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Renowned Execs On Program For IMIC-6

By LEE ZHITO

NEW YORK—A group of non-industry figures, world-renowned in their respective fields, will speak at the Sixth International Music Industry Conference, May 6-10 at the Royal Hawaiian Hotel, Honolulu.

Each speaker will keynote a plenary session every morning, addressing himself to major issues that challenge industry throughout the world today. Speakers and topics will be announced shortly.

Each morning's plenary session will be followed by two concurrent seminars. The seminars will be chaired by noted industry leaders and will include outstanding music-record industry executives as panelists.

Thus, each registrant will have a choice of 20 sessions, and will be able to attend a total of 12, including the daily plenary meetings.

(Continued on page 10)

2 Publishers Hike Record Production

LOS ANGELES—Two West Coast publishing firms are stepping up their record production activities with one planning to start its own record label.

United Artists Music has moved Bob Skaff, veteran promotion and record production executive, into its Proud Productions wing to beef it up. Skaff, reporting directly to Mike Stewart, president and chairman of the board of United Artists Music Publishing Group, will be signing new writers, producing masters and helping promote the masters he places with any record label.

Warner Bros. Music, under Ed Silvers, president, and Mel Bly, executive vice president, is planning its own record label, though the word on the street is that the project is still several months off and details are sketchy.

This would put the publishing firm in competition, more or less, with its own Warner Bros. label. But that's nothing new to the record industry, where, for example, such publishing firms as ATV Music operates Granite Records in friendly competition with its Pye Records.

(Continued on page 69)

6% DISCOUNT TO RACKS & ONE-STOPS

MCA Pioneers Definitive Multi-Strata Price Policy

By JOHN SIPPEL

LOS ANGELES—MCA Records has melted some of the icicles in the cold war between rackjobbers and big chain retailers.

In an innovative seven-strata wholesale price restructuring last week, the label accorded a staggered discount from the basic dealer price of 3 to 5% to multi-store retailers, while racks and one-stops will receive the peak 6% discount.

MCA's price restructuring is sure to be a key topic of discussion at the forthcoming NARM Convention in Hollywood, Fla.

Rick Frio, MCA marketing chief, forecast the definitive pricing code exclusively in Billboard, Dec. 20, 1975.

The MCA announcement is laced with frequent references to "cost justification discounts," indicating that the marketing and legal departments followed closely the provisions of the FTC's Trade Practice Rules for the Phonograph Industry promulgated Oct. 9, 1964.

(Continued on page 12)

Suit Shoots At California Tax

LOS ANGELES—Brother Records, the Beach Boys' production firm, has filed a Superior Court suit here that could help recoup possibly millions of tax dollars for California-based producers and record labels.

Brother Records is suing the California State Board of Equalization for the return of \$54,534.42, which it paid to that state agency. The state board assesses sales and use tax on California firms and made a determined effort to collect a 6% tax on leased masters and artists' royalties.

Brother Records alleges the state board assessment was illegal in that the music, songs and recorded performances thereof which it turned over to Warner Bros. Records "were intangible personal property" and

(Continued on page 14)

N.Y. Church Into Vidisk Production

By STEPHEN TRAIMAN

NEW YORK—The Cathedral of St. John the Divine is entering its second century with a major step into the future—a five-year agreement with Visiondisc Corp. for the videodisk production of major Cathedral musical, cultural and educational events.

With the added potential of cable tv, pay tv and home-videotape (Sony Betamax) markets, as well as videodisk, the Cathedral, largest Gothic church in the world and seat of the Episcopal Diocese of New York, will be the focal point for a wide variety of creative programming, according to the joint announcement by the Very Rev. James Morton, Dean of the church, and Vivian M.K. Arden, Visiondisc president.

Among the first projects under

(Continued on page 74)

Webs, Mfrs. & Phone Co. Holding Up Hi Fi Via TV

By CLAUDE HALL

LOS ANGELES—Three things are holding back mono high fidelity sound on television—the networks, the equipment manufacturers and the phone company, says John Ball, manager of transmission engineering for the Public Broadcasting Service.

The technology is available. And has been available for some while. Evans Wetmore, assistant manager of transmission engineering for the PBS, has developed a system that provides four 15-kilohertz high fidelity audio channels via subcarrier attached to the video signals. Right now, network shows feed video separate from audio. These subcarriers can feed hi fi mono or stereo. Ball claims, "we were trying to get the

(Continued on page 69)

No Guarantees, But O'Jays Hot On Road

By NAT FREEDLAND

LOS ANGELES—Major recording acts that draw predominantly black concert audiences may now have a far more lucrative approach to going on the road, thanks to a gamble taken by the O'Jays and promoters Quentin Perry and Louis Grey.

The gamble involves the O'Jays co-promoting their current tour with Perry and Grey's companies. Group is playing 48 dates in 64 days nationally, compared with the 27 dates it has generally averaged during a two-month tour.

(Continued on page 33)



(Advertisement)

IN THIS ISSUE

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Kingfish. One of the first
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SMITH CHAIN A TARGET

British Phonographic Ind. Blasts U.K. Discounting

By BRIAN MULLIGAN

LONDON—An outspoken attack on "the mindless policy of indiscriminate discounting" being operated in the U.K. has been made by Geoffrey Bridge, director-general of the British Phonographic Industry.

His speech, at the annual conference of the Gramophone Record Retailers Council, produced a unanimous resolution that a telegram be sent on behalf of the two groups to the chairman of W.H. Smith, C.H.W. Troughton, seeking a meeting to discuss the matter which is causing widespread concern, particularly since the chain increased its normal \$1.20-off discount to \$1.60 for the benefit of the Daily Mirror's pop club membership of 160,000.

Bridge had stressed that the W.H. Smith price-cutting tactics were "doing untold harm to our industry as a whole." He pointed out that other chains, like Boots and Woolworth, had to follow suit to remain competitive, but some were showing imagination by offering reduced prices on packages of selected repertoire. "This I applaud," said Bridge.

Independent competitors, unable to offer comparable discounts on top 100 albums, had taken to stocking imported overstocks and deletions, giving a 40-50% margin, which inevitably crowded out the full-price product "our members are trying so desperately to promote."
(Continued on page 56)

Discounts, Growth Spur NARM Confab

By IS HOROWITZ

NEW YORK—Trade discount structures and the potential for sustained industry growth in the adult market are two of the key immediate and long-range problems slated for major attention at the NARM convention (March 19-23) in Hollywood, Fla.

The confab, to be held at the Diplomat Hotel, will be the largest ever mounted by the association, with more than 1,500 persons registered, representing virtually every facet of the music-record industry—record, tape, accessory, publishing, both on the marketing and manufacturing levels.

More than 60 exhibitors, one of the biggest groups ever to show at NARM, will display products and services.

The question of pricing patterns, which has gained new urgency with the disclosure of MCA's tiered structure (see separate story), is certain to come in for a thorough airing at separate meetings of rackjobbers, retailers and independent distributors/manufacturers the first day of the conclave.

But this vexing situation, which has sparked a rising conflagration of controversy over the past year, is also expected to dominate the attention of many in corridor conversations throughout the run of the convention.

"We're getting down to the wire on this one," says Jules Malamud, NARM executive director, of the pricing problem.

(Continued on page 10)

Cotillion Will Re-Emerge Under Allen

By RUDY GARCIA

NEW YORK—In what promises to be a major expansion move, Atlantic Records is reactivating its dormant Cotillion label as a wholly owned subsidiary which will be marketed worldwide by the parent company.

Signaling the strength of Atlantic's commitment to the new operation is the announcement that veteran label executive, Henry Allen, will be president of Cotillion. And the label will be given its own headquarters and staff on a separate floor of the Atlantic complex here.

In announcing the move, Atlantic/Atco chairman Ahmet Ertegun promises Allen will be given full autonomy in running Cotillion and will be backed by a "full financial commitment."

Allen, who has been senior vice president and director of r&b product for Atlantic since October 1974 is "a total record man," according to Ertegun. "We felt we wanted to give

(Continued on page 43)

FBI In Okla. City Tape Raid But No Arrests Made In Haul Valued At \$230,000

By JOHN SIPPEL

LOS ANGELES—One of the largest seizures of alleged pirate tape-making equipment and product therefrom occurred Wednesday (10)

in Oklahoma City. FBI agents seized more than \$230,000 worth of duplicating equipment and tapes in raids on two locations. No arrests were made.

It was learned, however, that FBI

agents have turned evidence over to U.S. Attorney David Russell's office there to determine if it warrants grand jury consideration for possible indictments.

FBI agents, armed with search warrants, found approximately \$200,000 worth of tape manufacturing equipment and completed tapes at 1 N.E. 7th St., which is listed in the Billboard International Buyer's Guide as the address of Homa Records. Randy Sherman is listed as chairman of the board in the same directory of Okart Inc., which is also listed at that address. Mickey Sherman is listed as president and a&r chief for Okart. FBI agents raided the home of Mickey Sherman at 214 N.W. 17th St., seeking company business records in addition to hitting the two other manufacturing sites.

Affidavits filed by the FBI with the Federal District Court which granted the search warrants indicated their six-month surveillance disclosed—that Randy Sherman
(Continued on page 76)

Discount Chain Halts Shipments

NEW YORK—With discussions for the takeover of Discount Records by Heilicher Bros. apparently well advanced, the CBS retail chain has instructed all suppliers to halt merchandise shipments.

"Please cancel all orders, including back-orders, effective with the close of business Wednesday, March 3," the Discount letter to its vendors reads.

"We will not accept any shipments of merchandise in transit after Wednesday, March 10, regardless of when it was ordered."

A source close to the negotiations confirms that there is "reasonable assurance" that the deal will be concluded quickly. He admits that the likelihood of an imminent transfer of most or all of the 50-store chain to Heilicher led to the cut off of product shipments by Discount.

Japan Duty Waive Irks Zenith Corp.

By MILDRED HALL

WASHINGTON—Zenith Radio Corp. has told the Treasury Dept. that it wants to contest the Customs Service finding that no countervailing duty is required on Japanese consumer electronics products imported here.

The big countervailing case, begun in the early 1970s, involved nearly \$2 billion worth of Japanese home entertainment items sold here in 1973.

Because of broad tariff and tax issues in dispute, a court contest between Zenith and Treasury could even reach the Supreme Court, Treasury attorneys say.

The Treasury's Customs Service began investigation of charges by Magnavox and Zenith in 1972, that the Japanese government was unfairly subsidizing its manufacturers' exporting of home electronics, from tvs to tape and audio components, to this country.
(Continued on page 44)

New Danish Computer Prints Music Scores

By KNUO ORSTED

COPENHAGEN—A Danish research team is behind a new invention which could create a revolution in the work of music publishers. It is a computerized instrument which can reproduce and copy music scores quickly and cheaply.

And, it is claimed, it will shortcut the usual score-reproduction processes but at such quality that it can be printed directly by offset printing machines.

Mogens Kjaer, doctor in music at the Music Science Institute of
(Continued on page 57)

Shows Fade As Vegas Unions Continue Strike

By HANFORD SEARL

LAS VEGAS—The majority of the Strip hotel showrooms remain closed Monday (15) with the glamour of entertainment missing from the Vegas tourist's diet.

As once packed rooms went dark Wednesday (10) when 2,000 members of Musicians Union Local 369 went on strike, superstars were forced to cancel their openings and hotel orchestra members walked out over wages.

The costly, perhaps lengthy strike, which could cripple this city's tourist-convention dependent economy, was foreshadowed by the closing Friday (12) of seven major Strip hotels with the total breakdown of negotiations between four unions and management.

The strike forced the closure of the Six Hughes Summa Corp. hotels—the Sands, Frontier, Landmark, Desert Inn, Silver Slipper and Castaways—plus the Tropicana. The
(Continued on page 76)

LONG-TERM AGREEMENTS

ABC's Licensees Rise To 27 Abroad

By JEAN WILLIAMS

LOS ANGELES—Six months ago ABC Records started signing overseas affiliates. To date, 27 companies in 12 territories have been signed, the newest being with GRT of Canada, and La Discoteca of Venezuela, reports Stephen Diener, president, ABC International division.

"The signing of GRT encompasses the final situation of finding successful companies overseas that we want to associate with long-term," he says.

Diener says GRT is a young company that has made major strides in Canada without a major American label to date.

He points out that in the past, 80% of ABC was represented in the foreign market by EMI and 20% by independent licensees. He explains the situation has recently reversed and the label is now almost exclusively represented by independents overseas.

"We were seeking independents because of their desire to work with

major American companies. We feel they will be responsive to acts and catalogs which have value overseas," he says. Executive feels that 50% of the world's music today is American-originated.

Diener points out that ABC has sought licensees that do not have competitive product. "We can now get much more exposure for our product in foreign countries," he notes, while indicating the overseas representatives will be exerting most of their energies to ABC product.

"We have obtained from companies exclusive personnel who will be working totally for ABC Records," says Diener.

Within the next few months, the label will open offices in Europe.

He explains that from a marketing level, the label is planning a special series of pop, r&b, jazz, classical and country product designed especially for the overseas market.

He also contends that the label
(Continued on page 69)

GUIDED BY COOPER

20th Century Promos Undergoes Overhaul

By CLAUDE HALL

LOS ANGELES—20th Century Records has launched a new sales drive with a totally revamped promotion department under Harvey Cooper, new senior vice president of promotion and marketing.

Tom Rodden, vice president and general manager of the label and the other half of the sales team, will be in contact with independent record distributors. He'll also continue in charge of credit, production and graphics.

Cooper, last a vice president of Haven Records, is revamping the promotion staff and organizing a special LP promotion department which will be headed by Warren Duffy, a veteran radio program director (WPGC in Washington, WMEX in Boston and KMET in Los Angeles).

Michael Riley has been hired for pop promotion, working out of

Seattle. Paul Ellis will work out of Cincinnati, covering the Midwest. Others are being hired.

Josea Wilson handles soul promotion. And one of Cooper's major projects is build up a close rapport between the two departments in order to swing r&b product pop. Wilson has his own r&b promotion staff.

Duffy will be hiring his own FM promotion staff.

Again, Cooper will be in close touch. "FM radio is a highly specialized field. When you produce an FM album, it needs highly concentrated care. And we won't be working every market with such an album. But when that kind of LP begins to break and is a proven commercial success, the pop promotion staff will take it and run with it. We'll put the whole promotion staff on it."

INDIE PRODUCERS *Motown Relies On Them As Part Of New Policy*

By BOB KIRSCH

LOS ANGELES—Motown will continue its new policy of using independent producers who can add fresh insights into artist styles and material, and will build its staff of house producers at the same time.

Herb Belkin, vice president, creative services, calls the bringing in of independents from time to time a good move "into an area in which we had not been particularly adventuresome before. But we also have a talented array of producers already associated with the label such as Brian and Eddie Holland, Hal Davis, Leon Ware and Jeffrey Bowen."

Independent producers and artists who have scored high on the charts in recent months include Van McCoy with David Ruffin, Norman Harris with Eddie Kendricks and

Michael Cuscuna and Mark Myerson with Luther Allison.

Motown & CTI In Distribution Accord

NEW YORK—Motown and CTI reportedly settled their distribution differences last week.

It's understood that when lawyers for both parties return to federal court here Monday (15) it'll be for an extension of time to draw up final papers for an out-of-court settlement.

Key to the settlement is a new dual distribution pact giving Motown a minimum number of new albums a year on certain artists, as well as distribution rights to half of CTI's existing catalog (Billboard, March 6).

Projects set for the future include McCoy with Jermaine Jackson, Tony Camillo with the Dynamic Superiors, a major Philadelphia producer with former Tower of Power lead singer Lenny Williams and a probable future date between McCoy and Thelma Houston.

"With the obvious success we've had," Belkin says, "it is likely that we will venture further into different combinations using independents. Most of the producers we've approached have been receptive to working with artists from our roster."

Belkin also points out that Berry Gordy Jr. will continue to play a role in studio production from time to time, as he has since the inception of the company. And Smokey Robin-

(Continued on page 76)

Executive Turntable

Warren Duffy, 17-year radio veteran and owner of his own management/production firm, has joined 20th Century Records as national album promotion director. . . . **Marty Weiss**, former national manager of custom and premium at Capitol Records, joins Motown as head of the new special markets division. **Billie Jean Brown**, with the label since inception, steps in as his manager of operations, while **Georgia Ward** moves from the creative department as his administrative assistant. Also at Motown, **Fay Janet Hale** elevated from product management director to vice president of manufacturing. . . . **Ernie Campagna** upped from East Coast sales manager to the newly-created post of national director of singles sales at A&M Records. . . . **Ria Leweke** promoted from senior designer to art director, album graphics, at UA Records, while **Thom Williams** joins as creative director, advertising. He had been a freelance art director active in the industry. **Art Bartelt** upped from national product supervisor, album, to national production director, replacing **Dave Neckar**, who left.

Patrick Cullie promoted to administrative assistant to president **Irv Azoff** at Front Line Management. He had been tour coordinator for clients Dan Fogelberg and Joe Walsh. . . . **Barbara Gosa**, former A&M Records advertising director, named a partner in Steve Binder Management, a spinoff of Steve Binder Productions. . . . **Gary Fontenot** and **Arthur Chaite**, talent buying and operations team at the Starwood Club, West Los Angeles, since the 1973 opening, have left to start an independent production venture. Owner **Ed Nash** will book the club assisted by **Ray Stayer**. . . . **Lex Connelly** has left the Cow Palace, San Francisco, where he was general manager since 1971. **Richie Salvador** of the sales department and **Buzz Willis** of the promotion area have left CTI.

Dick Carter moves from RCA Records as national sales chief to Phonodisc as national accounts manager. . . . **Harold Davis** leaves MS Distributing as sales head to replace **Bob Van Metre** as Phonodisc Chicago manager. Van Metre joins ABC Records as branch manager there. **Steve Breen** succeeds **Bill Shaler** as San Francisco Phonodisc branch manager. Breen had been a salesman there. Shaler moves to the ABC Records branch in the Bay area as manager. . . . RCA expands its r&b a&r staff with **Wendell Bates** moving in as producer from London Records, where he was r&b promotion head. Also joining as a producer is **Carl Griffin**, ex-East Coast operations director for Jobete/Motown. **Ray Otey**, last West Coast MGM promo/publicity director, and **Rikki Moress**, former Jobete East Coast professional representative, join the RCA division as a&r coordinators. . . . **Vernon Gibbs** to Phonogram/Mercury as a&r director, black music, after extensive freelance writing and a publicity stint with Atlantic Records.

* * *

John Lombardo, ex-West Coast a&r director for RCA Records, joins the ABC Records music publishing wing as associate professional manager. . . . **Kelly Delaney** joins MCA's Nashville operation in artist relations and publicity. . . . **Joe Dailey** joins Queens Litho, New York, as salesman leaving a similar slot with Olympic Litho. . . . **Bob Gibson** taking an indefinite leave of absence from his post as vice president, label development, ABC Records, for a sojourn in Portugal. . . . **Joe Newman**, former group member, joins A&M's a&r staff, replacing Roger Birnbaum. . . . **Steve Sutton** moves from ABC Records, Detroit branch, as sales topper, to record/music sales for Word, Inc., covering three states out of Kansas City. . . . **Harold Clark** named duplicating supervisor at Capitol Records.

* * *

Harold Wald rejoins Arc-Regent Music and affiliated firms known as the Goodman Group, as professional manager. . . . **Eddie Lambert** has joined Polydor Records as Miami promotion man and not Phonodisc. He was with Heilicher Bros. there. . . . **Thomas Kije** joins Morty Wax Promotions in New York from a slot in radio as music director. He will be promotion director. . . . Sound Gem Records has promoted **Jeff Abelson** to a&r and international chief. **Rose Joyner** has joined the Philadelphia label as r&b director and **Larry Negro** joins in publicity. . . . **George Burns** and **William Bollie** have left the Jack Belmont Agency, Seattle, to join **William Stephan**, who headed his own agency there, to form Stephan, Bollie and Burns. . . . **Jann Scott**, founder and chairman of the board of the Rocky Mountain Musical Express, has sold out to **Anthos Jordan**, business vice president of the firm. Scott is opening Musical Express Management and J M Scott Associates, also in Boulder, Colo. . . . **Meade Brown**, executive vice president of Steiner-Brown Artist Management, is leaving to join People Entertainment Corp. as president and media operations director. . . . **Tim Lane**, formerly with Cherry Hill Productions, named general manager of Farr Records, replacing **Budd Dollinger**. **Carson Schreiber**, KLAC, Los Angeles, music director, named general manager, country division, for Farr. **Darlene Reynolds** added to promotion staff for the label. **John J. Nevin** moves from president to chairman of the board of Zenith Radio Corp., succeeding the retiring **Joseph S. Wright**, who will continue on the board. . . . **Edward Adis** joins Sony in the new post of consumer products national accounts sales manager from Lloyd's Electronics. . . . **Claude Dunn** shifts to Rectilinear Research as metro New York sales manager from Sony national hi fi training manager. . . . **Martin Carah** appointed director of administration for Bohsei Enterprise Co., U.S., consumer electronics marketing firm, from McDonnell-Douglas.

Cutouts: the Changing Picture

By BOB KIRSCH

LOS ANGELES—The cutout business is changing, with really good merchandise necessary to attract the end consumer, but this merchandise is also becoming a bit more difficult to obtain with labels keeping good product in their catalogs longer.

Soul also seems to be becoming a big item in the cutout business, partly as a result of the disco explosion and partly because several ma-

yor soul artists are enjoying strong comebacks.

In addition, the consumer appears to be more educated in regard to cutouts, primarily because so many retail outlets are handling cutouts and overstock that the good product is easily differentiated from the bad.

Chet Coplen, owner of American Music Marketing, the latest large-scale operation involved in cutouts and overstock to open in the Los An-

geles area, has seen these changes take place during a career that has covered time at Cal Racks, NMC Corp. and Nehi.

American Music Marketing covers 7,000 square feet on Pico Blvd. and embraces most areas of popular music, with Coplen's slogan being "All The Music That's Fit To Sell."

"It's a soft business right now," Coplen says, "primarily because everyone was clearing their floors to avoid getting hit too hard by the floor tax, a state tax that taxes whatever remains on the floor as of March 1.

"Still, the business looks solid for the future. Right now, soul product is selling extremely well, particularly if it is in the six-month-to-two-year-old time period. Country of any vintage sells well if it is a name artist, and a lot of MOR and rock is also moving."

Coplen buys primarily odd lots, rather than buying large loads from single labels and plans to sell nationally, though he wants to establish a local trade initially.

(Continued on page 14)

New First Artists Label A Long Gary LeMel Goal

By JOE PRICE

LOS ANGELES—Gary LeMel, director of music operations at Burbank Studios-based First Artists, reports he is on the brink of realizing a goal he'd spelled out for the company when he was first named to take over the then-new post last September—the formation of a record label, First Artists Records, and a publishing wing as well.

LeMel intonates that First Artists intends to buy out an old-line, major publishing and disk catalog which will give him plans a big "shot in the arm," but which he will not name.

Meanwhile, as a step in the same direction, LeMel has signed Paul Jabara as the budding publishing Firm's first contract writer. The multi-faceted Jabara, whose debut disk release is due out on A&M Records later this month ("Yankee Doodle Dandy"), wrote the title tune to the ABC teleplay "The Lords Of Flatbush" in which he is also starring.

Jabara also starred in the original cast of "Hair," "Jesus Christ Super-

star" and replaced Tim Curry in the "Rocky Horror Show."

Whether the aforementioned music acquisition comes to pass or not, LeMel is hell-bent on moving First Artists into the music business—if need be, one step at a time. And he doesn't think it will be difficult: "Musicians find it really attractive to be associated with a film company because they all want to act or write music for films."

And First Artists has a few additional lures, like its star-owners: Barbara Streisand, Sidney Poitier, Paul Newman, Steve McQueen and Dustin Hoffman. Also, the five-year-old firmery has already established itself as a solid entity in the field with seven features under its belt: "The Getaway," "Uptown Saturday Night," "Warm December," "Judge Roy Bean," "Pocket Money," "Up The Sandbox," "Let's Do It Again" and, one in the making, "A Star Is Born," toplining Streisand and Kris Kristofferson

(Continued on page 14)

New York Office Planned To Handle Polish Talent

By ROMAN WASCHKO

WARSAW—A joint venture corporation is being founded in New York to widen and improve Polish-American contacts in show business and music areas, as well as in theater, ballet and other cultural exchanges.

The deal is expected to be finalized later this month and has been preceded by the setting up of an agency in New York, directed by Andrzej Ikanowicz.

Main aim of the Agency is to assess the U.S. market and to offer to American promoters and bookers a

picture of the way the Polish market operates. The latter situation has previously created many stumbling blocks in terms of establishing closer contacts.

In Poland various enterprises handle individual aspects of cultural activity. The new Polish-American company will arrange all aspects of the business, including copyrights. Polish responsibility of the Authors' Agency; export and import of artists, handled by the Pagart Agency in Poland; purchase and sale of records,

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HAVEN DISTRIBUTION MOVES TO ARISTA

NEW YORK—Arista Records has signed a distribution pact with Haven Records, headed by producers Dennis Lambert and Brian Potter (Inside Track, March 13). In addition, Lambert and Potter will now work with certain Arista artists.

The Haven roster includes the Righteous Brothers, Gene Redding, Willie Harry Wilson, Evie Sands, Rob Grill and the Grassroots.

Scheduled for immediate release are "Hold On (To What You Got)" by the Righteous Brothers and "My Ship" by Willie Harry Wilson.

Arista will handle all marketing and promotion of the product, but Haven is restructuring its own in-house promotion department with an eye to complementing and coordinating with Arista.

Haven will remain headquartered in Los Angeles where its distribution had been through Capitol.

FREDDY FENDER

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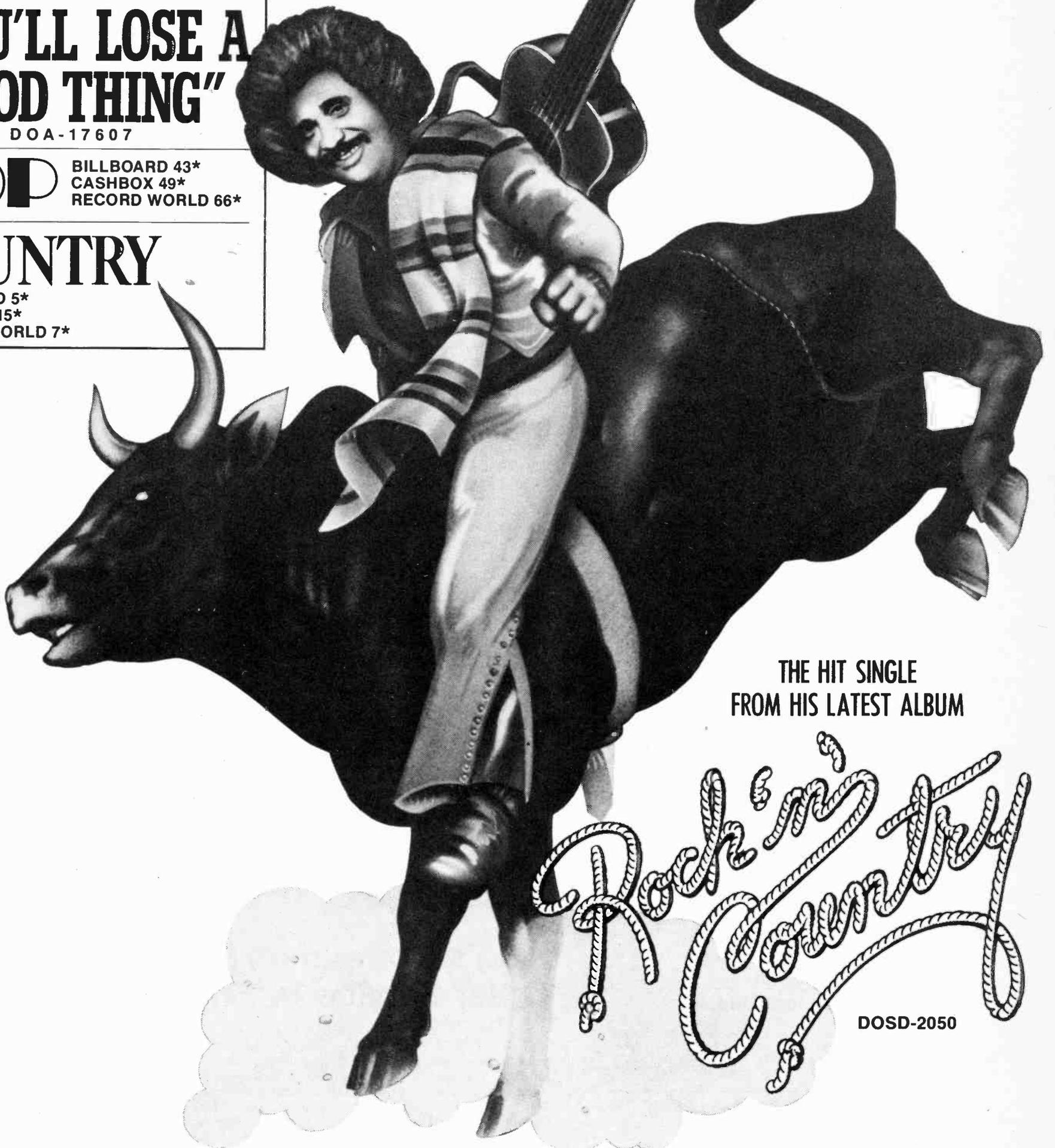
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Vol. 88 No. 12

General News

BLANTON INVADES HOLLYWOOD

Governor In Bold Bid To Up Tennessee's Music Industry

By GERRY WOOD

NASHVILLE—Tennessee Gov. Ray Blanton says he plans to spearhead an intensive effort to bolster the state's entertainment industry—from the \$350-million-a-year recording business to the network tv industry that has just lured CBS and Johnny Cash into a new summer series to a frontal assault on the motion picture industry that sent Blanton to Hollywood Monday (15) for meetings with movie producers and studio chiefs.

Armed with a list of 13 movies shot in Tennessee—from "Walking Tall" to "Nashville"—Blanton at-

tended a luncheon hosted by Dennis Stanfill, chairman of the board of 20th Century-Fox, then feted studio heads and producers at a reception where he told them that "the doors are open for cooperation on any activity they plan in Tennessee."

"It's a recruitment trip to get some of the movie industry to come here," Gov. Blanton comments. "It's my understanding that some of the companies want to get out of Hollywood. Since they've made a few successful movies here

recently, they seem to be interested in the idea of coming here."

Gov. Blanton estimates the music industry means more than \$350 million annually to Tennessee—with \$250 million of the figure produced through Nashville and the remainder in Memphis. "Tourism was the only bright star in our economic horizon in Tennessee last year—and a good portion of it was because of the music industry."

Blanton says he "worked very hard on the industry's antipiracy

(Continued on page 49)

Casablanca Exposure Investment Label Wagers Big Money To Avert Playlist Problem

LOS ANGELES—Neil Bogart, president of Casablanca Records, has developed specialized market exposure targets for each artist and group on his label that is helping overcome the tight playlist problems of radio exposure.

But the system requires a gamble that may run into "hundreds of thousands of dollars" in investment before hitting the musical jackpot.

"People have to see an act before they can cherish the act and make the act part of their lives," Bogart says.

For this reason, Casablanca underwrote the first year of the group Kiss. "We put them out on an 88-day tour through ATI. Jeff Franklin

handled the tour. And we lost money on every date. But, by the end of the tour, Kiss was ready to become headliners.

"We're going through the same thing now on a group called Angel. We're underwriting quite a bit of its tour and its setup and, by the end of the year, I believe Angel will be where Kiss is today."

The "hundreds of thousands of dollars" have to be invested slowly, however, and wisely. "You can't over-hype. And you have to get personally involved in the shows of an artist. If the acts will let you; some acts won't let you. Some of our acts don't want us to be involved; they want to do everything themselves.

"But the show is of utmost importance. As important as getting radio airplay. We proved that with Kiss. Kiss didn't get airplay, other than progressive FM airplay, until its current single 'Rock And Roll All Night.'

"However, what we're talking about is an act that will go out and earn \$500 to \$2,500 a night and lose anywhere from \$1,000 to \$2,000 a night. Most groups or their managers don't have that kind of money to shell out. So, a record company has to be prepared to spend X amount of dollars.

"I'm going to back a tour for 30 days, if the group is right and if the tour is right."

Bogart says a lot of the money invested would have been spent in radio spots, posters. But the money is merely an investment in future royalties from record sales. Like a loan. "You just have to be smart enough to know when to do it. Not all tours are beneficial to a record company. It has to be the right tour with the

(Continued on page 69)

Chicago & Caribou Mgt. Seek a 2nd Mexican Trek

By NAT FREEDLAND

LOS ANGELES—Chicago and Caribou Management have been vainly trying for three months to book a second Mexican tour even as Mexican authorities clamped down a ban against visiting rock headliners, using as an excuse the riot outside Chicago's Mexico City National Auditorium debut last November.

Walter Parazaider, Chicago woodwinds player, says, "What happened at the show was that a few hundred kids who couldn't get tickets for a soldout concert tried to rush

the security guards and get inside.

"It's the standard sort of fracas that used to happen often in the U.S. before audiences and promoters got more experienced. But because the Mexican facility operators haven't had the chance to experience these things at rock events before, I'm afraid they've just blown it all out of proportion."

The entire Chicago jaunt was unprecedented for the Mexico market. Caribou had determined that the appearances would cover massive

(Continued on page 33)

RCA's Computers Improve Order Service In England

By CHRIS WHITE

LONDON—RCA Records here is making considerable investment in computers this year, aiming at providing one of the most sophisticated dealer-order service operations in the U.K. record industry.

The system will be based on mini-computers located at London and Birmingham depots which will process orders almost instantly.

They will enable RCA sales and marketing departments to have a minute-by-minute picture of sales movements and stock levels. When an order is received at the depot it will be entered by a visual display screen directly into the computer,

and available stock will be automatically allocated.

A spokesman for RCA says: "A similar system is already being used by RCA in the U.S. where it proves to be greatly beneficial in improving service levels to dealers as well as providing extensive marketing and sales statistics for senior management."

RCA is also in advanced stages of developing a new copyright and royalties payment system using data-based computer files. This will operate through a large mainframe computer to produce artist and copyright owners' statements and provide detailed audit and control information.

Music, Printout Beamed By New Cable Radio Net

WASHINGTON—The National Cable Radio Network is being launched as a direct marketing vehicle combining record releases on audio plus a digital printout of performing artist, label, album and liner notes on the video screen.

A subsidiary of ADS Audio/Visual Productions, 15-year-old supplier of radio-tv public service announcements, the system utilizing hardware from MSI-TV of Salt Lake City will be unveiled at the National Cable TV Assn. convention, April 4-7 in Dallas.

As explained by NCRN's John Humphreys, whose 17-year radio-tv experience includes engineering, programming and marketing, the network will share the screen with the familiar automated news-weather-stock market channels, providing high quality audio for the first time.

On an exclusive market basis, a cable tv station would get a seven-hour tape reel split into seven-minute promotional units that would include two back-to-back selections from an album sandwiched between an intro, liner notes and order info,

(Continued on page 12)

Welcome back, John.

John
Sebastian
"Welcome Back, Kotter"

RPS 1349

His new single On Reprise



Steve ("Theme From S.W.A.T.") Barri's first production for
Warner Bros. Records.

25% Increase In EMI Profits

Music Arm Alone Is Credited With \$32 Mil Income

LONDON—EMI's worldwide record and music publishing sales continued to grow in the second half of 1975, with interim figures just announced showing that trading profits increased 25% from \$26 million to \$32 million compared with the same period of 1974.

The figures generally show a strong second half for EMI Ltd., with the original forecast profits of 50% ahead in fact by a full 81%, at \$59.8 million on a 9.7% increase in sales to \$626 million.

Biggest improvement is in electronics where trading profits have almost trebled to \$21.2 million from \$7.6 million.

The music profits of \$32 million

represented 49% of the group profits for the period. This is, in fact, a considerable drop in the music division's share which was 62% the previous year. This was due to the considerable increase shown by the electronics division, largely through the development of medical X-ray machinery.

Music sales turned over \$336 million, more than half the group's sales and a considerable improvement on the previous year's \$268 million. In the U.K. alone, group sales leaped by over \$44 million.

There was an improvement throughout the world in group sales, too, including a \$32 million increase turnover in Europe, a \$30 million in-

crease in North America and a \$28 million increase in other countries.

In all cases this increased turnover represented a substantial increase in profit except in North America, where profit was up by just a shade more than \$2 million.

In a statement, EMI stresses: "Our worldwide music interests have traditionally shown stronger trading in the first half of the group's financial year and 1975-76 will be no exception. Profits of other group activities should be higher in the second half than in the first half of 1975-76. And the full year's results should reflect a significant level of advancement for the group."

Pickwick's 3rd Quarter Sales Hit \$76 Mil; Increase Of 132

NEW YORK—The best Christmas season in history for the expanding retail division (Musicland), resumption of growth for the rack merchandising/wholesale distribu-

tion division (Heilicher Bros.) and inauguration of the RCA Camden line of licensed product by the proprietary products division all contributed to solid gains for parent

Pickwick International Inc., for the third quarter and nine months ended Jan. 31.

In the three months (November-January), sales hit \$76,157 million, a 13% gain from the prior year, while net income rose 37% to \$3,243 million, with earnings per share up 21 cents to 74 cents.

For the first nine months of fiscal 1976, sales showed a 7% gain to \$195,341 million, with net income growing 30% to \$6,982 million and earnings per share of \$1.59, up 39 cents. All net income figures for fiscal 1975 are restated to reflect the change that year to LIFO valuation of the major portion of Pickwick's domestic inventory.

"The improvement in the economic environment was apparent in the third quarter, as all basic operational groups produced sales gains over the previous years," chairman Cy Leslie comments.

Among highlights noted by Leslie for each division:

- Retail benefited from the best Christmas season in its history, and additionally Pickwick opened 32 free-standing retail stores in the nine months, and closed 17 unprofitable leased departments.

- Rack merchandising/wholesale distribution, contributing the major portion of corporate earnings, resumed its growth pattern.

- Proprietary products, inaugurating the RCA Camden line of licensed product, continued its growth.

- Pickwick International (GB) Ltd., the English subsidiary, achieved record performances contrary to the continuing negative economic condition in the U.K., although results showed a reduction from the prior year when converted into U.S. currency due to devaluation of the pound.

Leslie also notes the continuing discussions with CBS Inc. on the possible purchase by Pickwick of approximately 50 Discount Record Stores (see separate story, this issue).

