slow sales pace that has leveled out over the last two to three years, "but I don't believe they will be phased out despite lack of demand." Segerson reports that locations with more than one room usually request three to four of the \$375 boxes, rather than install another \$2,000 jukebox.

Strong opposition to wallboxes was voiced by Kem Thom, vice president and manager of Western Automatic, who points out that the labor involved in installation and service plus the cost of investment doesn't justify the return.

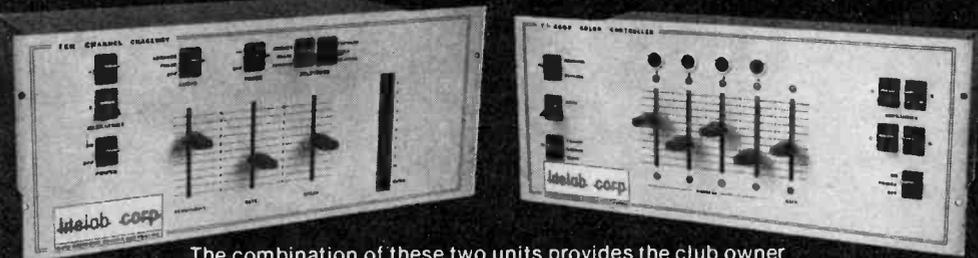
"There is a place for wallboxes, but the odds are stacked against them as far as profits are concerned. If a location insists, we will ask for a guarantee." Thom reports that about six of his locations have wallboxes, usually 24-hour restaurants with booths.

Chuck Smith, service manager for Star Music, Rockford, Ill., has wallboxes sitting around the shop waiting to go to the junk pile. "We pulled all wallboxes several years ago when we compared revenue to service. They are just sitting here becoming more obsolete."

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## TWO NEW disco CONTROLLERS FROM LITELAB

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## Studio Track

By BOB KIRSCH

LOS ANGELES—At the Burbank Studios in Burbank, Herman David, director of plant operations, recently hosted three Russian composers on a tour of the facilities. Alexander Flyarkovsky, Shalva Mshvelidze and Marger Zarin are in this country as guests of the State Dept. and were visiting the Los Angeles World Affairs Council when they decided to visit the facilities.

★ ★ ★

At Woodland Sound Studios in Nashville, Brad Mercer was in from Los Angeles to finish up a country rock set he began in Las Vegas with Virgil Gifford producing and Rex Collier at the boards. Producer Lloyd Green, who is one of the best known session men in Nashville, was in with an independent production on David Young. Producer Glenn Keener was handling work for Joel Sonnier, who recently enjoyed a hit with a Bob McDill song. Larry Magliner handled the boards. Larry was also busy with producer Gil Veda on an LP for Dawn Cable.

Woodland mastering has also been busy, with Dick Heard in working on singles for Mel Street and Price Mitchell. Lynn Peterzell engineered. Ronnie Gant was in working on product for Sue Thompson and Carl Smith. Nashboro Records' Oliver Sain had some product mastered by producer Shannon Williams. Jeff & the Kids had their LP effort mastered by Denny Purcell.

★ ★ ★

At the Record Plant in Los Angeles, Nancy Wilson is due in shortly with producer Gene McDaniels and engineer Phil Schier. Nils Lofgren is in, with Al Kooper producing and Bud Edwards working the boards. Maxayn has been busy with producer Andre Lewis and engineer Gary Ladinsky. Buddy Miles is producing himself, with Kelly Kotera at the boards, and Jay Ferguson is in with producer John Boylen and engineer Paul Crupp, and the Del-fonics are producing themselves with Michael Bronstein working the controls. In Sausalito, Tower Of Power is in with Tom Flye and Fleetwood Mac is getting set for a new album, producing themselves.

★ ★ ★

In notes from around the country: Richard Gottler is at Plaza Sound in New York producing the new Martha Velez LP with Rob Freeman handling the engineering. The Ramones with Craig Leon producing are due in, as is Pearl. Producing is Garrison Leykam, who has also worked with the Greezy Wheels. At A&M Studios in Los Angeles, Priscilla Coolidge and Booker T. Jones have finished a project with producers Henry Grumpo Marx and Robbie Buchanan. The pair are also working with Donny Gerrard. At the Sound Shop in Nashville, Jerry Lee Lewis is busy with producer Charlie Fach. In Los Angeles, Harley Hatcher, president and a&r head of Artists of America Records, is at Kendun Recording Studio producing cuts for Paul Delicato. Snuff Garrett, who has worked with scores of major artists over the years, is now set to produce the 5th Dimension. Al Capps will arrange and Lenny Roberts will engineer.

At Eastern Sound Recording Studios in Methuen, Mass., Ron Messina has finished final mixing for a single from Steve Wightman. The Stringfiled Family are working with producer Larry Stringfiled, and Pat

George and Carl Strube are getting set to produce an album from Fate. Studio president and chief engineer Pat Costa is planning a 24-foot mobile recording unit, housing 16-track 3M, Dolby, API console, JBL control monitors and other equipment.

At Producers Workshop in Oklahoma City, Ron Nelson has cut a single with David Powell arranging. Ruby Lee is due in shortly to cut several country sides and Garry Gassel has wrapped up a comedy LP.

At Sound Labs in Los Angeles, Alphonse Mouzon, who is now a solo act, is busy with producer Skip Drinkwater. Al Schmidt is handling engineering, and guest musicians on the session include Lee Rittenauer, Dave Grusin, George Duke and Eric Clapton.

★ ★ ★

At Sound Heights Studio in Brooklyn Heights, N.Y., Johnny Kallum has wrapped up a single with Vince Traina at the boards. Frank Fuchs was in for some vocals and mixing with Davida, for his group, Barsolona. Producer Jack Plummer and arranger Del Baker were also in, working with engineer Traina. The New York Rubber Rock Band was in with Bob Motta producing.

★ ★ ★

At RCA Recording Studios in Los Angeles, Jack Jones has been busy with producer Bruce Johnston and engineer Hank McGill. Kelly Garrett has also been in, with producer Bones Howe and engineer Pete Abbott.

In other Los Angeles news, Libra was at the Total Experience Recording Studios recently with producer Danny B. Besquet and engineer Bob Hughes. Donny Hathaway has also been in, with Johnny Pate handling production and F. Byron Clark working the console. At Paramount Recording Studios, George Duke is set to lay down some tracks for his next album. Duke will be helped during the project by guitarist Daryl Stuermer, bassist Alphonso Johnson and drummer Leon "Ndugu" Chandler. Billy Cobham may also lend a helping hand. The set is being produced by Bladhard Falk and engineered by Kerry McNabb.

★ ★ ★

Lynyrd Skynyrd has wrapped up its fourth album at the Capricorn Studios in Macon, Ga. The group got together with producer Tom Dowd for the first time. In Tampa, Fla., local group Rampage, who have received some good national publicity, has finished its first LP at Studio 70. Blair Mooney, who also works with Spirit, produced the set, aided by group members Doug Mays and Andre Brown.

★ ★ ★

Up in San Francisco at Columbia Recording Studios, Sandy Bull, who many of you may remember as one of the finest string players of the mid '60s, has cut a couple of new sides. Jerry Garcia mastered his latest album, and Taj Mahal is set to start his next album with co-producer Bill Greene. Greene is also producing symphonic rock group Mother's Children, engineer is Michael Fusaro.

★ ★ ★

Finally, congratulations to Pearl Records in Detroit, Sound Techniques in Dallas, Lee Furr Studios in Tucson and Ford Audio in Oklahoma City, all licensed to offer the Recording Institute of America's course in Modern Recording Techniques.

## Facelift For S.L. Studio

NASHVILLE—Professional Artist Recording Studio in St. Louis has gone through extensive remodeling, reports Parvin Tramel, head of the facility.

In addition to several new offices, reception area, art department and expanded tape storage room, the Midwest studio has installed a new JH-24 MCI recorder, with plans being finalized for installation of a new custom 24-channel board.

The studio initially opened as an 8-track facility with heavy business from custom labels recording gospel and country artists. Major labels and independent producers have been using the studios recently as it has become a full service facility.

Frankie Ford has completed a new LP and single, the Bronner Brothers gospel group recorded its latest single and album at Professional, and the complex has been used for regional and national radio commercials. Besides Ford, Ken Keene, president of Sea Cruise Productions, has produced several other artists out of the St. Louis studio.

Facilities include a complete printing department capable of producing full color album covers, an art department specializing in LP design, and such services as mastering, plating, record pressing, promotion, producer assistance and publishing.

## Windt To New Calif. Studios

LOS ANGELES—Windt Audio Engineering, headed by John Windt, is now in a new facility in North Hollywood and is offering a line of studio accessories as well as keeping up its studio design and construction services.

Windt, formerly with Cetec, Quad Eight, Haeco and Motown, says the accessories were first built to meet demands of his studio clientele. He adds they were well enough received to launch a direct mail campaign.

Items currently available in the accessory line include XL cables, multi-channel snakes, headphone distribution systems, direct boxes and acoustic baffles.

## 2 A&Rmen Ask \$23,000 For LP

LOS ANGELES—Cleveland producers Mike Belkin and Carl Maduri, through their Belkin-Maduri Productions have instituted suite in Superior Court against Capitol Records here, alleging breach of pact.

Pleading alleges Capitol owes them \$23,500 on a second LP they produced for the defendant on an October 1973 contract which called for a two LP deal at \$25,000 payment per LP.

Capitol, suit claims, paid only \$1,500 toward production of second album and owes the remainder. In addition, the suit asks \$150,000 in royalties allegedly lost to plaintiffs on the second LP by the group, Rainbow. Contract filed indicates group was on a 16% of wholesale price royalty.

## Sound Waves

By JOHN WORAM

NEW YORK—In recording hardware, the line between pro and semi-pro is not getting any clearer these days.

Some manufacturers are now providing for both markets, with many items crossing over the line, wherever it may be.

The Studer line of tape recorders were long regarded as finely crafted, expensive machines for the well-to-do studio operation. But its new A67 model breaks at least one precedent, with a price tag of about \$3,000. For a 2-track machine, this is about \$1,000 less than the usual pro studio spends. In this price range, and at the same time tempt the semi-pro to step up to Studer.

In the multi-track category, Otari has announced an 8-track/one inch recorder for \$7,500. The format makes it compatible with professional equipment, while the price tag may put it within reach of the semi-professional who dreams of expanding his operation into the "big time."

For simpler tastes, it has an 8-track/half inch machine available for just under \$4,000. The half inch tape width makes it incompatible with professional 8-trackers, but if you're just getting started, you can buy the rest of the control room gear you need with the \$3,500 you just saved.

Bringing the pro- and semi-pro still closer together, Teac has announced that some of its new tape recorders will feature built-in dbx noise reduction.

At the moment, the well-known Dolby system is perhaps the most widely used noise reduction system, and has become somewhat of an unofficial "standard" in many pro studios. dbx had the disadvantage of appearing on the market long after Dolby had become established, and the two systems are not compatible.

However, dbx's alliance with Teac will surely strengthen its position as a viable system for the semi-pro facility. Especially when crowding 8 tracks on half-inch tape, an economical noise reduction system is a welcome addition to the studio's hardware.

dbx has also announced the model 160; an inexpensive (\$300) compressor/limiter which it likes to call the "Little Mother." Mother has a continuously variable compression ratio from 1:1 to infinity, and a threshold that may be varied between -38 and +12 dBm. It's also available in a stereo version for program compression.

When two separate compressors are used on a stereo program, a sudden peak in one channel only will cause center-placed soloists to drift from side to side every time one or the other compressors react.

To solve the problem, the compressors must be electronically linked. Many single channel units provide some sort of stereo linking facility on the rear of the chassis. The stereo model 162 does the job internally.

With the money saved so far, one can pick up a Teac Tascam series model 5 console for about \$1,500. The console has many of the features found on more expensive boards, such as echo and cue sends, equalizers, push button channel assignment and slide faders.

Since the whole console is only a few bucks more than one first class stereo parametric equalizer, it shouldn't be regarded as an alternative to a \$100,000 super board. But, at the price, it can put a budget studio in operation. And if \$1,500 is still too much, Teac also has a little 6-in/4-out mixer that goes for about \$300.

For the customer who is about to go out comparison shopping, don't be surprised if the salesman gets a little vague when you ask about list prices. Teac had a little disagreement with the FTC and it was decided that they would not publish list prices, or even make any suggestions about consumer costs for the next two years.

So, as far as Teac goes, there is only one price; the dealer cost. As far as you are concerned, there may be several prices, depending on what you want.

Audio by Zimet sells the Tascam model 5 for both \$1,250 and \$1,500. For \$1,500 you get the royal treatment, expert counselling, hand holding, installation advice and shop servicing. For \$1,250, you get the console in a box, along with the manufacturer's guarantee card—period. Good-bye and good luck.

This double pricing trend seems to be spreading, as a reaction to some consumers' demands for rock-bottom discounting. The discount house just can't afford to offer quality service and still survive. Some customers couldn't care less for service, if it means paying for it.

Others are bright enough to realize that an expensive product may only be as good as the store that sold it. So, if price is your only yardstick, Zimet, and others, will take your

(Continued on page 57)

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# Computers Soon An Assist To Buyers

• Continued from page 4

to talent booking the electronic potentials long used as a matter of course by publishing administration companies and the performing rights societies as well as record label sales departments.

NEEBA is asking \$2,500 from agencies who join, plus \$95 monthly maintenance for the \$3,000 worth of equipment placed in each member office. It also seeks 1% of member agency total grosses. The members get monthly financial breakdowns printed by the computer, laying out all sources of agency income.

Naturally, any agency in the NEEBA network is able to act as local subbooker for all acts signed to any other member.

The photofax machine hookups at each member agency provide the tools for effective subbooking. Transmitted on request will be facsimile brochures and photos of the touring acts available. Thus member agents can offer local talent buyers a far wider range of artists than ever before.

In yet another computer program, NEEBA is seeking to sign colleges for \$400 a year to receive monthly

updates of microfiche catalogs about all acts signed to NEEBA agents. NEEBA will have a booth at the NEC convention next month and is hoping to work out a deal to computerize routing of the NEC's annual bloc booking extravaganza.

Principals of NEEBA are Ron Wright, 19-year Navy electronics veteran who will run the Chicago headquarters, and his brother Bob, a long-time talent agent based in San Jose.

Wright says that though NEEBA's services are obviously designed mainly for road bands working the lounge circuit nationally, it could also be useful for record artists on national concert tours. Capitol artist Dennis Yost of Classics IV fame is one name act available through NEEBA.

A number of touring lounge acts that book themselves have applied to join NEEBA, says Wright. This will be permitted only if member agencies are brought in to book the NEEBA-located dates. "We cannot offer a service that competes against the majority of NEEBA clients," says Wright. "But the independent acts will have the choice of booking through any NEEBA agent."

# Soul Showcase In Oakland: Howard's

By JACK McDONOUGH

OAKLAND—Ed Howard's Place on Foothill Blvd. in Oakland has emerged over the past year as the most significant soul showcase in the Bay Area.

This is due partly to Howard's extensive remodeling of a club he took over in February of 1974 and to his expanding booking and PR efforts as well as to the natural attrition of various soul clubs in the area, which either book erratically or have fallen by the wayside completely.

Howard's spacious and handsome club has a capacity of 500, or 425 when the dance floor is left open. The club has three main areas, each named after one of Howard's children; the Kianga main room holds 250; the Kivu room (a VIP lounge and mezzanine area) holds 125; and the Kakuri bar and lounge area holds 50.

Over the past year well-known acts like Slappy White and Johnny "Guitar" Watson have played How-

ard's. The Whispers, a Bay Area vocal quintet recently signed to Soul Train Records, did six shows over three nights at Christmas and sold out each one.

The Ballads, also well known in Bay Area soul circles, have an engagement upcoming this month. Howard also books in lesser known local groups like Michael Star, Con-Funk-Shun and the Super Snaps. Most of the acts that producer Harvey Fuqua is working with under his new arrangement with Fantasy Records, such as Jean Shy, Sisters From the Ghetto and Equal Rights (once Howard's house band) have played here.

Howard has a show booked every Friday and Saturday, and the bar is open every day from 3 p.m. to 2 a.m. regardless of whether an act is booked or not. Door charge ranges from \$2 to \$5. The Whispers, for example, got \$4 at the door.

"1975 was our year for getting established," says the tall and lanky Howard. "1976 should be the year when we'll really come into our own. Club owners often have a very negative image with name acts because so often the money has not been right. So that's hampered my booking and I haven't been able to move at the speed I want to move at. But the word is finally getting around that this is a good house. You know, people have this thing in their heads that since it's East Oakland the place can't be nice and they're shocked when they see what we have here. I haven't had one incident at this club since I opened."

Howard says he normally will draw 6% to 8% white patronage these days, and for an act like the Whispers the figure goes up to about 15%.

The club is Howard's first venture into the nightclub area, although he has worked with the media for a number of years. In 1968 he produced the first all-black-produced tv show "Black Dignity" on KGO

(Continued on page 35)

# Talent

## Talent In Action

BETTE MIDLER

Los Angeles Music Center

As it stands, Midler's cross country touring extravaganza isn't a rock concert. It's more like a one-woman Ziegfeld Follies with the singer starring in a series of comical lavish production numbers in the style of her show business idols Sophie Tucker and Fanny Brice.

Perhaps as the tour continues and Midler gains strength after her recent emergency appendectomy, there will be a more even balance of high-voltage singing with the raunchy, convoluted monologues that predominated her nearly three-hour show Dec. 30.

It doesn't seem as if her energy has been lowered all that much though. She gave a startling display of romping and jiggling all over the stage once most of the musical numbers got started.

The sellout crowd of her devotees adored her and showed it with standing ovations almost any time the entertainment stopped long enough. The nine shows also set a Dorothy Chandler Pavilion record gross of \$403,000 during a six-day run.

A spectacular standout was the use of settings in the show. There was one magical unit, shaped like the top of a wedding cake and light enough for the three singing Harlettes to roll about themselves, that could be opened up into a vast assortment of backgrounds.

It became the Statue of Liberty (with Midler supplying the singing head) for the bicentennial finale reprise of "Friends." It opened out into a barroom for Bette's torch-song segment which ultimately climaxed with a remarkably effective slow-and-seperate interpretation of "Strangers In The Night."

And a wall telephone in the unit proved to be a microphone with a long cord as Bette sang her message to "Mr. Rockefeller."

The climax of the show's first act was characteristically far-out. A backdrop curtain showing a skyscraper kept dropping into folds on the stage floor until it finally revealed a ceiling-high King Kong atop a skyscraper roof with Midler sitting in one huge paw as she sang "Lullabye Of Broadway."

As outrageously campy as the show strove to be, it somewhat lacked in spontaneity and the relentless machine-gun shock one-liners seemed a bit forced.

Also, though her voice never tired through the rough workout it received, more than a little of the time Midler's lead singing was lightly off-key and a bit thin on some fortissimo passages. Presumably this will settle down as she continues to regain full energy after her operation.

The current three back-up fem Harlettes harmonized and pranced with great gusto. At the side of the stage, eight musicians, including a harpist, provided solid instrumental support.

A few more of her oddball ballads like "Do You Wanna Dance" might have provided effective changes of pace for the craziness that dominated the presentation in the likes of the all-out "Boogie-Woogie Bugle Boy Of Company B" and

(Continued on page 35)

## Presley Pontiac Stand Attracts \$800,000 Gross

PONTIAC, Mich.—Elvis Presley's New Year's Eve Show in Metropolitan Stadium grossed more than \$800,000 and is believed to be a world's record for the largest one-night gross by a single artist.

Presley took his show from the Las Vegas Hilton for the event, which began at 8:30 p.m. and ended at midnight. The stadium is used by the Detroit Lions football team. It seats 80,399 but the upper decks were not used for the Presley show. More than 60,000 seats were sold.

It was Presley's first New Year's Eve concert in 18 years. His last such date was in St. Louis. The present record-holder for the largest gate is believed to be the Beatles concert 10 or 12 years ago at Shea Stadium in New York.

ASK \$250,000 ADVANCE

# S. Africa Touted As Concert Mecca

By NAT FREEDLAND

LOS ANGELES—The first concerted attempt to recruit major contemporary music headliners for outdoor stadium shows in South Africa is being launched here. The push comes from a newly-formed alliance of Mark Limpkin, established South African promoter who put on the Seals & Crofts tour there, and Don Fouche, most recently with Warner Bros. international department.

Fouche, who will take on most of the team's international commuting, says, "South Africa is a very enthusiastic contemporary record market. But until now, touring stars have been pretty well confined to playing in theaters with average seating of 2,000 in the three main cities. That's where the Supremes and Tom Jones were fairly recently. These three urban areas, Johannesburg-Praetoria, Capetown and Durban, all have populations of more than one million."

Fouche points out that stadiums with concert capacity of at least 30,000 exist in each of these markets.

"In terms of routing, South Africa would be a perfect extension for the current Far East rock tour route of Hawaii, Japan and Australia-New Zealand," says Fouche. "It's also the perfect stopping-off point to connect Europe and the Far East on a world tour, almost exactly halfway between Australia and England."

An advance guarantee of at least \$250,000 deposited in escrow is a vital point in serious negotiations for any major rock star to appear in South Africa, says Fouche. And he claims he is ready to meet this requirement.

Aside from monetary guarantees at a level never before forthcoming from South African promoters, the other main stumbling block in opening up this stadium market is the government's repressive segregation policies against its black majority.

"It's no longer necessary to play to segregated audiences in South Africa," says Fouche. "The government has granted permits for integrated seating at events with audiences as big as 10,000, with no problems arising. Their biggest concern is that fights shouldn't break out between the races at crowded shows and create bad publicity."

Fouche feels that if alcohol is barred from large stadium concerts, permits for integrated seating can be obtained.

"Something like the Chicago-Beach Boys show would be a natural sellout in South Africa," says Fouche. "I am also trying to interest Sherwin Bash of BNB Management in extending Neil Diamond's Australian tour next month into South Africa. As Billboard pointed out a few weeks ago, Diamond is the biggest record seller in Australia. And he is just as popular in South Africa."

## Toyota Again To Back Tours By 'Today' Acts

LOS ANGELES—Toyota Motor Sales USA will continue to underwrite sporadic concert tours by contemporary music acts, following a study of a pilot tour by Paul Williams in early November (Billboard, Nov. 1).

Glen Duncan of Sedbar Productions here, along with his partner, John Barrett, will confer with Toyota marketing and promotion brass between now and Feb. 15, trying to zero in on a pop act or acts for the next gigs.

Duncan says that Toyota may go with a single act for a full tour a la Williams or they may select several acts to work the concerts, in which the car maker is promoted almost subliminally. Print, TV and radio ads carry unobtrusive plugs for the cars. Only seven seconds of a minute spot, for example, dwelt on the car, while the remainder plugged Wil-

liams and his concert in the first experiment.

Sedbar hopes to offer Toyota a goodly list of possibilities for the dates, which probably won't play until May 1. Toyota has told Sedbar that it wants to put 90 days of promotion behind the concerts this time. Concert sites will probably be the largest two cities in the 12 Toyota sales regions in the U.S.

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# Campus

## New Faces Booking

• Continued from page 3

lumbia Records (Billboard, May 24, 1975), the program was premised on the formation of a booking circuit covering 15 Northeastern states and the District of Columbia which would offer schools "good music at low costs" and, at the same time, provide new CBS talent grassroots market exposure.

A mailing to 524 schools alerting campus directors of student activities was made and, according to Micone, some 70 responses were received. From those 70 responses, CEA secured dates at 15 campuses.

Each of the 15 schools paid CEA a \$200 fee entitling them to book three CBS acts for the semester at a cost of \$750 or less per act.

CEA also received an undisclosed sum from CBS for its middle-man role.

Among the participating campuses were Suny Oswego, Oswego, N.Y.; Clarkson, Potsdam, N.Y.; C.W. Post, Long Island; St. John's, Queens, N.Y.; Denison, Ohio; Drew, Madison, N.J.; and Worcester Polytech Institute, Worcester, Mass.

Artists involved, with their respective number of dates played, were Artful Dodger (10), Starry Eyed And Laughing (16), Larry Jon Wilson (2), Steve Satten (3), the Dudes (2), David Sancious (2) and Tom Jans (3).

With the exception of two dates when acts were used as openers for Dave Mason and Weather Report, the concerts predominantly fell in the middle of the school week, and most were free to the student body. The halls used ranged from 300 to 1,000-seaters.

## Acts Drop Fees for NEC

• Continued from page 3

form at this confab had to pass a screening process and each submitting agency was instructed that the act must offer his services to the schools at a reduced price. Agents and managers recognized this as they have in the past, and all bid in the hope of making the final 33.

Major artists who were presented to the sometimes make-it-or-break-it college audience at an early stage in their careers include Chicago, Simon and Garfunkle, Flip Wilson and Roy Clark, among others.

Esther Phillips, sponsored by Irene Finn Inc., presently receives \$5,000 per engagement, but during a period of approximately one month following the confab, she will be available to NEC member schools for as little as \$2,750, when secured in a block-booking with several other schools.

On the other hand, Heartsfield, sponsored by Monterey Peninsula Artists, gets \$3,500 per date as a self-contained unit (includes own sound and lights). NEC member schools will be able to book this act at the convention for \$3,250 per date through the end of the school year. Regardless of how many block-bookings the group receives, the agency will only lower the price an additional \$250.

Other showcased acts and their fluctuating price differentials include Dirk Hamilton (ABC Records), from a one-date high of \$1,500 to a block-booking low of \$600 per date; Pablo Cruise (A&M Records), from \$2,500 high to \$1,250 low; Chico Hamilton (Willard Alexander), \$2,500 to \$1,500; The Vassar Clements Band (Athena Enterprises), \$3,500-\$1,500; Eric Weiss-

In most cases the schools provided the sound and lighting equipment, says Micone.

Since the move was an "experiment," Micone feels the program proved successful in that it showed the concept can work.

He does add, though, that CEA's next crack out of the box will see a number of changes. The two key ones would be a dropping of the \$200 fee (CEA would then work only on its standard percentage as a talent buyer) and assurances that the acts would have records on the market before any tour began.

It's understood that the full impact sought for a couple of the acts this past semester was sidetracked in that unexpected production delays prevented their albums from being released on time.

With the final concert in the program held at Worcester Polytech Dec. 13, CEA and CBS are free of commitments to each other. And, while Micone says that he would welcome further involvement with the label, he adds that he is also eyeing a multi-label package which would be introduced to colleges throughout the country.

At CBS, Coffino states that the company was pleased with the program and that it is already preparing ways to follow through on the initial thrust.

One move, he says, will be a presentation on the booking of new talent on campuses to NEC members during their forthcoming convention in Washington, D.C.

The New Faces program for CBS was coordinated by its already well established campus department.

berg and Deliverance (Flying Spur Music), \$2,000-\$1,400; Bobbi Humphrey (Hit Attractions), \$4,000-\$2,000; Livingston Taylor (Don Law Agency), \$2,500-\$1,000; James Lee Stanley (Performers/Entertainment), \$1,000-\$500; ACE (Premier Talent), \$3,500-\$1,750; Choice Four (Rick Barry Associates), \$3,000-\$2,000; Seguida (Supreme Artists), \$1,500-\$850, and the Winter Consort (Winter Consort), \$3,500-\$2,500.

Singer Tom Chapin, brother of Harry Chapin, is being sponsored by Sundance Music, which usually gets \$1,250 per date, but is asking a reduced price of \$1,000, regardless of the number of dates block-booked.

Some of the showcased acts are not available for the established discount price until the fall 1976 term, although many of the quoted rates are good only until the end of the spring term.

Further proof that agents and managers still consider the importance of showcasing acts at the NEC National Convention as a means to push them over the top is demonstrated by last year's showcase list.

Included were the late Cannonball Adderley, Jimmy Buffett, Jimmie "JJ" Walker, Herbie Mann, Orleans, Doug Henning, the Jimmy Castor Bunch, Monty Alexander Trio, Michal Urbaniak and Fusion, Martin Mull, Doug Kershaw, Tom Rush, Son Seals Blues Band, Jim Stafford, Calico, Bill Watrous and the Manhattan Wildlife Refuge and Denny Brooks.

Showcases are presented each night of the convention and groups are limited to 20 minutes of performing time, which they must adhere to under threat of having the power pulled.

• Continued from page 30

the sleazy niterly chanteuse parody of "Vikki Eddy" doing her "Around The World In 80 Ways" revue, a number originated in Bette's "Clams On The Half Shell" Broadway show that ran 10 weeks last year.

Still, Midler remains a great creative original talent and nobody could be more welcome back to the national scene after a two-year rest and recuperation layoff.

NAT FREEDLAND

### JOHN STEWART

Celebrity Theater, Phoenix

Stewart owns Phoenix and his Dec. 19 concert here firmly re-established that fact. It was his 15th (if you consider a pair of club dates early last year) sellout in the last three years.

His 90-minute stint on Celebrity's revolving stage was simply Stewart at his best, despite the fact that he was playing Phoenix for the first time without his long-time friend and bass player Arnie Moore. Also missing from the stage was Buffy Ford.

But Stewart and his three man band—John Woodhead on guitar, Chris Whaelan on bass and Peter Thomas a/k/a Jacquin Karnell—did not disappoint. This was his last show of the year, but one would have thought Stewart was just starting out.

Stewart's voice, a combination of ice and wind with a dash of fire, is rough-edged in places, but perfect for his constant change between the folk and rock genre to tell his tales of love, horses and people. His guitar does likewise and, as it happened this time around, the banjo did the same on a "Cripple Creek" breakdown.

Stewart's songs are as familiar in Phoenix as his face and are regarded by his fans as old friends. Many in the audience were quietly singing along as one Stewart standard after another rolled out through the speakers.

His opening "Runaway Fool Of Love" picked up the 2,700 Stewart loyalists and kept them there through the likes of "Mazatlan," "Zapata's Own Comrade," (a new song), "California Bloodlines," "Willard," "Chilly Winds," "July, You're A Woman," and "Let The Big Horse Run."

However, when he reached back for "Mother Country," and "Survivors," Stewart put the crowd on its feet and kept them there through an encore which included an Old Chuck Berry rocker, "Promised Land."

Opening were the Sweethearts of the Rodeo, a two girl-three guy group, which provided an uneven set.

HARDY PRICE

### BLUE MAGIC MAJOR HARRIS MARGIE JOSEPH

Latin Casino, Cherry Hill, N.J.

What was billed as the 3M revue kicked off a national tour here Dec. 1 with an awkward, uneven bill that sparkled in spots and stumbled in others. The show, which ran close to two hours, exclusively featured artists of WMOT, a Philadelphia-based production firm distributed by Atlantic Records.

The show opened with a short introductory film and an overture played by the combined Latin Casino orchestra and Magic Of the Blue Band under the direction of Philly session stalwart Vince Montana, Blue Magic, Margie Joseph, and Major Harris and his back-up singers all came out next for a clumsy version of the O'Jays' current chart hit, "I Love Music." This

## Baltimore Lyric All Dressed Up

BALTIMORE—The long-awaited renovation of the Lyric Theater, the city's major concert hall, now becomes a reality. A nonprofit foundation affiliated with the Univ. of Baltimore is absorbing the nonprofit Lyric Foundation now operating the theater. The merger carries with it a \$100,000 gift toward renovation of the concert hall.

The Lyric, with 2,860 seats, is the home of the Baltimore Symphony Orchestra and the Civic Opera Company. Renovations, which hopefully will make the Lyric attraction for more contemporary concerts, include additional lobby space, air conditioning, new dressing rooms, a larger stage, new scenery moving equipment and storage space plus exterior improvements.

# Talent

## Talent In Action

was followed by Margie Joseph's individual set which was pleasant and entertaining.

Major Harris came out and did a number with Margie Joseph and then began his set. From the way he carries himself onstage, Harris gives the impression that he has great confidence in his talents. Unfortunately Harris' voice does not seem strong enough to warrant such confidence. The set's highlight was Harris's latest single "Got Over Love" which sounds curiously like his monster single "Love Won't Let Me Wait."

Blue Magic came out next and delivered its usual exciting set. This group continues to mature, though this time around they did seem to be a bit over-dependent on material associated with other performers, which is unnecessary as the group has three excellent albums filled with songs written either by or for them.

Harris returned to do "Love Won't Let Me Wait" and then left the stage to Blue Magic and Margie Joseph who returned to their new joint venture "What's Come Over Me," the highlight of the evening. Then everyone joined in for a reprise of "I Love Music."

Despite the fact that the same musicians played for all performers, there were long unexplained stage waits which marred the proceedings. Hopefully as the tour rolls on these problems can be ironed out.

ROBERT FORD JR.

### DON McLEAN

Bottom Line, New York

It was nearly midnight and the line of people waiting to get in stretched clear around the corner into the park. It was the closing night of McLean's Thanksgiving weekend stint Nov. 28 and the show was sold out with a vengeance. Once the doors opened it took nearly 45 minutes to seat the crowd and accommodate the standees.

Then the music began and it was well worth the wait. Perhaps a trifling disappointing because of some interruptions by the opening act comedian, Ed Begley, Jr., but that was easily forgiven.

McLean, alone, strumming his acoustical guitar and singing with that earthy country-folk quality hauntingly reminiscent of the late Jimmy Rodgers, has the capacity to captivate his audience immediately. No song introductions were needed and he avoided giving them for the most part.

The wide range of his talent was demonstrated in his ability to go from a traditional old country song like "Lovesick Blues" to the modern pop love song "And I Love Her So" and make them both believable. Of course, when McLean swung into his big hit "American Pie" he had everyone in the audience singing along with him, not only on the chorus but through all the verses.

Perhaps the most impressive display of his feeling for capturing the right musical mood came after the byplay with Begley which had shattered the closing chorus of "American Pie" caused a string to break on the guitar ans disrupted the basic continuity of McLean's performance. Despite the disturbance, he moved gently into the caressingly lovely folk-balled "Vincent" and recaptured audience attention and rapport in the first four bars.

RUDY GARCIA

### FREDDIE KING BETTY DAVIS

Bottom Line, New York

Hardcore blues fans who caught King's Dec. 2 show were sent home disappointed as King, a masterful blues guitarist, delivered a set that sounded like watered-down rock rather than blues. In fact, the only real blues number King performed was "Have You Ever Loved A Woman," a tune recently revived by Eric Clapton.

Besides the lack of solid blues material, King's set was also flawed by sidemen who could not keep up with King's energetic guitar work. As a result of the band's inadequacy, the show was dominated by a King who often

(Continued on page 40)

## Soul Showcase

• Continued from page 30

(ABC local outlets) which remained on the air until 1970. After that he experimented with his own concept of videotaping the shows and audiences at local soul spots, coming up with documentary-style footage that he would then show at the same club on an off-night several weeks later.

## Mitchell On A Lengthy World Tour

LOS ANGELES—Joni Mitchell starts her first world tour Friday at the Univ. of Minnesota. She will cover Asia, Australia and Europe as well as appear throughout North America this year.

The first leg of the tour, 29 one-nighters through the end of February, will concentrate on colleges in the Eastern half of the U.S. However, the February dates include such major areas as the Philadelphia Spectrum (16) and Nassau Coliseum (20).

The tour is being coordinated by Elliot Roberts of Lookout Management and Jeff Franklin of ATI. Appearing with Mitchell will be members of the L.A. Express, musicians featured on her current number four gold album, "The Hissing Of Summer Lawns." She has not appeared as a concert headliner for some 18 months.

## Auditorium Mgrs. Form Music Group

NEW YORK—The International Assn. of Auditorium Managers has formed a Contemporary Music Committee headed by Joe Cohen, vice president of Madison Square Garden Center here.

Cohen has sent out a letter asking leading booking agencies, personal managers and concert promoters to send the committee their suggestions, questions or problems.

"The purpose of this committee is to investigate ways of creating better understanding between building managers, the talent agencies and promoters involved in contemporary music which is such a large part of the product mix in arenas and auditoriums," says Cohen.

## Signings

Jerry Reed re-signed to RCA. ... Jim Little, country writer-singer, to new Spear Records label of Wyckoff, N.J. Label is part of Maranta Music, which has until now specialized in Latin and jazz.

Singer-songwriter Austin Roberts to ICM for management. The Private Stock artist was very successful on the charts with his "Rocky" single. ... Herman's Hermits to Buddah Records. The group, which no longer contains the former leader Peter Noone, will have their first single released shortly.

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# Soul Sauce

## III. Label Strives For 2 Markets

By JEAN WILLIAMS

LOS ANGELES—Tramor Records, an r&b label in Waukegan, Ill., is attempting to capture two opposite markets with one record.

The "A" side of the disk "Mirror Mirror," a vocal arrangement by the Procedures, is directed at the r&b audience, while the "B" side, an instrumental, lends itself to the easy listening MOR crowd.

While Ron Moore, president of the label, admits he "stumbled" on the combination, he says that in 1976 he will pursue the two lines, r&b and MOR.

He also admits that because his label is considered an r&b outlet, he anticipates minor problems when seeking MOR airplay. "Therefore," he says, "I am prepared to take the 'Mirror Mirror' instrumental and separate it entirely from the vocal side, and go with two records.

"This is certainly launching Tramor into the easy listening market," says Moore.

The four-year-old label will this year venture into other musical areas, but its heaviest concentration will be on soul and MOR.

★ ★ ★

U.A. artist Bobby Womack made 19-year-old Regina Banks of New York Mrs. Womack on New Year's eve.

Although Womack's entourage was late in arriving, the ceremony took place with gospel singing giant, the Rev. James Cleveland, doing the honors.

And another U.A. artist, B.B. Dickerson, bass player for the group War, took the same vows with Teresa Hollinger on New Year's day.

★ ★ ★

Cris Turner, former program director of WHAT in Philadelphia, has moved to WAMM in Flint, Mich., as assistant to Neil Mason, president of the station. ... The Checkmates have completed their newest album in H.B. Barnum's recording studio. Although the group has not made a record deal with a label, it still plans a January release.

★ ★ ★

The Miracles are currently headlining at New York's Apollo Theater. Following the engagement which ends Jan. 15, the group heads for Waldorf, Md., and then to Philadelphia where it will perform at Just Jazz, Jan. 20-25.

Joining the Miracles at the Apollo are two other Motown acts, Eddie Kendricks and David Ruffin.

★ ★ ★

Margaret Harris, the first black woman to ever be conductor and musical director of a show on Broadway, returns to Los Angeles as musical director and conductor of the Tony award-winning musical "Raisin," which opens at the Shubert Theater Jan. 21.

Harris' previous assignments on Broadway include "Hair" and "Two Gentlemen Of Verona."

★ ★ ★

Whitman Mayo, star of the television series "Grady," is expanding his interests to include management. His first group Gentlemen's Quarterly is currently appearing at the Kopper Kart in Inglewood, Calif., while Mayo negotiates with labels for a record deal.

(Continued on page 37)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	10	<b>WAKE UP EVERYBODY (Part 1)</b> —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3579 (Epic/Columbia) (Mighty Three, BMI)	34	26	11	<b>WE GOT TO GET OUR THING TOGETHER</b> —Dells (J. Avery, J. Dean, C. Arlin), Mercury 73723 (Phonogram) (Groovesville, BMI)	69	54	13	<b>WE'RE ON THE RIGHT TRACK</b> —South Shore Commission (N. Harris, A. Felder), Wand 11291 (Scepter) (Nickel Shoe/Six Strings, BMI)
2	1	9	<b>SING A SONG</b> —Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagfire, BMI)	35	18	11	<b>VALENTINE LOVE</b> —Norman Connors (M. Handerson), Buddah 499 (Electrocord, ASCAP)	70	59	11	<b>IT'S ALRIGHT</b> —Graham Central Station (L. Graham), Warner Bros. 8148 (Nineteen Eighty Five, BMI)
3	3	10	<b>WALK AWAY FROM LOVE</b> —David Ruffin (C. Kipps), Motown 1376 (Charles Kipps, BMI)	36	25	9	<b>FUNKY WEEKEND</b> —Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4661 (Avco Embassy, ASCAP)	71	60	10	<b>CHANGE (Makes You Want To Hustle)</b> —Donald Byrd (L. Mizell), Blue Note 726 (United Artists) (Alruy, ASCAP)
★4	5	7	<b>LOVE TO LOVE YOU BABY</b> —Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 5003 (Casablanca) (Sunday/Cafe Americana, ASCAP)	★37	46	8	<b>BOOGIE FEVER</b> —Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	72	63	14	<b>CARIBBEAN FESTIVAL</b> —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1573 (PIP) (Delightful/Gang, BMI)
★5	10	7	<b>TURNING POINT</b> —Tyronne Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	38	41	6	<b>PUTTIN' IT DOWN TO YOU</b> —Jackie Moore (K. Gold, M. Denne), Kayvette 5124 (TK) (Colgems, ASCAP)	73	64	15	<b>HAPPY</b> —Eddie Kendricks (L. Gaston, K. Wakefield), Tama 54263 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)
6	7	12	<b>YOU SEXY THING</b> —Hot Chocolate (Brown-Wilson), Big Tree 16047 (Atlantic) (Finchley, ASCAP)	39	42	6	<b>NURSERY RHYMES (Part 1)</b> —People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	★74	85	2	<b>FROM US TO YOU</b> —Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 1005 (A&M) (Ganga, BMI)
★7	9	10	<b>ONCE YOU HIT THE ROAD</b> —Dionne Warwick (J. Jefferson, C. Simmons), Warner Bros. 8154 (Mighty Three/Sacred Pen, BMI)	40	36	7	<b>LET'S DO THE LATIN HUSTLE</b> —Eddie Drennon & B.B.S. Unlimited (E. Drennon), Friends & Co. 124 (Dimit, BMI)	75	75	5	<b>LE LO LI</b> —Sly Stone (S. Stewart), Epic 8-50175 (Columbia) (Stoneflower, BMI)
8	8	8	<b>FREE RIDE</b> —Tavares (D. Hartman), Capitol 4184 (Silver Steed, BMI)	41	37	9	<b>(ARE YOU READY) DO THE BUS STOP</b> —The Fatback Band (B. Curtis, J. Flippin), Event 227 (Polydor) (Clita, BMI)	76	70	9	<b>IT'S ALRIGHT (THIS FEELING)</b> —Notations (C. Jackson, M. Yancy), Gemigo 0503 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
★9	11	7	<b>INSEPARABLE</b> —Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	42	47	6	<b>BABY FACE</b> —The Wing & A Prayer Five & Drum Corps (B. Davis, H. Akst), Wing & A Prayer 103 (Atlantic) (Warner Bros., ASCAP)	77	81	4	<b>I WANT TO DANCE WITH YOU (Dance With Me)</b> —Richie Family (J. Morali, H. Belolo, B. Whitehead), 20th Century 2252 (Can't Stop, BMI)
★10	14	7	<b>MAKE LOVE TO YOUR MIND</b> —Bill Withers (B. Withers), Columbia 3-10255 (Golden Withers, BMI)	★43	56	4	<b>YOU'RE FOOLING YOU</b> —Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	78	72	14	<b>GIVE ME YOUR HEART</b> —Bloodstone (C. McCormick), London 1062 (Crystal Jukebox, BMI)
★11	16	14	<b>LOVE MACHINE Part 1</b> —Miracles (W. Moore, W. Griffin), Tama 54262 (Motown) (Jobete/Grimora, ASCAP)	44	49	4	<b>THE SOUL CITY WALK</b> —Archie Bell & The Drells (J. Whitehead), TSOP 8-4774 (Epic/Columbia) (Mighty Three, BMI)	79	82	4	<b>THANK YOU BABY FOR LOVING ME</b> —Quickest Way Out (W. King), Philly Groove 8163 (Warner Bros.) (Silk, BMI)
12	12	12	<b>I LOVE MUSIC (Part 1)</b> —O'Jays (K. Gamble, L. Huff), Philadelphia International 3577 (Columbia) (Mighty Three, BMI)	45	40	12	<b>PART TIME LOVE</b> —Gladys Knight & The Pips (D. Gates), Buddah 513 (Kipahula, ASCAP)	★80	90	4	<b>SAGGITARIAN AFFAIR</b> —Ronnie McNeir (R. McNeir), Prodigal 0620 (Crishell/Mac West, BMI)
13	13	8	<b>WHERE THERE'S A WILL, THERE'S A WAY</b> —Bobby Womack (J. Ford), United Artists 735 (Chartwell, BMI)	46	48	9	<b>DISCO SAX/FOR THE LOVE OF YOU</b> —Houston Person (J. Roach), 20th Century/Westbound 5015 (Bridgport/Jibaro, BMI)	81	89	3	<b>JUST YOUR FOOL</b> —Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)
14	15	9	<b>THEME FROM "S.W.A.T."</b> —Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	47	39	10	<b>SCHOOL BOY CRUSH</b> —AWB (White, Stuart, Ferrone, Gorrie), Atlantic 3304 (Average, BMI)	82	87	2	<b>BAD LUCK</b> —Atlanta Disco Band (Carstarphen, McFadden, Whitehead), Ariola America 7611 (Capitol) (Blackweed, BMI)
15	6	12	<b>FULL OF FIRE</b> —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2300 (London) (JEC/Al Green, BMI)	★48	71	3	<b>I NEED YOU, YOU NEED ME</b> —Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)	83	88	2	<b>LADY, LADY, LADY</b> —Boogie Man Orchestra (D. Marier, K. Marier), Boogie Man 226 (Denture Whistle, BMI)
16	4	10	<b>LOVE ROLLERCOASTER</b> —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73734 (Phonogram) (Ohio Players/Unichappell, BMI)	49	45	11	<b>FOR THE LOVE OF YOU (Part 1 &amp; 2)</b> —Isley Bros. (E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 2259 (Epic/Columbia) (Bovina, ASCAP)	84	76	12	<b>COME LIVE WITH ME</b> —Isaac Hayes (I. Hayes), Hot Buttered Soul 12138 (ABC) (Incense, BMI)
17	20	12	<b>"THEME FROM MAHOGANY" (Do You Know Where You're Going To)</b> —Diana Ross (M. Masser, G. Goffin), Motown 1377 (Jobete, ASCAP/Screen Gems-Columbia, BMI)	50	50	8	<b>WHAT'S THE NAME OF THIS FUNK (Spider Man)</b> —Ramsey Lewis (C. Stephy, M. Stewart, D. Raheem), Columbia 3-10235 (Ebur/Pamoja, BMI)	★85	NEW ENTRY	THE DEVIL IS DOING HIS WORK—Chilites (E. Record, Q. Joseph), Brunswick 55525 (Julio-Brian, BMI)	
★18	22	5	<b>LOVE OR LEAVE</b> —Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	★51	62	3	<b>YOU</b> —Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	86	78	16	<b>HOLLYWOOD HOT</b> —The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Delight, BMI)
19	19	12	<b>WHAT'S COME OVER ME</b> —Margie Joseph & Blue Magic (T. Mills), Atco 7030 (W.I.M.O.T., BMI)	52	52	5	<b>I'M NEEDING YOU, WANTING YOU</b> —Chuck Jackson (A. Goodman, H. Ray, W. Morris), All Platinum 2360 (Gambi, BMI)	87	84	11	<b>IT'S TOO LATE</b> —Johnny "Guitar" Watson (J. "Guitar" Watson), Fantasy 752 (Jowat, BMI)
20	23	8	<b>EVERY BEAT OF MY HEART</b> —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1575 (PIP) (Delightful, BMI)	53	55	5	<b>LOVE STEALING</b> —Bobby Sheen (F. Johnson, T. Woodford), Chelsea 3034 (Stone Diamond, BMI)	88	83	14	<b>COME TO MAMA</b> —Ann Peebles (W. Mitchell, E. Randle, H. 2294 (London) (Jec, BMI)
21	21	7	<b>SLIP AND DO IT</b> —Betty Wright (J. Thompson, E. Dixon), Alston 3718 (T.K.) (Cachand, BMI)	54	57	7	<b>ALWAYS THERE</b> —Ronnie Laws And Pressure (R. Laws, W. Jeffrey), Blue Note 738 (U.A.) (Fizz/At Home, ASCAP)	★89	NEW ENTRY	(I'm Your) FRIENDLY NEIGHBORHOOD FREAK—Calvin Arnold IX Chains 7013 (Mainstream)	
★22	30	5	<b>SWEET LOVE</b> —Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	★56	66	6	<b>SUNNY</b> —Yambu (B. Hebb), Montuno Gringo 8003 (PIP) (Portable/MRC, BMI)	★90	NEW ENTRY	<b>YOU OUGHTA' BE HERE WITH ME</b> —Eleanor Grant (P. Kelly), Columbia 3-10268 (Tree, BMI)	
★23	29	5	<b>SWEET THING</b> —Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	★57	67	4	<b>ABYSSINIA JONES</b> —Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)	91	92	3	<b>LADY BUMP</b> —Penny McLean (F. Levay, S. Prager), Atlantic 7038 (Al Gallico, BMI)
24	24	8	<b>SHAME ON THE WORLD</b> —Main Ingredient (G. Dozier, K. Lewis), RCA 10431 (Incredible/Proud Tunes, BMI)	58	61	4	<b>DO IT WHILE YOU CAN</b> —Billy Preston (B. Preston, B. Fisher), A&M 1768 (Irving/WEP, BMI/Almo/Preston, ASCAP)	92	93	3	<b>MUSIC MATIC</b> —Briek (R. Ransom), Main Street 119 (Trolley, ASCAP)
★25	31	6	<b>LOVING POWER</b> —Impressions (C. Jackson, M. Yancy), Curtom 0110 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)	★59	69	6	<b>IN LOVE FOREVER</b> —Whispers (J. Hernandez), Soul Train 10430 (RCA) (Spectrum VII, ASCAP)	93	96	14	<b>TONIGHT'S THE NIGHT</b> —S.S.O. (S. Weyer, D. Lucas), Shadybrook 019 (Screen Gems-Columbia, BMI)
26	28	8	<b>THE BEST PART OF A MAN</b> —Wilson Pickett (C. Reid), Wicked 8101 (TK) (Sherlyn, BMI)	60	43	15	<b>SOUL TRAIN "75"</b> —Soul Train Gang (D. Griffey, D. Cornelius), Soul Train 10400 (RCA) (Spectrum VII, ASCAP)	94	100	2	<b>SUNNY 76</b> —Bobby Hebb (B. Hebb), Laurie 3638 (Portable, BMI)
★27	34	6	<b>HOLD BACK THE NIGHT</b> —Trammps (Baker, Harris, Felder, Young), Buddah 507 (Golden Fleece/Mured, BMI)	61	44	13	<b>THAT'S THE WAY I LIKE IT</b> —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1015 (Sherlyn, BMI)	95	95	3	<b>DO WHAT YOU FEEL</b> —Rimshots (W. Morris, A. Goodman), Stang 5065 (All Platinum) (Gambi, BMI)
28	32	7	<b>I GOT OVER LOVE</b> —Major Harris (C.B. Simmons, J.B. Jefferson), Atlantic 3303 (WIMOT/Sacred Pen, BMI)	★62	77	3	<b>I HAD A LOVE</b> —Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick-O-Val, ASCAP)	96	99	2	<b>EXTRA, EXTRA (Read All About It)</b> —Ralph Carter (R. Whitelaw, N. Bergen), Mercury 73746 (Phonogram) (Brooksidge/Ceberg, ASCAP)
★29	35	5	<b>QUIET STORM</b> —Smokey Robinson (W. Robinson, R.E. Jones), Tama 54265 (Motown) (Bertam, ASCAP)	63	65	6	<b>DON'T LET ME BE LONELY</b> —Nancy Wilson (J. Taylor), Capitol 4189 (Country Road/Blackwood, BMI)	97	98	2	<b>FIND YOURSELF SOMEBODY TO LOVE</b> —Rhythm (J. Pritchette), Polydor 14288 (Double Trouble/Blackwood, BMI)
★30	38	4	<b>LET THE MUSIC PLAY</b> —Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	★64	74	3	<b>HEART BE STILL</b> —Carl Graves (L. Garrett, R. Taylor), A&M 1757 (UFO, BMI)	98	NEW ENTRY	<b>CLOSE TO YOU</b> —B.T. Express (B. Bacharach, H. David), Roadshow 7005 (Scepter) (U.S. Songs/Blue Seas/Jac, BMI)	
31	27	15	<b>LET'S DO IT AGAIN</b> —Staple Singers (C. Mayfield), Curtom 0109 (Warner Bros.) (Warner-Tamerlane, BMI)	65	53	8	<b>HOT (I Need To Be Loved, Loved, Loved, Loved)</b> —James Brown (J. Brown), Polydor 14301 (Dynatone/Belinda/Unichappell, BMI)	99	NEW ENTRY	<b>TANGERINE</b> —The Salsoul Orchestra (J. Mercer, V. Schertzinger), Salsoul 2004 (Caytronics) (Famous, ASCAP)	
32	33	8	<b>I DON'T WANT TO LEAVE YOU</b> —Debbi Taylor (D. Jordan, A. Smith), Arista 0144 (Diversified, ASCAP)	66	68	14	<b>I DESTROYED YOUR LOVE</b> —Special Delivery (T. Huff), Mainstream 5573 (Van McCoy/Brent, BMI)	100	NEW ENTRY	<b>DO IT WITH FEELING</b> —Michael Zager's Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)	
33	17	9	<b>GOING DOWN SLOWLY</b> —The Pointer Sisters (A. Toussaint), ABC/Blue Thumb 268 (Warner-Tamerlane/Marsaint, BMI)	67	51	16	<b>FLY, ROBIN, FLY</b> —Silver Convention (S. Levay, S. Prager), Midland Int'l. 10339 (RCA) (Midsong, ASCAP)				
				68	73	4	<b>THAT OLD BLACK MAGIC</b> —Softones (J. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)				

JANUARY 17, 1976, BILLBOARD

'BUFFALO CHIPS'

# Disk Acts Sought For Musical

LOS ANGELES—Recording artists may have a new avenue for exploiting their talents by way of a new musical comedy, "Buffalo Chips."