Pickwick will pay a third quarterly cash dividend of 8 cents per share on March 19 to shareholders of record on Feb. 20, in accordance with the policy adopted in July, 1975, he adds.

"All of the activities of the third quarter and the stated growing trend in sales and earnings for the three periods completed are indications of returning consumer confidence and increased discretionary spending," Leslie concludes. "We believe that the last quarter and our fiscal year will again show growth and improvement in sales and earnings."

Market Quotations

As of closing, Thursday, March 11 1976

1975		NAME	P-E	(Sales 100s)	As of closing, Thursday, March 11 1976			Change
High	Low				High	Low	Close	
30%	19%	ABC	30.93	889	30%	29%	30%	+ 1
8%	4%	Ampex	80.0	169	8	7%	8	Unch.
9%	2%	Automatic Radio	73.96	70	8%	8%	8%	+ 1/2
19%	10%	Avnet	9.05	1804	19%	18	19%	+ 1%
23 1/2	15	Bell & Howell	—	160	23 1/2	22%	23%	+ 1/2
58	46%	CBS	13.08	187	56 1/2	55	56 1/2	+ 1
7%	5%	Columbia Pic	4.56	143	7%	7	7%	+ 1/4
14%	8%	Craig Corp.	8.38	75	14	13%	13%	Unch.
63	50%	Disney, Walt	28.40	165	61	60 1/4	60 1/2	+ 1/4
5 1/2	4%	EMI	12.50	83	5%	5%	5%	— 1/4
26 1/2	21	Gulf + Western	5.39	878	26 1/2	25%	25%	+ 1/4
7%	5	Handleman	14.06	42	7	6%	6%	— 1/4
26 1/2	14%	Harman Ind.	8.33	100	26	25	26	+ 1/4
11%	7	Lafayette Radio	10.54	101	11	10%	10%	— 1/4
21%	19%	Matsushita Elec.	20.64	528	21%	21%	21%	+ 3/4
79 1/2	65	MCA	6.12	88	67%	66%	67%	+ 3/4
15%	12%	MGM	7.01	128	14%	13%	13%	— 1/4
63	54 1/2	3M	26.04	512	59%	59%	59%	+ 1/2
4%	2%	Morse Elec. Prod.	—	37	3%	3%	3%	Unch.
51	41%	Motorola	31.25	91	47	45%	45%	+ 1%
33	19%	No. Amer. Philips	10.39	31	29%	28%	28%	— 1/4
23%	14%	Pickwick Internatl.	10.32	38	21%	20%	20%	— 3/4
5	2%	Playboy	70.83	23	4%	4%	4%	— 1/4
28%	18%	RCA	20.27	2389	28%	27%	28%	+ 3/4
10%	8%	Sony	40.0	4405	10	9%	10	+ 3/4
40%	19	Superscope	12.63	382	37%	35 1/2	36%	— 1%
55%	27%	Tandy	16.29	346	45%	45	45%	+ 1/2
10%	5%	Telecor	10.74	73	9%	9%	9%	+ 3/4
4%	1%	Telex	13.79	275	4	3%	4	Unch.
7%	2%	Tenna	—	53	6%	5%	6%	+ 3/4
11%	8%	Transamerica	10.33	1518	11%	10%	11%	+ 3/4
15	10%	20th Century	5.87	222	13%	13%	13%	+ 1/4
23%	17%	Warner Commun.	43.16	184	23%	22%	23	+ 1/4
40	23%	Zenith	28.53	352	40%	39%	40%	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	70.83	0	2%	2%	M. Josephson	16.74	22	9%	10%
Gates Learjet	4.99	102	13%	14%	Schwartz Bros.	0	0	1%	2%
GRT	—	234	3%	3%	Wallich's M.C.	—	—	1/16	5/16
Goody, Sam	4.61	5	2%	3%	Kustom Elec.	8.21	21	2%	3%
Integrity Ent.	2.92	25	1/2	3/4	Orox Corp.	—	—	1	1 1/4
Koss Corp.	10.31	50	8%	8%	Memorex	—	10.66	21%	22%

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.

Billboard Acquires Alto's Airline Programming Arm

LOS ANGELES—Billboard Publications, Inc. has acquired the airline audio programming business of Alto Communications and incorporated it into its own existing airline programming operation, Audio Entertainment Service.

Included in the purchase are the master tapes and library of the more than five-year-old locally based firm.

As part of the acquisition, George Church and Bill Stewart, key executives with the airline programming firm, have joined Billboard's Los Angeles office where they continue programming such clients as Air Canada, CP Air, British West Indian Airways, Continental, Eastern, Ozark, Western and TWA.

Church, Stewart and engineer Fugio Saganuma operate out of a two-studio facility where music is duplicated and interviews with artists are held for special programs.

Audio Entertainment Services

falls under the jurisdiction of Billboard magazine's special projects

(Continued on page 10)

MCA MUSIC INCOME UP TO \$40 MIL

LOS ANGELES—Operating income of \$40,139,000 for MCA's record and music publishing divisions was the highest in the division's history and the first time operating income moved above the \$40 million mark.

Mike Maitland, MCA Records' president, says the annual revenue of the two divisions, up to \$137,921,000 from \$126,687,000 for the previous year, is also a new high.

This marks three straight years in which new highs have been reached in revenues and operating income.

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Discount Structures, Growth Plans Spark NARM Meet

• Continued from page 3



JACOBS

MALAMUD

But Malamud tends to give even more importance, via its long-term implications for the entire industry, to national demographic trends. Stepped-up growth of the adult population, and the proportionate per-

centage decline of teenagers, calls for a satisfaction of the older segment's musical needs if the record market is to show significant expansion, he and other industry leaders feel.

Disclosure at the convention of the results of NARM's extensive survey of the adult market and the implications it presents are expected by many to be among the more provocative subjects of the conclave.

The separate meetings of the three main merchandising categories of NARM membership will be held the first day of the convention, on the afternoon of Friday (19).

Louis Kwiker, Handleman Co., will chair the rackjobbers meeting; John Cohen, Disc Records, and Russ Solomon, Tower Records, are co-chairmen of the retailers session, and Joseph Simone, Progress Record Distributors will moderate the independent distributors/manufacturers discussion.



COHEN

SIMONE

Opening business session Saturday (20) will be convened by overall meet chairman George Souvall, Alta Distributing, with the president's message from Jay Jacobs, Knox

Record Rack; keynote address, "The \$3 Billion Figure ... Its Future Is Now," by Arthur Taylor, CBS Inc., and featured speaker Dr. Mortimer Feinberg, Baruch College, CUNY, "Maximizing Profits Through People."



TAYLOR

SOUVALL

Luncheon panel discussion, "Music And The Money Game: As Wall Street Sees Us," will be moderated by Cy Leslie, Pickwick International, with Emanuel Gerard, Warner Communications; Charles Klein, Lehman Securities; David Londoner, Wertheim & Co.; I. Martin Pompadur, ABC Inc.; Harvey Sandler, Goldman, Sachs & Co., and Sheldon Wool, CBS Records.

Breakfast meeting Sunday (21) will feature "A New Approach To Security Control" by Robert Curtis, Executive Consultants. The following business session will offer a presentation on the "NARM Consumer Research Study: The Adult Market," by Joseph Cohen, Baruch College, CUNY, followed by a panel discussion moderated by Alvin Teller, UA, with participants Jack Craigo, CBS Records; Michael Kapp, Warner Special Products;

Louis Kwiker, Handleman Co., and David Rothfeld, Korvette.



LESLIE

TELLER

Concurrent seminar sessions, each given twice Monday (22), will cover "What The Non-Financial Executive Should Know About His Company's Finances," chairman Mortimer Berl, J.K. Lasser Co.; "The Commercial Mini-Computer And The Record Wholesaler," conducted by Computer Horizons Corp. president Ron Finegold; "How To Deal With Shopping Center And Mall Owners," chairman Ed Strawgate, Shopping Centers International, and "So You Think You Know The Tape Business," GRT consumer study presented by Herb Hershfield.

Closing general business session Tuesday (23) will feature an encore of "The Return of Perfekt Records and Tapes ... Still Merchandising The Mystical Group." Chairman Barry Grieff, A&M Records, will have panelists Barrie Bergman, Record Bar; Stuart Burnat, Musical Isle of America; Harold Childs, A&M Records; George Steele, Elektra/Asylum; John Reid, John Reid Enterprises; Joe Armstrong, Rolling Stone, and Spence Berland, Record World.



HERSHFIELD

LIEBERMAN

The 60-plus exhibitors, who will occupy cabanas and lanai rooms for afternoon visiting Saturday-Monday, run the gamut from labels, promotional product suppliers, folio book publishers and services, to blank tape/accessory/display unit manufacturers, packaging and supply firms.

Social highlights include the presidential welcoming cocktail reception Friday, hosted by RCA; cocktail reception Saturday hosted by Polygram, followed by dinner and show with Columbia/Epic artist entertainment; dance party and show Sunday hosted by Island Records, with entertainment by Bob Marley & the Wailers; NARM installation and awards luncheon Monday, with entertainment by Glen Campbell, Capitol; cocktail reception hosted by WEA followed by the NARM Scholarship Foundation dinner, David Lieberman, chairman, with entertainment by the Manhattan Transfer, Atlantic, and Tuesday NARM Awards cocktail reception hosted by MCA, followed by the banquet and show featuring emcee George Carlin, Little David Records, and Neil Sedaka, Rocket (MCA).

CREEDENCE

Clearwater Revival

CHRONICLE

THE 20 GREATEST HITS

THIS WEEK

123 Billboard

87 Record World

105 Cashbox

Fantasy CCR-2

"The value of compassion, there's no price it can bring"



"HIGHLY PRIZED POSSESSION"

FIG-40521

The First Single from
BRIAN AND BRENDA RUSSELL



Renown Execs At IMIC-6

• Continued from page 1

The concurrent sessions will be videotaped for playback later in the day. This will afford registrants who elect to attend one of the concurrent sessions the opportunity to see what transpired during the conflicting meeting.

Some of the topics scheduled for concurrent sessions include: "Doing Business With Soviet Russia," a session featuring Alexandre Lebedev, head of VAAP, the Russian copyright society. The session will be chaired by Sal Chiantia, president of the National Music Publishers Assn. and MCA Music president, a veteran of many years in successful dealings with Soviet bloc countries.

This will mark the first time in its history that IMIC has attracted participation from a Communist market. Other sessions will be:

- "Videodisk—Dawn Of A New Era" (What does it mean to performers, authors, publishers? How will it be marketed?)

- "Technological Innovations—Do They Really Sell Records?" chaired by Warren Syer, publisher, High Fidelity Magazine.

- "The Export-Import Business. Blessing or Curse?"

- "How to Get the Most out of Your Foreign Licensing Deal Today."

- "The TV LP Package—Today's Windfall, or Tomorrow's Woes?" (The pro's and con's of tv special LP selling, complete with some eye-opening multi-million grossers).

- "The European Economic Community—What Does The Common Market Mean To Europe, And The World At Large?"

- "Tape Piracy—Where Is It Today?" (Has the evil been curbed, or has it mushroomed into a multi-national business? What is being done, what has to be done in the continuing battle?)

- "Whatever Happened To The

Talent Manager?", co-chaired by George Grief and Sid Bernstein.

- "A Comparison of Worldwide Performing Rights Structures And Practices—In Europe, Asia, The U.S."

- "The Print Business—An Exploding Market," chaired by Mike Stewart, chairman and president, United Artists Music Group.

- "The Japanese Market—How It's Combating High Inflation."

- "Harnessing The Computer—Will The Magic Wand Lead To Universal Numbering?"

Other sessions, speakers and panelists, in addition to other program details, will be announced shortly.

Registrations for IMIC should be addressed to Diane Kirkland, Conference Director, IMIC-6, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Motown Forms New Spec. Markets Arm

LOS ANGELES—Motown has formed a special markets division to handle sale of premium, incentive and direct mail promotions to national advertisers and merchandising and licensing of non-record products using Motown artists and the Motown name.

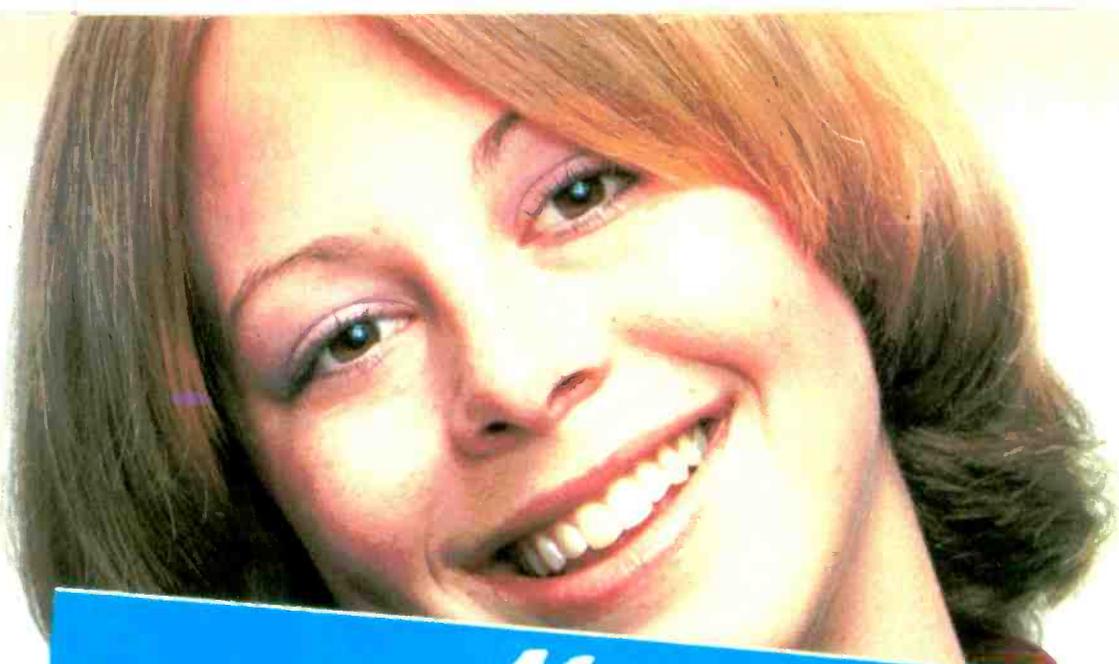
Marty Weiss, most recently with Capitol, will head up the division.

Billboard Acquires

• Continued from page 8

division headed by Denis Hyland, the director based in New York.

Billboard began its own airline music programming service in 1964, with the New York office handling programming for American, Finair, Olympic, Overseas National, Pan Am, South African, Aero Naves, Air India and Air Force One, the presidential aircraft.



Mac Davis
FOREVER LOVERS



A hot spring for Mac Davis.

A sizzling new album, "Forever Lovers,"^{PC 34105}
and a brand-new NBC-TV Show
beginning Thursday, March 18,* kick off
a hot spring for Mac Davis.

"Forever Lovers,"³⁻¹⁰³⁰⁴
the new Mac Davis album, and
the title of his new single.
On Columbia Records and Tapes.

*Check local listings for time of show.

Produced by Rick Hall.

Catena Suit Vs. Capitol Evokes Varied Testimony

By JOHN SIPPEL

LOS ANGELES—Contradictions and clarifications mark the middle stage of the class action suit brought on behalf of Capitol stockholders by ex-label executive Rocco Catena before Federal District Court Judge William P. Gray here. Capitol is accused of fraudulently reporting quarterly statements to the SEC, misleading stockholders and investors from 1969 through 1971.

Two plaintiff witnesses, William

H. Dawson Sr. and Herbert E. Palmer, testified favorably for the Catena position. Dawson, who rose from 1961 as a Cincinnati salesman to a division manager for Capitol in New York before he left in April 1970, said the field sales force had little knowledge of open advertising commitments.

Capitol insisted all ad commitments be entered into field registers by the end of that fiscal year, Dawson said. If ad commitments for the prior fiscal year came in late, they were to be registered as commitments for the current fiscal year, he continued. He said district managers were encouraged to use their entire co-op ad budget to stimulate sales. He was pressured to load Capitol product in, Dawson said, but it was difficult in 1969-70 when a flood of new artists hit the market without adequate marketing support.

Dawson elaborated on prior testimony that special price breaks were given to big users. Certain larger retail customers, who were being wooed by rackjobbers who offered to cut them in on the 15% discount accorded racks, were targeted at a Los Angeles managers' meeting for a 4% ad help and 8% in point of purchase aid, Dawson said.

Palmer, in financial planning for Capitol from 1961 to May 1970, testified that controller Ed Khoury was the force behind manipulating re-

(Continued on page 69)

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MCA's New Pricing Structure

LOS ANGELES—As of March 31, the following modifications of MCA Records' pricing structure will go into effect:

RETAIL CUSTOMERS

Customer Type	Description of Operation	Discount Percent
01	Norman retail accounts—no cost justification factors applicable	Normal Retail Base Price (Suggested List \$6.98, LP Dealer Price: \$3.56)
02	Lesser economy-generating accounts (multi-store operation with over \$25,000 annual net purchases; or other equivalent operations) performing substantial consolidated cost-saving functions (i.e., central ordering and billing; ordering comparatively full amounts of a lesser quantity of line items saving pick-and-pack time and central shipment, etc.	Cost Justification Discount: 3%
03	Economy-generating multiple store accounts (five stores or more and over \$75,000 annual net purchases) performing substantial consolidated cost-saving functions, such as central ordering and billing, ordering comparatively full amounts of a lesser quantity of line items, saving warehouse and shipping time but not performing substantial warehousing and redistribution functions.	Cost Justification Discount: 4%
04	Economy-generating over-five-store accounts doing over \$75,000 annual net purchases performing their own warehousing and redistribution, in addition to cost saving functions in Type 03 accounts	Cost Justification Discount: 5%

HYBRID (SUBDISTRIBUTOR/RETAILER) CUSTOMERS

Customer Type	Description of Operation	Discount Percent	Proposed Price
05	Predominantly a subdistributor; however, some purchases are sold through retail entities in which the subdistributor has an interest or ownership.	Predominantly a 6% functional discount; however, a percentage of billing will be at the applicable retail discount (as provided above for retail customers corresponding to retail (owned or affiliated) sales.	Predominantly a subdistributor price as for Type 07; however, a percentage of billing will be at applicable retail price as provided for retail customers corresponding to the amount of sales through the subdistributors own retail outlets, resulting in a hybrid 07/04 price

SUBDISTRIBUTOR CUSTOMERS

Customer Type	Description of Operation	Discount Percent
07	Purely a subdistributor; rackjobber or one-stop	Functional discount: 6%

MCA Pioneers Multi Price

• Continued from page 1

This 17-page dictum was constructed by the FTC after a four-year campaign by the now defunct American Record Manufacturers and Distributors Assn.

Earl Kintner, now NARM legal counsel and then serving ARMADA in a similar slot, spearheaded the drive for rules. He is a former FTC commissioner. It provides that labels can give price discounts based upon documented functional service savings from accounts.

The MCA effort to quiet the rift between big users over inequitable prices accorded certain classifications in wholesaling and retailing, sets forth a base price schedule accorded the small retailer and called type 1 on the MCA list. (See the entire price schedule on page 12.)

The MCA realigned and well-defined price categories, effective March 31, establish three other retail price levels: a chain doing more than \$25,000 net with the label yearly gets

3% discount; a chain with five or more stores doing more than \$75,000 net annually but not doing substantial central warehousing and redistribution itself gets 4% and a similar retail operation doing its own central warehousing and redistribution gets 5%. The pure subdistributor, a rackjobber or one-stop, gets 6%.

There are two "hybrid (subdistributor/retailer)" classifications. The first is predominantly a retailer, but some sales are to non-owned units. An example would be a retailer who owns a one-stop, such as Jim Greenwood of Licorice Pizza, Los Angeles, who owns a one-stop, Superior Music. The second is an entity like the Amos Heilicher holdings, where the Pickwick division operates a subdistributor firm, J.L. Marsh, a rackjobber, and also owns the Musicians retail chain.

MCA requires that each customer, where necessary, verify his classification status in order to remain eligible for the proper discount.

The MCA announcement carries with it a four-page questionnaire form for retailers. It warns that retailers who fail to accurately verify their cost-savings functions will be considered ineligible for cost-justification discounts.

It demands that central warehousing, distribution and shipment be described in depth, along with a centralized ordering and billing department.

It also delves in depth into the inventory control function provided for its stores by the customer. It also asks retailers to describe specifically the frequency with which MCA salesmen regularly call upon and/or service each of the customer's stores.

It asks a description of how the account orders in full case or larger quantities as opposed to ordering a few units at more frequent intervals.

It probes deeply into returns, asking what percent of the MCA purchases are returned and the frequency of returns, whether returns are consolidated on a regular basis

(Continued on page 76)

MCA PRICING SCHEDULE

General Product Category	Suggested List Price	Normal Retail Type 1 Price
Singles	\$ 1.29	\$.64
LPs	\$ 6.98	\$ 3.56
	\$ 7.98	\$ 4.09
	\$ 9.98	\$ 5.09
	\$11.98	\$ 6.11
	\$12.98	\$ 6.64
	\$19.98	\$10.19
Tape	\$ 7.98	\$ 4.26
	\$ 9.98	\$ 5.59
	\$10.98	\$ 6.14
	\$12.98	\$ 7.24
	\$13.98	\$ 7.82
CORAL & VOCALION		
LPs	\$ 2.49	\$ 1.11
Tape	\$ 4.98	\$ 2.17

Cable Radio Firm

• Continued from page 6

with digital graphics appearing on the screen in continuity with the audio.

Orders would go direct to a participating client, such as Columbia House or RCA Music Service, both of which Humphreys claims to have approached, with profits on all records or tapes sold split by the network and the individual stations.

For \$35 a week a station gets a fresh reel of specially equalized tape for maximum audio tone quality that can be repeated 24 times a week for 126 hours of automated programming, Humphreys notes. The odd-hour length was selected so as not to repeat at the same time each day (listeners would wake to a new pitch every morning).

Basic hardware package is being assembled by MSI-TV, which Humphreys says is a leading supplier of digital equipment to cable systems. It will run from \$2,000 to \$4,000 per cable system, for OEM Ampex-design audio reproduction equipment including a long-play 14-inch open reel tape deck with integrated digital generation equipment.

HH-1910

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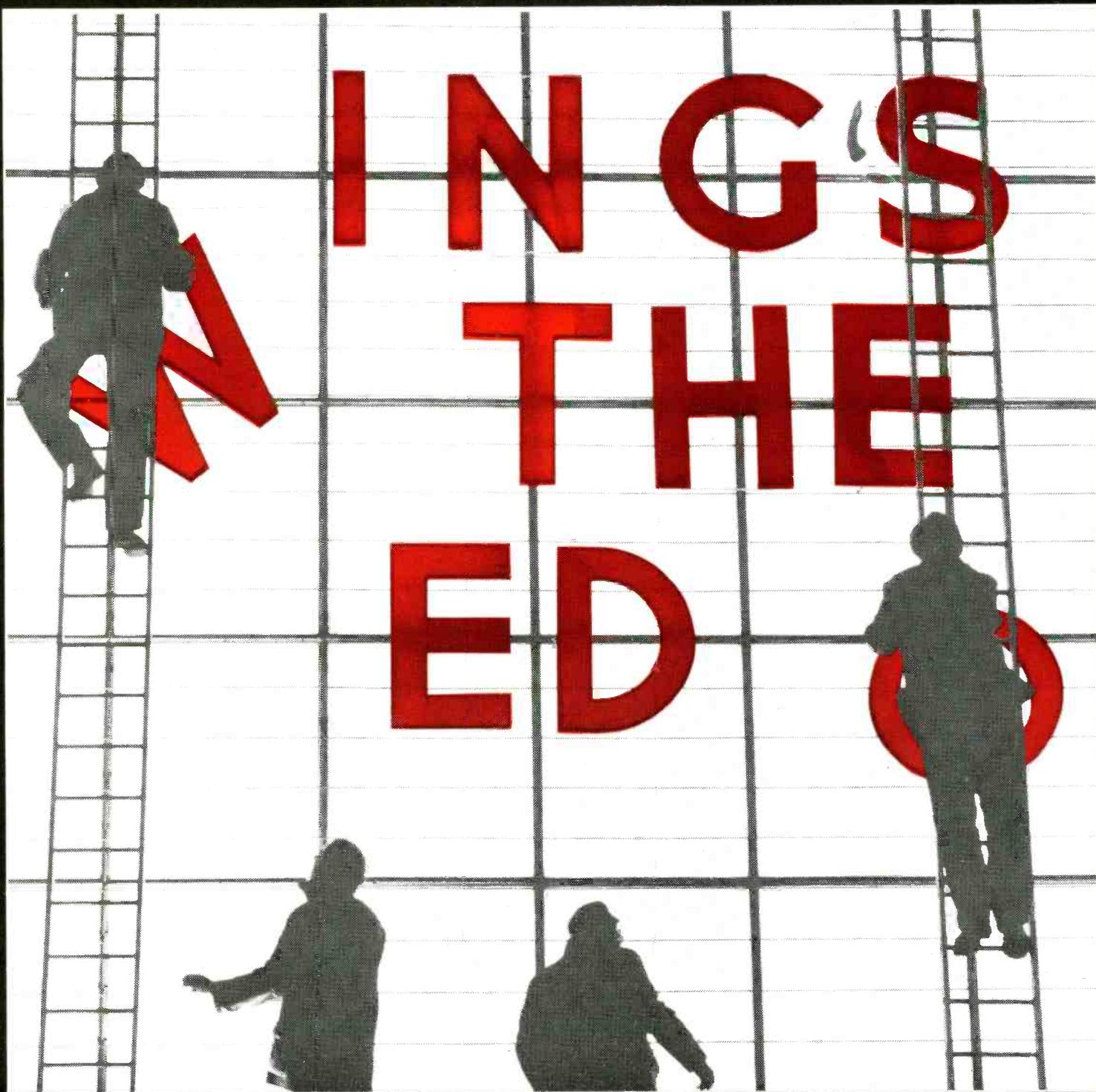


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HH-1911



Coming Soon

New First Artists Label Le Mel Goal

• Continued from page 4

and due for completion in late April for Christmas release.

While shooting is still on-going, the 12-song score is done. LeMel reports, and Miss Streisand herself is responsible for having penned a pair of melodies. Other writers contributing are Paul Williams, Kenny Ascher, Leon Russell, Kenny Loggins, Rupert Holmes and Alan and Marilyn Bergman.

LeMel feels strongly about the quality of the music in this, the third remake of "A Star Is Born" (Janet Gaynor played the lead in 1936 and

the late Judy Garland did it in 1954) primarily because nothing is done obtrusively. "Unlike the old-style musicals where suddenly everything stops while the leads burst into song."

Still another interesting feature to the new "Star" score, according to LeMel, is that every note will be recorded live. "If it works," he says, "it will be the first motion picture with a live score."

Anent "Let's Do It Again," LeMel says it's taught the film industry a lesson the record industry learned years ago, "that white people are going to black films." "Again," which has copped five NAACP Image Awards, has outgrossed practically every other black film yet produced.

"Then there's the record for the film, 'Let's Do It Again' with the Staple Singers and written by Curtis Mayfield, which doesn't even have

that much to do with the movie—it's broken all kinds of records and it's a crossover," LeMel says.

"It hit No. 1 on both the pop and r&b charts and it's the biggest selling single in Warner Bros. Records history."

On the tv side of the First Artists ledger, firm has just completed a new musical titled "The Minstrel Man," shot in Mississippi and co-produced with Tomorrow Enterprises for CBS-TV. The musical, about a black minstrel in the late 1800s, will be aired in the fall. Music is by Fred Karlin.

Still another First Artists video entry is the pilot for ABC-TV, "Cousins." Title tune was written by Jim and Norma Helms, with score by Jim.

LeMel, who will spend the next 10 days with the "Star Is Born" cast in Phoenix, shooting the live concert scenes, started out in the music business as a singer-musician, having recorded for Capitol Records and the Vee Jay label.

He also produced records for major acts, wrote music for films and managed the West Coast branches of E.H. Morris Publishing, London Records and A. Schroeder International where he remained till First Artists president Phil Feldman hired him away last year.

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Tax Suit

• Continued from page 1

therefore not liable for a sales and use tax.

The precedential pleading notes that the plaintiff originally was dunned for \$57,030 including \$45,375 in tax; \$7,117.50 interest and \$4,537 in penalties. The label asked for a re-determination of the total and the tax board dropped the demand for penalties, but increased the interest to \$9,159.42. Brother Records paid that amount to the state board July 7, 1975.

Several months later, the record/tape industry won a legislative battle to have income from leased masters and artists royalties exempted from payment of sales and use tax.

While specific details of the tax bite exacted upon production firms, artists and labels in the state were never revealed, it was widely rumored that Capitol Records took a major dunning and that WB was also a hefty contributor. Both labels had members of their legal staff on deck when the proposal to exempt record/tape income was heard before various legislative committees on its way to final passage.

JOHN SIPPEL

BROADWAY SHOW REVIEW

'Brown Sugar' One Of Season's Finest

By RUDY GARCIA

NEW YORK—Another of those bolts of lightning which electrify New York signaling the appearance of a new smash Broadway musical occurred here when "Bubbling Brown Sugar" opened at the ANTA Theater Tuesday (3).

While some reviewers carped mildly about the early portions of the show, which is admittedly slow in getting underway, there was universal praise for the music, choreography and infectious gaiety of what amounts to hardly more than a showcase revue.

Featuring a cast made up of predominantly black performers, none of whom is exactly a household name, the show is based on the premise of a trio of old time Harlem performers and residents taking a bunch of youngsters on a journey through time and space to recapture the heyday of Harlem's black and tan period—from the '20s through the '40s.

Such places as the Cotton Club and Small's Paradise are reprised as well as the remembered rent parties. Much of the music is comprised of standards like "Nobody" and "Honey-suckle Rose" but there is also some original material written for the show including the title number, a rather joyous piece of work.

H&L Records, formerly the Aveco label, have enough faith in the music and performers to be preparing an original cast album which is scheduled to be recorded sometime this week. They also have faith in one of the principals, Vivian Reed, who is a

delightful singer and possessor of the strongest voice in the cast.

Another good voice belongs to that of Vernon Washington, one of the major characters, playing the role of a young man being shown the Harlem of old who suddenly prefers to stay in the past.

There is some question as to how strong the voices of the two leads, Avon Long and Josephina Premice, would be in terms of recording and the subsequent commercial possibilities of the album. The night this reviewer went, Long's voice seemed woefully weak and he was often impossible to hear or understand.

However, both Long and Premice have an easy familiarity with the material and could probably get themselves up for a recording date. Premice, although possessor of a strong voice, sounds as if she is straining, a quality which would appear to be difficult to overcome if manifested on record. However, without that quality, the infectiousness of the show might lose something.

H&L is rushing releasing a Vivian Reed single of the title song. It has signed the young star to a separate contract.

All in all, the production is a joyous piece of work. With a bigger stage to hold all of the energetic young dancers and singers it would be a whopper of a show. But the fact of the matter is that despite some technical flaws it seems a sure bet to be long-running.

Buyers Alert To Cutouts

• Continued from page 4

Buyers include everyone from the mom and pop stores to the racks, Coplen says, with the racks handling the large chains and servicing them with product.

"Cutouts also tend to promote an artist at times," Coplen adds. "A smaller retailer may not have sufficient money to buy all catalog material, so he gets the two or three most recent albums and stocks the rest of the bins with cutouts."

"The consumer himself is more

educated when it comes to cutouts, especially where the free-standing stores are involved. Stores are displaying the merchandise in a quality manner and there is more of it.

"A consumer sees a good record at a lower than usual price, and he begins to look for bargains in the future. Besides that, virtually every dealer is dealing in cutouts to some extent, as opposed to only Wallichs and Tower in this area in the late '60s."

Good merchandise is now harder to come across than a few years ago, Coplen adds, because labels are simply keeping it in the catalog longer.

"To sell really well now," he says, "you must have good quality merchandise. The consumer sees enough that he will not buy garbage. But it does not have to be rock, or even country or soul. We do well in certain blues items and certain jazz."

Coplen has done no mailings yet, though several are planned for the future.

Apex-Martin N.Y. Arrest Distributor

WASHINGTON—Arrest Records based here will be distributed in the New York area by Apex-Martin. The new company's first single, "Sound of Disco," by the Springfield Family has been shipped.

Arrest is part of Capital City Productions, which also includes Capital City Management and Angels Music Publishing.

According to Sonny Smith, executive vice president, the company recently completed a new studio featuring a 24-track MCI recording system with Dolby input.