The show which displays a large contingent of r&b, pop, MOR and rock music, is seeking new and major recording acts to hold down vocal roles.

Phil and Marie Moore, creators and producers of the musical, are negotiating with record labels as opposed to private patrons of the arts to sponsor "Buffalo Chips."

Moore explains he is dealing with record labels because they're the most direct outlet. "With many record companies owned by film

makers, we are going directly to the persons who have film and record interests, instead of searching around negotiating with several people for sponsorship," he says.

"In the past," Moore continues, "shows were sponsored by attorneys, doctors or wealthy private persons interested in the arts. But these people do not have the creative source of the record industry."

"The labels have their fingers on the pulse of the music market, making them aware of the public's wants."

"Through the record industry, radio, television, records and films are open to us."

He claims private persons as sponsors who are not of the record industry, with no creative input, tend to interfere with production of shows.

"On the other hand," he says, "Record companies know what to do with a show-type situation. They know how much it will cost to produce the show and the record."

"Buffalo Chips" is basically a black oriented show, but it has two white actors.

He cites singers Bill Withers, Natalie Cole, Maxine Weldon, Delfonics, Moments and Motown groups as the type of acts he is seeking.

The show will open to a supper-club audience before moving into a theater.

The Memory Lane, a noted jazz nightspot here, is being eyed as a possible site.

Moore, who wrote the music for the San Francisco production of "Big Time Buck White," is making plans for a mid-February opening.

## Big Band Bridges Old-New

Continued from page 3  
manager and George Schlatter, tv producer.

The musicians have been working together around six months and have done a presentation for NBC-TV for a possible summer replacement slotting. D'Imperio and Poncher have also been in discussion with two record labels.

Concept for the musical aggregation is to appeal to adults with their familiar melodies arranged as if the songs were created today and to appeal to today's youthful consumer by playing today's hits—only dressed and played in a manner reminiscent of the swing era.

D'Imperio and Poncher are executive producers for the projected tv series; Poncher is also handling management of the group. Schlatter, the show's producer, is currently

preparing a written presentation for NBC following a runthrough of the show for three NBC-TV executives.

Pat Rizzo is the band's leader and organizer. He has selected the 16 all star sidemen and is writing charts with Ira Hearshon, Roy Phillippe and Dave Luell.

Frankie Randall is the lead singer and plays keyboards with the band when he's not involved in solos.

Rizzo says the tv show uses between 12-14 tunes. All will be cut in a recording studio to insure quality sound separation since all the musicians are outstanding technicians.

The goal for the band—on tv at least—is to involve a name guest player who has key solos during the show he jams with the band.

Rizzo, who played saxophone and flute with Sly and the Family Stone for 3½ years, says in addition to working through evergreens, there will be ample original compositions.

Rizzo has lined up replacements for all the chairs in case one sideman is on the road and cannot make a tv date.

Idea for the band bridging musical styles belongs to D'Imperio, Poncher says, explaining: "We'll take a song like 'Dock Of The Bay' and play it off against 'Harbor Lights.' We'll use songs which have a close thematic similarity."

The show has been presented before invited guests of talent agencies and tv syndicators here.

Among the sidemen working on the program according to Poncher are: Bobby Lyle, formerly with Sly on electric keyboards; Gary Herbig, formerly with Paul Williams on tenor; Ron Star, formerly with the Doors on tenor and flute; Dave Luell, formerly with Cold Blood on saxophone; Steve Madaio, formerly with Paul Butterfield on trumpet; Stu Blumberg, formerly with Seals & Croft on trumpet; Rich Cooper, formerly with Buddy Rich on trumpet; Mayo Tiana, formerly with Chuck Mangione orchestra on trombone; Bruce Paulson, with the Doc Severinsen band on trombone; Ronald Bautista, formerly with Earth, Wind & Fire and now Ronnie Laws on bass; Keith Brinkley now with Ronnie Laws on string bass; Rusty Allen, formerly with Sly on electric bass; Roy McCurdy formerly with Cannonball Adderley and now with Kenny Rankin on drums, and Mike Turner, formerly with Don Ellis on conga.

The eight singers are split equally into two groups. Randall, formerly on RCA, works with the singing ensemble, with the band and by himself.

The music has a disco flavor, believes Rizzo, who operates Pal Joey's disco in Palm Springs. "This is danceable music," he says, "but it's not Muzak with rhythm."

## Coryell LP OK To Sell

NEW YORK—Another case involving the right of an artist to control the release of material by his former record company has ended in favor of the label.

New York State Supreme Court Justice Harold Baer has refused Larry Coryell's request for an injunction to stop distribution of the LP, "Planet End," on Vanguard.

Coryell, now recording for Aria, had called for the stoppage of the album because the material is "outmoded and junk," including some cuts recorded in 1973. In addition, Coryell spokesmen say that several cuts were recorded strictly for demo use and were not intended for release.

Judge Baer said that both sides could seek a full trial if they desired and Coryell spokesmen say they are considering an appeal.

The ruling was based on the judge's decision that Coryell's contract made no mention that he approve material before distribution.

## Naseef In Refund Of Concert Tickets

LAS VEGAS—Local rock promoter Gary Naseef made good Sunday (28) on \$9,600 in refunds for hundreds of tickets to his ZZ Top concert scheduled for last June at the Sahara Space Center.

Naseef opened a booth at the Sahara as promised one month ago and spent the entire day trading money for the six-month-old tickets.

ZZ Top refused to show for the June date when a member of the band complained he was ill and the show had to be cancelled.

## Lee Of KCOH In Houston Back As Station's Owner

HOUSTON—Skipper Lee, who retired early last year from KCOH in Houston and returned, is re-retiring this month to buy the station.

Jetson Robinson and John B. Coleman, a local physician, are Lee's partners in the purchase of KCOH.

A testimonial and roast in his honor will be held Jan. (24) at Hofheinz Pavilion in Houston. At the dinner, Lee will announce his plans to campaign as county commissioner of District 1.

To raise campaign funds, he is sponsoring a show featuring noted recording artists March 28-29.

Lee's other business interests include owning a motel here, and managing the singing group Archie Bell and the Drells.

## Jukebox Challenge

Continued from page 28

could work for or against the operator, depending on his ingenuity, is the emergence of the large screen tv in taverns.

"While there are still relatively few in the Midwest, the amount of hours devoted to sporting events could be detrimental to jukebox revenue," Thom notes.

Empire Distributing, which has sold 15 Muntz tv screens in the last six months, sees the product as a boon to the operator. "The screen is used mainly for special sporting events, and the additional customers it brings into the tavern enhances the operator's profit, rather than hurt it," says Jim Segerson, director of sales.

## Soul Sauce

Continued from page 36

Jimmy Jones, formerly of Capitol Records, has signed with Playboy Records with a single to be released this month, "Nothing Wrong With Making Love The First Night."

Jones' manager, Andre Deleon, who is also a performer/writer/producer, is coming with his own disk, "Sparkle In A Woman's Eye" on his own Eyeball label.

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Remember... we're in communications so let's communicate.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	GRATTITUDE Earth, Wind & Fire, Columbia PG 33694	32	35	4	ARCHIE BELL & THE DRELLS Tsp PZ 33844 (Epic/Columbia)
2	2	7	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	33	50	2	MUSIC MAESTRO PLEASE Love Unlimited Orchestra, 20th Century T 480
3	7	8	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	34	37	4	THREE DEGREES LIVE Philadelphia International PZ 33840 (Epic/Columbia)
4	3	8	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	35	34	5	KICKIN' Mighty Clouds Of Joy, ABC/Peacock ABCD 899
5	10	5	SPINNERS LIVE! Atlantic SD 2-910	36	41	15	VISIONS OF A NEW WORLD Lonnie Liston Smith, Flying Dutchman BDL1-1196 (RCA)
6	6	9	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	37	38	7	SOUTH SHORE COMMISSION Wand WDS 6100 (Scepter)
7	8	9	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	38	36	7	SHAME ON THE WORLD The Main Ingredient, RCA APL1-1003
8	4	15	LET'S DO IT AGAIN/ ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curton CU 5005 (Warner Bros.)	39	25	9	FANCY DANCER Bobbi Humphrey, Blue Note BN- LA550-G (United Artists)
9	9	11	MAKING MUSIC Bill Withers, Columbia PC33704	40	48	3	TOGETHER George & Gwen McCrae, Cat 2606 (TK)
10	5	10	WHO I AM David Ruffin, Motown M6-849 S1	41	43	5	TELLIN' IT Ann Peebles, Hi HSL 32091 (London)
11	13	23	KC AND THE SUNSHINE BAND TK 603	42	39	10	DRAMA V Ron Banks & The Dramatics, ABC ABCD 916
12	12	14	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	43	26	9	GREATEST HITS Barry White, 20th Century T 493
13	11	7	HOUSE PARTY Temptations, Gordy G6 97381 (Motown)	44	32	10	LUCILLE TALKS BACK B.B. King, ABC ABCD 898
14	15	22	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	45	47	24	PICK OF THE LITTER Spinners, Atlantic SD 18141
15	16	9	YOU Aretha Franklin, Atlantic SD 18151	46	59	2	SHOWCASE Sylvers, Capitol ST 11465
16	19	10	MAHOGANY/ ORIGINAL SOUNDTRACK Diana Ross, Motown M6-858 S1	47	49	8	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)
17	20	6	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)	48	NEW ENTRY	BOHANNON Dakar DK 76917 (Brunswick)	
18	23	7	TRACK OF THE CAT Dionne Warwick, Warner Bros. BS 2893	49	44	11	YOU ARE BEAUTIFUL Stylists, Avco AV 69010
19	29	5	RATTLESNAKE Ohio Players, 20th Century/ Westbound W 211	50	NEW ENTRY	HOT James Brown, Polydor PD 6059	
20	22	10	MOVIN' ON Commodores, Motown M6-848 S1	51	46	8	WE GOTTA GET OUR THING TOGETHER Dells, Mercury SRM-1-1059 (Phonogram)
21	24	6	THE SALSOU ORCHESTRA Salsoul SZS 5501	52	NEW ENTRY	FINGER LICKIN' GOOD Dennis Coffey, 20th Century/ Westbound W 212	
22	28	8	THAT NIGGER'S CRAZY Richard Pryor, Reprise MS 2241 (Warner Bros.)	53	40	8	SAFETY ZONE Bobby Womack, United Artists UALA544-G
23	18	8	CITY LIFE Blackbyrds, Fantasy F 9490	54	55	3	LOVE ON DELIVERY Reflections, Capitol ST 11460
24	30	4	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)	55	NEW ENTRY	FREE TO BE MYSELF Edwin Starr, Granite GS 1005	
25	14	18	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	56	51	7	FALLIN' IN LOVE Hamilton, Joe Frank & Reynolds Playboy PB 407
26	21	24	INSEPARABLE Natalie Cole, Capitol ST 11429	57	52	3	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671
27	17	8	PHILADELPHIA FREEDOM MFSB, Philadelphia International PZ 33845 (Epic/Columbia)	58	53	4	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
28	31	12	2ND ANNIVERSARY Gladys Knight & The Pips, Buddah BDS 5639	59	45	8	HUSTLE TO SURVIVE Les McCann, Atlantic SD 1679
29	42	3	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157	60	NEW ENTRY	RONNIE MCNEIR Prodigal PLP 10007	
30	27	11	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)				
31	33	5	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG Soul Train BVL1-1278 (RCA)				

# Country

## Reverse Crossover: Pop Popping Up On Country Charts

• Continued from page 1

Billboard country chart singles: "Lyn' Eyes" by the Eagles, opening this group to an entirely new market of loyal record buyers and radio listeners; "Love Lifted Me" by Kenny Rogers minus his First Edition; "Bump Bounce Boogie" by Asleep At The Wheel; "Jaded Lover" by Jerry Jeff Walker, a former folk hero-turned-Texan; "Oh Lonesome Me," a country song boosting pop stars Loggins & Messina onto the country charts for the first time; and, adding an international flavor, "Paloma Blanca," the No. 1 German hit by the Dutch group, the George Baker Selection.

B.J. Thomas, no stranger to the country chart, is on the LP chart along with Perry Comn, Asleep At The Wheel and Jerry Jeff Walker.

A spotcheck of country stations in the U.S. and Canada reveals some interesting songs. KBFW, Bellingham, Wash., has charted "Fire On The Mountain" by the Marshall Tucker Band. Perry Como's "Just Out Of Reach" has climbed into the top 10 at WHK, Cleveland. WPOR, Portland, Me., is hot on Kenny Rog-

ers, Loggins & Messina, Walker, and Asleep At The Wheel. CKGY, Red Deer, Alberta, is charting Florence Warner's "Anyway I Love You." "Jody, It's Still You" by Calico and "Object Of My Mind" by Delbert McClinton are hot play items at WBRD, Bradenton, Fla.

Jimmy Buffett is getting play on "Havana Daydreamin'" at WMCL, McLeansboro, Ill., a station that took "Lyn' Eyes" to No. 1. The Eagles pop-country smash has been charted at such country stations as KLAK, Denver; WIL, St. Louis;

### PBS Will Air Country Music Show

NASHVILLE—Bill Anderson will host "Hill Country Sounds," an hour-long entertainment/history of country music to be aired Monday, Feb. 2 at 8 p.m. over the Public Broadcasting System network.

Filmed in and around Nashville, Renfro Valley, Ky., and New York City, the program will be carried as the "Special Of The Week."

The program features performers by an impressive cross section of country favorites such as Roy Acuff, Chet Atkins, Minnie Pearl, Maybelle Carter and Family, Chubby Wise, Dr. Nat Winston, Mac Wiseman, Roger Miller, Earl Scruggs, Dottie West and Anderson.

Footage of one of the last performances of the "Grand Ole Opry" at the Ryman Auditorium is included as well as footage of the new Opry House in Opryland.

Historically, the program contains period still photographs, footage of the first film that Jimmy Rodgers made and reminiscences by Minnie Pearl, Maybelle Carter, Anderson and Buddy Killen, president of Tree Publishing.

A blend of old and new songs, "Hill Country Sounds" is both nostalgic and contemporary, ranging from Acuff's "Wabash Cannonball" to Anderson's "Po' Folks," from the Renfro Valley Blue Grass Festival to Earl Scruggs in Central Park in New York.

### Parton 'Intriguing'

NASHVILLE—Dolly Parton has been selected as one of People magazine's "25 Most Intriguing People Of 1975," and two other country stars—Emmylou Harris and Don Williams—have been cited as "Personalities To Watch."

The two-page spread on Parton chronicles the home and stage life of the CMA's female vocalist of the year.

### Country Awards Show Feb. 19 On ABC

LOS ANGELES—The Academy Of Country Music here is planning its 11th annual awards show for Feb. 19 at the Hollywood Palladium, with ABC-TV set to telecast the event March 1 under the "Wide World Of Entertainment" banner, 11:30 p.m.-1 a.m.

Marty Robbins is this year's host, and guests lined up include Loretta Lynn, Conway Twitty, Tom T. Hall, Jerry Clower, Crystal Gayle, Billy

WGNA, Albany, N.Y.; CKLW, Windsor, Ontario.

Although she's from Kentucky, Sarah Johns is about as country as the intersection of 42nd and Broadway. Yet her splendid version of "Feelings," played on KBUC, San Antonio; WHOO, Orlando, and other stations, has gained enough strength to make the country chart.

WQYK, Tampa/St. Petersburg, offers one of the most diverse playlists with "I Write The Songs" by Barry Manilow, "The Way I Want To Touch You" by Captain & Tennille, "Skybird" by Tony Orlando and Dawn, "Only 16" by Dr. Hook, "I Only Have Eyes For You" by Art Garfunkel, and Neil Sedaka's "Breaking Up Is Hard To Do." These city folks join such country cousins as Tom T. Hall, Dolly Parton and Merle Haggard on the WQYK airwaves.

Such songs are bound to ignite the traditional versus progressive country controversy, and many country music leaders would maintain that such a song roster goes beyond the boundaries of progressive country.

"We're not into hard country," says WQYK's (Tampa/St. Petersburg) music director John Scott in a masterpiece of understatement. "We're not closed up for any country song or any good MOR or pop song. If Led Zeppelin came out with a good song for our format, we'd use it."

The broadening of attitude came last September, and Scott notes: "Requests have a lot to do with it. That's how we realized that the audience is accepting these songs. We don't want to go too far either way—we're looking for a good sound."

Pure Prairie League, the Allman Brothers, the Flying Burrito Broth-

ers, the Charlie Daniels Band and Barefoot Jerry are some of the pop groups that have gained play on country stations and sales in country markets. The Pointer Sisters have also scored remarkable success in the country area, crossing over from pop.

Not only are the country fans color-blind—for example, the Pointers, Charley Pride, Ruby Falls, Stoney Edwards and O.B. McClinton are blacks with recent country chart songs—they appear to be pop-blind as well. Many of these fans enjoy "Lyn' Eyes" as much as "Blue Eyes Crying In The Rain" and Loggins & Messina as much as Twitty & Lynn.

"I've found the best way to have a country radio station is to play hit records," comments Chris McGuire, music director of WKDA, Nashville, which plays everything from Charlie Rich to Charlie Daniels. "I don't categorize records—I play hit records. Take 'Convoy.' In no way is it a country record. In no way is it a pop record. It's a hit record."

That philosophy seems to be the standard for an increasing number of stations—not only country, but pop as well. And it accounts for the significant increase in 1975 in the amount of pop activity on country outlets.

Categories and boundaries are turning gray with the healthy growth of country-turned-pop and pop-turned-country interplay. Far-sighted record executives are closely watching the traffic on both sides of the street, and making plans on how to capitalize on it. More intense pop concentration on the country market seems to be the first logical step.

### Hometowners On Amarillo Radio

NASHVILLE—While many radio stations played the year's top hits over the holiday period, KDJW, Amarillo, Tex., came up with a different twist by airing a two-hour feature on country music using only artists who have lived in its listening area.

Program director Dugg Collins included such stars as Waylon Jennings, Red Steagall, Earl Richards, Terry Stafford, Joe Bob Barnhill, Gary Sargeants, Mike Lunsford, Buddy Holly, Billy Walker, Jimmy Dean, Mac Davis, Mike Wells, songwriter Johnny Hatchcock, and author Dr. Charles Townsend who has written a book on the late Bob Wills.

"I put the program together to make our listeners aware of the many talented people from the Amarillo area who have given so much to country music over the years," says Collins.

### FLOOD TO ABC/DOT

## Progressive Music Keys Promo Trend

NASHVILLE—The appointment of Chuck Flood to the newly created ABC/Dot post of progressive country promotion manager (see Executive Turntable) indicates a new trend in the country music exploitation of progressive and underground radio stations.

Though Columbia—home of Willie Nelson and David Alan Coe—promotes these markets, ABC/Dot becomes the first Nashville office to add a full-time progressive country promo man.

ABC/Dot acts falling in the pro-

gressive category are Jimmy Buffett, the Amazing Rhythm Aces, Mac Gayden, Delbert McClinton, Chris Gantry and Poco.

"Progressive country music is getting more and more popular across the nation," notes Larry Baunach, ABC/Dot vice president in charge of promotion and creative services. "And more radio stations and artists are becoming active in this area."

Flood, formerly head of promotions for Warner Bros.' country division, managed several progressive country bands in Texas before moving to Nashville. He comments: "More than ever before there are a number of country and country rock acts coming out of Nashville that are producing quality LP product and whose music appeals to a wide range of the buying public. For this reason, along with the growing popularity of album oriented radio, I feel there has developed a definite need for someone to handle progressive country promotion and artist development along the same lines that progressive rock acts have had for years."

### 20th Shutters In Nashville

NASHVILLE—Opening in April 1974, 20th Century Records country division has become the third such division to close its doors here in the past few months. The others were Avco Records and Melodyland, a Motown subsidiary.

The closing was the result of an economic cutback, the same as with Avco and Melodyland. 20th Century's roster includes Lois Johnson, Margo Smith, Billy Thunderkloud, Bill Rice, Ronnie Mack, Ben Reese, Tony Douglas, Fiddlin' Frenchie Burke and, recently acquired, Tommy Cash.

Headed up by Jim Vienneau, 20th Century had enjoyed chart success with Lois Johnson, Margo Smith, Ben Reese, Bill Thunderkloud, Frenchie Burke, and Bill Rice. Smith, Reese, Cash and Tony Douglas are currently represented in Billboard's Hot Country Singles chart.

### NBC SPOTS WWVA'S RAY ON 'TODAY'

NASHVILLE—WWVA's all-night "Country Roads" radio show with host Buddy Ray and its Saturday night "Jamboree USA" program received national television coverage on NBC's "Today" show televised Friday (9).

The telecast, part of a bicentennial salute to West Virginia, featured Ray broadcasting his country trucking show that booms 50,000-watts, loud and clear-channel, from Wheeling. Other segments were shot at an overnight truck stop near Wheeling and at the station's Capitol Music Hall.

The four-man NBC news crew covered a performance of the "Jamboree," now in its 43rd year of continuous Saturday night broadcasts. The show annually attracts more than 250,000 visitors to Wheeling and contributes millions of dollars to the state and local economy.

## CURTIS GIBSON

Scores on

## LONELY STREET

B/W

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A Brand New Star Is Born . . .  
And he has a new smash single . . .

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COUNTRY MUSIC  
PROMOTION AT ITS  
HIGHEST LEVEL,  
REPRESENTING PUBLISHERS,  
ARTISTS AND  
RECORD COMPANIES.

# Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart
Rank	Rank	Rank	Rank	Rank	Rank		Rank	Rank	Rank	Rank	Rank	Rank	Rank	Rank	Rank	
1	1	8	34	38	5	★	80	3	★	69	80	3	★	80	3	
★	3	11	35	40	6	★	★	2	★	70	89	2	★	★	2	
★	4	7	36	22	12	★	★	3	★	71	83	3	★	★	3	
4	2	10	★	49	5	★	72	6	★	72	74	6	★	★	6	
★	7	7	★	55	3	★	73	3	★	73	81	3	★	★	3	
★	11	8	39	45	5	★	74	4	★	74	75	4	★	★	4	
7	8	9	★	56	4	★	★	4	★	75	87	4	★	★	4	
★	10	7	41	25	14	★	76	7	★	76	76	7	★	★	7	
9	9	12	42	33	13	★	77	6	★	77	78	6	★	★	6	
★	12	8	★	63	3	★	★	3	★	78	88	3	★	★	3	
★	16	6	44	44	8	★	79	5	★	79	82	5	★	★	5	
★	17	6	45	35	10	★	★	2	★	80	90	2	★	★	2	
★	18	8	46	39	11	★	★	4	★	81	84	5	★	★	5	
14	14	9	★	60	4	★	★	5	★	82	NEW ENTRY	→	★	★	5	
15	15	10	48	32	10	★	★	4	★	83	86	4	★	★	4	
★	20	7	49	43	10	★	★	2	★	84	94	2	★	★	2	
★	17	5	50	51	7	★	★	9	★	85	71	9	★	★	9	
★	18	30	51	65	3	★	★	2	★	86	97	2	★	★	2	
★	30	5	52	57	5	★	★	11	★	87	73	11	★	★	11	
★	23	5	53	59	5	★	★	3	★	88	NEW ENTRY	→	★	★	3	
20	6	14	54	54	7	★	★	5	★	89	91	5	★	★	5	
★	28	4	55	53	9	★	★	3	★	90	93	3	★	★	3	
★	28	4	★	85	2	★	★	5	★	91	95	3	★	★	3	
★	27	6	58	61	5	★	★	4	★	92	NEW ENTRY	→	★	★	4	
★	29	6	59	34	15	★	★	15	★	93	NEW ENTRY	→	★	★	15	
24	24	12	60	46	15	★	★	15	★	94	96	2	★	★	15	
25	13	13	61	52	12	★	★	12	★	95	100	2	★	★	12	
26	26	9	62	64	7	★	★	7	★	96	98	2	★	★	7	
★	36	4	63	58	5	★	★	5	★	97	92	5	★	★	5	
28	31	10	64	72	8	★	★	8	★	98	99	2	★	★	8	
29	19	11	65	72	8	★	★	8	★	99	NEW ENTRY	→	★	★	8	
★	37	5	66	79	3	★	★	3	★	100	NEW ENTRY	→	★	★	3	
★	42	4	67	69	6	★	★	6	★	★	★	★	★	★	6	
32	21	12	68	70	5	★	★	5	★	★	★	★	★	★	5	
★	41	6	★	★	★	★	★	★	★	★	★	★	★	★	★	

## CMA Board To San Juan

NASHVILLE—The CMA's board of directors meets in San Juan, Puerto Rico, Jan. 15-16 after various CMA committees convene Jan. 14 to formulate 1976 goals.

After evaluating last year's activities, the board will discuss plans for the fifth annual Country Music Fan Fair (June 9-13), Country Music Month events such as the awards show, talent buyers seminar, DJ awards, International Country Music Show, and the Music City Pro-Celebrity Golf Tournament.

Other items on the agenda for the quarterly meeting are television programs and specials, a report on the Country Music Foundation, record merchandising plans, membership activities, and antipiracy developments.

The second quarterly meeting is slated for Austin, Tex., in April.

## Forest Bay Label Sets Distribution

NASHVILLE — A distribution pact between International Record Distributing Assn. and Forest Bay Records was signed last week with the first release due next week.

"Say Goodbye To 18 Yellow Roses" by Harper's Bizarre, is the title of the first single. The same group earned a gold record with "Feelin' Groovy."

The group is recording an album which will also be distributed by IRDA.



SPECIAL VARIETY—Loretta Lynn and Bill Cosby prove a winning team on his recent ABC-TV special.

It's A Hit  
It's A Hit

# Sammy Mason "Bottles"

On HONEY HON Records

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**IRDA**

911-17th Ave.  
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## Talent In Action

• Continued from page 35

seemed content to excite the crowd with theatrics rather than musicianship.

King's current act seems geared for young whites whose only exposure to blues has been second-hand via contemporary white bands. Older black bluesmen like King should play blues in its true form for such audiences. They cannot compete with white bands playing the same music. In addition, if blues is not exposed to a wider audience the blues in its purest forms is in danger of extinction.

Opening the show was Betty Davis, a performer with questionable taste and even more questionable talents. **ROBERT FORD JR.**

### CHARLES MINGUS QUINTET AIRTO AND IDENTITY

Bottom Line, New York

Staying ahead of the times is perhaps the most difficult task for any jazzman, but to Charles Mingus it still appears to be second nature. Not only is he composing better than ever, as evidenced Dec. 11 but his new band is one of his most talented ever—and that's saying something after viewing his past track record with accompanying musicians.

Mingus is still an unrelenting group leader onstage, as he orally spurs on his five-piece band to play at a feverish pitch. Each of them answers the musical call in a first class effort, including the bass master himself.

Performing in the current Mingus ensemble are tenor saxophonist George Addams, who is rapidly approaching the jazz greatness level; trumpeter Jack Walrath, a talented musician who has made considerable advances in his task of fitting into the Mingus scheme; pianist Hugh Lawson, who replaced Don Pullen and offers another dimension to the music of Mingus with his laid-back and bluesy work, and the stalwart Danny Richmond, the man who cements the sound together with exciting and wondrous drumming.

Tunes included some of the newer Mingus classics like "For Harry Carney" and "Sue's Changes," as well as one of his all-time immortal offerings "Fables Of Faubus," replete with the Mingus oratorical shouting of olden days.

Mingus remains one of the few jazz geniuses who has yet to be recognized by the masses as a creator of music for the future.

Opening the show was multi-percussionist Airto and his group Identity, with a rhythmic approach to jazz that shook the place from floor to ceiling. He chose to sing on most selections and his part-English, part-Portuguese vocals seemed to excite the palate of the audience.

Still, this is not really his strongest point, since he seems to be carrying the entire vocal load for his wife, Flora Purim, who will rejoin the group at the start of the new year.

His percussion work is sometimes just short of amazing, as he finds new ways to use some of his vast array of percussion tools. As for the group, it seems to hold together very well with exceptional help from very underrated keyboardist-guitarist Egberto Gismonti—a very strong musician who should begin to gather a following as the band continues to tour.

**JIM FISHEL**

### COCKNEY REBEL STREETWALKERS

Bottom Line, New York

The one-night teaming of Cockney Rebel and Streetwalkers, both favorites of New York's An glophile community, virtually guaranteed a sell-out. And Dec. 10 the club was indeed packed to capacity, awaiting a stronger showing by Cockney Rebel than the group had received two weeks previously as opening act for the Kinks. Cockney Rebel and Streetwalkers, a new band formed by Family ex-leader Roger Chapman, could not differ more in either content or presentation, but both were enthusiastically received and show indications of growing strength as audience favorites.

A great deal of intense response greeted the headlined Cockney Rebel and their controversial leader, Steve Harley. Harley, costumed in fur-trimmed jacket, flaring black trousers, red T-shirt and floppy-brim hat, is a theatrically gifted performer and makes the most of it. Stage lights of red and green were used to achieve effective, if unsettling results, particularly on Harley's epic of suicide, "Sebastian." Harley molded his face to convey the unpleasant message of the song, playing directly to the audience, an actor as much as a singer.

Theatrics aside, there was a lot of fine music played in the Cockney Rebel set. Guitarist Jim Cregan (ironically a former colleague of Chapman) and keyboard player Duncan McKay were given every opportunity to express themselves in leadwork. McKay, especially, brought forth some classically based passages that were chillingly funereal, a fitting complement to the agonized content of Harley's songs. Cregan took more of an optimistic tone in his work, dominating the stage whenever he played rapid bursts of notes, occasionally pulling Harley's vocals into the spirit of his leads. Both men gave the lie to the widely told tale of Harley actively suppressing his supporting players.

Harley's choice of songs for the set did leave some room for questioning. Having seen the set done at the Beacon, I don't understand his reasoning behind dropping almost all the cheerful songs from his list. "Make Me Smile" was conspicuous by its absence, and the hour-long concentration on gloomy compositions left a jarring, disoriented feeling in the room. But, performer that he is, Steve Harley probably calculated to induce such emotions quite deliberately.

Roger Chapman is a guttural-voiced lead singer who has long had the reputation of being one of rock's "madmen." The image began with his legendary group Family and has held for Streetwalkers, a far less subtle, much more rock-oriented unit.

Chapman sings loudly and robustly, sweating a great deal to prove his point. Backed by the stunning guitar work of Bob Tench on the slow blues of "Crawfish" and the group's closing tune, which he dedicated to "the rubbish in the streets of New York," Chapman's voice met its match. The two instruments jockeying for control made for some exciting moments. However, Tench was allowed his place in the spotlight far too infrequently, and Chapman, for all his vocal hairiness and tambourine smashing, carried the group only so far. If Streetwalkers is to progress past being a one-man freak show, Tench in particular must be allotted much more of a stage-center role. **TOBY GOLDSTEIN**

### JOHN PAYNE BAND

Boomer's, New York

This group made its New York debut before an appreciative crowd Dec. 9. Payne has been in great demand in recent years for his considerable talents on tenor sax, soprano sax and flute.

He has lent a masterful, sensitive rock-jazz style to performances and recordings by Van Morrison, David Bromberg and Bonnie Raitt. This current group has been together for over one year and features Louis Levin on keyboards, Scott Lee on electric and acoustic bass, Gerald Murphy on drums and Ricardo Torres on congas.

The group's current orientation is heavily toward progressive jazz. But with many of the members coming out of rock traditions, contemporary influences are evident. Its performance

(Continued on page 55)

## Country

Ozark Daredevils  
Shoot Their Own  
World Promo Film

NASHVILLE—In preparation for an upcoming global concert tour, the country-rock group Ozark Mountain Daredevils is filming special footage to be used for television and promotional purposes in the countries to be played. The tour is scheduled to start in Australia Jan. 12, then swing into New Zealand and Japan, to be followed by appearances in Europe and Canada.

Members of the group are shooting footage of the Ozark region plus their homes in that area. A&M Records is also planning special graphics and promotional material, to be distributed to its various companies overseas, plus their affiliates.

Some of the work was done during the group's appearance at the Roxy Theater in Hollywood recently, with one of the concerts broadcast live over KMET radio.

Nashville  
Scene

By COLLEEN CLARK

Johnny Tillotson scheduled to make his first fair appearance in five years at the Minnesota State Fair this summer. . . . Ronnie Dove was made a deputy sheriff of Allen County, S.C., recently by Sheriff Paul Grant. . . . Margo Smith's "Meet Me Later" is her third song on the country charts in less than a year. . . . Hank Williams Jr.'s new album "Hank Jr. & Friends" features guest musicians from the Charlie Daniels and Marshall Tucker bands, including Daniels himself.

Chris Gantry busy getting material ready for his second album for ABC/Dot. . . . Randy Cornor also working on an album with original tunes and songs by Eddy Raven, who wrote Connor's "Sometimes I Talk In My Sleep." . . . Olivia Newton-John off on a 40-day tour in February with concerts in 33 cities. . . . Jack Greene became a grandfather for the second time during the holidays.

Jacky Ward and manager Dean Gardner opened publishing offices here recently. . . . Jim Healy, of KLAC in Los Angeles, has been cast in the role of a boxing announcer for a segment of "Policewoman," with Angie Dickinson. . . . T. G. Sheppard a recent guest on the "Ronnie Prophet Show" on CFTO TV in Toronto. . . . RCA has two new single releases by Gary Paxton and Dianne Davidson. Other new releases due next week include Gary Stewart and Dickie Lee. . . . Danny Davis and his Nashville Brass performed for Governor Blanton's New Year's Eve Ball at the Municipal Auditorium.

RCA has signed another new group, the Heckles, who are regulars on the WWVA Wheeling Jamboree. Johnny Russell brought them to RCA's attention. They appeared on "The Today Show" Jan. 9 as part of the bicentennial salute to the state of West Virginia. . . . Dotsy scheduled to appear at the National Tour Brokers Convention Jan. 21 in Philadelphia.

Charley Pride to join the Texas Rangers in spring training Feb. 20 at Pompano Beach, Fla. He will participate in the Mac Davis Golf Tour-

Billboard

Hot

Billboard SPECIAL SURVEY  
For Week Ending 1/17/76

Country LPs

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This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week.
			TITLE—Artist, Label & Number (Distributing Label)
1	1	10	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
2	2	13	ARE YOU READY FOR FREDDY—Freddie Fender, ABC/Dot DOSD 2044
3	3	10	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
4	4	14	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
5	6	13	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
6	9	6	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
7	7	16	WINDSONG—John Denver, RCA APL1-1183
8	5	13	GREATEST HITS—Don Williams, ABC/Dot DOSD 2035
9	14	14	CLEARLY LOVE—Olivia Newton-John, MCA 2148
10	8	12	ROCKY—Dickey Lee, RCA APL1-1243
11	13	23	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
12	16	5	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
13	11	39	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot DOSD 2020
14	15	9	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
15	17	7	TOGETHER—Anne Murray, Capitol ST-11433
16	10	31	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
17	12	15	STACKED DECK—Amazing Rhythm Aces, ABC ABCD 913
18	22	6	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
19	19	6	GORD'S GOLD—Gordon Lightfoot, Reprise ZRS 2237 (Warner Bros.)
20	26	7	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
21	24	8	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP)
22	28	11	SINCE I MET YOU BABY—Freddie Fender, GRT 8005 (Janus)
23	23	5	BARBI BENTON—Barbi Benton, Playboy PB 406
24	25	17	RIDIN' HIGH—Jerry Jeff Walker, MCA 2156
25	21	28	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
26	27	5	WHO'S TO BLESS—Kris Kristofferson, Monument PZ 33379 (Epic/Columbia)
27	31	6	HELP ME MAKE IT (To My Rockin' Chair)—B.J. Thomas, ABC ABCDP 912
28	20	20	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
29	33	5	SAY I DO—Ray Price, ABC/Dot DOSD-2037
30	34	24	BEST OF—Dolly Parton, RCA APL1-1117
31	35	5	COWBOYS AND DADDYS—Bobby Bare, RCA ARL1-1222
32	40	4	JUST OUT OF REACH—Perry Como, RCA APL1-0863
33	29	24	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
34	38	5	HARPIN' THE BLUES—Charlie McCoy, Monument K2 33802 (Columbia)
35	44	2	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
36	41	4	THE TOMMY OVERSTREET SHOW, ABC/Dot DOSD 2038
37	18	14	THE FIRST TIME—Freddie Hart, Capitol ST 11449
38	39	15	DOLLY—Dolly Parton, RCA APL1-1221
39	47	15	GREATEST HITS, VOL. 2—Tom T. Hall, SRM-1-1044 Mercury (Phonogram)
40	NEW ENTRY		RED HOT PICKER—Jerry Reed, RCA APL1-1226
41	30	9	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
42	42	3	MARGO SMITH, 20th Century T 490
43	36	14	NARVEL FELT'S GREATEST HITS VOLUME ONE—ABC/Dot DOSD 2036
44	37	9	HOLY BIBLE: Old Testament—Statler Brothers, Mercury SRM-1-1051 (Phonogram)
45	45	3	LOVE YOU'RE THE TEACHER—Linda Hargrove, Capitol ST 11463
46	49	2	ODD MAN IN—Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
47	43	4	FREDDY WELLER, ABC/Dot DOSO 2026
48	48	2	COUNTRY GOLD—Danny Davis & The Nashville Brass, RCA APL1-1240
49	32	8	HEART TO HEART—Roy Clark, ABC/Dot DOSD 2041
50	50	2	20 GREAT COUNTRY HITS, RCA CPL2-1286

ment Feb. 12 in Hawaii before starting his training. . . . March has been set for the premiere of the Burt Reynolds movie with Jerry Reed, but the location has not been decided as yet. . . . Ronnie Milsap and Dolly Parton off on a three-week tour of the Southeast. . . . Savage

Records has signed Estel Mack, deejay at WMEV, Marion, Va., for the last eight years to a contract. The first single release is scheduled for Feb. 1 and is a Ben Peters song.

T. G. Shepard, Willie Nelson, Carl Perkins and Stella Parton perform in concert in Jackson, Tenn., Jan. 17.

### 14 YEAR OLD SINGING SENSATION CAROLYN HORTON

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Just Too Hard"

(Duet with Aliber Young Eagle)

b/w

"Brand New Way  
To Cry"

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## FTC Softens 2 Key Rules On Warranty

• Continued from page 3

In broad terms, the disclosure by the warrantor who chooses to provide a written warranty (full or limited), must clearly show that what is covered and what is not; what he will do to correct the defect, malfunction, or shortfall of the product, in the way of service or refund, and what he will not do; finally, the customer must be told what to do to get the warranty honored.

The requirement for retailers to provide presale warranty terms can be met by providing indexed and current binders containing the documents in a store location convenient for the dealer, and accessible to the customer. Or the warranty "text" (not the whole document) can be displayed near the product itself.

The modified wording of these three rules is largely the outcome of suggestions made by manufacturers, retailers' chains and associations. In these and further rules to come, the FTC says its goal is a balance of consumer and warrantor interests in providing the customer the clearest basis for comparison of warranties offered on store products.

## Certron Debuts a New Micro Cassette

CHICAGO—Certron was to introduce its first blank-loaded micro cassette for hand-held Philips' type dictating machines at the winter CES here, according to Ray Allen, the firm's marketing vice president.

Unlike many other manufacturers which now offer the micro-cassette through office equipment suppliers,

## ANOTHER IN '77? Winter CES: Barometer Rising

• Continued from page 1

were for a Jan. 14-16 run in 1977, according to Jack Wayman, EIA/CEG senior vice president.

Those Friday-Sunday dates would back the show right into the giant National Housewares Manufacturers Assn. (NHMA) expo at McCormick Place, giving buyers from both consumer electronics and housewares a straddle visit.

Wayman also points out that all space available for the Wednesday-Friday (7-9) run at the Conrad Hilton this year was sold, with many prior audio holdouts taking last-minute hospitality suites to insure their identification with CES.

A surprising amount of hard news and many more totally "new" products than expected came out of the CES—with the growing disco sound involvement of hardware firms, new blank tape formulations in micro and regular cassette formulations, sober insight into the new warranty law from the FTC and a promise of more important rule-making this year, and continued movement of car stereo into CB—and CB into car stereo—all share interest.

• **Disco Sound** was definitely a new factor at CES, with more visible moves by major hi fi and lighting firms into the commercial disco market—U.S. Pioneer, Caytronics, Mag-

num Opus and American Acoustic Labs to mention only a few.

• **Overseas Push** was typified by a major introduction of virtually an 80% new product line from Hitachi and a new Centrex series of audio components (with portable tape recorders to follow) from Pioneer Electronics of America, heretofore basically a car stereo supplier.

• **Blank Tape** spotlight was shared by new microcassettes from

Certron for the Philips-type recorder (15 minute/side) and by Sankyo (30 minute/side) for its own mini-unit: and in the standard cassette by 3M which bowed its Scotch "Master" line supplanting High Energy (test marketed in the U.K. as exclusively reported by Billboard last spring), and TDK which extended its Audus high-end open-reel formulation into cassette.

(Continued on page 46)

### SEE SALES UP 50%

## New Lines Boost Pioneer

By STEPHEN TRAIMAN

CHICAGO—Debut of its new Centrex series compact stereo line here at CES, additional portable cassette decks and a new 1976 car stereo line in April, and its first citizens band products this summer should combine to increase volume by 50% over last year for Pioneer Electronics of America, president Jack Doyle forecasts.

As anticipated earlier (Billboard, Dec. 27), the initial seven units of the Centrex compact series is topped by cassette and 8-track playback/record versions incorporating AM/FM stereo receiver and BSR record changer, each at \$350 "estimated retail value."

For Pioneer (which shares Japanese corporate parentage with U.S. Pioneer Electronics in the U.S.), it marks a concerted push on the revived American compact stereo market where it has carried a limited line in the past, while concentrating on car stereo.

The Centrex name was chosen to create a new identity for the line and differentiate it from the "other Pioneer," with the portable cassette

units in the spring to carry the new name as well. Intro of the full line will be backed in April-May with a \$250,000 print ad blitz.

In contrast, the first CB units from Pioneer Electronics will carry the Pioneer name and complement the car stereo line, Doyle says. An advocate of autostereo power amplification, the firm recently introduced a 20-watt-RMS per channel amplifier, model AD304, that can be used with conventional stereo or discrete 4-channel car stereo.

The new Centrex line, which carries a dealer profit margin "in the area of 35% at suggested retail," Doyle notes, is already on hand for delivery to dealers. It will be sold via the same rep network handling the autostereo line, and many were present for the introduction.

The top-of-the-line cassette and 8-track share phase-lock-loop multiplex demodulator circuitry to enhance FM stereo channel separation, with minimum 4 watts RMS per channel output. Full-size BSR changer has magnetic cartridge with

(Continued on page 42)

## Hitachi Expands: Audio, CB

By ANNE DUSTON

CHICAGO—In a move calculated to "turn the corner on profits," Hitachi Sales Corp. of America is venturing into the CB market with five units, is introducing an entirely new line of portable cassette recorders, a new line of compacts, and an expanded line of components, says executive vice president Robert Warren.

As of the beginning of CES, the firm did not have approval on two CB units from the FCC, the base station and the base station/single side band unit. The units range from \$114.95 to \$329.95 suggested list, and are immediately available.

The new line of portable recorders picks up on a rapidly growing cassette market demonstrated in 1975, with a total of seven models. Top-of-the-line model TRK 5130H cassette recorder has AM/FM/VHF public service band, chromium dioxide/standard tape selection, review and quick review, sleep shut-off, automatic stop, and built-in condenser mike, at \$129.95 list. Units drop in at suggested retail prices down to \$39.95.

Seven modular or compact systems, all new for Hitachi, feature solid state and automatic changers. Two models add 8-track record/playback, and two feature cassette record/playback. Eight-track play only is featured on two more models, and the last model eliminates the tape feature. Suggested retail prices are from \$249.95 to \$129.95.

Additions to the stereo compo-

(Continued on page 46)

# Multi-Market Dealer Survey Sees Bullish '76

## Key Retailers Look For Better Year

### Tulsa

Most dealers in the area are pleased with 1975 sales, citing a generally easy economy. An important factor in reporting sales from this locale is that job layoffs and unemployment figures have remained below the national average; thus there has been more money to spend over the longer period of time.

SEVCO, which has been heavily into television advertising, claims a 15% increase over 1974 sales. This increase extends across the board both in hardware and software.

The outlook for 1976 is termed "excellent" by SEVCO management, who indicates there is still a lot of "junk" product being produced but that buyer product knowledge is tending toward the more stable brands in all areas of sales.

SEVCO also points out that to its customers the CB radio market has not been that good. The general feeling here is that the CB is a fad and will dissipate in 1976.

Other outlets have generally made the same statements about the business year and products. Some did indicate there had been a slowdown in product availability but that factories now seem to be meeting demands fairly much on time.

Holiday buying has been reported as very good from all sectors. In all everyone seems pleased with 1975 after having to tighten up in 1974.

Predictions for 1976 are the brightest in sometime for this area.

### Toledo, Ohio

The new year looks promising to some dealers here. But others aren't so sure. And a few aren't saying.

Dick Archambault, stereo sales manager for the Lion department store at a suburban shopping center, says '75 sales were better than those in '74. (Lion is a major department store here, where it operates three branches.)

As with everyone else, CB has been a hot item for Lion in the six months the units have been stocked. Quad sales have been neither down nor up, and Archambault expressed satisfaction toward both quad, itself, and Lion's low-key advertising of the products.

He says he believes that '76 would see even greater sales, but adds that he definitely notices price-war clouds on the horizon, owing to the end of fair trade. "There's not much we can do," he concludes, "but wait it out and see what happens."

Leon Lomax, sales manager for Stereoland, says his company's business was down about 22% in '75 from the '74 level. Sales patterns, Lomax notes, don't make the '76 prospects look any better. He did say, though, that he hoped for sales increases in such brands as Yamaha, Nakamichi, and McIntosh.

Lomax foresees no particular fair trade related problems, but notes

that Stereoland might not carry heavily discounted brands.

The trend toward smaller and more simply equipped cars make Rick Davis, owner of Ohio Audio Sound, see gold. Although his sales were off about 20% in '75, Davis says he had noticed a "large trend" toward in-dash units—partly because of lower prices, partly as a safeguard against theft.

As more people start buying less-expensive and stripped-down cars, Davis believes his company will profit from a corresponding surge toward add-ons. "On some cars the options cost too much," Davis explains, "and on other cars there simply are no options."

While Davis says the prospects for increased profits would be good in '76, he said he doubted there would be the free-spending atmosphere of '73 and '74.

### CREDITS

This special survey, continued from the Jan. 10 Winter CES Tape/Audio/Video: Outlook '76, was coordinated by Stephen Traiman, Tape/Audio/Video editor, with reports from Richard Fricker, Tulsa; Ed Morris, Toledo, Ohio; Vickora Clepper, Louisville; Martin Hintz, Madison, Wis.; and Maurie Orodener, Eastern Pennsylvania.

Karen DeCant, manager of one of the 14 Radio Shacks in Toledo, reports "sales were excellent" in '75, but she says a directive from Forth Worth headquarters prevents her from being more explicit or to speculate about '76 sales.

### Louisville

Unseasonably warm weather in the area took its toll on 1975 Christmas sales, but overall, the year's unit and dollar volumes were comparable to 1974.

Everett Sweazy, manager of Louisville's Hi-Fidelity, Inc., outlet, termed the weather "lousy for Christmas. If it's a nasty rainy day, the store will be jammed with customers, but on a nice day, they're out on the golf course," he says wryly.

Retailers are looking for 1976 to produce a bounceback in business. "It had better happen," says Harold McDonald, president of McDonald's Sound Goods, though he remains cautious about predicting a bonanza.

On the other hand, Ray Hass, owner of Music City of Kentucky, reports a \$150,000 gain in sales volume, attributable to increased advertising and personally taking over the store's management.

For both McDonald and Hass, automotive accessories, particularly in-dash stereo, have been major

movers in 1975. McDonald just added Citizens Band radios to his outlet and Hass says he could sell more if he could stock more.

The stores report that the low end business has all but disappeared, both because customers want quality and because the low end customers simply can't buy.

"I can sell a \$500 receiver faster than I can a \$200 system," says Hass.

Sweazy says major components will have the most impact on sales for 1976 and this may include a large replacement market for people who have postponed buying new equipment. Hass reports that the top sellers in home systems will fall in the \$800 to \$1,200 price range.

Opinion, as always, is diversified when it comes to quad. "If it's not dying, it's in hibernation," says Sweazy, with a laugh. He and Hass blame a software shortage for quad's lack of success. Sweazy adds that manufacturers haven't made up their mind in which direction quad will go and until they do, software will flounder.

McDonald disagrees. While other stores may maintain a hands off policy, McDonald welcomes quad as a new exciting and yet, practical part of audio equipment. "If quad isn't selling, it's the dealer's fault," he declares.

McDonald's Sound Goods sets

(Continued on page 44)

## Interstate Disney Line In 'Concert Hall' Bow

CHICAGO—Interstate Industries has changed the brand name of its Disney electronic products for kids and teens from Interstate to Concert Hall to conform to the private label company's console line and avoid confusion with other Interstate designations, says Gerry Rissman, president.

The 11-model line of low-priced phonographs and stereo component systems in the \$19.95 to \$99.95 price range was introduced at the Winter CES here.

Rissman also announces that a national network of representatives has been assigned to market the product to mass merchandisers, drug stores, hardware chains, toy

stores and military exchanges.

The line, incorporating Disney characters in two models, with other cartoon figures to be introduced in future models, was bought from GE in November (Billboard, Nov. 8, 1975). Rissman declares that orders coming through GE are "more than we can handle, and we hope to coast on the GE name while preparing our own advertising and promotion program."

One of the two Disney models has a "sing along with Mickey" feature for youngsters to sing with Mickey Mouse while hearing themselves at the same time, through use of a microphone and amplifier attached to the phonograph. The solid-state unit is "childproofed."

### AT NEWCOM '76

## Nick Johnson CB Keynoter

CHICAGO—One-time controversial Federal Communications Commissioner Nicholas Johnson will keynote the NEWCOM '76 CB/Communications program to be held May 3, Braniff Place Hotel, New Orleans.

Johnson's talk, "Why You Can't Second Guess the FCC," will be followed by seminar sessions geared to

marketing CB equipment. Irving Stern, Harman Intl., discusses pricing fears in talks on "Survival Through Financial Management and Inventory Control," and "What To Do When Prices Collapse."

The future of the CB industry will be presented from three points of view: Gerry Mills, E.F. Johnson, for the manufacturer; Dave Joyner, Dave Joyner & Associates, for the representative; and Willis Wolfe, Olsen Electronics, for the distributor.

The importance of service, maintenance and installation for profit and customer satisfaction will be explained by Dick Orgel, Majestic Communications, and the importance of effective advertising will be presented by Larry Bluestein, Radio Shack.

### Fidelitone In CB Mart

CHICAGO—Fidelitone is entering the CB accessory market with 23 top selling items suitable for peg hook hanging.

A starter assortment will include a space saving, four panel revolving floor display, a supply of peghooks, and a header card.

## New Lines For Pioneer

• Continued from page 41

diamond stylus, 4-pole induction motor, cueing and pause control, auxiliary input, front panel headphone jacks and mike jacks, and large 2 1/4-inch-high, two-way acoustic suspension speaker systems.

The cassette unit, model KH 5151, features AM/BFC for "crisp" AM recording, two large VU meters, auto stop and eject, stereo/mono switch and separate treble, bass, volume and loudness controls. Frequency range is 70 to 20,000 Hz, with signal/noise ratio of 40 dB.

Duplicating many features of the cassette unit, model RH 6161 8-track record system adds end-of-tape program indicator, time counter, one/ endless/all tape function switch and FM stereo auto/mono switch. Frequency range is 90 to 20,000 Hz with S/N ratio of 45 dB.

The other five Centrex models, all 8-track units, include RH 606 record/playback AM/FM stereo system, similar to RH 6161 but without BSR changer; at suggested \$280; TR 3131 AM/FM stereo system with BSR changer, at suggested \$240; TH 303 AM/FM stereo system, similar to TH 3131 but without changer, at suggested \$170; RH 60 8-track record/playback deck, at suggested \$170, and TH 30 8-track playback deck, at suggested \$50.

## Front-Loading Cassette For Topp Compact

CHICAGO — Topp Electronics was to introduce its first compact stereo system with a front-loading cassette deck at the Winter CES according to Charles Kates, executive vice president of the company.

The unit is the first of two stereo compact systems with cassette decks which Topp plans to introduce under the Juliette brand name. Its introduction follows what Kates calls "the overwhelming success" of the firm's first compact system with cassette shown at the last summer CES.

The new unit, model C952-135, is an FM/AM/FM stereo multiplex receiver with built-in automatic full size record player with diamond needle, and the automatic front-loading cassette system.

Also included with the system are two dynamic microphones, a pair of 22-inch-high and four-way, air-suspension speakers. Features include a three-position speaker switch the two main speakers, two auxiliary speakers, or all four.

The unit carries a list price of \$350.

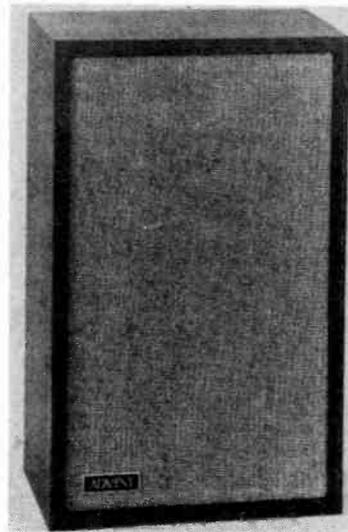
## Koss Trims 11% On 3 Headsets

MILWAUKEE—An 11% cut in suggested retail prices on three stereophone models is being enacted by Koss Corp. The cuts are the result of manufacturing efficiencies and the desire to combat inflationary trends in the consumer market, according to Thomas Needles, executive vice president, marketing.

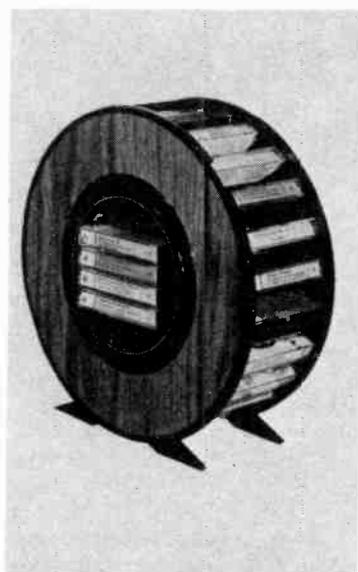
Included in the cuts is the lowest priced model made by Koss. Reductions include the HV/1 high velocity, hear-through model, from \$44.95 to \$39.95; the K/5 dynamic, from \$22.50 to \$19.95, and the K/7 dynamic, from \$17.95 to \$15.95.

Prices on the other 14 models in the line will remain the same, Needles says.

## New Products



**TWO-WAY** acoustic suspension bookshelf speaker from Advent is an alternative to the mass merchandising "component look" systems, sacrificing only one-half octave of bass for its compact size. The 8-ohm system requires ten watts power. List: \$50.



**FINGER TIP** selection for 38 cassettes, or 20 8-track cartridges, with an inside storage area, is offered by revolving Carola tape wheel from Devon Design. List: \$13.95.



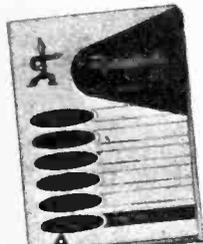
**MORE THAN** a stereo cassette deck, the Marantz model 5420 offers four-channel mixing with pan pots, Dolby noise reduction and cassette recorder with ferrite heads. Top loading unit has three-position tape bias switch.

## Lafayette: 54-Watt Stereo Under \$300

NEW YORK—Lafayette Radio has introduced a 54-watt RMS stereo receiver with less than 0.5 harmonic distortion at \$299.95. The unit, model LR-2200, offers a reported stereo separation of up to 40dB at 10,000 Hz and includes outputs for two tape recorders.

Also included are 4-channel

switches and inputs for two additional speakers. Other features of the LR-2200 include phase lock circuitry with protected fuse, intermodulation distortion not exceeding one percent, and spurious and image rejection of reportedly up to 90 and 80dB respectively. The unit is available at all Lafayette stores.



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**Two**, there's a thermally activated two-speed fan that runs low most of the time and kicks into high when the going gets hot.

**There's more:** 300 watts RMS per channel, both channels driven into four ohms from 20Hz to 20KHz, at .05% or less total harmonic distortion.

Color-coded peak reading lights step up and down so you're the first one to know if the power needs to come down a bit.

Go see the Ice Cube. Its formal name is the JBL 6233 Professional Power Amplifier. Bring \$1500 and you can take it home.

**JBL**

## Multi-Market Survey: Bullish '76

• Continued from page 41

aside two rooms in which to demonstrate quad equipment and keeps a couple hundred records on hand to show its value. Although the store doesn't sell records, quad customers are told where they can purchase software.

Customers are misled not only about the scarcity of records, he says (there are more than 900 available), but also on price.

"Most people think quad costs twice as much as a regular system, but watt for watt, feature for feature, the price is competitive," McDonald says.

Louisville discotheques have proved a lucrative market for quad and McDonald's has supplied and installed four systems in the area.

While the warranty act is expected to have little effect on business, the end of fair trade draws a mixed response.

McDonald says fair trade was "sort of a joke," with dealers who stuck with the fair trade price coming out losers. Sweazy says dealers will become more competitive with the demise of fair trade.

Hass, however, argues that the new law will hurt the smaller dealer just starting out in business, and perhaps close up some smaller dealers. To his store, it will mean more volume accompanied by a smaller profit margin per item.

### Madison, Wis.

Retailers in Madison, a university town, have been used to seasonal

business peaks and valleys due to summer and mid-year breaks. Not so for 1975 generally. Unlike previous years, many firms report sales have been steady all year, with gains both in unit sales and dollar volume. The trend is toward high end, better quality gear as the consumer becomes more aware of what is available.

"We've held firm all year long. I think it's because fewer parents are buying stereos for their kids. More students are using their own money," says Dave Casper, **Midwest Hi-Fi**. "We did better than we expected, expecting a slump carried over from last year but by June or July the strong, stable pattern was established.

"People are looking for quality. There's a lot of economics involved in this also," reports Dan Cooper, also of **Midwest**.

Customers come from Milwaukee, Madison and Chicago to **Audiophile's Sound Studio** in Middleton, a Madison suburb. The firm deals almost exclusively in high end equipment, according to owner Peter Ewenko.

The store opened in June 1974, with business doubling in 1975, Ewenko says. He plans on building another facility in the near future. "Most buyers who come to us are experienced and careful, they're looking for the best product for the money."

He says he will be looking for more good solid state amplifiers in 1976. "We need the quality, and there are good designs coming up," Ewenko says.

Most dealers are still staying away from quad, rapping the lack of consistent quality and performance. "We tried a couple of quad receivers but were very leery and stayed pretty much away from them. It's a good thing we did," Ewenko notes.

Cooper agrees, "Four-channel bombed out and we have a low inventory on it."

A surge in CB and police scanner systems is noted by Richard Moore of **Radio Shack—EAST Towne**. "The average guy is buying the set. Sure it's a fad, has been for several years, but lately we haven't been able to get enough of the stuff," he says.

The Yamaha line seems to be among the most popular throughout Madison, according to several dealers who praised the quality for the money and the warranty plan of Yamaha. "Their CR-600 receiver is very popular with our buyers," Casper says.

Ewenko expresses displeasure with a "few dogs that moved through" his shop and says he's discontinuing several lines he feels were just overpromoted.

Speaking of one well known line: "They're hyped all over town and every discounter carries the stuff. They wanted to just move tonnage and we didn't get along so we're dropping them," Ewenko says.

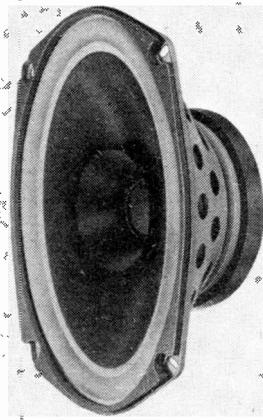
Holiday business has been strong across the line, especially in shops located in malls and shopping centers. Firms near the sprawling Univ. of Wisconsin campus report that

(Continued on page 46)

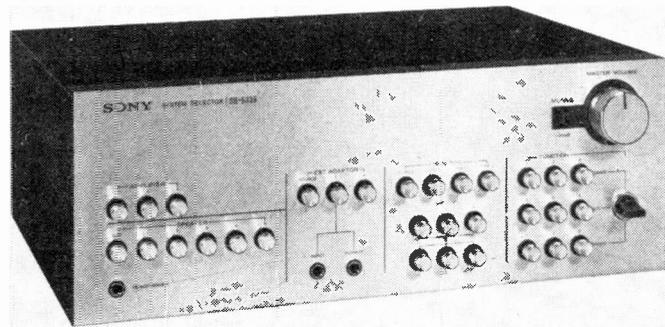
## New Products



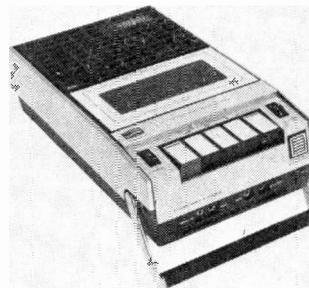
ONE EAR is left open for monitoring ambient noise with **Revox Corp.**'s new version, the **DT100.1**, of its **Beyer Dynamic DT100** headphone. Modular construction makes it possible to replace parts without sending the headphone to the factory. List: \$45.



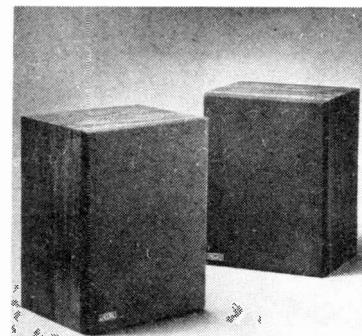
HEAVIEST MAGNET structure, 6½ pounds, and largest voice coil ever offered in an automotive speaker, 1½-inches, are claimed by **Pyle Industries** for the most powerful model in its new super power series, the **Pyle Drivers**. It handles 100 watts peak power and delivers bass frequency output comparable to many hi fi speaker systems.



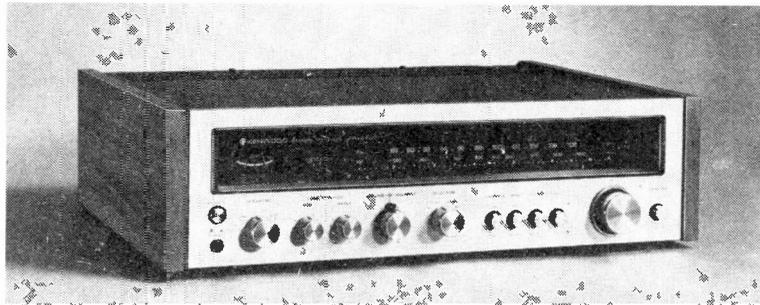
NOISELESS SWITCHING and 20 dB muting make the new **Sony SB-5335** System Selector highly versatile. Instant comparison between components is possible. List: \$300.



MULTIPLE-BUTTON pushing is eliminated by the cue-and-review function of the new **Superscope** portable AC/DC cassette recorders, **C-101A** (shown) and **C103A**. Particular portions of recorded material can be located during play. Model **C-101A** runs on AC, DC from an optional adaptor, or other six-volt power source.



THE **EPICURE FIVE** compact loudspeaker system, covered by the industry's first 10-year warranty, consists of a two-way air suspension system utilizing a specially fabricated controlled excursion six-inch, low mass woofer, and one-inch airspring tweeter with a balanced low mass voice coil assembly centered by \$75-per-ounce space age fluid. List: \$70.



WITH 13 WATTS per channel, the **Kenwood KR-2400 AM-FM** stereo receiver produces a high level output for any normal sized listening area, also accommodating a second speaker for remote use. Direct coupling between amplifier outputs and speakers assures flat frequency response at all power levels up to rated output. A low noise, multi-circuit IC is used in the precision equalizer-phono preamp section. List: \$219.95.

## DEALER INVITATION FREE ADMISSION PASS

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# Tape Duplicator

**Parsons, Inc.**, is bowing a new model PD101 series for its line of **Trackmaster** audio tape duplicating equipment. The Cherry Hill, N.J.-based manufacturer reports that the new series includes the PD101M master unit and the PD101S slave, with up to 10 units usable with the master.

An exclusive claim for the PD101M is the utilization of a ¼-inch continuous loop master, for uninterrupted duplicating through the entire hub of tape on each slave. System runs at 45 inches per second and will produce an average of 8,000 pieces per 8-hour day with the use of 10 slaves, according to Parsons officials.

★ ★ ★

**JVC Industries**, Maspeth, N.Y., was to introduce its new video product line and its 1976 marketing plan at a Saturday (10) press conference in conjunction with the **National Audio Visual Assn. (NAVA)** exposition in New Orleans.

The nine new products, six of which were to be unveiled at the show, "will put JVC in range for the number one role in the market of ¾-inch video equipment... and will position the firm as a strong contender the ENG marketplace," according to Doug Sheer, advertising/sales promotion manager.

★ ★ ★

Digitalization of all control systems has reduced loading time for the new Audico 5-742 automatic high speed cartridge winder to six seconds for a 30-minute tape, and 15 seconds

for a 90 minute tape. Consistency and reliability are quadrupled, in comparison with the original 742 model, says John Landsell, president of the Chicago-based equipment manufacturer.

The 5-742 is available for blank or cue tone, with switchable calibration in minutes or footage, simplified pushbutton control, "time out" dynamic threading assist, and continuous

self-analysis/correction for all sizes of pancake and program.

The digital lock cue tone system has a plug for picking off encoded slates for subsequent product marking and quality control. Any cue

or cut tone from 40 Hz to as low as -30, and as short as two inches, can be used.

Heavy duty casting and component package includes the carbide impact cutter first introduced in the 742.

## It's Like HOLLYWOOD IN YOUR HOME

With



### TELE-PRO-SYS—Television Projection Systems

Make those evenings at home watching T.V. feel like attending a Hollywood Premiere with Tele-Pro-Sys

## New Shure Mike: 'Feedback Control'

CHICAGO—A microphone that provides effective feedback control by means of four antifeedback switches is being introduced by Shure Brothers Inc.

The feedback switches, on the body of the microphone, activate attenuation filters at crucial feedback generating regions in the audio spectrum. The PE5EQ E-Qualidyne minimizes disruptive feedback by selectively attenuating these frequency ranges singly or in groups.

In addition, the switches can be used to tailor the mike's response characteristics, smoothing out nasal and sibilant "s" sounds or eliminating resonating boom. Up to 16 different combinations of switch settings change the characteristics from mellow to bright, or strengthen or de-emphasize midrange material.

Unidirectional pick-up pattern controls ambient noise, a pop filter cuts breath sound, and an isolation mount reduces handling and stand noises.

The unit can be used with high or low impedance amplifiers. A line transformer supplied with each model permits it to be plugged into any high impedance amplifier. List on the new product is \$145.

## Patriotic Speakers By White Electronics

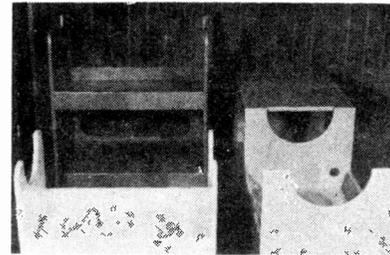
CHICAGO—A speaker designed for the bicentennial with red, white and blue speaker cone parts is being introduced by White Electronics. The triple coloring is visible because of a "peek-a-boo" grille, a ½-inch rigid foam reticulated covering, although Stan White, president, believes most customers will simply remove the grille.

The BC model features a newly designed tweeter being manufactured by the firm, making the speaker completely company built. Frequency response is 35,-22,000 Hz.

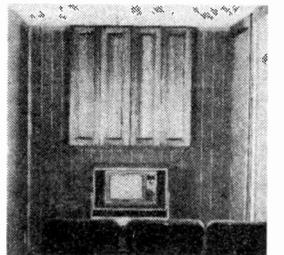
The unit lists at \$159.50, and is being directed to the independent hifi dealer market.



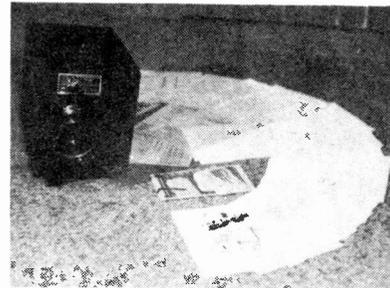
Watch T.V. normally or projected by simply rotating the T.V. cabinet. Don't need a big room to set up Tele-Pro-Sys—A 7'x11' room is big enough.



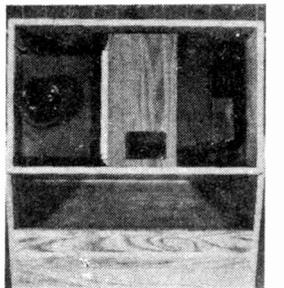
Base Cabinets come in three styles



T.V. shown here in normal TV viewing position. Only Tele-Pro-Sys allows this versatility.



Projection unit with complete plans & instructions for using various makes of T.V.'s



T.V. cabinet shown in projection position as it faces the screen.

© TAPE HEAD COMPANY, INC. 1975 PATENT PENDING TELE-PRO-SYS DIVISION

TELE-PRO-SYS still easily allows for normal television use during daylight hours or in a well lighted room. We know of no other television projection system that can make this claim. TELE-PRO-SYS cabinets can be bought in various forms. The basic kit includes projection unit plus cabinet & set up instructions.

We are dealing directly with TV dealers in order to keep the basic projection System at a suggested list price of \$399.95. This puts giant TV viewing within the reach of everyone.

The Tele-Pro-Sys brand television projection system is unique in that the user may still enjoy his T.V. for normal use as well as projection.

Remember there are no internal TV modifications needed with Tele-Pro-Sys.

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B-1

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PHONE \_\_\_\_\_ AREA CODE \_\_\_\_\_

BRANDS OF T.V.'S YOU SELL \_\_\_\_\_

BEST SELLING MODELS (15 Inch or Smaller) \_\_\_\_\_

## Winter CES Highlights

• Continued from page 41

• **Car Stereo & CB** vied for attention, with much interest in combination CB/tape units based on marketing success of J.I.L. (8-track) and Far Eastern Research Lab (Xtal cassette). For the first time, the shoe was on the other foot, with Surveyor among the leading CB firms indicating definite plans for a CB/tape unit by year-end. RCA showed its first CB transceivers, with plans for a combo model this year, and GE had sketches of its first CB product on view.

• **Accessories** continued to draw interest of the overseas and domestic suppliers, with Schweizer Design, Minneapolis-based U.S. subsidiary of the West German firm, set to launch its record/tape care line here very soon via a 17-rep network, and 3M extending its own accessory line with a patented stackable C-60. To meet the challenge, LeBo as an example of the veteran firms is beefing up its manufacturing capability for its expanded line of carrying cases and accessories. And Fidelitone not only bowed a 23-item CB accessory line but also introduced English/French packaging for the growing Canadian market.

• **FTC Warranty** advice came from Joan Bernstein, consumer protection bureau chief, who explained the first three regulations to enforce the Magnuson-Moss Act (see separate story this section), and promised action on four more key regulations by year end—including a reasonable time for repair and what can or can't be disclosed in advertising.

• **Home Video** picture had little light thrown, as it was given short thrift by the tv panel. Joe Lagore of Sony did report Betamax marketing progress and slightly less success for its large-screen projection tv unit, but RCA's Jack Sauter had no comment on test-marketing of its SelectaVision videodisk player. Only noise at show was made by Allan Markoff of Muntz-Markoff, who in addition to handling the Muntz large screen unit at \$1,695 has his own custom-built model at \$1,995 under his World Wide Entertainment subsidiary.

• **Quad Sound** also was given short thrift, by the audio panel, which seemed determined to bury the medium. But a voluminous tape recorder usage study by Dun & Bradstreet for Esquire, commissioned by Panasonic, Superscope, TEAC and U.S. Pioneer belies this "death" by documenting the growth of 4-channel open reel. Commitment to CD-4 discrete releases by

Arista (Billboard, Jan. 10), and expansion of the SQ and QS matrix catalogs both in the U.S. and abroad, and the vast amount of closeout and discounted quad hardware sold over the last year, also point to a premature burial.

• **Economic Indicators** also are promising, both on the national scene and within the industry. The Dow-Jones index hit a 22-month-high day before the CES opened, and year-end statistics on consumer electronics sales to dealers, by the EIA marketing services department, indicate an upturn in portable phonographs (including compact and component systems) and auto radio (including car stereo), particularly in the last three months.

• **Tape Duplicators** also were on the scene, with Pentagon officially launching its Universal Audio subsidiary at CES—mastering and custom disk pressing—and Audico showing how digitization of all control systems has reduced loading time for its new 5-742 high speed cartridge winder to six seconds for a 30-minute tape and 15 seconds for a 90-minute.

• **Music**—Prerecorded and Print, was represented by Pickwick, Apex and Controlled Sheet Music Service. Pickwick had its Super Tapes' new expanded display utilizing the company's Soma division long boxes for open browsing. Apex had a big show special of recent top cutout tapes available, and CSMS, making its first visit to CES, noted good interest from record/tape buyers at both department and discount stores for its service in the solid profit but often overlooked folio field.

• **Executive Changes** expected to have impact in various sectors of the industry announced just prior to or at CES include Bill Dawson, ex-Audio Magnetics, to Columbia Magnetics as general sales executive; Jerry Orbach to president of Magnavox High Fidelity Components from Fisher Radio; Gene Gold to JVC America (audio) as marketing vice president from Sharp Electronics, and Jerry Roth from BSR (USA) Ltd. to Onkyo as national marketing manager, succeeding Charles Ray who left to set up his own rep firm whose clients include Onkyo in metro New York.

Certainly the overall impact of what was to be the last Winter CES appears far greater than anyone expected. With inventories virtually depleted in most dealer outlets, due both to a solid Christmas selling season and the catch-up situation of the

(Continued on page 66)

## Dealers Bullish On '76

• Continued from page 44

they're expecting the usual strong after-Christmas sales boom when students return with gift money.

### Eastern Pa.

While 1975 started out as a recessionary year with the trend continuing until the last quarter, the trend should continue upwards in 1976 as Larry Rosen sees it. Rosen's multimillion-dollar operation of **Wee Three Sound Centers** added a seventh store in the last quarter of the year in Lancaster, Pa., with business good from scratch. Also in Eastern Pennsylvania, Rosen operates Wee Three stores in Lebanon, Plymouth Meeting, Glenolden, Horscham, along with the store with home headquarters in Conshohocken, and the seventh store in Moorestown, N.J.

All the stores carry a full line of hi fi record players and stereo sets, tape decks, car stereos, records and tapes; and all stores are linked to shopping centers and malls. With an aggressive operation, an active advertising campaign and inventory completely under control at all times, Rosen says that the Wee Three stores not only maintained but even increased its share of the market in each area. And for the new year, coming in with a much-improved economy, Rosen sees 1976 offering "even more of the same."

Two major factors are attributed by Rosen for the optimistic outlook for the new year. First of all, he says, home entertainment has still to reach its peak, and more and more, people are looking for a better quality in the instruments of entertainment they buy so they can have maximum enjoyment. With all the technological changes that have taken place in the audio industry in recent years, home entertainment becomes the major element in the same manner as the automobile. Like cars, they want the better things in sound equipment. And like the car, they want the extra trimmings and accessories for their home units.

Another major factor is the customer's knowledge of sound technology—and they know what they're looking for. "Sound has become an extremely technical commodity," Rosen says, "but the expertise of the people buying it is phenomenal. The trade and hobby magazines have made every customer ultra knowledgeable."

For the new year, Rosen looks to car stereos and tapes to bring increasing sales; and if the nation's economy continues on the upswing, hardware with top dollar tickets will also show greater volume in '76. "The people want better equipment," Rosen says, "and sales during the holiday season indicate that the demand will continue throughout the new year."

While the emphasis is on quality rather than a discount price at the Wee Three stores, the end of fair trade doesn't bother Rosen any. "We've already been hit by the effects of fair trade dropping and it hasn't hurt us," he notes. "If the retailer wants to give his merchandise away, that's his problem. We intend to hold to our prices as long as we can continue to offer sound units with excellent quality value."

Also looking ahead for the new year for Rosen is an eighth Wee Three store in Eastern Pennsylvania, already on the drawing board.

## New Products



THE ARTIST can concentrate more on his music without worrying about getting in and out of sync and source when using the redesigned Dokorder 1140 four-channel tape recorder. The multi-sync feature, utilizing sophisticated logic circuitry, performs those functions automatically. List: \$1,199.95.

## Big Hitachi Expansion

• Continued from page 41

nents line include the SR-702 receiver with 40 watts RMS power for under \$400 suggested list, a first for the industry, according to John Merchant, audio sales manager.

Also added are the HA-610 stereo amplifier with three independent gain control selectors; the FT-920 tuner with AM/FM bands; the PS-38 direct drive, two-speed turntable; two automatic, two-speed belt drive turntables, the PS-15 and PS-10; and a front load cassette deck with Dolby for recording, playback and FM decoding.

In announcing the new lines, Warren emphasizes that the firm will continue its two-step rep orientation under four regional managers: Ron Freedlander, New York; Karl Buikema, Chicago; Gordon Johnson, Dallas, and Alan Wallace, Los Angeles.

The advertising budget is expected to be the biggest in the industry and will be geared to identify with the retailer. During the first half of the year, it will be directed toward key cities and some magazines, and in the second half, to the consumer trade, Warren says, adding that the budget may be expanded.

During 1975, the company reorganized its top management to include I. Kawamoto, president; Robert Warren; S. Taguchi, vice president, marketing; John Merchant; Bruce Schoenegge, tv national sales manager, and Eileen Powers, marketing manager of the new microwave oven products.

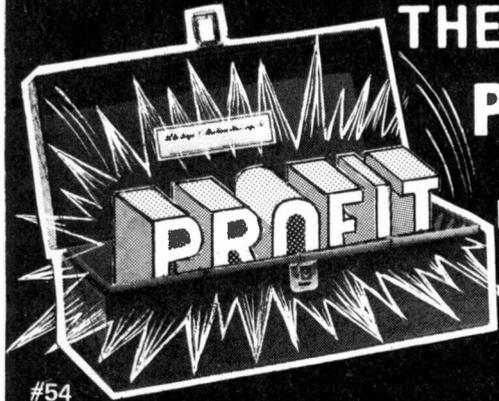
## Koss Hi Fi Booklet H.S. Teaching Aid

CHICAGO—Koss Corp. is providing high school science teachers across the country a special booklet explaining the relationship between acoustics and high fidelity sound as a teaching aid to enhance appreciation of fine stereo equipment.

The four-page guide contains a series of experiments that relate music listening to such everyday physical occurrences as sound, wave phenomena and simple vibration.

The booklet was prepared by Louis A. Bergdolt, chairman, Maine Township H.S. West's science department in Des Plaines, Ill. Requests for a student version total 15,000, and 1,900 requests for the teacher guide have been received by the headphone manufacturing firm.

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**JUNE 19, 1976**

**AD DEADLINE: MAY 28**

## U.K. Talks Could Produce Curbs On Price Hikes

LONDON—Further rises in the prices of records and tapes may be limited this year as part of the British Government's anti-inflation policy—if current talks between the Confederation of British Industry and the Retail Consortium result in a selective price restraint scheme.

Along with audio equipment, and other popular consumer products, price rises for records would then be restricted to 10% annually.

A Department of Industry spokesman says: "The whole thing is in the melting-pot at the moment and no firm decisions can be expected for at least a week. However, records, with many other products, have been included in the talks."

The present talks follow a consultation document issued by the Department of Prices and Consumer Protection. It suggests that certain goods of special importance to family expenditure have price increases pegged to 5% in the six months following the scheme's introduction—a 10% annual rate.

A suggested starting date for the plan is February.

There will, however, be an escape clause for cases where unavoidable increases in the cost of materials make it possible to hold a price within the limit.

The inclusion of records among the items covered by the Department's document came as a surprise to the industry, for they had not been specified in the same way as audio goods at the time of publication.

But there were a number of "etceteras" following certain listed leisure goods, such as audio equipment, and a call to British Phonographic Industry director Geoffrey Bridge from the Department of Industry broke the news ultimately.

There has since been a meeting with representatives of the government's departments involved, which Bridge describes as "exploratory." He says that the industry expected to be asked to keep any increases down to 5% from February-July but that it had been said the industry could not give firm undertakings to abide by the restraint—that it could only agree to do its best.

## French Gov't's Cultural \$\$ Stance Is Stepped Up

PARIS—The French Government is prepared to spend \$50 million on the development of music in 1976—an increase of 21% over 1975. And changes in the Musical Direction organization, which comes under the Ministry of Cultural Affairs, should lead to an intensification of musical activity throughout the country.

Michel Guy and Jean Maheu, in charge of spreading further the "musical gospel," have made their plans. The main aim is at cultural level and not commercial. And the Direction itself will not concern itself with pop music.

But the very fact that music is to be given a wider application means greater interest in all type of music

## Japanese Disk/Tape Sales Hit \$616 Mil

• Continued from page 6

member manufacturers is officially estimated at \$460 million, up a mere 4% over 1974. The total retail value for 1974 amounted to \$440 million, up 23% over 1973. The 4% increase for 1975 may be compared to the 6% low for 1966 and the 41% high for 1961.

Also, total retail value of all the prerecorded music tapes produced in Japan last year by JPRA member manufacturers is estimated at \$156 million, up 8% over 1974. However, the national commodity tax on prerecorded music tapes was raised to 10% on Oct. 1, 1975, from the initial 5%. In 1974, the total retail value came to \$145 million, down 0.5% from 1973.

Japan's 1975 imports of phonograph disks and prerecorded music tapes are estimated to be about the same as 1974, when total product amounted to more than \$12 million in Japanese customs clearances. The 1974 total, more than double 1973, comprised over \$10 million worth of disks and almost \$2 million worth of music tapes. About 75% of the disks and 18% of the tapes were imported into Japan from the U.S.

The exact figures for 1975 are scheduled for publication at the end of March in the JPRA's monthly house organ.

so that the record industry will be helped, even if only indirectly.

Efforts are to be made for both professionals and amateurs. A first step is the creation of three new orchestras to replace the former radio and television orchestras. The new ones will be provincially based. There will also be a Paris Symphony Orchestra and a 200-voice choir, currently being recruited from 1,700 applicants.

And apart from special study centers for specialized music, including Gregorian and classical, a subsidy of \$160,000 is earmarked to help festivals.

One of the most exciting developments is in the "Music In The Street" program. Effectively this is "busking," but on a grand scale—and without the involvement of money handed over by passers-by. Musicians simply set up their stands on streetcorners and give concerts. They are groups of the string-quartet variety.

This idea has already been tried out in Paris—and really is an example of music going out to the people.

To ensure continuity and integration, a Musical Center of Animation and Co-ordination is being setup. This will include the creation of a "musibus" service with the same function as the existing "bibliobuses."

The latter visit, with books, remote rural areas. The "musibus" will be equipped with electro-acoustic equipment and give practical demonstrations, obviously with records, to bring the people closer to music.

But it is unlikely that the plan to give each region its opera and operetta companies within the next 10 years will be achieved but grants paid to the handful of existing provincial opera theaters, run by municipalities, are to be increased by 42%.

This is of tremendous importance. Over the past 20 years many of these theaters have turned to just about every activity except music.

Musical research generally is being stressed. And another point is that Pierre Boulez will direct at least 50 chamber-music concerts through the year with a 28-piece orchestra.

## International Turntable

Peter Van Epen is the new manager of Peer-Southern's Dutch affiliate, Holland Music. He succeeds Han Dunk, for 28 years with Holland, who retired as general manager Jan. 1 but who is remaining with the firm as a consultant.

Fred Marks named international director for Pye in London, replacing Nick Hampton, who is joining DJM Records in London. Marks was formerly with the Walt Disney Organization, Fantasy, Philips and before coming to England was managing director for Festival in Australia.

Glen Simmons has been appointed financial director of A&M Records, joining from Tamla Motown where he was general manager of both Motown Records and Jobete (London) Music.

Previously, he was company secretary of Music for Pleasure for three-and-a-half years.

Another A&M appointment brings in Alan Firth as consultant in the area of singles. He has considerable experience in sales and promotion of singles with both B&C and the Musicland retail chain in the U.K. At A&M he will be responsible for liaison between retail outlets and the company's sales and promotion departments.

Judd Lander is leaving his position in Charisma's radio and television promotion department to take up a post at Epic, having been with Charisma for four years.

Dennis Sinnott has been appointed copyright manager of EMI Music in London. He has been with the company five years. Completing his team are Nigel Phillips and Steve Davies, named assistant copyright managers. Sinnott replaces Craig Baguley, who has left EMI to set up his own record production and music publishing company.

Barry Bethel has set a new management company, the Thompson-Bethel Organization with Fred Thompson, a film producer. The first artist handled by the company is Mel Dean, a singer-songwriter who is presently Tony Christie's lead guitarist. Dean has been signed worldwide for publishing and recording to DJM in London. Bethel was formerly general manager of Cube and before that worked with Mainman, assisting in the management of David Bowie, and with RCA.

Promotion for Jeff Gilbert, who is now made national and regional promotion co-ordinator at CBS, reporting to marketing director Clive Selwood. He is responsible for co-ordinating and administering national and regional promotion for CBS and affiliated labels. Reporting to him will be the label promotion managers and the head of regional promotion.

Succeeding Gilbert is Graham Houghton, for the past two years in field promotion in the Midlands area and for one year Epic label manager. Unity MacLean joins the promotion department as product manager, singles, reporting to Jeff Gilbert. Geoff Lavey, account executive at Shorewood Packaging, has been appointed Warner Brothers production controller at WEA, reporting to production manager Derek Claydon.

John Aston has rejoined CBS as area sales manager for the Midlands. He worked for the company between 1968 and 1974 as sales representative and then moved to British Decca for a year. He reports to sales manager Bob Lewis.

## BUT BACKS BUDGET MART

## Music For Pleasure Links 2 Lines And Hikes Price

LONDON—Music For Pleasure here is combining its two pop and MOR labels, MFP and Sounds Superb, with all future product retailing at \$2.63.

But managing director Richard Baldwin denies that the merger heralds the end of the budget record.

From this month, however, all Music For Pleasure product goes out under the MFP banner, though Sounds Superb will be incorporated in the logo. Present Sounds Superb material will be unaffected but all non-name material, retailing at \$2.10, like "Smash Hits Presley-Style," "The Sound Of Music," and "Music From The Greek Mountains" is being deleted.

Baldwin says: "It was inevitable something like this had to happen, but I certainly say it is not the end of the budget market. For a long time we have had the same artists appearing on both MFP and Sounds Superb and in some cases have actually sold more on the higher-priced label.

"Now MFP will be an all-star label and we shall sell only the best possible budget material. Our success with Sounds Superb, which we launched at \$2.08 two and a half years ago and which has been \$2.63 for 18 months has taught us a lot."

He predicts that \$2.63 will be the new budget price, while there will still be a market for good quality music retailing at under the £1 mark.

"However, if people want to hear good artists on budget they must pay more. Things are getting tighter nowadays and it is impossible to get good names without paying higher royalties. We have just picked up the rights to the Anchor catalog and future MFP releases will include artists like Louis Armstrong, Mama Cass, the Four Tops and Frankie Laine.

"It would have been impossible to get these artists if the label wasn't retailing at \$2.63.

"I don't see why our decision should affect the budget market in general."

## From The Music Capitals Of The World

### LONDON

Alan A. Freeman, recently resigned as general manager of Spark Records here, is setting up a new production company, Spiral Records, with composer Harold Spiro and his business manager Eddie Grossman, but Freeman will continue to produce artists like Frank Ifield and Joe Henderson for Spark. Promotion for the new RCA album by the Kinks, "Schoolboys In Disgrace," includes a special single featuring three LP tracks, plus magazine promotion, aimed at bringing the group back into the public's eye.

Les Cocks, long-time producer of top-rated television talent show "New Faces," is leaving to become personal assistant to Louis Benjamin, joint managing director of the ATV Group—Cocks was previously with Benjamin for 14 years at Pye Records. Colin Forsey has joined management-production company Utopia as director of promotion, the organization currently associated with Sweet, Mud, the Bay City Rollers.

Elkie Brooks, A&M artist, debuts at Ronnie Scotts here Feb. 2-7, including U.S. guitarist Isaac Guillory in her back-up band. Gallagher and Lyle's fifth album, "Breakaway," produced by David Kershenbaum, who produced Joan Baez's smash album "Diamonds and Rust."

Marc Bolan's six-week series of concerts starts Feb. 6. U.K. tour lined up for Olivia Newton-John in the late spring, probably April, her first here in a long time. New album by the Sensational Alex Harvey Band to include rock standards and evergreens and no new material.

Box-office action already for visit of Leonard Cohen, touring in May. Other incoming tourists from the U.S. include Chuck Berry, a full European tour via promoter Mervyn Conn, the Ozark Mountain Daredevils and Emmylou Harris. Looks as if more and more pop festivals will be staged at football grounds this summer, spearheaded by the Who who pulled huge crowds at Charlton Athletic's ground a few years back.

Pilot recording new album tracks in Australia, using Queen producer Roy Thomas Baker. The Greater London Council code of safety and noise regulation at pop concerts expected to become law later this year. Opportunity Knocks Songwriters Contest pulled 20,000 entries of previously unpublished material, narrowed down to seven in the finals, and Dick James Music published the top winning three.

Matt Monro hospitalized with broken collarbone after falling heavily from a stool during his cabaret performance. Television tribute to Al Bowly, old-time crooner once hailed as British answer to Bing Crosby and who died in an air-raid in 1941, with Stuart Damon playing the role. Stardom tipped for Slik, group from Bay City Roller part of the country, recording for Bell and produced by the ex-Roller backroom duo Bill Martin and Phil Coulter.

PETER JONES

### PARIS

Julien Clerc, named French "star of the year" by U.K. music magazine Music Week, has cut an album of 10 new songs for release here by Pathe-Marconi. Line Renaud, new director of the Casino de Paris, has just recorded a single "Ou Sont Cache Des Gens Heureuse" for CBS, and her new show at the Casino, "Paris Line," is expected to be the most important show-business event of 1976 in Paris.

Discodis single "Dolannes Melodie," composed by Paul de Senneville and Olivier Toussaint, has an original interpretation by Jean Claude Borelly, first on trumpet and then on a pan pipe, the number coming from a film called "Un Linceul N'a Pa de Poches," or "A Shroud Has No Pockets." Other Schubert's "Ave Maria," sung by Romeo Carrere and not given a special arrangement, hit the Top 10 of the November charts. Shirley Bassey filled the Theatre des Champs Elysees at a gala staged for UNICEF, critics comparing her favorably with Ella Fitzgerald and Judy Garland.

Gran Prix de L'Academie Nationale du Disque Lyrique awarded to

(Continued on page 48)

## From The Music Capitals Of The World

• Continued from page 47

Philips' "Vivaldi," under the direction of Vittorio Negri, with Finnila, Ameling, Springer, Hamari and Burmeister. . . . Johnny Hallyday's musical "Hamlet" to be recorded and on sale in the shops before it is produced for the theater.

Following meetings with Gerhard Weber, managing director of Metro-nome, Barclay is to release the new Stars group in Germany this month and the latest Gatemouth Brown album, as well as 8 repackaged Jacques Brel LPs in the original French. . . . Barclay is also concentrating on the U.K. and will release a Nicole Rieu number "I Am," backed by the Beatles composition "Let It Be" in February, and there will be a free promotional concert for Stars in London next month.