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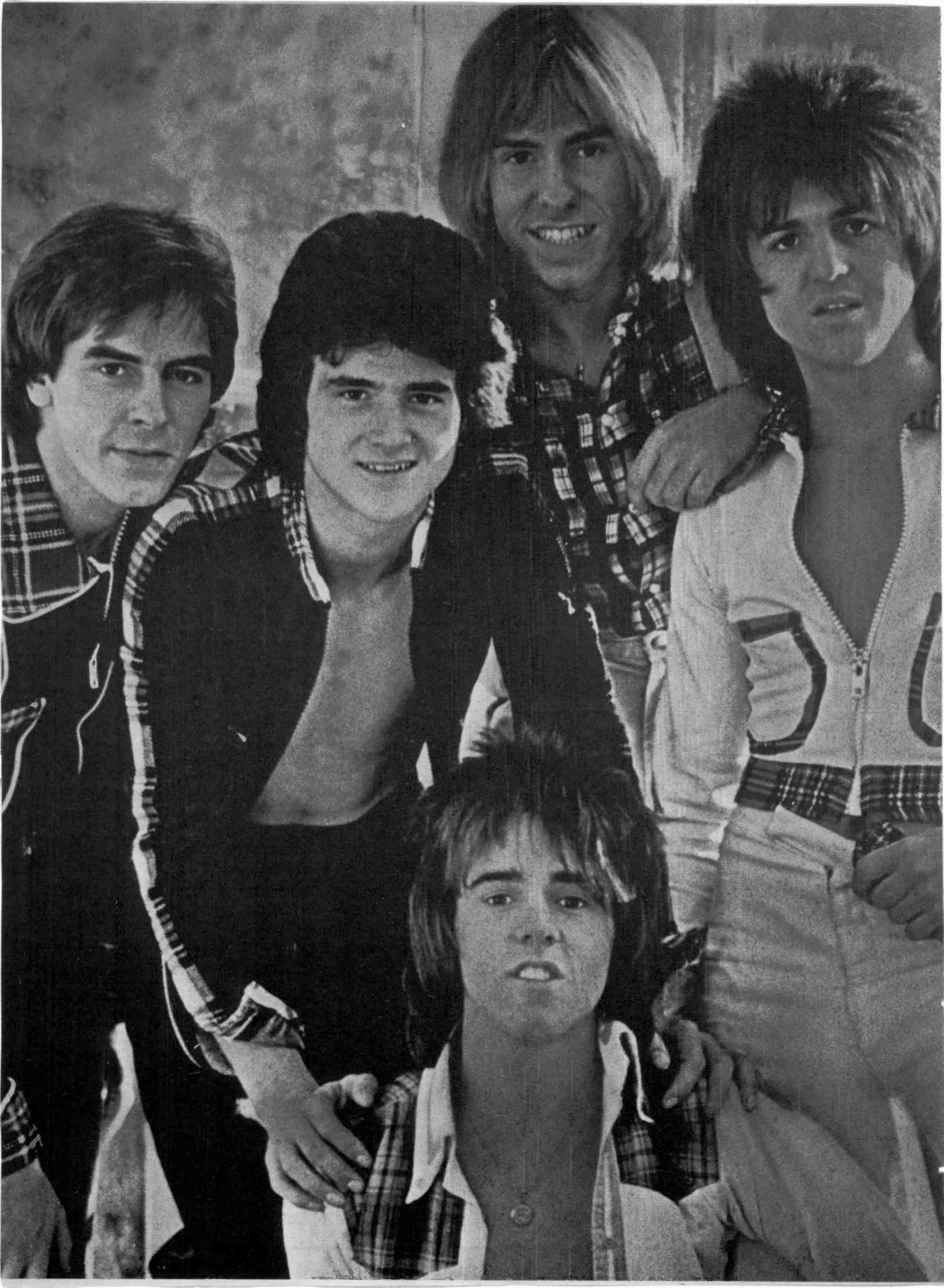
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Albany, NY	WQBK	FM	Sunday	8:00 pm	Forsyth, GA	WFNE	FM	Friday	10:00 pm	Norfolk/Virginia Beach, VA	WMYK	FM	Monday	11:00 pm
Albertsville, AL	WQSB	FM	Sunday	9:00 pm	Fort Campbell, KY	WABD	FM	Sunday	9:00 pm	Oklahoma City, OK	KOFM	FM	Sunday	8:00 pm
Allentown, PA	WSAN	FM	Sunday	8:00 pm	Fort Knox, KY	WSAC	FM	Thursday	9:00 pm	Omaha, NB	KKQK	FM	Sunday	11:00 pm
Anaheim, CA	KEZY	FM	Sunday	10:30 pm	Fort Smith, AR	KISR	FM	Sunday	11:00 pm	Panama City Beach, FL	WPFM	FM	Saturday	10:00 pm
Anchorage, AK	KGOT	FM	Sunday	3:00 pm	Fresno, CA	KFIG	FM	Wednesday	11:00 pm	Peoria, IL	WWCT	FM	Saturday	midnite
Ashland, KY	WAMX	FM	Sunday	8:00 pm	Glenwood Springs, CO	KGLN	AM	Saturday	1:00 pm	Philadelphia, PA	WYSP	FM	Sunday	midnite
Athens, OH	ACRN	FM	Thursday	midnite	Grand Forks, ND	KKDQ	FM	Wednesday	10:00 pm	Pittsburg, PA	WYDD	FM	Tuesday	10:00 pm
Augusta, GA	WAUG	FM	Sunday	11:00 am	Grand Rapids, MI	WLAV	FM	Sunday	10:00 pm	Pittsfield, MA	WGRG	FM	Thursday	9:00 pm
Baltimore, MD	WKTK	FM	Sunday	9:00 pm	Greensboro, NC	WRQK	FM	Sunday	9:00 pm	Plymouth, NH	WPCR	FM	Wednesday	9:00 pm
Beaumont, TX	KAYD	FM	Wednesday	10:00 pm	Greenfield, MO	KRFG	FM	Wednesday	9:00 pm	Pocatello, ID	KSNN	FM	Saturday	9:00 pm
Bellingham, WA	KPUG	FM	Sunday	10:00 pm	Hartford, CT	WHCN	FM	Tuesday	10:00 pm	Potomac, OR	KVAN	FM	Saturday	4:00 pm
Belzoni, MS	WELZ	FM	Wednesday	midnite	Hato Rey/San Juan, PR	WHOA	FM	Saturday	9:00 pm	Pueblo, CO	KLCO	FM	Monday	9:00 pm
Big Rapids, MI	WBRN	FM	Saturday	10:00 pm	Hays, KS	KJLS	FM	Sunday	9:00 pm	Richmond, VA	WGOE	FM	Sunday	9:00 am
Birmingham, AL	WERC	FM	Sunday	8:00 pm	Henderson/Evansville, KY	WKDQ	FM	Saturday	midnite	Riverside/San Berdo, CA	KOLA	FM	Sunday	9:00 pm
Bloomington, PA	WHLM	FM	Saturday	11:00 pm	Houston, TX	KLLO	FM	Saturday	2:00 am	Rochester, NY	WCMF	FM	Saturday	10:00 pm
Boston, MA	WBGN	FM	Sunday	12:00 pm	Huntsville, AL	WAHR	FM	Sunday	11:00 pm	Rockford, IL	WYFE	FM	Sunday	11:00 pm
Bowling Green, KY	WLBK	FM	Sunday	4:00 pm	Indianapolis, IN	WNAP	FM	Sunday	midnite	Sacramento, CA	K108	FM	Saturday	midnite
Brainerd, MN	KLIZ	FM	Sunday	9:30 pm	Jackson, MS	WZZQ	FM	Saturday	11:00 pm	Salina, KS	KSKG	FM	Saturday	10:00 pm
Briarcliffs Manor, N.Y.	WRNW	FM	Sunday	9:00 pm	Jackson, OH	WCJO	FM	Monday	10:00 pm	Salt Lake City, UT	KWHO	FM	Saturday	11:00 pm
Buffalo, NY	WBUF	FM	Sunday	9:00 pm	Jacksonville, FL	WAIV	FM	Monday	11:00 pm	San Antonio, TX	KEXL	FM	Tuesday	midnite
Carmel, CA	KRLB	FM	Saturday	9:00 pm	Jacksonville, NC	WXQR	FM	Tuesday	1:00 am	San Diego, CA	KPRI	FM	Sunday	9:00 pm
Champaign, IL	WPGU	FM	Monday	11:00 pm	Johnson City/Bristol, TN	WQUT	FM	Saturday	6:00 pm	San Jose, CA	KOME	FM	Sunday	9:00 pm
Charleston, IL	WEIC	FM	Sunday	Midnite	Johnstown/Altoona, PA	WAAT	FM	Sunday	10:30 pm	Santa Maria, CA	KXFM	FM	Sunday	8:30 pm
Summerville/Charleston, SC	WWWZ	FM	Sunday	8:30 pm	Jonesboro, AR	KBTM	FM	Friday	10:00 pm	Sarasota/Tampa/St. Pete, FL	WQSR	FM	Tuesday	Midnite
Chicago, IL	WXFM	Triad	Thursday	10:00 pm	Kansas City, MO	KYYS	FM	Sunday	8:30 pm	Seattle, WA	KISW	FM	Sunday	11:00 pm
Chico, CA	KFMF	FM	Sunday	9:00 pm	Knoxville, TN	WROL	FM	Sunday	11:00 pm	Spokane, WA	KREM	FM	Sunday	
Christiansburg, VA	WVVV	FM	Sunday	8:00 pm	Lansing, MI	WVIC	FM	Sunday	9:00 pm	Springfield, MA	WAQY	FM	Saturday	11:00 pm
Cleveland, OH	WMMS	FM	Sunday	7:00 pm	Las Cruces, NM	KASK	FM	Sunday	8:00 pm	Springfield, MO	KICK	AM	Sunday	8:00 pm
Columbia, MO	KFMZ	FM	Sunday	9:00 pm	Lewiston/Portland, ME	WBLM	FM	Monday	11:00 pm	St. Louis, MO	WRHY	FM	Sunday	8:00 pm
Columbus, NB	KTTT	FM	Tuesday	11:00 pm	Lexington, KY	WKQQ	FM	Sunday	midnite	St. Louis, MO	KSHE	FM	Monday	11:00 pm
Columbus, OH	WCOL	FM	Sunday	9:00 pm	Lincoln, NB	KFMQ	FM	Sunday	9:00 pm	Tallahassee, FL	WGLF	FM	Sunday	10:00 pm
Dayton, OH	WVUD	FM	Sunday	10:00 pm	Linesville, PA	WVCC	FM	Sunday	9:00 pm	Thibodaux, LA	KXOR	FM	Sunday	6:30 pm
Dallas/Ft. Worth, TX	KFWD	FM	Sunday	12:00 pm	Long Island/Hempstead, NY	WLIR	FM	Sunday	7:00 pm	Toledo, OH	WIOT	FM	Monday	midnite
Del Rio, TX	KDLK	FM	Saturday	10:00 pm	Los Angeles, CA	KWST	FM	Wednesday	9:00 pm	Trenton, NJ	WWRC	FM	Monday	11:30 pm
Detroit, MI	WABX	FM	Monday	11:00 pm	Louisville, KY	WLRS	FM	Sunday	10:00 pm	Tulsa, OK	KMOD	FM	Sunday	9:00 pm
Durham/Raleigh, NC	WDBS	FM	Monday	11:00 pm	Lynchburg/Roanoke, VA	WGOL	FM	Sunday	9:00 pm	Utica/Syracuse, NY	WOUR	FM	Monday	10:00 pm
Elmira, NY	WXXY	FM	Saturday	10:00 pm	Mason City, IO	KLSS	FM	Sunday	10:00 pm	Washington, DC	WMAL	FM	Sunday	12:00 pm
Eugene, OR	KZEL	FM	Monday	10:00 pm	Menomonee, WI	WMFM	FM	Saturday	9:00 pm	Waterbury, CT	WQQW	AM	Sunday	9:00 pm
Eureka, CA	KFMI	FM	Sunday	9:00 pm	Miami Beach, FL	WINZ	FM	Sunday	9:00 pm	Weldon/Roanoke Rapids, NC	WSMY	AM	Saturday	11:00 pm
Fairfield, CT	WVOF	FM	Thursday	7:00 pm	Milwaukee, WI	XROCK	99	Saturday	midnite	West Palm Beach, FL	WIRK	AM	Sunday	10:00 pm
Farmville, Greenville, NC	WRQR	FM	Tuesday	9:30 pm	Mobile, AL	WABB	AM	Saturday	9:00 pm	Wichita, KS	KEYN	FM	Saturday	9:00 pm
Fayetteville, AR	KKEG	FM	Sunday	11:00 pm	Murphyboro, IL	WTAO	FM	Sunday	midnite	Wilkes Barre, PA	WILK	FM	Thursday	10:00 pm
Flint, MI	WWCK	FM	Saturday	9:00 pm	Murray, KY	WNBS	AM	Saturday	10:00 pm	Worcester, MA	WORC	AM	Sunday	6:30 pm
Florence, AL	WQLT	FM	Sunday	11:00 pm	Muscatine, IA	KFMH	FM	Saturday	9:00 pm	Yakima, WA	KIT	FM	Sunday	9:00 pm
					Nashville, TN	WKDA	FM	Monday	11:00 pm					



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Radio-TV Programming



3XY photos

EXPO DRAWS 100,000—More than 100,000 people turned out for a five-day Expo promoted by radio station 3XY, Melbourne, Australia, that featured commercial displays from records to jeans, live music on stage including a "Battle Of The Bands," and a continuous Coca-Cola Discotheque. 3XY general manager Bob Baeck describes the results as "terrific" and is already planning next year's event for the Top 40 station. The Expo was held in the Melbourne Exhibition complex with a display area of 300,000 square feet. There were 120 displays and the 3XY display, profiled on six screens, detailed the operation of the station over a 24-hour period.

WIXY Expanding Playlist Cleveland Station Goes Up To 40 Disks

By CLAUDE HALL

LOS ANGELES—The record industry received good news last week when WIXY in Cleveland, under new program director Bill Bailey, expanded its playlist to 40 records, making it one of the few major market or medium market Top 40 stations in the nation with a playlist that long.

Bailey, who joined the station a week ago from WDRQ in Detroit, says that some of the 40 current tunes will be going down the play-

list, "but everything we say we're adding, we will be playing."

He points out that a lot of firms rack off the WIXY playlist. "And we're not going to fool with them. They need us and we need them. We will list 40 records."

The station is currently revamping its audio chain and also has invested \$700,000 in a new antenna site and new nighttime signal pattern that will hit the air April 1. After WIXY engineers get the new pattern into

operation, they will begin working on the audio chain.

"I want this signal to be really clean, not overly compressed. We're just now getting involved with the audio chain because the engineers have been working on the new nighttime pattern. Once they get that done, they'll be cleaning up the sound even more.

"FM stations are strong here and we have to contend with them. But I think there's plenty of room for an AM station that cares about the listener, that plays the music without destroying it.

"Music is a product. You can't fool with it, edit it down, speed it up. You have to have the personalities... they are there to communicate and to link everything together. But music is what the listeners want."

Bailey says that his personalities will have a chance to use their personality. "If you don't let Tom Murphy do his thing, he wouldn't be Tom Murphy."

Murphy will do 6-10 a.m., following by Paxton Mills 10 a.m.-2 p.m., Bailey 2-6 p.m., Randy Robb 6-10
(Continued on page 31)

L.A.'s KRLA, Once a Top Rocker, Pares DJs And Will Rely On Oldies

LOS ANGELES—KRLA, for years one of the top rock stations in this area, and always heavy with on-the-air personalities, has succumbed to the times, and again gone automated with "real" oldies programmed by an expert.

"It was strictly a financial problem," says Hal Matthews, the station manager. "We had no way of borrowing money from others, such as some stations could do."

So, early in March, the 50,000-watt outlet went automated, with only Art Laboe and his oldies, plus Johnny Hayes on the air. The former airs live during the morning traffic time, while Hayes comes on during the afternoon traffic time. "The rest of the time," states Matthews, "it's just their voices."

Letting the station's deejays go "was not a personal thing," points

out Matthews. "We were trying to find ourselves. We were not a KMPC or 'just records.'"

Matthews feels "There should be a place in this market for records and personalities. But the ARB survey showed that it just didn't work. We were trying to find our niche in this 80-station market... some niche that looked like a better deal for us."

Laboe, well known in Los Angeles with his "golden oldies" over the years, is playing as much music on the air as he can, Matthews adds. Shortly Laboe will leave, and someone else will take his place, but at this moment the successor is not known.

KRLA, on the air 24 hours a day, ironically went automated several years ago, "but at that time the buyers told us we couldn't do it," reflects Matthews.

Drew 'Hands' Project On

LOS ANGELES—The "Hands Across America" project is steamrolling and will take place July 4. Paul Drew, vice president of programming for RKO Radio and vice chairman of "Hands Across America" says: "The official organization for 'Hands Across America' is still in the process of being put together and additional details will be forthcoming on or about April 5. Needless to say, I am still expecting 'local radio' to make 'Hands Across America' work."

Marvin J. Rosenblum, an attorney from Chicago, is official chairman of the project and honorary board members include Edsel B. Ford II, Helen Reddy, Kate Smith, Paul Lynde, Florence Henderson, Cher, Mac Davis, Brenda Vaccaro, the Osmonds and Tony Orlando.

The purpose of the project is to get citizens holding hands coast to coast in a single line and singing "God Bless America" at the same time.

Syndicated Series Will Focus On B'way Musicals

CHICAGO—The Broadway musical stage will be the focus of a new syndicated radio series marketed by D-C Media Consultants here, a new firm headed by veteran air personality and engineer Dan Crafton.

The show is "Curtain Up" and it was created by producer-actor Barry Hope, who'll host the half-hour show. The format focuses on selected Broadway show hits, interwoven with light talent and behind-the-scenes interviews with the people who made the show happen.

"However, this is not a run-of-the-mill interview and music program," says Crafton. "We feel the show will fill a void in markets where the demographics care a bit older and where they don't have a lot of exposure to big plays or productions.

"The program will be 25 minutes long with a 15-minute stop division so that stations may sell it as two separate 15-minute packages. Each

show will feature different well-known artists, directors, and producers, and each will highlight a different Broadway show."

The series is being produced and duplicated by Rick Jablonski of Poly-Communications Corp. D-C Media does the promotion and marketing. Crafton says that small and medium market stations may obtain the show at budget rates.

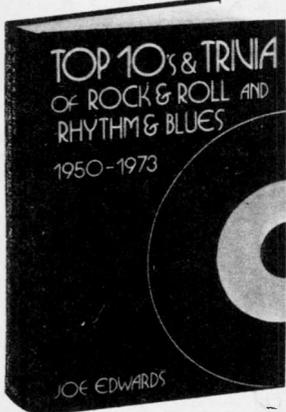
Crafton works in the engineering dept. of WGCI, Chicago.

KIAK In Switch

LOS ANGELES—KIAK, an AM station in Fairbanks, Alaska, has switched from live country format to automated country with Drake-Chenault's "Great American Country" syndicated programming service. The station is managed by Richard Lobdell and operations director is Bill Burrows.

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NEIL SEDAKA WAS LEAD SINGER FOR WHAT GROUP? • TENNESSEE TWO? •

GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S

Sacramento Country Fans Shun Singles

LOS ANGELES—Forty-six percent of the country music fans in Sacramento buy at least one to five country music albums a year, according to a survey just compiled by radio station KRAJ. And 13% buy between 6-10 albums a year and 25% buy 11 or more.

But singles don't fare as well: 55% of the people responding to the survey say they buy none at all, 25% say they buy one to five and 20% say they buy six or more.

To a question on whether they would like a shorter music playlist on KRAJ, the answer was no by 90% of the respondents. And 37% of the people said they didn't listen to any radio station other than KRAJ, with 10% saying they listened also to KNEW in San Francisco, which also programs country music.

The survey was conducted by mail from announcements on the station starting Nov. 1, 1975 and continuing for 10 days. The survey was conducted by the graduate marketing planning class of Golden Gate Univ., Sacramento campus.

JIMMY DOCKETT—"I NEED YOU AROUND" b/w "DANNY BOY"

ALABAMA	ARKANSAS	GEORGIA	MASS.	PENN.
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WGOK	CALIF.	WJIZ-FM	MISS.	SO. CAROLINA
WTQX	XEG	WACL AM/FM	WQIC	WBSC
WAPX	KZEN	WIBB	WNSL	WBKT
WEUP			WOKJ	TEXAS
WRAG	FLORIDA	ILLINOIS	WORV	KJET
WVNS	WBOP	WDWS	WCLD	WTAE
WHIL	WOKB	KENTUCKY	WLSM	KSAM
WTUG	WRHC	WMST	WXIY	
		WLBN	OHIO	VIRGINIA
			WMAN	WSVS
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Vox Jox

By CLAUDE HALL

LOS ANGELES—Billboard will be on the 23rd floor of the Conrad Hilton Hotel, Chicago, from noon to about midnight March 21-23 during NAB. That's Sunday, Monday and Tuesday nights. Everybody's welcome.

★ ★ ★

Susan E. Bice has been appointed executive assistant—responsible for research and administration areas—at Drake-Chenault Enterprise, Los Angeles syndication firm. She was with the legal firm of Pacht, Ross, Warne, Bernhard & Sears, Los Angeles, but once worked at Drake-Chenault in traffic and sales service. . . . WCLV, FM classical station, Cleveland, is launching a new Sunday morning series called "Praise God" that will mix Bible readings with a wide variety of sacred music from Gregorian Chant to classical jazz. Top 40 and country music stations have been using such shows for some while. First time I know of a classical station doing so. The show will be produced by the Dept. of Radio and Television of the Catholic Diocese of Cleveland. Jerry Lac-kamp, executive producer of the department, will host the show.

★ ★ ★

That annual April Fool's Day tomfoolery of KNAC, Long Beach, will be done again, according to program director G. Paul Sullivan. Recording promotion men in Los Angeles have the chance to play an hour of being a deejay; the only rule is that they can't play their company's product. That is, Steve Resnick, Tony Richards, and such ilk get to have an hour and Jan Basham, because she's prettier than they are, gets two hours. Tune into 105.5 on

Bubbling Under The HOT 100

- 101—LET'S MAKE A BABY, Billy Paul, Philadelphia International 3584 (Columbia/Epic)
- 102—FROM US TO YOU, Stairsteps, Darkhorse 10005 (A&M)
- 103—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered 12157 (ABC)
- 104—DANCE, DANCE, DANCE, Charlie Calhelo, Ariola America 7614 (Capitol)
- 105—BORN TO GET DOWN, Muscle Shoals Horns, Bang 721 (Web IV)
- 106—MERRY-GO-ROUND, Monday After, Buddah 512
- 107—TITLES, Barclay James Harvest, Polydor 15118
- 108—CARA MIA, Paul Delicato, Artists of America 111
- 109—HEY BABY, Ted Nugent, Epic 8-50197 (Columbia)
- 110—COLORADO CALL, Shad O'Shea & The 18 Wheelers, Private Stock 45071

Bubbling Under The Top LPs

- 201—KEITH JARRETT, Koin Concert, ECM 1064/65 (Polydor)
- 202—MCKENDREE SPRING, Too Young To Feel This Old, Pye 12124
- 203—AL DIMEOLA, The Land Of The Midnight Sun, Columbia PC 34074
- 204—HANK CRAWFORD, I Hear A Symphony, Kudu KU 26 S1 (Motown)
- 205—ONE FLEW OVER THE CUCKOO'S NEST/SOUNDTRACK, Fantasy F 9500
- 206—ATTITUDES, Dark Horse SP 22008 (A&M)
- 207—VANGELIS, Heaven And Hell, RCA LPL1-5110
- 208—HIDDEN STRENGTH, United Artists UA-LA555-G
- 209—BEST . . . MONTY PYTHON, Buddah BDS 5626-2
- 210—CRACK THE SKY, Lifesong LS 6000

FM March 31 and April 1 and hear what owners Claudia and James Hardin allow to happen right before your ears.

★ ★ ★

Jack Crawford, program director of WKDA-FM in Nashville, comments: "I appreciated the article on Top 40 radio salaries in the Feb. 23 issue. Is there any chance of doing a similar study for AOR stations? I would be happy to provide the figures for WKDA-FM and I'm sure other AOR programmers would be willing to do the same." Coming up soon, Jack. Thanks for the idea. . . . KMPC, Los Angeles, isn't the station it used to be. Much of the music on KMPC lacks the magic it used to have.

★ ★ ★

Bill Bailey is the new program director of WIXY in Cleveland and there's a whole new staff lineup (see story this issue). Bailey had been programming WDRQ in Detroit. . . . Bill Gavin will hold a regional radio seminar April 24-25 at the Sheraton Crest Hotel in Austin, Tex. No registration fee. Lunch and cocktails are on Bill. Everyone is invited, at least among his subscribers.

★ ★ ★

George MacKay, national music director for the McLendon Collection, Dallas, 214-651-1010, would like to renew contact with former Guam-based Air Force broadcasters from 1969-71, especially Lee Gasteel, Ray Ross and others. . . . Charles Warner, manager of WMAQ in Chicago, says that WMAQ's Ellie Dylan is probably the leading female deejay in the U.S. "She is ranked No. 1 in adults in the latest Oct./Nov. Chicago ARB. She has a major and vitally important air shift 7-midnight and isn't hidden overnight or on the weekends. Her voice can probably be heard in more states—more than 38—than any other deejay in the nation with the exception maybe of WMAQ's Fred Sanders who's on midnight-6 a.m. WMAQ is not only the nation's largest (in total number of different people that listen in a week) country music station, but is also one of the leading stations in the U.S., regardless of program format.

All these facts add up to the inescapable conclusion that the petite, highly energetic, 23-year-old Columbus, Ga., girl is surely the nation's leading, most successful and probably most listened to female deejay. Also, she is one of the best disk jockeys in the U.S., period." And as soon as Paul Drew or Rick Sklar reads this, they'll probably hire her away from WMAQ, Charlie.

★ ★ ★

Larry Lakoduk, president and general manager of KQWB, Fargo, N.D., writes: "There never seems to be time for the little things, but I did want to take a minute to update you on KQWB, Fargo. Program director Wayne Hiller ordinarily would handle announcements such as this upcoming, but, by assuming this responsibility personally, it gives me an opportunity to dispel a myth, the myth that general managers don't give a damn about air personalities. At KQ, we enjoy a tremendous programming department, headed by Wayne Hiller and including Charlie Foxx and Jack Bell. We are awaiting the arrival of two new staffers and a tremendous work load is currently being assumed by these three dedicated people. Their efforts are appreciated and will be properly rewarded.

(Continued on page 31)

INTRODUCING

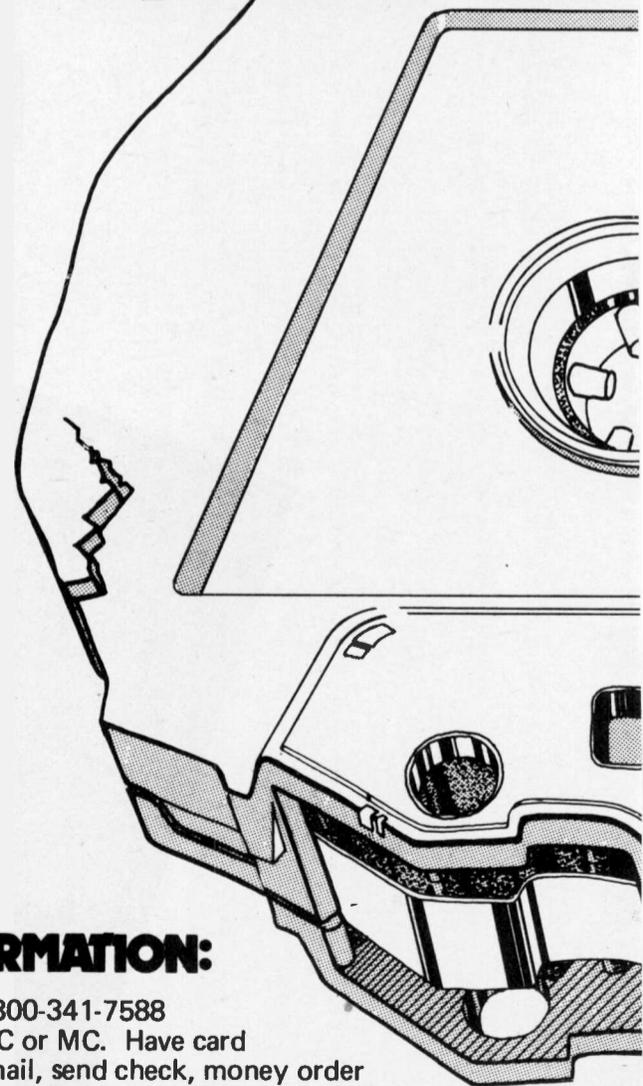
It takes three things to get off on the Ultimate Radio Trip. First, you've got to be employed in, or fascinated by, radio. Secondly, you must be able to use your imagination and be able to recognize when something new and good is going down around you. Third, you'll need access to a little corporate cash or pocket change. If number three is a problem, read on anyway, that way you'll at least know what you're missing.

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What Craig Erickson conceptualized goes something like this -

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Now don't say you don't care what they're doing in L.A. or any other major market. We've got market research to prove that you do care. We said this was new and it is, remember, we're an **Audio Magazine**. O.K., o.k., so what's in the magazine? The **Ultimate Radio Trip**. That's not just the title of our first issue, it's a promise for every issue.

NEVER LEAVE THE FARM

Slap Issue One in any cassette machine. Click, Bang, you're off! In an hour, you'll hit 25 markets and enjoy the best piece of production you've heard in a long time. Narrated by Bill Todd, WDAI, Chicago, **The Trip** starts with Boston getting up and ends with San Francisco getting down. It's schizophrenic, it's funny, it's spiritual, it's enlightening and it's something you don't want to miss. Look at it another way - it's like owning a Magic Transistor Radio. Oh Sweet Jesus, it sounds good.

AND FURTHERMORE...

In Issue Two, Narrated by Bobby Ocean, KHJ Los Angeles, there's an exclusive interview with KCBO's dynamic P.D. Gerry Peterson, an in-depth listen to contemporary Miami radio, WCFL's farewell to Chicago Rock 'n Rollers, airchecks of some of the country's top morning men, and more. And that's just Issue Two. In succeeding issues, we'll be on the case of AM Stereo, format development, station promotion, syndicated programming, live automation and your act.

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AMERICAN AIR-CHEXX MAGAZINE
It is The Ultimate Radio Trip



Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/18/76)

TOP ADD ONS - NATIONAL

- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- SYLVERS—Boogie Fever (Capitol)
- JOHNNIE TAYLOR—Disco Lady (Columbia)

PRIME MOVERS - NATIONAL

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- FOUR SEASONS—December 1963 (Oh, What A Night) (W.B./Curb)

BREAKOUTS - NATIONAL

- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- O'JAYS—Livin' For The Weekend (Phila. Int'l)
- BARRY MANILOW—Trying To Get The Feeling (Arista)

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

- BARRY WHITE—You See The Trouble With Me (20th Century)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 25-15
- CARPENTERS—There's A Kind Of Hush (A&M) 31-23

KBBC—Phoenix

- COMMODORES—Sweet Love (Motown)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 31-20
- LYNYRD SKYNYRD—Double Trouble (MCA) 40-32

KRIZ—Phoenix

- QUEEN—Bohemian Rhapsody (Elektra)
- 10CC—I'm Mandy, Fly Me (Mercury)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 25-14
- BEE GEES—Fanny (RSO) 11-6

KQEO—Albuquerque

- SWEET—Action (Capitol)
- JOHNNIE TAYLOR—Disco Lady (Columbia)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 23-15
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 24-18

KTKT—Tucson

- HENRY GROSS—Shannon (Lifesong)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 10-4
- PETER FRAMPTON—Show Me The Way (A&M) 22-18

Pacific Northwest Region

TOP ADD ONS:

- STYX—Lorelei (A&M)
- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)

PRIME MOVERS:

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- CARPENTERS—There's A Kind Of Hush (All Over The World) (A&M)
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)

BREAKOUTS:

- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- STYX—Lorelei (A&M)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)

KFRS—San Francisco

- SWEET—Action (Capitol)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 23-16
- SYLVERS—Boogie Fever (Capitol) HB-23

KYA—San Francisco

- OHIO PLAYERS—Fopp (Mercury)
- STYX—Lorelei (A&M)
- FOUR SEASONS—December 1963 (W.B./Curb) 8-1
- COMMODORES—Sweet Love (Motown) 32-26

KLIV—San Jose

- SYLVERS—Boogie Fever (Capitol)
- FLEETWOOD MAC—Rhiannon (Reprise)
- PETER FRAMPTON—Show Me The Way (A&M) 13-6
- CARPENTERS—There's A Kind Of Hush (A&M) 19-15
- KJOY—Stockton, Calif.

KAFY—Bakersfield

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- COMMODORES—Sweet Love (Motown)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 11-6
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 12-7
- KCBQ—San Diego

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- CARPENTERS—There's A Kind Of Hush (A&M)
- SWEET—Action (Capitol) 28-21
- FOUR SEASONS—December 1963 (W.B./Curb) 13-8

KNDE—Sacramento

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- FOUR SEASONS—December 1963 (W.B./Curb) 22-3
- JOHNNIE TAYLOR—Disco Lady (Capitol) 25-8

KROY—Sacramento

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- PETER FRAMPTON—Show Me The Way (A&M) 18-9
- AEROSMITH—Dream On (Columbia) 15-8

KJR—Seattle

- SYLVERS—Boogie Fever (Capitol)
- STYX—Lorelei (A&M)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 20-15
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 22-17

KING—Seattle

- TED NUGENT—Hey Baby (Epic)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- FLEETWOOD MAC—Rhiannon (Reprise) 25-12
- CARPENTERS—There's A Kind Of Hush (A&M) 28-18

KJRB—Spokane

- ABBA—I Do, I Do, I Do, I Do (Atlantic)
- STYX—Lorelei (A&M)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 26-20
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 13-8

KTAC—Tacoma

- NONE
- NONE
- NONE
- KGW—Portland

KISN—Portland

- BOB DYLAN—Mozambique (Columbia)
- HENRY GROSS—Shannon (Lifesong)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 29-15
- SWEET—Action (Capitol) 25-16
- KTLC—Denver

KNUS—Dallas

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- AEROSMITH—Dream On (Columbia) (W.B./Curb) 13-5
- DR. HOOK—Only Sixteen (Capitol) 16-9
- KNON—San Antonio

KNON—San Antonio

- RANDY EDELMAN—Concrete & Clay (20th Century)
- CLIFF RICHARDS—Miss You Nights (Rocket)
- PAUL DELICATO—Cara Mia (Artists of America) 28-22
- NATALIE COLE—Inseparable (Capitol) 17-12

KNONO—San Antonio

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- COMMODORES—Sweet Love (Motown)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 24-10
- AEROSMITH—Dream On (Columbia) 15-8
- KONO—San Antonio

KCPX—Salt Lake City

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- HENRY GROSS—Shannon (Lifesong)
- CARPENTERS—There's A Kind Of Hush (A&M) 27-19
- TONY ORLANDO & DAWN—Cupid (Elektra) 19-14

KRSP—Salt Lake City

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 19-10
- CARPENTERS—There's A Kind Of Hush (A&M) 21-13
- KYNO—Fresno

KYNO—Fresno

- JOHN DENVER—Looking For Space (RCA)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- PETER FRAMPTON—Show Me The Way (A&M) 18-9
- AEROSMITH—Dream On (Columbia) 14-6

Southwest Region

TOP ADD ONS:

- SYLVERS—Boogie Fever (Capitol)
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)

PRIME MOVERS:

- RUFUS/CHAKA KHAN—Sweet Thing (ABC) (W.B./Curb)
- FOUR SEASONS—December 1963 (Oh, What A Night) (W.B./Curb)
- JOHNNIE TAYLOR—Disco Lady (Columbia)

BREAKOUTS:

- SYLVERS—Boogie Fever (Capitol)
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)

KILT—Houston

- SYLVERS—Boogie Fever (Capitol)
- JOHN DENVER—Looking For Space (RCA)
- QUEEN—Bohemian Rhapsody (Elektra) 21-10
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 30-21

KRBE—Houston

- OLIVIA NEWTON-JOHN—Come On Over (MCA)
- O'JAYS—Livin' For The Weekend (Phila. Int'l)
- QUEEN—Bohemian Rhapsody (Elektra) HB-10
- BOBBY BLAND—Today I Started Loving You (ABC) HB-13

KLIF—Dallas

- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- FREDDY FENDER—You'll Lose A Good Thing (ABC/DOT)
- CAROLE KING—Only Love Is Real (ODE) 24-17
- CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 18-12
- KNUS—Dallas

KNUS—Dallas

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- AEROSMITH—Dream On (Columbia) (W.B./Curb) 13-5
- DR. HOOK—Only Sixteen (Capitol) 16-9
- KNON—San Antonio

KNONO—San Antonio

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- COMMODORES—Sweet Love (Motown)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 24-10
- AEROSMITH—Dream On (Columbia) 15-8
- KONO—San Antonio

KNONO—San Antonio

- RANDY EDELMAN—Concrete & Clay (20th Century)
- CLIFF RICHARDS—Miss You Nights (Rocket)
- PAUL DELICATO—Cara Mia (Artists of America) 28-22
- NATALIE COLE—Inseparable (Capitol) 17-12

KELP—El Paso

- ROXY MUSIC—Love Is The Drug (Atco)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- JOHNNIE TAYLOR—Disco Lady (Columbia) HB-14
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 16-7

XEROK—El Paso

- JOHNNIE TAYLOR—Disco Lady (Col.)
- PETER FRAMPTON—Show Me The Way (A&M)
- AEROSMITH—Dream On (Columbia) 22-12
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 12-6
- KAKC—Tulsa

KELI—Tulsa

- JIGSAW—Love Fire (Chelsea)
- K.C. & THE SUNSHINE BAND—Queen Of Clubs (TK)
- PETER FRAMPTON—Show Me The Way (A&M) 28-18
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 21-15
- WKY—Oklahoma City

WKY—Oklahoma City

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- WAYLON & WILLIE—Good Hearted Woman (RCA)
- FOUR SEASONS—December 1963 (W.B./Curb) 23-9
- CARPENTERS—There's A Kind Of Hush (A&M) 22-11
- KOMA—Oklahoma City

KOMA—Oklahoma City

- SYLVERS—Boogie Fever (Capitol)
- BOB DYLAN—Mozambique (Col.)
- TONY ORLANDO & DAWN—Cupid (Elektra) 28-22
- GARY WRIGHT—Dreamweaver (W.B.) 18-14
- WTIX—New Orleans

WTIX—New Orleans

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 21-10
- FOUR SEASONS—December 1963 (W.B./Curb) 7-2
- KEEL—Shreveport

KEEL—Shreveport

- SILVER CONVENTION—Get Up And Boogie (Midland Int'l)
- LARRY GATLIN—Broken Lady (Monument)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 12-4
- CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 19-14
- KIOA—Des Moines

KIOA—Des Moines

- SWEET—Action (Capitol)
- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- WAYLON & WILLIE—Good Hearted Woman (RCA) 26-19
- CARPENTERS—There's A Kind Of Hush (A&M) 25-21
- KKLS—Rapid City, S.D.

KKLS—Rapid City, S.D.

- FLEETWOOD MAC—Rhiannon (Reprise)
- HENRY GROSS—Shannon (Lifesong)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 22-12
- FOUR SEASONS—December 1963 (W.B./Curb) 5-1
- KQWB—Fargo, N.D.

KQWB—Fargo, N.D.

- STYX—Lorelei (A&M)
- HEAD EAST—Love Me Tonight (A&M)
- SWEET—Action (Capitol) 27-18
- QUEEN—Bohemian Rhapsody (Elektra) 8-1

WLS—Chicago

- QUEEN—Bohemian Rhapsody (Elektra)
- FOGHAT—Slow Ride (Bearsville) 24-14
- DR. HOOK—Only Sixteen (Capitol) 14-10

Pacific Southwest Region

TOP ADD ONS:

- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- SYLVERS—Boogie Fever (Capitol)
- QUEEN—Bohemian Rhapsody (Elektra)

PRIME MOVERS:

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- JOHNNIE TAYLOR—Disco Lady (Columbia)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)

BREAKOUTS:

- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- QUEEN—Bohemian Rhapsody (Elektra)
- COMMODORES—Sweet Love (Motown)

KHJ—Los Angeles

- SYLVERS—Boogie Fever (Capitol)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 24-12
- COMMODORES—Sweet Love (Motown) 29-19

K100 (KIQQ-FM)—Los Angeles

- NONE
- NONE
- KIIS—Los Angeles

KIIS—Los Angeles

- AEROSMITH—Dream On (Columbia)
- STAMPEDERS—Hit The Road Jack (Quality)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 7-1
- BAY CITY ROLLERS—Money Honey (Arista) 18-13

KFXM—San Bernardino

- QUEEN—Bohemian Rhapsody (Elektra)
- CARPENTERS—There's A Kind Of Hush (A&M)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 14-6
- AEROSMITH—Dream On (Columbia) 15-9

KAFY—Bakersfield

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- COMMODORES—Sweet Love (Motown)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 11-6
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 12-7
- KCBQ—San Diego

KCBQ—San Diego

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- CARPENTERS—There's A Kind Of Hush (A&M)
- SWEET—Action (Capitol) 28-21
- FOUR SEASONS—December 1963 (W.B./Curb) 13-8

(Continued on page 24)

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MARCH 20, 1976, BILLBOARD

ELVIN BISHOP

Billboard's in love with it! "Exceptionally strong..."

Cash Box is in love with it! "...confidence and strength rarely heard in rock 'n roll!"

Record World's in love with it!
"...an exceptional listening experience."

FOOLED AROUND AND FELL IN LOVE

FOOL AROUND WITH IT, AND YOU WILL LOVE IT TOO.
FOOLED AROUND AND FELL IN LOVE (CPS 0252) IS THE SMASH
SINGLE FROM ELVIN BISHOP'S NEWEST LP STRUTTIN' MY STUFF
ON CAPRICORN RECORDS, MACON, GA.
CO-PRODUCED BY ALLAN BLAZEK AND BILL SZYMCIK.



CAPRICORN RECORDS

Billboard Singles Radio Action

Playlist Top Add Ons •

Playlist Prime Movers ★

Based on station playlists through Thursday (3/18/76)

Continued from page 22

KXOK—St. Louis

- JOHN DENVER—Looking For Space (RCA)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ★ AEROSMITH—Dream On (Columbia) 24-12
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 14-8

KSLO-FM—St. Louis

- SYLVERS—Boogie Fever (Capitol)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 16-11
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 6-2

WHB—Kansas City

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- BAY CITY ROLLERS—Money Honey (Arista)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 3-1
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 11-9

KEW—Topeka

- JOHN DENVER—Looking For Space (RCA)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ★ DONNY & MARIE OSMOND—Deep Purple (Kolob) 36-21
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 40-25

13-Q (WKQT)—Pittsburgh

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 10-2
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 19-13

WKBW—Buffalo

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- DR. HOOK—Only Sixteen (Capitol)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 22-9
- ★ MIRACLES—Love Machine (Part 1) (Motown) 19-8

WSAI—Cincinnati

- HENRY GROSS—Shannon (Lifesong)
- COMMODORES—Sweet Love (Motown)
- ★ CARPENTERS—There's A Kind Of Hush (A&M) 30-23
- ★ AEROSMITH—Dream On (Columbia) 12-6

WCOL—Columbus

- C.W. McCALL—There Won't Be No Country Music (Polydor)
- KISS—Shout It Out Loud (Casablanca)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 27-14
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 15-6

WAKY—Louisville

- FOUR SEASONS—December 1963 (W.B./Curb)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ PEGGY JOE—Barbi Doll (American Sound) 17-10
- ★ CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 25-19

WBGW—Bowling Green, Ky.

- OLIVIA NEWTON-JOHN—Come On Over (MCA)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ DR. HOOK—Only Sixteen (Capitol) 12-7
- ★ AEROSMITH—Dream On (Columbia) 6-2

WJET—Erie, Pa.

- JIGSAW—Love Fire (Chelsea)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 25-14
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 11-5

WRIE—Erie, Pa.