Christian Kieffer, a commercial technician, has founded an institute for the promotion of music, called Promoform, which starts operations in April and aims to promote music at the commercial level. . . . The PVC used in record manufacture is expected to rise in price. It is presently fixed to a ceiling price, but it seems certain the manufacturers will ask for increases which means disk prices would have to be adjusted.

The Musical Theatre Council, which promotes operettas, held a special meeting in Paris to study ways and means of giving a boost to musicals in France, and among those invited to attend were composer Olivier Messiaen, pop writer Michel Legrand and actor-producer Raymond Rouleau. Theme of the meeting was that France has insufficient musicals. HENRY KAHN

### ATHENS

Actors Angelos Antonopoulos and Yoyo Andjoletski made their debut as singers on the album "Anamnisi"

(Memory), on Sonora, and the set includes melodies by Evangelos Pitsiladis, with lyrics by Yiorgos Papastefanou, Dimitris Iatropoulos and Yiannis Kourkas, Pitsiladis saying that through this album and subsequent ones he hoped to give a new approach to Greek pop music.

Vogue Records now to be distributed here by Music Box. . . . Through heavy radio promotion, both versions of "Paloma Blanca," by the George Baker Selection and Jonathan King selling here. . . . "Nessuno Mai," a smash here for Italian singer Marcella (CBS) recorded in Italian by Greek singer Lakia Jordanellis, a Music Box artist.

Young composer-singer Michaello, son of veteran performer Tonis Maroudas, claims that the Canadian tune "The Homecoming," by Hagoud Hardy (Capitol) is in fact his own composition "Anthrope Min To Ksehnas" ("Man Do Not Forget"), which had him placed sixth in the 1972 Thessaloniki Greek Song Festival. Michaello, back in Greece after a two-month stint in a Greek nightclub in Toronto, Canada, is set to record an album of Italian songs in Italy this month.

EIRT, the national broadcasting institute of Greece, which has a radio and television network covering all the country, has changed its name and is now called ERT, Elliniki Radiophonia and Teleorasis, which means Greek radio and television. . . . Phonogram doing special promotion here for the Buddah album "Second Anniversary," by Gladys Knight and the Pips, an act selling well on previous albums.

There are 4,000 pirate radio stations operating now in Greece, and the owners are mostly young students who spin records of local or international music and provide dedi-

(Continued on page 49)

## International

### FRENCH FORECAST:

## Budget Sales Seen At 10 Mil

PARIS—It is anticipated here that budget line disks will reach sales of about 10 million in the coming year.

Show Magazine recently devoted an article to the exact situation and despite evident expansion the overall position does not seem to be quite as bright as might be expected.

There has been an increase through France in the number of sales points. Nevertheless not all of them have been successful—and the "failures" include bookshops and tobacconists. So the big question is: how does the U.K. manage to sell something like 23 million albums of this type each year, leaving France lagging way behind.

Certainly the physical production of a disk, budget line or not, costs the same. This, plus discounts accorded customers, a general practice, reduces the profit margin. Copyright fees are expected to increase and distribution costs must grow so, compared to the U.K., budget line disks here are not all that cheap.

For example, a disk costing \$2.20 in Britain would sell at \$3.20 in France.

Another reason is that the basic U.K. market is much bigger than in France.

But Show Magazine points out that despite inflation a tremendous effort has been made to keep prices fairly steady. The objective now should be to try and reach a narrower gap between price levels. The gap now is wide. Vogue sells for as low as \$2 and Musidisc for as much as \$3.20.

Closing that gap could do a lot to stimulate sales.

On the other hand, more and more record shops which previously refused to stock budget line disks are now changing policy to include them.

## U.K. Dealers Vexed On PRS' Demands

• Continued from page 3

tomers. The minimum charge, annually, is \$21.

Michael Freegard, PRS general manager, says one report went so far as to say that the PRS would realize as much as \$4 million as a result of the royalty. He points out that the total royalty gathered from all public performances is only \$8 million and assuming that 50,000 shops paid licenses it would only realize around \$1 million.

He admits the expansion of Wilde Rock's in-store promotion tapes had influenced the society's decision to exercise its right under copyright law to license shops where performances were limited to demonstration of disks and instruments.

However, despite the clarification of the cost to retailers, Harry Tipple, secretary of the Gramophone Record Retailers Committee of the Music Trades Assn., says he is recommending members not to pay and is also taking legal action on the matter.

His view is that for an average shop of average size the annual royalty would be around \$45 a year and that it could well be as much as \$2,000 for a larger store. And chains like Smiths, Boots and Woolworths, with a large floor area through which demonstration disks could be heard would be hit worst of all.

Tipple feels there is nothing to stop the PRS putting up the royalty in future years, once it was established that it should be paid. Even though for many the payment might now be minimal and nominal, it can be seen as the thin-end-of-the-wedge.

He adds: "They cannot expect to make their money out of retailers. There are too many anomalies, like classical specialists, where most of the music played is out of copyright.

Most stores only play a one-fiftieth part of an album for demonstration purposes, or to ensure that it is not faulty. It is unreasonable to assume that shop owners who cannot afford to pay the royalty must stop playing records altogether, because sales would suffer."

However a meeting is being organized by the PRS, following an approach by Margaret Davis Music Trades Assn. secretary, in the hope of finding an amicable solution.

## Selwood CBS Tenure Short

LONDON—Three months after rejoining CBS as marketing director, Clive Selwood has departed from the company. He left following the arrival in London earlier the same day of CBS International president Dick Asher, the U.K. company's former managing director.

Says Selwood: "I have been given no reasons for being asked to leave and the matter is now in the hands of my solicitor."

He was re-engaged by CBS in September as marketing consultant through his Sherwood Management company on a one-year contract. He had previously worked for CBS under Asher before leaving to join UK Records.

In the last three months, Selwood has re-shaped the CBS marketing department and during the same period the company has enjoyed number one hit singles with "Hold Me Close," by David Essex, and "I Only Have Eyes For You," by Art Garfunkel, and has initiated chart activity for Bruce Springsteen and the group Sailor.

Selwood's responsibilities have been taken over by Jack Florey, commercial director.

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# From The Music Capitals Of The World

• Continued from page 48  
cations or radio tests. . . The **Trikala Chorus** gave concerts last month in the Bulgarian cities of Sophia, Varna and Plydiv.

Minos has just released a new album of songs by **Mikis Theodorakis**, called "Ballads," with lyrics by poet **Manolis Amagnostakis**, and performed by **Petros Pandis** and **Margarita Zorbala**. . . "I Believe In Father Christmas" by **Greg Lake** is the first big Christmas single released here, on Mandicore. . . CBS outlet in Greece now has offices in 19 Syngrou Street, Athens.

Classical composer **Gian Carlo Menotti** in Athens for short visit and says he is composing a comic opera titled "The Hero," a satire of former U.S. president **Richard Nixon**. . . And it was specially requested by the Philadelphia Opera. . . Phonogram artist **Vicky Leandros** gave a concert at the Leonardo da Vinci Hall in Frankfurt, Dec. 13. . . Soprano **Ileana Konstantinou** to perform at the Praga Opera in June, singing the part of Eleonora in "Fidelio."

LEFTY KONGALIDES

## AMSTERDAM

Sudden revival of interest for the Twist here, one of the most famous dances of the early 1960s, with Phonogram re-releasing **Chubby Checker's** "Let's Twist Again." . . . **Teach-In** touring Poland from Feb. 1-15, and representing Holland at the UNICEF gala, March 24-27, in Zurich, Switzerland. "Rose Valley," a track from the group's "Get On Board" album, out here this month as a CNR-released single.

Girl singer **Sandra Reemer**, vocal duos **Bolland and Bolland**, **Spooky and Sue** and **Rosie and Andres**, and the group **Lucifer** are finalists in the Dutch Song Festival held Feb. 18 in the Hague, the winning act representing Holland in the Eurovision Song Contest held in the Hague April 3.

For the second time this year there is an "alternative" Eurovision contest, being held in various Dutch cities March 26-April 2. Dutch groups **Fungus** and **Bots**, plus foreign acts, have been approached to take part, the finals being April 2 in Rotterdam. This is a non-commercial counterpart of the "official" Contest.

Big interest here for a series of 25 low-price albums from VIP on the U.S. Viking label and including product from **Donovan**, **Status Quo**, **Chris Barber**, **Acker Bilk**, **Victor Silvester**, Dutch singer **Bob Scholtoen**, and in February the series is to be extended by 12 jazz albums by artists like **Gerry Mulligan**, **Miles Davis**, **Charlie Parker**, **Dizzy Gillespie** and **Duke Ellington**.

Bassist **Henk Smitskamp** has left **Livin' Blues**, and is replaced by **Andre Reynen** from **Sympathy**, with Smitskamp, for 15 years in the Dutch pop scene, to become a social worker. He played in groups like **Willy and the Giants**, the **Richochets**, the **Motions**, **After Tea**, **Sandy Coast** and **Shocking Blue**. . . Prior to a tour here by British singer-guitarist **Mike Berry**, Dureco released his new single "Baby I Don't Care."

Kayak has signed a longterm con-

tract with Phonogram, old deal with Bovema-EMI ending suddenly because of so-called "communication problems" between group manager **Frits Hirschland** and Bovema press/promotion folk. . . U.S. soul singer **Donna Summer** gave an outstanding Christmas concert at the Amsterdam Hilton. . . Soul-festival activity in Arnhem, with the debut concert of the **Sherman Brothers**, other acts including **Spooky and Sue**, **James Lloyd** and **Les Lee**.

British/American group **Kokomo** gave concerts here last week. . . **Supertramp** tour next week for three days, with U.K. hard rock band **String Driven Thing** following in for a short visit. . . U.K. 1930s-styled band the **Pasadena Roof Orchestra** in for concerts. . . Planned February concerts by **Roxy Music** put off until May, because the group is first to make a U.S. tour. . . Novel promotion touch for the Dutch music industry: posters on 27 Dutch railway stations promoting the new **Roxy Music** album "Siren."

"Osibisa Hits Holland" was the title of a television special transmitted here by NOS. . . New Phonogram signing: **Frank and Lisa**, made "Debut of the Month" act on top-rated television show "Eddy Go Round."

## BELGRADE

Top Yugoslav rock group **Bijelo Dugme**, from Sarajevo, has finished the recording of its second album in London's AIR studios, with producer **Neil Harrison**. Group tours the southern part of this country (Continued on page 50)

## FEES ON FILMS

# Musicians, BPI In Vidpromo Meet

LONDON — The Musicians' Union and the British Phonographic Industry's Copyright Assn. have been meeting here to draw up a formal agreement between both organizations regarding the use of video promotion films produced by record companies.

The MU's Stan Hibbert says that his main concern is that the musicians, his members, should receive the appropriate fees for making the films. "In essence, we want the musician to receive a payment each time a film is used by any company."

He stressed the situation whereby a company can sell a video film to an organization like Rank, who then take copies of the film and use them in discotheques and clubs around the country.

Hibbert adds that some of his members had thought about setting up monitoring organizations up and down the country to keep control on the different commercial radio stations to make sure they are not abusing the needletime agreements.

BPI director Geoffrey Bridge is not commenting on the use of promotional audio tapes being supplied to the commercial radio stations. He also declines to talk about the aims of his organization in the discussions with the MU, but does say he is concerned over the present usage of the video cassette film.

He says: "Basically, the music industry has been a sound recording medium for over 100 years and sud-

denly we are branching out in new areas. We have to be sure the ground is safe."

Record companies are making substantial use of video films. Bell Records' director of promotions David Bridger explains that his company has produced nearly 40 such films in the past year and is also concerned over the far-reaching uses to which the films are being exploited.

## Stations Log 3,275 Titles In Germany

HAMBURG—Radio stations in Germany played 3,275 titles in various pop-music programs during 1975, 60% of them international recordings.

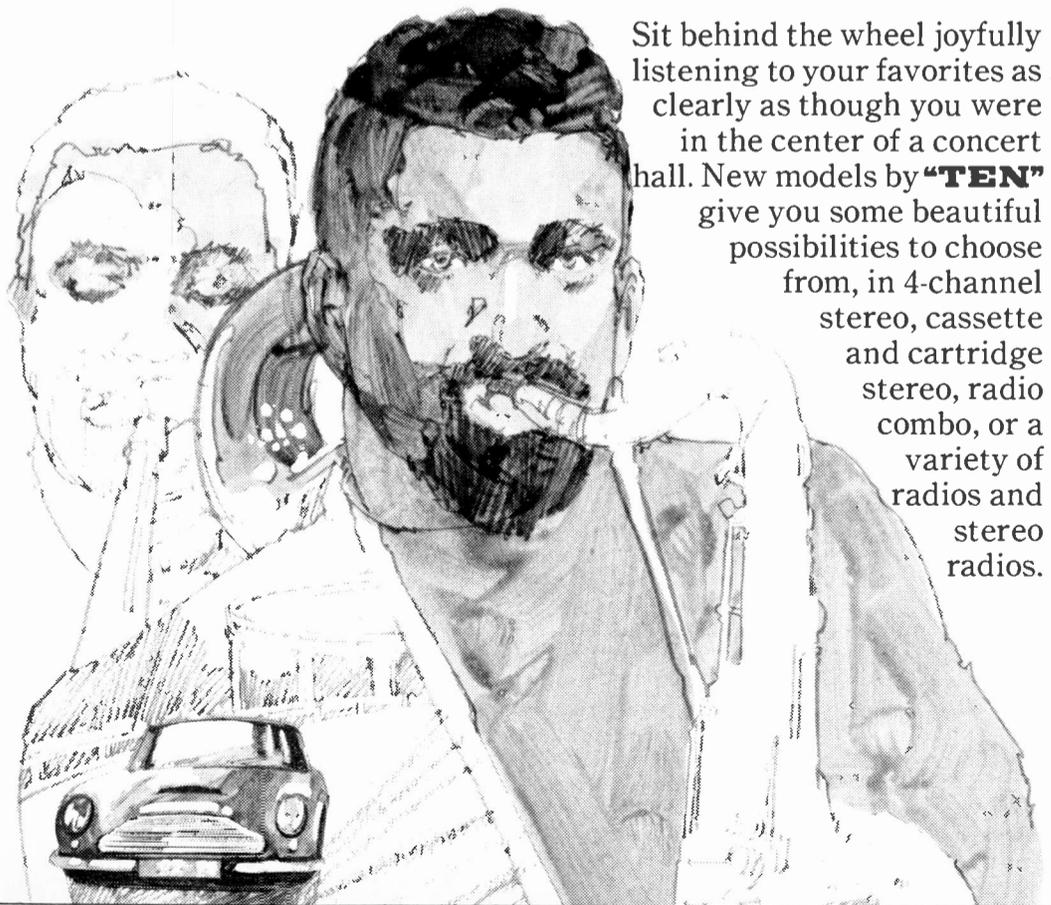
Most successful company was EMI Electrola, with 702 titles. Second came Ariola, with 433 titles, and the next places went to Deutsche Grammophon (394), Phonogram (290) and Teldec (274).

Ariola is the top record company according to lists produced by German discotheques, the organization including Jupiter, Hansa and m-Record and contributing 104 titles. In second place: EMI Electrola, with 90. Next-placed companies: CBS (63), Teldec (43), WEA (37) and Deutsche Grammophon (29). More than 60% were of international origins.

JANUARY 17, 1976, BILLBOARD

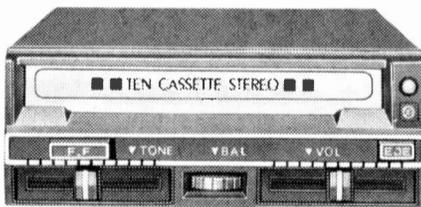


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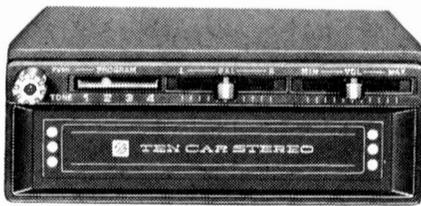


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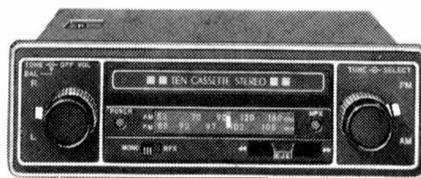
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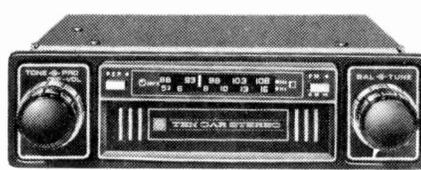
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## From the Music Capitals of the World

• Continued from page 49

early next year, the first live performance of the songs on the album being in shows this week.

Among new titles here through license deals are the new **Mike Oldfield** album "Ommadawn" (PGP TRB); "Venus and Mars," by **Paul McCartney and Wings** (Jugoton); **John Lennon's** "Rock and Roll," also on Jugoton; **Jimi Hendrix's** "Crash Landing," (RTB); "Phoedra," by **Tangerine Dream**; and some older product from **Stevie Wonder**, the **Temptations**, **Leonard Cohen** and others.

The Fifth Belgrade Jazz Festival was held over four days, and the younger element of the audience particularly enjoyed performances by the **Gary Bartz Quartet** and the **Roy Hayes** group. The concerts also featured bassist **Charles Mingus**, the **New York Jazz Repertory Company** who played a set dedicated to **Louis Armstrong's** early years, **Carmen McRae**, top jazz musicians in Yugoslavia **Dusko Gojkovic** and his quintet, pianist **Earl Hines**, **Benny Carter**, a jazz sextet from Russia, Finnish pianist **Heiki Sarmanto** and his quintet and the Radio Belgrade jazz orchestra, with special guest **Johnny Griffin**.

Very successful five-city tour here, including Split, Rijeka and Belgrade, by **Ike and Tina Turner**. The Zagreb Fair, featuring the first record industry exhibition here under the name Interdisc '75, had all Yugoslav labels represented, with some foreign sound equipment producers, notably MCI and Ampex. Though not as representative as it was hoped, it was still hailed as a first step toward the regular annual meetings of sound and musical instrument manufacturers.

**BORJAN KOSTIC**

### HELSINKI

Pianist **Olli Abvenlahti** (Love, Hi-Hat) has been awarded the "Yrjo," traditional tribute by the Finnish Jazz Federation for his outstanding achievements in the field. Aged 26, he has studied in the Berklee College Of Music, and is a veteran of many groups and recordings. He soon visits Prague with musician colleagues **Eero Koivistoinen**, **Reino Laine**, **Pekka Phojola** and **Pekka Poyry**.

Because of internal arrangements,

## Joni Mitchell Is Award Winner

LONDON—For the second time running, Joni Mitchell has won the Music Week Press Award here for the year's best album.

A winner in 1974 with "Court 'n' Spark," she emerged again at the top of a poll of 16 leading journalists from the music press and from national publications. This time "The Hissing Of The Summer Lawns" took the award.

It was a close thing, though, with Joni Mitchell collecting eight nominations and 65 points, a mere three ahead of Mike Oldfield's "Ommadawn" album on Virgin, which also rated eight mentions.

Journalists were asked to list their 10 favorite albums of 1975 and mark each one out of 10 points. As a result, two artists each received more points than Joni Mitchell and the runner-up, but the total in each case was divided between two albums.

Bob Dylan amassed 83 points for "Blood On The Tracks" and "Basecamp Tapes," both on CBS, while Island's Bob Marley and the Wailers collected 68 points for the album "Live" and "Natty Dread."

the Finnish representation of Island and Bronze labels here will be switched from Finnlevy to Scandia Musiikki, effective Jan. 1. . . . On the same date, CBS Finland starts operations, concentrating on marketing and promotion, with Finnlevy still handling distribution.

BBC Radio 3 is to broadcast the recorded version of "Juha," by **Aarre Merikanto** Jan. 24, with an expected audience of 75,000, the work already having received considerable acclaim from the British National Opera, the Scottish Opera and the Wexford Opera Festival in Ireland.

The budget for the Savonlinna Opera Festival for 1976 is a record-breaking \$600,000, more than half of which is expected to be covered by ticket sales, radio and television, and grants by the State and the city of Savonlinna, plus individual donations, should cover the rest.

**KARI HELOPALTIO**

### HAMBURG

**Henri Audier** of EMI Bovema in Haaren gave a third gold disk to Electrola's singer **Heino** for 35,000 albums sold of "The Big Success 2." . . . Metronome's label Brain to release a new album package featuring groups like **Grobschnitt**, **Jane**, **Guenter Schikert**, **Thirsty Moon** and **Tangerine Dream**.

"Jazz At The Olympics" is the name of a festival in Innsbruck (Austria) with **Pork Pie**, **Albert Mangelsdorff**, **Elvin Jones**, **Art Farmer**, **Jimmy Woode** and **Marvin Peterson**, the event to be held next month. . . . North German Radio (NDR) in Hamburg had 42 hours of jazz music, with 10 hours of the third television channel, during 1975.

The **20th Century Steelband** in Germany this month for television dates. . . . **Billie Jo Spears** release of the single "Silver Wings And Golden Rings" with promotional gigs following in March. . . . April release here of **Billy Womack's** album "Safety Zone." . . . New staff changes on the magazine Schallplatte, with **Peter Haupt**, ex-production man, in as editor and the new manager is **Ingo Bielenberg**, from Chappell.

January 14 birthday for composer **Hans Martin Majewski**, his 65th, and a 45th birthday same date for **Caterina Valente**, and composer **Horst Jankowski** is 40 on Jan. 31. . . . **Hans W. Sikorski**, Hamburg music publisher, a new member of the board of GEMA in Munich. . . . **Etta Cameron**, **Mariska Veres**, **Cliff Richard** and **George Baker** in TV's "Music Aus Studio B" Jan. 19.

**Procol Harum**, **Jazz Lips**, **Passport**, **Augenweide**, **Franz Josef Degenhardt**, **Meyers Dampfkappelle**, the all-star **Big Band of Peter Herbolzheimer**, **Memphis Slim**, and **Karthago** all on tour in Germany. . . . Import service of Deutsche Grammophon Gesellschaft has a new album of **Alan Price**, "Performing Price." . . . Ariola's best-selling singles are "Lady Bump," (**Penny McLean**); "Fly Robin Fly," (**Silver Convention**); "Wenn Du Denkst, Du Denkst," (**Juliane Werding**); "Disco Polka," (**Frank Zander**); "Der Zar Un Das Madchen," (**Mireille Mathieu**).

Teldec's **Juergen Marcus** showcased his new single "Komm Mit Auf Die Sonnenseite der Strasse" on tv's "Starparade." . . . And the same company has released an album by Japanese group **Far East Family**.

Phonogram album "Dream, Baby, Dream" features the work of **Nana Mouskouri**, **Jan Birkin**, **Mort Shuman**, **John Holt** and **Barry White** with **Love Unlimited**. . . . The 12 cel-

lists of the Berlin Philharmoniker produced their first album for BASF with works by **Blacher** and **Francaix**.

Dietrich Fischer-Dieskau conducted the Bamberger Symphoniker for BASF on recordings of four **Robert Schumann** symphonies. . . . Budde Music says the original version of "Dolannes Melodie" sold 300,000 copies in Germany. . . . BASF has 14 new classical releases in cassette form. . . . **Collegium Aureum** back from successful Japanese tour. . . . Ariola's **Freddy Fender** out with standard "Secret Love." . . . Yugoslavian artist **Dravco** has the German version of "Melodie d'Amour" on WEA. **WOLFGANG SPAHR**

## Teldec Expands Import Service

HAMBURG—Teldec has set up an extension to its distribution division, Teldec Import Service (TIS) to import and distribute albums and cassettes from all Teldec and RCA licenses whose product is not taken into the main German catalog.

The imports will be listed in a separate catalog and made available from TIS stocks. As a start, there will be about 2,000 different titles available, with 30 more added every month. Labels are: Decca, RCA, London, MCA, Mainstream, Contempo, Arion, Contemporary, Numero Uno, Discos Columbia, Saga and all their subsidiaries.

The repertoire consists of 40% classics, 35% jazz, 20% popular and 5% folk. Among the artists: top Italian stars **Patty Prvo**, **Claudio Baglioni**, **Gianni Morandi**; from the U.S., **Al Green**, **ZZ Top**, **Elvis Presley**, **Firehouse Five**, **Conway Twitty**, **Loretta Lynn**, **Charlie Rich**.

The classical repertoire reaches from Gregorian music to contemporary, including well known artists like **Rubinstein**, **Heifetz**, **Rostropovitch**, **Bohm**, **Mehta**, **Maazel** and **Stokowski**.

## Warner-Pioneer Marks 5th Yr.

LAKE HAKONE, Japan—Warner-Pioneer celebrated its fifth anniversary, at the Kowakien Inn, Lake Hakone, Japan. The company, some 250 strong, were invited to the festivities highlighted by the inauguration of the WEA World Award, a Waterford crystal globe set atop a marble block. It will henceforth be awarded each year to a Warner-Pioneer employee, division or section, for outstanding performance during the year.

Phil Rose, executive vice president of WEA International, made the inaugural presentation to Shin Watanabe, president of Warner-Pioneer, on behalf of its staff.

## 1st Pirate Record

• Continued from page 4

every artist, as G. Pythagoras, president of the Greek Union of Composers and Lyricists, stated in a letter to the Minister of Culture and Sciences.

Pythagoras also asserts that if the government fails to find suitable measures to stop the bootleg trade, all Greek artists will refuse to appear in nightclubs, theaters, or on television, or even make any more records.

The letter also states that the government loses more than 300,000,000 drachmas—more than \$8.5 million—each year because of existing tape piracy.

## For U.K.'s Retailers, Yule Merry & Controversial

LONDON—A lookback at a Christmas spending spree which started late but generally produced increases in over all business in the record retail trade throws up several controversial points.

One, agreed by most retailers, was that there were too many records advertised on television over the holiday period. More than 20 were promoted in this way and the non-stop campaigning tended to bemuse customers and generally dilute the effectiveness of the medium as a sales aid.

Many retailers report momentary panic when early December buying showed little increase over normal weeks, but the final seven-day build-up to Christmas period produced a general aura of bonanza spending.

Laurie Krieger, boss of the Harlequin retail chain, says singles sales were bright but unspectacular, and tape retained its grip of some 12½-15% of the turnover.

"Everything that's been on television has sold, of course. But the action has clearly been spread over too many titles. Nothing we've handled this year, for instance, has touched the business generated last year by the Elvis Presley package—and that includes the Perry Como Twenty Greatest Hits album."

Retailer Roger Gray says the singles market was strong in his two outlets—"helped by an excellent chart just before Christmas, featuring a good variety of material and eight good seasonal titles."

Though he was pleased with the performance of tape, back catalog and specialist material he adds: "The budget market is finished as far as I'm concerned. With prices for albums rising over 8, they're no longer cheap and I'm certainly discouraged from stocking them now."

Concern for the budget area is also the theme of David Smith of Tudor Records in London's Muswell Hill. He blames the fall-off in trade on the multiples which, he says, "discount budget albums as much as chart material. However he finds that trade has continued well after the Christmas period."

John Corbett, of Easy Listening in Birmingham: "The late start prefaced two weeks of our best sales ever. The price increases of the past 12 months may have given us a false sense of security, in that the cash-register read-outs are a lot higher, but generally business is still good."

While he is another critic of the high number of tv-promoted albums, he admits they brought in a lot of trade for other product. "They stimulate people's interest in records; those who buy a television album are more than likely to return and buy something else."

Dennis Baxter, of Manchester's Avgarde Gallery, another critic of the tv records, says his main complaint is against "the abysmally ineffective efforts" in this area by the mainstream record companies. "Compared to the tv merchandisers their budgets are pitifully small and because they're just creeping into small-screen promotion, the result is a waste of money."

He reports Christmas trade something like 20% down on 1974. "The drop has been right across the board. And the budget market seems important at this time, and record token sales are down."

Yet John Condon, leisure goods product manager for the giant Martin the Newsagent chain, reports an exceptional year for record tokens, almost twice that of 1974.

More strong words about the tv merchandisers from Matthew Watkinson, record buyer for a main store in Scarborough on the North-East coast. "They nearly wrecked the seasonal market and don't know the first steps about record retailing. They included some really duff releases for which there has been no excuse at all. Yet we are expected to buy them in bulk and then sell them—and generally at the expense of the better releases."

An over-all theory was that British record companies will have to put in a lot of hard work during 1976 to push customers in the shops. The hard work itemized includes strong product, more intelligent use of promotion budgets, specially on television advertising, and a steady stream of point-of-sale material.

Laurie Krieger voiced the thoughts of many when he said disk firms should take a fresh look at margins, particularly in the tape area. "Inflation is a wicked thing and a 30% mark-up is just not enough to cover the sort of overheads which dealers in today's High Streets have to face. Even an adjustment of 2½% would help—certainly something has to be done."

As for the Christmas hit singles, the trend was toward the comic and the satirical rather than the traditional "dreaming of white Christmas" themes. The highest-placed was Greg Lake's slow-burning climactic "I Believe In Father Christmas," and there was a lovelorn feel to Dan's lament "It's Gonna Be a Cold Cold Christmas" and the Carpenters' scored with the re-release of the track "Santa Claus Is Coming To Town."

But the comedy side was stressed by the Goodies' zany single "Make a Draft Noise For Christmas"; by Judge Dread's "Christmas In Dreadland"; by Chris Hill's "Renta Santa," which featured clips from a series of hits from the Phonogram release roster.

"White Christmas" did make a chart appearance, but by comedian Freddie Starr, who opened with an impersonation of Adolf Hitler conducting a choral group, moving into an Elvis Presley take-off. And the Wombles inevitably got in with a seasonal package, "Let's Womble To a Party Tonight."

## CBS Dishes Up Gourmet Tapes

PARIS—CBS has brought out a "kitchen cassette" which, in a country as food conscious as France, may well become a best seller.

The series, comprising four cassettes in a luxurious case, has been edited by Henri Gault and Christian Millau, well-known food experts. They publish a monthly magazine which bears their names and which is read by many who like eating out as well as cooking at home.

Masters of the culinary art, they discuss on tape dishes from Poule au Pot de Eugenie to a Navarin de Grande Mere, with some of the most famous chefs in France, who not only give the recipes but also add a few tricks of the trade to help the housewife succeed with the dishes.

The tone is conversational and sufficiently slow and clear to enable the various "moves" to be followed. Even so, the series is accompanied by a full printed description. Selling price is \$36.



THE  
STIG ANDERSON  
STORY

SWEDEN MUSIC AB—15 YEARS  
ABBA—BIG INTERNATIONAL ACT

# Waterloo

Our first of many victories  
Nice one Stig!

ter - loo,      ich — kam da-von — wie Na- pe      le - or,      Wa -  
ter - loo,      pxm - ise to love you for ex - er more.      Wa -

ter - loo,      ich — ge-be auf, und ich komm' — zu dir      Wa -  
ter - loo,      could - n't es- cape — if I want - ed to.      Wa -

ter - loo,      auch — wenn ich da - bei mein Herz — ver-lie-r.      Oh, — oh, oh, oh, Wa -  
ter - loo,      know - ing my fate — is to be — with you.      Wa, — wa, wa, wa, Wa -

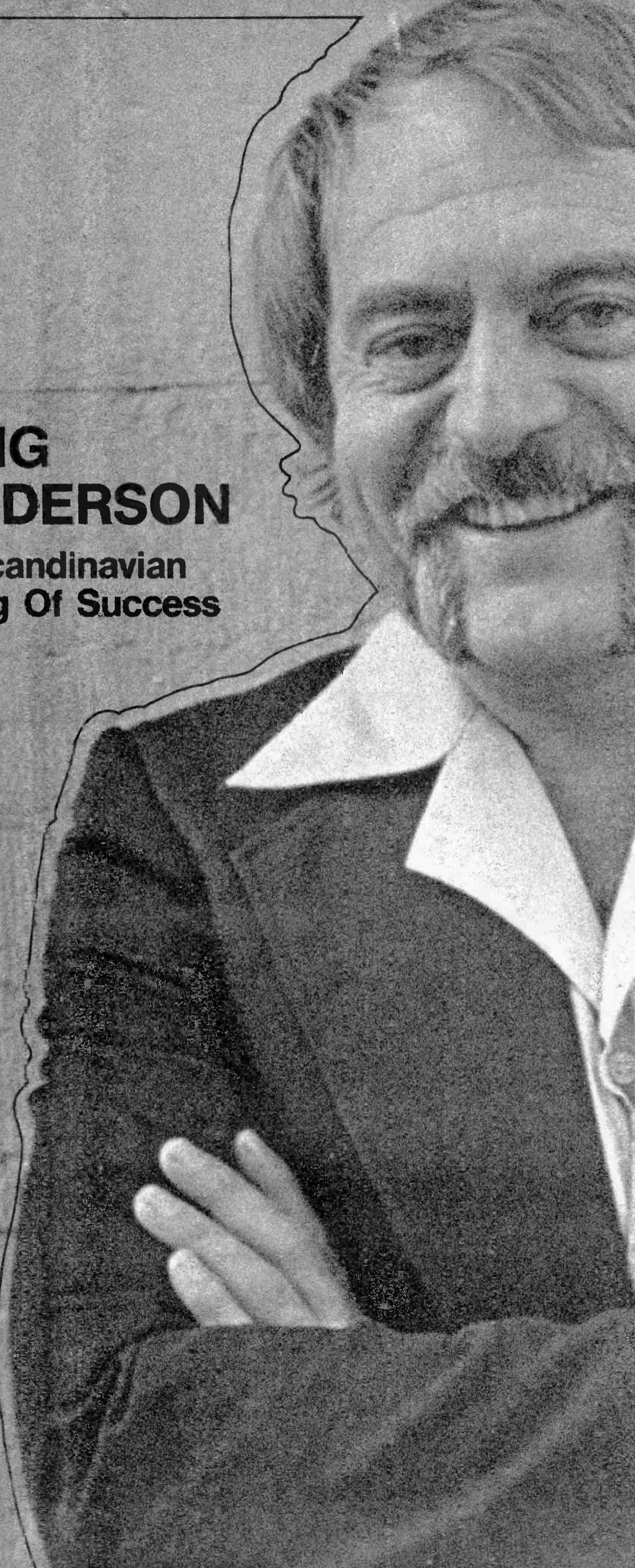
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Holland, Portugal, Hongkong, Singapore  
and Philippines



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# STIG ANDERSON

## A Scandinavian Song Of Success



By Leif Schulman

SA-3

**S**weden Music, the Stockholm-based publishing company of Stig Anderson, has just completed its 15th year in the music business. The affiliated record company, Polar Music, has been in operation for more than ten years. And in the last two years the great Swedish singing group, ABBA, has gone from international success to success.

In celebration of 15 years of continuous growth, the fruit of hard work, dynamic creativity and inspired business management, the Stig Anderson group has moved recently into its own five-story building in one of Stockholm's most exclusive areas.

Stig Anderson at 44 is one of Scandinavia's major music publishers; and Polar Music has achieved international success on a level far in excess of that of any other Scandinavian company. In short, the Stig Anderson story is THE outstanding success story of the Scandinavian music industry.

It all started when Stig Anderson, as a 16-year-old boy, asked a girl for a dance. She turned him down—so he went straight home and composed a satirical song lampooning the girl. Later he performed the song in public—much to the embarrassment of the young lady, who happened to be present. Stig admits this was a little unkind—but it helped him discover that he could write songs and sing them rather well.

Stig had his first song published in 1950 when he was 19 years old—and from then on he wrote song after song and made numerous appearances in the Swedish folkparks as a songwriter/singer. He also wrote songs which were recorded by other artists.

The money he earned from his songs enabled him to support himself during his years at college. In 1957 Anderson passed his final examination at the National Training College For Teachers in Stockholm.

The year 1960 was a major milestone in Anderson's musical career. He wrote a song for the celebrated girl singer Lill-Babs. The song was called "Klas-Goran" and it became a huge hit not only in Sweden but in the whole of Scandinavia. The record also earned a gold disk in Holland.

By this time Stig Anderson had realized that instead of giving his songs to other people to publish, it made a lot more sense to form his own publishing company . . . particularly since he had written both the words and the music of "Klas-Goran" and had placed the song himself with a top artist.

Anderson borrowed some money, had the sheet music of "Klas-Goran" printed and, towards the end of 1960, he formed his publishing company—Sweden Music AB.

The enormous success of Sweden Music's first copyright, "Klas-Goran" attracted the interest of foreign publishers anxious to sub-publish the song. One Belgian publisher, the late Robert Bosmans of Edition Bens in Brussels, acquired the song for Benelux and later asked Anderson if he would like to head up an affiliate of Edition Bens in Stockholm, covering the Scandinavian territory. Thus Bens Music AB was born—and Stig acknowledges a great debt to Robert Bosmans for teaching him what music publishing is all about.

The first foreign copyright which Stig Anderson published in Scandinavia was acquired from America's Ivan Mogull. The song was called "You Can Have Her." Anderson wrote a Swedish lyric for it and it became a giant hit for Anita Lindblom.

It was a superb start for Anderson as a young publisher and as the company grew, more and more foreign publishers began contacting him and asking him to represent their catalogs in Scandinavia.

In 1962 Anderson began managing the Palace-Burlington catalog for the Scandinavian territories. Then followed Screen Gems-Columbia and United Artists Music. Success breeds success and Anderson subsequently acquired representation for Scandinavia of MCA Music, Don Kirshner and Sugar Music. Among other catalogs represented by Sweden Music AB today are Rondor Music, Lowery Music, ABC/Dunhill Music, Big 3, MAM Music, 20th Century Music, ATV Music and RAK Music.

To enumerate the vast succession of hits which Sweden Music AB has published or sub-published over the last 15 years would fill most of this supplement. In many cases, the Swedish lyrics have been the work of Stig Anderson and, in his capacity as composer, lyricist and translator he is one of the highest income earners in STIM, the Swedish performing right society.

As well as being a brilliant publisher, Stig Anderson is a tireless and resourceful defender of publishers' interests on an international level. As a member of the board of the Swedish Publishers' Association, he has been one of the major campaigners in the fight to prevent publishers' incomes in Scandinavia being eroded by the direct import traffic.

Says Anderson: "It is quite wrong when Swedish publishers pay sometimes heavy advances for British and American catalogs, that records containing some of the copyrights involved are imported direct into Sweden with the mechanical royalties paid in the country of manufacture.

Unless Scandinavian publishers can be guaranteed the mechanicals for copyrights which they sub-publish, they will no longer be able to pay advances—and this must ultimately act to the detriment of American publishers and record companies."

Anderson also points out that apart from the imports of records for which mechanicals have been paid in the country of origin, there is a flourishing trade in imported cut-outs on which no mechanicals were paid.

"To take action in these cases you first have to prove that no royalties have been paid—and this can take a very long time. By the time the case gets to court the importers have often changed the name of their company or moved."

The situation becomes particularly critical in the case of a  
(Continued on page SA-17)

Advertisement

JANUARY 17, 1976, BILLBOARD

# S.O.S

*we are looking  
for a good idea  
to tell*

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TIONS TO STIG  
ANDERSON FOR  
THE 15th ANNI-  
VERSARY "SWE-  
DEN MUSIC"**



**EDICIONES MUSICA-  
LES RCA ESPAÑOLA  
S. A. MADRID (SPAIN)**

**A**BBA—Agnetha Faltskog, Bjorn Ulvaeus, Benny Andersson and Annifrid Lyngstad—are by far the most successful and talented group ever to have originated in Scandinavia. The world-wide reputation of this foursome is on a par with that of high quality Swedish steel and Volvo cars. The group's record sales around the world run into several million.

The beginning of this unparalleled success story was in 1966 when Bjorn Ulvaeus was lead singer with a folk group called the Hootenanny Singers—the first successful

"Waterloo" became a mammoth international hit, making the charts in almost every country. It was No. 1 in the U.K. and in the top five in the U.S. ABBA were now safely launched into international orbit and they went on to prove quite conclusively that they were not just a one-hit group—unlike many Eurovision winners. Having reached the top, they took up resi-

dence there and the songwriting team of Ulvaeus-Andersson-Anderson continued to produce hits. From the rich source of ABBA's "Waterloo" album, hit single after hit single was culled. The group was in great demand for radio and tv appearances all over the world because of the huge international impact of "Waterloo."

The followup single to "Waterloo" was "So Long" which was issued in November 1974, and in that same month ABBA made their first concert tour which took them through Denmark, Germany, Austria and Switzerland. In January 1975 the group made a Scandinavian tour and then started work on a new album.

In the summer of 1975 ABBA made their first tour on the Swedish folkparks and their show was the  
(Continued on page SA-17)

# ABBA CADABRA

act on Stig Anderson's new Polar label, which had been founded two years earlier. Another highly popular Swedish group at that time was the Hep Stars. They had a string of hits to their name, most of them written by the group's pianist/organist Benny Andersson.

At that time both groups were very active on the Swedish folkparks circuit and from time to time they would meet up on the road, in hotel lobbies or backstage. Bjorn and Benny became friends and in 1967 they wrote their first song together—"It Isn't Easy To Say"—which was recorded by the Hep Stars.

In 1968 the Hep Stars split up and both Bjorn and Benny were engaged as staff producers with Polar Records. Anderson was quick to spot the tremendous potential of these two artists, not only as songwriters but also as producers. In 1970 Bjorn and Benny recorded an album together—"Lycka" (Happiness)—using only their own original material. To provide vocal backing on some of the tracks, they called upon their girl friends, Agnetha Faltskog and Annifrid Lyngstad. Both girls were well-established solo artists in Sweden at this time. Agnetha Faltskog had had her first hit in 1968 when she topped the chart with her own composition, "I Was So In Love." Until last year she was under contract to CBS in Sweden but she has now signed with Polar Records.

Agnetha is married to Bjorn Ulvaeus and they have a two-year-old daughter, Linda.

Annifrid, who is engaged to Benny, made her breakthrough in Sweden in 1967. Better known as Frida, she was born in Norway but it is in Sweden that her career has flourished. By 1970, when the "Lycka" album was made, Annifrid had had several hit records and had made a successful album.

It was in 1972 that this multi-talented foursome decided to record together—as Bjorn & Benny, Anna & Frida. Their first single, written by Bjorn & Benny, was "People Need Love."

Said Stig Anderson: "Bjorn & Benny's songs are going to make it big internationally." He had always been totally confident about their immense potential and his judgement was soon to be vindicated.

"People Need Love" was a big hit in Scandinavia—and so was the next single, "He's Your Brother," released in the same year. The first international breakthrough came with the song "She's My Kind Of Girl," which was a hit in Japan. This was followed by an even bigger international success, "Ring Ring," which Bjorn and Benny and Stig Anderson had written for the national contest to determine the song to represent Sweden in the Eurovision event in 1973. "Ring Ring" was placed third in the voting—but it proved itself to be unquestionably the people's choice. One week after its release it was No. 1 in the Swedish chart. Also in the chart was an English version with a lyric by Neil Sedaka and Phil Cody.

"Ring Ring" became a huge success in continental Europe.

If ABBA was unlucky with Eurovision in 1973, the following year brought the foursome plentiful compensation. They were selected to represent Sweden in the Eurovision Song Contest at Brighton, England. Again the song was written by Bjorn, Benny and Stig and it was called "Waterloo."

Whatever Waterloo may have meant for Napoleon, it was a spectacular victory for ABBA. Watched by something approaching 500 million television viewers in 32 countries, ABBA won the Eurovision Song Contest for Sweden for the first time ever.



ABBA—a phenomenal success story. Left to right: Benny Andersson, Annifrid Lyngstad, Agnetha Faltskog and Bjorn Ulvaeus. ABBA receive third gold record from Polydor, Germany. Pictured left to right are: Benny Andersson, Holger Mussener (Polydor), Agnetha Faltskog, Richard Busch (Polydor), Annifrid Lyngstad, Siggie Wagner (Polydor) Wolfgang Arming (Polydor), Bjorn Ulvaeus and Alfred Schacht.



To:

POLAR RECORDS

and

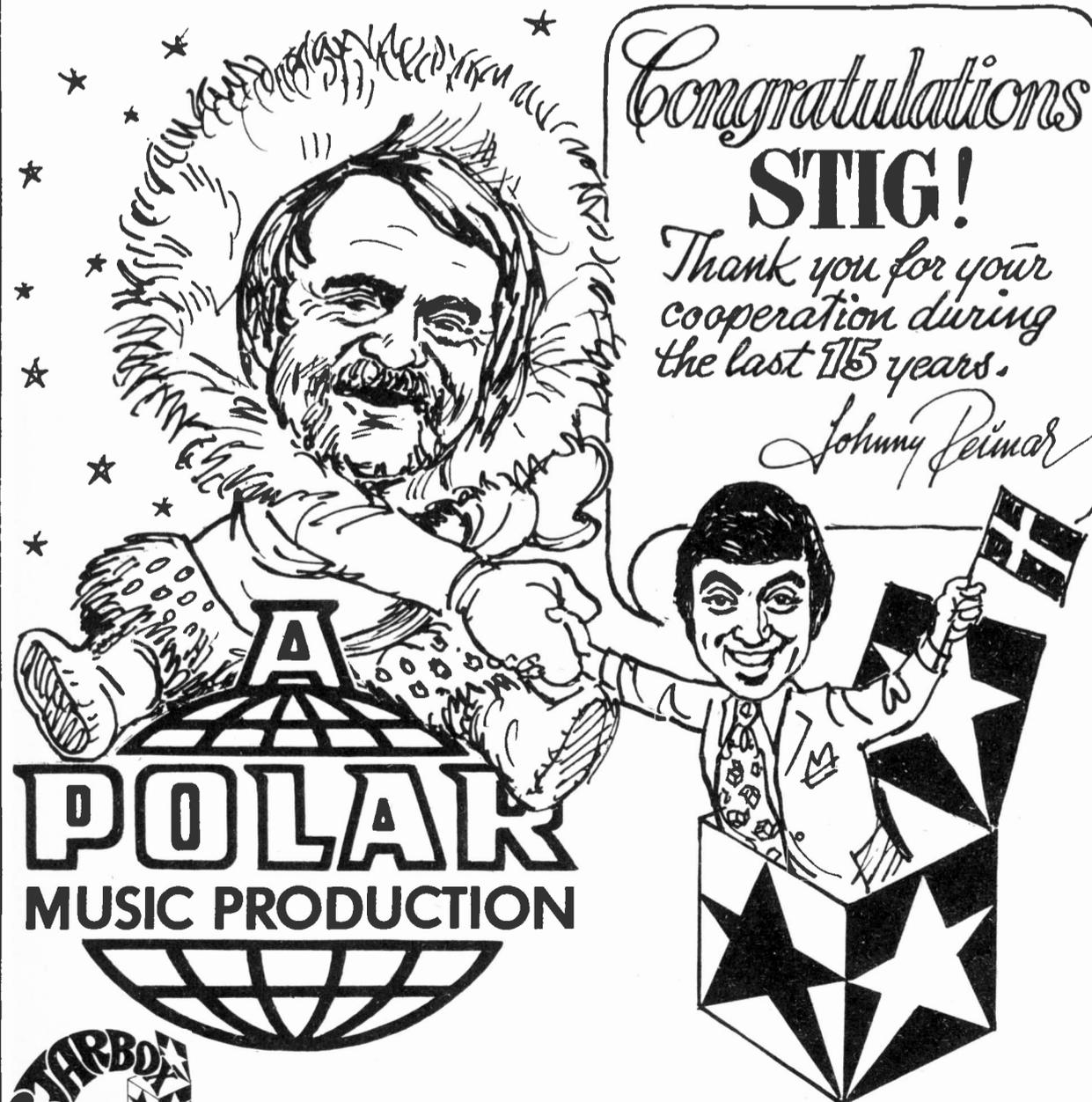
SWEDEN MUSIC

Stig Anderson and Abba

CONGRATULATIONS

Let's try to make the next 15 years  
even more successful

BOSPEL MUSIV B.V.,  
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You have the hit-tunes...  
-and we have the hit-artists!  
Best wishes to you, Stikkan.



DENMARK SWEDEN NORWAY FINLAND

# The Other Stars In the Polar Firmament

## SVEN & CHARLOTTE

**S**ven & Charlotte have been one of the hottest acts in Scandinavia over the last three years and have been awarded gold disks in both Sweden and Denmark.

Sven Hedlund, the male half of the duo, was, like his Polar colleague Benny Andersson, originally a member of one of Sweden's most popular pop groups, the Hep Stars. During the group's four years of existence, it toured all over Scandinavia and received a total of nine gold disk awards.