- NATALIE COLE—Inseparable (Capitol)
- FREDDY FENDER—You'll Lose A Good Thing (ABC/Dot)
- ★ TONY ORLANDO & DAWN—Cupid (Elektra) 28-17
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 14-9

WCUE—Akron

- JOHN DENVER—Looking For Space (RCA)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 35-17
- ★ BAY CITY ROLLERS—Money Honey (Arista) 14-8

Mid-Atlantic Region

TOP ADD ONS:

- BARRY MANILOW—Trying To Get The Feeling (Arista)
- JOHNNIE TAYLOR—Disco Lady (Columbia)
- SWEET—Action (Capitol)

PRIME MOVERS:

- ★ QUEEN—Bohemian Rhapsody (Elektra)
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia)

BREAKOUTS:

- BARRY MANILOW—Trying To Get The Feeling (Arista)
- SWEET—Action (Capitol)
- DR. HOOK—Only Sixteen (Capitol)

WFIL—Philadelphia

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- ★ DR. HOOK—Only Sixteen (Capitol) HB-20
- ★ SWEET—Action (Capitol) 22-16

WIBG—Philadelphia

- TRAMP—That's Where The Happy People Go (Buddah)
- RHYTHM HERITAGE—Theme From "Baretta" (ABC)
- ★ MARILYN & BILLY—Hope We Get To Live In Time (ABC) 26-21
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) HB-28

WPGC—Washington

- SWEET—Action (Capitol)
- DR. HOOK—Only Sixteen (Capitol)
- QUEEN—Bohemian Rhapsody (Elektra) 21-10
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 15-6

WCAO—Baltimore

- BLACKBYRDS—Happy Music (Fantasy)
- BAD COMPANY—Young Blood (Swan Song)
- ★ QUEEN—Bohemian Rhapsody (Elektra) HB-17
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 15-8

WGH—Newport News, Va.

- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- FLEETWOOD MAC—Rhiannon (Reprise)
- ★ MIRACLES—Love Machine (Part 1) (Motown) 11-5
- ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 6-2

WYRE—Annapolis, Md.

- SWEET—Action (Capitol)
- STARLAND VOCAL BAND—Afternoon Delight (Windsong)
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 22-14
- ★ FREDDY FENDER—You'll Lose A Good Thing (ABC/Dot) 26-19

WLEE—Richmond, Va.

- FREDDY FENDER—You'll Lose A Good Thing (ABC/Dot)
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 9-5
- ★ BEE GEES—Fanny (RSO) 10-6

Northeast Region

TOP ADD ONS:

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)

PRIME MOVERS:

- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ★ PETER FRAMPTON—Show Me The Way (A&M)
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)

BREAKOUTS:

- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)

WABC—New York City

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- DAVID BOWIE—Golden Years (RCA)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 15-6
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 5-1

WPIX-FM—New York City

- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- MIGHTY CLOUDS OF JOY—Mighty High (ABC)
- ★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 26-12
- ★ SALSOUL ORCHESTRA—Tangerine (Salsoul) 10-5

WBBF—Rochester, N.Y.

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- DE BLANC—Oh No Not My Baby (Arista)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 30-23
- ★ QUEEN—Bohemian Rhapsody (Elektra) 17-11

WRKO—Boston

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 28-16
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 20-9

WBZ-FM—Boston

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 26-16
- ★ HENRY GROSS—Shannon (Lifesong) 19-11

WVBF-FM—Framingham, Mass.

NONE

WBBQ—Augusta

- BAD COMPANY—Young Blood (Swan Song)
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 15-9
- ★ CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 19-16

WGSN—Birmingham, Ala.

- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- BAD COMPANY—Young Blood (Swan Song)
- ★ STARBUCK—Moonlight Feels Right (Private Stock) 19-9
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 14-6

WHHY—Montgomery, Ala.

- STARBUCK—Moonlight Feels Right (Private Stock)
- MAC DAVIS—Farewell Lovers (Columbia)
- ★ NATALIE COLE—Inseparable (Capitol) 16-8
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 18-10

WTOB—Winston-Salem, N.C.

- SYLVERS—Boogie Fever (Capitol)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ GARY WRIGHT—Dreamweaver (W.B.) 10-5
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 26-21

WWSA—Savannah, Ga.

- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- COMMODORES—Sweet Love (Motown)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 17-7
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 20-10

WTMA—Charleston, S.C.

- NONE
- QUEEN—Bohemian Rhapsody (Elektra) 22-11
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 24-17
- ★ SYLVERS—Boogie Fever (Capitol) 26-16

WKIX—Raleigh, N.C.

- BAD COMPANY—Young Blood (Swan Song)
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- ★ CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 25-12
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 20-9

WORD—Spartanburg, S.C.

- BARRY MANILOW—Trying To Get The Feeling (Arista)
- EARTH, WIND & FIRE—You Can't Hide Love (Columbia)
- ★ DOROTHY MOORE—Misty Blue (Malaco) HB-11
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 20-13

WAYS—Charlotte, N.C.

- QUEEN—Bohemian Rhapsody (Elektra)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- ★ SYLVERS—Boogie Fever (Capitol) 23-11
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 15-7

WNOX—Knoxville

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- WAYLON & WILLIE—Good Hearted Woman (RCA)
- ★ BEE GEES—Fanny (RSO) 16-3
- ★ DR. HOOK—Only Sixteen (Capitol) 12-4

WGOW—Chattanooga, Tenn.

- WAYLON & WILLIE—Good Hearted Woman (RCA)
- ROXY MUSIC—Love Is The Drug (Atco)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 23-4
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 12-3

KAAY—Little Rock

- KIKI DEE—Once A Fool (Rocket)
- ANN PEEBLES—Dr. Love Power (High)
- ★ EAGLES—Take It To The Limit (Asylum) 14-7
- ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 10-6

North Central Region

TOP ADD ONS:

- KISS—Shout It Out Loud (Casablanca)
- DR. HOOK—Only Sixteen (Capitol)
- JIGSAW—Love Fire (Chelsea)

PRIME MOVERS:

- ★ JOHNNIE TAYLOR—Disco Lady (Columbia)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA)
- ★ FOUR SEASONS—December 1963 (Oh, What A Night) (W.B./Curb)

BREAKOUTS:

- KISS—Shout It Out Loud (Casablanca)
- DR. HOOK—Only Sixteen (Capitol)
- JIGSAW—Love Fire (Chelsea)

CKLW—Detroit

- DR. HOOK—Only Sixteen (Capitol)
- KISS—Shout It Out Loud (Casablanca)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 25-11
- ★ BLACKBYRDS—Happy Music (Fantasy) HB-17

WGRD—Grand Rapids

- NONE
- DAVID BOWIE—Golden Years (RCA) 20-17
- ★ PETER FRAMPTON—Show Me The Way (A&M) 23-21

Z-96 (WZZM-FM)—Grand Rapids

- BAD COMPANY—Young Blood (Swan Song)
- KISS—Shout It Out Loud (Casablanca)
- ★ DR. HOOK—Only Sixteen (Capitol) 27-19
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 10-3

WTAC—Flint, Mich.

- JIGSAW—Love Fire (Chelsea)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 26-13
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 8-2

WIXY—Cleveland

- GAYLORD & HOLIDAY—Eh Cumpari (Prodigal)
- JIGSAW—Love Fire (Chelsea)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 30-20
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 37-28

WGCL—Cleveland

- DAVID RUFFIN—Heavy Love (Motown)
- MICHEL POLNAREFF—If You

BMI MUSIC AWARDS GRAMMYS

And the winners are: RECORD OF THE YEAR—Love Will Keep Us Together; ALBUM OF THE YEAR—Still Crazy After All These Years; BEST R&B SONG—Where Is The Love; BEST COUNTRY SONG—Hey Won't You Play Another Somebody Done Somebody Wrong Song; BEST ORIGINAL PICTURE SCORE ALBUM—Jaws; BEST CAST SHOW ALBUM—The Wiz; Plus 14 more!

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Willie Mitchell
Chips Moman

Muddy Waters
Carl Orff (GEMA)
Eddie Palmieri
Gary Paxton
Oscar Peterson
Richard Pryor
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Paul Simon
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Billboard Album Radio Action

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

Billboard SPECIAL SURVEY for Week Ending 3/20/76

Top Add Ons-National

GENESIS—Trick Of The Tail (Atco)
FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
JEAN-LUC PONTY—Aurora (Nemperor)
PABLO CRUISE—Lifeline (A&M)

Top Requests/Airplay-National

PETER FRAMPTON—Frampton Comes Alive (A&M)
KINGFISH—(Round)
DAVID BOWIE—Station To Station (RCA)
GENESIS—Trick Of The Tail (Atco)

National Breakouts

GENESIS—Trick Of The Tail (Atco)
WISHBONE ASH—Locked In (Atco)
FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
PABLO CRUISE—Lifeline (A&M)

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

Western Region

TOP ADD ONS:
SUTHERLAND BROS. & QUIVER—Reach For The Sky (Columbia)
FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
GENESIS—Trick Of The Tail (Atco)
WILLIE NELSON—Sound In Your Mind (Columbia)

★TOP REQUEST/AIRPLAY:
PETER FRAMPTON—Frampton Comes Alive (A&M)
KINGFISH—(Round)
LAURA NYRO—Smile (Columbia)
DAVID BOWIE—Station To Station (RCA)

BREAKOUTS:
SUTHERLAND BROS. & QUIVER—Reach For The Sky (Columbia)
FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
GENESIS—Trick Of The Tail (Atco)
BOZ SCAGGS—Silk Degrees (Columbia)

KZEL-FM—Eugene

- JAMES TALLEY—Tryin' Like The Devil (Capitol)
- WILLIE NELSON—Sound In Your Mind (Columbia)
- PABLO CRUISE—Lifeline (A&M)
- LEE OSKAR—Lee Oskar (United Artists)
- SWEET—A Night At The Opera (Elektra)
- MURRAY HEAD—Say It Ain't So (A&M)
- BOZ SCAGGS—Silk Degrees (Columbia)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ TED NUGENT—Ted Nugent (Epic)
- ★ ELVIN BISHOP—Struttin' My Stuff (Capricorn)

KBPI-FM—Denver

- JESSI COLIN YOUNG—On The Road (Warner Bros.)
- ROBIN TROWER—Trower Live (Chrysalis)
- PABLO CRUISE—Lifeline (A&M)
- FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- MICHAEL FRANKS—The Art Of Tea (Warner Bros.)
- BOZ SCAGGS—Silk Degrees (Columbia)
- ★ KINGFISH—(Round)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ LAURA NYRO—Smile (Columbia)
- ★ FLEETWOOD MAC—(Warner Bros.)

Southwest Region

TOP ADD ONS:
WET WILLIE—The Wetter The Better (Capricorn)
GENESIS—Trick Of The Tail (Atco)
SLICK BAND—(Capitol)
ROBIN TROWER—Trower Live (Chrysalis)

★TOP REQUEST/AIRPLAY:
PETER FRAMPTON—Frampton Comes Alive (A&M)
BOB DYLAN—Desire (Columbia)
JOHNNY WINTER—Captured Live (Blue Sky)
PAVLOV'S DOG—At The Sound Of The Bell (Columbia)

BREAKOUTS:
WET WILLIE—The Wetter The Better (Capricorn)
GENESIS—Trick Of The Tail (Atco)
ELVIN BISHOP—Struttin' My Stuff (Capricorn)
SLICK BAND—(Capitol)

KSHE-FM—St. Louis

- SLICK BAND—(Capitol)
- SLADE—Nobody's Fool (Warner Bros.)
- ROBIN TROWER—Trower Live (Chrysalis)
- WET WILLIE—The Wetter The Better (Capricorn)
- THIN LIZZY—Jailbreak (Mercury)
- SANTANA—Lotus (CBS Import)
- ★ PAVLOV'S DOG—At The Sound Of The Bell (Columbia)
- ★ JERRY GARCIA—Reflections (Round)
- ★ HEART—Dreamboat Annie (Mushroom)
- ★ JOHNNY WINTER—Captured Live (Blue Sky)

KLOL-FM—Houston

- AL DI MEOLA—Land Of The Midnight Sun (Columbia)
- LEE OSKAR—(United Artists)
- GENESIS—Trick Of The Tail (Atco)
- WET WILLIE—The Wetter The Better (Capricorn)
- BROTHERS JOHNSON—Looking Out For #1 (A&M)
- JOHN BLAIR—(Columbia)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ GENESIS—Trick Of The Tail (Atlantic)
- ★ JANIS IAN—Aftertones (Columbia)
- ★ BOB DYLAN—Desire (Columbia)

KY102-FM—Kansas City

- ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- JOHN MAYALL—Notice To Appear (ABC)
- MICHAEL FRANKS—The Art Of Tea (WB)
- STARCASTLE—(Epic)
- PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ QUEEN—A Night At The Opera (Elektra)

WRNO-FM—New Orleans

- WISHBONE ASH—Locked In (Atco)
- GENESIS—Trick Of The Tail (Atco)
- SKYHOOKS—Ego Is Not A Dirty Word (Mercury)
- PURE PRAIRIE LEAGUE—If The Shoe Fits (RCA)
- JOHNNY WINTER—Captured Live (Blue Sky)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ BOB DYLAN—Desire (Columbia)
- ★ DAVID BOWIE—Station To Station (RCA)
- ★ ELVIN BISHOP—Struttin' My Stuff (Capricorn)

Midwest Region

TOP ADD ONS:
FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
JEAN-LUC PONTY—Aurora (Atlantic)
GENESIS—Trick Of The Tail (Atco)
WISHBONE ASH—Locked In (Atco)

★TOP REQUEST/AIRPLAY:
PETER FRAMPTON—Frampton Comes Alive (A&M)
DAVID BOWIE—Station To Station (RCA)
QUEEN—A Night At The Opera (Elektra)
GENESIS—Trick Of The Tail (Atco)

BREAKOUTS:
FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
GENESIS—Trick Of The Tail (Atco)
WISHBONE ASH—Locked In (Atco)
MICHAEL FRANKS—Art Of Tea (W.B.)

WFM-FM—Detroit

- ATTITUDES—(Darkhorse)
- BRIAN AUGER—Live Oblivion (RCA)
- CHICK COREA—The Leprechaun (Polydor)
- GENESIS—Trick Of The Tail (Atco)
- BROTHERS JOHNSON—Looking Out For #1 (A&M)
- JEAN-LUC PONTY—Aurora (Atlantic)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ BOB DYLAN—Desire (Columbia)
- ★ PRETTY THINGS—Savage Eye (Swan Song)
- ★ DAVID BOWIE—Station To Station (RCA)

WMMS-FM—Cleveland

- KOOL & THE GANG—Love And Understanding (De-Lite)
- ALBERT KING—Truck Load Of Lovin' (Utopia)
- J. GEILS BAND—Where'd Our Love Go (Atco)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ DAVID BOWIE—Station To Station (RCA)
- ★ BAD COMPANY—Run With The Pack (Swan Song)
- ★ DR. FEELGOOD—Malpractice (Columbia)

WXRT-FM—Chicago

- WISHBONE ASH—Locked In (Atco)
- STEVE GIBBONS BAND—(MCA)
- HOYT AXTON—Fearless (A&M)
- FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- THIRD WORLD—(Island)
- JEAN-LUC PONTY—Aurora (Atlantic)
- ★ GENESIS—Trick Of The Tail (Atlantic)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ TED NUGENT—(Epic)
- ★ QUEEN—A Night At The Opera (Elektra)

WEBN-FM—Cincinnati

- JOHN KLEMMER—Touch (ABC)
- JOHN MAYALL—Notice To Appear (ABC)
- FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- MICHAEL FRANKS—The Art Of Tea (WB)
- OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser (RCA)
- STARCASTLE—(Epic)
- ★ EAGLES—Their Greatest Hits 1971-1975 (Asylum)
- ★ GARY WRIGHT—The Dream Weaver (WB)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ QUEEN—A Night At The Opera (Elektra)

WYDD-FM—Pittsburgh

- ROBIN TROWER—Trower Live (Chrysalis)
- FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- WISHBONE ASH—Locked In (Atco)
- BOZ SCAGGS—Silk Degrees (Columbia)
- GENESIS—Trick Of The Tail (Atco)
- SNAFU—All Funked Up (Capitol)
- ★ ELVIN BISHOP—Struttin' My Stuff (Capricorn)
- ★ MICHAEL FRANKS—Art Of Tea (WB)
- ★ L.A. EXPRESS—(Caribou)
- ★ ROXY MUSIC—Siren (Atlantic)

Southeast Region

TOP ADD ONS:
KINGFISH—(Round)
MARIA MULDAUR—Sweet Harmony (Reprise)
WILLIE NELSON—Sound In Your Mind (Columbia)
JEAN-LUC PONTY—Aurora (Nemperor)

★TOP REQUEST/AIRPLAY:
PETER FRAMPTON—Frampton Comes Alive (A&M)
LYNYRD SKYNYRD—Give Me Back My Bullets (MCA)
BAD COMPANY—Run With The Pack (Swan Song)
JIMMY BUFFET—Havana Daydreamin' (ABC)

BREAKOUTS:
KINGFISH—(Round)
MARIA MULDAUR—Sweet Harmony (Reprise)
WILLIE NELSON—Sound In Your Mind (Columbia)
JEAN-LUC PONTY—Aurora (Nemperor)

WSHE-FM—Fl. Lauderdale

- LEE OSKAR—(United Artists)
- PABLO CRUISE—Lifeline (A&M)
- KINGFISH—(Round)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ BAD COMPANY—Run With The Pack (Swan Song)
- ★ EAGLES—Their Greatest Hits 1971-1975 (Asylum)
- ★ JIMMY BUFFET—Havana Daydreamin' (ABC)

WHFS-FM—Washington

- KINGFISH—(Round)
- MARIA MULDAUR—Sweet Harmony (Reprise)
- WILLIE NELSON—Sound In Your Mind (Columbia)
- JEAN-LUC PONTY—Aurora (Nemperor)
- DIRK HAMILTON—You Can Sing On The Left Or Bark On The Right (ABC)
- HOYT AXTON—Fearless (A&M)
- ★ LYNYRD SKYNYRD—Give Me Back My Bullets (MCA)
- ★ BROTHERS JOHNSON—Looking Out For #1 (A&M)
- ★ MICHAEL HURLEY, THE UNHOLY MODEL ROUNDERS, JEFFREY FREDERICKS & THE CLAMPTONS—Have Moicy (Rounder)
- ★ AL DI MEOLA—Land Of The Midnight Sun (Columbia)

WRAS-FM—Atlanta

- GENESIS—Trick Of The Tail (Atco)
- JEAN-LUC PONTY—Aurora (Nemperor)
- SANTANA—Lotus (CBS Import)
- JAMES TALLEY—Tryin' Like The Devil (Capitol)
- POCO—Live (Epic)
- JUKKA PALONEN—Cross Section (Janus)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ BOB DYLAN—Desire (Columbia)
- ★ AL DI MEOLA—Land Of The Midnight Sun (Columbia)
- ★ BE BOP DELUXE—Sunburst Finish (Harvest)

WAIV-FM—Jacksonville

- ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
- MARIA MULDAUR—Sweet Harmony (Reprise)
- RHYTHM HERITAGE—Disco-fied (ABC)
- BANGELIS—Heaven And Hell (RCA)
- WILLIE NELSON—Sound In Your Mind (Columbia)
- PAVLOV'S DOG—At The Sound Of The Bell (Columbia)
- ★ DAVID BOWIE—Station To Station (RCA)
- ★ LYNYRD SKYNYRD—Give Me Back My Bullets (MCA)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
- ★ GINO VANNELI—Storm At Sunup (A&M)

Northeast Region

TOP ADD ONS:
GENESIS—Trick Of The Tail (Atco)
PABLO CRUISE—Lifeline (A&M)
STARCASTLE—(Epic)
FLORA PURIM—Open Your Eyes You Can Fly (Milestone)

★TOP REQUEST/AIRPLAY:
KINGFISH—(Round)
GENESIS—Trick Of The Tail (Atco)
WISHBONE ASH—Locked In (Atco)
MARIA MULDAUR—Sweet Harmony (Reprise)

BREAKOUTS:
GENESIS—Trick Of The Tail (Atco)
PABLO CRUISE—Lifeline (A&M)
WISHBONE ASH—Locked In (Atco)
POUSSETTE-DART BAND—(Capitol)

WNEF-FM—New York

- POUSETTE-DART BAND—(Capitol)
- FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- DIRK HAMILTON—You Can Sing On The Left Or Bark On The Right (ABC)
- GREG KINN—(Bezerkley)
- KINGFISH—(Round)
- PABLO CRUISE—Lifeline (A&M)
- NANETTE WORKMAN—(Big Tree)
- ★ MARIA MULDAUR—Sweet Harmony (Reprise)
- ★ FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ NANETTE WORKMAN—(Big Tree)

WLIR-FM—New York

- THE GOOD RATS—Rat City And Blue (Rat City)
- RANDALL BRAMBLETT—Light Of The Night (Polydor)
- ROBIN TROWER—Live (Chrysalis)
- WISHBONE ASH—Locked In (Atco)
- SLICK BAND—(Capitol)
- ALAN WHITE—Ramshackled (Atlantic Import)
- ★ GENESIS—Trick Of The Tail (Atco)
- ★ MICHAEL FRANKS—The Art Of Tea (Reprise)
- ★ KINGFISH—(Round)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)

WGRQ-FM—Buffalo

- NONE

WNMR-FM—Philadelphia

- GENESIS—Trick Of The Tail (Atco)
- BILL WYMAN—Stone Alone (Rolling Stone)
- STARCASTLE—(Epic)
- POCO—Live (Epic)
- WISHBONE ASH—Locked In (Atco)
- BOZ SCAGGS—Silk Degrees (Columbia)
- ★ KINGFISH—(Round)
- ★ JIMMY BUFFET—Havana Daydreamin' (ABC)
- ★ GENESIS—Trick Of The Tail (Atlantic)
- ★ THIRD WORLD—(Island)

WAFA-FM—Worcester

- STEVE GIBBONS BAND—Any Road Up (MCA)
- PABLO CRUISE—Lifeline (A&M)
- GENESIS—Trick Of The Tail (Atlantic)
- POUSETTE-DART BAND—(Capitol)
- MARIA MULDAUR—Sweet Harmony (Reprise)
- BOZ SCAGGS—Silk Degrees (Columbia)
- ★ ATLANTIS—Get On Board (Vertigo)
- ★ STARCASTLE—(Epic)
- ★ KINGFISH—(Round)
- ★ PETER FRAMPTON—Frampton Comes Alive (A&M)

WPLR-FM—New Haven

- STU DAYE—Free Parking (Columbia)
- LEE OSKAR—(United Artists)
- GENESIS—Trick Of The Tail (Atco)
- JEAN-LUC PONTY—Aurora (Nemperor)
- RORY GALAGHER—The Story So Far (Polydor)
- STARCASTLE—(Epic)
- ★ MARIA MULDAUR—Sweet Harmony (Reprise)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ QUEEN—A Night At The Opera (Elektra)
- ★ CHRIS DE BURG—Spanish Train & Other Stories (A&M)

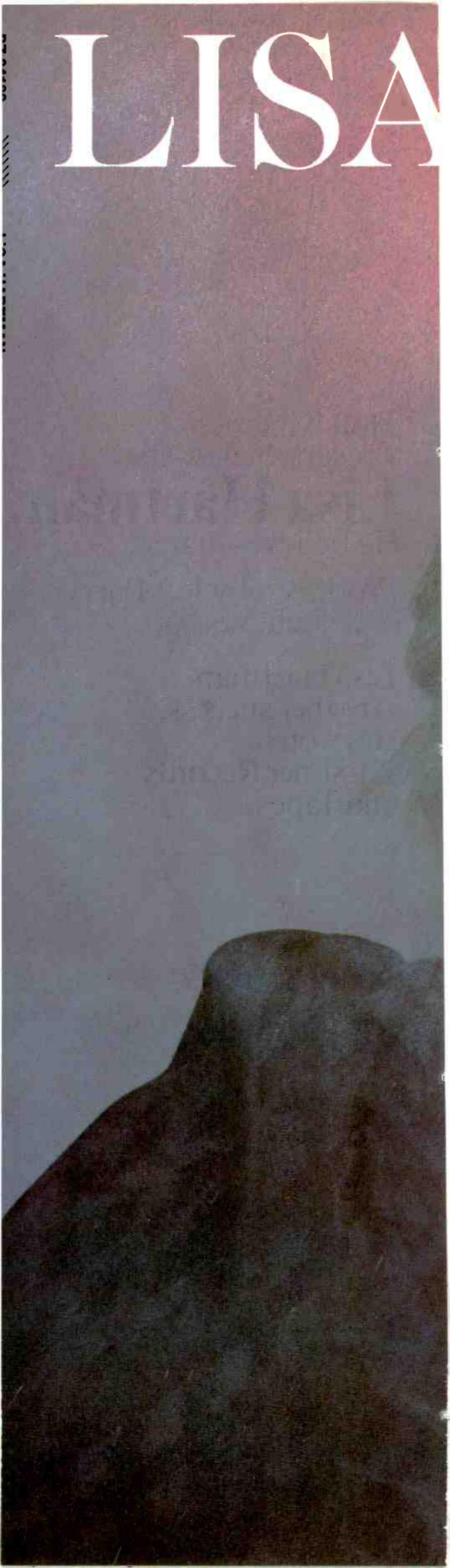
WBRU-FM—Providence

- FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- DIRK HAMILTON—You Can Sing On The Left Or Bark On The Right (ABC)
- GREG KINN—(Bezerkley)
- KINGFISH—(Round)
- PABLO CRUISE—Lifeline (A&M)
- NANETTE WORKMAN—(Big Tree)
- ★ MARIA MULDAUR—Sweet Harmony (Reprise)
- ★ FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
- ★ BOZ SCAGGS—Silk Degrees (Columbia)
- ★ NANETTE WORKMAN—(Big Tree)

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HARTMAN



Vox Jox

• Continued from page 20

"Now, to the real purpose of this communication. After 10 years building KQWB into one of the better medium market stations in the country, we have purchased, subject to FCC approval, WEBC in Duluth. WEBC enjoys a fine reputation and we are looking forward to making it one of the real powerhouses in Midwest rock radio. With 5,000 watts at 560 on the dial in a metro market of 267,000, it surprises me that WEBC has not assumed its rightful position.

"We intend to accomplish that and are looking forward to establishing in Duluth the same relationship with the record industry we enjoy in Fargo. No major personnel changes will be made at WEBC, but several adjustments and additions in staff will be a priority. Therefore, we will be searching for good young jocks interested in advancing their careers in a program-oriented atmosphere. If you run across any of these types, turn them on to us." Good to hear from you, Larry; and you're right, KQWB has an excellent reputation in every way, shape and form.

Eddie Dillon, formerly program director and deejay at KIDD in Monterey, Calif., is now doing the 2-7 p.m., show at KOWN in Escondido, Calif. The staff there includes program director **Clip Helps**, **Nick Jpton**, **Dave Stewart** and **Lorraine Staint James**. . . . Just got my annual **Tom Adams Electric Weenie** newsletter. I've got the newsletter, off and on, for some years. What I got the newsletter for, really, is because Tom Adams whacked old AKU up alongside the ARB's last book. Adams does the 5:30-10 a.m. shift at KGU, Honolulu.

Phil Sheridan, after 24 years with Nationwide Communications and People's Broadcasting, who owned WRFD and WNCI in Columbus, has left the firm. He was general manager lastly of WNCI, one of the early pioneer progressive stations which lately had been into a Top 40 format. Phil is interested in a management position of some kind and you can reach him at 614-268-9675. . . . **Howard Hildreth**, the last all-night air personality of KGIL in Los Angeles, is looking for air work; has 19 years of experience, 213-341-764.

Joe Niagara has joined WIFI in

WIXY Expands

Continued from page 18

.m., Tom Smith from WDRQ 10 p.m.-2 a.m., and John (Brother John) Letz 2-6 a.m.

Bailey refers to his new programming at the station as "a massive attack on the market" from the standpoints of both engineering and personalities. He intends to make the station more contemporary, "like radio 1976. And we're taking out the clutter.

"In music, we'll be heavily day-parted."

He says that he learned a "hell of a lot from Bartell," chain owners of WDRQ, "as far as research and format are concerned.

"As for album cuts, the problem that a lot of stations have is how to approach LP cuts. I think we have the secret; we'll look at every song individually. You have to take into credit some album cuts because sometimes an album will outsell a single these days. And if an album cut is the accepted version, even if it's five minutes long, we'll play it."

Philadelphia to do the 6-10 a.m. show; he'd been with WCAU in Philadelphia. **Bob Hamilton** (the other one), program director of WIFI, is looking for an afternoon drive personality who can also do production. Call him. . . . **J. J. Jackson**, afternoon drive personality at WQXI in Atlanta, has shifted to WAPE in Jacksonville, Fla., to do afternoon drive and be music director under program director **John Long**. Leaving WAPE are **Tom Murphy** and **Cleveland Wheeler**. Wheeler had been at the station some while. Incidentally, Long says he's into a longer playlist now on the giant-wattage Top 40 station.

Ted Atkins, station manager of WTAC in Pittsburgh, was in Los Angeles recently cutting vocal tracks on the TM Productions U jingles package. And, following him into the studios, was **John Lund**, program director of WNBC in New York. Now, these are essentially MOR-oriented format stations. Or, as close as you can get today without tripping out. And the U concept is a rock-type package. You can hear at least four cuts on WRKO in Boston and program director **J.J. Jordan** will be adding more.

Mike O'Shea, back programming WFTL in Fort Lauderdale, used the package for WLW in Cincinnati, an MOR station he programmed until a couple of weeks ago. And he has cut the package again for WFTL. He swears it'll be a long time before he goes back to Dallas to record because the **Ron Hickland Singers**, a Los Angeles studio group, are so damned good. **Sally Stevens** is lead female voice; she does vocal back-ups for a guy named **Bert Bacharach** on occasion. The group is heard on the tv "Continental Moves Its Tail For You" spot campaign.

What O'Shea did was combine some of the U package with cuts from the old TM Design 70 and the TM Design 72 packages that aired in 1970 and 1972 on WNBC in New York. "We're pretty conservative MOR," says O'Shea, "and we aim for listeners 30-64 years old." And the blended packages "have added a shot of juice into jingles," he claims, pointing out that before this the trend was toward shotgun/jingles.

In any case, the TM package is one of the hottest properties going right now in the entire jingles game. Interesting, indeed, that both MOR and Top 40 stations are using it.

KIIS in Los Angeles has started a mini-something or other called "Discollage." What it is is eight discotype records segued so beautifully you can hardly believe it. **Don Elliott** of KIIS did the production. The "Discollage" is being programmed in entirety on a regular rotation basis, non-stop, and Elliott is about to start work on another "Discollage" to also use as a form of exciting music sweep. . . . Good Music Inc. and Harry O'Connor Creative Services are going to share a suite at the Conrad Hilton during the NAB convention. The room number is 1734.

Anita Lenz is the new music director of WORJ-FM in Orlando, Fla. She last worked at WLKS (96 Rock) in Atlanta and has been freelancing about the last year. . . . "Homegrown And Greene," a tv special that was billed on KGTV in San Diego as a musical and visual celebration of the city, has won the 1975 National Assn. of Television Program Executives Awards for program excellence. The show was produced by newscaster **Harold Greene** and di-

rected by **Neill Harper** and was a spinoff of a radio station promotion—the KGB "Homegrown" album featuring local musicians that sold for \$1.01 with all proceeds going to United Way. **Ron Jacobs**, Maui resident at the moment, created the "Homegrown" promotion about three years ago when he was program director of the station. The award was made in San Francisco at the annual NATPE conference a couple of weeks ago.

Ross Hunter, program director of WJMA in Orange, Va., comments in

regards to the recent article in Billboard about playlist length: "Who cares how long a list is if it works for you? What's the value in copying what works in another market? Our list is usually 55 to 60 singles, plus albums, and we pull 91% of the audience that could have Richmond or Washington stations to listen to."

John Reed, program director of WDXB in Chattanooga, Tenn. 37402, needs records, but let him say it: "In recent months, WDXB has found it increasingly difficult to obtain sufficient service from major

record companies. WDXB is an adult contemporary radio station boasting a 50-record playlist, including selected album cuts. We feel the major labels should find it advantageous to find a station in a 300,000 population market playing more than 19 records. We very badly need album service and singles from RCA, Atlantic, Columbia, United Artists, A&M, Elektra, and Asylum. WDXR is also attempting to beef up its oldies. The new off-air music director here is **Tim Cunningham** and he has plenty of time to hear new product."

ESP PHENOMENON *New Syndicated Series Blends It In With Music*

LOS ANGELES—Music and psychic phenomena are woven together in a new series—"The ESP Phenomenon"—hosted by **Sonny Melendrez** that will be launched into syndication by Summit Productions here.

Mike LaRocque, president of Summit, says that a "preview" of the

five-minute series will be aired March 24 all day on KMPC, where Melendrez does the all-night show. Five segments, each five minutes long, will be aired once an hour consecutively for 24 hours. "It's a preview of the entire series, which will be 26 segments long."

Melendrez, producer and writer of the show, has been delving into psychic phenomena on his show for several months. The format of the show will be a collage of psychic experiences from superstars of music including **Glen Campbell**, **Olivia Newton-John** and **Dick Clark**.

Psychics will also be featured, including **Peter Hurkos**, **Uri Geller** and **David Hoy**, along with interviews with parapsychologists, all interwoven with appropriate pop music such as "If You Could Read My Mind," "Windmills Of Your Mind," "Anticipation" and others.

On one of the shows, recording artist **Mark Lindsey** talks about his uses of pyramid power to create songs.

Various psychics will give predictions for superstars such as **Sonny & Cher**, **Neil Diamond**, **Simon & Garfunkle** and **Elvis Presley**.

Melendrez will tape the shows at Watermark recording studios, Los Angeles, with the assistance of Watermark engineer **Lee Hansen**. The format of each show will also in-

clude a psychic experiment which listeners can do at home; radio stations will receive printed copy about the experiment to use for local promotion.

Demos of the series will be available on cassettes to any radio station interested; LaRocque expects the series to be ready for syndication about the first of April.

Summit Productions was launched Sept. 1975. This is the first property of the firm. LaRocque is a former air personality from the Oregon and Washington areas.

WSM Beams Reno Remote

By GERRY WOOD

NASHVILLE—A live remote WSM broadcast of the **Merle Haggard Show** from Harrah's in Reno has been so successful in artist and audience response that **Ralph Emery**, the show's host, and WSM officials plan to expand the concept to a monthly basis.

Emery recently returned to the clear-channel nighttime airwaves on WSM after gaining fame with his nightly show from 1957-'73. In his first week back on the job, Emery took his microphones to the stage of Harrah's for a live three-hour broadcast of the Haggard show.

(Continued on page 49)

Lohman, Barkley Go To TV Syndication

LOS ANGELES—**Al Lohman** and **Roger Barkley**, veteran air personality team on KFI radio here, will be featured in their own hour-long tv music-variety series called the "Lohman And Barkley Variety Show."

Four Star International, Los Angeles, will syndicate the property, which will be produced by **Indelible Inc.** in association with **Wray Knight Productions** in San Diego at Western Video.

Twenty-six shows are slated, all with comedy and featuring guest music artists. **Maurice Duke** and **Bob Burge** are executive producers.

Nightly Disco Show On Honolulu K-108

HONOLULU—With a format focusing more or less on contemporary sounds—including a disco show 7 p.m.-5 a.m.—K-108 has returned to the air here under president **Tad James** and vice president **Ron Macko**.

Tom Dancer features talk and music 5-10 a.m., followed by **Jack Waters** until 2 p.m., then program director **Scotty Edwards** until 5 p.m.

At 5 p.m., **Chuck Marshall** kicks off a disco program and **Brother Sam** continues from 9 p.m. until 1 a.m. **Lew Roberts** winds down the disco sound until 5 a.m.

Free Captain & Tennille Special Cooked By Burns

LOS ANGELES—**Burns Media Consultants** is producing a 90-minute radio special on the **Captain and Tennille** for **A&M Records** that will be distributed free to a selected group of radio stations as of April 1.

Judy Burns, vice president of the radio syndication firm, says radio stations may obtain the special in return for three commercial avails. These avails will be used by **A&M Records** for record product.

Burns Media recently produced a similar special featuring **Jim Croce** and his music for **Lifesong Records**; this special on the late Croce ended up being programmed on 93 radio stations in the United States and 12 in Canada.

George Burns, firm president, produces the specials. He has also just completed the second issue of the **Burns Media Radio Album**, an audio magazine about radio programming that is sent out to a select list of program directors and is available to others on request as long as copies last.

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32 **Veteran producer-writer Dave Dexter Jr. has watched and listened to Lawrence Welk's orchestra for four decades. But not until this month did he arrange to meet the maestro and spend a full day with Welk in a Hollywood studio. Here is his report on the prominent television personality:**

He is a multi-millionaire who will become 73 on March 11, but there's a lot of farm boy in Lawrence Welk and it shows in his activities away from the tv cameras.

He rises at 4:45 a.m. every day just as he did as a child on a North Dakota farm. He cavorts for 20 minutes or so in the clean, clear pool of his Pacific Palisades house above the ocean and then breakfasts with his wife Fern.

Once he's arrived at his office in nearby Santa Monica, he goes over business matters relating to his 14 music publishing firms, his deal with Ranwood Records, his troupe's payroll and, by 8:30 or so, Welk has an accurate, up to the minute appraisal of the progress of his numerous ventures—all of them profitable and rewarding to him in various degrees.

"Now," he says, "we go to work."

It's a Tuesday, taping day for his syndicated tv show which beams over 225 U.S. stations and 39 channels in Canada. On the drive to ABC's studios some 20 miles to the east, Welk makes neighborly stops to pick up his secretary, Lois Klein, her husband Russ Klein, a saxophonist in Welk's band, and

the 1930s when Benny Goodman broke it open with his swing music. He made it tough on a lot of little guys like me. I enjoyed his music, and Duke's and Basie's and Lunceford's too, but I knew my limitations. I made no attempt to swing like them. I lacked that talent. But still, I learned through the years which songs and which tempos the dancers liked. And so I hung in there in the face of brutal criticism."

"Last year," Lutz interjects, "Welk's various music interests grossed \$6 million. He has progressively earned more money in every one of the 30 years we've been together. He will do even better in 1976."

As his books clearly reveal, Welk and his entertainers



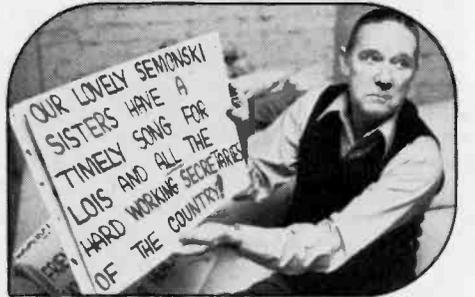
"We sometimes scuffle a bit trying to conceive new theme ideas for Welk," he says. "There are so many singers and musicians involved, and each theme presents a problem with sets, costuming and selection of music. But Welk's a pleasure to work with. He has an uncanny sense of what will and won't play."