In 1968 the American girl group, Sherrys, who had scored a world-wide hit with "Pop Pop Eye," visited Sweden and one of the singers in the group, Charlotte Walker, met and fell in love with Sven Hedlund. Charlotte joined the Hep Stars and later she and Sven decided to leave the group and work as a duo. With Benny Andersson also leaving, the Hep Stars broke up.

The following year Sven and Charlotte (or Lotta, as she is known in Sweden) toured and recorded as a duo. They were married by then. The duo signed with Polar Records and were produced by Benny Andersson and Bjorn Ulvaeus.

In 1973 Sven & Charlotte got their first international hit with the old Dion number, "Sandy." Their first album on Polar, "Oldies But Goodies," was an enormous success and was the best-selling LP in Denmark in 1974 with sales of more than 100,000. The album also earned a gold disk in Sweden.

Last year Sven & Charlotte entered the contest to find the song to represent Sweden in the Eurovision Song Contest with "Bang A Boomerang," composed by the hit team of Bjorn Ulvaeus, Benny Andersson and Stig Anderson. This was a big hit in Scandinavia and was released in many parts of the world.

The duo's second Polar album, "Sven & Charlotte No. 2" including the hit "Bang A Boomerang" was a major sales success winning gold disks in both Sweden and Denmark.



## TED GARDESTAD

**A**lthough he is not yet 20, Ted Gardestad is one of Sweden's most experienced artists—and certainly one of the most popular.

He was only eight years old when he made his television debut as an accordionist. In 1971 he mailed a tape he had made to Polar Records—it consisted of his own compositions with lyrics by his older brother Kenneth. The outcome was the album "Undringar," produced by Bjorn Ulvaeus and Benny Andersson and released in January 1972.

At the age of 16 Gardestad received a diamond disk award for that debut album. The follow-up album, titled "Ted" and released in 1973, proved to be another winner. That same year Ted undertook his second tour of the folkparks.

Gardestad's third album, "Upptag" went gold within a week of its release. His three albums have sold more than a quarter of a million copies in Sweden alone.

In August last year, Ted had his first international single, "Gonna Make You My Angel" released throughout Europe. His next album will be "Franska Kort" (French Cards) and will be released in March.

When not composing or singing, Gardestad plays tennis. He was once one of Sweden's most promising tennis players and came second in his age-group in the Swedish Tennis Championship—only beaten by his good friend Bjorn Borg, with whom he still plays occasionally.



Ted Gardestad (left above), Lena Andersson and duo Sven & Charlotte (left) shown at the presentation of the gold disk for 50,000 sales of "Sven & Charlotte/2," including "Bang A Boomerang."

## LENA ANDERSSON

**N**o, you don't have to have a surname like Andersson to get a recording contract with Polar. But you do have to have talent, says Stig Anderson. And Lena Andersson has both.

She was only 15 when she made her debut album—"Lena 15"—on Polar in 1971 and the record quickly established her as one of Sweden's best-selling artists. It sold more than 25,000 copies in very short time.

The second album, "Lena" was released in the fall of the same year following Lena's first and highly successful tour of the Swedish folkparks.

In 1972 Lena Andersson was one of the artists in the national competition to find the song and the artist to represent Sweden in the Eurovision Song Contest. Her song was composed by Bjorn Ulvaeus and Benny Andersson, recorded in London and produced by Wayne Bickerton, who also wrote the English adaptation, "Better To Have Loved."

With the same song Lena entered the Tokyo Song Festival and finished second in the artist class, the song receiving the composer award. While in Tokyo she recorded a third album "12 Nya Visor" (12 New Songs) which was arranged by Britain's Arthur Greenslade.

Lena has had two singles, recorded in German, released in Germany—"SOS" and "Hasta Manana"—and is currently much in demand for personal appearances there. She has already appeared several times on German radio and television.

### CREDITS

Special issues editor Earl Paige. Written by Leif Schulman, Sweden correspondent. Editorial direction, Mike Hennessey. European Editorial Director, U.S. writer, Jim Melanson. Art, Daniel Chapman. Production, John Halloran.

**Keep on warming us up with your hot hits also in the future**

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**We proudly announce that we have printed most of the hits Stig Anderson have made during the years...**

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# ¡Enhorabuena, amigo!

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Stig, to you and your fabulous team  
our best wishes on your 15th anniversary

Discos Columbia, S.A. and  
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Dear STIG,  
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congratulations  
for  
your past and  
present successes  
and  
for your 15th  
anniversary  
and  
all best wishes for  
many wonderful  
returns  
from your friends  
at  
DURIUM,  
Italy.

# SKÖL

**ATLANTIC RECORDS SALUTES STIG ANDERSON AND ABBA  
FOR MAKING SO MANY PEOPLE HAPPY WITH THEIR MUSIC.**



# 15 YEARS OF HITS

## 1961

- YOU CAN HAVE HER
- HELLO MARY LOU
- LITTLE LONELY ONE
- KARA MOR
- I'M SORRY
- LUCILLE
- NO JE NE REGRETTE RIEN
- ORANGE BLOSSOM SPECIAL
- SEND ME THE PILLOW
- All songs by the Swedish group SPOT-NICKS, who were successful all over Europe and in Japan.

## 1962

- YOU CAN HAVE HER
- HAPPY BIRTHDAY SWEET 16
- WALK ON BY
- LOVE ME WARM AND TENDER
- ZWEI KLEINE ITALIENER
- WHEN MY LITTLE GIRL IS SMILING
- YOUNG WORLD
- GINNY COME LATELY
- BREAKING UP IS HARD TO DO
- LOCOMOTION
- SEALED WITH A KISS
- TWIST A SAINT TROPEZ
- RAMBLIN' ROSE
- GUITAR TANGO
- LOVESICK BLUES
- TAKE FIVE
- SURFIN' SAFARI
- Scandinavia was the first part of the world outside the US where Beach Boys became successful.

## 1963

- STAND UP
- BOBBY'S GIRL
- I SAW LINDA YESTERDAY
- LET'S GO PONY
- BLAME IT ON THE BOSSA NOVA
- GREEN BACK DOLLAR
- THOSE HAZY CRAZY DAYS OF SUMMER
- SURF CITY
- GONNA RAISE A RUKUS TONIGHT
- DANCE ON
- ATLANTIS
- MEDITATION
- ALL ALONE AM I
- WINI WINI
- EN TAMOURE original copyright which was recorded by, among a lot of others, Caterina Valente.

## 1964

- LOVE'S GONNA LIVE HERE
- I'M ON FIRE
- AIN'T SHE SWEET
- SOMEONE SOMEONE
- KEEP A KNOCKIN'
- I'M INTO SOMETHING GOOD
- IN MY IMAGINATION
- DOWNTOWN
- GLAD ALL OVER
- BUCKLESHOE STOMP
- TODAY'S TEARDROPS ARE TOMORROW'S RAINDROPS
- SURFIN' BIRD
- QUANDO VEDRAI LA MIA RAGAZZA
- SUGAR SHACK
- LA MAMA
- SHE'S NOT THERE
- We helped introduce the popular dance from Finland, "Jenka," by picking up worldwide rights and promoting it heavily.

## 1965

- LET'S GO PONY
- YEH YEH
- THAT'S THE WAY
- NEW ORLEANS
- SHE'S NOT THERE
- CADILLAC
- BRING IT ON HOME TO ME
- BALD HEADED WOMAN
- EVE OF DESTRUCTION
- SAVE YOUR HEART FOR ME
- YESTERDAY MAN
- OVER & OVER
- MEXICAN SHUFFLE
- SOMEBODY TO LOVE
- SOMEONE'S TAKEN MARIA AWAY
- LETKIS JENKA, among other jenkas. (This was the year of the Jenka.)

## 1966

- MARBLE BRAKES AND IRON BENDS
- JUANITA BANANA
- YOU DON'T LOVE ME
- GOOD VIBRATIONS
- NO MILK TODAY
- LAST TRAIN TO CLARKSVILLE
- STRANGERS IN THE NIGHT
- SKINNIE MINNIE
- LA PLUS BELLE POUR ALLER DANSER
- I COULDN'T LIVE WITHOUT YOUR LOVE
- EVE OF DESTRUCTION
- MARIE
- SWEET PEA

## 1967

- SAN FRANCISCO



Consultation over coffee (top left) Stig Anderson in conference with ABBA's Benny Andersson and Stig's personal assistant, Gore Johnsen.

Hard at work in the copyright department—from left: Asa Bergold, Laila Strom, Monica Eriksson, Lisbeth Anderson and Anders Kraft.

Copyright manager Lasse Torefeldt with Asa Bergold and Lisbeth Anderson (right top).

Benny Andersson and Stig Anderson in happy conversation with a glittering background of some of Polar's gold disks.

Sweden Music professional managers Anders Moren (left) and Kaj Lunden-Welden.

Mis Inga-Lill Stahl (left above) and Stig Anderson's wife, Gudrun who looks after the financial side of the various companies.

Polar Records label manager Hans Bergkvist with his secretary Angela Dahlberg.

- SEALED WITH A KISS
- SOMEBODY'S TAKEN MARIA AWAY
- THE LETTER No. 1 hit of the year
- I'M A BELIEVER + more Monkees songs
- GREEN GREEN GRASS OF HOME
- NON JE NE REGRETTE RIEN
- THE MAN WHO TOOK THE VALISE OFF THE FLOOR OF GRAND CENTRAL STATION AT NOON
- YOU DON'T HAVE TO SAY YOU LOVE ME
- BLAME IT ON THE BOSSA NOVA
- THIS IS MY SONG
- SO WHAT'S NEW?
- ALMOST PERSUADED
- I WAS KAISER BILL'S BATMAN
- MONDAY MONDAY
- A BANDA
- JAG TROR PA SOMMAREN (I BELIEVE IN THE SUMMER) an original copyright, which has become a summer standard.

## 1968

- CINDERELLA ROCKEFELLA
- YOUNG GIRL
- HELULE HELULE
- HARPER VALLEY P T A
- BEND ME SHAPE ME
- BY THE TIME I GET TO PHOENIX
- WITH PEN IN HAND
- ARRIVEDERCI FRANZ
- SAVE YOUR HEART FOR ME
- ROMEO UND JULIA
- SADIE THE CLEANING LADY
- 500 MILES AWAY FROM HOME
- SIND SIE DER GRAF VON LUXEMBURG
- GONNA RAISE A RUKUS TONIGHT
- HAPPY BIRTHDAY SWEET 16 was recorded both in Swedish and in English by the same group and both versions topped the charts.

## 1969

- WHERE DO YOU GO TO MY LOVELY
- GAMES PEOPLE PLAY
- OH HAPPY DAY
- RUNNING BEAR
- LITTLE GREEN APPLES
- ICH KAUF MIR LIEBER EINEN TIROLERHUT
- IT MIGHT AS WELL RAIN UNTIL SEPTEMBER
- LIMON LIMONERO
- A BANDA
- LO MUCHO QUE TE QUIERO
- CAB DRIVER
- HELLO MARY LOU
- IF I PROMISE
- STAND BY YOUR MAN
- SUGAR SUGAR
- SAVE YOUR HEART FOR ME
- LITTLE ARROWS
- ODE TO THE LITTLE BROWN SHACK OUT BACK
- HAIR (a big hit both as a musical and song by song.)

## 1970

- YOU'RE SUCH A GOOD LOOKING WOMAN
- SONG OF JOY
- TAKE OFF YOUR CLOTHES
- RAIN
- WIGHT IS WIGHT
- LOVE'S BEEN GOOD TO ME
- PUT A LITTLE LOVE IN YOUR HEART
- TERESA
- ODE TO THE LITTLE BROWN SHACK OUT BACK
- LITTLE GREEN APPLES
- SAN QUENTIN
- RUNNING BEAR
- GINNY COME LATELY
- SOMOS NOVIOS
- GYPSY FEET
- LADY BARBARA
- ICH KAUF MIR LIEBER EINEN TIROLERHUT
- CREEDENCE CLEARWATER REVIVAL was the biggest foreign act. All their releases were hits.

## 1971

- TOM TOM TURNAROUND
- EINMAL VERLIEBT IMMER VERLIEBT
- SOLEY SOLEY
- AMARILLO
- COCO
- RAIN
- I'M GONNA BE A COUNTRYGIRL AGAIN
- ME AND YOU AND A DOG NAMED BOO
- I NEVER PROMISED YOU A ROSEGARDEN
- JOE HILL
- L'ARSENE
- THEY COVERED UP THE OLD SWIMMING HOLE
- RA TA TA
- SHE'S A LADY
- CHE SARA
- LA PREMIERE ETOILE
- HELP GET ME SOME HELP
- JESUS CHRIST SUPERSTAR
- VALKOMMEN TILL VARLDEN original copyright No. 1 all over Scandinavia.

1972

- I DON'T KNOW HOW TO LOVE HIM
- WALK A MILE IN MY SHOES
- OLE IK WAS EN SPANJE
- DADDY DON'T YOU WALK SO FAST
- SON OF MY FATHER
- BEG STEAL AND BORROW
- LOOKING OUT MY BACKDOOR
- DABADIE-DABADIO
- YOU'VE GOT A FRIEND
- FRIEND, LOVER, WOMAN, WIFE
- CENTO CAMPANE
- SISTER JANE
- JUDY AND THE KID
- AMERICAN PIE
- PUPPY LOVE
- CLAIR
- PEOPLE NEED LOVE (1st ABBA hit) followed by second hit HE IS YOUR BROTHER. 15 year old Ted Gardestad breaks with his first album (original copyrights). JESUS CHRIST SUPERSTAR local soundtracks very big sellers. Album hits by Carole King, Creedence Clearwater Revival, Gilbert O'Sullivan, Sweet, Cat Stevens, Moody Blues.

1973

- EVIVA ESPANA
- TOY BELL
- OOH WAKKA DOO WAKKA DAY
- RING A RING A ROSES
- IT NEVER RAINS IN SOUTHERN CALIFORNIA
- NAAR BOVEN
- POWER TO ALL OUR FRIENDS
- TU TE RECONNAITRAS
- TIE A YELLOW RIBBON
- HOOKED ON A FEELING
- THE MOSQUITO
- ROCK'N ROLL IS BACK
- HONOLULU
- THE FREE ELECTRIC BAND
- CENTO CAMPANE
- DOWN BY THE RIVER
- JE NE SUIS PAS UN GARCON FACILE
- YESTERDAY ONCE MORE
- DANCIN' (ON A SATURDAY NIGHT)
- UNION SILVER
- THE PEACEMAKER
- HALFBREED
- RING RING album & single by ABBA original copyrights and hit of the year. Ted Gar-



Benny Andersson (left) and Bjorn Ulvaeus, producers for Polar and one half of the celebrated ABBA group. Stig tipped them for international stardom when they first joined the company.

destad repeats success of 1972 with his second album (original copyright).  
 ● For four weeks in June all the songs on the Norwegian top ten were copyrights controlled by Stig Anderson group.

1974

- MY WHOLE WORLD IS FALLING DOWN
- TOP OF THE WORLD
- GINNY COME LATELY
- YOU WON'T FIND ANOTHER FOOL LIKE ME
- IS ANYBODY GOING TO SAN ANTON

- HUSH
- LAUGHTER IN THE RAIN
- SIX DAYS ON THE ROAD
- THE DREAMER
- WATERLOO wins Eurovision Song Contest ABBA single and album achieve massive sales.
- Hat-trick for Ted Gardestad with his third album (original copyrights.)
- Important best-selling artists are: ABBA, Sven & Charlotte, Ted, Elton John, Gary Glitter, Carpenters, Suzi Quatro, Bachman-Turner Overdrive.

1975

- LOVER PLEASE
- DO YOU WANNA LOVE ME
- MORNING HAS BROKEN
- SUPERSTAR
- BANANA ROCK
- TRUE LOVE FORGIVES
- HAVING MY BABY
- EL BIMBO
- DANCIN' FOOL
- DARK LADY
- ALLE PORTE DEL SOLE
- HERZEN HABEN KEINE FENSTER
- BE MY GUEST
- STOP AND SMELL THE ROSES
- SHAME SHAME SHAME
- I DON'T LOVE YOU BUT I THINK I LIKE YOU
- LU LE LA
- RHINESTONE COWBOY
- EASE ON DOWN THE ROAD
- HE IS MY EVERYTHING
- DARLIN'
- BLUE MOON
- VADO VIA
- WOULDN'T IT BE NICE
- WASTED DAYS AND WASTED NIGHTS
- PUT A LITTLE LOVE AWAY
- SONG FROM M.A.S.H.
- BEFORE THE NEXT TEARDROP FALLS
- QUANTO E BELLA LEI
- Most local recordings are today obtained on albums, as singles are getting less and less important. In the last Swedish chart of 1975 the Stig Anderson group had at least 2 titles on 10 of the 12 best-selling albums and 7 of these are local recordings. ABBA continue their huge success with the album "ABBA" including hits like "S.O.S." "I DO, I DO, I DO, I DO, I DO," "MAMMA MIA."

- I'M A NUT
- EVERYTHING I WANT TO DO
- LONGHAIRED LOVER FROM LIVERPOOL
- NUTBUSH CITY LIMITS
- DYNAMITE
- THE ENTERTAINER
- THE MOST BEAUTIFUL GIRL
- SUGAR BABY LOVE
- SI
- THE STREAK
- CRAZY CRAZY
- BORN WITH A SMILE ON MY FACE

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# Polar Music Affiliates

## SWEDEN MUSIC AB

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(Scandinavia), Deep Fork Music Inc., Detail Music Inc., Dominion Music Inc., Immediate Music Ltd., Metric Music (group), Mortimer Music, Unart Music Corp., United Artists Music Co. Inc., United Artists Music Ltd.

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# Atlantic Vital Affiliate For U.S.

**T**he most astounding thing about Stig Anderson has got to be his versatility in the music business," says Jerry Greenberg, president, Atlantic Records.

"As president of Polar Records—acknowledged as a broadly successful company in its own right—Stig that managed to retain the kind of intimacy with his acts that's the envy of record people everywhere.

"In addition, he's an extremely active record producer, music publisher and songwriter—he keeps a hand in every facet of the business and executes his moves like a master.

"Stig has been to America several times over the last couple of years since ABBA recordings were first signed over to Atlantic for American distribution in mid-1974. We've had major top 10 successes with a pair of singles by the group—"Waterloo," which spurred me to sign the group originally, and now "S.O.S." On both artistic and commercial levels, Stig Anderson—working with Bjorn and Benny—is an unqualified genius.

"On behalf of myself and everyone at Atlantic we are looking forward to nothing but a long and continued successful relationship with Stig."



# United Europe Publishers

**T**he United European Publishers group, to which Stig Anderson's Sweden Music is affiliated, came into being in September 1975 after a year of preparatory work.

The UEP is a service organization established by seven top European publishers representing 14 countries—Edition Intro Gebr. Meisel oHG (Germany, Austria and Switzerland); Editions Musicales Claude Pascale (France); ATV Music Limited (United Kingdom and Ireland); Sweden Music AB (Scandinavia), Durium S.P.A. (Italy); Grupo Editorial Armonico-Clipper's (Spain and Portugal); Kluger International (Belgium and Holland).

UEP is primarily looking for catalogs and individual copyrights emanating from the U.S. and Canada, but is also interested in material from Japan and Australia—in fact from any country which has interesting copyrights to offer.

The head office of the organization in Berlin handles the administrative side of the operation. Expenses and income are shared according to a set formula, with each member com-

pany allocated a valuation according to the importance of its own national market. The group will not entertain a deal involving less than 50% of the total market share of the member companies.

The great advantage of the UEP, apart from reducing administration work, is that it involves a circle of extremely enterprising European publishers co-operating very closely to ensure optimum results.

The members of the organization plan to have regular meetings in the various countries in order to maintain a high level of co-ordination and co-operation.

The new organization will not effect the operation and independence of the individual member companies, but it does offer many advantages to publishers looking for sub-publishing deals in continental Europe, not the least of which is the opportunity to tie-up deals in 14 countries with one all-embracing contract.



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GREECE.....	MUSIC BOX
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### Holland Breakout

Holland was the first country in Europe, outside the Scandinavian territories, to break ABBA, according to Frans Erkelens of Bospel Music B.V., in Weesp.

"Bospel played an important part in this breakthrough," says Erkelens. "As a result of ABBA's performance of 'Ring Ring' on a German television show, we acquired the subpublishing rights for Holland and worked with Polydor to make the song a top-ten hit.

"Then followed ABBA's success in the Eurovision Song Contest with 'Waterloo,' which was a power-play in Holland, and the group became firm favorites in this country. All their subsequent records have made the Dutch charts, most of them reaching the No. 1 spot."

# ABBA Discography

The following records have been released by Polar in Scandinavia:

## 1972

People Need Love/Merry Go Round—Bjorn & Benny, Agentha & Frida  
He's Your Brother/Santa Rosa—Bjorn & Benny, Agnetha & Frida

## 1973

Ring Ring/Oh Vilka Tider—Bjorn & Benny, Agnetha & Frida  
Ring Ring (English version)/She's My King Of Girl—Bjorn & Benny, Agnetha & Frida  
Ring Ring—LP  
Love Ain't Easy/I'm Just A Girl—\*Bjorn & Benny, Anna & Frida

## 1974

Waterloo/Honey Honey—ABBA  
Waterloo (English version)/Watch Out—ABBA  
Waterloo—LP  
Honey Honey/King Kong Song—\*ABBA  
So Long/I've Been Waiting For You—ABBA

## 1975

I Do, I Do, I Do, I Do/Rock Me—\*ABBA  
ABBA—LP  
SOS/Man In The Middle—\*ABBA  
Mama Mia/Intermezzo No. 1—\*ABBA  
ABBA's Greatest Hits—LP

(\*Released in Scandinavia excluding Sweden.)

Dear Stig,

It takes a great deal of talent  
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You've got it all.

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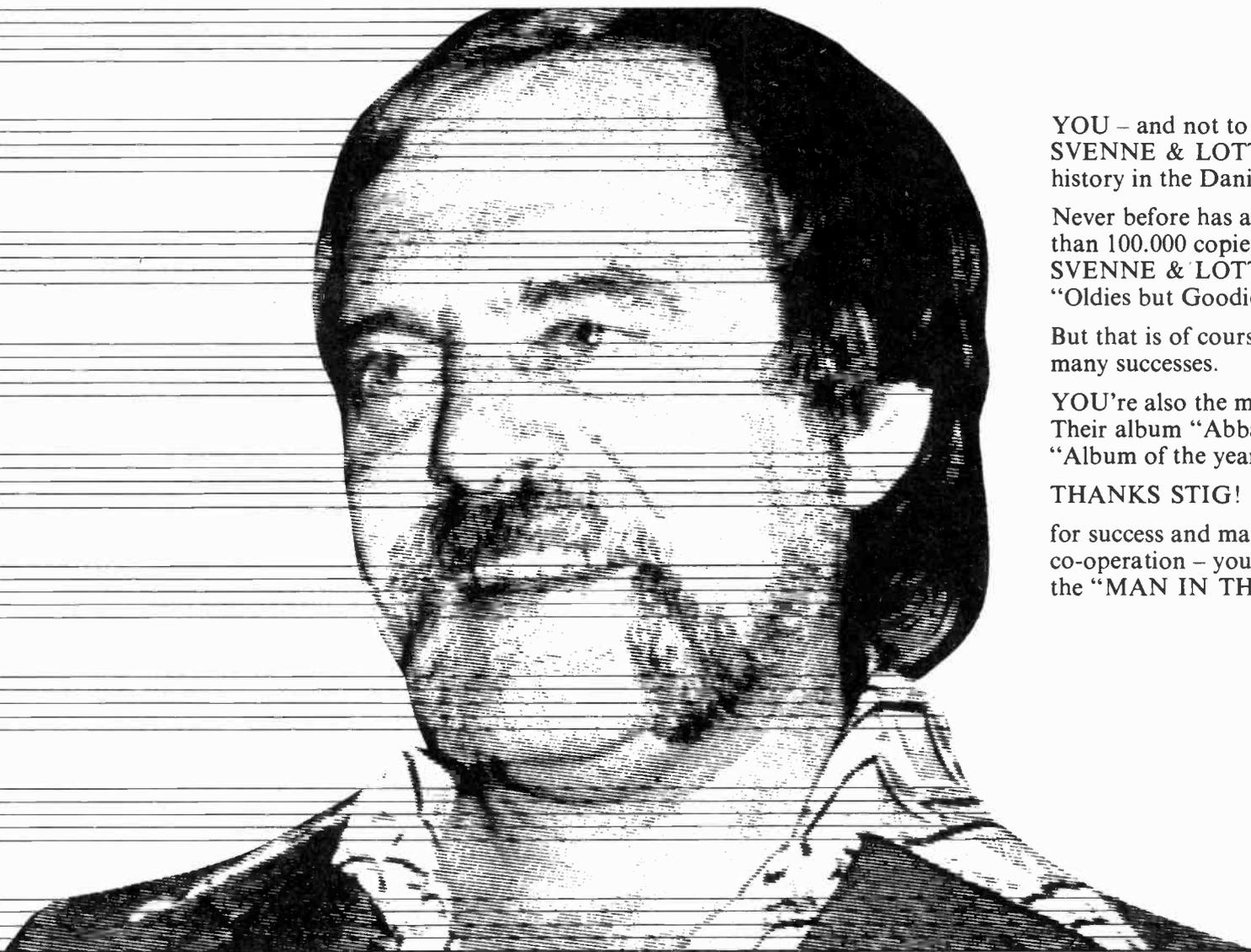


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# Stig Anderson

• Continued from page SA-3

highly successful group like ABBA. Their latest album, "ABBA," is being imported into Sweden from both the U.K. and the U.S.A. Special releases of ABBA material made in Germany, Belgium, France and Holland are also being imported into Scandinavia. And within the Common Market the situation becomes chaotic, with ABBA releases from Holland being sold in Germany, German releases being sold in Denmark, and so on. "It is difficult to know how to counteract this development," says Anderson.

Sweden Music AB is the Scandinavian member of the recently formed United European Publishers group, an organization initiated by Irmtrud and Peter Meisel of Edition Intro in Berlin and also comprising ATV Music in the U.K., Editions Musicales Claude Pascale in France, Kluger International in Belgium, Durium SPA in Italy and Grupo Editorial Armonico-Clipper's in Spain. This group of seven independent publishers was created with a view to offering foreign publishers—particularly American companies—dynamic representation throughout Europe. Although founded less than a year ago, it has already made a big impact and has acquired representation of Rose Bridge Music, Earl Barton Music, Strawberry Hills Music and the publishing of the Pointer Sisters.

When a publisher has the initiative and enterprise of a Anderson, it is a safe bet that he won't content himself solely with publishing but will seek to move into the record business. It took Anderson less than four years, after founding Sweden Music AB, to expand into records. Polar Records came into being in 1964 with Anderson operating in partnership with Bengt Bernhag, one of the most successful producers in Sweden at that time.

And just as Sweden Music AB began its publishing life with a hit, so did Polar Records. The first release was by a new vocal group called the Hootenanny Singers—a group which is still very popular today—and it was an instant smash.

As with the publishing division, success followed hard on success for Polar Records, with a string of hits over the next six years.

When Bengt Bernhag died in 1970, Anderson took full control of Polar Records. There were, at this time, two very promising artists/songwriters/producers working in Stockholm—Bjorn Ulvaeus and Benny Andersson—and Stig signed them to Polar Records. Ulvaeus had already worked with Stig because he was lead singer with the Hootenanny Singers. Benny was already a big name in Sweden as pianist and composer in a highly successful group called the Hep Stars. Both men had had previous record production experience but never in a totally independent situation.

With his customary perception, Anderson predicted signal

international success for Bjorn and Benny—but even Stig could hardly have realized in 1970 just how spectacular that success was going to be. The first vital step was the teaming of Bjorn and Benny with girl singers Annifrid Lyngstad and Agnetha Faltskog. Originally the girls were involved simply as back-up vocalists and the group was known as Bjorn and Benny. But the girls became increasingly important in the overall musical identity of the group—so the name was extended to become Bjorn & Benny, Anna & Frida.

However it soon occurred to Stig that it was very difficult for anyone to remember a string of four names, so he reduced the group's title to the initials of the four members' christian names. . . . ABBA.

The ABBA story is the story of the biggest all-time record success in Scandinavia. For a group which had been limited originally almost exclusively with background vocals, ABBA's achievement in becoming one of the most popular acts in Europe is unusually impressive. For although all four of the members were artists of stature in their own right for many years in Sweden, they were scarcely known outside Scandinavia until 1974 when they achieved a major breakthrough by winning the Eurovision Song Contest in the United Kingdom with "Waterloo."

They had earlier scored in Japan with a song called "She's My Kind Of Girl" and had achieved a degree of international success with "Ring Ring." But it was really "Waterloo" that was ABBA's principal launching pad as far as international recognition was concerned.

Other major ABBA successes have been "Honey Honey," "So Long," "I Do I Do I Do," "SOS" and "Mama Mia."

Today ABBA are popular all over the world. Recently they created an all-time sales record when their album ABBA sold well in excess of 400,000 copies in Sweden alone. No one ever imagined that an album could sell that number of copies in a country of eight million inhabitants. It means that in Sweden one person in 20 has bought the LP—and to match this performance in the U.S.A., a group would have to sell more than ten million albums.

The main problem facing ABBA today is finding the time to fit in all their commitments, particularly as Bjorn Ulvaeus and Benny Andersson are still the principal producers for Polar Records. This makes it extremely difficult to undertake extended concert tours—and the group are addressing themselves very seriously to the challenge of solving this problem.

Other major artists on the Polar roster—they include some of the most popular in Scandinavia—are Sven & Charlotte (known in some countries as Svenne & Lotta), Ted Gardestad and Lena Andersson.

Last year Polar Music's turnover was \$3.5 million—an asto-

nishing figure for a company engaged solely in local production. Polar is achieving this kind of turnover with its own creative energy—the company does not represent any foreign labels in Scandinavia. There have been offers—hardly surprisingly in view of Polar's track record—but Stig Anderson prefers to concentrate on his own artists and try to break them internationally.

Polar's product is distributed in Sweden by the Gramofonbolagens Distribution Central, which is Sweden's biggest record distributor and is jointly owned by Polydor, Phonogram, Metronome, Sonet and Polar. The GDC's 100 employees are housed in a very modern building and much of the work is handled by computer.

## ABBA Cadabra

• Continued from page SA-5

most successful in the history of the parks. The group drew record attendances everywhere. In Stockholm the audience numbered 19,000. Altogether during the 14-day tour, ABBA were seen by more than 100,000 people.

In March 1975 the group's third album, "ABBA," was released and once again it proved to be full of potential hit singles. "I Do I Do I Do," "SOS" and "Mama Mia" were some of the major hits from that album—and it is perhaps not surprising that "ABBA" has proved to be the best-selling album in Sweden in the history of the Swedish record industry.

When ABBA's "Waterloo" album sold 300,000 copies in Sweden, it was generally conceded to be an achievement which was unlikely ever to be equalled, let alone surpassed. But, in fact, "ABBA" achieved the "impossible." Even before last Christmas the album had sold well in excess of 400,000 in Sweden alone. A performance which is, quite literally, phenomenal.

In November last year Polar released a compilation album, "ABBA's Greatest Hits," comprising 14 of the group's biggest successes. Advance orders for the album totaled 130,000. At the time this LP was released ABBA was in the U.S. on a visit promoted by Sid Bernstein. The group appeared on seven major tv shows, including the Dick Clark Show, American Bandstand and Don Kirshner's Rock Concert.

Where does ABBA go from here? Only time will tell. But one thing's for sure—in two short, crowded years ABBA, with a little help from their friend, Stig Anderson, has done more to put Swedish pop music firmly on the international map than the whole of the rest of the Swedish music industry put together.

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STIG

A handwritten signature in black ink, appearing to be 'Stig' with a stylized flourish.

# Latin

## GUALBERTO LEAVES BROTHERS

# Castro Star Shines As Soloist

By MARVIN FISHER

MEXICO CITY—Being a member of a successful group and being a success in one's own right are two distinctively different things. Gualberto Castro, who was one of the key voices in the Castro Brothers combination of the mid-1960s through the early part of this decade, has finally found himself as a solo personality high on the list of CBS De Mexico artists and is rolling in high gear.

It has taken Castro three years to mount the momentum necessary for such a classification, "but after three albums and a few solid hits I would say I'm starting to make the grade," he says. His latest disk click was "La Felicidad," (Happiness), a solid romantic ballad composed by another young and up-and-coming talent, Felipe Gil, and produced by the latter's cousin, Alfredo Marcelo Gil. They won with it recently at the IV OTI Song Festival in Puerto Rico.

The bright prospect for them is that they all have a firm understanding of the English language, something which gives them top credentials for being perhaps the first in this latter quarter of the century coming up to make it internationally.

"In fact, we know somebody is listening to our material outside of this country," responds Marcelo Gil, "which is a sign we are beginning again to have the international touch." The bi-lingual producer-executive was referring to negotiations being conducted between Palasa, the publishing house here handling the copyright, and Ivan Mogull. The latter has great interest to pick up the sub-publishing rights worldwide.

CBS meanwhile has been running with the disk via distribution throughout their other five outlets in Latin America. Armando De Llano, vice president of the label in Mexico, states, "We knew we had a good one—and we were ready to capitalize on the product as soon as it won in Puerto Rico."

In his reference of being saddled to the Castro Brothers, who played in Los Angeles and Las Vegas extensively but never really had a record hit, "I find myself reaching a wider audience now. With them, it was

only a certain type of public" Alone, Gualberto (as he often is billed) has stretched out into the masses.

During his years with the Castros, the new, lone singer was always obliged to contribute little of his own. "I was always frustrated being a part of a four-way harmony group. I had little opportunity to break out and do what I really wanted or felt." Gualberto, in reminiscing over his former association, said the Castros always laid too heavily on jazz. He added that they were always months, sometimes a year or two behind the trend.

Besides the latest success with "Felicidad," Gualberto came close in OTI three years ago when he started as a single. But a technical objection, whereas a competitor proved the song had been aired over one of the local stations, "knocked us out of the box." That was a tune entitled "Hasta Que Vuelvas" ("Till

You Return"), also by Felipe Gil. The same combo repeated, though, a year later with "La Cancion Del Hambre" ("Hunger Song"), which captured first nationally and ran close behind the winner of the other Latin American entries.

"I don't think we can do it with just one song, even though it would be in English," says Marcelo Gil. He implied it would have to take a full album of interpretations in English to make a substantial impact in the U.S., England and elsewhere. He adds that it would have to be an "all the way" effort, rather than just feeble attempts here and there.

Marcelo Gil, who was a&r director with Capitol from 1965-71, knows his own market pretty well, as well as what it takes to leap beyond the boundaries of the Spanish-speaking world.

"There's a possibility we'll do it  
(Continued on page 53)

# Brazilian MacLean Takes His Act North To Mexico

MEXICO CITY — Dave MacLean, a Brazilian whose ancestry dates back to Scottish heritage, is already tuned up and ready for a run on the English speaking market. He arrived here for a quick promo tour of this territory for his No. 1 RCA seller, "We Said Goodbye," but expects to be back here next spring for a personal appearance junket throughout Mexico.

Classified in his native Brazil as a romantic balladeer and composer,

## Grever Honored In Mexico City

MEXICO CITY—Tribute was paid recently to Maria Grever, the late female composer, by having her bust unveiled in the famed "Composers Walk" in Chapultepec Park. It was sculpted by Octavio Ponzaneli.

Born Maria Joaquina de la Portilla Torres in Leon, Guanajuato, in 1886, she grew to be one of the most noted Mexican songwriters in the first half of the 20th Century. Besides her most recognized work, "Tipitipitin," others included "Jurame," "Asi" and "Te Quiero."

Married to an American, Leon A. Grever, she lived for many years in the U.S., composing and performing as a concert pianist. In her early days, she traveled extensively throughout Europe. At one time, she studied with French composer Claude Debussy.

Her son, Charles, carries on with the name in the music world via one of this country's most important publishing houses, Grever International.

MacLean finds bucking the trend of the samba and modern rock not too difficult. "We have an audience of more than 100 million, consequently the opportunity to appeal to many tastes. It is really that varied," he says.

The almost shy, fair-complexioned artist, who thinks and writes in the English language but rarely uses it conversationally, is actually following on the heels of Morris Albert's smash, "Feelings." MacLean says there are others who also compose in English, thereby getting the preference of native acceptance. "I guess it's a matter of us Brazilians taking over in our own market with English recordings."

While he has become a sensation in Brazil, MacLean's works have swiftly spread throughout all of Latin America. "So far, though, I haven't had the time or the proper offer to go elsewhere on personals." He reports his take for television and night clubs within his own country has been "extremely high," thus his reluctance to leave for greener pastures.

But Mexico, the U.S. and elsewhere (he has had some exposure on the European continent) will no doubt match or better what he is getting in Brazil, according to the campaign being mounted for his disks by RCA in those territories. Right here, MacLean was presented with a special gold disk for his "Goodbye," which ran at the top for eight weeks, and "Dijimos Adios," his version of the same song in Spanish.

"I'll face whatever comes along. I know I have the confidence and I think I have the right attitude," he says.

# Latin Scene

## TEXAS

Tortilla Factory's new LP is now in the market. It is titled "Tortilla Factory—Made In America" and it's on Falcon. Included is the group's most recent single, "Ojitos Bonitos" b/w "Pimienta." The latter is an instrumental which has been gaining in airplay across the state.

Corpus Christi is famous, among other things, for being the home of radio and tv personality Domingo Pena. And recently Pena celebrated his birthday in style by hosting a dance which featured some of the top groups in the state. Present for the event were: La Familia, Carlos Guzman y Los Jovenes, Freddie Martinez, Tony De La Rosa, and Raul Ruiz y Los Campeones. The dance was held at th Botello Brothers' Yellow Rose Convention Center.

Speaking of La Familia, the group's latest effort on Buena Suerte is titled "Brown Stuff." Jose Maria De Leon Hernandez, the group's leader, is intent on making as big a splash on the salsa scene as he had made on the Chicano music scene since the fifties. His brother, Tony The Top, meanwhile is getting great acceptance for his latest country style efforts.

Mundo Musical, published in San Antonio by Andy Ortiz, continues providing ample coverage of the Latin entertainment industry. The magazine, released on a monthly basis, has a good slate of correspondents from coast to coast, covering the comings and goings of the people involved in music, radio, tv, movies, nightclubs and promotions.

Chacha Jimenez, a long-time tradition with El Conjunto Bernal, has

his own band now. The group is called Los Chachos and is composed of Bobby Naranjo, Ernest Ruiz, Juan Soliz, Joe Soliz and Jimenez. They were recently in session at Manny Guerra's Amen Studios in san Antonio, working on their soon to be released album on GCP. Also working toward new albums at GCP were Roberto Pulido y Los Clasicos and the Latin Breed. Meanwhile, Jimmy Edward is getting good response from his first solo album on GCP. This one is titled "Memories" and features new versions of such oldies as "Talk To Me" and "You Don't Know Me." One of Eddie Aleman's English compositions is feature in the Royal Jesters' latest album. The song is "You're Not There." Rangel Record Distributors is handling distribution for Lydia Mendoza's new LP on the Gaviota label. This is the one where the famous "Alondra Del Norte" sings some of composer Johnny Herrera's most famous songs.

Rudy Tee Gonzalez is now on the nightclub circuit. He leads a trio with a long-standing engagement at the Alamo Area Holiday Inn in San Antonio. Gonzalez' talented showmanship is evident and his repertoire includes Spanish to country to rock. His sights are set on reaching the Las Vegas scene, as well as coming out with some good selling material shortly. During the early part of the year, he plans to have some material released by Foy Lee's Tear-drop Label.

Rapidly becoming a favorite pressing plant for Texas' recording companies is Foy Lee's BCL Enterprises, Inc., of San Antonio. Lee's

(Continued on page 53)

## Jazz + Salsa Big In Tucson

TUCSON—Bob Allen has found a formula that boosts numbers.

He has combined salsa with jazz on his daily KXEW-FM broadcasts. Announcements are in Spanish and English. Allen is in his sixth year on the station and its ratings are at an all-time high.

"We know we are crossing cultural boundaries when we get phone calls from Sonora, Mexico," he says. "A year ago the biggest names in salsa were unknowns. Now they are household names in this area."

Many Univ. of Arizona students dial the station (97.3) and KXEW's influence locally is so strong that a salsa disco recently opened in Tucson. It is known as Mango's and business is excellent.

"When we first started combining salsa and U.S. jazz," notes Allen, "none of the big retail record stores here knew about salsa or kept it in stock. Now three big chains are profiting from the boom."

"By using tight segues, we smoothly blend salsa with jazz and we have created a new sound. In this market the format is working."

Billboard SPECIAL SURVEY For Week Ending 1/17/76

# Billboard Hot Latin LPs<sup>TM</sup> Special Survey

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## IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	XAVIER PASSOS Viva Matamoros, TRG 01	8	COSTA AZUL En Accion, NV 307
2	FREDDY FENDER Wasted Days & Wasted Nights, SF 2001	9	TORTILLA FACTORY Tortilla Factory II, FL 4063
3	ANGELICA MARIA My Most Recent Hits Instrumental, Sonido Internacional SI-8015	10	SUNNY Y SUNLINERS Carinosamente, Keyloc 3021
4	FREDDY FENDER She Thinks I Still Care, ARV 1030	11	KING CLAVE Corazon Llora, Orfeon 38024
5	VICENTE FERNANDEZ El Idolado De Mexico, Caytronics 1420	12	MEXICAN REVOLUTION Quiero Una Cita, GC 116
6	YOLANDA DEL RIO Se Me Olvido Otra Vez, DKL 1-3293	13	LITTLE JOE Y LATINAIRES Manana, Freddie 1030
7	LATIN BREED U.S.A., GC 115	14	MIKE LAURE Mariposas Locas, DM 1666
		15	LOS KASINOS Triunfadores, UN 1003

## IN NEW YORK

1	GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	8	YAMBU Sunny, Montuno 506
2	EDDIE PALMIERI Unfinished Masterpiece, Coco CLP-120	9	GRAN COMBO #8, GGC-012
3	PUPI y Su Charanga, Vaya XVS-40	10	CAMILO SESTO Amor Libre, Pronto, Pts-1013
4	LARRY HARLOW El Judio Maravilloso, Fania JM00490	11	EDDIE PALMIERI History of Palmieri, Tico 1403
5	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37	12	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
6	SALSOUL ORQ. Salsoul Orchestra SZS-5501	13	ORQ. BROADWAY Lo Mas Duro En Charanga, Coco CLP-119
7	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38	14	TITO PUENTE No Hay Mejor, Tico 1401
		15	BARRETTO Barretto, Fania XSLP-00486



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JANUARY 17, 1976, BILLBOARD

## Power Exchange Records Revamps Firm & Format

TORONTO—Power Exchange Records, originally formed in London by Paul Robinson, a former vice president of RCA in the U.S., as a black disco music label, has been revamped.

With the addition of Barry Authors as a partner, the firm has changed its sound to MOR/pop. Power Exchange had been established for close to nine months before Authors and Robinson decided to pool their talents and move into the middle-of-the-road market.

Authors, a Canadian, was formerly a variety show performer in Britain before he returned to Canada, where he became involved in the recording industry as manager of such Canadian acts as Ocean and Bill Amesbury and Roger Cook of Blue Mink from Britain.

In the last year, Authors has tried his hand at songwriting and became successful enough to be asked by Glen Campbell's management to write a song for him. The song turned out so well and his own vocal performance of the song was good enough for him to release the tune himself under the pseudonym J.J. Barrie on the Power Exchange label. The record "Where's The Reason" recently entered the British charts.

Author's wife, whose professional name is Kristine, was a top cabaret performer before she moved into the area of songwriting and recording her own material. Her first eight songs were good enough to interest Chappel & Co. into signing her to a longterm publishing contract. Along

with Authors, she formed a publishing company under the name Sparkle Music. Her recording of her own song "King Of the Kops" met with some success in Canada. A number of her other songs have been recorded by Cliff Richard, Sweet Sensation, Nana Mouskouri and Michael Houston.

Kristine is signed to Power Exchange Records and has just completed her first album from which the single "You're My Honey" was released. A number of television specials are being lined up in Europe for her to coincide with the release of her album.

Also signed to Power Exchange is Canadian singer/songwriter Bill Amesbury who produces all of the material for Kristine and J.J. Barry. Amesbury is signed to Ahd Music in Toronto headed up by Bill Gilliland for North America and Power Exchange for the rest of the world. In the past, Amesbury has had an album on Ahd and a single "Virginia" which went to number one in Canada and Top 40 in the U.S. His first single for Power Exchange is "Every Girl In The World Tonight" with an album "Can You Feel It" set for release in the near future. Amesbury is co-managed by Authors and Gilliland.

Mike Moran, a well known British session keyboard player, will have an album released by Power Exchange in the near future. A major tour of Britain is forthcoming to coincide with the release of the album plus the release of a single.

## Thunder Sound New Concept

TORONTO—Morgan Earl of Morgan Earl Sounds has been appointed general manager of Thunder Sound Studios in Toronto. The announcement was made by Edgar Cowan, president of Thunder Sound.

C. William Webster, chairman of Mitre Productions Ltd., the owner of Thunder Sound, has confirmed the appointment of Earl as a director of the company. Mitchell Gold of Morgan Earl Sounds will be controller at Thunder.

Footprint Productions, a Morgan Earl subsidiary, produces and markets radio programming worldwide. Footprint has been the recipient of a number of Billboard awards.

"The new management team concept will allow me and Will Webster the time to develop our successful and growing activity in an independent record production," says Cowan. "Plans call for production of new masters, artist development, music publishing and the commencement of an independent record label in the near future."

"The integration of the operations of Morgan Earl Sounds and Thunder Sound consolidates into one operation the creative and technical facilities of Morgan Earl Sound with the production facilities of 8, 16 and 24-track recording capabilities at Thunder."

Says Morgan Earl, "This new development gives Toronto the first fully integrated 'one-stop' service for advertisers. In addition to our radio production, the availability of multi-track music recording studios together with a complete advertising music, creative production service will provide advertisers and their agencies with Toronto's first and finest total music house—from concept to composition to demo to finished tracks."

Under this current arrangement,

Thunder Sound under Cowan & Webster will continue in the music industry concentrating in the field of independent record production, while Morgan Earl Sounds will be developing merchandising and advertising campaigns for artists and labels.

States Will Webster, "The new business opportunities emerging from this integration of resources are tremendously exciting. We are now equipped to offer a wide spectrum of services not previously available under one roof to all North American clients."

"As well, the Canadian FM program regulations announced recently by the CRTC will provide new challenges and incentives in the field of independent program development and advertising programming syndication. The combination of services at Thunder and Morgan Earl Sounds will apply itself to these new opportunities."

"Lastly, new regulations governing the use of foreign-produced radio and television commercials in Canada broaden other markets for our combined operations."

## 'Electric Muse' To Treble Clef

OTTAWA—Treble Clef, which distributes Trans Atlantic Records in Canada, has picked up the rights to the four-disk album on the history of folk music entitled "The Electric Muse."

Island Records and Trans Atlantic collaborated in the compilation, packaging and marketing of this deluxe presentation of music created by artists associated with the development of folk rock. The package will retail in a limited edition at a suggested list price of \$20.95.

## Canada

### Two Pirates Plead Guilty

QUEBEC CITY — Michel Camiraud and Nicole Morissette of Quebec City, doing business as Prets Champlain Ltee., have pleaded guilty to charges of tape piracy under the Canadian copyright act on the eve of their trial.

The charges followed an investigation by the Canadian Recording Industry Association and the Royal Canadian Mounted Police in which 1,200 tapes, 100,000 labels, a winding machine and a wrapping machine were seized in Quebec City in October, 1974.

Camiraud, the principle of the company, was fined a total of \$2,475, while his associate Morissette received a fine of \$775, as did the company. In addition, the court ordered the destruction of all tapes and other materials seized by the RCMP.

### Stasium Added To Studio Staff

MORIN HEIGHTS, P.Q.—Le Studio, located just north of Montreal and designed by Andre Perry and administrated by Yael Brandeis, has hired recording engineer Ed Stasium to complement their engineering staff. Stasium previously worked with Gladys Knight and the Pips, Bazooka, Sha Na Na, The Persuasions, Martha Reeves and Barry Miles, and Silver Light.

He joins resident engineer Nick Blagona, who recorded Cat Stevens latest LP, "Numbers," at Le Studio, and who previously worked with the Moody Blues, King Crimson, Billy Preston, and others.

Currently at Le Studio is French Canadian star Robert Charlebois, who is finishing an album to be released at the same time as a film he performed in with Sergio Leone. Also in the studio are Shooter, with their producer Ralph Murphy; Mike and Bill for Arista Records, with producer Rick Churtoff; and Leonard Cohen, with producer John Lissauer.

### Mills-Cockell Tour Slated

TORONTO—The John Mills-Cockell Band featuring Cockell on various synthesizers and other keyboard instruments will undertake a tour of eastern Canada in late January.

Stage productions for the shows will be conducted by Heartbeat Productions under the direction of Jim Bungard. The tour coordination will be handled by Jeff Allen, whose agency Star Systems, exclusively represents Cockell's live performance arrangements. According to Allen, these dates constitute the beginning of a major project of varied activities spanning the whole of 1976.

Recording sessions at Cockell's Heartbeat Studios during November and December has yielded a 40-minute piece of original music for the Anna Wyman Dance Theatre of Vancouver entitled "Neon Accelerado" which develops the theme of gradually increasing tempos. The 'neon' of the title refers to the neon and laser set design by Canadian artist Michael Hayden.

A concert by the John Mills-Cockell Band during World Music Week in September was taped by CBC Radio and aired on the AM network on Jan. 5 and on the FM network on Jan. 10. The show was produced by Keith Duncan.

### BTO Goes Gold In 7 Hrs.

VANCOUVER—Seven hours after Bachman-Turner Overdrive's new album "Head On" became available, Polydor Ltd. in Canada applied for CRIA gold certification.

"Though the album was slated for a mid-December release says Pieter Reddecki, national sales director for Polydor Ltd., first-day orders propelled "Head On" to gold status.

The album features a special extendable outer jacket that is perforated so that it can open to a 2-foot-square poster of the BTO members' individual head shots. The inner sleeve of the album is of the same quality as the outer jacket in order to provide additional protection for the record.

Featured on two tracks of the album, "Take It Like A Man" and "Stay Alive," is Little Richard. The band later showed their apprecia-

tion to him by presenting him with a specially constructed crown calling him "king of rock 'n' roll."

The band headlines the Crater Festival in Hawaii on New Year's Eve, and will set out on a 28-day tour of the U.S. on Jan. 20.

### London Inks Distrib

MONTREAL—London Records of Canada has concluded a distribution agreement with Alta Music Ltd.

Initial London product distributed by Alta consists of three singles, "Crying Crying" by Disco Train Express, "The Girl From Ipanema" by Zakariah, and "Let's Do the Latin Hustle" by Eddie Drennon and D.B.S. Unlimited, as well as the Disco Train Express album.

## From The Music Capitals Of The World

### DUBLIN

The Chieftains start a European tour Feb. 8, but this month have Irish dates in Dublin, Limerick and Cork. Their music is heard in the film "Barry Lyndon," showing here at the Adelphi. The soundtrack album is on Warner Bros. But Claddagh Records issued a single of two of the melodies used by the Chieftains in the film "Women Of Ireland" and in "The Sea-Maiden," previously issued on Claddagh albums.

Nelius O'Connell Enterprises to promote a series of tours featuring cabaret acts who will appear in venues throughout Ireland. O'Connell says that rural Ireland rarely gets a chance to see top acts if customers don't visit Dublin. Artists booked: Millican and Nesbitt (Jan. 11-17), the Tartan Lads (Jan. 30-Feb. 8), Shep's Banjo Boys (Feb. 14-29), the Andy Stewart Show (Feb. 28-March 7), Good Old Days Music-Hall Show (March 8-20), Bal Moane (April 18-May 2), New Gerald Big Band (April 23-May 2), Alexander Brothers (May 28-June 6).

Polydor Ireland installed a Phillips computer at its new premises in the John F. Kennedy Estate to control stock, invoicing and so on, as part of the process to streamline the company, which became part of the Polygram group at the beginning of the year. ... Blood Sweat and Tears at the Carlton here, Feb. 16.

"Anna McGoldrick Volume 1" is the first album by Bonus Records, an independent company operated by the singer's husband and manager, Michael Nolan. The album, of songs from her RTE Television series, is distributed by Irish Record Factors. It includes "Lay My Head Beneath A Rose," "Beautiful City," "Kathleen," "If We Only Had Old Ireland Over Here," "Smiling Through," "Cliffs of Doonee," "Amazing Grace" and a new Jimmy Kennedy song "Stained Glass Window." KEN STEWART

### BRUSSELS

Eurovox showed a turnover increase of 100% in 1975, compared with the previous year, controlling most of the Reinhard Mey songs, including the number one single "Als De Dag Van Toen," and nine best-selling albums. Eurovox also distributes these Intercord records in Belgium, through IBC.

Biggest Eurovox event of the year was the acquisition of the Italian Bixio catalog, containing many film scores and the film music of Ennio

Morricone and Italy's million-seller "Profondo Rosso." And the Eurovox labels Arcade and Cannon had international success with Marco Remes' hit "Charlie Brown," in Portuguese and English, with Polydor Germany reaching sales of 20,000 in two weeks.

Editions Jean Kluger and Biram Benelux currently enjoying a huge hit with Black Blood's "A.I.E. (A Mwana)." Nearly a year after release it made the charts in France, where it is in the top 10, and then it spread to Belgium, first in the Walloon chart and then in the Flemish chart, and is also breaking in Holland and Germany. It has hit the U.S. r&b chart. A new single "Chicano," and a first album are on Mainstream.

Black Blood is a conglomerate of Angolese, Zairese and South African musician-singers, discovered in a Brussels nightclub, and the team has another hit, "El Solitario," in the chart in Spain.

Much played on radio here are the Flemish folk singers Kris de Bruyne, Guido and Gezellen, Rum, and Rob De Nijs. ... Hans Van Hemert was responsible for the production and Harry Van Hoof for the arrangements on the last album from Raymond Van 't Groenewoud "Ik Doe Niet Mee."

Flemish television here broadcast a big spectacular in the "To Give a Better Life" movement, and both Mud and the Hollies took part. ... Big sales for "Fly Robin Fly" by Silver Convention, released by Phonogram here. ... Flemish television presented "Fizz A Papa" with special guests Leo Sayer and 5000 Volts. ... Supertramp from the U.K. in for two concerts this month, in Hasselt and Harelbeke.

Belgian guitarist Philip Catherine, of Jasper Van 't Hof's Pork Pie, in for the television show "Binnen en Buiten." ... Malicorne did a concert for Brussels University students. ... Rapsat in for Walloon radio and television.

Kayak and Smokey were in the RTB television program "Follies." ... Blue Rock doing a dozen concerts in Belgium and Germany. ... The Golden Gate Quartet sang in Berchem in connection with the National Lottery. ... Alexander Curly appeared in the "Boomerang" show from the Ostend Casino. ... Peyrac and Manset in RTB's "Feu Vert." ... Adamo appeared in another RTB program and Steve Harley and Cockney Rebel also guesting on "Follies." JUUL ANTHONISSEN

Continued from page 51

plant was quite successful during 1975 and the coming year promises better things as the firm continues offering complete record manufacturing services, as well as album printing and fabricating. A recent visitor to Lee's offices was rising Playboy recording star Chuck Price, whose "Last Of The Outlaws" is climbing the country charts. Price recalled that Lee gave him his first break in the business and he still holds a lot of respect for the man.

Musi-Mex representative Tony Fernandez was also in San Antonio recently out of California. Fernandez' dynamic leg work is responsible for a substantial increase in sales for Musi-Mex and Rovi artists in the state. His tours in Texas usually include well-coordinate promotion visits to radio stations and top retail spots. In speaking with Fernandez, it is obvious that he knows his product well and has ample knowledge of the market and its attendant promotion and distribution needs.

Los Unicos, produced by Mel Villarreal for the Uniko label, have a new LP out, "Todavia." It includes their recent hit single "Si Acaso vuelves." **LUPE SILVA**

SANTO DOMINGO

The Fourth Jazz Concert was presented by Federico Astwood at the Bellas Artes Theater featuring Guillermo Carias and his octet "Expansion 44." Dominican singer Alberto Beltran released a new album called "Alberto Beltran Y Su Conjunto Tivico" on the Ansonia label. . . . Argentinean singer/composer Paul Gard (Karen) gave performances at the Maunaloa Club.

Fausto Rey, Dominican recording artist on the Montilla label, was featured at the first Dominican salsa and merengue festival at Kirkbridge Hall in Letchworth Village of Havstraw County which included performances by other Dominican singers and groups such as Primitivo Santos (Montilla) and his orchestra and Papo y Su Rockland Combo. The festival was organized by Producciones Popular.

Dominican singer Juan Llanero, resident of New York, is the lead singer with the Primitivo Santos orchestra and gold disk winner for his recording of "Poema." Llanero will shortly be releasing his first LP.

Spanish recording artist Julio Iglesias was booked by agent Jose Gomez for presentations on his return visit at the La Mancha of the Hotel Marina and for concerts at the Bellas Artes Theater. Iglesias, who records for Alhambra, has an exceptional number of recordings getting heavy local airplay. **FRAN JORGE**

Shines As Soloist

Continued from page 51

totally one day in English with Gualberto and one other." He was referring to the "other" as his female independent artist, Manoella Torres, also being released through CBS and possibly the leading pop artist amongst women in this country today.

Gualberto, by all statistics lately, is ready to jump into the international spotlight. He certainly has all of the credentials to extend solidly throughout Latin America and beyond. "I know the English-speaking world is not beyond reach either," he concludes. Marcello Gil added his note on that one.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	1	BOHEMIAN RHAPSODY	*Queen (EMI)—B. Feldman (Queen/Roy Thomas Baker)
2	3	THE TRAIL OF THE LONESOME PINE	—Laurel & Hardy (United Artists)—(Francis Day & Hunter)
3	2	I BELIEVE IN FATHER CHRISTMAS	—*Greg Lake (Manticore)—Manticore
4	18	GLASS OF CHAMPAGNE	—Sailor (Epic)—Chappell/Morris (J. Asser)
5	5	LET'S TWIST AGAIN/THE TWIST	—Chubby Checker (London)—Carlin
6	13	WIDE EYED AND LEGLESS	—*Andy Fairweather Low (A&M)—Rondor (Glyn Johns)
7	17	ART FOR ART'S SAKE	—*10c.c. (Mercury)—St. Annes (10c.c.)
8	9	GOLDEN YEARS	—*David Bowie (RCA)—Bewlay/EMI/Chrysalis/Mainman (David Bowie)
9	4	IT'S GONNA BE A COLD COLD CHRISTMAS	—*Dana (GTO)—Tic Toc/Cookaway (Geoff Stephens)
10	12	CAN I TAKE YOU HOME LITTLE GIRL	—*Drifters (Bell)—Cookaway/Barry Mason (R. Greenaway)
11	6	HAPPY TO BE ON AN ISLAND IN THE SUN	—Demis Roussos (Philips)—EMI (George (Petsilas)
12	29	MAMA MIA	—Abba (Epic)—Bocu
13	16	IF I COULD	—*David Essex (CBS)—April/Rock On (Jeff Wayne)
14	7	YOU SEXY THING	—*Hot Chocolate—Chocolate/RAK (Mickie Most)
15	15	MONEY HONEY	—*Bay City Rollers (Bell)—Bay City Music/Carlin (Phil Wainman)
16	14	CHRISTMAS IN DREADLAND/COME OUTSIDE	—*Judge Dread (Cactus)—Alted/Warner Bros./Southern (Alted Prod.)
17	8	NA NA IS THE SADDEST WORD	—Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
18	30	KING OF THE COPS	—*Billy Howard (Penny Farthing)—Burlington (Billy Howard)
19	27	FIRST IMPRESSIONS	—Impressions (Curtom)—(Ed Townsend)
20	11	SHOW ME YOU'RE A WOMAN	—*Mud (Private Stock)—Utopia/DJM (P. Wainman)
21	22	IN DULCE JUBILO/ON HORSEBACK	—*Mike Oldfield (Virgin)—Virgin (Mike Oldfield) (Bach/Murray/Oldfield)
22	10	RENTA SANTA	—Chris Hill (Philips)—Various (Chris Hill/John Staines)
23	23	ITCHYCOO PARK	—*Small Faces (Immediate)—United Artists (Steven Marriott/Ronnie Lane)
24	26	DO THE BUS STOP	—Fatback Band (Polydor)—Clita (Fatback Band)
25	35	GET IT TOGETHER	—*Crispy & Co. (Creole)
26	20	MAKE A DAFT NOISE FOR CHRISTMAS	—*Goodies (Bradley's)—Oddsocks/ATV (Miki Antony)
27	21	(THINK OF ME) WHEREVER YOU ARE	—*Ken Dodd (EMI)—Leeds (Nick Ingman)
28	43	LET THE MUSIC PLAY	—Barry White (20th Century)
29	19	ALL AROUND MY HAT	—*Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Mike Batt)
30	46	MIDNIGHT RIDER	—Paul Davidson (Tropical)
31	47	MILKYWAY	—*Sheer Elegance (Pye)—Grade & Lynton/ATV (H. Watkins)
32	40	BOTH ENDS BURNING	—*Roxy Music (Island)
33	24	THIS OLD HEART OF MINE	—*Rod Stewart (Riva)—Jobete London (Tom Dowd)
34	36	I BELIEVE I'M GONNA LOVE YOU	—Frank Sinatra (Reprise)—Campbell Connelly (Snuff Garrett)
35	28	IMAGINE	—*John Lennon (Apple)—Northern (John Lennon)
36	50	DREAMS OF YOU	—*Ralph McTell (Warner Bros.)—Misty River/Essex (S. Allen)
37	34	LET'S WOMBLE TO THE PARTY TONIGHT	—*Wombles (CBS)—April/Batt Song (Mike Batt)
38	48	DANCE OF THE CUCKOOS	—*Band Of The Black Watch (Spark)—Leber/Southern (Barry Kingston)
39	49	THE RUGGED CROSS	—Ethna Campbell (Philips)
40	31	SKY HIGH	—Jigsaw (Splash)—Leeds (Chas Peate)
41	32	GREEN GREEN GRASS OF HOME	—Elvis Presley (RCA)—Burlington
42	25	IN FOR A PENNY	—*Slade (Polydor)—Barn (Slade) Ltd. (Chas Chandler)
43	—	WE DO IT	—R.&J. Stone (RCA)—Rondor/Tin Lid (Phil Swern)
44	44	GAMBLIN' BARROOM BLUES	—*Sensational Alex Harvey Band (Vertigo)—Southern (D. Batchelor)
45	—	LOVE MACHINE	—Miracles (Tamla Motown)—Jobete London (Freddie Perren)

46	—	EVIL WOMAN	—*Electric Light Orchestra (Jet)—Jet/United Artists (Jeff Lynne)
47	—	50 WAYS TO LEAVE YOUR LOVER	—Paul Simon (CBS)—De Shufflin (Paul Simon/Phil Ramone)
48	37	SANTA CLAUS IS COMIN TO TOWN	—Carpenters (A&M)—Francis Day & Hunter (Jack Daugherty)
49	—	TEARS ON THE TELEPHONE	—*Claude Francois (Bradley's)—Leeds (Roger Greenaway)
50	41	WHITE CHRISTMAS	—Freddie Starr (Thunderbird)—Irving Berlin/Chappells (Mick Green)

LPs

This Week	Last Week	Title	Artist
1	2	40 GREATEST HITS	—Perry Como (K-Tel)
2	1	A NIGHT AT THE OPERA	—Queen (EMI)
3	4	24 ORIGINAL HITS	—Drifters (Atlantic)
4	5	40 GOLDEN GREATS	—Jim Reeves (Arcade)
5	6	WOULDN'T YOU LIKE IT	—Bay City Rollers (Bell)
6	3	MAKE THE PARTY LAST	—James Last (Polydor)
7	9	OMMADAWN	—Mike Oldfield (Virgin)
8	7	20 SONGS OF JOY	—Nigel Brooks Singers (K-Tel)
9	10	ATLANTIC CROSSING	—Rod Stewart (Warner Bors.)
10	8	FAVOURITES	—Peters & Lee (Philips)
11	12	GREATEST HITS OF WALT DISNEY	—Various Artists (Ronco)
12	16	GET RIGHT INTAE HIM	—Billy Connolly (Polydor)
13	11	ALL AROUND MY HAT	—Steeleye Span (Chrysalis)
14	18	THE BEST OF THE STYLISTICS	—(Avco)
15	13	SHAVED FISH	—John Lennon/Plastic Ono Band (Apple)
16	17	DISCO HITS '75	—Various Artists (Arcade)
17	23	40 SUPER GREATS	—Various Artists (K-Tel)
18	19	GREATEST HITS	—Barry White (20th Century)
19	20	ELVIS PRESLEY'S 40 GREATEST HITS	—(Arcade)
20	14	ALL THE FUN OF THE FAIR	—David Essex (CBS)
21	15	ROLLED GOLD	—Rolling Stones (Decca)
22	22	MOTOWN GOLD	—Various Artists (Tamla Motown)
23	40	STILL CRAZY AFTER ALL THESE YEARS	—Paul Simon (ABC)
24	29	THE SINGLES 1969-1973	—Carpenters (A&M)
25	25	FISH OUT OF WATER	—Chris Squire (Atlantic)
26	41	WISH YOU WERE HERE	—Pink Floyd (Harvest)
27	28	ONE OF THESE NIGHTS	—Eagles (Asylum)
28	27	TUBULAR BELLS	—Mike Oldfield (Virgin)
29	30	SIMON & GARFUNKEL'S GREATEST HITS	—(CBS)
30	36	SUPERSONIC	—Various Artists (Stallion)
31	24	THE VERY BEST OF ROGER WHITTAKER	—(Columbia)
32	39	SIREN	—Roxy Music (Island)
33	—	ROCK OF THE WESTIES	—Elton John (DJM)
34	50	STRINGS OF SCOTLAND	—Various Artists (Philips)
35	32	YOU ARE BEAUTIFUL	—Stylistics (Avco)
36	26	ALL TIME PARTY HITS	—Various Artists (Warwick)
37	35	BEDTIME STORIES	—Judge Dread (Cactus)
38	21	THE TOP 25 FROM YOUR HUNDRED BEST TUNES	—Various Artists (Decca)
39	47	HORIZON	—Carpenters (A&M)
40	33	WE ALL HAD DOCTORS PAPERS	—Max Boyce (EMI)
41	—	AROUND THE WORLD/LIVE IN CONCERT	—Osmonds (MGM)
42	—	ONCE UPON A STAR	—Bay City Rollers (Bell)
43	43	THE LAST RECORD ALBUM	—Little Feat (Warner Bros.)
44	34	CRISIS? WHAT CRISIS?	—Supertramp (A&M)
45	—	RHINESTONE COWBOY	—Glen Campbell (Capitol)
46	—	BRIDGE OVER TROUBLED WATER	—Simon & Garfunkle (CBS)
47	31	BREAKAWAY	—Art Garfunkel (CBS)
48	46	THE NEW GOODIES LP	—Bradley's
49	37	USE YOUR IMAGINATION	—Mud (Private Stock)
50	—	ELTON JOHN'S GREATEST HITS	—(DJM)

JAPAN

(Courtesy Music Labo)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	—	SENTIMENTAL	—*Hiromi Iwasaki (Victor)
2	—	ANO NI NI KAERITAI	—*Yumi Arai (Express)
3	—	ORETACHI NO TABI	—*Masatoshi Nakamura (Columbia)
4	—	MEMAI	—*Kei Ogura (Polydor)

5	—	ICHIGO HAKUSHO O MOUICHIDO	—*Ban Ban (CBS/Sony)
6	—	YURETERU WATASHI	—*Junko Sakurada (Victor)
7	—	KATAMUITA MICHISHIRUBE	—*Akira Fuse (King)
8	—	AOZORA, HITORIKIRI	—*Yosui Inoue (For Life)
9	—	CYCLAMEN NO KAORI	—*Akira Fuse (King)
10	—	GUZU	—*Naoko Ken (Canyon)
11	—	NAKANOSHIMA BLUES	—*Hiroshi Uchiyama & Cool Five (RCA)
12	—	NAGORI YUKI	—*Iruka (Crown)
13	—	FUYUNO HI NO KAERIMICHI	—*Agnus Chang (Warner)
14	—	TOKI NO SUGIYUKU MAMANI	—*Kenji Sawada (Polydor)
15	—	IMAWA MOU DAREMO	—*Alice (Express)
16	—	OTOUYOYO	—*Yasuko Naito (Columbia)
17	—	ANATA NI TSUKUSHIMASU	—*Aki Yashiro (Teichiku)
18	—	OMOKAGE	—*Yuri Shimazaki (Columbia)
19	—	SASAYAKA NA YOKUBOU	—*Momoe Yamaguchi (CBS/Sony)
20	—	HEART NO ACE GA DETEKONAI	—*Candies (CBS/Sony)

FRANCE

(Courtesy Center D'Information Et De Documentation du Disque)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Title	Artist
1	—	LE FRANCE	—*Michel Sardou (Trema/Sonopresse)
2	—	DU COTE DE CHEZ SWAN	—*Dave (CBS)
3	—	CHICAGO	—*Frederic Francois (Vogue)
4	—	QUEL TEMPERAMENT DU FEU	—*Sheila (Carrere)
5	—	VIENS MAMAN	—*Noam (Polydor)
6	—	DOLANNES MELODY	—*Jean-Claude Borely (Discodis)
7	—	VAISSELLE CASSEE	—*Pierre Perret (WEA)
8	—	DANS-LA, CHANTE-LA	—*Sylvie Vartan (RCA)
9	—	LE FLIC	—*Coluche (Pathe-Marconi)
10	—	RAMAYA	—*Afric Simone (Barclay)
11	—	CRAZY WOMAN	—*Joe Dolan (Vogue)
12	—	JE T'AIME, TU VOIS	—*Daniele Guichard (Barclay)
13	—	VIENS FAIRE UN TOUR	—*Il Etait Une Fois (Pathe-Marconi)
14	—	ROMANELLA	—*Gianni Nazzaro (CBS)
15	—	LES YEUX DE MARIE	—*Christian Vidal (Vogue)

ITALY

(Courtesy Germano Ruscitto)  
ALBUMS

This Week	Last Week	Title	Artist
1	—	WISH YOU WERE HERE	—Pink Floyd (Harvest/EMI)
2	—	LILLY	—Antonello Venditti (RCA)
3	—	PROFONDO ROSSO	—I Goblin (Cinevox—Fonit/Cetra)
4	—	RIMMEL	—Francesco De Gregori (RCA)
5	—	CHOCOLATE KING	—Premiata Fonderia Marconi (Numero Uno/RCA)
6	—	DISCO BABY	—Van McCoy (Avco/Ariston/Ricordi)
7	—	XXII RACCOLTA	—Fausto Papetti (Durium)
8	—	L'ALBA	—Riccardo Cocciante (RCA)
9	—	EXPERIENCE	—Gloria Gaynor (MGM/Phonogram)
10	—	SABATO POMERIGGIO	—Claudio Baglioni (RCA)
11	—	MAZZABUBU	—Gabriele Ferri (RCA)
12	—	GREATEST HITS	—Barry White (Phonogram)
13	—	MINA CANTA LUCIO	—Mina (PDU/EMI)
14	—	INSIDE OUT	—Hamilton Bohannon (Brunswick/MM)
15	—	BELLA DENTRO	—Paolo Frescura (RCA)

BRAZIL

(Courtesy IBOPE—Rio De Janeiro)  
SINGLES

This Week	Last Week	Title	Artist
1	—	PLEASE MR. POSTMAN	—Carpenters (Odeon)
2	—	ONLY YESTERDAY	—Carpenters (Odeon)
3	—	TORNERO	—I Santo California (RGE)
4	—	I'M NOT ON LOVE	—10cc (Philips)
5	—	I'M GONNA MAKE...	—Jimmy Helms (Philips)
6	—	THANK YOU BABY	—Stylistics (Top Tape)
7	—	POXA	—Gilson de Souza (Tapecar)
8	—	EMMANUELLE SONG	—Pierre Bachelet (Continental)
9	—	HEY YOU	—Bachman-Turner Overdrive (Philips)
10	—	TANGO PRA TEREZA	—Angela Maria (Copacabana)
11	—	CADEIRA DE RODAS	—Fernando Mendes (Odeon)
12	—	SAUDADE DE VOCE	—Neneo (Continental)
13	—	JULY, JULY, JULY	—Billy Paul (CBS)
14	—	YOU GATTA BELIEVE	—Joe Anderson (Tapecar)
15	—	BILU TETEIA	—Mauro Celso (RCA)

ALBUMS

This Week	Last Week	Title	Artist
1	—	MARALVILHA DE CENARIO	—Martininho da Vila (RCA)
2	—	ALEM DO HORIZONTE	—Roberto Carlos (CBS)
3	—	SAMBAS DE ENREDO 1976	—Varios (Top Tape)
4	—	CLARIDADE	—Clara Nunes (Odeon)
5	—	CHICO & BETHANIA AO VIVO	—Chico e Bethania (Philips)

6	—	CENITO DI PAULA	—Benito di Paula (Copacabana)
7	—	SUA PAZ MUNDIAL (VOL. 4)	—Varios (Som Livre)
8	—	VIAGEM ENCANTADA	—Jorginho do Imperio (Polydor)
9	—	ROCK & ROLL	—Varios (K-Tel)
10	—	JOURNEY TO THE CENTER OF THE EARTH	—Rick Wakeman (Odeon)

HOLLAND

(Courtesy Stichting Nederlandse)  
SINGLES

This Week	Last Week	Title	Artist
1	—	BOHEMIAN RHAPSODY	—Queen (EMI)
2	—	MISSISSIPPI	—Pussycat (EMI)
3	—	GIRLS, GIRLS, GIRLS	—Sailor (Epic)
4	—	CALYPSO	—John Denver (RCA)
5	—	YOU SEXY THING	—Hot Chocolate (RAK)
6	—	NOSTALGIA	—Francis Goya (CNR)
7	—	SAME OL' STORY	—Chip Taylor (Warner)
8	—	YOU SET MY HEART ON FIRE	—Tina Charles (CBS)
9	—	FLY ROBIN FLY	—Silver Convention (Papillon)
10	—	GOLDEN YEARS	—David Bowie (RCA)

SPAIN

(Courtesy El Gran Musical)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	—	AMOR AMOR	—*Lolita (CBS)
2	—	HOY TENGO GANAS DE TI	—Miguel Gallardo (EMI)
3	—	THE H	

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# Radio-TV Programming

## Created Boss Radio KHJ in L.A.

• Continued from page 22

the business—that's what I did to get started. You hang around and do anything needed . . . go fetch coffee . . . anything to get a shot on the air. But there aren't that many people who hang around any more. I don't think the interest is there.

You see, even garbage men in San Francisco make \$17,000 a year. And a program director in a medium size market may earn as high, if lucky, as \$850 a month. If that is your frame of reference, then maybe there's a reason the good people aren't being smoked out.

But, it's depressing. Where I really think it's at—though this idea is too radical and would never happen—is if we had a system here in the U.S. like they have in England. Here you have 7,000-plus radio stations. Well, throw them all away. Then have open auditions for the best talent. You would have your Top 40 national network, your country music national network, your progressive national network . . . soul music, jazz, MOR . . . that would be terrific. The very best people would work. Listeners wouldn't have to go through enormous wastes of diluted talent to find something they like.

The future of radio is really secure, but it's diluted. That's the problem. The remaining good talent is diluted.

H: Whose fault is that—the colleges? The so-called broadcasting schools?

J: Again, I think it's symptomatic of everything. We're deceiving ourselves if we really think in 1975 you can go to college and get a degree and think you're going to be ready for the big ugly world out there. Ready to handle today's problems . . . ready to do what's necessary to do a job. At fault is the system.

But, here's one positive thing: There are more programming-oriented people now in management than there used to be. If you can end

the sort of incestuous war between programming and sales that goes on in most radio stations and there's a reasonable give and take, there's a chance for radio. But you can't say that owners are at fault. It's the system that's at fault because we've been deceiving ourselves. We've been self-perpetuating a myth—the American Dream; it may still exist, but it's in a whole different form than it was 20 years ago.

H: But don't you see potential for radio in the future?

J: Radio has its niche and I'm sure that it will go on forever, giving you the time, the music, the news—playing the hits. But to me radio has always meant something more exciting than being a cut above Muzak. Radio, to me, is something that you turn on and it blows you up against the wall, paints pictures in your head, makes you understand more about people, entertains you, has you boogying around the room, strikes some sort of emotional response.

And I think that what has happened—because of automation, because of people blindly duplicating formats without consideration of how and why they were devised, without adapting them to their particular markets—because of a sort of xerox mentality (and such mentality is nothing new; I saw it even at KHJ and that's one of the reasons I said goodbye there . . . because KHJ would do something and all of the other RKO Radio stations would copy it without thinking that, perhaps, there is a difference between Los Angeles and Boston)—radio has fallen into a trap.

It seems to me that there are inadequate laws for the protection of people who create original ideas on radio. Because there is no protection for radio ideas, it enables someone from a smaller town to come in and rip-off your ideas. I've always been against this for two reasons—one, very selfishly because I felt it might have represented some money I was entitled to that someone is depriving me of—which is a business consideration. But, and more important, people who rip-off someone else's idea usually botch it up. The "stolen" version is never particularly good. They understand what they heard on the radio, but they didn't understand why. What created it.

H: Isn't there a case of someone ripping off one of your promotions when you were programming KHJ and it had absolutely no relevancy for another city? It had to do with surfing and the other station that featured the promotion was several thousand miles from the ocean?

J: That one puzzled me. The Big Kahuna promotion, when KHJ did it, playing the part of the Big Kahuna was a big Caucasian and, to this day, no one has ever commented on that. He even had an actual Nazi passport, which makes it even stranger to be playing the role of a Polynesian hero in a promotion on a U.S. Top 40 station. I'd known him since I was a hot rod on Hawaii and when it came time for the promotion he was the only person I could find who could talk in pidgin English, let alone Hawaiian.

No one ever commented: Why is this Big Kahuna blond? That's just one of a whole lot of things about KHJ, in retrospect, that now doesn't make any sense. People are gullible. And that's about the mentality of someone who would come into Los Angeles—or Boss Angeles, as it was then—and steal the Big Kahuna without even trying to change it and make it better or at least change it to something more relevant to their own town or community . . . by mak-

ing it something else for a premise. All of these types of promotions are based on some kind of premise . . . it's how you package them that matters.

H: How many promotions did you come up with while at KHJ?

J: You mean, how many I was responsible for creating? Virtually all of them. But they were based on a dialog with Bill Drake, the programming consultant for the chain. I'd mention an idea and, perhaps because I'm more radical than him, sometimes he would grunt affirmatively and sometimes he would grunt negatively and usually the ones he agreed upon are the ones we would do. We threw out more than we did. There was a time when we were coming up with a new promotion every 10 days. We tend to remember the good ones, but there were some awful stiffs among those . . . that no one talks about anymore.

The first promotion that I ever did at KHJ was the least successful one. I just tried to accomplish too much with it; it went over everyone's head. I had thought it was terrific. But the phones didn't ring . . . no one wrote in. Drake was polite; he didn't say: What is this guy doing to the station?

We got a slogan: The contest never stops.

A one-liner. Boss Radio where the contests never stop.

After first thinking that was a wonderful concept, I realized later that: Christ, I've got to come up with another before that one ends.

So, I'd still be at the typewriter with five minutes to go before a contest ran out. Now, conversely, that kind of time pressure often causes you to be productive and to be creative because you're forcing yourself to think.

H: In our last interview, you told me that you were creating something new with KGB-FM and AM in San Diego . . . and I know that your whole idea about radio had changed. And I noticed that your attitude had changed when you were one of the keynote speakers at an International Radio Programming Forum a couple of years ago. Especially toward the record industry.

J: Well, KHJ was the all-time classic Top 40 station and that's no more than what it says: You play 40 records over and over again. But it didn't take a lot of brains to figure out, in 1972, that albums were out-selling most singles . . . that someone buying an album and taking it home and listening to it might have heard any given song or all of the songs more than a kid buying a hit single . . . that someone spending more than \$4 is making a stronger subjective statement about product than someone spending much less for a single.

So, all of the attitudes that I had when I went into the KGB trip were based on two years of not programming a radio station. I was, in fact, looking at radio from the entire other end of the tunnel. We were doing "American Top 40" or we were doing "The Elvis Presley Story"—in other words, looking at radio stations as potential buyers of syndicated radio product. And the only radio I listened to were the games of the Dodgers, the Rams, or the Lakers. I'd heard enough of KHJ, certainly.

Continued next week

### WEA To Court

LOS ANGELES—WEA Corp. is suing Lerroll and Ruth Dolphin, doing business as Earth Record Rack and Dolphin's of Hollywood, in local Superior Court for payment of \$14,688.22, allegedly due for goods delivered.

## Vox Jox

• Continued from page 23

who once worked at KCKN—J.D. Carmicle from Liberty, Ky."

★ ★ ★

**Jerry Stevens**, who programmed WMMR in Philadelphia to great heights, is joining WCAU-FM, the CBS-owned station in Philadelphia that once was oldies and now is modernizing. General manager **James Keating** believes Stevens will aid WCAU-FM to "continue its growth and emerge successful from the extremely competitive contemporary radio market that exists in Philadelphia." And a clear sign that the market is growing a little tougher is the fact that the market is growing a little tougher is the fact that WFIL program director **Jay Cook** has moved **Tom Tyler** into the noon-3 p.m. shift and added **Jim Nettleton** to the staff to handle Tom's old slot. Nettleton will also be assistant program director.

★ ★ ★

**Ray Potter** is back with the **John Walton** stations, operating at KELP in El Paso. . . . **J. W. Dance**, formerly with KONO in San Antonio, is looking for Top 40 or country air work; 714-772-4291.

★ ★ ★

**Bob Summer** has left KXLY in Spokane to become director of Ron Railey Studio. New lineup features **Joe Lyons** 5-10 a.m., **Steve Silbulsky** 10 a.m.-3 p.m., **Chuck Harmon** 3-7 p.m., and **Richard Montague** 7 p.m.-1 a.m. . . . At WHNC in beautiful out-of-town Henderson, N.C. (I'm just kidding, **Mr. Beasley**), **Jim Simpson** has been promoted to general manager and **Don (Don Morgan) Hanzlik** is now program director and doing the sign-on until 10 a.m. shift. **Charlie Little** follows, and then **Rocky (Jack Daniels) Marlowe** works from 2 p.m. until signoff. Morgan adds that the station has started sending out playlists again and you can get on the mailing list by writing him.

★ ★ ★

**Pierre Eaton** at WINX in Washington claims that he has the station "on the move—breaking hits." Good, Pierre, I've always felt that a station which plays new product can beat a tight playlist operation. Yes, I know 1,742 program directors will disagree. But I would then disagree with their disagreement. . . . **Ron Harris**, operations department, TM Productions, Dallas, writes: "After seeing the tribute to **Joe Maimone** of Capitol Records in the Dec. 27 issue, I am moved to add my own praises. Back in 1969, I was involved with WCPR, carrier current station at Stevens Institute of Technology in good ol' Hoboken (well, ol' Hoboken, anyway). Joe gave me the best service I've ever seen on Capitol material, including prerelease stuff, Beatles back albums, contest giveaways, and much more. At least once a week I'd get a shipment from him and thus we were able to program one of the top campus stations with a lot less effort. Of all of the promo men I've dealt with, Joe Maimone will always stand out in my mind as the top!" It should be noted that I got a couple of other letters praising him.

★ ★ ★

**Bill Leslie**, winner of an award for news during the last International Radio Programming Forum, has joined WTAR, Norfolk, Va. . . . **Tony Rondell**, KRFS, P.O. Box 100, Superior, Neb. 68978, needs record service. Anything that might make the Hot 100 Chart.

## Talent In Action

• Continued from page 40

featured strong, sophisticated compositions by pianist Leven—among them a slow, lyrical flute ballad "Consummation," a hot jazzy danceable number "Snow" and an adventurous upbeat waltz "Light Sea." **JIM SIEGELMAN**

### ELVIN JONES ART BLAKEY

Village Gate, New York

The groups of these two drummers played to SRO crowds over the first two weekends in December and with good reason. Along with the attraction of two of the best known drummers in the jazz world, there were a host of talented young sidemen on hand from both bands. The resulting combinations yielded an evening of first-rate, contemporary jazz.

Elvin Jones' group consists of guitarist Ryo Kowasaki, bassist Dave Williams and reedman Pat LaBarbara; with all having an equal hand in the proceedings. Although Jones oversees the group and controls its energy, he does so without overpowering or bullying them. Directing the group in such a manner enables him to fulfill roles as leader/musician and as a passer of the jazz flame. It is a learning as well as a performing group.

As musician, Jones possesses an earthiness and rich power that is propelled by an intensity of purpose. As teacher, he provides a context that is suitable and appropriate for the skills of the others. Kowasaki produced some excellent rapid-fire solos besides delicate exchanges with the melodic and flowing tenor sax of LaBarbara. Williams' bass playing was a bit too discreet but he displayed sensitivity and skill throughout the set, particularly with the bow.

Of course Art Blakey, too, is a passer of the flame. For over 20 years his groups have been fertile training grounds for the young musicians of the time. Blakey is always attracting new listeners and even familiarity with his aggressive style, with those hard quick rolls and rim shots, cannot detract from the pleasure of seeing and hearing him.

Blakey's group confined itself mostly to modern jazz classics like "Round About Midnight," which featured beautiful work by Bill Hardmen on trumpet, and "Blues March." Pianist Al Bailey earned loud applause for his fine work throughout the set as did David Schmitter on tenor sax. **LAWRENCE FROST**

### COUNTRY JOE McDONALD

Savoy, San Francisco

McDonald, a principal figure in the San Francisco psychedelic renaissance of the '60s and now back on the national scene via his new Fantasy LP, "Paradise With An Ocean View," teamed up with two ex-Fish plus some other local luminaries to christen the stage at the city's newest live-entertainment entry, the Savoy on Grant St. in the North Beach area of the city.

Guitarist Barry Melton (who has had records of his own in the meantime) and bassist Bruce Barthol are from the previous Country Joe and the Fish band. The other players behind McDonald—guitarist John Blakeley, pianist Ted Ashford and drummer Peter Milio—recorded the Fantasy LP with him. On Dec. 27 Snooky Flowers (baritone sax) and guitarist extraordinaire Mike Bloomfield joined in with the band's first set, and Grateful Dead lyricist Robert Hunter came up to sing "Jesse James" after Flowers and Bloomfield departed.

It was a typical North Beach/San Francisco affair, with everyone save Flowers in scruffy clothes and with the capacity crowd drinking beer and applauding loudly the resurrection of an old hero. During Joe's performance of "Save The Whales," one patron brought a toy shark to the stage which Melton placed on McDonald's shoulder, where it remained poised for the rest of the song.

Most of the music was loose, sometimes raggedy, but infectious. Bloomfield and Melton delivered some heavily-chorded head-turning passages during their stint together, and both Melton and Blakeley soloed admirably throughout.

McDonald's reggae social commentary (all Jamaican), ended with Melton walking around on his knees. The old tune "Rock And Soul Music" (one of several old Fish hooks on the program) was notable for the number of changes worked into the song. McDonald either played acoustic guitar or sang sans instrument.

The reunited Fish band, such as it is, has signed also with Fantasy with a record expected mid-year, and the band also played McDonald Head crater in Hawaii New Year's Day.

**JACK McDONOUGH**

## RADIO-TV MART

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage. Send money and advertising copy to: Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

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# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 1/17/76

Number of LPs reviewed this week **42** Last week **11**

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**EMMYLOU HARRIS—Elite Hotel**, Reprise MS 2236 (Warner Bros.). More of a country than a pop album, but Harris did quite well on the pop charts with her first effort for the label and this is just as strong a set. Songs from Buck Owens, Wayne Kemp, Gram Parsons, Chris Hillman and Lennon & McCartney among others offers the singer the chance to tackle a variety of styles. Highspot with her is her ability to take familiar cuts and create a highly original sound. Several live cuts add some spark to the set as do the musicians, including Glen D. Hardin, James Burton, Micky Raphael, Rick Cunha, Jonathan Edwards and Ben Keith. Good production from Brian Ahern.

**Best cuts:** "Amarillo," "Till I Gain Control Again," "Here, There And Everywhere," "Satan's Jewel Crown," "Wheels."  
**Dealers:** Display both pop and country.

**BLACK OAK ARKANSAS—Mutha—Live**, Atco, SD 36-128 (Atlantic). Most listeners either love or hate this group, and those in the former category should flip when they hear this. The songs are both new and old, while the performances throughout are typically hard-driving BOA. The "live" quality of the disk is excellent, and might even help turn on the non-believers.

**Best cuts:** "Hey Ya'll," "Jim Dandy," "Cryin' Shame," "Lord Have Mercy On My Soul," "Fancy Nancy."

**Dealers:** The group might not zoom to the top of the charts, but over the long haul they definitely bring in the sales. Remember few facts can top them as a touring band.



**TANYA TUCKER—Lovin' And Learnin'**, MCA 2167. Like fine wine, Tanya keeps getting better with age. This is her most mature—and best—LP yet, and gives Jerry Crutchfield an opportunity to show what he can do as a producer. An excellent selection of material and outstanding musicians, from Pig Robbins on piano to Charlie Daniels on fiddle, makes the first Tucker-Crutchfield collaboration a memorable event. Tanya's touching performance on the Bobby Braddock-Carly Putman gem "Leave Him Alone" is a highlight, and she gives effective renderings of a new Dave Loggins song "You've Got Me To Hold On To" along with two beautiful new works by Sterling Whipple and Mary Ann Duwe.

**Best cuts:** "Leave Him Alone," "You've Got Me To Hold On To," "Makin' Love Don't Always Make Love Grow," "After The Thrill Is Gone," "My Cowboy's Getting Old."

**Dealers:** A beautifully-packaged album should get a strong promotional push by MCA and could also generate some pop activity. Includes her latest chart single "Don't Believe My Heart Can Stand Another You."

**EMMYLOU HARRIS—Elite Hotel**, Reprise (Warner Bros.) MS-2236. If there was ever any doubt about Emmylou Harris being one of the brightest talents to emerge in recent years, this soft and sensitive album has the answer. It's difficult to follow her last LP, but she has done it here. This has a greater country feel to it, and includes great versions of Don Gibson's "Sweet Dreams" and the Buck Owens creation "Together

## Spotlight



**JANIS IAN—Aftertones**, Columbia PC 33919. Ian's follow to "Between The Lines" offers up a set equally as powerful in its songs but stronger when one considers the variety. Included are the usual melodic Ian word poems, but also featured are several interesting uptempo numbers, (including one with a strong jazz and South American feel), a torch song and gospel styled song with performances from Claire Bay, Odetta and Phoebe Snow as well as Ian. Singer sticks with producer Brooks Arthur, who does usual excellent job. Musicians on set include Clare Bay, Richard Davis and a number of top New York session people. Usual strong lyrics fill the album, and for those who enjoy the quiet Ian, there's lots. But, as mentioned before, the variety is more prevalent than ever and it works well.

**Best cuts:** "Aftertones," "I Would Like To Dance," "Love Is Blind," "Belle Of The Blues," "Goodbye To Morning," "Boy, I Really Tied One On," "Hymn."  
**Dealers:** Ian is coming off No. 1 LP.

Again." Emmylou's friend and fellow country-pop star Linda Ronstadt gives her a hand with supporting vocals on two of the songs. Producer Brian Ahern does a banner job in transferring Emmylou's winsome and warm personality from the stage to the album.

**Best cuts:** "Together Again," "Sin City," "One Of These Days," "Sweet Dreams."

**Dealers:** Expect strong action from both country and pop segments.



**PARLIAMENT—Mothership Connection**, Casablanca NBLP 7022. Very well done effort combining all of the elements so many soul oriented groups strive for but seldom meet. Strong mix of lead vocalists, each with his own distinctive style,



**JETHRO TULL—M.U.—The Best Of Jethro Tull**, Chrysalis CHR 1078 (Warner Bros.). First real greatest hits set from British group, though there have been collections in the past. Tull is, of course, not a singles group in the AM radio sense of the word. There have been, however, several Top 40 hits for the group as well as several cuts that have received strong FM play. Good representation of most of the band's history, which has seen several changes in membership. Another plus here is that many of the cuts have been pulled from concept albums, and this offers the consumer the first chance to hear the so called Tull in one spot.

**Best cuts:** "Aqualung," "Thick As A Brick Edit #1," "Bungle In The Jungle," "Living In The Past," "A Passion Play Edit /8," "Nothing Is Easy."

**Dealers:** The Warner Bros. labels have enjoyed an extremely successful several months in the greatest hits area, and Tull remains one of rock's supergroups.

backed by voices arranged differently for each song. Tight, funky instrumentation, particularly the sax and synthesizer work. Some of the best synthesizer yet used by Black disco groups, with the instrument remaining in the background but filling in gaps well. Fun lyrics expressed without the seriousness that burdens so many such albums. Disco, of course, but also quite suitable for just plain listening. Fine production from George Clinton. Instrumental guests include Fred Wesley, Michael and Randy Brecker and Bernie Worrell in keyboards and synthesizer.

**Best cuts:** "P. Funk (Wants To Get Funked Up)," "Mothership Connection (Star Child)," "Give Up The Funk (Tear The Roof Off The Sucker)," "Night Of The Thumpasorous Peoples)."

**Dealers:** Casablanca hot in the soul area of late with Donna Summer.

**MANDRILL—Beast From The East**, United Artists UA-LA577-G. Progressive soul oriented group comes up with a remarkable variety of material, ranging from straight disco to Latin to Salsa to straight soul to smooth, almost MDR instru-

mentals. The disco cuts are the least successful, and these take up two of the first three cuts. After these, however, things run smoothly along and the rest of the set amounts to a pleasing, easy to listen to package. Something for most pop or soul listeners here, and, if the more melodic cuts here are any indication, the quiet route may be the best way to take the group. On the whole, an excellent album. Production from Malcolm Cecil.

**Best cuts:** "Honey Butt," "Love Is Happiness," "Ratchet (Come Se Va La Costa)," "Panama," "Synthia Song," "Peaceful Atmosphere."

**Dealers:** Stock in soul and pop.

**ED TOWNSEND—Now**, Curton CU 5006 (Warner Bros.). Townsend is one of pop and soul's most impressive men, though not a great many consumers know him. He enjoyed several major hits a number of years ago, including "For Your Love." More recently, he worked with Marvin Gaye on the production of "Let's Get It On." Here he comes up with a fine pop/soul approach, using some of the sounds he helped create with "Let's Get It On" and adding his own rap/sing sequences and raspy vocals over a combination lush/funky instrumental backdrop. Ability to be either an easy singer or screamer also shows through. Disco oriented cuts here, though the set is not primarily a disco effort. Album certainly re-established Townsend's credibility as a commercial artist as well as reinforcing his status as a producer. Primarily up-tempo LP should move Townsend right next to the likes of Johnny Bristol and Willie Hutch as producer artist.

**Best cuts:** "If You Can't Take Me Higher," "I'm With You," "How Could You Do It," "Where Did The Signs Go," "This Too Shall Pass."

**Dealers:** Mention "Let's Get It On" in display.



**CHRIS SQUIRE—Fish Out Of Water**, Atlantic SD 18159. A fine solo effort from Yes member Chris Squire. The LP's five cuts should prove strong FM fare, especially being that the album is a natural extension of the musical sound associated with Yes. In fact, two group members Bill Bruford and Patrick Moraz, chip in as sidemen here. While the influences of Yes remain, by no means do they overshadow the recognition due Squire. As writer, performer (guitar and vocals), arranger and producer, he shines through. Special mention also for the pipe organ skills of Barry Rose.

**Best cuts:** "Hold Out Your Hand," "You By My Side," "Lucky Seven," "Safe."

**Dealers:** Explain Squire's origin.

**KATE & ANNA MCGARRIGLE**, Warner Bros. BS 2862. One of the more enjoyable new acts to come along in some time, as the sisters weave their way easily through a variety of styles encompassing pop, country, folk, easy listening and more than a tinge of the blues. The pair's roots are in folk, and this is evident throughout the set, particularly in the vocals. Strong use of fiddle throughout the LP, with some stark in-

(Continued on page 58)

**Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Colleen Clark, Gerry Wood, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.**

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/17/76

Number of singles reviewed this week **47** Last week **48**

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**RAY GRIFF—If I Let Her Come In (3:05)**; producer: Ray Griff; writer: Ray Griff; publisher: Blue Echo, ASCAP. Capitol P-4208. Griff scales the heights of his impressive vocal range with this self-penned tune that should follow his last hit "You Ring My Bell" up to the high reaches of the chart. The production is much simpler—and more effective—than the previous efforts of this talented writer-publisher-producer-artist.