Bob Ballard, Curt Ramsey and Joe Risso write most of the charts, under George Cates' supervision. Accordionist Floren sits in on conferences regarding themes, making suggestions and serves as Welk's right hand on and off camera. Manager Lutz points out that Floren, as well as Guy & Raina, will gross \$200,000 this year between their Welk appearances and gigs on their own, most of which Lutz books.

Welk is the only person in show business who has paid tribute to renowned song lyricist-singer Johnny Mercer, who was felled by a stroke and underwent brain surgery last fall in a Pasadena hospital. The entire Welk program a few weeks back was devoted to Mercer's memorable songs. Welk also contributes heavily to charities, and operates a

A Day In The Life Of LAWRENCE WELK

His many show business activities Gross \$6 Million Every Year



Ex-trumpeter George Thow holds the cue cards for Welk to rehearse; the boss edits them himself.



The maestro rehearses his band for his weekly syndicated tv show. At right, Welk explains his background of more than 50 years in music.

At top, Welk raps with his manager of 30 years, Sam Lutz. Middle—With George Cates, his assistant, a one-time a&r boss at Coral Records.



foundation which gives away "hundreds of thousands of dollars every year," Lutz confides.

Still, there are those who snicker when they hear Welk's name. How does he react to this phenomenon?

"It once bothered me," he responds. "Guy Lombardo and I were always being put down. But it has lessened in recent years and I no longer heed petty remarks. You can't please everyone."

He is pleased, however, with the increasing number of young persons who show up for his tv tapings, and at concerts and personal appearances far from Hollywood. Thirty days of the year are blocked out by Welk and Lutz for concerts, 10 days in March, 10 days in June and 10 days in August.

"Being on the road invariably boosts our tv ratings whenever we go," Welk notes, "and in those areas our record sales jump."

"We haven't had a hit in a long time. But we maintain steady sales of our LPs. Ranwood issues about six Welk packages every year. They are all in the black and we get nice royalty checks.

"But I'd sure like to top the charts again."

Throughout the morning and afternoon, around the set where two dozen technicians scurry about, Welk repeatedly speaks of the American free enterprise system and how it is unmatched anywhere.

"Music gave me guidance. I started pumping an organ when I was 4, then I moved to accordion because it was a popular sound with the Germans, Norwegians and other ethnic groups of the Dakotas. My father, mother and brother all played instruments.

"Only in America, they say. That is true. And it is true in 1976. Success is there for anyone who works at it honestly."

Welk's son Larry Jr. operates the Ranwood label and is the husband of the senior Welk's comely singer, Tanya. Welk also has two daughters and 10 grandchildren.

On this day, Welk excuses himself to amble out on the set and follow the script while cameramen rehearse their shots. Around 1 p.m. Welk returns to his dressing room, turns out the lights and naps for an hour or so.

"He hasn't time to drive off the lot and enjoy lunch," says Lutz. "So he nibbles snacks and rests."

At 5 p.m. a dress rehearsal begins in front of an audience of 300, most of whom have written for tickets as far back as a year ago. When it ends everyone takes a break. Hobson huddles with Welk, Cates, Floren, Lutz and several others and suggests changes. Writer George Thow, once a powerhouse jazz trumpeter with the Dorsey Brothers and later a Welk sideman, sits in on the session. It's a friendly, family-like parley and no one gets snippy.

At 8 p.m. a new audience of 300 fills the auditorium and now it's for real. House lights dim, Welk's champagne theme bubbles, and miles of tape flow through the red-eyed cameras, tape that will project solid, homey, unsophisticated entertainment onto small screens that will be viewed, just four weeks later, by one out of every five Americans and several million others in Canada.

The show goes well. Imperfections will be edited out later. When it's over, Welk stands around shaking hands with dozens in the audience, thanking them for attending, and then he, the Kleins and Cuesta meet in the parking lot for a ride home with Welk at the wheel. One realizes that not once during the day has he used the word "wunnerful" in his animated conversation.

Art direction: Bernie Rollins

clarinetist Henry Cuesta, perhaps the most jazz oriented of Welk's sidemen. The four check in on the massive ABC lot about 9:15 a.m.

George Cates, the former Coral label a&r chief and St. Louis accordionist Myron Floren already are occupied on the set with the nearly 50 singers and musicians who invade 30 million American and Canadian living rooms every week. "We believe we cover about 98% of the population," says Sam Lutz, who has managed Welk with merely a handshake agreement for 30 years. "But why the program is most popular in Boston is something we've never figured out."

Welk, in dark blue sportshirt and noisy black and white checked slacks, moves with Lutz into a spacious dressing room. For 16 years the ABC network carried the Welk show profitably. Five years ago it was dropped, despite respectable ratings. So Lutz and Welk, with a strong assist from their friend Don Fedderson, quickly set up their own tv network.

"In 90 days," Welk says, "we were taping again and our show continued as before. Many of our old sponsors remained with us. We're doing better than ever."

Guy Lombardo excepted, Welk unarguably is the most maligned bandleader in the history of American popular music. In the early years it was his accordion, his distinct German accent and the musicianship of his sidemen that motivated constant criticism, but in the last 20 years only a musical cretin would dare question the high standards of his musicians. They are all first rate today; several are extraordinarily gifted. Welk's arrangements are better. And Welk deftly, week after week, interjects superior showmanship into each tune he performs.

"Nobody likes Welk," snorts Lutz, "but the people."

"I was grossing about \$125,000 a year," Welk offers, "back in 1946 when I was glad to be anchored at the Aragon Ballroom in Ocean Park. There was no tv then but we worked every night of the year and we did pretty well. I had started a band—just six pieces—back in the 1920s and every year we did a little better. We were known for our waltzes and polkas in

gross \$60,000 a night for a single 2½-hour show at fairs in August. Two years ago, Welk was paid \$138,000 for working a single show at New York's Madison Square Garden.

Welk nibbles on crackers while he's talking. He is warmly hospitable, eager to rap, delighted to be interviewed and cooperative in answering even pointed questions. Like why is he reputed to be a tight-fisted, penurious boss whose wage scale is well below other bandleaders?

"Ask my performers," he replies. "The average annual pay for my musicians is \$35,000. It is true that they are paid union scale for tv but they consistently earn substantially more by making records, playing concerts and other dates.

"I maintain a retirement fund for every member of the organization," says Welk. "And despite what you've heard, no one is under contract to me. Any member may leave when he or she chooses. I take no percentage of their earnings when they go out, between Welk jobs, and work dates on their own. There are six or seven members of the group who have been with me so long that each has acquired a vested interest of around \$100,000 in his retirement fund. He will get it the day he leaves. Everyone is covered and the pot increases every year. If my non-musical investments in oil, a mobile home park in suburban Escondido, apartments and other things show an over-all profit, then those profits go into the retirement fund for Welk family members.

"We are a family," Welk declares. "These singers and musicians and dancers are my children. If that sounds corny then so be it. That's how I feel and that's how it works. I believe, as farmers do, that loyalty deserves a reward. The turnover in our organization is minimal. I am proud of that."

The Welk program is telecast 52 weeks a year, 32 of them original shows and 20 repeated. Each one-hour stanza offers precisely 38½ minutes of music. Announcements and commercials occupy the remaining 21½ minutes.

Jim Hobson, 6-3 producer and director who has put Welk's tv presentations together for 21 years, got his start producing dimly-remembered Tennessee Ernie Ford and Liberace shows.

Chicago's Mexican Tour Sought By Caribou Mgt.

• Continued from page 6

equipment-shipping expenses only if the Columbia group played three consecutive nights at the 18,000-seat National Auditorium, rather than touring several cities around Mexico.

No pop show had ever attempted more than one night at the hall before. But Parazaider says, "As far as we're concerned, our only mistake on the tour was underestimating the extent of Chicago's audience in Mexico. We should have had Rene Leon, the promoter, book us into the National Auditorium for 10 nights."

Howard Kaufman of Caribou says, "There was never the slightest bit of trouble inside the hall. You couldn't have asked for greater audiences. It's only the kids who couldn't find tickets who caused trouble outside the first night. We put up speakers to pipe the concert into the parking lot the second two nights, but there were so many cops all around only a handful of kids showed up."

As samples of how well-behaved the SRO audiences were, Kaufman points out that there was never the slightest hint of damage inside the hall. Even when an organizational foul-up at the hall delayed the final concert two hours simply because the electricians didn't realize they had a matinee rather than an evening show, the crowd waited patiently and tossed around some frisbees provided by the stage crew.

Parazaider says, "The auditorium manage-

ment wanted to keep the house lights on instead of letting us play an encore the first night. They were nervous because they had never seen a rock audience stand up and hold up lighted matches before.

Following the Chicago stand, the organization that runs the National Auditorium and other government-owned theaters in Mexico City and Guadalajara announced a ban on U.S. pop shows.

Ticket prices, closely controlled by the Mexican government, ran from 80 cents to \$12 for the Chicago three-night stand.

Difficulties in arranging for Chicago's sound equipment to be shipped to Mexico City were overcome when a Mexican air carrier was chartered to pick up the load in Los Angeles on a special flight. Caribou staffers were on hand in Mexico City a week before the show started to smooth out any production problems.

Chicago held a well-attended press conference before the shows began. The opening-night disturbance produced many arrests, a few injuries, some damage to autos and auditorium windows plus lurid but never-confirmed rumors that a passer-by was killed. "I think the press wound up blaming everything that happened in that part of town that night on the concert," says Kaufman.

"We're just disappointed because we can't get back in after proving that Mexico is a viable rock headliner concert market and having a great time all-around," says Parazaider.

O'Jays Win Gamble No Guarantees In Front

• Continued from page 1

With the tour about halfway over, the O'Jays have set at least a half-dozen house records along the way have netted reported profits of more than \$600,000. The 48 shows give every indication of grossing above \$3 million.

By contrast, says O'Jays manager Barbara Kennedy, "Past O'Jays tours have at best broken even, or we'd wind up losing money and have to get an advance on our record royalties from Epic."

The tour problem facing acts like the O'Jays, whose records generally cross over to the Hot 100 but whose concert audience remains predominantly black, is apparently a matter of scheduling and organization.

"The O'Jays get at least \$15,000 to headline in an arena and under standard concert practices; this means half the fee is deposited when the contract is signed," says Kennedy.

"The trouble is that many promoters we work for, specialists in reaching the black concert audience, simply don't have the cash reserves to put up that \$7,500 any time they want to. What they find themselves forced to do is rush to the bank with the \$7,500 deposit right after they've had another money-making concert or two."

These conditions make it near-impossible for the O'Jays and similar acts to plan long-range tours. "We always have holes in our schedule," says Kennedy. "And off-nights on the road is what puts the tours into red ink. Everybody is just sitting around the hotel spend-

ing money, or the guys fly home to Cleveland because they're bored."

And so Kennedy and the O'Jays decided to gamble on putting together their own tour schedule without guarantees for any show. Work on lining up dates began six months ago.

Atlanta-based Quentin Perry's Taurus Productions, and Louis Grey's Star Treat firm in Los Angeles, joined to produce all the shows for a flat percentage. They also took a major gamble, dipping into their savings and taking out bank loans to meet the expenses of advertising the shows in a series of major and secondary markets.

The O'Jays are bringing a complete show package on the tour. The Commodores are second billed on all the dates with Blue Magic added in a number of larger halls. Budget is being kept tight in non-essential areas, but the tour is stressing first-rate lighting and sound production plus high-energy material and choreography from the headliners' "Survival" and "Family Reunion" albums.

"I can't see the O'Jays touring under any other arrangement from now on," says Kennedy. "There's no reason why this in-house packaging shouldn't work for overseas tours also, where you have to watch budgets so closely."

The night before selling out the Atlanta Omni arena, the O'Jays played Columbus, Ga., in the Memorial Auditorium and came away with \$6,000 as well as exposure before several thousand fans who had never seen it live before. "This is exactly the kind of fill-in date we've never been able to schedule consistently before."

Previously, the O'Jays would wind

(Continued on page 35)

IN 2,600-SEAT THEATER

Concerts Set For A. C. Steel Pier

ATLANTIC CITY—The famed Steel Pier, a landmark on the Boardwalk, refurbished by new owners to the tune of \$2.25 million including the \$800 purchase price from George A. Hamid Jr., will for the first time in 78 summers defect from its one-admission-for-all-attractions policy to allow for major concert promotions.

Since the beginning, Steel Pier has been a major showplace for top musical and theatrical names, and in earlier years offered big band names in its Marine Ballroom—all for one admission price along with the many outdoor show offerings.

The 2,600-seat Casino Theater will be restored to its Victorian design to become the new Casino Concert Theater with the most modern sound and lighting equipment. While the Pier itself will take a \$3.50 general admission, which will include a book of tickets for amusement rides and other attractions, admission to the big name concerts will be separately priced, probably between \$5 and \$9, depending on the attractions.

The Casino Concert Theater will feature such attractions as Count Basie and Ella Fitzgerald together, the only concert already signed, with Isaac Hayes, Ray Charles, Ben Vereen, Jerry Lewis and the Stylistics among those named.

In contrast to years past when name acts presented continuous performances as part of the single admission, there will be only one show nightly in the Casino Concert Theater, with two shows on weekends.

Sid Bernstein, who brought the Beatles overseas for their first American concert and who presently manages the Bay City Rollers, has been engaged by the new owners to produce the shows for the Casino Concert Theater, Associate Billy Fields, a talent buyer, will also join

Bernstein here. Ralph Alswang, theater designer and theatrical consultant, will add an art deco design to the restored Victorian concert hall.

Bernstein is no stranger to Atlantic City. He originally worked here in 1960 with the Atlantic City Jazz Festival, and later that year promoted a local Judy Garland concert. Steel Pier is scheduled to open for its 78th summer on May 29 for weekends, with full-time operations to start June 19.

New owners, who originally purchased the amusement complex in 1973, include Maxwell Goldberg and Milton Neustader, operators of the Million Dollar Pier and the Howard Johnson Regency here; Lawrence Alper, general manager of Million Dollar Pier, who will be director of operations for Steel Pier; Albert Gardner, a resort certified public accountant; and Sherman Kendis, area attorney.

MAURIE ORODENKER

Pablo Jazz At L.A. Shubert

LOS ANGELES—Pablo Records sponsors its own festival May 4-9 at the Shubert Theater. Headlining are Ella Fitzgerald, Oscar Peterson, Joe Pass and the Count Basie band. Opening night will be a black tie charity event with proceeds going to the Neighbors Of Watts.

Norman Granz, founder of Pablo in 1970, has been recording these artists here and in New York. This is Pablo's first extended presentation, titled "The Pablo Jazz Festival." Several years ago Granz rented the Santa Monica Civic Auditorium and re-created his famous "Jazz At The Philharmonic" jam session which produced a multi-record box set of LPs.

Rock Event Filmed For 'Star' Flicker

By HARDY PRICE

PHOENIX—Bill Graham's FM Productions will produce a rock concert here Saturday (20) as part of the Barbra Streisand-Kris Kristofferson rock remake of "A Star Is Born."

The lineup includes the Doobie Brothers, Santana, Montrose, Graham Central Station and the L.A. Jets.

The day-long concert is scheduled to start at 8 a.m. in the 50,000-seat Sun Devil Stadium on the campus of Arizona State Univ. in suburban Tempe.

In order to insure a turnout of at least 30,000, the minimum needed for filming requirements, tickets are priced at \$3.50.

"This is one of the biggest scenes in the picture," says Streisand's manager, Marty Erlichman. "Kris plays John Norman, a rock superstar, and this is the beginning of his demise. We'll be filming crowd shots, Kris performing and a lot of backstage shots."

The rock groups appearing will not be used in the film, Erlichman says. Music to be used will be original material written by such artists as Paul Williams, Kenny Loggins, Leon Russell and Streisand.

"We were hired to create a situation for the filming," says Zohn Artman, FM's director of advertising and publicity.

Until yesterday (March 5) the filmmakers had one fine group," says Graham. "So we took the Doobies as headliners and added to that. Every group we have are headliners in their own right."

"We called on groups we've worked with in the past and after explaining the situation the groups were willing. Each act will be performing like a normal concert."

Because of the nature of the production, Graham is not selling a regular concert.

"We need the people there early," he said, "and to do this, we have to

make them understand that by 11 a.m. they will have seen at least two major acts. We're asking the people to do us a favor by getting there early, so we have to do something for them."

Filming is scheduled to take place between 9 a.m. and 2 p.m. Graham says that the filming and performing would be alternated at times.

Kristofferson is scheduled to perform during the concert, but the script does not call for a performance by Streisand, according to Erlichman.

Filming is also scheduled at the school's 3,300-seat Gammage Auditorium (this will be on a closed set) and at Tucson's 12,000-seat Community Arena.

6 Attractions For Smithville Theater

SMITHVILLE, N.J.—The Historic Towne of Smithville, a restored 18th century village near Atlantic City, will go modern this summer with Broadway shows and top name concerts for its 2,600-seat in-the-round tent theater. Six initial attractions for the summer season, July 5 to Aug. 28, are already set.

Coming in for one-week stands are Carol Lawrence in "Funny Girl," July 12; Sandler and Young, July 19; Sergio Mendes and Lou Rawls, Aug. 2; Carol Channing in "Hello Dolly," Aug. 9; and Jerry Vale and Caterina Valente, Aug. 23.

Fun Productions Grosses \$1¼ Mil

LOS ANGELES—David Forest's Fun Productions reports grosses of \$1,262,260 for its first 15 shows of 1976. The roster includes eight Cat Stevens shows, three Kiss/Montrose dates, two David Bowie concerts, an ELO show and a Tempe Stadium package of Deep Purple, Montrose and Nazareth.

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EXPO SHOW PROOF

Memphis Is Dead? It Just Isn't So

MEMPHIS—It has been rumored in the past few months that this city is dead, musically. But the Don Dortch International Talent Agency disproved any rumors of that nature, March 2 with an exclusive, one-night-only showcase of talent with "Expo Presents A Special Evening Of Entertainment" show.

Few cities can boast of the wealth of talent that Memphis can, and the Dortch Agency presented the cream of the crop for various record executives in an effort to bring major labels back into the city again, especially with the demise of Stax

Keanburg To Rock

KEANBURG, N.J.—Instead of showing movies, Jim Corbett plans to promote rock concerts at the Colonial Cinema here on Sundays. With shows at 3 and 7 p.m., Corbett tests the boxoffice appeal this week with a bill headed by Kink E. Slink, a disco band offering what it calls "cabaret rock."

Records and the lull in the overall Memphis Music industry.

"We decided to stage the showcase after several company executives had expressed an interest in Memphis and its artists," says Dortch. "While some of our acts are represented by major labels, such as the Memphis Horns on RCA, the Soul Children on Epic Records and Denise LaSalle on Westbound, there are still many good artists here without major representation."

Held at the Expo Club, the response was overwhelming for a city that is known for poor turnouts at local events. There wasn't even standing room as approximately 2,500 persons crowded around the walls and sat on the dance floor-center stage. Disco music was provided during stage changes and for five hours, the entertainment was non-stop.

Sponsored and produced by Don Dortch and Allen Jones, who also produces the Bar-Kays, the show was well paced, with Louis Williams & the Ovations opening with their smooth harmonies and fluid movements.

Tommy Simley, a transplanted West Coast artist, followed with a provocative rendition of Johnny Taylor's "Disco Lady." Westbound artist Denise LaSalle got total audience empathy with her "Married But Not To Each Other," culled from her LP "Here I Am Again."

Rufus Thomas provided a touch of nostalgia with a blues medley and brought the house down with his dancing, including a number with audience participation. Carla Thomas was scheduled, but had to cancel due to prior commitments.

The Newcomers, a group of long standing, brought the evening up to its longest intermission, perhaps 15 minutes, while the stage and band were changed. The Changing Scene and Smokestack Lightening band provided backup, intermingled with the artists' own band members.

The Bar-Kays closed the show and the wait was well worth it. One of the innovators of the "Memphis Sound," the Bar-Kays go above and beyond the conventional r&b groups, utilizing projected color slides onstage, psychedelic lights, explosives, fire, smokescreens and, of course, Cecil, lead singer Larry Dodson's pet boa constrictor.

The only sound defect of the evening occurred during this highly energized group's performance, with Dodson's mike going dead, but even this, they used to their advantage. With a little camouflage, Dodson quickly changed from a white leather outfit into a gold lame one and it went practically unnoticed.

Undoubtedly, Memphis has suffered, production-wise in recent months, but the talent, the musicians, the drive and the innovators are still there, and where else could such entertainment be found for the \$2 admission that was charged?

Talent

Talent In Action

**SMOKEY ROBINSON
SYLVERS
MIGHTY CLOUD OF JOY
FATBACK BAND**
Felt Forum, New York

It is an understatement to say that Robinson is an important figure in the history of popular music. As a performer, producer and most notably as a songwriter he is responsible for some of the most familiar and enduring music in the popular idiom.

Unfortunately most of Smokey Robinson's days as a trendsetter are well behind him and in his March 5 performance he relied on his sex appeal and his most recent material which is merely a reworking of old formulas.

The show was well received by the female members of the audience who find Robinson attractive, but to nearly everyone else the set was mediocre and most of the crowd was ready to leave when the performance came to a premature halt after about 45 minutes due to time problems.

Many of the females in the audience crowded around the stage while the Sylvers were performing, much as they did for Robinson, and the group seemed to thrive on this type of attention.

The Sylvers show-is oriented for young girls with bouncy tunes and Vegas-type flash that easily impresses pre-teen fans who are more interested in the size of a singer's afro than in the quality of his voice.

It would appear that the Mighty Clouds Of Joy have finally succeeded in making the difficult transition from gospel to soul. Its latest single "Mighty High" is doing well on the charts and its portion of the show went over extremely well. The group successfully incorporates its gospel roots into the soul idiom and as a result the Mighty Clouds of Joy has a strong identity of its own.

The opening act, the Fatback Band, was most impressive during its short set. The group, which comes from St. Albans, N.Y., is solid in all respects and could, with more exposure, become a first-rate concert attraction. **ROBERT FORD JR.**

CATERINA VALENTE
London Palladium

Back in town to remind everyone of her status as one of the world's truly-top singing talents, Valente took Britain's top show business venue by storm Feb. 22. It was a knockout performance from an artist who has sadly been much neglected by booking agencies on these shores.

It's true that her act changes little through the years but Valente is an old pro and she knows just what to serve the audience with ... the hottest applause of the opening was re-

(Continued on page 35)

Syndicate Apollo Theater TV Specials

NEW YORK—A syndicated series of 90-minute television specials from the famed Apollo Theater in Harlem is in the works from Group W Productions here.

According to a company spokesman, Group W has already firmed airings over 60 stations, and a host more are expected to sign. The broadcasters are contracting to carry six shows for the two runs each. Prime time weekend slots are being used.

The "Apollo Presents" series kicks off late next month. An additional show is planned for each month through September.

Talent acquisition for the series is being handled through Dimensions Unlimited. Fred Dukes produces for Group W.

Cities where the shows will be seen include Detroit, Washington, D.C., Los Angeles, San Francisco, Chicago and Pittsburgh.

It's Time To Get On the Ball, Dave Edmunds Says

By BOB KIRSCH

LOS ANGELES—What happens when an artist cuts superbly produced and critically acclaimed albums but limits himself to only two in six years, never tours and spends as much time producing and engineering for friends as he does for himself?

Not too much, Dave Edmunds readily admits. But the man who seems to have gone against every conventional grain in the record business has still come up with four top five singles in England and one here. Now Edmunds says he is going to change his ways, at least slightly.

Edmunds first came to public attention in the mid-'60s as a member of Britain's Love Sculpture. One abortive tour in the U.S. ended with the band stranded somewhere in the Midwest and Edmunds returned to England, staying away from this country for eight years.

He surfaced again in the early '70s with his "I Hear You Knockin'" single, a record that sold 3 million worldwide and reached the number two slot here. Unfortunately, he had cut the single completely by himself and had no touring band and no album when the record took off.

"I was busy trying to make a followup," he says, "and I ended up with nothing. I didn't know how to make a followup and I shouldn't even have tried."

So nobody in this country heard from Edmunds again until last fall, when his "Subtle As A Flying Mallet" RCA LP appeared. The album, again featuring only Edmunds' vocals and playing, included 10 classics from rock's golden age, with huge choruses and booming instrumental tracks, a voice that seems to change from track to track and two cuts, "Baby I Love You" and "Born To Be With You" that wound up at the top of Britain's charts.

As well received as it was, the album didn't do much here. So Edmunds, who spent the five years between albums writing music for and working in the movie "Stardust," producing friends from Britain's rock circuit like Man, Ducks Deluxe and Brinsley Schwarz, and cutting an occasional single, decided it was time for a change.

"I originally took up recording as a hobby and I continued approaching it that way," he says. "I lived next to Rockfield Studios in Wales, which is kind of like Caribou here. I really cut a lot of the oldies on the last album simply to get off on my own. Then I realized RCA wanted an album so I put some things together and gave it to them. Which is really not the proper way to do it."

"My next album will not take three years to do," he assures, "and it will at least be done in the context of an album. There will be some semblance of continuity rather than unrelated tracks. But I do realize that I must speed up my LP output to at least one a year."

As for touring, Edmunds would still prefer to stay in the studio, which he says he enjoys much more than touring. He must, since he spent a couple of hundred hours trying to get the right feel on "Baby I Love You," overdubbing voices, guitars, pianos and percussion, 10 or 12 times and working alone in the control room as his own singer, producer and engineer.

"If the next album starts showing any kind of action," he says, "I could get some of my mates together and do some kind of a tour, here or in England."

He also shows no interest in acting again. "Stardust" was good, and it



RCA photo

Dave Edmunds: The one-man recording band has had two chart albums that took him six years to make. But now he says he's speeding up the pace.

helped get the oldies thing partly out of my system. The producers wanted very faithful adaptations of early rock hits, so I gave it to them. As a matter of fact, some of those tracks, with different vocals, ended up on the album. They may have helped set the album's tone.

"In any case, film work is pretty boring and it's hard work as well, so I don't know if I'll be doing another. I've probably got that out of my system too."

Edmunds is now set to cut an album with more of a contemporary feeling. One track was completed with Bruce Johnston during his Los Angeles visit and several others have been cut down at Rockfield.

It is also refreshing to find an artist who doesn't blame his label, manager, agent, studio, wife or someone for lack of commercial success. "It's my fault my singles haven't been hits here," Edmunds says. "But that will change."

Signings

Ringo Starr inked two label contracts last week, one with WEA B.V. of Holland giving Atlantic U.S.-Canada distribution, and the other with Polydor International for distribution throughout the rest of the world. Ringo thus becomes the second former Beatle to sever with EMI Records. The Polydor deal calls for seven LPs over five years, with first release due in June. Presumably the Atlantic contract covers the same product, though details there were not available at presstime.

Boz Scaggs, Columbia artist to Irv Azoff's Front Line Management. ... **Cory Braverman** to Phantom Records. Producers **Hank Medress** and **Dave Appell** to produce her first product.

Leon Russell and his wife, **Mary McCreary**, to Magna Artists. They will begin touring as a duo in May, with Pacific Presentations coordinating production of the dates. Twenty dates for nine promoters in a 30-day period have been set as Russell returns to the concert circuit after a two-year hiatus.

Wet Willie re-signs to Capricorn, its home since 1970. ... **Ambrosia** to A&M's Almo Publications, with a deluxe folio on the way. ... **Fredie Hubbard**, Columbia artist, to Munnah Productions for personal management. ... **Steve Young**, formerly an A&M, to RCA with Roy Dea producing.

Jim Chesnut, Texas writer/artist, to Hickory Records, Acuff-Rose Publications, under direction of Don Powell. ... **Jim Ed Brown** to Tandy Rice for management; he's already booked by Rice's Top Billing Agency. ... **Buddy Carroll** to Wenra Records of Alameda, Calif.

Percy Sledge, **Candi Staton** and **King Floyd** to Paragon Agency. ... **Don Harron** of "Hee Haw" cast to William Morris Agency. ... **Bobby G. Rice**, GRT artist, to Sam Cammarata's Professional Management International.

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Talent In Action

• Continued from page 34

served for her own hits "Malaguena," "The Breeze And I," and "Canto De Issanha," and an Italian medley garlanding some of the greatest love songs of all time.

Valente does ring the changes vocally though. One moment she is charging her way through the opening "It's A Most Unusual Day," the next dueting with a flute (played by her brother Silvio Francesco who also conducted the excellent orchestra) in a rehash of a Mozart tune and then into a tender "Windmills Of Your Mind" sung in its original French lyrics. Throughout a 70-minute spot her energy never flagged and she proved that she will always be a welcome guest in England as well as an education for any aspiring female vocalist.

CHRIS WHITE

CAL TJADER, WILLIE BOBO MONGO SANTAMARIA BOBBY RODRIGUEZ & CIA

Beacon Theater, New York

For the first time in many years, the trio of musicians most responsible for setting the standard in true Latin jazz got together in New York City, the setting of many of their early triumphs. And the wait was well worthwhile. Tjader, Bobo and Santamaria are individually giants in the field and collectively they still have the capacity to excite and entertain.

Mongo started the set off with his group doing a couple of numbers from his latest album "Afro Indio" which were well received. But when he was joined by Tjader and Bob they brought the house down.

Of course, their big hit, "Wachi Wada" had everyone stomping and shouting, but more importantly, throughout the rest of the set it was evident they still had that comfortable relationship where it was not necessary to read charts or check with each other. They instinctively knew when to take solos and when to return to structured phrases. Tjader on vibes, Bobo on timbales and Mongo on congas—a night to remember Jan. 30.

Also on the bill was a new salsa group, Bobby Rodriguez & CIA, who were exceptionally good and will be setting a standard for young salsa orchestras.

RUDY GARCIA

DAVID BROMBERG AZTEC TWO-STEP

Troubadour, Los Angeles

Bromberg was backed by a seven-man band that played bold, forceful and high-energy rock March 2. At times Bromberg mixed guitar, drums and bass, the basic elements of rock, with the fiddle and mandolin of country to come up with hoe-down, clap-along music.

At other times he fused rock with the trombone, trumpet and sax of the big band sound. Often he had it all going at once, which makes for exciting music.

Unfortunately, an unrelenting barrage of this material also makes for bad pacing. Realizing this, after four super-charged, band-backed numbers, Bromberg went solo for two songs, showing off an engaging manner and a low-key, highly communicative voice that was ideal for this 300-seat club.

But these solo numbers drew tepid response, so Bromberg decided "I'm going to get my band back up here." Indeed the evening's best moments were the result of a team effort, with all the members taking turns getting the spotlight and the applause.

Highlight of the 80-minute, 12-tune set was an ingeniously constructed song which started out as a clever collection of one-liners about a man who was so cheap he wouldn't, say, pay attention. Bromberg then introduced each member of his band and extolled them to take turns at musically portraying the cheapness of this man. They responded one-by-one with virtuoso playing, only to have Bromberg top them all with a few spare, economical (get it?) guitar licks. The tune then went into an extended jam. It was

O'Jays Gamble

• Continued from page 33

up returning to the same few major markets two or three times each year, often in hastily-booked secondary venues. "Now that we've seen this co-promotion promoting works," says Kennedy, "our goal for the rest of 1976 is to book ourselves into a two-night stand at the best arena in every major market nationally."

an original way for an artist to meet the obligation of introducing the band, and it was typical of the good-natured antics that ran parallel to the top-notch musicianship in the set.

Aztec Two-Step, which opened the show, is a duo of acoustic guitar players assisted by a bass player who managed to achieve a fuller sound than one would think. They were hardly folk strummers.

Its 10-song, 45-minute set was well-paced, alternating fast and slow tunes. All of its songs showcase competent guitar work, but it is best on ballads where it can slow down and concentrate on vocal work instead of just frantically trying to get all the guitar licks in, winding up singing in monotone. On the best of the ballads, it achieved a multi-textured vocal sound reminiscent of, say, the Eagles.

It too tends to sound like a lot of other acts (a bit like Simon & Garfunkel here, dead-ringers for Dylan there), which is an identity problem it'll hopefully solve as the group gets hits of its own.

PAUL GREIN

SARAH VAUGHAN JON LUCIEN

Roxy, Los Angeles

Vaughan, one of the pristine singers in jazz, has played around the world at the finest clubs and venues. So it was rather off-beat to find her playing four nights in this Sunset Strip club which generally caters to young, contemporary acts.

Nonetheless, the performer and the patrons who crossed all age barriers had a superb time March 5. Sassy pleased her older fans who were evident in the audience and the younger hirsute listeners who may not be as aware of her long career in show business.

Regardless of age, her turn onstage affirmed her technical skills in projection, breath control, ability to turn and twist a word and have fun with the beat.

Her voice sounds a bit mellower than this listener can recall in hearing her over the past 16 years. The sharp, biting edge to her tones was gone on the night caught (the night after she opened). But this softness of tone didn't affect her ability to use vibrato correctly or to have a ball scat singing and make it seem simple.

While the brunt of her repertoire consists of safe songs which she has been doing for years, she did venture into today's market with "Feelings" which was soft and gentle and an intimate study of how a technician works lovingly with something meaningful.

And when she sang "Send In The Clowns" which she asided she had recorded two years ago, her bittersweet interpretation totally captivated the audience.

Assisting her during her nearly 60 minutes onstage were pianist Carl Schroeder, drummer Jimmy Cobb and substitute bassist Harry Babson (replacing an ill Bob Magnusson).

Babson's upright bass had so much strength that it made one forget about the power of today's electric models.

The core of Sarah's act are songs with solid lyrics—"The Man I Love," "Misty," "I Got It Bad And That Ain't Good," "The Lamp Is Low," "Body And Soul" and "Street Of Dreams," for example.

Having such strong material to work with, she is on as safe ground today as she has been all of her career. She is the protean performer, toying with the audience in an engaging fashion and using her voice 100% rather than reverting to any theatrics for impact.

Jon Lucien, in his 45-minute opening act, sang a parade of his own works and demonstrated his own clever ways with voice inflections and tonality. His material is all from previous RCA and current Columbia LPs, and his tight, funky backup band, kicked along by his drummer brother, bore down hard to keep the mood firey most of the time.

Lucien played some electric piano on a few numbers, but in the main he was center stage working through "Rashida," "Soul Mate," "You Are My Love," "Creole Lady," "Dindi" and "A Time For Me To Fly."

His utilization of an Eastern chant in the lyric of one song was the dramatic point of his act and stamped clearly his ability to shotgun sounds when needed.

ELIOT TIEGEL

LIBERACE Las Vegas Hilton

Liberace returned here Feb. 10 with a new production spectacular which musically as well as visually surpassed any previous efforts by "Mr. Showmanship." Backed by the enhancing Dancing Waters, the Toronto black light troupe dubbed the Famous People Players, protege



Solters & Roskin photo

JOHN DENVER & FRIEND—That's the title of the March 29 ABC-TV special where Frank Sinatra shows a nationwide audience the sort of thing that went on when he paired with Denver at Harrah's Tahoe last August. Guesting for a big band segment will be Count Basie, Harry James, Nelson Riddle plus the Tommy Dorsey Orchestra.

Vince Gardell and soprano soloist Debby Robert making her Vegas debut. Lee pranced through 10 numbers during a full, enjoyable 90-minute program befitting a television special.

Keyboard highlights featured a Richard Rodgers duet of "Slaughter On Tenth Avenue" in which Lee and upcoming pianist Cardell proved acceptable in any major concert hall. Liberace's best solo piano interpretations remain with the classic's as evidenced during salutes to Gershwin, Strauss and Chopin which were mesmerizing with his bejeweled and spangly outfits. Armed with quick one-liners, Liberace kept the audience alive with witty comedy material as he delivered popular music renditions with "Tea For Two," "It's Impossible," "Melody Of Love" and "Dream Of Me."

Although full of theatrics and basically MOR music, Liberace provides one of the best production shows for a one-man billing.

The Liberace Show offers color, dazzle and musical pleasantries all wrapped up with the outfits, Rolls-Royce cars and a flying Liberace at the show's conclusion suspended on a wire. Apparently outdistancing exited Hilton star Elvis, Liberace's opening shows are sellouts noteworthy in the 2,000-capacity room.

HANFORD SEARL

BLACKBYRDS

Great American Music Hall, San Francisco

Group, making its first club appearance in San Francisco, sold out two shows here Feb. 20 to crowds that ended up on their feet yelling and clapping, although the task was accomplished more easily in the second set when the band and the crowd were very loose.

The crowd was probably swelled by the appearance of the Papa Byrd, Donald. Donald, in addition to supplying trumpet and fluegelhorn, served as host, genial comic and told the tale of his discovery of his young proteges at Howard Univ.

Because of its association with Byrd, its technical abilities and its instrumental bent, the Blackbyrds are thought of as a soul-jazz fusion. It is, in fact, its clever and imaginative mining of this fusion that has brought them their success. But it definitely falls most naturally on the soul side of the wall. There are jazz elements all around the outside of the tunes—in its fills, coloration, instrument combinations and rhythmic-subtleties—but the hearts of the tunes are as danceably disco as those of the best practitioners of the trade.

If the Blackbyrds have any shortcomings it is that these disco/soul formulas become a little apparent by set's end and this thinness is pronounced by the fact that there is not enough vocal force to carry weight of its own.

The set opened with "I Need You" and included better-known numbers like "City Life," "Rock Creek Park," "Happy Music" (the closer) and "Do It Fluid" where they livened things up considerably by throwing a few score of tin whistles into the crowd. The resulting cacophony merged at the end with some feedback from the unsettled sound system to make for a sum of distressing screeching in the room.

Kevin Toney, one of the three original Blackbyrds, was outstanding on various keyboards and introduced a melodic at several points. New guitarist Orville Saunders was quite warmed up by the second show and got off some admirable licks. The band skipped its best-known song, "Walking In Rhythm," during the first set but included it in the second.

JACK McDONOUGH

(Continued on page 37)

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (5,000 To 20,000)				
1	CAT STEVENS—Ron Delsener, New Madison Square Garden, N.Y., Mar. 4 & 5	33,400	7.50-8.50	\$250,000
2	DAVID BOWIE—Mid-South Concerts, Mid-South Coliseum, Memphis, Mar. 6	11,673	6.50-7.50	85,015
3	OLIVIA NEWTON-JOHN/PAUL WILLIAMS—Continental, Kemper Arena, Kansas City, Mo., Mar. 3	11,000	5.50-7.50	77,000
4	OLIVIA NEWTON-JOHN/PAUL WILLIAMS—Cornucopia/Satellite, Maybee Center, Tulsa, Mar. 2	10,005	6.00-7.00	65,481
5	OLIVIA NEWTON-JOHN/PAUL WILLIAMS—Cornucopia/Satellite, Maybee Center, Tulsa, Mar. 1	9,512	6.00-7.00	62,472
6	DAVID BOWIE—Sound 70, Municipal Auditorium, Nashville, Mar. 7	7,700	6.00-7.50	51,000
7	RUFUS/CHECKMATES—Satellite, Lloyd Noble Center, Norman, Okla., Mar. 4	7,032	5.00-7.00	44,318
8	ELECTRIC LIGHT ORCHESTRA/ELVIN BISHOP/JOURNEY—Electric Factory/Mid-South Concerts, Riverfront Coliseum, Cincinnati, Mar. 5	6,200	5.50-6.50	38,799
9	LYNYRD SKYNYRD/CATE BROS./MONTROSE—Feyline, Auditorium Arena, Denver, Mar. 1	7,109	5.00-6.00	38,791
10	ELECTRIC LIGHT ORCHESTRA/PRETTY THINGS—Belkin, State University, Kent, Ohio, Mar. 6	6,790	4.50-5.50	34,000
11	BLACK OAK ARKANSAS/IMAGE—Cowntown, Century II, Wichita, Mar. 2	3,025	5.00-6.00	16,348
12	"THE BRITISH ARE COMING"—Northwest Releasing, Coliseum, Spokane, Mar. 1	3,238	4.50-6.50	16,000
Auditoriums (Under 5,000)				
1	DAN FOGELBERG/FOOLS GOLD—Pacific Presentations, Civic Auditorium, Santa Monica, Calif., Mar. 7	3,000	5.50-7.50	\$ 20,000
2	SUPERTRAMP/ACE—Electric Factory, Tower Theater, Philadelphia, Mar. 6	3,000	4.50-6.50	18,800
3	BILLY COBHAM/RONNIE LAWS—Electric Factory, Tower Theater, Philadelphia, Mar. 5	3,000	4.50-6.50	18,800
4	KISS/MOUNTAIN SMOKE—Cornucopia/Satellite, Civic Center Music Hall, Oklahoma City, Mar. 4	3,200	5.00-6.00	18,100
5	REO SPEEDWAGON/HEAD EAST—Sunshine Prod., Veterans Memorial Auditorium, Columbus, Mar. 6	2,726	5.00-6.00	16,005
6	GROVER WASHINGTON—Daydream, Civic Center, St. Paul, Mar. 7	2,534	5.50-6.50	15,495
7	GROVER WASHINGTON—Feyline, Macky Audit., Boulder, Mar. 6	2,500	6.00-7.00	15,419
8	SWEET/ERIC CARMEN/BOB SEGER—Continental, Memorial Hall, Kansas City, Kan., Mar. 7	2,300	6.00	13,800
9	LAURA NYRO/DAVE POMERANTZ—Cornucopia, Bushnell Memorial Hall, Hartford, Mar. 5	2,400	5.00-6.00	13,692
10	FREDDY FENDER/SHOESTRING ORCHESTRA—Northwest Releasing, Opera House, Spokane, Mar. 4	2,400	4.00-6.00	13,100
11	BENNY GOODMAN—Northwest Releasing, Opera House, Spokane, Mar. 7	2,100	5.00-7.00	13,000
12	PATTI SMITH/SIGMUND SNOPEK III—Daydream, Oriental Landmark Theater, Milwaukee, Mar. 6	2,046	5.50-6.50	12,773
13	FREDDY FENDER/SHOESTRING ORCHESTRA—Northwest Releasing, Civic Auditorium, Portland, Mar. 5	1,600	4.00-6.00	9,500
14	CZECHOSLOVAKIAN FOLK BALLET—Northwest Releasing, Queen Elizabeth Theater, Van Couver, Canada, Mar. 3	2,100	4.00-6.00	9,100
15	SWEET/ERIC CARMEN—Schon Prod., St. Paul Theater, St. Paul, Mar. 5	1,598	5.50-6.50	8,022
16	ROXY MUSIC/BLACKFOOT—Buffalo Festival, Kleinhans Music Hall, Buffalo, Mar. 5	1,600	6.00	7,900
17	CZECHOSLOVAKIAN FOLK BALLET—Northwest Releasing, Opera house, Seattle, Mar. 5	1,700	4.00-6.00	6,500
18	LOVESONG—Satellite, Civic Center Music Hall, Oklahoma City, Mar. 7	800	4.00-5.00	2,000

Classical

UPS DIRECT SALES

Golden Crest Goes Public In Blasting Distrib Flaws

By IS HOROWITZ

NEW YORK—Golden Crest Records is taking directly to the public its case against trade factors said to undercut adequate distribution of small classical labels.

In a newsletter to some 25,000 consumers the company charges that overproduction, price-cutting, lack of service, and guaranteed sales policies all work to inhibit the availability of quality specialty product at the retailer level.

Recipients of the brochure are urged to order directly from Golden Crest if they can't find albums in their local stores and if dealers refuse to special-order requests.

"The problem is getting more severe all the time," says Clark Galehouse, label president. "About 65 to 70% of our catalog sales are now on a direct basis, and the percentage keeps rising."

Galehouse insists he would much prefer to market all his product through retailers. But he views this as impossible in the context of the present industry structure.

The newsletter states that heavy duplication of standard classical titles makes it all but impossible for any one dealer to carry stock in depth.

Price-cutting, record buyers are told, keeps dealers' profit margins so low that they can't afford knowledgeable help and would just as soon lose a sale as fill an out-of-stock

order. "Dealers sometime tell customers that recordings are out of print when they've just been released." (Continued on page 65)

Argo To Stress U.S. Artists On New 'Talk' LPs

NEW YORK—London Imports will make increasing use of American artists on its Argo spoken-word label, and sometime later this year is expected to record for the first time in this country.

Already taped in England is Bing Crosby in a recording of "Tom Sawyer." Also being readied for release on Argo is an LP featuring Glenda Jackson.

Prominent film artists are among those who will record for the label later in the U.S., according to Leo Hofberg, general manager of the import division.

The entire London import line, including Argo, Telefunken and Editions de L'Oiseau-Lyre, will be handled by London's recently structured independent distributor network, beginning April 1. Distribution of spoken-word product for the educational market will also continue to be handled by the Houghton Mifflin Co.



Photo by Bernie Block

KLASSIC KINGDOM—Ben Karol, left, and Phil King check out the classical bins in their newest King Karol store just off New York's Times Square. Facility, said to be the largest anywhere devoted exclusively to records and tapes, occupies 13,000 square feet.

SAMPLER CUTS LITTER

NEW YORK—The usual post-concert litter of discarded programs has been significantly absent at recent appearances of Jean-Pierre Rampal.

At recitals here and in Boston by the best-selling flutist Columbia Records tipped into programs 7-inch sampler records featuring excerpts of recent Rampal albums. The programs became immediate collector's items and all exited the halls with departing concertgoers.

The mini-disks were originally designed for in-store promotion.

MARCH 20, 1976, BILLBOARD

THE CHART PIANISTS

ALICIA de LARROCHA

ALICIA de LARROCHA SPANISH ENCORES

Albeniz · Soler · Granados · Turina



CS 6953

NEW!

GRAMMY AWARD!

Ravel:

PIANO CONCERTO IN G;
CONCERTO FOR THE LEFT HAND

Fauré:

FANTAISIE

CS 6878

VLADIMIR ASHKENAZY

PROKOFIEV THE FIVE PIANO CONCERTOS

VLADIMIR ASHKENAZY
ANDRÉ PREVIN
London Symphony Orchestra



CSA 2314

NEW!

(includes the CLASSICAL SYMPHONY conducted by Vladimir Ashkenazy)

"...one of the most brilliant, imaginative and sensitive performances of the popular concerto within memory."

From a review of a performance of the 3rd Concerto in

THE NEW YORK TIMES



Number One In The Nation (Billboard)
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(Published Once A Month)

Billboard

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
2	5	5	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	2	14	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
4	NEW ENTRY		BARRY LYNDON/ORIGINAL MOTION PICTURE SOUNDTRACK RECORDING Warner Bros. BS 2903
5	10	5	ISAO TOMITA: Firebird RCA ARL1-1312
6	6	23	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
7	3	23	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
8	15	5	THE LEGENDARY LAZAR BERMAN PLAYS LISZT Melodiya M2-33928 (Columbia)
9	NEW ENTRY		BARBRA STREISAND: Classical Barbra Columbia M 33452
10	NEW ENTRY		LISZT: Sonata In B Minor Lazar Berman, Melodiya M 33927 (Columbia)
11	4	14	KORNGOLD: Die Tote Stadt Bavarian Radio Chorus & Munich Radio Orchestra (Leinsdorf), RCA Red Seal ARL3-1199
12	12	19	JOAN SUTHERLAND & LUCIANO PAVAROTTI: Duets from Lucia di Lammermoor London OSA 26437
13	NEW ENTRY		TCHAIKOVSKY: Piano Concerto #1 Lazar Berman, Berlin Philharmonic Orchestra (Karajan), DGG 2530.677 (Polydor)
14	NEW ENTRY		PROKOFIEFF: Sonata #8 Lazar Berman, DGG 25530.677 (Polydor)
15	13	10	CHOPIN: 24 Preludes; BECEUSE Alicia de Larrocha, piano, London CS 6952
16	7	19	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
17	NEW ENTRY		BEVERLY SILLS: Plaisir D'Amour Columbia Symphony Orchestra (Kostelanetz), Columbia M 33933
18	20	10	VIVALDI: The Four Seasons Stuttgart Symphony Orchestra (Munchinger), London CS 6809
19	16	92	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
20	22	5	GIULIANI: Guitar Concert in A RODRIGO: Concierto Madrigal Academy St. Martin-in-the-Fields (Marriner), Philips 6500.918 (Phonogram)
21	8	19	SIBELIUS: Symphony #5 & Symphony #7 Boston Symphony Orchestra (Davis), Philips 6500.959 (Phonogram)
22	9	14	WALTER CARLOS BY REQUEST Columbia M 32088
23	NEW ENTRY		MOZART: The "Great" Mass in C Minor New Philharmonia Orchestra (Leppard), Seraphim S 60257 (Capitol)
24	NEW ENTRY		CHOPIN: 24 Preludes Op. 28 Maurizio Pollini, DGG 2530.550 (Polydor)
25	28	5	HAYDN/MOZART CANTATAS Janet Baker, Philips 6500.660 (Phonogram)
26	23	19	GERSHWIN: An American In Paris Cleveland Orchestra (Maazel), London CS 6946
27	NEW ENTRY		TCHAIKOVSKY: Symphony #4 New York Philharmonic Orchestra (Bernstein), Columbia M 33886
28	14	27	19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
29	25	45	MOUSSORGSKY: Pictures At An Exhibition Isao Tomita, RCA Red Seal ARL1-0838
30	30	5	BEVERLY SILLS: Mad Scenes Audio Treasury ATS 20019 (ABC)
31	35	5	THE ART OF COURTLY LOVE Early Music Consort (Munrow), Seraphim SIC 6092 (Capitol)
32	NEW ENTRY		RACHMANINOFF: Piano Concerti #3 Vladimir Ashkenazy, Philadelphia Orchestra (Ormandy) RCA Red Seal ARL1-1324
33	36	49	SCOTT JOPLIN: The Easy Winners Perlman, Previn, Angel S 37113 (Capitol)
34	11	23	VERDI: I Masnadieri New Philharmonia Orchestra (Gardelli), Philips 6703.064 (Phonogram)
35	NEW ENTRY		SEGOVIA: The Intimate Guitar Vol. II RCA Red Seal ARL1-1323
36	17	19	MAHLER: Symphony #5 Kindertotenlieder, Berlin Philharmonic Orchestra (Karajan), DGG 2707.081 (Polydor)
37	19	14	HIGHLIGHTS FROM VERDI'S RIGOLETTO Sutherland, Pavarotti, Milnes, London Symphony Orchestra (Bonyng), London OS 26401
38	18	19	BOULEZ CONDUCTS RAVEL: Daphnis Et Chloe (Complete) New York Philharmonic (Boulez), Columbia M 33523
39	NEW ENTRY		GREGORIAN CHANT: Choir Of The Monks Of Saint-Pierre de Solesmes Abbey (Dom Jean Clair, O.S.B.), London OS 26431
40	NEW ENTRY		SCHUBERT: Songs SCHOENBERG: Book Of Hanging Gardens Jan De Gaetani, Gilbert Kalish, Nonesuch H 71320

Rock Singles Best Sellers

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As Of 3/8/76

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

- | | |
|---|---|
| 1 ALL BY MYSELF—Eric Carmen—Arista 0165 | 21 SWEET THING—Rufus Featuring Chaka Khan—ABC 12149 |
| 2 THEME FROM "SWAT"—Rhythm Heritage—ABC 12135 | 22 FANNY (Be Tender With My Love)—Bee Gees—RSO 519 |
| 3 LONELY NIGHT (Angel Face)—Captain & Tennille—A&M 1782 | 23 BOHEMIAN RHAPSODY—Queen—Elektra 45297 |
| 4 DECEMBER 1963 (Oh What A Night)—Four Seasons—Warner Bros./Curb 8168 | 24 THE WHITE KNIGHT—Cleddus Maggard—Mercury 73751 |
| 5 TAKE IT TO THE LIMIT—Eagles—Asylum 45293 | 25 SQUEEZE BOX—The Who—MCA |
| 6 DREAM WEAVER—Gary Wright—Warner Bros. 8167 | 26 ONLY LOVE IS REAL—Carole King—Ode 66119 |
| 7 LOVE HURTS—Nazareth—A&M 1671 | 27 THERE'S A KIND OF HUSH (All Over The World)—Carpenters—A&M 1800 |
| 8 YOU SEXY THING—Hot Chocolate—Big Tree 16047 | 28 I WRITE THE SONGS—Barry Manilow—Arista 0157 |
| 9 DREAM ON—Aerosmith—Columbia 3-10278 | 29 LET YOUR LOVE FLOW—Bellamy Brothers—Warner Bros./Curb 8169 |
| 10 MONEY HONEY—Bay City Rollers—Arista 0170 | 30 I DO, I DO, I DO, I DO, I DO—Abba—Atlantic 3310 |
| 11 RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—United Artists 752 | 31 JUST YOU AND I—Melissa Manchester—Arista 0168 |
| 12 CONVOY—C.W. McCall—MGM 14839 | 32 LOVE TO LOVE YOU BABY—Donna Summer—Oasis 401 |
| 13 ONLY SIXTEEN—Dr. Hook—Capitol 4171 | 33 DEEP PURPLE—Donny & Marie Osmond—Kolob 14840 |
| 14 50 WAYS TO LEAVE YOUR LOVER—Paul Simon—Columbia 3010270 | 34 SATURDAY NIGHT—Bay City Rollers—Arista AL 4049 |
| 15 SLOW RIDE—Foghat—Bearsville 0306 | 35 GOLDEN YEARS—David Bowie—RCA 10441 |
| 16 JUNK FOOD JUNKIE—Larry Groce—Warner Bros./Curb 8165 | 36 THEME FROM "MAHOGANY"—Diana Ross—Motown 1377 |
| 17 LOVE ROLLERCOASTER—Ohio Players—Mercury 73734 | 37 PALOMA BLANCA—George Baker Selection—Warner Bros. 8115 |
| 18 CUPID—Tony Orlando & Dawn—Elektra 45302 | 38 SOMETIMES—Bachman-Turner Overdrive—Mercury |
| 19 LOVE MACHINE (Part 1)—Miracles—Tamla 54262 | 39 BACK TO THE ISLAND—Leon Russell—Shelter 40483 |
| 20 ACTION—Sweet—Capitol 4220 | 40 WAKE UP EVERY BODY (Part 1)—Harold Melvin & The Blue Notes—Philadelphia International 8-3579 |

Rock LP Best Sellers

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As Of 3/8/76

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

- | | |
|--|---|
| 1 HISTORY—AMERICA'S GREATEST HITS—America—Warner Bros. BS 2894 | 21 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 2 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 22 OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 |
| STILL CRAZY AFTER ALL THESE YEARS—Paul Simon—Columbia PC 33540 | 23 DREAM WEAVER—Gary Wright—Warner Bros. BS 2868 |
| 4 DESIRE—Bob Dylan—Columbia PC 33893 | 24 SEDAKA'S BACK—Neil Sedaka—Rocket 463 |
| 5 CHICAGO IX CHICAGO'S GREATEST HITS—Columbia PC 33900 | 25 M.U. THE BEST OF JETHRO TULL—Chrysalis CHR 1078 |
| 6 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 26 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 |
| 7 MAIN COURSE—Bee Gees—RSO SO 4807 | 27 ROCK OF THE WESTIES—Elton John—MCA 2163 |
| 8 RUN WITH THE PACK—Bad Company—Swan Song SS 8416 | 28 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 9 GREATEST HITS—Elton John—MCA 2128 | 29 THE HUNGRY YEARS—Neil Sedaka—Rocket PIG 2157 |
| 10 HELEN REDDY'S GREATEST HITS—Capitol ST 11467 | 30 LED ZEPPELIN (IV)—Atlantic SD 7208 |
| 11 GRATITUDE—Earth, Wind & Fire—Columbia PC PG 33694 | 31 A NIGHT AT THE OPERA—Queen—Elektra 7E-1053 |
| 12 FLEETWOOD MAC—Reprise MS2225 | 32 FOOL FOR THE CITY—Foghat—Bearsville BR 6959 |
| 13 K.C. & THE SUNSHINE BAND—TK 603 | 33 STATION TO STATION—David Bowie—RCA APL1-1327 |
| 14 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot D0SD 2020 | 34 THE BAY CITY ROLLERS—Arista AL 4049 |
| 15 TRYIN' TO GET THE FEELIN'—Barry Manilow—Arista AL 4060 | 35 THOROUGHbred—Carole King—Ode SP 77034 |
| 16 WINDSONG—John Denver—RCA Asylum 7E-1039 | 36 PRISONER IN DISGUISE—Linda Ronstadt—Asylum 7E-1045 |
| 17 ALIVE!—Kiss—Casablanca NBLP 7020 | 37 RUFUS FEATURING CHAKA KHAN—ABC ABCD 909 |
| 18 GREATEST HITS—John Denver—RCA CP1-1.0374 | 38 ERIC CARMEN—Arista AL 4057 |
| 19 GREATEST HITS—Seals & Crofts—Warner Bros. BS 2885 | 39 CLEARLY LOVE—Olivia Newton-John—MCA 2148 |
| 20 BLACK BEAR ROAD—C.W. McCall—MGM M3G 5008 | 40 THE BEST OF CARLY SIMON—Elektra 7E-1048 |

Sandcastle Label Adds 6 Distributors

NEW YORK—Sandcastle Records has added six distributors. Newly named are Heilicher Bros., Minneapolis; Apex-Martin, New York and New Jersey; Action Music, Cleveland and Buffalo; Roberts

Records, St. Louis; Alta, Phoenix; and ABC Records & Tapes, Seattle. Most recent act pacted to the label is the Irish Rovers, whose first album for Sandcastle, the track from a Canadian tv show, has just moved out to the trade.

Talent

Talent In Action

• Continued from page 35

NEPHI HANNEMANN

Ala Moana Americana Hotel, Honolulu

Billed as "The Polynesian Man," singer-entertainer Hannemann is one of Young Hawaii's newest stars in his prime at the Garden Lanai here—a new home for him since January. You name it, he does it—anything from Hawaiian favorites to pop hits, from Samoan folk songs to oldtime rock 'n' roll and his new original compositions.

Sincerity abounds in his hour-plus revue. A cast of 15 is featured, including a five-member dance ensemble offering Samoan, Tahitian, and Hawaiian dances. Hence, a visit with Hannemann becomes a one-stop tour of Polynesia.

But his pop sound is quite appealing. He has a command of his material, be it "Feelings" or "Kuupo," the latter from Elvis Presley's "Blue Hawaii," sung to a maiden chosen from the audience. Of his personal compositions, "A Song For Me, I Sing Her For Me" is perhaps the best.

WAYNE HARADA

LOUDON WAINWRIGHT III

Santa Monica Civic, Los Angeles

Wainwright brought his engaging mix of musical skill and lunacy here March 6 and wound up giving his audience a refreshing hour of laughter.

The only accurate way of describing Wainwright's show is to say he's pleasantly crazy. His songs deal with stumbling around in the night to find a cigarette, two insane muggers deciding what to do on a Saturday, surf/oldie parody and other such subjects.

His stage presence alone is humorous, as he grimaces, twists his body and generally plays the part of a clown.

What separates him from other similar acts is a genuine musical skill as well as a completely serious voice singing some of the most ridiculous thoughts imaginable.

Two other important points: Though the songs are ridiculous, they are not so far off-base that the audience can't see a little bit of themselves in most. More important, Wainwright is never offensive. He's a strictly fun artist who relies on cleverness and wit rather than vulgarity to entertain.

Perhaps the reason the artist has so rarely come across on record is his humorous stage presence works in tandem with his songs. And though record sales are certainly not out of the question for the future (it is natural to assume that many who see him will buy his product), he appears to have the most solid future possible on the concert circuit. Artists who are original and fun are difficult to find, but Wainwright fits that bill perfectly.

BOB KIRSCH

JIMMY BUFFETT

Fox Theater, Atlanta

Buffett went into a star-spangled slump soon after his great single "Come Monday" spilled over successfully from his consistent FM base to the Top 40 market—but, judging from his Feb. 27 appearance here, he has recovered brilliantly and has his career back into high gear.

Buffett started as a solo acoustic act, and everytime the royalty checks grew larger, he added another band member. Two of them are among the best in the business, Roger Bartlett on guitar and Fingers Taylor on harmonica. They spark the aptly named Coral Reefers Band that backs Buffett.

The SRO crowd received a mixture of new Buffett-written works such as "Woman Going Crazy On Caroline Street" and "Havana Daydreamin'" along with some of his best past efforts: "The Great Filling Station Holdup" and "Peanut Butter Conspiracy." Though he loses some individuality by increasing the size of his band and veering toward rock, Buffett lapses into his acoustic past with his brilliant song "A Pirate Looks At 40."

Curiously, Buffett didn't perform one of his best compositions, "The Captain And The Kid" which will probably be his next single.

The Key West performer with a Caribbean soul he can barely control, had the crowd on its feet when he left the stage.

GERRY WOOD

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 3/20/76

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
2	9	5	ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
3	1	8	LONELY NIGHT (Angel Face) (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
4	4	6	JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
5	5	5	CUPID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
6	12	3	THERE'S A KIND OF HUSH (All Over The World) Carpenters, A&M 1800 (Glenwood, ASCAP)
7	6	7	THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
8	10	6	LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
9	16	7	CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)
10	31	2	COME ON OVER Olivia Newton-John, MCA 40525 (Casserole/Flamm, BMI)
11	22	8	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
12	20	3	LOOKING FOR SPACE John Denver, RCA 10586 (Cherry Lane, ASCAP)
13	11	11	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
14	14	10	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
15	18	8	DOLANNES MELODIE Jean Claude Borelly & His Orchestra, London 228 (Burlington, ASCAP)
16	24	7	DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
17	28	6	I DO I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI)
18	32	3	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)
19	3	13	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
20	25	6	LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Blesize, ASCAP)
21	35	3	CONCRETE & CLAY Randy Edelman, 20th Century 2274 (Saturday, BMI)
22	8	17	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
23	41	2	GOOD HEARTED WOMAN Waylon & Willie, RCA 10529 (Baron/Willie Nelson, BMI)
24	23	15	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros./Famous, ASCAP)
25	43	2	HERE, THERE AND EVERYWHERE Emmylou Harris, Reprise 1346 (Warner Bros.) (MacLen, BMI)
26	26	10	SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
27	13	13	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
28	27	10	DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
29	17	11	FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
30	21	7	I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John, MCA 40505 (Big Pig/Leeds/Yellow Dog, ASCAP)
31	37	5	ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
32	30	11	SCOTCH ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
33	38	5	IF LOVE MUST GO Dobie Gray, Capricorn 0249 (Warner Bros.) (Irving, BMI)
34	33	6	JUNK FOOD JUNKIE Larry Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
35	15	12	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
36	7	11	TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
37	39	4	SWAY Bobby Rydell, PIP 6515 (Peer International, BMI)
38	42	3	YOU ARE BEAUTIFUL Stylistics, Avco 1664 (Avco Embassy, ASCAP)
39	NEW ENTRY		I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love) Diana Ross, Motown 1387 (Jobete, ASCAP)
40	29	8	CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
41	40	5	IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell, Asylum 45298 (Crazy Crow, BMI)
42	47	2	AS TIME GOES BY Tony Bennett, Improv 712
43	44	5	AFRICAN SYMPHONY Henry Mancini Concert Orchestra, RCA 10463 (Warner-Tamerlane, BMI)
44	NEW ENTRY		TRYIN' TO GET THE FEELING AGAIN Barry Manilow, Arista 0172 (Warner-Tamerlane/Upward Spiral, BMI)
45	49	4	YOU'LL LOSE A GOOD THING Freddie Fender, ABC/Dot 17607 (Crazy Cajun, BMI)
46	NEW ENTRY		SUNDAY KIND OF LOVE Kenny Rankin, Little David 732 (Atlantic/MCA, ASCAP)
47	48	5	EMPTY TABLES Frank Sinatra, Reprise 1343 (Warner Bros.) (Sergeant/Mercer/Van Heusen, ASCAP)
48	50	2	ONE DAY IN YOUR LIFE Johnny Mathis, Columbia 3-10291 (Jobete, ASCAP)
49	19	14	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
50	NEW ENTRY		IF YOU ONLY BELIEVE (Jesus For Tonite) Michel Pilonareff, Atlantic 3314 (Oxygen/Warner Bros./Maya, ASCAP)

Discos

PORTLAND'S PRIDE

Slabtown: Computerized Floors

By JEAN WILLIAMS

LOS ANGELES—Two computerized dance floors are bringing customers into Slabtown Disco, in Portland, Ore., according to its owner, John Tehan.

The three-year-old club commissioned Electronic Environments of Milwaukee to install the dance floors in August 1975. From that point, notes Tehan, business has continued upward.

Like many clubs across country, Slabtown has adopted a dress code and Tehan contends there is no problem enforcing the code because the club's staff sets the example.

"We've asked our customers to expand with us. Many original customers have seen us change and they enjoy it. That's partly why we offer dance lessons, to help our patrons change and learn with us," says Tehan.

He explains that the staff is decked out in formal wear from the '30s era, from maitre'd to waitresses, while at the same time, he notes that nostalgia is the club's theme.

Nostalgia begins with Slabtown's decor of rough siding, greenery, brick, old wine barrels, an antique bar and even 1800s church pews.

"Historically, there is a reason for the choice of decor. The club is located in the heart of an area which at one time was commonly known as Slabtown," says Tehan.

"The surroundings once housed

sawmills and block after block of slabwood."

He contends the club has customers traveling more than 200 miles, from Seattle and parts of Washington to partake of Slabtown's atmosphere.

The nightclub recently installed a totally new custom built system complete with Garrard turntables, Phase Linear equalizers and limiters and Crown amplifiers and speakers by the Rose City Sound firm for the dancing pleasure of its 300-capacity crowd.

Tehan notes that 98% of his records are purchased from local retail shops and 2% donated by radio deejays in Portland. He points out that he has never received service from record labels.

Deejays Paul Arca and Rich McReadman have worked out a for-

mat of three slow songs followed by seven up-tempo tunes. Rock, disco and r&b are programmed during Slabtown's 9 p.m.-2:30 a.m. disco hours.

"The audience tends to request the new disco hits most often. However, we have found that this beat can be monotonous, so without announcing it, we build our music by mixing it," says Tehan.

Slabtown also operates as a restaurant, opening for lunch and serving through dinner. Only during its disco hours, Sunday through Thursday, is a cover charge of \$1 in effect. It's \$1.50 on weekends.

"We are keeping our cover charge at a minimum. We don't want our cover fees to strain the pocketbooks of the 25-35 year olds whom we cater to, nor do we want to frighten any customer away," asserts Tehan.

Disco Mix

By TOM MOULTON

NEW YORK—RCA is rush releasing the new LP by The Brothers. It was produced by Warren Schatz, who seems to be the label's hottest disco producer. "Make Love" and "Last Chance To Dance" are the two strongest cuts. "Were You Ready For That" has some qualities of the Love Unlimited Orchestra while "Under The Skin" has more of a MFSB sound. "Brothers Theme" is also good. It's one of the best sounding LPs to come out this year and will obviously

be big at discos. Schatz, who also produced the Vicky Sue Robinson LP, is creating a new sound for the label by taking different styles of music and combining them to create one sound—a very interesting and very effective approach.

Atlantic is releasing a special disco disk of "Wild Cherry" from Gene Page's latest LP. This version is much harder and more r&b sounding than the LP cut. A strong break well into the

(Continued on page 39)

Disco Action

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Top Audience Response Records In N.Y. Discos

This Week

- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (long version)
- 2 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 3 LOVE HANGOVER—Diana Ross—Motown (LP)
- 4 MORE, MORE, MORE—Andrea True Connection—Buddah
- 5 NIGHT AND DAY—The Monster Orch.—Sam Records
- 6 SPANISH HUSTLE—The Fatback Band—Event (disco version)
- 7 STREET TALK—BCG—20th Century
- 8 IT'S NOT WHAT YOU GOT/CHAINS/HE'S A FRIEND—Eddie Kendricks—Tamla (LP)
- 9 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
- 10 LOS CONQUISTADORES CHOCOLATES—Johnny Hammond—Milestone
- 11 I HEAR A SYMPHONY—Hank Crawford—Kudu
- 12 MIGHTY HIGH/EVERYTHING IS LOVE—Mighty Clouds Of Joy—ABC (LP)
- 13 LET'S GROOVE—Archie Bell & The Drells—TSOP
- 14 HEART BE STILL—Carl Graves—A&M
- 15 MOVIN'/CHANGIN'—Brass Construction—UA (LP)

Colony Records (New York) Retail Sales

This Week

- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
- 2 MORE, MORE, MORE—Andrea True Connection—Buddah
- 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 4 HEART BE STILL—Carl Graves—A&M
- 5 MORE—Carol Williams—Salsoul
- 6 NIGHT & DAY—The Monster Orch.—Sam Records
- 7 THANK YOU BABY—Leon Thomas—Don King
- 8 LOVE HANGOVER—Diana Ross—Motown (LP)
- 9 STREET TALK—BCG—20th Century
- 10 SALSA—Louis Ramirez—Cotique
- 11 WOW—Andre Gagnon—London
- 12 CHILD OF MINE—The Joneses—Mercury
- 13 HURT SO BAD—Philly Devotions—Columbia
- 14 LIVING IN ECSTASY—Ecstasy—Disco Record Co.
- 15 DECO DISCO—Camp Galore—D&M Records

Downstairs Records (New York) Retail Sales

This Week

- 1 TURN THE BEAT AROUND/COMMON THIEF—Vicky Sue Robinson—RCA (LP)
- 2 I LOVE TO LOVE/DISCO FEVER—Tina Charles—Columbia
- 3 GET UP AND BOOGIE—Silver Convention—Midland Intl.
- 4 FIRST SHOT—Phase 2—Osiris
- 5 LOVE HANGOVER—Diana Ross—Motown (LP)
- 6 NIGHT & DAY—The Monster Orch.—Sam Records
- 7 DON'T YOU WANNA GET DOWN—South Side Colition—Brown Dog
- 8 MORE, MORE, MORE—Andrea True Connection—Buddah
- 9 HURT SO BAD—Philly Devotions—Columbia
- 10 SALSA—Louie Ramirez—Cotique
- 11 BYE LOVE—5000 Volts—Phillips
- 12 HEAVEN'S HERE ON EARTH—Hudson County—RCA
- 13 HEART BE STILL—Carl Graves—A&M
- 14 MORE—Carol Williams—Salsoul
- 15 A CANCQO DO NOSSA AMOUR/DELICATO—El Coco—AVI (LP)

Melody Song Shops Retail Sales

(Brooklyn, Queens, Long Island)

This Week

- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
- 2 LOVE HANGOVER—Diana Ross—Motown (LP)
- 3 MORE, MORE, MORE—Andrea True Connection—Buddah
- 4 HEART BE STILL—Carl Graves—A&M
- 5 STREET TALK—BCG—20th Century
- 6 MORE—Carol Williams—Salsoul
- 7 TURN THE BEAT AROUND/COMMON THIEF—Vicky Sue Robinson—RCA (LP)
- 8 SPANISH HUSTLE—The Fatback Band—Event
- 9 DISCO LADY—Johnny Taylor—Columbia
- 10 NIGHT & DAY—The Monster Orch.—Sam Records
- 11 SALSA—Louie Ramirez—Cotique
- 12 THANK YOU BABY—Leon Thomas—Don King
- 13 WHEN YOU CAME—Smokey Robinson—Tamla (LP)
- 14 NICE & EASY—Eddie Drennon—Friends & Co. (LP)
- 15 UNION MAN—Cate Bros.—Asylum

Top Audience Response Records In San Francisco Discos

This Week

- 1 LOVE HANGOVER—Diana Ross—Motown (LP)
- 2 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (long version)
- 3 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 4 MORE, MORE, MORE—Andrea True Connection—Buddah
- 5 WOW—Andre Gagnon—London
- 6 GET UP AND BOOGIE—Silver Convention—Midland Intl.
- 7 MOVING LIKE A SUPERSTAR—Jackie Robinson—Ariola (German import)
- 8 FEEL THE SPIRIT—Leroy Hudson—Curtom
- 9 NIGHT & DAY—The Monster Orch.—Sam Records
- 10 HE'S A FRIEND—Eddie Kendricks—Tamla
- 11 BOHANNON'S BEAT—Bohannon—Dakar (LP)
- 12 MORE—Carol Williams—Salsoul
- 13 MIGHTY HIGH—Mighty Clouds Of Joy—ABC
- 14 LADY BUMP—Penny McLean—ATCO (disco version)
- 15 SING A HAPPY FUNKY SONG—Miz Davis—Now (new disco version)

Top Audience Response Records In L.A./San Diego Discos

This Week

- 1 MORE, MORE, MORE—Andrea True Connection—Buddah
- 2 LOVE HANGOVER—Diana Ross—Motown (LP)
- 3 STREET TALK—BCG—20th Century (disco edit)
- 4 SHACK-UP—Banbarra—United Artists (LP)
- 5 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
- 6 TRY ME, I KNOW WE CAN MAKE IT—Donna Summers—Oasis (LP)
- 7 GET UP & BOOGIE—Silver Convention—Midland Intl.
- 8 LA VIDA—Fussy Cussy—Aquarius
- 9 MIGHTY HIGH—Mighty Clouds Of Joy—ABC (LP)
- 10 STRANGERS IN THE NIGHT—Bette Midler—Atlantic (LP)
- 11 STATION TO STATION/STAY/GOLDEN YEARS—David Bowie—RCA (LP)
- 12 WOW—Andre Gagnon—London
- 13 I HEAR A SYMPHONY—Hank Crawford—Kudu
- 14 MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America
- 15 CHANGIN'—Brass Construction—United Artists

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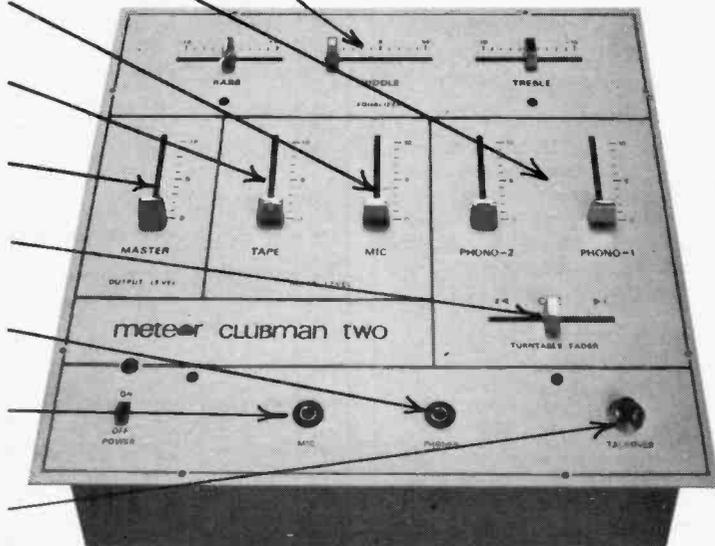
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Milwaukee's Up To the Minute Its Night Life Flourishing Just As In Manhattan

By MARTIN HINTZ

MILWAUKEE—It's long been said that it takes Milwaukee about a dozen years to get on top of the latest thing. There have even been rumors that the Twist is still popular in a few clubs. So it has been somewhat a surprise to some persons here that the disco scene has caught on so strong and so fast.

But there are a few people who think the city is being discoed to death, with the ever increasing changeover of live music clubs to a disco format. Of course, it isn't real disco always," snorts one operator. "Some guy gets a jukebox into his 13-stool place and hangs a sign in the window saying he's got a discotheque. That just doesn't do it."

The owners and managers who have changed formats agree that the new ways have been worth the cost of renovation. "We don't have the hassle with the bands anymore. The wear and tear on the place isn't so great. There's a bigger selection of music. And the disco crowd drinks more, spends more and acts better," says one downtown disco operator.

"I didn't even know that I was a disco; then all of a sudden, everybody was changing over," says Morry Silberman, of He and She. Silberman's place, in the basement of a shopping center on the city's South Side, opened in 1973, making it one of the earliest places in town utilizing a lighted dance floor, DJs and recorded music.

Over the past few years, he's changed his layout four times and has just finished remodeling again, adding a 55-foot bar and 25 custom-made ceiling mounted speakers. The He and She's 10,000 square feet, able to hold about 900 persons, is one of the biggest discos in town.

But last year, in a reverse move, Silberman began booking live bands on Wednesday nights, featuring national acts such as Dr. Hook as well as local talent. "It attracts another percentage of people," he says.

The Toad, in downtown Milwaukee, switched from live music to disco late last year with no regrets voiced by owner Joe Balistrieri. "It's a hell of a lot easier," he says. However, in true Milwaukee fashion, Balistrieri still holds onto traditions, keeping his club's live music image

by booking in bands at least once a month. He's also keeping a fairly straight format with the music, as evidenced by the playlists.