**REX ALLEN, JR.—Play Me No Sad Songs (2:59)**; producer: Larry Butler; writers: Larry Butler & Roger Bowling; publishers: Unart/Brougham Hall, BMI. Warner Bros. WBS-8171. If Larry Butler produces and writes a song, you can expect outstanding products. You've got it here with Rex, Jr.'s strongest single to date. Th Butler-Bowling song is the perfect vehicle to boost young Allen's career.

## recommended

**PAUL DELICATO—I Can't Make It All Alone (3:15)**; producer: Harley Hatcher; writers: Paul Delicato & Harley Hatcher; publisher: Song Writers Of America, BMI. Artists Of America AOA-110.

**JOE BROCK—I Haven't Had A Good Night (Since She's Gone) (3:09)**; producer Gene Kennedy; writers: Bob Frazier, Bob Mitchell & Jack Frasure; publishers: Memory, BMI/Golden Horn, ASCAP. Ronnie IRDA-165A.

**DANIEL—Pretend (3:14)**; producers: David Byrd & Lee Stoller; writer: Daniel; publisher: Cristy Lane, ASCAP. LS Records 069-A.



**HELLO—New York Groove (2:44)**; producer: Mike Leander; writer: Russ Ballard; publisher: Acee, ASCAP. Arista 0166. Pounding rocker produced by Gary Glitter producer Mike Leander and written by Roger Daltrey producer and ex-Zombie Russ Ballard. Strong guitar, bass and drums with fun lyrics. If You Like Gary Glitter, you'll like this one.

**ROGER GLOVER AND GUESTS—Love Is All (2:44)**; producer: Roger Glover; writers: R. Glover-E. Hardin; publishers: Mauve/Purple (USA), ASCAP/BMI. UK 2800 (Phonogram). Ex-Deep Purple member Glover has a major hit in Britain with the "Butterfly Ball" concept LP this rocking, goodtime single is pulled from.

**CRYER & FORD—Hang On To The Good Times (3:15)**; producer: Genya Ravan; writers: Nancy Ford-Gretchen Cryer; publisher: Fiddleback, BMI. RCA PB-10518. Pleasing, acoustic flavored rocker from pair that shows strength in New York City.



**PILOT—January (3:28)**; producer: Alan Parsons; writer: D. Paton; publisher: Al Gallico, BMI. EMI 4202 (Capitol).

**ANNE MURRAY—The Call (2:34)**; producer: Tom Catalano; writer: Gene McLellan; publisher: Beechwood, BMI. Capitol 4207

**FRANKIE AVALON—Venus (3:30)**; producer: Billy Terrell; writer: Ed Marshall; publishers: Kirshner Songs/Welbeck, ASCAP. De-lite 1578.

**CREEDENCE CLEARWATER REVIVAL—I Heard It Through The Grapevine (3:58)**; producer: John C. Fogerty; writers: Whitfield-Strong; publisher: Stone Agate, BMI. Fantasy 759.

**TONY CHRISTIE—Drive Safely Darlin' (3:23)**; producer: Geoff Stephens; writers: Geoff Stephens-Barry Mason; publisher: Geoff Stephens, ASCAP. MCA 40498.



**FAITH, HOPE & CHARITY—Don't Go Looking For Love (3:31)**; producer: Van McCoy; writer: Van McCoy; publishers: Van McCoy/Tamerlane, BMI. RCA JH-10542.

**O. V. WRIGHT—Slow And Easy (3:18)**; producer: Willie Mitchell; writer: E. Randle; publisher: Jec, BMI. ABC 12154.

**MONDAY AFTER—Merry Go Round Part 1 (2:58)**; producer: John (The Monster) Davis; writers: M. Tennant-A. Smith; publishers: John Davis/Barbro, ASCAP. Buddha 512.

**ZULEMA—Half Of Your Heart (2:44)**; producer: Carl L. Maults-BY; writers: Z. Cusseaux-J. Gray-Carl L. Maults-BY; publishers: ZuGrace/Dunbar/Fobro, BMI. RCA JB-10541.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.**

## General News

### CHART TALK

# 'Greatest Hits' By John Sets Record

By PAUL GREIN

LOS ANGELES—1975 marked the first time that a greatest hits set was the No. 1 album of the year on the Billboard charts. "Elton John's Greatest Hits" broke a previous record set in 1974, when John Denver's collection of singles came in at No. 2.

Thus the two highest-finishing greatest hits packages on Billboard's year-end sales tallies have come out during the past two years.

That is perhaps the most dramatic evidence that best of albums are becoming a more important factor in overall LP sales. It is also proof that the current popularity of such product is not simply the result of the Christmas release blitz, but is rather due to a steady buildup over the years.

1976 is, for example, the third consecutive year to be ushered in with a greatest hits set at No. 1. As 1974 got underway, the Carpenters were on top with "The Singles: 1969-73." Last year began with "Elton John's Greatest Hits" topping the LP chart. Now with the start of 1976, Chicago stays at a starred No.

1 for the fifth consecutive week with "Chicago IX, Chicago's Greatest Hits."

In fact, as strong as the sales on greatest hits albums were in the last few months of '75, 1974 was an even better year, with five such albums making it to No. 1. They were, in addition to the Carpenters' LP, "John Denver's Greatest Hits," the Beach Boys' "Endless Summer," Crosby, Stills, Nash & Young's "So Far" and the Elton John package, which stayed on top well into '75 for a total of 10 consecutive weeks.

Despite the super sales of greatest hits albums over the past couple of years, with one exception in mid-1973 (the Beatles' "1967-70"), there were no best of LPs topping the charts from 1974 way back to 1968, when the Rascals took a greatest hits album to No. 1.

The greatest hits parade is hardly a seasonal event. Releases may have been stepped up during the holidays, but such LPs have demonstrated increasing strength over the past couple of years, and can be expected to sell throughout 1976.

## Q' Tape Sales Stagnant

Continued from page 6

velocity of 4-channel disk sales. Our old disk to tape percentage was about 60-40, and the disk ratio is growing.

"There is not always a tape counterpart to a disk," Kavan continues, "and we are selective in our tape releases. And the tape is still a good business, even though it isn't growing as fast as the disk."

Kavan also feels that most "manufacturers of high end quad equipment are not singing the blues. As for tape, the volume is there and we intend to stay in the business."

Bob Elliott, tape sales director for A&M, points out that quad sales were dropping by mid-'75 and have now dropped considerably from last year."

Elliott feels equipment dumping has hurt the 4-channel cause somewhat, and feels that quad is in a precarious position partly because of the economic factors that hurt hardware sales.

"There was also the problem of getting the disk off the ground to be-

gin with," he adds. "During the vinyl shortage 4-channel records received bottom priority and the consumer confusion over systems did not help any. The CB radio boom may also have had an effect on quad sales, though this is more a personal theory than a fact.

"We are certainly remaining in the quad tape business," he continues, "though we will be bringing out our new releases a bit more guardedly."

Another source says his quad business was "awful. When you have to try hard to sell a fifth of what you've been selling, you're in trouble."

He also points to one offer from a cigarette manufacturer offering a 4-channel system for money and box tops. "It kind of takes the romance out of quad," he says.

A spokesman for RCA is a bit more optimistic, stating that while the first six months of last year were poor in tape and LP sales, sales over the past six months have picked up in both records and tape and the label is bullish on the future.

## Eight Aces Pose Tricky Full House

PHILADELPHIA — With two Four Aces groups now entrenched on the entertainment scene, one of them brought suit in Philadelphia Common Pleas Court Dec. 30 against the other group playing as the Four Aces.

The original Four Aces go back to the 1950s with such hit recordings as "Tell Me Why," "Stranger In Paradise" and "Love Is A Many-Splendored Thing."

One group is made up of the original members of the Four Aces. The other is composed of singers who replaced the original members as they dropped out over the years. Now, both groups claim legal title to the name. The suit was filed by the newer Four Aces, claiming that three of the four original Four Aces gave up their rights to the name when they quit the group.

The original Four Aces, however, contend that they only agreed not to use the name as long as an original member was still left in the group. Now that the last original member has left, they claim they have every right to go back to their original name as the Four Aces.

The suit was filed against Al Alberts who recruited Dave Mahoney and Sod Rosario, who were original Four Aces, to join with him in the group. Also included in the suit are Alstel Productions, which produces Alberts, WAVI television show featuring amateur talent and the station itself because Alberts refers to the original members of his TV show as the Four Aces.

## Calif. Law

Continued from page 3

prepared; methods established for conducting investigations of applicant's character and financial responsibility and passing on applications and granting thereof.

Davis estimates no less than 1,500 persons are in businesses in California which fall within the law's jurisdiction. Davis feels that he will not be able to act before June. His experience indicates that it takes six weeks normally to then process an exam.

Gold, manager of acts like War, alleges that terminology of the statute could place him within the provision of the law, in that he professionally advises his musical clients. The act, as currently applied, infringes on constitutional rights, Gold claims, in that it requires his activities he licensed during a period when it is impossible for him to obtain a license.

Gold charges the law is unconstitutionally vague and indefinite, lacking adequate definition as to whom it covers. The act violates rights against self-incrimination and unreasonable searches and seizures by requiring the opening of books and records to defendants and imposing at the same time criminal penalties for activities contained in those books.

Gold points up that the act is void under Article 4, Section 9 of the state constitution, in that it includes a subject not expressed in its title, such as personal managers who do not function as booking agents.

Gold's pleading, which it's understood was prepared in part by Mike Lattimore, who spent a dozen years as corporate counsel with MCA and IFA before joining Loeb & Loeb, asks the court to declare the law unconstitutional, void and unenforceable.

## Motown-CTI Feud Erupting

Continued from page 1

Taylor who had not lived up to his part of the distribution contract signed Nov. 1, 1974.

In the CTI suit filed Dec. 12, Motown was accused of wilfully and materially breaching the distribution pact in several ways. Included are allegations that Motown had failed to provide CTI with ample promotion and publicity, had failed to make timely distribution to key sales outlets, had failed to make accurate accountings of sales, and had extracted excessive payments for handling distribution of CTI's recordings to foreign licensees.

Another allegation was that Motown had failed to provide CTI with its monthly advance royalty check of \$120,000 owed Dec. 10, and that Motown had implemented an "operation to destroy the accounts receivable position of CTI and to create and obtain a wrongful windfall profit for itself on the same goods."

## Forum Speakers

Continued from page 26

Alex Kabbaz, editor, Discotekin, New York; Richard Nader, president, Disco Dance Attractions Ltd., New York; Johnny Walker, BBC Radio 1, London; Labelle (Patti Labelle, Nona Hendryx, Sarah Dash), New York; Viki Wickham, manager of Labelle, New York; Jane Brinton, vice president, Aristocrat, Los Angeles; Tom Jayson, president, 2001 Clubs, Columbus; Kenn Reynolds, stage manager, Labelle, New York; Sonny Taylor, program director, WWRL, New York; Michael O'Harro, disco consultant, Washington; Van McCoy, producer; Jim Parks, sales manager, Technics, New Jersey; James Brown, president, Video Disco & Assoc., Los Angeles; Richard Long, Disco Sound, New York and Rudy Stern, director, Let There Be Neon, New York.

An achievement awards dinner Friday evening closes the forum.

## FBI Joins Pirate Search

Continued from page 4

bootleg tapes from Zapateria Mexico June 11 for \$1.25 each. FBI agents had the home of Hernandez, 2844 Budau, Los Angeles, under surveillance Oct. 2 and saw him visit the Martinsound premises in Alhambra. The report stated that individuals at Martinsound also frequented premises at 1139 West Valley and 1324 Date St., Alhambra. The report states that a vehicle carrying California plates registered to Latin Records, 2515 Gage Blvd., Huntington Park, visited the premises.

A United Parcel truck driver, who works the area, told the FBI that Martinsound is operated by a pair of men, possibly named Martin and probably father and son.

FBI surveillance learned that a car, licensed to Raul Pacheco Martinez, 306 W. Tujunga Ave., Burbank, picked up boxes of bootleg tapes at A/C Electronics, 539 Los Angeles St. On April 1, a search of the 306 W. Tujunga Ave. residence revealed one master 8-track recorder and four slaves and other bootlegging paraphernalia.

On another occasion, agents observed boxes of recording tape being carried into a car, whose plates are registered to Blaca Suarez, 925 S. Olive St., Alhambra, who is part owner of Suarez Bros. Stereo, 134 E. Atlantic Blvd., Alhambra. Also noted during the stakeout was a car, whose plates are registered to Fermin Ruelas, 1467½ W. Adams Blvd., Los

CTI demanded a judgment of \$3.5 million, a direction to Motown to present a full and proper accounting, a reimbursement of \$340,876 in lost sales, \$3.5 million in further compensatory damages, \$1 million in punitive damages, and the enjoining stopping Motown from acting as distributor for CTI product.

In the Motown answer and counterclaim suit filed Wednesday (7), the Los Angeles-based company denied the CTI allegations en masse. It defended its failure to pay CTI the monthly check of \$120,000 for December saying that CTI had breached the contract by failing to provide scheduled product.

In addition, Motown charged that "Taylor and CTI failed and neglected to perform the conditions of the corporate agreements and the individual agreement on their part. In that they failed and refused to deliver to Motown a sufficient number of commercially satisfactory master recordings produced during the expired portion of the term of the corporate agreements, as expressly provided therein, although Motown has demanded delivery."

It stated in the suit that Taylor and CTI had failed to deliver not less than 20 masters, each placed at a value of \$1 million.

Also named in the Motown countersuit were Richie Salvador, CTI sales manager, and 21 John Does. Motown alleges that Salvador is also actively participating in CTI's offers to sell to others master recordings and reproductions which Motown says are due them.

In its suit, Motown also asks for dismissal of all complaints brought by CTI, the awarding of legal fees, and the enjoining of Taylor and CTI from "directly or indirectly selling, offering for sale or transferring possession of any rights to master recordings or renditions of musical works in any form, and reproductions made therefrom, except to Motown in accordance with the terms of the corporate agreements."

Angeles, operator of Latin Records, Musica Mexicana and Internacional, 2515 E. Gage, Huntington Park.

During early December, search warrants were granted for Los Banderos Record Shop, 6107 Pacific Blvd., Huntington Park, where earlier agent Richard W. Miller had purchased a pirate copy of Freddy Fender's "Before The Last Teardrop Falls" for \$2.50; and Acapulco Stereo, 6708 Pacific Blvd., Huntington Park, where the same illegal tape was purchased for \$2.12.

## Frey Re-Elected AFM Local 1 Head

CINCINNATI—At its biennial election Musicians Union Local 1 re-elected Eugene V. Frey to serve his 10th consecutive two-year term as president.

Also returned to office were Wilbert A. Little, for his sixth term as secretary-treasurer, and Louis F. Lausche, for his second term as vice president. Frank Bamberger will again serve as sergeant-at-arms, a post he has held many years.

Re-elected to the board of trustees were Roland Fansher, Frank W. Payne and Wilbur Shook. New on the trustees board are Carmine Campione, of the Cincinnati Symphony, and Barney Yelton, a member of the Cliff Lash band on WLW-WLWT.

## Sound Waves

Continued from page 29

money and send you home with our bargain.

If you demand better than that, you'll get it, if you're willing to pay a fair price for value received.

Mike Colchamiro, Zimet's vice president reports that sales are split about 50-50 between the two categories.

\* \* \*

Round two in the AES' three-part series on the art and science of sound recording is scheduled for Tuesday (13) at the WQXR Auditorium at 3:30 p.m. In a discussion on "The Advance (?) Of Technology," panelists will look at recording today, and explore the uses and abuses of modern recording techniques. The panelists have all had long associations with the recording industry.

Bob Lifton has been active for

many years, as head of Regent Sound Studios in New York City. With recording credits ranging from the Flamingos to Bette Midler and Roberta Flack, he was one of the pioneers in the interlocking of two 16-track recorders.

Bert Whyte, now associate editor of Audio Magazine, made some of the first classical stereo recordings with Leopold Stokowski in 1951. He has also recorded Benny Goodman, Woody Herman, Stan Kenton and others.

Albert Grundy, co-founder and director of the Institute of Audio Research, serves as vice president, Eastern region, of the AES, and is also active as a consultant in the design of disc recording systems.

Joining the panelists during the question and answer period will be Bob Fine, last month's featured speaker and president of Fine Communications Corp.

## 4 Old Big Bands Dominate Hall Of Fame Nominations

LOS ANGELES—Woody Herman, Benny Goodman, Count Basie and the late Tommy Dorsey account for 10 of the 27 nominations for this year's Recording Academy Hall of Fame.

Big bands of the past dominated the list. Stan Kenton, Chick Webb, Artie Shaw, Charlie Barnet, Jimmy Dorsey, Duke Ellington and Les Brown also have records among the 27 semi-finalists.

NARAS officials here say the nominations were submitted by a 90-member elections committee comprised of musicians, musicologists and producers. More than

800 disks were originally submitted for consideration.

In a second round of voting, the 27 survivors will be reduced to five. They will be announced on the Grammy Awards Show to be beamed Feb. 28 over CBS-TV.

The Hall of Fame was established to honor and preserve disks of lasting, qualitative and historical significance released before the first Grammy Awards were made in 1958.

Vocalists whose records also are among the remaining 27 entries include Ella Fitzgerald, Billie Holiday, Gene Austin, Judy Garland and Nat "King" Cole.

## 'Convoy' Zapped Off Iowa Radio

NASHVILLE—WHO in Des Moines dropped the No. 1 song from its playlist last week due to controversy and requests from Iowa Safety Dept. officials.

The song, "Convoy," by C.W. McCall on the MGM label, has been in the No. 1 position on the Billboard national country charts for three weeks in a row as well as No. 1 on the Hot 100 and is one of the most requested songs in the nation, in both country and pop markets.

An article on the front page of the Des Moines Tribune was the deciding factor in dropping the song, according to Bob Gifford, program director of the station.

Law enforcement officials felt the song has made their job of enforcing the 55 m.p.h. speed limit in the state more difficult, especially trucks. The decision was made in order to cooperate with law enforcement officials, but it is temporary and the song may be reinstated, Gifford says.

"Convoy" has sold more than 125,000 in the Midwest area, which includes Des Moines, according to a spokesman for MGM.

## Col Readies 3 Songbooks

NEW YORK—Columbia Pictures Publications is coming with personality songbooks from progressive country music artists Waylon Jennings, Willie Nelson and Jessi Colter.

The three folios will contain selections of the artists' hit singles, album cuts and pictorial features on their respective careers.

Included in the Jennings folio are such songs as "Are You Sure Hank Done It This Way," "I'm A Rambling Man" and "Pretend I Never Happened," while Nelson's book includes the songs "Bloody Mary Morning," "Yesterday's Wine" and "Not Supposed To Be That Way," among others. The Colter folio features the songs "I'm Not Lisa," "What's Happened To Blue Eyes," "You Ain't Never Been Loved" and "Storms Never Last."

It's expected that all three folios will be marketed in the \$5.95 price range. Coordinating production on the projects has been Charlie Feldman, Nashville representative for the division.

## 'JUMBO'S' OPINION CD-4 Hardware Is Key To Acceptance

By CLAUDE HALL

LOS ANGELES—The lack of CD-4 hardware on the market—especially a unit retailing with four speakers for as low as \$229—is the major problem holding back the quad record market, believes James "Jumbo" Y. Mochizuki.

"Ham 'n' egg—hardware supporting software and vice versa—hasn't been done properly. The only real problem today with CD-4 quad is the lack of hardware, not only in the United States, but in Japan.

"Japanese have to realize they need to manufacture an economical CD-4 playback unit for the U.S. market, something that would retail between \$229 and \$449 with four speakers. It can be done. And you can have a wide choice of units between those price ranges.

"All the other problems that once existed in CD-4 have been solved—the demodulator has been perfected with the IC chips. The Shibata stylus gives CD-4 records pure separation, little ambience and no crosstalk. And Keycor-Century is now producing the best record compound I've ever heard—the Q-550. Listen to the latest CD-4 records on A&M Records. Albums by Quincy Jones, Joan Baez and the Carpenters are the clearest sounding albums ever produced."

He credits Vic Goh, president of the JVC Cutting Center in Los Angeles, and Tom Nishida, chief engineer there, with excellent jobs in cutting CD-4 masters.

"The hi fi buff isn't that interested in quad," Mochizuki says. "He's still trying to get perfect stereo. The real demand for quad will be with youth. Just as it is with records."

But more hardware has to be manufactured to support the record product that is now being released in the CD-4 system. This will become even more critical in the near future because "1976 will see the first inroads of the CD-4 system in Europe to any great extent."

Mochizuki, who just retired from the Victor Company of Japan and its U.S. subsidiary of JVC, plans to continue actively as a consultant in both hardware, software and the videodisk industries. He retains his positions on the boards of directors of several Japanese manufacturing firms, but feels he's more of a consultant now than an executive.

Associated with the Victor Co. of Japan since its embryo stages in postwar Japan, Mochizuki has been instrumental in the acceptance and growth of the 8-track cartridge system and the CD-4 discrete quad system. He holds the Imperial Award, Fourth Order of the Sacred Treasure, from the Emperor of Japan and the Japanese Government.

"I lived through that 10-year monaural-to-stereo transition turmoil. You can hardly blame manufacturers, distributors, retailers, and consumers for being leery. And then the energy crisis hit the vinyl side of the industry and that hurt tremendously.

"But I feel the CD-4 job is done, at least for a troubleshooter like me."

However, the videodisk industry has a lot of problems in business: commercial codes, licensing agreements, patent laws, the incompatibility of systems between one country and another because of different tv systems, different currents, different languages.

Says Mochizuki:

"That's where I'm needed now."

## 4 Colleges Win ASCAP Honors

NEW YORK—Four U.S. college and music conservatories will receive \$2,000 apiece this year in Raymond Hubbell scholarships from ASCAP.

With the awards aimed at assisting young composers, performers, and future teachers, the schools garnering the monies are Appalachian State Univ., Boone, N.C.; the Cincinnati Conservatory of Music, the Univ. of Nevada, and Middle Tennessee State Univ.

The grant to Middle Tennessee State will honor the memory of the late Bill Williams, ASCAP writer and country music editor of Billboard.

Selection of the schools winning the scholarships was handled by an ASCAP judging committee composed of Stanley Adams, president Salvatore Chiantia and Ned Washington, both vice presidents; Bernard Korman, general counsel, and Ed Waters, Library of Congress music chief.

## BOOK REVIEW

### Recordings Of 2,373 U.S. Orchestras In 2 Volumes

LOS ANGELES — Arlington House of New Rochelle, N.Y. kicks off its 1976 list of unusual music books with a two-volume "American Dance Band Discography: 1917-1942" by England's Brian Rust that represents one of the most astonishing accomplishments in the history of U.S. popular music.

Rust somehow had compiled virtually complete recording data of 2,373 dance bands over a quarter of a century, starting with Irving Aaronson and ending with Bob Zurke. Presented in 2,005 information-

cramped pages, it's a remarkable achievement—one that will be welcomed by most everyone who lived through the Big Band era of a generation ago.

There are included, obviously, hundreds of orchestras whose recorded output was of minimal interest even when first issued, aggregations now long forgotten and unlamented. But Woody Herman, Tommy and Jimmy Dorsey, Harry James, Casa Loma, Paul Whiteman, Red Norvo, Claude Thornhill, Hal Kemp, Ray Noble's Yankee group, Coon-Sanders, Ozzie Nelson, Kay Kyser, Will Bradley-Ray McKinley, Larry Clinton, Jan Savitt and sources of others were unquestioned leaders in the recording industry in their time and Rust's documentation of their efforts is a much-needed contribution to the history of American popular music.

Rust omits the big black bands. They were covered by him in his "Jazz Records: 1897-1942" previously. He also elected to skip Glenn Miller and Benny Goodman because their respective discographies, too, have been published previously.

A BBC employe for many years, in London, Rust has now authored eight books on music. With this effort his eminence is assured. What other writer can advise you just which musicians comprised the Cliquot Club Eskimos of radio fame back in December of '25?

DAVE DEXTER JR.

## 'Cowboy' Smash Goes To Court

LOS ANGELES—David Mani of New York City claims he is owed 10% of songwriter Larry Weiss' share of the recent hit song, "Rhinstone Cowboy."

Mani claims he orally contracted with Weiss March 1973 on a share deal after he agreed to let Weiss use the song title and concept. The Superior Court pleading includes a copy of a standard songwriter's pact with 20th Century Music and the House of Weiss, a co-defendant, which stipulates the split. Publishers got 75%, while writer got 25% on the song.

Mani seeks an accounting and judgment for his alleged share of royalties from the Glen Campbell smash.

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## Billboard LPs

• Continued from page 56

strumentals also working well behind the vocals. In all, this folksy, bluesy, even jug bandy package does not appear to be an overly commercial effort. Yet the overall sound is pleasing enough to draw one into the music anyway. And there are several commercial ballads.

**Best cuts:** "Kiss And Say Goodbye," "Blues In D," "Heart Like A Wheel" (written by Anna), "Complainte Pour Ste-Catherine," "Go Leave," "Travelling On For Jesus."

**Dealers:** Give the two a chance. Excellent record deserves in-store exposure.

**THE ATLANTA DISCO BAND—Bad Luck**, Ariola America ST-50004. Still another disco album, though this one also includes a substantial hit in the title tune. LP also features a guitar as the dominant instrument, played by an excellent though unnamed musician, strings and horns from Dave Crawford, some fine bass work, some adventuresome changes and cuts that flow into one another. The cuts themselves sound somewhat alike and it is most certainly dance as opposed to listening music. For what it is, however, an excellent debut and, unbelievable as it may seem, a fresh disco sound. Primarily instrumental.

**Best cuts:** "Bad Luck," "Buckhead," "I Am Trying," "Do What You Feel," "My Soul Is Satisfied."

**Dealers:** Single is moving up charts.

**MICHAEL POLNAREFF—Atlantic SD 18153.** The list of side-

men here is both extensive and impressive, but the spotlight still belongs to Polnareff, in this his U.S. recording debut. The material, part electric and part acoustic, stacks up as FM fare. Expect the acoustic side to garner the plaudits.

**Best cuts:** "No No No No Not Now," "Jesus For Tonight," "Fame A La Mode," "Come On Lady Blue."

**Dealers:** Big push set from label.

## Billboard's Recommended LPs

### pop

**GEORGE BAKER SELECTION—Paloma Blanca**, Warner Bros. BS 2905. Like the title cut, the LP is a package of contemporary and catchy easy listening, with smooth instrumentals and easy to handle vocals. Very pleasing stuff which should appeal to a large number of markets. Cuts featuring close harmony singing are the most interesting. **Best cuts:** "Paloma Blanca," "Seagull," "African Dream," "Israel."

**BE-BOP DELUXE—Sunburst Finish**, Harvest ST-11478 (Capitol). Good mix of FM heavy metal and some soother, more

melodic sounds with easy instrumentation and soft vocals. Lead singer/guitarist Bill Nelson is a tasteful guitarist who is quick but tasteful. Group has been major attraction for some time in Britain, and debut LP here received strong FM play. Softer cuts are the most successful here. **Best cuts:** "Fair Exchanges," "Ships In The Night," "Crying To The Sky," "Blazing Apostles."

**B. W. STEVENSON—We Be Sailin'**, Warner Bros. BS 2901. First album from artist in several years and his first for Warner Bros. is a tight collection of rock, country rock and some fun boogie sounds. Distinctive Stevenson vocals as powerful as always with strong backup from Cassell Webb. First time the singer has really had a band to work all the time with, and the solidarity shows. **Best cuts** are the ones featuring vocals over instrumentals. **Best cuts:** "East India Company," "Wastin' Time," "Kokomo."

**AMERICAN GRAFFITI GOLD VOL. III**, MCA2-8008. MCA did well with prior two sets, and while this double collection of oldies does not have the movie to boost it as did the first one, it is a stronger package than volume II. Artists include Jimmy Rodgers, Beach Boys, Little Richard, El Dorados, Jody Reynolds, Ronnie Hawkins, Everly Brothers, Fendermen, Little Anthony, Harold Dorman and others. Heavy use of Yee Jay, and Roulette catalogs, with virtually every song a major hit. **Best cuts:** 31 songs all told, and all lots of fun.

**OTIS RUSH—Cold Day In Hell**, Delmark DS-638. First LP from veteran blues belter in seven years is a fine collection of urban blues aided by Rush's brilliant guitar work, expressive sax from Abe Locke and Chuck Smith and the keyboards of Big Moose Walker. Unlikely for chart action, but certainly worth noting. **Best cuts:** "You're Breaking My Heart," "Midnight Special" (Good instrumental), "Cold Day In Hell."

### jazz

**LARRY CORYELL—Planet End**, Vanguard VSD 79367. Personnel here is the Eleventh House, John McLaughlin, Chic Corea, Miroslav Vitous and Billy Cobham. In addition, Coryell does one solo number which is interesting. Expect heavy air play on each cut since all of the musicians are very well known on their own. Musically, Coryell has sounded better but this album is basically good. **Best cuts:** "Cover Girl," "T-rone," "Rocks," "The Eyes Of Love," "Planet End."

**LEROY JENKINS THE JAZZ COMPOSER'S ORCH.—For Player Only**, JCOA, LP 1010. A fine avant-garde LP that is done in an interesting live concept. The ensemble of 18 is divided into four sound groups with leader/violinist Jenkins in the center. The outcome is exciting, with solos from each, including Anthony Braxton, Dewey Redman, Charles Brackeen, Leo Smith, Joseph Bowie and Kalaparusha Maurice McIntyre. **Best cuts:** Play the entire LP for best results.

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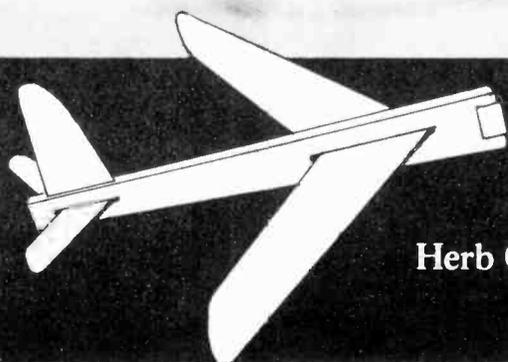
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# Billboard HOT 100

\* Chart Bound  
See Top Single Picks  
Reviews, page 56

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)				
1	2	10	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), C. Johnson, Arista 0157	HAN	34	26	10	FOR THE LOVE OF YOU (Part 1 & 2)—Isley Bros. (Isley Bros.), E. Isley, H. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 2259 (Epic/Columbia)	68	70	3	LADY BUMP—Penny McLean (Michael Kunze), F. Levey, S. Prager, Atlantic 7038			
2	3	12	THEME FROM "MAHOGANY" (Do You Know Where You're Going To)—Diana Ross (Michael Masser), M. Masser, G. Goffin, Motown 1377	SGC	35	35	10	LET'S LIVE TOGETHER—Road Apples (David Kershbaum), F. Finnerly, Polydor 14285	B-3	69	81	2	DREAM ON—Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278		
3	1	7	CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839	CHA	36	40	6	SLOW RIDE—Foghat (Nick Jameson), D. Pevolett, Bearsville 0306 (Warner Bros.)	WBM	70	43	7	DOWN TO THE LINE—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73724 (Phonogram)		
4	4	10	LOVE ROLLERCOASTER—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73734 (Phonogram)	CHA	37	39	6	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441	WBM	71	44	11	FULL OF FIRE—Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2300 (London)		
5	6	10	FOX ON THE RUN—Sweet (Sweet), Connolly, Priest, Scott, Tucker, Capitol 4157	SGC	38	46	5	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165	WBM	72	76	3	SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149		
6	7	12	I LOVE MUSIC (Part 1)—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3577 (Epic/Columbia)	B-3	39	29	15	FLY, ROBIN, FLY—Silver Convention (Michael Kunze), S. Levey, S. Prager, Midland International 10339 (RCA)	HAN	73	49	6	PLAY ON LOVE—Jefferson Starship (Jefferson Starship, Larry Cox), G. Slick, P. Sears, Grunt 10456 (RCA)		
7	9	7	LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, O. Summer, Oasis 401 (Casablanca)	WBM	40	52	4	FANNY (Be Tender With My Love)—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic)	WBM	74	78	3	THAT'S WHY I LOVE YOU—Andrew Gold (Charles Poltkin), A. Gold, G. Garfin, Asylum 45286		
8	14	12	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic)	WBM	41	47	6	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM)	WBM	75	79	2	'TIL IT'S TIME TO SAY GOODBYE—Jonathan Cain (J.C. Phillips), J. Cain, October 1001 (Clartidge)		
9	10	10	TIMES OF YOUR LIFE—Paul Anka (Bob Skaif for Paul Anka Prod.), G. Moroder, R. Nichols, B. Lane, United Artists 737	CHA	42	50	4	LET THE MUSIC PLAY—Barry White (Barry White), B. White, 20th Century 2265	CPI	76	80	2	HONEY I—George McCrae (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1016		
10	11	11	WALK AWAY FROM LOVE—David Ruffin (Van McCoy), C. Kippis, Motown 1376	WBM	43	51	5	TRACKS OF MY TEARS—Linda Ronstadt (Peter Asher), W. Robinson, M. Tarplin, W. Moore, Asylum 45295	SGC	77	72	14	MY LITTLE TOWN—Simon & Garfunkel (Paul Simon, Art Garfunkel, Phil Ramone), P. Simon, Columbia 3-10230		
11	12	11	COUNTRY BOY (You Got Your Feet In L.A.)—Glen Campbell (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4155	SGC	44	45	8	WOMAN TONIGHT—America (George Martin), Peck, Warner Bros. 8157	WBM	78	84	7	FUNKY WEEKEND—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4661		
12	13	9	SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251	HAN	45	57	4	THE WHITE KNIGHT—Cledus Maggard (Leslie Advertising Agency), J. Hugely, Mercury 73751 (Phonogram)	WBM	79	82	5	AMAZING GRACE (Used To Be Her Favorite Song)—Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster Prod.), H.R. Smith, ABC 12142		
13	15	10	ROCK AND ROLL ALL NIGHT (Live Version)—Kiss (Eddie Kramer), P. Stanley, G. Simmons, Casablanca 850	WBM	46	54	4	LOVE OR LEAVE—Spinners (Thom Bell), C. Simmons, B. Hawes, J.B. Jefferson, Atlantic 3309	B-3	80	83	3	CHAIN GANG MEDLEY—Jim Croce (Terry Cashman, Tommy West), S. Cooke, Butler, Carter, Wayfield, J. Lieber, M. Stoller, Lifesong 45001		
14	16	7	FLY AWAY—John Denver (Milton Okun), J. Denver, RCA 10517	CLM	47	30	21	SKY HIGH—Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022	MCA	81	85	2	REMEMBER ME (When The Candlelights Are Gleaming)—Willie Nelson (Willie Nelson), S. Wiseman, Columbia 3-10275		
15	17	5	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270	WBM	48	32	11	PART TIME LOVE—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), D. Gates, Buddah 513	SGC	82	87	7	EVERY BEAT OF MY HEART—Crown Heights Affair (Freida Merangis, Britt Britton), F. Merangis, B. Britton, De-Lite 1575 (PIP)		
16	18	10	EVIL WOMAN—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 729	B-3	49	59	5	THE HOMECOMING—Hagood Hardy (Peter Anastasoff), H. Hardy, Capitol 4156	WBM	83	86	2	I COULD HAVE DANCED ALL NIGHT/ JUMP FOR JOY—Biddu Orchestra (Biddu), A.J. Lerner, F. Lowe, B. Appiah, L. Vanderbilt Epic 8-50173 (Columbia)		
17	5	15	SATURDAY NIGHT—Bay City Rollers (Bill Martin, Phil Coulter), B. Martin, P. Coulter, Arista 0149	WBM	50	60	6	YESTERDAY'S HERO—John Paul Young (Vanda, Young), Vanda, Young, Ariola America 7607 (Capitol)	CHA	84	86	2	THIS OLD HEART OF MINE—Rod Stewart (Tom Dowd), B. Holland, E. Holland, L. Dozier, Warner Bros. 8170		
18	20	13	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown)	SGC	51	55	6	INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193	CHA	85	90	2	QUIET STORM—Smokey Robinson (Smokey Robinson), W. Robinson, R. E. Jones Tamla 54265 (Motown)		
19	22	6	BREAKING UP IS HARD TO DO—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, H. Greenfield, Rocket 40500 (MCA)	SGC	52	61	4	BREAKAWAY—Art Garfunkel (Richard Perry), B. Gallagher, G. Lyle, Columbia 3-10273	ALM	86	NEW ENTRY	87	NEW ENTRY	2	YOU'RE FOOLING YOU—Dramatics (Tony Hester), T. Hester, ABC 12150
20	21	11	OVER MY HEAD—Fleetwood Mac (Fleetwood Mac, Keith Olsen), McVie, Reprise 1339 (Warner Bros.)	SGC	53	62	4	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381	SGC	87	NEW ENTRY	88	NEW ENTRY	2	IF I ONLY KNEW—Ozark Mountain Daredevils (David Anderle), L. Lee, A&M 1772
21	23	9	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671	SGC	54	64	4	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168	SGC	88	NEW ENTRY	89	NEW ENTRY	2	STRONG ENOUGH TO BE GENTLE—Black Oak Arkansas (Richard Podolov), Black Oak Arkansas, MCA 40496
22	24	11	WINNERS AND LOSERS—Hamilton, Joe Frank & Reynolds (Dan Hamilton, Joe Frank Crolio, Alan Dennison), D. Hamilton, A. Hamilton, Playboy 6054	SGC	55	56	6	EASY AS PIE—Billy "Crash" Craddock (Ron Chancey), R. Bourke, J. Wilson, G. Dobbins, ABC/Dot 17584	CHA	89	NEW ENTRY	90	NEW ENTRY	2	HOLD BACK THE NIGHT—Trammps (R. Baker, M. Harris, E. Young), R. Baker, M. Harris, Felder, E. Young, Buddah 507
23	25	9	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), J. Whitehead, G. McFadden, V. Carstarphen, Philadelphia International 3579 (Epic/Columbia)	B-3	56	68	2	JUNK FOOD JUNKIE—Larry Groce (Randolph Maurer), Warner Bros./Curb 8165	SGC	90	NEW ENTRY	91	NEW ENTRY	5	MAKE LOVE TO YOUR MIND—Bill Withers (Bill Withers, Larry Nash), B. Withers, Columbia 3-10255
24	8	13	THAT'S THE WAY (I Like It)—K.C. & The Sunshine Band (Harry Wayne Casey, Richard Finch), H.W. Casey, R. Finch, TK 1015	SGC	57	31	16	NIGHTS ON BROADWAY—Bee Gees (Arif Mardin), B. R. & M. Gibb, RSO 515 (Atlantic)	WBM	91	91	5	ONCE YOU HIT THE ROAD—Dionne Warwick (Thom Bell), J. Jefferson, C. Simmons, Warner Bros. 8154		
25	27	10	BABY FACE—The Wing & A Prayer Fife & Drum Corps (Harold Wheeler), B. Davis, H. Akst, Wing An A Prayer 103 (Atlantic)	WBM	58	63	3	BACK TO THE ISLAND—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40483 (MCA)	SGC	92	NEW ENTRY	93	NEW ENTRY	2	DISCO SAX/FOR THE LOVE OF YOU—Houston Person (B. Mendelson, J. Roach, Houston Person), J. Roach/E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper, 20th Century/Westbound 5015
26	28	7	SOMEWHERE IN THE NIGHT—Helen Reddy (Joe Wissert), R. Kerr, W. Jennings, Capitol 4192	ALM	59	71	3	BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297	WBM	93	NEW ENTRY	94	NEW ENTRY	2	WE'RE ON THE RIGHT TRACK—South Shore Commission (Stan Watson, Norman Harris), M. Harris, A. Felder, Wand 11291 (Scepter)
27	38	10	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzan, ABC 12135	SGC	60	65	4	I CHEAT THE HANGMAN—Doobie Brothers (Ted Templeton), P. Simmons, Warner Bros. 8161	WBM	94	NEW ENTRY	95	NEW ENTRY	2	DAY DREAMER—C.C. & Company (Mike Theodore, Dennis Coffey), T. Dempsey, 20th Century/Westbound 5016
28	36	8	SQUEEZE BOX—Who (Glyn Johns), P. Townshend, MCA 40475	WBM	61	69	4	LOVE IS THE DRUG—Roxy Music (Chris Thomas), Ferry, Mackay, Atco 7042	WBM	95	NEW ENTRY	96	NEW ENTRY	3	VALENTINE LOVE—Norman Connors (Skip Drinkwater), M. Henderson, Buddah 499
29	37	8	PALOMA BLANCA—George Baker Selection (Hans Bouwens), J. Bouwens, Warner Bros. 8115	WBM	62	41	15	ISLAND GIRL—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40461	MCA	96	NEW ENTRY	97	NEW ENTRY	2	BAD LUCK—Atlanta Disco Band (Dave Crawford), Carstarphen, McFadden, Whitehead, Ariola America 7611 (Capitol)
30	34	7	LET IT SHINE/HE AIN'T HEAVY ... HE'S MY BROTHER—Olivia Newton-John (John Farrar), L. Hargrove/B. Russell, B. Scott, MCA 40495	SGC/HAN	63	66	8	FOR A DANCER—Prelude (Mickey Sweeney, Prelude), J. Browne, Pye 71045 (ATV)	WBM	97	NEW ENTRY	98	NEW ENTRY	3	TELL IT LIKE IT IS—Andy Williams (Rick Hall), G. Davis, L. Dismond, Columbia 3-10263
31	19	13	LET'S DO IT AGAIN—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0109 (Warner Bros.)	WBM	64	48	17	THE WAY I WANT TO TOUCH YOU—Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725	ALM	98	NEW ENTRY	99	NEW ENTRY	2	TONIGHT'S THE NIGHT—S.S.O. (Roland Kluger), S. Weyer, D. Lucas, Shadybrook 45019
32	42	5	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293	WBM	65	75	3	ONLY SIXTEEN—Dr. Hook (Ron Haffkne), S. Cooke, Capitol 4171	SGC	99	NEW ENTRY	100	NEW ENTRY	2	
33	33	8	HURRICANE—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10245	WBM	66	58	31	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	SGC						
					67	67	5	DON'T CRY JONI—Conway Twitty (Not Listed), C. Twitty, MCA 40407	B-3						

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

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

## HOT 100 A-Z—(Publisher—Licensee)

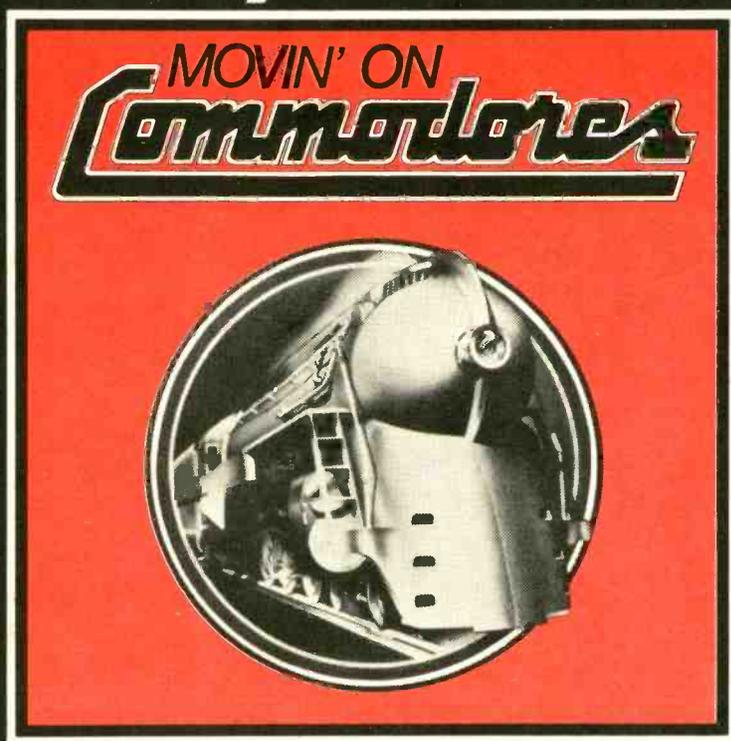
All By Myself (C.M. U.S.A., BMI).....	38	Day Dreamer (Warner Bros., ASCAP).....	96	Fanny (Be Tender With My Love) (Casseroles, BMI).....	40	Let It Shine/He Ain't Heavy He's My Brother (Window, BMI/Harrison/Jenny, ASCAP).....	30	Nights On Broadway (Casseroles, BMI).....	33	Somewhere In The Night (Almo, ASCAP/Living, BMI).....	26	Til It's Time To Say Goodbye (Blue Lick, BMI).....	75
Amazing Grace (Used To Be Her Favorite Song) (Fourth Floor, ASCAP).....	80	December 1963 (Oh-What A Night) (Seasons/Jobete, ASCAP).....	96	Feelings (Fermata International Melodies, ASCAP).....	56	Let's Do It Again (Warner Bros., BMI).....	31	Once You Hit The Road (Mighty Three/ Sacred Pen, BMI).....	57	Squeeze Box (Tower Tunes, BMI).....	26	Tonight's The Night (Screen Gems-Columbia, BMI).....	100
Baby Face (Warner Bros., ASCAP).....	25	50 Ways To Leave Your Lover (Paul Simon, BMI).....	54	I Could Have Danced All Night/ Jump For Joy (Chappell, ASCAP).....	84	Let's Live Together (Landers Roberts, ASCAP).....	31	Over My Head (Rockhopper, BMI).....	59	Strong Enough To Be Gentle (Far Fetched, ASCAP).....	89	Tracks Of My Tears (Jobete, ASCAP).....	43
Back To The Island (Skyline, BMI).....	58	Fly Away (Cherry Lane, ASCAP).....	14	If I Only Knew (Lost Cabin BMI).....	88	Love Is The Drug (Tro-Cheshire, BMI).....	35	Only Sixteen (Kags, BMI).....	65	Sweet Love (Jobete/Commodores, ASCAP).....	53	Valentine Love (Electrocord, ASCAP).....	97
Bad Luck (Blackwood, BMI).....	98	Fly, Robin, Fly (Midson, ASCAP).....	39	I Love Music (Part 1) (Mighty Three, BMI).....	63	Love Or Leave (Mighty Three, BMI).....	46	Over My Head (Rockhopper, BMI).....	59	Take It Like It Is (Conrad/Oirap, BMI).....	32	Walk Away From Love (Charles Kippis, BMI).....	23
Bohemian Rhapsody (B. Fridman/As. Trident, ASCAP).....	59	For The Love Of You (Parts 1 & 2) (Bovina, ASCAP).....	93	I Write The Songs (Artists/Sunbury, ASCAP).....	34	Love Rollercoaster (Ohio Players/Unichappell, BMI).....	46	Paloma Bianca (Warner Bros./Famous, ASCAP).....	18	That's The Way I Like It (Sherlyn, BMI).....	29	We're On The Right Track (Nickelodeon, BMI).....	10
Breakaway (Almo/Caledonian, ASCAP).....	52	Full Of Fire (Jec/Al Green, BMI).....	71	Inseparable (Jay's Enterprises/Chappell, ASCAP).....	51	Play On Love (Ronin/Alien, BMI).....	73	Remember Me (Vogue, BMI).....	86	That's Why I Love You (Lucky, BMI).....	82	Winners And Losers (Spitfire, BMI).....	22
Breakin' Up Is Hard To Do (Screen Gems-Columbia, BMI).....	59	Golden Years (Bewlay Bros./Chrysalis/ Mainman, ASCAP).....	78	Island Girl (Big Pig/Leeds, ASCAP).....	62	Rock And Roll All Night (Cafe Americana/Rock Steady, ASCAP).....	13	Theme From "S.W.A.T." (Spelldig, BMI).....	94	The Way I Want To Touch You (Lucky, BMI).....	82	Yesterday's Hero (Marks, BMI).....	50
Chain Gang Medley (Kags/Conrad, BMI/Unichappell, ASCAP).....	81	Hold Back The Night (Golden Fleecer/ Mured, BMI).....	90	Junk Food Junkie (Peace/Kingdom, ASCAP).....	56	Saturday Night (Welbeck, ASCAP).....	17	Theme From "S.W.A.T." (Spelldig, BMI).....	94	The White Knight (Unichappell, BMI).....	12	You Sexy Thing (Finchley, ASCAP).....	8
Convoy (American Gramophone, SESAC).....	3	Honey I (Sheryn, BMI).....	76	Lady Bump (Meridian-Segal/Butterfly, BMI).....	68	Sing A Song (Sagittar, BMI).....	47	Time Of Your Life (Three Eagles, ASCAP).....	99	That's Old Heart Of Mine (Jobete, ASCAP).....	36	You're Fooling You (Groovesville, BMI).....	87
Country Boy You Got Your Feet In L.A. (ABC/Durhill/One Of A Kind, BMI).....	11	Hurricane (Ram's Horn, ASCAP).....	33	Let It Shine/He Ain't Heavy He's My Brother (Window, BMI/Harrison/Jenny, ASCAP).....	30	Sky High (Duchess, BMI).....	91	Time Of Your Life (Three Eagles, ASCAP).....	99	That's Old Heart Of Mine (Jobete, ASCAP).....	36		