"We're not really going for the Hollywood look with flashing lights. That's not Milwaukee," says Dave Reynold, a former radio man who works up the charts for the Toad's disco production. He and Balistrieri are also partners in an ad firm, specializing in radio presentations and all taping work for the club's music is done in their studio above the Toad.

More disco news on page 52.

"With a club you can do a lot of things you can't on radio because of those commercial breaks," says Reynold. "You can target the audience and keep the level up; let it all go if the crowd seems to want it."

Reynold's format includes class A records, the hottest records and those which get the most response from the floor; class B, the solid disco hits; class C, those songs more than 18 weeks old; class D, the questionable new songs, those that are rising on the charts and those that show promise; the class E, slow tunes.

He's got a TEAC 4-track, two Rusco turntables, Sun Power amps, a Marantz preamp and MacIntosh power amp in the studio, and a Sony 2-track downstairs with JVC tuner.

The safest place to be here on a Friday or Saturday night is behind the bar, the crowd is so great," says Tony Saviano, manager of Teddy's, an East Side disco that once was one of the top live music spots in Milwaukee. "We're getting an older crowd than what we had before; it's the kind of music for people who like to swing and drink," says Saviano.

To add a flair to slow nights, such as Sundays and Tuesdays, the club offers free dancing lessons. "It's just a service we have. In fact, we've made up our own, the Teddy Walk," says Saviano. Teddy's also has had a series of parties where a select clientele is admitted by invitation and all

others have to pay a cover charge. Free food and carnations for girls are part of the deal.

A courtesy card can be offered to the regulars at the Hungry Lion, downtown in the mezzanine of the First Wisconsin Bank. The cards allow them to cash checks and run tabs. The Hungry Lion is owned by the Steak and Ale Corp., which manages mostly restaurants in a number of cities. It leases the space from the bank.

The Lion, which holds 250-300 persons, is considered one of the class places catering to the downtown hotel crowd and businessmen in the evening and the 20-30 year old professional types. From 4:30 to 6 p.m., it offers two drinks for the price of one and wine at half price.

Sandwiches and snacks are offered all night, according to assistant manager Greg Stephenson, and there are dance lessons on Wednesdays and Fridays. One of the bank rules, says Stephenson, is that no drinks are allowed off the Hungry Lion premises.

It's not real easy for DJ Steve York in his nightly spot in the Pfister Hotel. York plays everything from Frank Sinatra to "Disco Lady," in the hotel's Pfiscotheque from 4 to 7:30 p.m. The lounge "reverts" back to being the Crown Room after York gets done for live shows by featured acts such as Al Martino (March 8-13), Maureen McGovern (March 15-20) and Allen & Rossi (March 22-April 3).

York, who has a regular club circuit he plays after his Pfiscotheque hours, utilizes a custom built, portable tape-record deck and carries about 2,000 records with him on his rounds. "You want Simon and G? I probably got 'em."

John Volpe of the new Fritz's recently initiated a 13 and under disco party on Sunday afternoons. "It gives the kids a place to go," he says. "This disco thing is what's happening, that's why we have it. On a night here, our DJ can go through 200 records; a band could do only about 15 songs."

The Fritz opens at 11 a.m. with a
(Continued on page 65)

YE OLD REGULATOR

Indiana Students Dig 3 Deejays At Campus Spot

By VICKORA CLEPPER

BLOOMINGTON, Ind.—Since opening Jan. 5 as the first disco in this home base of Indiana Univ., Ye Old Regulator, a bar turned disco, has been packing them in, using three deejays from a local station four nights and tapes the other two evenings.

According to manager Ray Chapman, an initial equipment investment of \$7,000 included custom speakers from Sound Productions in Carmel, Ind., and a TEAC open reel tape deck to provide the top quality disco sounds on "non-live" Monday and Tuesday nights.

Sound equipment was moved into the bar and the stage, used previously for live entertainment, was lifted above the dance floor and now supports the six-unit custom lighting system. Speakers are mounted above the dance floor.

Patrons come mostly from the university—about 90% are young—but Chapman notes there are also a good number of the "curious older

people who remember the old definition of discotheque and look for female dancers."

He finds people coming to the club because it's new, to mingle and meet ("A disco is like a big house party," one college patron observed), and to dance to good, continuous music.

While getting compliments on the sound, Chapman received some complaints on the dance floor being too brightly lit, and is now changing the lighting and considering synchronized light and music.

The room seats about 300 and can squeeze in 400 on a busy night, and Chapman already is considering expanding the jockey's hours by adding a half-hour to each end of the current 9 p.m.-2 a.m. stretch to accommodate more patrons.

Management is working on a number of promotional ideas to keep the crowds coming, particularly to encourage Monday and Tuesday night attendance.

560 AT CONVENTION

College Radioites Vow To Cooperate

PHILADELPHIA—Increased interdependence between campus radio stations for the future growth of college radio in general, was stressed at this year's Intercollegiate Broadcasting System (IBS) national convention here March 5-7.

Targeted for the message were the more than 560 college broadcasters, representing 119 radio stations, attending the confab. And, without a doubt, the call for greater cooperation between campus broadcasters also left a healthy impression on most of the more than 100 representatives from other segments of the industry, especially the label staffers who turned out in numbers.

Probably the most promising news to surface from the convention for record manufacturers is that the testing of a composite playlist for college stations on a regional basis is now planned.

The test, which will involve some 12 or more schools in the Western Pennsylvania region, will be run later this month.

The playlist itself will be determined by a committee of student broadcasters from the stations involved. The list will also be printed in the regional edition of the IBS magazine.

Also in the preliminary talk stage during the confab was the idea of having a number of local IBS meetings next fall to further strengthen member stations on regional basis.

While greater cooperation was stressed, a number of sessions also zeroed-in on the everyday work problems facing college radio today.

Topics covered included the FCC's policy of ascertainment of community makeup for broadcast purposes, and how college radio can't afford in-depth market surveys of the sort and still continue to operate; the benefits from college radio from cable FM hookups; the state of the art in carrier current engineering and signal control; and the searching out of alternatives in the field of public affairs broadcasting.

During one of the more important sessions—record companies and their role in college radio—12 industry spokespersons discussed topics ranging from the status of campus promotional service to the importance of providing sales feedback to diskeries.

Panel members for this session were Paul Brown of Paul Brown

Promotions; John Montgomery, Warner Bros. Records; Walter O'Brien, ATV/PYE; Ric Browne and Bill Paige, A&M Records; Mike Bone, Phonogram Records; Niles Siegel, Polydor Records; Gunter Hauer and Judy Libow, Atlantic Records; Debbie Newman, CBS Records; Irv Lukin, Jem Records, and Tim Powell, RCA Records.

All of the panelists agreed that feedback is the most important element for receiving service.

Hauer said that almost 90% of campus stations requesting service receive it.

"Product sometimes gets to college radio stations later than commercial radio because it is usually sent instead of hand delivered," he stated. "As far as recognition, we at Atlantic find college radio to be very useful for getting new product played."

He went on to say that every year Atlantic compiles a list of graduating students and distributes this list to commercial stations in the form of a job hunting service.

According to CBS' Newman, it's a record company's business to sell product, and feedback is needed from each station if it's to be serviced. She cited WKDI at Northern Illinois Univ. as one of the more informative stations she hears from. Each week the music director sends her and other labels a list of what albums are selling at campus outlets.

Siegel agreed with Newman, and said that contact with all local outlets is the key to running a successful campus radio operation.

One recurring question throughout the meeting concerned the subscription services that some labels provide. Several students said that they didn't think it fair that companies should charge for product.

O'Brien asserted that new companies will service most college stations for free, while established companies don't need to provide completely free service for their albums.

Another question concerned the lack of representation by Latin manufacturers. Brown, who organized the record company participation, said that more than 100 companies were asked to participate in the confab.

Don Imus, WNBC, N.Y., DJ, delivered an address to the convention following Saturday's luncheon.

Music Educators Topic: Duping Protected Music

NEW YORK—The Duplication of protected music by educators and librarians was given further study at a special symposium held at the Music Educators National Conference convention in Atlantic City, N.J., March 11.

The meeting, to explore both the practical and ethical considerations of "fair use" guidelines, was chaired by George D. Cary, former register of copyrights, with a panel of top level educators and music publishers slated to participate.

Among those appearing on the panel were Ernest Farmer of Shawnee Press, Don Malin of Belwin-Mills, Philip Wattenberg of the Music Publishers Assn., and Leonard Feist of the National Music Publishers Assn. The educator group included Charles L. Gary, former

executive secretary of the National Music Conference.

Those close to the problem feel that "fair use" provisos written into the senate and house copyright revising bills provide merely a procedural skeleton. These, it is said, are difficult to interpret and do not spell out in clear detail steps to be taken by publishers and users. The general estimate is that both parties must agree on appropriate guidelines.

New Offices Open

NASHVILLE—World International Records is opening its new offices with songwriter-executive Billy Raines heading the operation.

The label is pushing releases by Frankie Wray and Bernie Terrell.

Disco Mix

• Continued from page 38

record also works well. The special disco mix was done by Atlantic's Anita Wexler and Jimmy Douglass.

Angeloni's disco in Trenton, N.J., is another club that is starting to book some of the top disco acts. Starting off the new policy there will be De-Lite recording artists the Crown Heights Affair March 31. The normal admission is \$2, but when there is live entertainment it will be raised to \$5. The club has a capacity of 1,000 and spinner Jerry Morgano plays Tuesdays, Fridays, and Saturdays. Interestingly, there are a number of clubs that are open only three days a week, and are making a go of it.

The Tramps (Atlantic) LP ships in two weeks. The LP version of "That's Where The Happy People Go" is 7:50 in length.

Thelma Houston has just finished recording four sides at Media Sound N.Y. with producer Van McCoy, and Motown will be releasing a single soon. The sides are all up tempo and picking one will be difficult.

John Hedges, dj at the City and John Ranzazzo dj at the Mineshaft are the coordinators of the newly formed San Francisco Disco DJ Assn. There are now 32 members, and several meetings have been held at the PS Restaurant there. The permanent address of the association will be announced shortly.

Let 'Em Throw a Brick, Says Producer Townsend

LOS ANGELES—"In the music business you live and die by what you do and you can't be afraid to get out and try. You've got to get out and take a stand and let people throw a brick at you now and then."

So says Ed Townsend, for the past two decades a respected artist, producer, writer and executive, a versatile man now concentrating on helping his own most recent LP get rolling and continuing his production work.

Townsend is probably best known to those in the business for his own huge pop and soul hit, "For Your Love," a number of years back, as well as his production of Marvin Gaye's "Let's Get It On" LP.

While Townsend is certainly considered a success, he has not always had an easy time of it, and he has formed a number of strong opinions over the years about production and the music business in general.

"I handled a&r for some big labels," he says, "but being in-house in the old days seemed to inhibit creativity to some degree. You had to spend the day at a desk, be in at a certain hour and it has hard to hang out at night and listen to music, which is one thing a producer must do. So I went into independent production."

Though in his '40s, Townsend does not believe his current production work is the least bit hampered. "As a producer, you cannot allow your thoughts to grow old," he says. "Kids are very honest at an early age, and they can tell if your music is honest. You must make records with that in mind."

What about the earlier days, more than a decade ago, when there were not a lot of black independent producers?

"I didn't want token positions at labels," he says, "and there were a lot of them in those days. I didn't want to help a company make millions of dollars and take home \$15,000 for a year. If you were black, or white for that matter, you were almost forced to become an indie."

"If you produced for a label, you had to feel a little put down when an executive walked into the studio and told you to make a change. Or made grave comments about your work. You ended up playing music for a guy who was clapping out of time, or a guy who had just walked out of a bank and knew nothing about the music business."

"Worst of all, a lot of those people couldn't really relate to music and didn't even really like it. Most were

Kenton Mikes Now Up To 24

LOS ANGELES—It's called progress, or something.

When a young Stanley Kenton cut his first records for the Decca label with his Balboa Beach Band here in 1941, Decca used an overhead mike and the torrent of orchestral sounds was fed into a single channel and onto a thick wax biscuit on a single turntable.

For his new "Kenton '76" album on the Creative World label, recorded on 15 i.p.s. tape in Chicago recently at Universal Studios via an Ampex MM-1000 unit, engineer Murray Allen employed these microphones:

Saxes: five U-67s; trumpets: three U-47s; trombones: five RE-15s; tuba: one RE-16; piano: one Sennheiser 201; conga: two 1001s. and
(Continued on page 65)

nice guys, but if they didn't know music, then you were in trouble."

Is production on black product better than it was several years ago? "The older I get," smiles Townsend, "the less I use the word 'better.' Take a Muddy Waters. He may have a ragged, funky sound with an out of tune guitar in a studio with one mike, but does that make him less of an artist?"

We cut 'Earth Angel', one of the biggest records in the early days of rock, in a garage with one mike, a garage where the voices had to step back so the sax player could get close to the mike. Yet that record is still played and it's sold in the millions over the years. It was a good record."

Townsend also feels that, partly as a result of being a producer, he writes records as well as songs. "There is a difference between writing a record and a song. I write songs, but I'm thinking record at the same time. When I write I'm doing the cello part, the violin part, the trumpet part and so on. When I've finished a song I've also finished the production, at least in my head. That's why I feel the writer/producer combination is a good one."

One of his bigger records was Gaye's "Let's Get It On," an LP he felt would be successful but says he never imagined the impact it would eventually have.

"I'd love to do something with Marvin again," he says. "I still think he's one of the most under-rated artists in this country and I still don't think the public has given him a fair shot."

As for his work with the Impressions, he points out that it costs a good deal of money to record the veteran quartet as a result of the complicated production. But he also points out that the four learn quickly and are generally easy to cut.

"When I produce, I always pick the material," Townsend adds. "That's one reason I'm an independent today. I don't have to go to meetings and have someone tell me to do

(Continued on page 65)

Hidden In N.Y.'s Soho, Blue Rock a Little Gem

By RADCLIFFE JOE

NEW YORK—Tucked away among ramshackle warehouses and dilapidated tenements on a nondescript side street in Manhattan's Soho district, is a small but artistically designed and commercially thriving recording studio.

Blue Rock Recording is a one studio, one control room operation structured on an increasingly popular mom and pop concept that offers personalized attention while allowing artist, producer and arranger the freedom to innovate.

Blue Rock is the brain child of 30-year-old Eddie Korvin, who runs it with the help of his 24-year-old associate engineer Jan Rathbun and an assistant.

In the five years of its operation, Blue Rock has been used by such artists as Bob Dylan, Leon Russell, Tom Paxton, Bette Midler, Gato Barberi, Paul Bley and Woodie Shaw—and most of the big names return.

Both Korvin and Rathbun are modest about their achievements, but much of Blue Rock's success seems attributable to the professionalism of its operators, and their dedication to teamwork.

2 Form Austin Audio Business

AUSTIN, Tex.—Austin Professional Audio, formed as a professional equipment supply house, consulting firm and professional audio representative, is now in full operation here.

Involved in the project are Steve Shields, who was previously involved with Odyssey Sound when the facility had only 24-track operation in Texas, and Chet Himes, who has been a manufacturer's rep in the past.

Shields says he had been called frequently in the past for consultation on various matters, and he decided to make himself available for such information on a professional basis.

Himes had a JBL franchise in Austin and the pair decided a partnership would be a solid move.

The firm began selling lines around the first of the year and has to date sold an MCI 24-track tape system and 24-track Dolby rack to Goodnight Audio as well as various other equipment.

Lines handled include JBL, MCI, Dolby and Allison Research.

Camden Studio Hyper-Active

CAMDEN, N.J.—Although Camden is no longer the great recording center it was when RCA Victor had studios here some time ago, the recording industry is very much alive.

Instead of records, however, its a concentration on non-musical cassette tapes produced at the block-long studios of Recorded Publications Laboratories here, headed by David H. Goodman, one-time engineer with the Victor Records Division of RCA.

With his younger brother, Edward, Goodman set up the studio after the war years. Instead of tying up their money in recording equipment, they decided to purchase master tapes of recorded performances.

(Continued on page 52)

Studio Track

By BOB KIRSCH

LOS ANGELES—California Music has been busy at RCA Studios here, with Bruce Johnston handling production. Also at the studios, Lee Holdridge has been in producing J. Walton Thompson and Randy Sharp has been in cutting for Equinox, for Pablo. Joe Turner is in with producer Norman Granz.

D.J. Rogers is also working, producing himself. The New Birth is cutting with Harvey Fuqua handling production and Don Holden at the boards. The Henry Jaffe Orchestra is working on a tv special, with Ian Fraser producing and Mickey Croford engineering.

★ ★ ★

Sound Advice, a firm specializing in direct live recording, is beginning to make a lot of noise in the Philadelphia area. Joel Fein, co-owner of the facility along with Steve Tose, says his main area of concentration has been recording audio pickups for live media rather than handling remotes. Recent radio concerts, for the most part for WMMR-FM or WJQQ-FM, have included Tim Moore, Fairport Convention, Kansas, the Nitty Gritty Dirt Band, the Pretty Things, Hall & Oates, Elvin Bishop and Kate & Anna McGarrigle.

Also handled was the Philadelphia Orchestra for PBS as well as a Beverly Sills opera for PBS. A "20th Anniversary Of Rock 'N' Roll At The Hop," featuring Brenda Lee, Roy Orbison, Dee Dee Sharpe, the Dovells and the Shirelles. The Philadelphia Folk Festival, a jazz series including Mabel Mercer, McCoy Tyner, George Benson and Taj Mahal and the "New Life Folk Festival" with Doc Watson and Vassar Clements are other credits.

Coming up for the firm is a broadcast of Mahler's "Symphony For The Thousands," using a 135-piece orchestra, 1,000 voices and eight soloists.

When Sound Advice does do multi-track work, it works closely with the Record Plant in New York.

★ ★ ★

At Woodland Sound Studios, Studio B has been overhauled, with a new 24-track Neve console and a new Studer among the highlights.

In studio activity, some 35 musicians cut a disco session for Peer-Southern, working for Bill Purcell and Gene Nash, with David McKinley handling the sessions. Kalson Herston produced jingles for Ford and 7-Up with Lynn Peterzell engineering.

In gospel activity, Shannon Williams cut the Florida Spiritualaires, Les Ladd mixed material for the Swedish Gospel group, the Samuelsons and Jim Owen (who is doing a one man Hank Williams show rather than gospel).

Nelson Larkin is in for GRT mixing dates on Bobby Atwood and Price Mitchell. Glenn Keener cut Joel Sonnier with Larry Magliner at the boards. Larry also mixed dates on the Mid South Boys with Eddie Crook producing and playing keyboards. Don Gant is cutting Eddy Raven and Little Richie Johnson cut Albert Lucero.

★ ★ ★

In notes from around the country: Brian Aherne is working on material for Peter Pringle and Dianne Brooks at the Enactron Truck in Los Angeles.

In New York, David Lucas of Lucas/McFaul Music House will co-produce the new Blue Oyster Cult album.

James Cotton will cut his first live LP for Buddah, set for the Shaboo Inn in Willimantic, Conn. Al Dotoli will handle production.

In Nashville, Harlan Howard, one of the finest songwriters in the business, is cutting material himself at Jack's Tracks. Allen Reynolds is producing.

Ambrosia is cutting a new album at Mama Jo's in Los Angeles, with Alan Parsons producing. Executive producer is Freddie Piro. Group is hoping for a single oriented set this time around.

Up at Kaye-Smith Productions in Seattle, the studio is going again. So far, the Spinners have been in rehearsing with Thom Bell. Bell, of course, now lives in Seattle.

A new 16-track studio has opened in the Johnny Mercer Building in Los Angeles. Principals include the Film Factory, Commander Productions and Heritage Music. A sound stage is a part of the facility as well as the studio itself.

At Sunswept Sound in Studio City, Calif., country artist Scottie Jackson has been in with producer/arranger Joe Engles. Jim Hobson engineered as well as playing keyboards. John Cale also dropped in, as did Bob "Catfish" Hodge. The studio also has new rates, with a \$30 per hour rate assigned to all publishers. Sunswept will also include an introductory free first session. Only items not included in the free session are materials and the cost of an engineer.

★ ★ ★

At Fifty-Four East Sound Recorders in Pasadena, Calif., Little Richard stopped in to do some overdubs for his next single. Chango wrapped up overdubs and tracks with engineer Bob Breault and Ratz did some work with engineers Gene Shiveley and Fred Mitchell

★ ★ ★

At the Village Recorder in Los Angeles, Danny Hutton (of Three Dog Night) was in producing himself, with Neil Brody engineering. Kathy King came by to work on a number of classical projects for Westminster and Paul Desmond was in working with producer Ed Michel and engineer Baker Bigsby. Libby Titus cut with producer Brooks Arthur and engineer Bob Merritt and Vernon Burch was in working with producer Tony Sobel and engineer Larry Miles.

★ ★ ★

Backstreet Crawler have been at New York's Sound Ideas cutting with Richard Digby Smith. Ron Johnson and Skip Drinkwater are heading in to cut Norman Connors at the same studio, and Jack Malkin was in mixing Bette Midler material. Bert deCoteaux produced some Marlina Shaw sides with Rick Rowe engineering and Paul Vance handled production for a Charlie Ross date with Geoff Daking working the boards. Ben Sidran was in working with producer Mike Cuscuna and engineer George Klabin.

Also at Sound Ideas, Studio A played host to Cousin Bruce Morrow, who was in for the taping of a local NBC-TV interview with Hamilton, Joe Frank & Reynolds. Cashwest Productions mixed the new Spiderman single; produced by Terry Minogue. Dave Stone engineered that one, as well as doing overdubs for Brazilian accordionist Sivuca and Nashville product from Neva Small.

DIANA



*To my Star,
Berry*



DIANA

A Billboard Magazine Special
Sponsored Supplement — March 20, 1976

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For Billboard Magazine: Earl Paige, Special Issues Editor; John Halloran, Steve Lappin, Bill Wardlow.

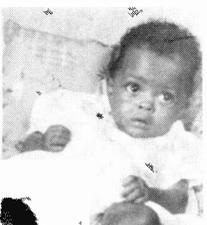
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Special thanks to Shelley Berger, Suzanne Coston, Susan Gertsman, Mrs. Ernestine Ross, Leila Smythe.

D I A N A



Diana Ross. From The Projects to The Palm Court. The Supreme supreme. Profiled in *People*, *Ebony*, *TV Guide*, *Rolling Stone*, *Vogue*. Academy Award-nominated actress. Wife, Mother, skillful swimmer, tennis player. Acclaimed fashion designer. A permanent place in modern musical history. Simultaneously, a hit movie and a #1 single... her life story is magical and moving, with inescapable Cinderella overtones. The Diana Ross story...

Diana Special Sponsored Issue

ACT ONE, SCENE ONE. Camera pans the bleak, cheerless exterior of the Brewster Housing Projects, Detroit, then zooms in on three young girls sitting on the front stoop. They are MARY WILSON, FLORENCE BALLARD, and DIANA ROSS.

Introduced by singer Eddie Kendricks, the three high school girls form a trio called The Primettes, sister act to his group, The Primes (which would later evolve into The Temptations). Singing around Detroit, in school, in church, at record hops, the girls are determined to be known in the world of music. The music world is small, in Detroit in the early Sixties, and everyone knows everyone else; they naturally gravitate to its hub—Motown Records.

MARCH 20, 1976. BILLBOARD

The girls' tenacity, their constant presence around Motown, earns them an audition at the fledgling record company's studios. Berry Gordy, founder and president, hears them sing and sends word that they should come back when they finish high school. They do, and are soon singing background vocals for Marvin Gaye, Mary Wells, Marv Johnson... at \$2.50 per session.

ACT ONE, SCENE TWO. Interior of Motown Records, Detroit.

Renamed The Supremes, Florence, Mary and Diana are signed by Berry Gordy to Motown. Then the hard work begins. Rehearsals, choreography, honing and perfecting a sound, a look—a mystique. The group is popular locally, but nine singles are released between 1962 and the summer of 1964 with little national activity. In June of 1964, they record the song, *Where Did Our Love Go*. Within three weeks of



1. The attractive one
2. High school graduation, 1962
3. The Supreme Diana and Temptation David Ruffin on *The Ed Sullivan Show*
4. Once there were four!

R O S S

its release, the song jumps to #1 on the national charts, becoming the first in a string of five consecutive #1 records for The Supremes within one year. *Baby Love*; *Come See About Me*; *Stop! In The Name Of Love*; *Back In My Arms Again*; *Nothing But Heartaches*; *I Hear A Symphony*; the initial impetus carries them back again and again to the top of the charts, and the list goes on and on.

ACT ONE, SCENE THREE. Montage: airports, hotels, Las Vegas, the Copa, television shows. Incessant activity. THE SUPREMES, stunningly dressed, are everywhere. Gold records shower on them.

One hit song follows another; one smash performance follows another. The Supremes' perfect balance of sweetness and energy projects their sexy-vulnerable image through the smallest of transistor radios, or on the most fabled of showroom stages.

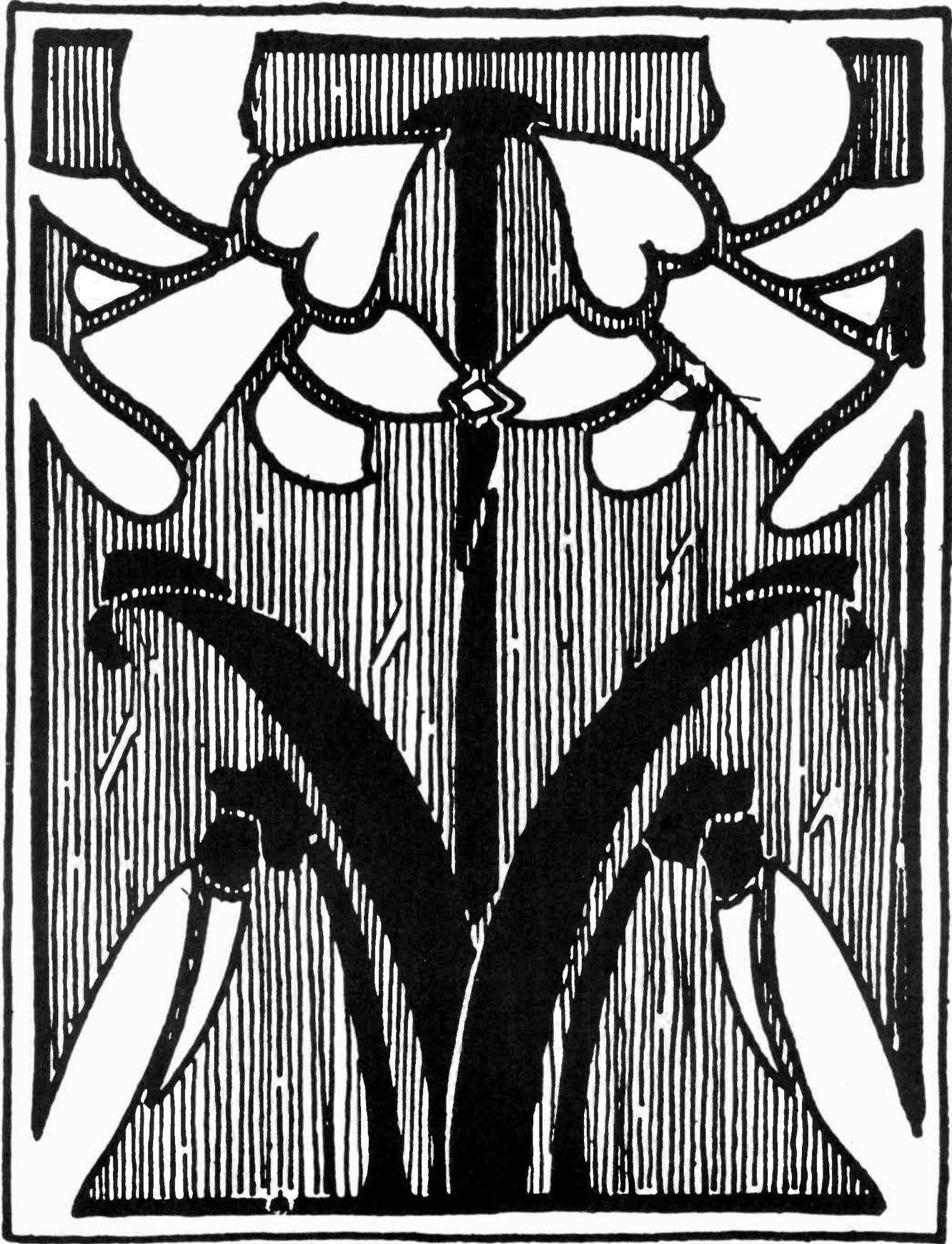
The lushness of their sound, the intensity of their music, establishes them as the world's most famous female trio. They are in demand all over the world. Their fame spreads further through television appearances—Ed Sullivan, Dean Martin, Red Skelton, Mike Douglas, Steve Allen showcase them, as well as such music shows as *Shindig*, *Hullabaloo*, and *Shivaree*. In live performance, especially, audiences are entranced: Lillian Roxon writes, in her *Rock Encyclopedia*, "When Diana and The Supremes move it's in their beautiful steps they have choreographed inside their minds. It's that very timing and planning that makes them exciting, like a woman who has planned every detail of what she'll wear, and she knows you know, but you are flattered that she has gone to that trouble for you. Audiences are flattered at the obvious hours, days of rehearsals that lie behind every Supremes appearance. Every single sells, every album sells."

Florence Ballard leaves the group to spend more time with her family; she is replaced by Cindy Birdsong. The group continues to cut hit records. Following natural evolution, they become known as Diana Ross and The Supremes. Then, after much agonizing over the decision, Diana leaves the group in late 1969 to pursue solo super stardom. (Continued on page D-10)



5. Bienvenue a Paris
6. Diana discovers the J-5
7. Winter in Detroit
8. The Supremes

C O N G R A T U L A T I O N S



D I A N A R O S S A N D M O T O W N

A·G·I

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Director
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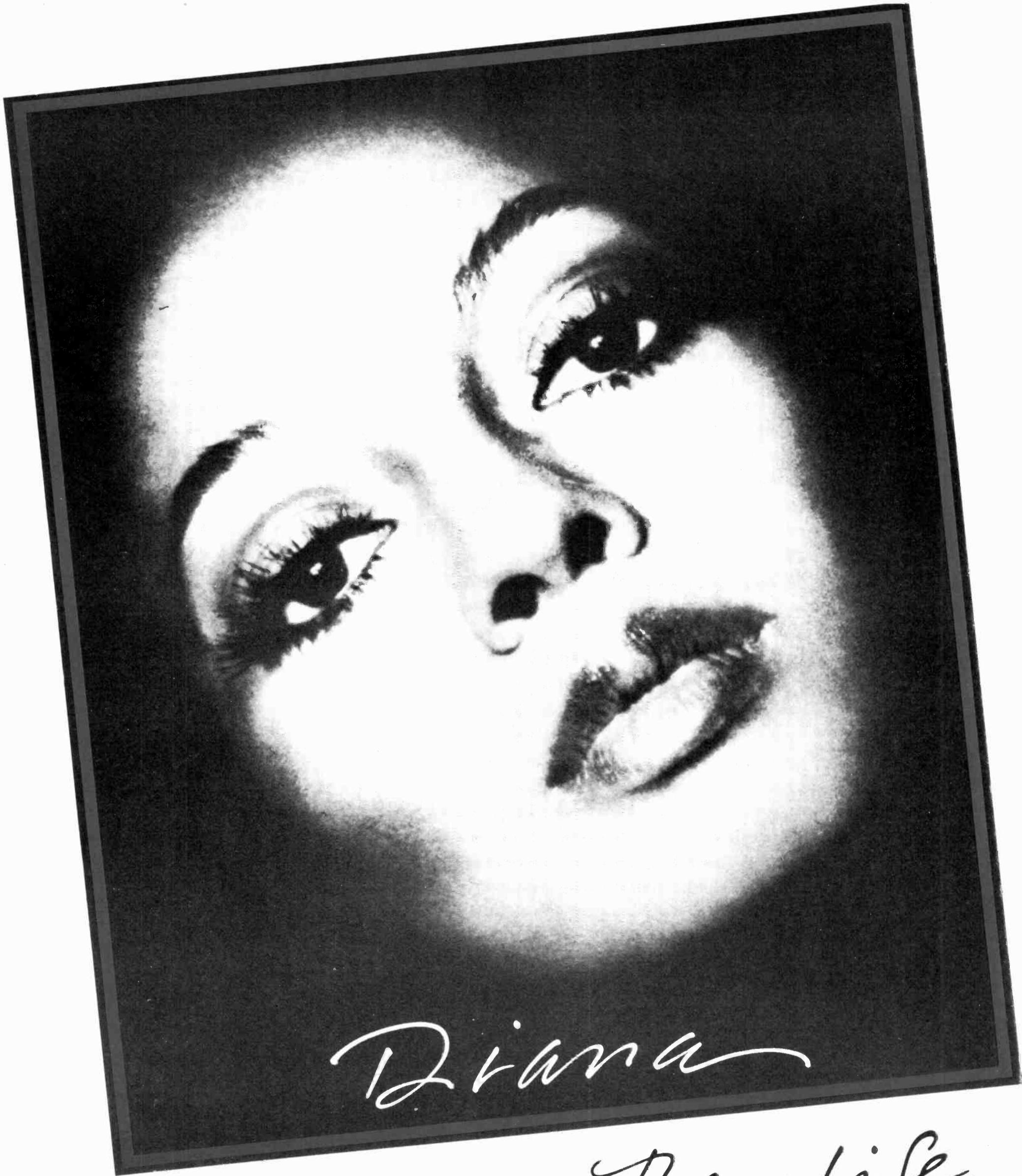
We know...Where You're Going To and always did know from day one.

To a very beautiful & wonderful lady and person...

David Ruffin



To The Future, Good Luck Diana, Rod Dyer, Pancho Makzoume



Diana

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ACT TWO, SCENE ONE. Interior of Hollywood's fabled and fabulous Coconut Grove showroom. Diana, slim and vibrant, stands alone, center stage.

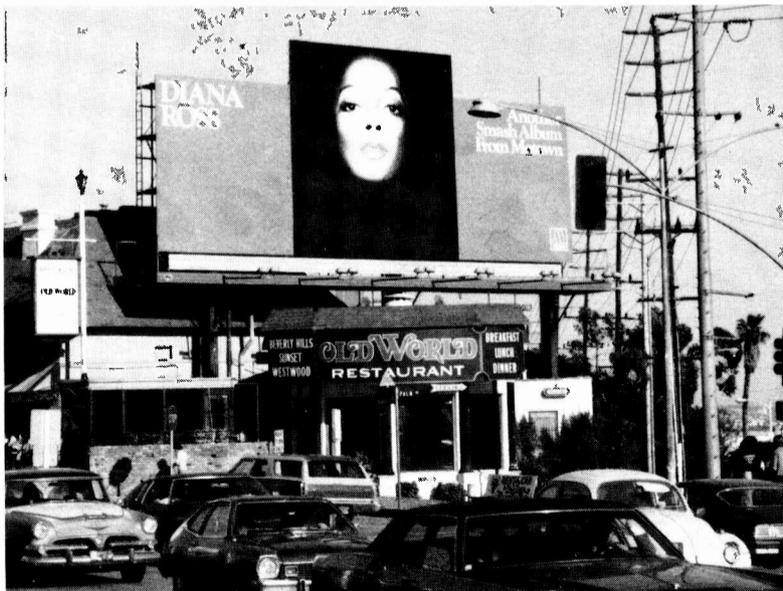
"Welcome to the Can-Diana-Ross-Make-It-On-Her-Own Show," she says, and embarks on a virtuoso tour of music and emotions that leaves the audience gasping in wonder. Reviewers sing her praises... "an electrifying debut," says John L. Scott. "The slender singer played her heart out... and deserved the adulation she received."

Diana's solo records, too, are solid smash hits. Her first, *Reach Out And Touch (Somebody's Hand)* rises instantly to the top followed immediately by her #1 solo hit, *Ain't No Mountain High Enough*.

If critical acclaim had been given before, now it comes in bushels: "A young Lena Horne," says one writer; another calls her blues singing "pure Bessie Smith." Yet another opines, "she has the best chance in the world to capture the Barbra Streisand audience." All agree, Diana Ross is the brightest star on the horizon.

ACT TWO, SCENE TWO. A Hollywood film premiere. Spotlights, limousines, crowds pushing for autographs. Diana enters, smiling. It is October, 1972—the premiere of *Lady Sings the Blues*.

Diana Ross starring in the life story of Billie Holiday? Even her most ardent fans had to stop and pause at the thought. That Diana was destined for films had seemed natural, but to take on a portrayal of the tragic life of the legendary jazz singer... it seems monumental. But, perhaps ultimately unsurprisingly, the lady is more than equal to playing *Lady*. Nominated for the Academy Award for Best Actress in her very first motion picture, Diana's exploration into the world of film is stunningly launched. Michael Thomas, in *Rolling Stone*, writes: "...Here was this little slinky, not long out of the Supremes... the girl never acted in her life except for a couple of skits on Johnny Carson, and here she is with the audacity to impersonate the most beloved jazz martyr of all time... They've got a smash box-office rags-to-riches movie on their hands, and most of the credit has to go to the little girl from the Supremes who comes up with the most compassionate and extravagant virtuoso star turn of the year." About Diana's recording of the Billie Holiday songs, *Rolling Stone* headlines their review, "The Lady Lives," calling the



soundtrack album among Diana's finest recordings.

ACT TWO, SCENE THREE. A sumptuous home in Beverly Hills. Diana is seen with her husband and three children.

Diana's marriage to publicist/manager Bob Silberstein, and their three daughters, Rhonda Suzanne, Tracee Joy, and Chudney Lane, bring her delight and satisfaction. "Bob and I have a good relationship," she says. "Bob is an unbelievable man when it comes to really enjoying life, which helps me to enjoy life. About her daughters, she says, "I don't mind if I spoil them by giving them a lot of love. If loving them means spoiling them, that's just too bad." Making a happy home is, for Diana, a goal on a par with any career achievement.

ACT THREE, SCENE ONE. Another premiere—*Mahogany*. Once again, Diana stars in a smash hit film—this time, as actress and as costume designer.

When the script of *Mahogany* comes to Diana for consideration, she sees the chance to make a life-long dream become reality. As a high school student, her goal had been to become a fashion designer, and she had studied fashion and costume design. During her singing career, she has supervised or designed many of her costumes for the stage, or worked closely with the top designers who dressed her for performance. At first reading, Diana sees that the script would allow her to combine her favorite hobby with her acting career. The climax of the film, where the secretary/model/fashion designer portrayed by Diana unveils her fabulous fashion creations, features Diana's own original designs. In all, she creates more than 50 outfits for the film, from casual sportswear to extreme high fashion. She supervises every phase of their production, from color-fashion coordination, beading and fabric selection, to their actual fitting.