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

The  
**HOTTEST**  
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is  
**SWEET LOVE**

by: **The Commodores**  
(M-1381)

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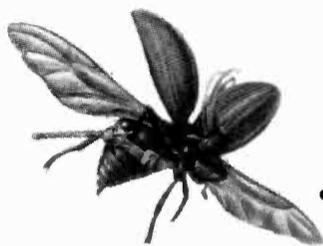
**MOVIN' ON**  
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invited to  
"The Butterfly Ball"



Join the Butterflies,  
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as you take  
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trip into the  
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"The  
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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	9-8 TAPE	CASSETTE
106	109	14	GLADYS KNIGHT & THE PIPS 2nd Anniversary Buddah BDS 5639	6.98		7.95		7.95
107	107	6	FRANKIE VALLI Our Day Will Come Private Stock PS 2006	6.98		7.98		7.98
108	76	8	JIMI HENDRIX Midnight Lightning Reprise MS 2229 (Warner Bros.)	6.98		7.97		7.97
109	112	16	RAMSEY LEWIS Don't It Feel Good Columbia PC 33800	6.98		7.98		7.98
110	113	61	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
111	99	11	BILL WITHERS Making Music Columbia PC 33704	6.98		7.98		7.98
112	105	15	OLIVIA NEWTON-JOHN Clearly Love MCA 2148	6.98		7.98		7.98
124	3	3	BEVERLY SILLS The Music Of Victor Herbert Angel S 37160 (Capitol)	6.98		7.98		7.98
114	80	10	LITTLE FEAT The Last Record Album Warner Bros. BS 2884	6.98		7.97		7.97
125	15	15	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97
127	19	19	AL GREEN IS LOVE Hi HSL 32092 (London)	6.98		7.98		7.98
117	120	7	DAN HILL 20th Century T 500	6.98		7.98		7.98
118	118	25	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98
119	126	17	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98
132	6	6	KENNY RANKIN Inside Little David LD 1009 (Atlantic)	6.98		7.97		7.97
131	6	6	HAMILTON, JOE FRANK & REYNOLDS Fallin' In Love Playboy PB 407	6.98		7.98		7.98
133	9	9	PRELUDE Owl Creek Incident Pye 12120	6.98		7.98		7.98
123	128	7	KRIS KRISTOFFERSON Who's To Bless And Who's To Blame Monument PZ 33379 (Epic/Columbia)	6.98		7.98		7.98
124	122	110	JIM CROCE Photographs & Memories (His Greatest Hits) ABC ABCD 835	6.98	7.98	7.95	7.98	7.95
125	89	22	RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.)	6.98		7.97		7.97
126	27	11	JOHN DENVER Rocky Mountain Christmas RCA APL1-1201	6.98		7.95		7.95
127	85	7	RITA COOLIDGE It's Only Love A&M SP 4531	6.98		7.98		7.98
138	7	7	FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC)	7.98		8.95		8.95
129	129	14	LONNIE LISTON SMITH & THE COSMIC ECHOES Visions Of A New World Flying Dutchman BDL1-1196 (RCA)	6.98		7.95		7.95
130	130	16	DAN FOGELBERG Captured Angel Epic PE 33499 (CBS)	6.98	7.98	7.98	7.98	7.98
131	135	42	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97
132	134	44	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	7.98
133	106	30	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98
134	94	8	RICHARD PRYOR That Nigger's Crazy Reprise MS 2241 (Warner Bros.)	6.98		7.97		7.97
135	136	12	COUNTRY JOE McDONALD Paradise With An Ocean View Fantasy F 9495	6.98		7.98		7.98
162	2	2	LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	9-8 TAPE	CASSETTE
153	5	5	TOMMY BOLIN Teaser Nemperor NE 436 (Atlantic)	6.98		7.97		7.97
138	142	10	RON BANKS & THE DRAMATICS Drama V ABC ABCD 916	6.98		7.95		7.95
139	141	7	DIONNE WARWICKE Track Of The Cat Warner Bros. BS 2893	6.98		7.98		7.98
140	147	6	KRAFTWERK Radio-Activity Capitol ST 11457	6.98		7.98		7.98
141	137	15	GLORIA GAYNOR Experience MGM M3G-4997	6.98	6.98	7.98		7.98
142	144	5	FRANKIE VALLI Gold Private Stock PS 2001	6.98		7.98		7.98
143	143	5	JOHN DENVER Denver Gift Box RCA APL2-1263	7.98		8.95		8.95
144	148	7	DICKIE GOODMAN Mr. Jaws & Other Fables Cash CR 6000 (Private Stock)	6.98		7.98		7.98
145	145	9	HISTORY OF BRITISH ROCK VOLUME III Sire SASH 3712-2 (ABC)	7.98		8.95		8.95
146	149	7	ANNE MURRAY Together Capitol ST 11433	6.98		7.98		7.98
147	151	4	KANSAS Masque Krischner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98
148	154	5	THE OSMONDS AROUND THE WORLD LIVE IN CONCERT Kolib M3B 5012 (MGM)	6.98		7.98		7.98
160	3	3	REDD FOXX You Gotta Wash Your Ass Atlantic SD 18157	6.98		7.97		7.97
150	150	5	MIKE OLDFIELD Omnadawn Virgin PZ 33913 (Epic/Columbia)	6.98		7.98		7.98
161	3	3	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95
152	159	11	OZARK MOUNTAIN DAREDEVILS The Car Over The Lake Album A&M SP 4549	6.98		7.98		7.98
153	157	19	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97
166	5	5	PERRY COMO Just Out Of Reach RCA APL1-0863	6.98		7.95		7.95
155	155	10	ARETHA FRANKLIN You Atlantic SD 18151	6.98		7.97		7.97
156	156	5	ANGEL Casablanca NBLP 7021	6.98		7.98		7.98
167	4	4	ACE Time For Another Anchor ANCL 2013 (ABC)	6.98		7.95		7.95
158	123	11	STYLISTICS You Are Beautiful Avco AV 69010	6.98		7.98		7.98
159	139	14	DAVE MASON Split Coconut Columbia PC 33698	6.98	7.98	7.98	7.98	7.98
160	163	40	SMOKEY ROBINSON A Quiet Storm Tamlia T6-337 S1 (Motown)	6.98		7.98		7.98
161	121	8	RORY GALLAGHER Against The Grain Chrysalis CHR 1098 (Warner Bros.)	6.98		7.97		7.97
176	125	125	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98		7.98
163	169	22	QUINCY JONES Mellow Madness A&M SP 4526	6.98	7.98	7.98	7.98	7.98
164	164	6	MAIN INGREDIENT Shame On The World RCA APL1-1003	6.98		7.95		7.95
165	165	6	HUDSON BROTHERS Ba-Fa Rocket PIG 2169 (MCA)	6.98		7.98		7.98
166	170	8	JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98				
167	171	40	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot DOSD 2020	6.98		7.95		7.95
168	168	38	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	9-8 TAPE	CASSETTE
169	172	4	THE BOBBY VINTON SHOW ABC ABCD 924	6.98		7.95		7.95
170	173	24	SPINNERS Pick Of The Litter Atlantic SD 18141	6.98	7.98	7.97	8.97	7.97
171	174	26	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98
182	46	46	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95
173	175	4	THE VERY BEST OF RAY STEVENS Barnaby BR 6018 (Janus)	6.94		7.95		7.95
174	177	12	STANLEY TURRENTINE Have You Ever Seen The Rain Fantasy F 9493	6.98		7.98		7.98
175	178	4	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95
176	NEW ENTRY		ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95
187	2	2	ARCHIE BELL & THE DRELLS Topop PZ 33844 (Epic/Columbia)	6.98		7.98		7.98
189	2	2	DAVE BRUBECK & PAUL DESMOND 1975: The Duets Horizon SP 703 (A&M)	6.98		7.98		7.98
179	185	26	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98
180	184	16	THE CROWN HEIGHTS AFFAIR Dreaming A Dream De-Lite OEP 2017 (P.I.P.)	6.98		7.95		7.95
181	181	4	BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98
182	186	10	QUICKSILVER MESSENGER SERVICE Solid Silver Capitol ST 11462	6.98		7.98		7.98
183	183	250	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
184	140	14	JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0717 (RCA)	6.98	7.98	7.95	7.98	7.95
185	146	6	PAUL WILLIAMS Ordinary Fool A&M SP 4550	6.98		7.98		7.98
184	NEW ENTRY		DENNIS COFFEY Finger Lickin' Good 20th Century/Westbound W 212	6.98		7.98		7.98
184	NEW ENTRY		RUSTY WEIR 20th Century T 495	6.98		7.98		7.98
188	188	5	TOOTS & THE MAYTALS Funky Kingston Island ILPS 9330	6.98		7.98		7.98
184	NEW ENTRY		BOBBY WOMACK Safety Zone United Artists UA-LA544-G	6.98		7.98		7.98
190	190	2	ANDREW GOLD Asylum 7E-1047	6.98		7.97		7.97
191	191	38	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98
192	196	8	HOT TUNA Yellow Fever Grunt BFL1-1238 (RCA)	6.98	7.98	7.95	7.98	7.95
193	199	29	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98		7.98
194	194	3	HAGOOD HARDY The Homecoming Capitol ST 11468	6.98		7.98		7.98
195	152	5	MARLO THOMAS & FRIENDS Free To Be... You And Me Arista AL 4003	6.98		7.98		7.98
196	NEW ENTRY		THE ARMADA ORCHESTRA Scepter SPS 5123	6.98		7.98		7.98
197	158	10	BACK STREET CRAWLER The Band Played On Atco SD 36-125	6.98		7.97		7.97
198	NEW ENTRY		ATLANTA DISCO BAND Bad Luck Arista America ST 50004 (Capitol)	6.98		7.98		7.98
199	NEW ENTRY		THREE DEGREES LIVE Philadelphia International PZ 33840 (Epic/Columbia)	6.98		7.98		7.98
200	NEW ENTRY		KAYAK Royal Bed Bouncer Janus JKS 7023	6.94		7.95		7.95

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	157
Aerosmith	41
The Armada Orch	196
Morris Albert	83
Allman Brothers Band	46
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Paul Anka	40
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Back Street Crawler	197
Bachman Turner	52
Joan Baez	64
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Ron Banks	138
Bay City Rollers	21
Bee Gees	32
Archie Bell and the Drells	177
Blackbyrds	94
Black Oak Arkansas	99
Tommy Bolin	137
Dave Brubeck-Paul Desmond	178
Donald Byrd	50
Glen Campbell	54
Captain and Tennille	63
George Carlin	57

Eric Carmen	91
Chicago	2
Stanley Clarke	86
Dennis Coffey	186
Natalie Cole	85
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Perry Como	154
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Redd Foxx	149
Freddy Fender	76, 167
Aretha Franklin	155
Rory Gallagher	161
Art Garfunkel	10
Gloria Gaynor	141
Dickie Goodman	144
Andrew Gold	190
Al Green	116
Daryl Hall & John Oates	151
Hamilton, Joe Frank & Reynolds	121

Isaac Hayes Movement	176
Herbie Hancock	88
Jimi Hendrix	108
Hagood Hardy	194
Dan Hill	117
History, British Rock	145
Hot Chocolate	73
Hot Tuna	192
Steve Howe	67
Hudson Brothers	165
Jigsaw	69
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Jefferson Starship	13, 181
Janis Ian	132
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Elton John	45, 100, 110
Quincy Jones	163
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Kayak	200
KC & The Sunshine Band	9
Carole King	183
Kinks	53
Kiss	11
John Klemmer	175</

# New LP/Tape Releases

## POPULAR ARTISTS

- ATLANTA DISCO BAND**  
**Bad Luck**  
 LP Ariola America ST50004 .....\$6.98
- AYERS, ROY, UBIQUITY**  
**Mystic Voyage**  
 LP Polydor PD6057 .....\$6.98
- BACHMAN-TURNER OVERDRIVE**  
**Head On**  
 LP Mercury SRM1-1067 .....\$6.98
- BIDDU ORCH.**  
**Biddu Orchestra**  
 LP Epic PE33903 .....\$6.98  
 8T PEA33903 .....\$7.98
- BISHOP, ELVIN**  
**Struttin' My Stuff**  
 LP Capricorn CP0165 .....\$6.98
- BOHANNON**  
**Bohannon**  
 LP Dakar DK76917 .....\$6.98
- BOWIE, DAVID**  
**Station To Station**  
 LP RCA ARL1-1327 .....\$6.98  
 8T APS1-1327 .....\$7.95  
 CA APK1-1327 .....\$7.95
- BROWN, JAMES**  
**Hot**  
 LP Polydor PD6059 .....\$6.98
- CARLTON, CARL**  
**Wanna Be With You**  
 LP ABC ABCD910 .....\$6.98
- COFFEY, DENNIS**  
**Finger Lickin' Good**  
 LP Westbound W212 .....\$6.94
- COLEMAN, CY**  
**The Party's On Me**  
 LP RCA APL1-1252 .....\$6.98  
 8T APS1-1252 .....\$7.95  
 CA APK1-1252 .....\$7.95
- DANNY & THE FAT BOYS**  
**American Music**  
 LP Aladdin ALPS102 .....\$6.98
- DE PAUL, LYNSEY**  
**Love Bomb**  
 LP Mercury SRM1-1055 .....\$6.98
- DIDDLEY, BO**  
**20th Anniversary Of Rock & Roll**  
 LP RCA APL1-1229 .....\$6.98  
 8T APS1-1229 .....\$7.95
- FATBACK BAND**  
**Raising Hell**  
 LP Event EV6905 .....\$6.98
- FRAMPTON, MAC**  
**The Best Of Both Worlds**  
 LP Triumvirate MA11332 .....\$6.98
- GARFUNKEL, ART**  
**Break Away**  
 QL Columbia PCQ33700 .....\$7.98  
 QB CAQ33700 .....\$7.98
- GLOVER, ROGER, & GUESTS**  
**The Butterfly Ball & The Grasshopper's Feast**  
 LP UK UKL56000 .....\$6.98
- GRAY, DOBIE**  
**New Ray Of Sunshine**  
 LP Capricorn CP0163 .....\$6.98
- GRAY, YVONNE**  
**Lady Gray**  
 LP LMI 1007 .....\$6.98
- GREYHOUND**  
**Leave The Reggae To Us**  
 LP Mercury SRM1-1054 .....\$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/4 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

- HAYES, ISAAC, MOVEMENT**  
**Disco Connection**  
 LP Hot Buttered Soul ABCD923 .....\$6.98
- HOLDRIDGE, LEE**  
**Conducts The Music Of John Denver**  
 LP Windsong BHL1-1366 .....\$6.98  
 8T BHS1-1366 .....\$7.95
- JACKSON, SHAWNE**  
**Shawne Jackson**  
 LP RCA APL1-1320 .....\$6.98
- JAMES, SONNY**  
**Sonny James**  
 LP Columbia KC34035 .....\$5.98  
 8T CA34035 .....\$6.98
- JOURNEY**  
**Journey**  
 LP Columbia PC33904 .....\$6.98  
 8T PCA33904 .....\$7.98  
 CA PCT33904 .....\$7.98
- LAINE, CLEO**  
**Born On A Friday**  
 LP LPL1-5113 .....\$6.98  
 8T LPS1-5113 .....\$7.95  
 CA LPK1-5113 .....\$7.95
- LA SALLE, DENISE**  
**Here I Am Again**  
 LP Westbound W209 .....\$6.94
- LEWIS, JERRY LEE**  
**Old Man In**  
 LP Mercury SRM1-1064 .....\$6.98
- LOVE UNLIMITED ORCH.**  
**Music Maestro Please**  
 LP 20th Century T480 .....\$6.98
- MFSB**  
**Philadelphia Freedom**  
 QL Philadelphia Int'l PZQ33845 .....\$7.98
- MAHAVISHNU ORCH.**  
**Mahavishnu Orchestra**  
 LP Columbia PC33908 .....\$6.98  
 8T PCA33908 .....\$7.98  
 CA PCT33908 .....\$7.98
- MAIN INGREDIENT**  
**Shame On The World**  
 LP RCA APL1-1003 .....\$6.98
- MASON, DAVE**  
**Split Coconuts**  
 QL Columbia PCQ33698 .....\$7.98
- McRAE, GEORGE & GWEN**  
**Together**  
 LP Cat 2606 .....\$6.98
- MELVIN, HAROLD, THE BLUE NOTES**  
**Wake Up Everybody**  
 QL Philadelphia Int'l PZQ33808 .....\$7.98
- MONROE, BILL**  
**The Weary Traveler**  
 LP MCA 2173 .....\$6.98  
 8T MCAT2173 .....\$7.98
- NATIONAL LAMPOON**  
**Goodbye Pop**  
 LP Epic PE33956 .....\$6.98  
 8T PEA33956 .....\$7.98
- NILSSON**  
**Sandman**  
 LP RCA APL1-1031 .....\$6.98  
 8T APS1-1031 .....\$7.95  
 CA APK1-1031 .....\$7.95  
 QL APD1-1031 .....\$7.98  
 QB APT1-1031 .....\$7.95

- OHIO PLAYERS**  
**Rattlesnake**  
 LP Westbound W211 .....\$6.94
- O'JAYS**  
**Family Reunion**  
 QL Philadelphia Int'l PZQ33807 .....\$7.98
- OLDFIELD, MIKE**  
**Ommadawn**  
 QL Virgin PZQ33913 .....\$7.98
- PHILLIPS, ESTHER**  
**Confessin' The Blues**  
 LP Atlantic SD1680 .....\$6.98
- PINK FLOYD**  
**Wish You Were Here**  
 QL Columbia PCQ33453 .....\$7.98  
 QB CAQ33453 .....\$7.98
- PRESLEY, ELVIS**  
**Elvis, V. 2—A Legendary Performer**  
 LP RCA CPL1-1349 .....\$7.98  
 8T CPS1-1349 .....\$8.95  
 CA CPK1-1349 .....\$8.95
- PURE PRAIRIE LEAGUE**  
**If The Shoe Fits**  
 LP RCA APL1-1247 .....\$6.98  
 8T APS1-1247 .....\$7.95  
 CA APK1-1247 .....\$7.95  
 QL APD1-1247 .....\$7.98  
 QB APT1-1247 .....\$7.95
- QUEEN**  
**A Night At The Opera**  
 LP Elektra 7E1053 .....\$6.98
- RASPBERRY, LARRY, & THE HIGHSTEPPERS**  
**In The Pink**  
 LP Backroom BRS11101 .....\$6.98
- REED, LOU**  
**Coney Island Baby**  
 LP RCA APL1-0915 .....\$6.98  
 8T APS1-0915 .....\$7.95  
 CA APK1-0915 .....\$7.95
- REEVES, JIM**  
**I Love You Because**  
 LP RCA APL1-1224 .....\$6.98  
 8T APS1-1224 .....\$7.95  
 CA APK1-1224 .....\$7.95
- REVERBI**  
**Reverbi**  
 LP PA/USA 7003 .....\$6.98
- RICH, CHARLIE**  
**The World Of**  
 LP RCA APL1-1242 .....\$6.98  
 8T APS1-1242 .....\$7.95  
 CA APK1-1242 .....\$7.95
- RODRIGUEZ, JOHNNY**  
**Love Put A Song In My Heart**  
 LP Mercury SRM1-1057 .....\$6.98
- RUSH, TOM**  
**Best Of**  
 LP Columbia PC33907 .....\$6.98
- SCORPIONS**  
**Fly To The Rainbow**  
 LP RCA PPL1-4025 .....\$6.98  
 8T PPS1-4025 .....\$7.95
- SINCLAIR, STEPHEN**  
**Sad & Lonely Saturday Night**  
 LP MCA 2171 .....\$6.98  
 8T MCAT2171 .....\$7.98
- STARLAND VOCAL BAND**  
**Starland Vocal Band**  
 LP Windsong BHL1-1351 .....\$6.98  
 8T BHS1-1351 .....\$7.95

- STARR, KENNY**  
**The Blind Man In The Bleachers**  
 LP MCA 2177 .....\$6.98  
 8T MCAT2177 .....\$7.98  
 CA MCAC2177 .....\$7.98
- STARWOOD**  
**Homebrew**  
 LP Windsong BHL1-1125 .....\$6.98  
 8T BHS1-1125 .....\$7.95
- STEVENS, RAY**  
**The Very Best Of**  
 LP Barnaby BR6018 .....\$6.98
- STEWART, GARY**  
**Out Of Hand**  
 CA RCA APK1-0900 .....\$7.95
- Steppin' Out**  
 LP RCA APL1-1225 .....\$6.98  
 8T APS1-1225 .....\$7.95  
 CA APK1-1225 .....\$7.95
- SYLVERS**  
**Showcase**  
 LP Capitol ST11465 .....\$6.98
- THORNTON, BIG MAMA**  
**Jail**  
 LP Vanguard VSD79351 .....\$6.98
- TROPEA**  
**Tropea**  
 LP Marlin 2200 .....\$6.98
- TUCKER, TANYA**  
**Lovin' & Learnin'**  
 MP MCA 2167 .....\$6.98  
 8T MCAT2167 .....\$7.98  
 CA MCAC2167 .....\$7.98
- TWITTY, CONWAY**  
**Twitty**  
 LP MCA 2176 .....\$6.98  
 8T MCAT2176 .....\$7.98  
 CA MCAC2176 .....\$7.98
- TYMES**  
**Tymes Up**  
 LP RCA APL1-1072 .....\$6.98  
 8T APS1-1072 .....\$7.95  
 CA APK1-1072 .....\$7.95
- WELK, LAWRENCE**  
**200 Years Of American Music**  
 LP Ranwood R7002 [2] .....\$6.98
- WIER, RUSTY**  
**Rusty Wier**  
 LP 20th Century T495 .....\$6.98
- WILLIAMS, HANK, JR.**  
**Hank Williams Jr. & Friends**  
 LP MGM M3G5009 .....\$6.98

- BARRY LYNDON**  
**Soundtrack**  
 LP Warner Bros. BS2903 .....\$6.98
- HINDENBURG**  
**Soundtrack**  
 LP MCA 2090 .....\$6.98
- JAZZ
- BECHET, SIDNEY**  
**Master Musician**  
 LP RCA Bluebird AXM2-5516 [2] .....\$7.98
- ERVIN, BOOKER**  
**Lament For Booker Ervin**  
 LP ENJA 2054 .....\$6.98
- EVANS, GIL**  
**There Comes A Time**  
 LP RCA APL1-1057 .....\$6.98  
 8T APS1-1057 .....\$7.95  
 CA APK1-1057 .....\$7.95
- GOODMAN, BENNY**  
**The Complete Benny Goodman, V. 3/1936**  
 LP RCA Bluebird AXM2-5532 [2] .....\$7.98  
 8T AXS2-5532 .....\$9.95  
 CA AXK2-5532 .....\$9.95
- MILLER, GLENN**  
**The Complete Glenn Miller, V. 2/1939**  
 LP RCA Bluebird AXM2-5514 [2] .....\$7.98  
 8T AXS2-5514 .....\$9.95  
 CA AXK2-5514 .....\$9.95
- SHAW, ARTIE**  
**The Complete Artie Shaw, V. 1/1938-1939**  
 LP RCA Bluebird AXM2-5517 [2] .....\$7.98  
 8T AXS2-5517 .....\$9.95  
 CA AXK2-5517 .....\$9.95
- SMOOTHIES**  
**Easy Does It**  
 LP RCA Bluebird AXM2-5524 [2] .....\$7.98
- TERRY, CLARK, & HIS JOLLY GIANTS**  
**Clark Terry & His Jolly Giants**  
 LP Vanguard VSD79365 .....\$6.98
- TUSA, FRANK**  
**Father Time**  
 LP ENJA 2056 .....\$6.98
- CLASSICAL
- BRAHMS, JOHANNES**  
**Symphony No. 1**  
 Chicago Sym. Orch., Levine  
 LP RCA Red Seal ARL1-1326 .....\$6.98  
 8T ARS1-1326 .....\$7.95  
 CA ARK1-1326 .....\$7.95  
 QL ARD1-1326 .....\$7.98  
 QB ART1-1326 .....\$7.95
- CHOPIN, FREDERIC**  
**Preludes**  
 Perahia  
 LP Columbia M33507 .....\$6.98
- GIULIANI, MAURO**  
**Concerto For Guitar In A**  
 Pepe & Angel Romero, Academy of St. Martin-in-the-Fields/Rodrigo;  
 Concierto Madrigal  
 LP Philips 6500.918 .....\$7.98

- KODALY, ZOLTAN**  
**Hary Janos**  
 Philadelphia Orch., Ormandy/Prokofiev; Lieutenant Kije  
 LP RCA Red Seal ARL1-1325 .....\$6.98  
 8T ARS1-1325 .....\$7.95  
 CA ARK1-1325 .....\$7.95  
 QL ARD1-1325 .....\$7.95  
 QB ART1-1325 .....\$7.95
- LISZT, FRANZ JOSEF**  
**Sonata in b**  
 Berman  
 LP Melodiya/Columbia M33927 .....\$6.98
- 12 Transcendental Etudes**  
 LP Melodiya/Columbia M2 33928 .....\$13.98
- MAHLER, GUSTAV**  
**Symphony No. 10**  
 Bernstein, Baker  
 CA Columbia MT33532 .....\$7.98
- MOZART, WOLFGANG AMADEUS**  
**Divertimenti, V. 1, 2, 3**  
 New York Philomusica Chamber Ensemble  
 LP Vox SV8X 5104/5/6
- RACHMANINOFF, SERGEI**  
**Concerto For Piano No. 3 in d, Op. 30**  
 Ashkenazy, Philadelphia Orch. Ormandy  
 LP RCA Red Seal ARL1-1324 .....\$6.98  
 8T ARS1-1324 .....\$7.95  
 CA ARK1-1324 .....\$7.95  
 QL ARD1-1324 .....\$7.98  
 QB ART1-1324 .....\$7.95
- RAVEL, MAURICE**  
**Daphnis Et Chloe**  
 Boulez  
 CA Columbia MT33523 .....\$7.98
- CLASSICAL COLLECTIONS
- DAVIS, ANDREW**  
**Andrew Davis**  
 LP Columbia M33891 .....\$6.98
- MORMON TABERNACLE CHOIR**  
**Music & The Spoken Word**  
 CA Columbia MA33440 .....\$7.98
- SEGOVIA, ANDRES**  
**The Intimate Guitar/2**  
 LP RCA Red Seal ARL1-1323 .....\$6.98  
 8T ARS1-1323 .....\$7.95  
 CA ARK1-1323 .....\$7.95
- TOMITA**  
**Firebird**  
 LP RCA Red Seal ARL1-1312 .....\$6.98  
 8T ARS1-1312 .....\$7.95  
 CA ARK1-1312 .....\$7.95  
 QL ARD1-1312 .....\$7.98  
 QB ART1-1312 .....\$7.95
- VIENNA CHOIR BOYS**  
**Serenade**  
 LP RCA Red Seal PRL1-9034 .....\$6.98  
 8T PRS1-9034 .....\$7.95  
 CA PRK1-9034 .....\$7.95

JANUARY 17, 1976, BILLBOARD

## KFAC's Group Tours East

Continued from page 6

our such as this, as far as I know," explains Princi.

For some years now, various country music stations around the nation have promoted similar type tours to Nashville. And once, according to Princi, KKHI in San Francisco ran a tour to Europe.

But Princi, who is program director, announcer and director of community involvement, conducts one big international tour every year,

### Walden Office New In Memphis

MEMPHIS—Phil Walden, owner of Capricorn and Country Kickin' record companies in Macon, Ga., has opened offices here to seek out new talent and songwriters for his labels.

"We expect to use Memphis recording studios and Memphis musicians on a lot of the work we do here," Walden says.

Walden signed as his first Memphis artist saxophonist Joe Arnold. Gregg Allman and the Allman Brothers record for the Capricorn label and Kitty Wells is on Country Kickin'. Walden also operates Stellar Talent Agency and Mid-South Sounds Music Publishing Co.

this being his 13th. Last year a group went to the Orient, and the year before that, the tour embraced Scotland and England.

"We are seeking other places with good musical fare," Princi says, "and we seek only top hotels and good accommodations." Last fall he promoted two tours to San Francisco to the San Francisco Opera Co.

The bicentennial tour starts March 31, and will run for 15 days, covering the Metropolitan Opera in New York, plus the Joffrey Ballet and New York Philharmonic; the Boston Symphony as well as the American debut of the opera "Montezuma"; the National Symphony Orchestra in Washington, D.C., and such historical sites as the Liberty Bell in Philadelphia, and Valley Forge. Tour includes five operas in New York.

The total cost, Princi points out, is \$1,275—at double occupancy.

Although the tours started as small junkets—the first being a trip to Europe—they range in size depending on where they are going. The first one to San Francisco accommodated 150 persons. A tour of German-speaking countries is scheduled for July, and about 40 persons are expected to make that trip. There also will be a tour to New York this fall for the Met opera season.

FRANK BARRON

## Ben Vereen Winner Of 3 Georgies

LAS VEGAS—Broadway song-dance star Ben Vereen captured three "Georgie" awards, including entertainer of the year honors, during the Dec. 21 CBS-TV taping of the sixth annual AGVA awards show at Caesars Palace.

Vereen topped 10 other winners, of which five were musical artists, to set a precedent as the first entertainer to win three awards. The other two were song-dance and rising star prizes.

The slickly-produced show, hosted by Jackie Gleason in the Circus Maximus showroom, took nearly three hours to tape and will be aired Jan. 11 in a 90-minute segment.

The music awards were presented to John Denver as male singing star and Shirley Bassey for female singing star, while vocal group honors went to Tony Orlando & Dawn. Linda Ronstadt took country star recognition and pianist Liberace, a regular Strip act, won instrumental act.

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

## Executive Turntable

Continued from page 4

manager of East Coast operations. . . James Pierce moves from Kendor Music, where he was editorial assistant, to educational director of Columbia Pictures Publications, music print division of the film firm.

\* \* \*

Paul Bloch, for 14 years with Rogers & Cowan Inc., and for the past year senior vice president in charge of the flackery's contemporary music division, named a principal and member of the executive committee. . . Jerry Lamb named office and building services manager for Capitol Records, moving up from office services manager. Andrea Froelsch is appointed auto and properties administrator. She had been real estate coordinator. Robert Franz, personnel-industrial relations director, assumes responsibility for corporate security matters. Bill Robertson, management & information systems director, assumes systems and hardware for all telecommunications.

\* \* \*

Donna Goldsmith named vice president of Famous Toby Mamsis Enterprises. . . Bruce Kramer named vice president and general manager of Timberland Music after being with the firm a year. Kay Garrett has been appointed professional manager. . . Phil Alexander moves from Cash Box to assistant to the president of ABC's international division. Schiffman & Larson's publishing division loses Rick Shoemaker to ABC Music, where he will be associate professional manager.

\* \* \*

At SESAC, several promotions have been made. Nat Lieberman, collection manager, adds director of computer operations; Barry Tuber appointed administrative assistant to the vice president of marketing services; Mike Molinari becomes regional marketing representative; and Michael Piazza named administrative assistant to the firm's vice president and counsel. . . Ken Harding appointed assistant a&r director of Canaan Records, a new post. He had been production manager of Superior Studio and Records, Hendersonville, Tenn. . . Chuck Flood shifts from Warner Bros. Records, Nashville, to ABC/Dot as progressive country promotion manager. . . Ex-director of the West Coast office of Pamper Music, Ronnie Green, named creative director of Roger Miller Music.

## 1975 RESULTS TABULATED

## WEA Top Gold Co.

NEW YORK—The WEA Group and its family of distributed labels brought home 42 RIAA gold records in 1975, leading the industry for the second year in a row.

In all, the entire industry racked up 174 gold disks for the year, a drop from 1974's total of 195 awards.

Album-wise, WEA picked up 37 awards (one shared with ABC), while its closest competitor CBS had 25 gold LPs. CBS topped WEA in the singles category, though, with seven golds to WEA's five.

Other labels bringing home gold albums were RCA (12), MCA (10), Capitol (6), Arista (6), ABC (7), A&M (6), UA (4), Mercury (3), Polydor (3), London (2), 20th Century (2), Scepter (2), Buddah (1), De-Lite (1) and Casablanca (1).

Single certifications also went to RCA (6), MCA (6), Capitol (4), Arista (3), ABC (3), A&M (3), Private Stock (2), London (1), Mercury (1), Polydor (1), UA (1), Playboy (1), GRC (1) and Avco (1).

There were 46 gold singles certified for the year and 128 album awards. The 1974 totals for the industry were 127 gold LPs and 68 gold singles.

## New UCLA Course

LOS ANGELES—"Scoring Music To Film" is a new UCLA Extension course open to musicians, film makers and those interested in film music.

Classes are held Monday evenings, 7-10 p.m. from Jan. 5 to March 8, with Eddy Manson instructing the course.

## Chain Retailers Smiling

• Continued from page 1

King, Bob Dylan and Jethro Tull is heartwarming, retailers agree, but they still haven't even a demo sample.

The School Kids chain, a discount operation which features contemporary album hits in locations adjacent to major college campuses, "never had a good Christmas because of vacations until this year," founder Eric Brown notes.

Mike Spector Sr. of Spec's, the Florida store group, says he had to do more volume because he lowered his price to meet competition, but "business here exceeded our expectations."

Steve Cook, buyer for the four-

## CES Highlights

• Continued from page 46

last six months, the "open to buy" feeling was evident on all sides.

Relatively few dumps or giveaway deals, compared to last year's show, also contributed to the far more bullish outlook of manufacturers, distributors, reps, dealers and buyers.

And a surprising amount of attractively styled, and profitably priced, new products in virtually every key category represented at the show kept interest up in the tiring trapeze through five exhibit and hospitality suite floors, plus other suites throughout the Hilton and at uptown hotels.

Although no final decision had been made on a 1977 Winter CES at presstime, virtually everyone agrees the 1976 run was a banner event.

## Mainstream Sets Japan And Italy

LOS ANGELES—Bobby Shad's Mainstream catalog has firmed distribution agreements covering Japan and Italy.

CBS-Sony will handle the line in Japan and Dischi Ricordi will be the licensee in Italy as a result of contracts signed last week by Bobby Weiss of One World of Music here.

Representing CBS-Sony in the transaction was Tatsu Nozaki, general manager of the Japanese firm.

Owner Shad proposes to work closely with Nozaki in 1976 on at least two live recording projects to be done in Tokyo.

Both in Japan and Italy the Mainstream logo will be used, Weiss says.

## Windsong LPs Rate A Major RCA Promo

NEW YORK—RCA is mounting a major campaign behind the release of three Windsong Records albums this month, including promotion, advertising and publicity at all industry levels.

The drive kicks off with trade ads, and will be followed in February, designated "Windsong Month" by RCA, with a consumer push that will include a variety of point-of-sale, print and radio advertising. Among the marketing aids being readied are "totem pole" displays, posters and sampler records.

Windsong artists featured in the releases are the Starland Vocal Band, Lee Holdridge and Starwood.

store Pipe Dream's skein in Northern Wisconsin, and Barrie Bergman of the Record Bar national chain, say they merchandised powerfully to exceed the previous year by a good margin.

Both say that sales during Christmas and after helped keep registers busy, even though there was a drought of good new product to take advantage of holiday bonuses and cash gifts.

Veterans like Dave Rothfield, Korvettes; Al Geigel, Montgomery Ward; Phil Lasky, Budget, and John Cohen, Disc Records, volunteer the word "excellent" to describe the holiday buying period.

Joe Bressi, buyer for the Camelot chain, says business is still booming, with sales on cutouts and blank tape keeping the customer flow up.

Lou Fogelman, Music Plus, echoes most of his contemporaries when he notes that the flood of new Christmas music reissues bombed out this year. But the hope is that there will be more advertising and radio promo on this repackaged merchandise so that recorded music buyers know it is again available in 1976.

The impulse buyer came back for the first time in several years, John Marmaduke, Hastings Book & Record Stores, feels. He says there were more adult buyers out for this holiday.

Stu Schwartz, Harmony Huts, says movement in cutouts and accessories played an important part in the Eastern chain's holiday success. Art Kline of BeeGee, which operates its own stores and leased departments in the upper Northwest, says even frequent heavy snows didn't daunt record/tape buyers.

Has Howard Stein's grasp on the New York concert market hit a snag? He doesn't have any scheduled concert activity at his mainstay Academy of Music and very little visible at other locales. Insiders say he is retrenching his activity and re-evaluating the direction he wants to pursue.

**BEWLEY BROTHERS IN SPLITSVILLE?** David Bowie has announced a termination with his representative and business associate since October 1975, Michael Lippman, just as his big U.S.-Europe tour is hitting the road. (See Billboard 1-3 Talent story about the Bowie-Lippman Bewley Brothers company plans.) Bowie's legal affairs are now handled by Stanley J. Diamond of Diamond, Tilem & Colden law firm.

Bette Midler gave a punch in the face to Paul Drew, RKO Radio programming chief, at her post-concert New Year's Eve party in Los Angeles when Drew responded to her insistence on hearing his opinion of the new Midler album by saying he didn't personally care for it but wouldn't keep it from RKO airplay.

Management personnel from the Camelot retail store chain and leased departments handled by Stark Record Service meet March 1-3 in the N. Canton, Ohio headquarters. . . . Barrie Bergman, president of the national Record Bar chain, has switched from a spring to a September national meeting for his store personnel in 1976. . . . Will NAIRD announce a major change in its officers soon? . . . R.A. Harlan and wife, Fern, move to the New Jersey base of ABC Record and Tape Sales from their long-time Seattle home early in February. He was recently made executive vice president of the national racker. . . . Pittsburgh Steeler quarterback Terry Bradshaw has recorded "Four Walls" for Mercury release.

David Cavanaugh, executive producer at Capitol Records, was feted at the Brown Derby to celebrate his 25th anniversary at the company. He is currently working on a new Lettermen album and through the years produced hits for Nat King Cole, Frank Sinatra, Peggy Lee, Dean Martin, George Shearing and a host of others.

Barbra Streisand and Kris Kristofferson will perform a concert before 55,000 at the Univ. of Arizona Stadium. The show is for a sequence in their co-starring film, "A Star Is Born." The stars will be doing more concerts at various-sized facilities across the country as scenes for the movie. Admissions will be charged to help pay the sky-high costs of such location filming.

Carlos Molina, top orchestra leader during the '30s and '40s who retired in 1968, plays a dramatic role in "The Gumball Rally" for Warner Bros. . . . John Addison to score "The Blarney Cock" for Universal.

Linda "Exorcist" Blair is travelling regularly with her pals, Black Oak Arkansas, on their current tour. . . . Harry Chapin's next album will be a live set taped at recent Santa Monica, San Diego and Berkeley concerts.

Bill Graham's latest experiment is a Feb. 11-16 Plant and Flower Market at the Cow Palace. . . . Aerosmith played two consecutive concert nights for promoter John Bauer at Portland Coliseum, the first two-show stand at this facility since the Beatles in 1965. . . . Sweet's first U.S. tour covers 42 cities in three months starting Jan. 21.

Gus Barba joins the 4 Star Music staff in Nashville as professional manager. . . . In Waco, Tex., Ken Harding joins the gospel division of Canaan Records as assistant a&r director. . . . Sandi Iwataki appointed West Coast director of the commercial division of the Wes Farrell Organization in Los Angeles.

After more than 20 years on the board of directors of the Victor Company of Japan and its American subsidiaries such as JVC, James Y. "Jumbo" Mochizuki has retired in Los Angeles to become a consultant to hardware industries for both the CD-4 quad system and the videodisk.

The fourth annual Louis Armstrong Memorial Concert, "Satchmo/1976," is scheduled to be held at New York's Beacon Theater April 24, with a long list of name acts. All moneys from this concert will go toward a building fund to construct a Multi-Purpose Community Center in Queens, New York. . . . Deep Purple begin its 20th tour of the U.S. Wednesday (24) in Fayetteville, N.C. . . . Rico Record's Conjunto Candela and Fania's Pupi Legaretta did a prison gig at Woodbourne Prison, near Monticello, N.Y. . . . Singer/composer R.B. Greaves was mar-

## Newest Sit-Down Club In San Francisco

SAN FRANCISCO—A new club, the Savoy, in the heart of the famous North Beach district, has joined the ranks of San Francisco clubs presenting live music in a sit-down small-concert-hall atmosphere.

The club opened Dec. 26-27, featuring Country Joe McDonald reunited with some members of the old Country Joe & the Fish band and drew large crowds both nights.

The club can accommodate 300

## Inside Track

ried Christmas eve in Las Vegas to Maura Albertson daughter of actor Jack Albertson. . . . Also married was Criteria Recording's Mack Emerman to Dannie Holtz.

Greezy Wheels makes its tv debut in February on the new PBS show, "Austin City Limits." . . . The Gospel singing Robert Patterson Singers have embarked on their ninth European tour. . . . London Records has unleashed a campaign to expose the upcoming John Miles premiere LP and single. Included in the campaign are the distribution of more than 5,000 gliders with the single's title "Highfly" imprinted on the wings.

M.S. "Mac" Hardy, Capitol Records' director of corporate properties and office services, has retired after 3 years with the company. He worked in the areas of manufacturing, finance and administration. . . . A&M has put up a suggestion box outside president Jerry Moss' office.

Fania Records president Jerry Masucci, Fania Puerto Rico distributor Charlie Tarap and Charlie Garcia, owner of the San Juan nightclub Wine Cellar, put up guarantees of some \$1.5 million to bring the Feb. 20 Muhammad Ali heavyweight title fight to Puerto Rico.

Who says the magic of Troubadour Monday night hasn't lasted? Gordon Lightfoot tried out a half hour of new material onstage there Jan. 5. . . . And over at the Starwood, Buddy Miles set a five-night attendance record of 5,837. Both clubs are in Los Angeles.

Hal Yoergler, ABC Music creative activities director saved the life of Hollywood Hills neighbor Sherry Campbell when he pulled her out of the bedroom window of her burning home. The Fire Dept. is putting him up for citation of heroism.

Kenneth Moss, the dropout Wall Street whiz kid, who tried to set up cut-rate Freelandia Airlines, was sentenced to 120 days in Los Angeles County Jail and four years of probation in the heroin-sniffing overdose death of Average White Band drummer Robbie McIntosh in September 1974. Moss pleaded guilty to involuntary manslaughter last month.

Dharma Records of Chicago has switched its Cleveland distribution to Action Music Sales. . . . The Who grossed a hair over \$3 million during the 20-show opening segment of its three-part U.S. tour. . . . Jose Felician is testing a new guitar synthesizer developed at MIT.

Beach Boy Dennis Wilson was immediately released on \$5,000 bail when Los Angeles Sheriff's deputies arrested him en route to the Malibu sub-station to turn in loaded handgun in his auto trunk. Wilson took the gun from his distraught girlfriend, Karen Lamm, after an argument. Lamm phoned the cops a report that Wilson stole her gun but later dropped charges.

America's album of greatest hits has gone platinum Warner Bros. announces. It's their third platinum LP. Five of the group's six albums are gold.

Katy Moffatt, Columbia country artist, and com Steve Martin sold out Denver's Ebbets Field three nights of the New Year weekend. . . . Ingrid Croce, widow of Jim Croce, is having her first solo album produced and arranged by Perry Botkin Jr.

Perry Como's next NBC-TV special films this month in Hawaii with George Carlin and Petula Clark guesting. . . . Cat Stevens wrote and performed a three-minute comedy film, "Banapple Gas" that is showing in 200 theaters with "The Blackbird."

Johnny Cash won a Layman's Bible Conference award for his autobiography, "Man In Black." Cash recently visited the nursing home and county jail in Galatin, Tex. . . . Nils Lofgren's October live radio concert on San Francisco's KSAN-FM has been pressed as A&M album for distribution to radio and press.

The Dec. 27 wedding of L.A. independent promoter man Don Whittemore to Linda Goetsch brought out a platoon of music industry figures including promoters Chuck Thagard, Tony Richland, Jerry Doughman, Ray Tusken and Ray Anderson; attorneys Mickey Shapiro and Jack Gold.

Elton John is insured for \$25 million by MCA. . . . Western Illinois Univ. is putting up a \$9 million Burl Ives Performing Arts Center. . . . Bo Donaldson & the Heywoods sing "Ride, Baby Ride," theme for a Metromedia tv special on motorcycle riding. . . . Morgana King, singer who played the wife of "The Godfather" makes her drama debut on "Jigsaw John" Feb. 2.

people and has a full liquor bar. Door charges will be in the \$2.50-\$5 range; tab for McDonald was \$4.

January bookings include Canned Heat, 2-4; Ruby with Tom Fogerty, 8; Barry Melton Band, 9; the Mike Bloomfield-Nick Cravenities-Mark Naftalin aggregation, with Delta bluesman J.C. Burris opening, 10; and Stoneground, 15. The Savoy will be open Thursday-

Sunday, with acts booked for one or more of the nights.

The club, formerly used for comedy revue, is located in the rear of the Savoy Tivoli restaurant, owned by Fred Kuh. Principal in the new club is Stephen Gordon. Booking is being done by Scott Piering.

The semicircular corner stage measures 25 feet across and is guarded at each end by a huge metal sculpture of an angel.

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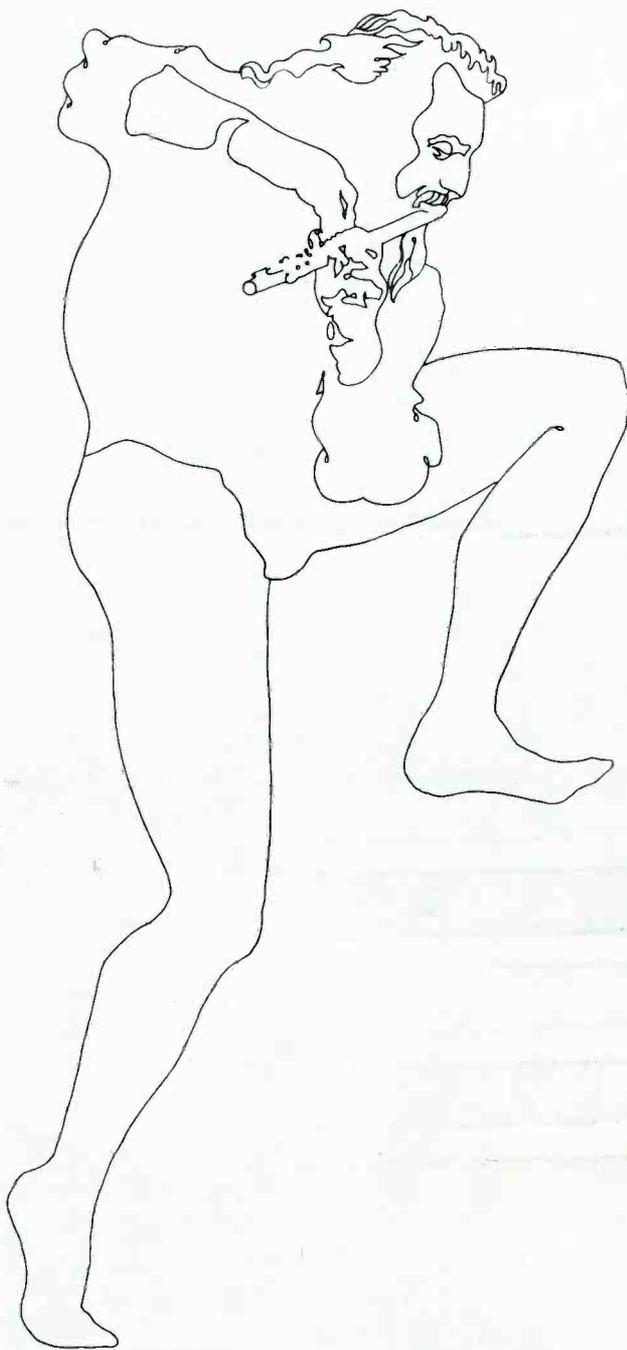
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