Designing and acting in *Mahogany* garners Diana more critical kudos, and 1976 starts on a bright note when her recording of the *Theme from Mahogany (Do You Know Where You're Going To)* reaches #1 on the Billboard charts, and is nominated for an Academy Award.

Act Three is still in progress, and the leading lady has only begun to explore the wonders her life will hold. There are many roads to be traveled, many years to fill with accomplishments and honors. If Diana Ross continues at the rate she's gone so far, her inevitable cinematic biography may have to be serialized...



To Diana, who touches us all.



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DIANA ROSS *Actress*

Diana Special Sponsored Issue



MARCH 20, 1976, BILLBOARD



She pinned pictures of Billie Holiday all over the walls and stared at them for months.

Diana Ross is batting "2000" in the acting game, and doing it with the verve and elan that marks all of her enterprises. The world sat up and took notice when the famed singer made her acting debut in *Lady Sings the Blues*, tackling a role that would give the most experienced of actresses pause; and making it so much her own that she was nominated for the Academy Award for Best Actress. In 1975, *Mahogany* was released, and once again Diana Ross, actress, was the subject of raves.

"Diana Ross is the funkiest beauty the screen has known! She's a cyclone blowing through this movie!" extolled Pauline Kael in *The New Yorker*. Charles Champlin gave "A long and luscious love-token to the extraordinary Diana Ross. She is a genuine movie queen, the absolute essence of the star!" in his review in the *Los Angeles Times*. *American Home*'s Daphne Davis saw in Diana "the makings of a spunk-and-funk comedy queen a la Carole Lombard" and WABC-TV's Kevin Sanders opined, "She'll probably get another Oscar nomination."

Of course, she had wowed them in *Lady Sings the Blues*, and at that time her instinctive acting ability had been chronicled by Michael Thomas in *Rolling Stone*: "Every whisky breath she takes, each flutter of those heavy lids, all the unstudied nuance of her performance, each shrug of those exquisite shoulders, every ululation of the clavicles—it comes from a clairvoyant affinity for the period, the music, and most of all for the woman Billie Holiday might have been."

Preparing for the role, Diana did a great deal of homework. She pinned pictures of Billie Holiday all over the walls and stared at them for months—picking out little details like the candy bar on the

(Continued on page D-18)



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Peace & Love
Sammy.



A Special Thanks Diana.

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of Boston

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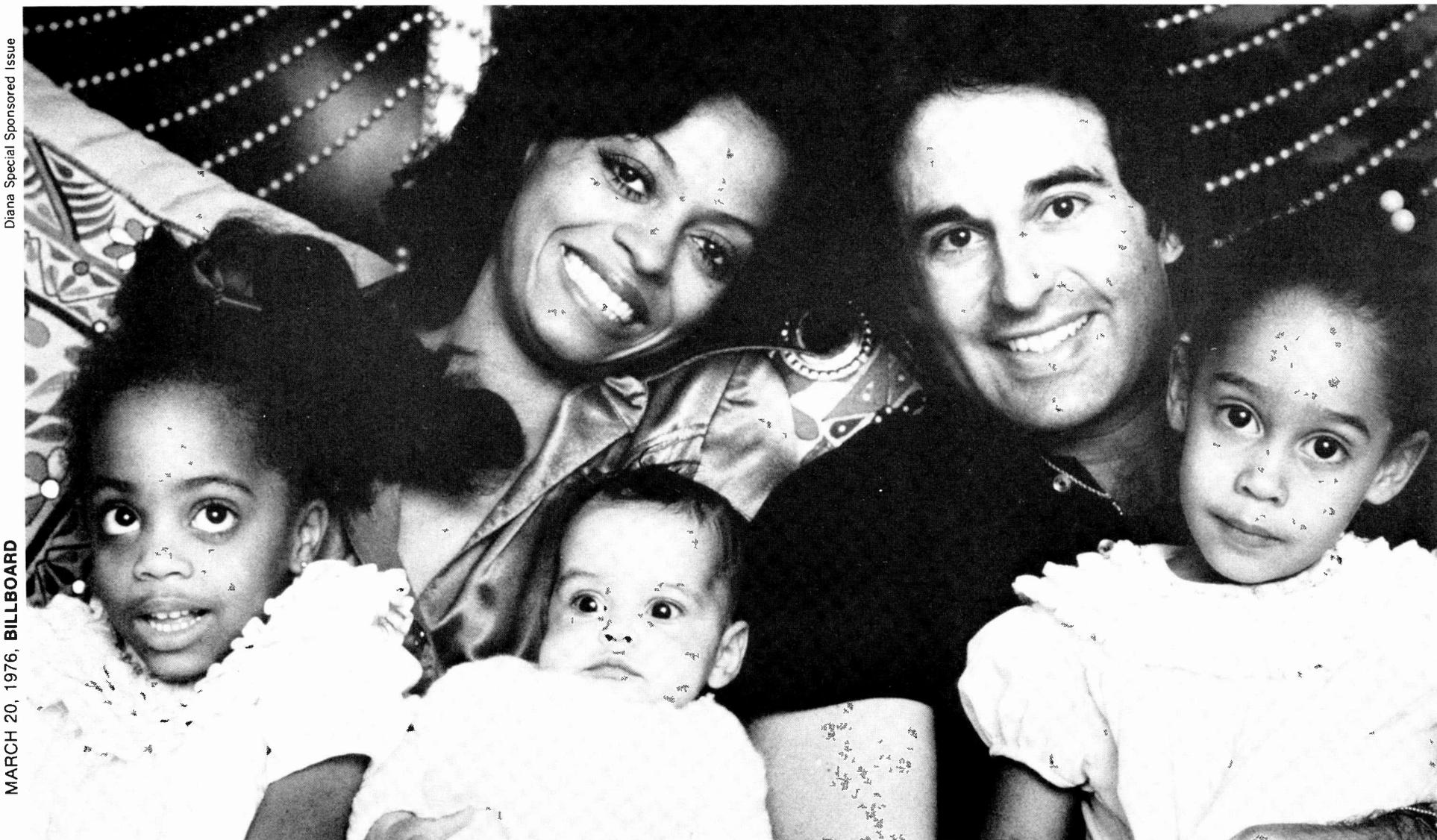
United Record Pressing
Nashville, Tennessee

Dixie Record Pressing
Nashville, Tennessee

Superior Record Pressing
Somerdale, New Jersey

Mr. & Mrs. Diana Ross? no way, says her husband of five years, Bob Silberstein

Photographs by Douglas Kirkland



With her hot movie, a No. 1 record and their three daughters, no wonder Diana Ross and Bob Silberstein are all smiles.

Outsiders who only half know Berry Gordy, the chairman of the board of Motown Industries, might figure that his first personal statement in film would be titled *Success Story* and that the promo catch line would go, "Success means never having to say you're sorry." Actually he has such a movie, a rag-trade-to-riches romance called *Mahogany*, and, rather affectingly, the pitch Berry himself penned reads, "Success is nothing without someone you love to share it with." In his own case, of course, Berry has been thrice wed and now confesses for the first time that *Mahogany* star and his long-time protégé Diana Ross was also his sometime love.

Over the dozen years since he discovered the slinky lead singer of Motown's Supremes (the second hottest-selling group of the '60s after the Beatles), Gordy evaded talk of marriage while Diana pined for a family of her own. "I'd traveled a lot, was going temporarily insane and became very successful," she reflects, "but there was no one to take that all home to. I even thought of adopting a child as a single mother." So she finally cut her Gordyan Knot (emotionally but not professionally) and chose to share her success and love with Bob Silberstein, a born-to-run kid from Jersey, who is, at 30, 15 years junior to Gordy and one year younger than Diana.

Silberstein is today one of Hollywood's most likable and few trustable young personal managers, though when he met Diana six years ago he was just a jobless newcomer two months in town. "No one introduced us," Bob recalls, and Ross still kids that she "picked him up." The scene was a Los

Angeles men's shop where the always dramatically put together Diana (she makes "best-dressed" lists and designed all the flamboyant *Mahogany* costumes) was shopping for a present for Berry. She asked for Silberstein's help and discovered "a rare thing, a gentleman who is young, alive and very handsome—all the fantasy things you think of in a husband." Though they "were never alone together" for a year and a half, they married in 1971 after Bob presented her with red pajamas to match his own—a galvanizing event Diana claims "was the first time we realized we were a couple."

That didn't mean, though, that Silberstein was reconciled to becoming Mr. Diana Ross, or to playing Jeff Wald to his wife's Helen Reddy. Under the name of "Robert Ellis" (he briefly dropped the Silberstein "because I thought everybody here did"), he got into real estate speculation and began taking over top rock acts like Billy Preston and Rufus. "I would never manage Diane"—as intimates call her. Rather, he notes "she's been in the business a lot longer than I have and I respect *her* advice."

And why shouldn't he? Under Berry Gordy's management (he is still a close friend of the family), Diana has made a splash in movies at a time when most Hollywood actresses are an extinguishing species. In her only prior role, Diana was an Oscar nomination for playing Billie Holiday in *Lady Sings the Blues*.

Now *Mahogany* seems to be one of the first box office clicks of this winter despite what Gordy

concedes to be "the worst reviews in the history of the world." Diana even managed a pop hit from her first non-singing role. Her voice-over *Theme from Mahogany* promptly rocketed to the top of the pop record charts, her second No. 1 record (a feat unmatched by her leading rivals, Barbra or Liza).

All the while, the family life of Mrs. Robert Silberstein (as she proudly labels herself on charge accounts) has hardly suffered. In five years, she and Bob have had three daughters—Rhonda, 4, Tracee, 3, and Chudney, 2½ months. They share a sleekly modern mansion Diana bought in Beverly Hills equipped with a cook, an English secretary, a yardman, a housekeeper, a nannie, Diana's 20-year-old brother, Chico, and her nephew, Tommy, 7. "He's the son I haven't had yet. We're still looking for Robert, Jr."

Despite her wispy 100 pounds and size six ("I don't get fat," she grumbles, "I get skinny"), Diana is an all-out jock. In the summer, she and Bob whack around tennis balls on their backyard court three times a week; this winter they're commuting to Aspen with buddies like Jack Nicholson and Art Garfunkel. On their last skiing trip, Bob, the good neighbor, sat up all night in the hospital with Cher when Chastity had a 105° fever while Gregg was away on tour.

The Silbersteins' vigorous professional life makes them party poops at home. They host maybe one blast a year, go out only to a few more, and most nights hit the sack after 6 p.m. dinner with

(Continued on page D-26)

IF ONE'S STARDOM
IS SHOWN WITH
BRIGHT LIGHTS,
THEN MAY THE
LIGHTS OF YOUR
SUCCESS SHINE
AS BRIGHT
AS THE SUN.

CONGRATULATIONS
DIANA,
STEVLAND MORRIS

D-26 their daughters and a movie. They recently finished Werner Erhard's est course, which some friends suggest has made "Di" less of a prima donna than in the past. Since Bob and Diana think their kids got too many toys this Christmas, next year they'll try his Chanukah tradition of opening one present a day for eight days. "But I'm no supermommy," Diana protests. "I need my career, too." Bob agrees that "Diana would have missed a lot by not having children, but she's too talented to be only a mother."

Diana herself grew up in a family of six in a low-income housing project in Detroit, where her dad worked on an assembly line. "I never felt we were poor," she reflects. "We just didn't have money." She and two teenage friends from Cass Technical High School started singing together as the Primettes, a sister group to the all-male Primes (later the Temptations). But when they auditioned for Gordy, then running Motown from a ramshackle frame house office, he told them to come back after graduation. They did and, as the Supremes, packaged glossy wigs and grabbing rhythms into an astonishingly successful formula. Beginning with 1964's *Where Did Our Love Go?*, the Supremes turned Motown into a recording industry giant, once cutting a string of seven successive No. 1 hits.

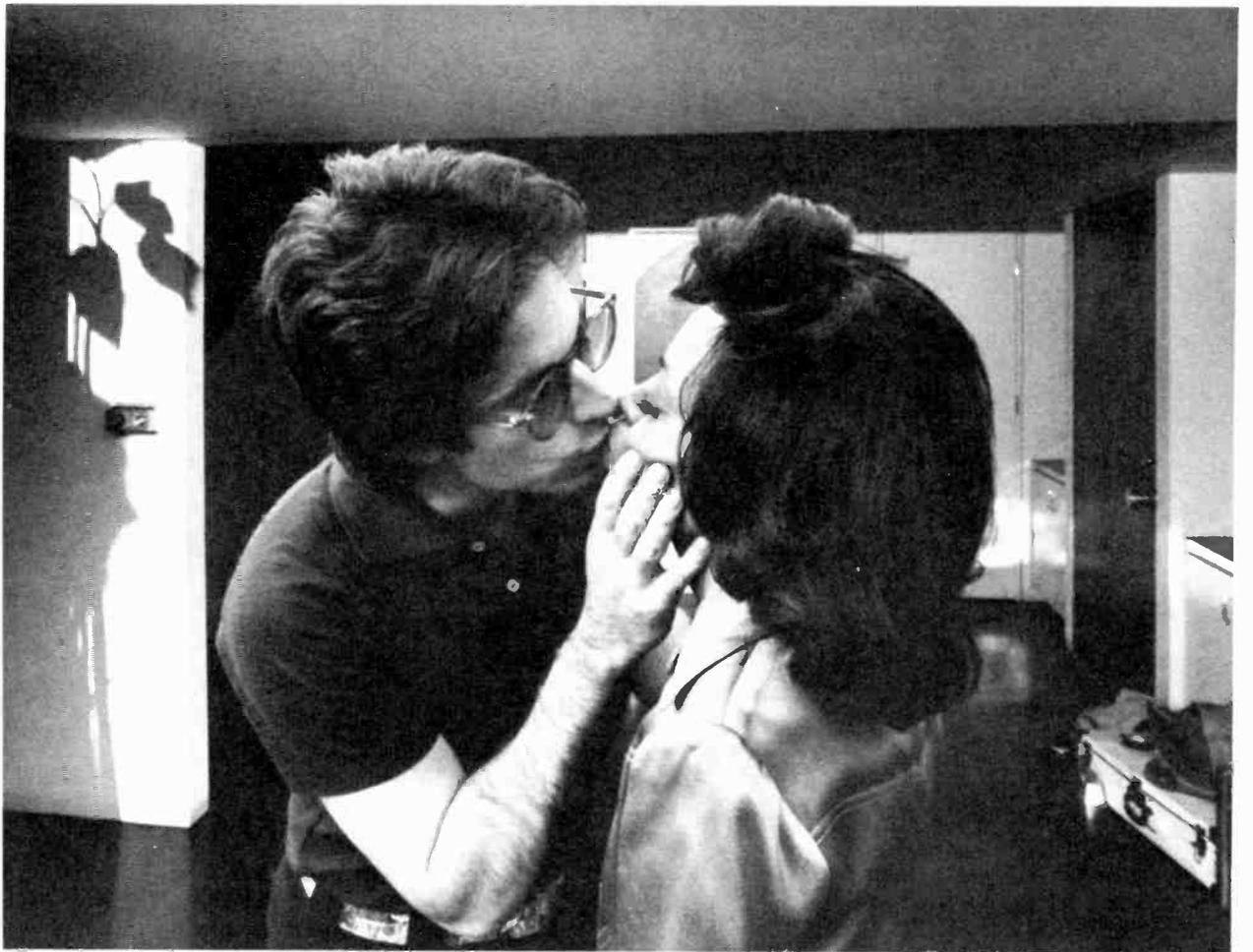
For Diana, Gordy played Professor Higgins—sending her to classes to learn how to sit, light cigarettes and shake hands. All the while they both denied any romance. But now Gordy finally owns up that "it would have been hard to work with her and not fall in love." Diana elaborates, "At first he was a dictator, and I really hated him. Then I loved him more than anything. Then I started to hate him again, and now I really like him."

"We're still very close, obviously," Gordy acknowledges. "But our relationship has changed. At first, I taught her a lot. Then we became equal. Now I work for her. But she hasn't quite become a dictator." Diana loyally is still friendly enough with the present edition of the Supremes (only Mary Wilson remains from the founding trio) to see them frequently. "I feel happy and strange sitting in the audience," she muses, "and a little sad too."

Bob says that any hangups caused by their interracial marriage vanished long ago. "I've tried to involve myself in her family and to understand and appreciate the way she grew up," he points out, "and she's done that with me." Bob is from a wealthy family of Jewish garment manufacturers in Elberon, N.J. ("Since Bruce Springsteen, I say Asbury Park," he cracks.) He graduated from West Virginia University and tried teaching. But after a dispute with his principal he quit and moved to California.

Silberstein recognizes that "there's still a color line in 1976" and illustrates the point in show-biz lingo. "Diane's a 'cross-over'—just like an R&B record going pop or Diana Ross the singer becoming Diana Ross the movie actress." Diana Ross is not ready to give up any of her cross-overs. She has an ABC-TV special coming up in May that could lead to a series. A new record album is in the can, and unlike most actresses, she notes, "I don't have to sit around and wait for the next movie to come along, I can go out and sing." As for dealing with the pitfalls of success, she says, "With the Supremes I made so much money so fast that all I wanted to do was buy clothes and pretty things. Now I'm comfortable with money, and it's comfortable with me." According to someone who should know—Gordy—all that Bob and Diana need to do now is to stay cool. "They discuss each other's business problems some," Gordy says. "But the way for that to continue as one of Hollywood's finer marriages is for them not to get involved in each other's careers." That's really taking care of business.

ROBERT WINDELER



Bussing is not an issue chez Silberstein. "In the beginning," recalls Bob, "we eliminated all discussions about color."



In 1967, Diana Ross (center) and the Supremes were Motown's hottest act—but she was deeply entangled in her love-hate romance with the man beside her, founder Berry Gordy.



Out of Diana's love life but not her career, Gordy directed her in "Mahogany," newly showing in 1,000 U.S. theaters this month.



"I started singing because it was fun," Diana muses. "Then it really became hard work. Now I'm going to play again."

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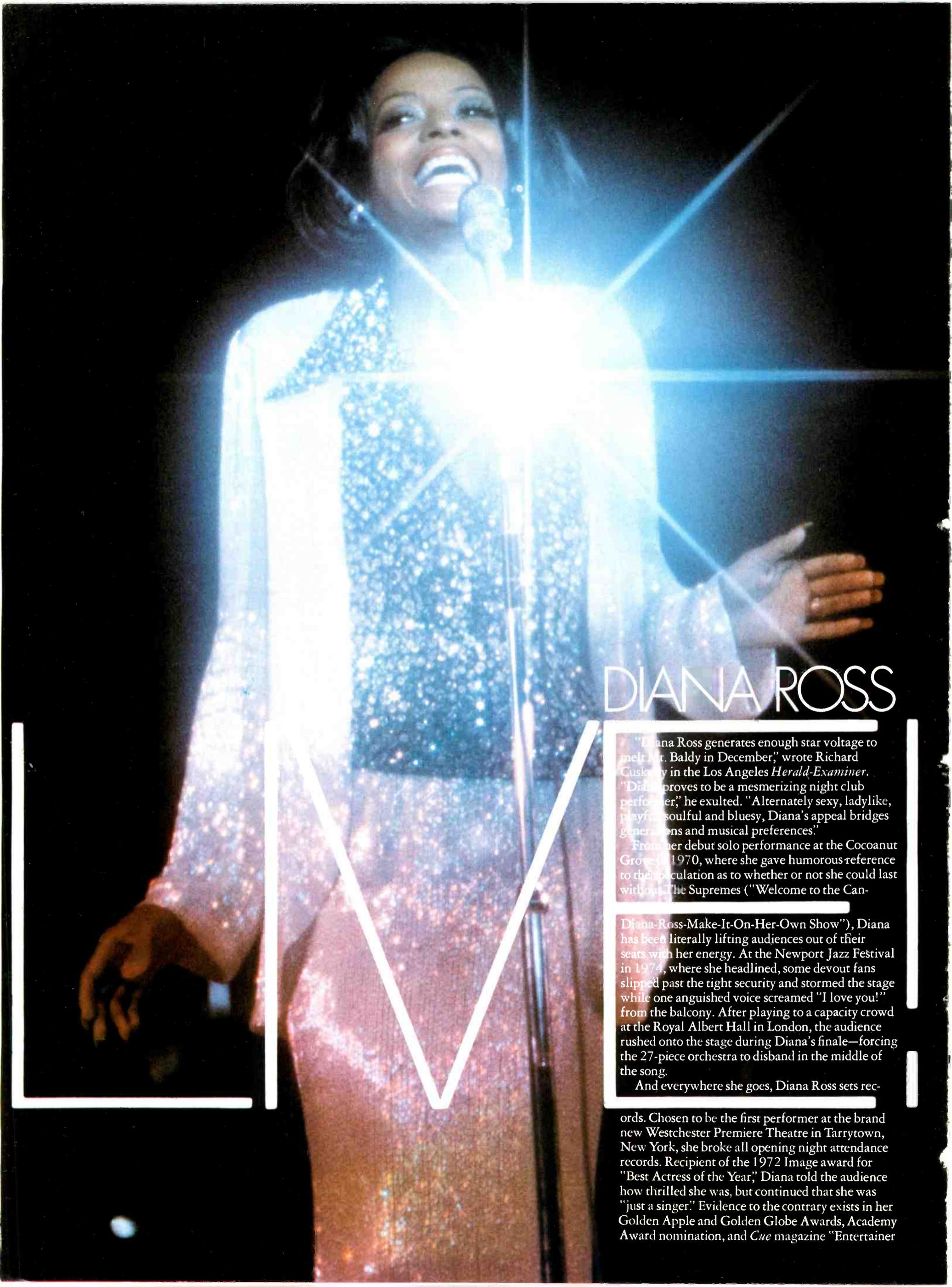


1973 - "Touch Me In The Morning"

1974 - "Last Time I Saw Him"

1975 - "Theme From Mahogany (Do You Know Where You're Going To)"

1976 - "I Thought It Took A Little Time (But Today I Fell In Love)"



DIANA ROSS

"Diana Ross generates enough star voltage to melt Mr. Baldy in December," wrote Richard Cusker in the Los Angeles *Herald-Examiner*. "Diana proves to be a mesmerizing night club performer," he exulted. "Alternately sexy, ladylike, playful, soulful and bluesy, Diana's appeal bridges generations and musical preferences."

From her debut solo performance at the Coconut Grove in 1970, where she gave humorous reference to the speculation as to whether or not she could last without The Supremes ("Welcome to the Can-

Diana-Ross-Make-It-On-Her-Own Show"), Diana has been literally lifting audiences out of their seats with her energy. At the Newport Jazz Festival in 1974, where she headlined, some devout fans slipped past the tight security and stormed the stage while one anguished voice screamed "I love you!" from the balcony. After playing to a capacity crowd at the Royal Albert Hall in London, the audience rushed onto the stage during Diana's finale—forcing the 27-piece orchestra to disband in the middle of the song.

And everywhere she goes, Diana Ross sets rec-

ords. Chosen to be the first performer at the brand new Westchester Premiere Theatre in Tarrytown, New York, she broke all opening night attendance records. Recipient of the 1972 Image award for "Best Actress of the Year," Diana told the audience how thrilled she was, but continued that she was "just a singer." Evidence to the contrary exists in her Golden Apple and Golden Globe Awards, Academy Award nomination, and *Cue* magazine "Entertainer



of the Year" award, a tribute to her versatility and appeal.

Still, singing is ingrained in Diana—it is the natural talent that began in her childhood. Even as a young girl, she loved performing. "I used to sing for my family or for the neighbors or anybody I could make listen to me back in Brewster," she says. "I've been a ham for as long as I can remember. People ask me if I mind singing every night almost all year round. Why, of course not; that's me!"

The critics return her enthusiasm, consistently according her such accolades as "as uniquely versatile as she is talented . . ."—"electrifying . . ."—"a superstar performance . . ." Respected jazz writer Phil Elwood, writing in the San Francisco *Examiner* about Diana's performance at Newport, said "For a young lady who has had many a great moment, this certainly must have been one of Miss Ross' finest hours—it certainly was one of mine."

One of the secrets of Diana's success is that she makes contact with her audience. As a performer, she says, "I have to keep it intimate. It's between me and you. I met a young man in Beverly Hills just recently who said, 'you don't know how much happiness you have brought me.' And I said, 'You know what, you don't know how much happiness you have brought me—because whatever I give out, I get it back. It's like a wonderful circle.'"

With a philosophy like that, it's no wonder that 1976 finds Diana preparing for an international tour with high enthusiasm and excitement. And audiences from coast to coast—and over the shining seas—will welcome her with the same enthusiasm and excitement, multiplied by the thousands. A true performer knows, senses, lives by the "wonderful circle" of audience response—and there can be no doubt at all, Diana Ross is a true performer.

DIANA,

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sincere congratulations and
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actress and
human being.

Love,
Eddie
Kendricks.

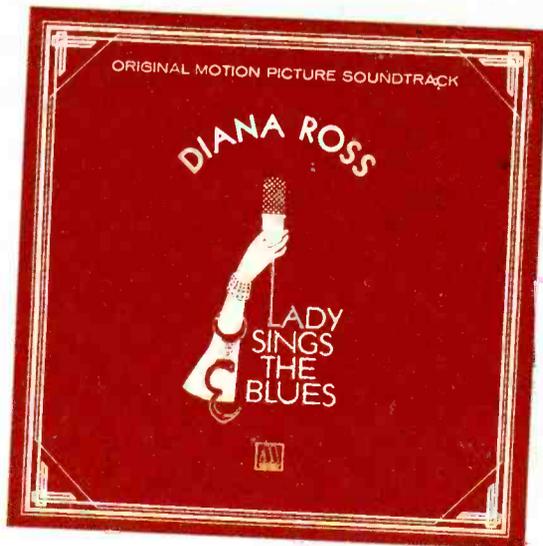
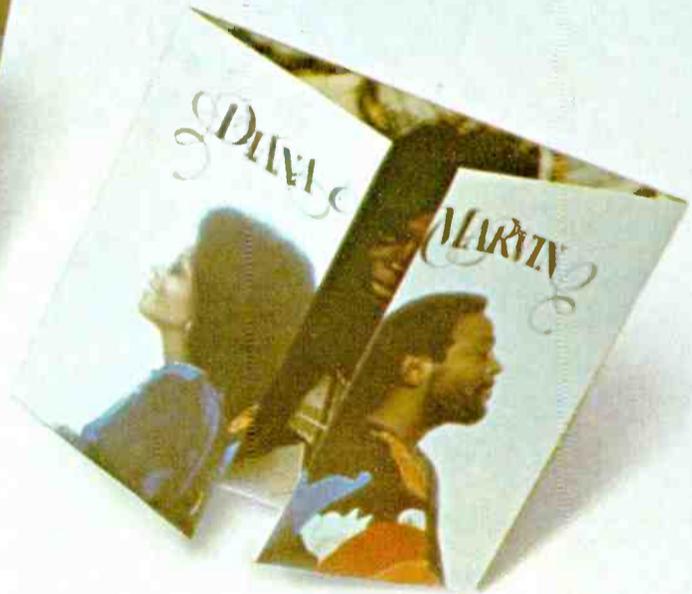
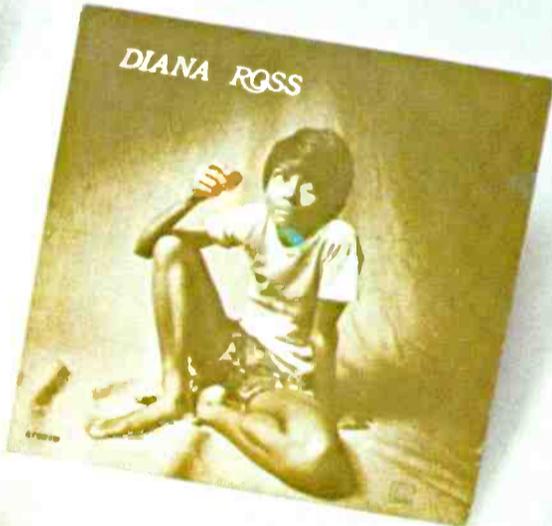
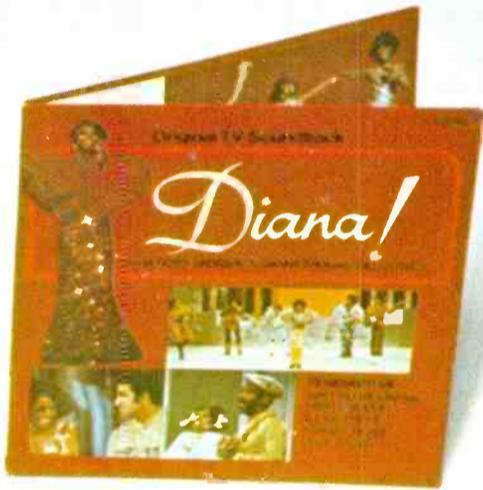
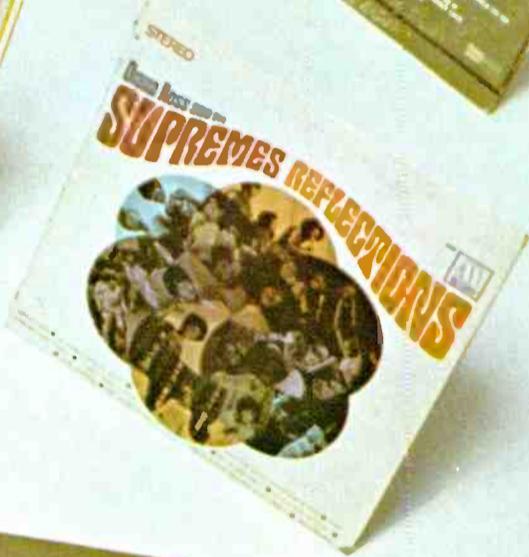
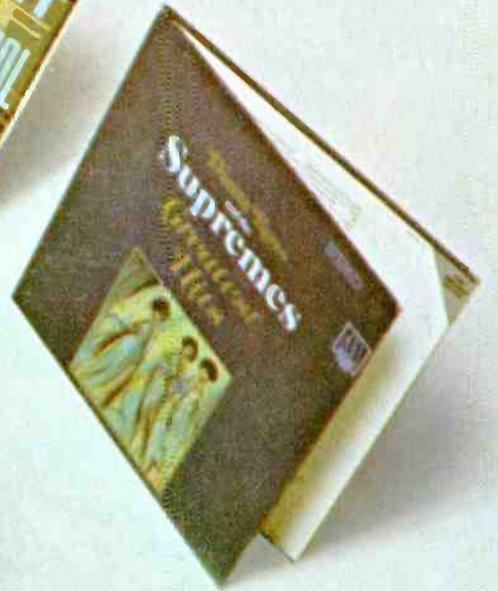
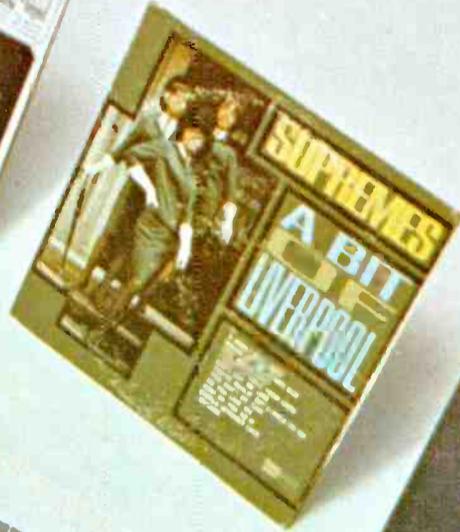


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with us.
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DIANA ROSS



ON RECORD



D-38

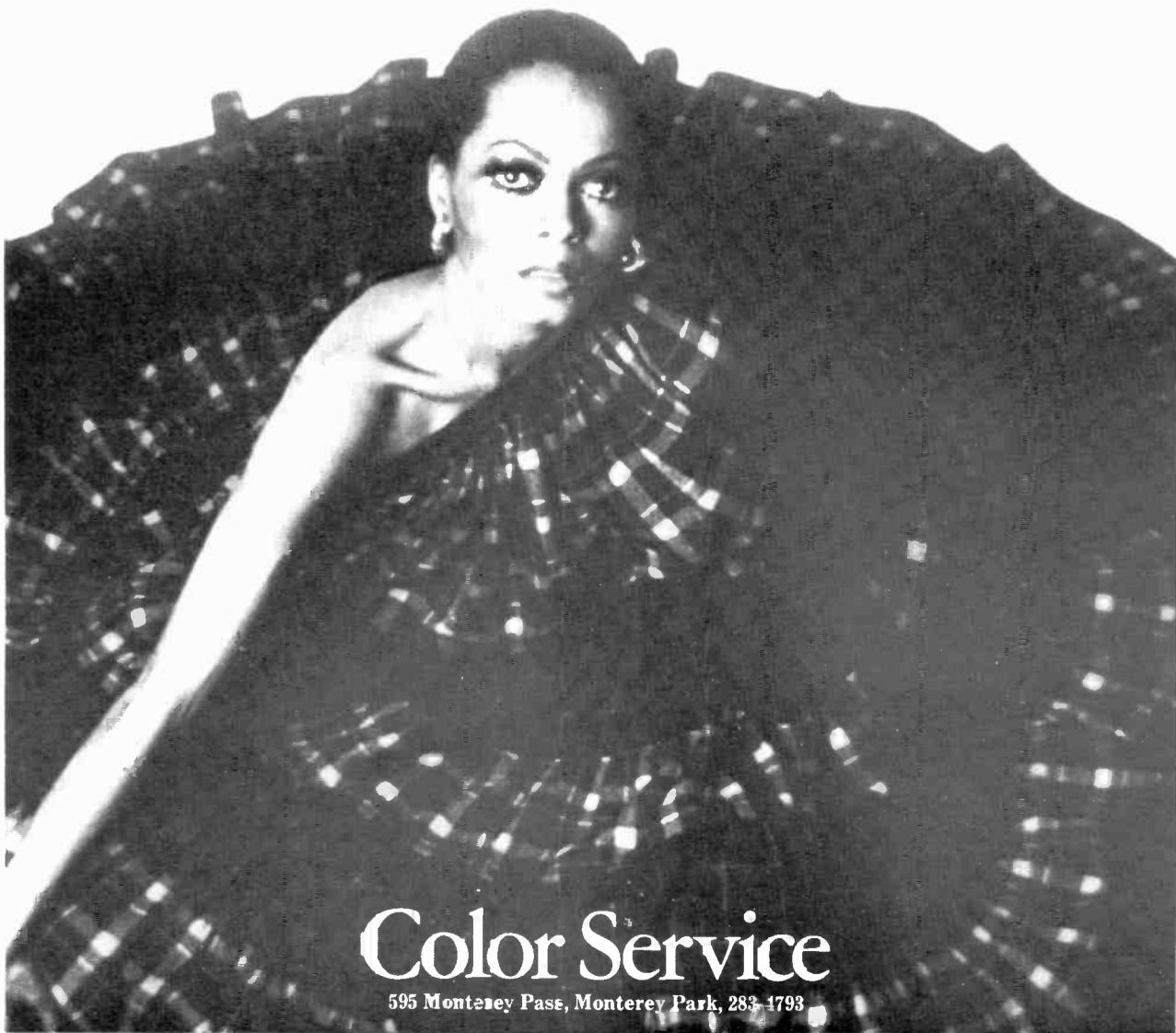
DIANA, YOU'RE TOPS.



Allsouth Distributing Co.

MARCH 20, 1976, BILLBOARD

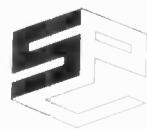
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DIANA ROSS ON TOUR

Touring has got to be the Russian roulette of show business, with every smoothly-staged appearance a miracle of logistics, scheduling, organization and good old-fashioned luck. To Diana Ross, a performer first, last and always, a tour gets the blood circulating, the adrenalin racing, and the spirits soaring. "The biggest difference between now and the early days," she says, "is that now we go by plane, instead of bus. I've learned to catnap—I can sleep anywhere for five or ten minutes, and awaken refreshed. Sure, it's exhausting—when we set out on a tour, it's a hard schedule we keep. But it's worth it. For me, the show is the thing. I love to perform—to relate to the audience, to feel their reaction. It's one of my biggest thrills."

In the truest show-must-go-on tradition, Diana has appeared onstage in dresses three sizes too large (her luggage was delayed) with her musical director improvising arrangements for the orchestra right up 'til curtain time (snowstorms caused the charts to travel by a later plane): one learns to be adaptable.

"Touring has its particular problems," says Shelley Berger, Diana's personal manager, who travels with her for concert dates. "But you learn to be flexible. Particularly abroad . . . but once you've been through it, you learn to watch for the idiosyncracies. On one tour, we started with the 'romance countries,' where the pace is very relaxed. We did a television show in Spain, where we lip-synched two numbers in eleven hours; then we went to Germany, where things are very scheduled. But you adapt to the customs, and everything works out.

"Once, in Milan, the four of us—Diana, Mary, Cindy and I—discovered escargot. We must have eaten twenty apiece—it was our first time, and we loved it! We got into a cab (this was in February and it was a cold day) and the driver kept rolling the window down. We asked him, 'please, it's cold—roll up the window' but he kept it down. Finally we realized—it was the garlic! We didn't notice—we were talking, laughing, and the garlic must have been overwhelming, in the tiny taxicab. But every tour brings discoveries!"

"Audiences vary from one country to another," Shelley explains. "Our first date in Paris, we weren't sure that the concert had gone well—the reception seemed quite restrained. The next day we found out it was the most fantastic response to an artist ever, but that French audiences don't applaud, stamp and cheer the way we do here. You just learn, by doing, what to expect.

"Our most fantastic response comes in England. In fact, the last time we played the Albert Hall, we had to dress somebody like Diana and use her as a decoy while we slipped out the back. In the provinces, we've been thrown into police cars and driven away from concerts because the limousine would be covered with people."

Security for concerts is necessary, but Diana has a theory that you receive back what you give. People have told her, for instance, not to do "Reach Out and Touch" where she goes into the audience and makes contact—yet she feels so strongly about the song, its message and its importance, that she keeps it—and it is a high point of each show. "Diana has a way about her," Shelley says. "A mob could come running up to her, and she'd say 'Stop!' and they would stop. She's very concerned with audiences; she wants everyone to feel comfortable, and happy. Thus, her fans feel close to her; they get a feeling of 'family.'"

The 1976 tour will include much new material, accumulated and selected over the past three years and incorporated into her highly polished show. Some surprises, some familiar songs—together, Diana Ross On Tour . . . whether her costumes arrive the same day or not.





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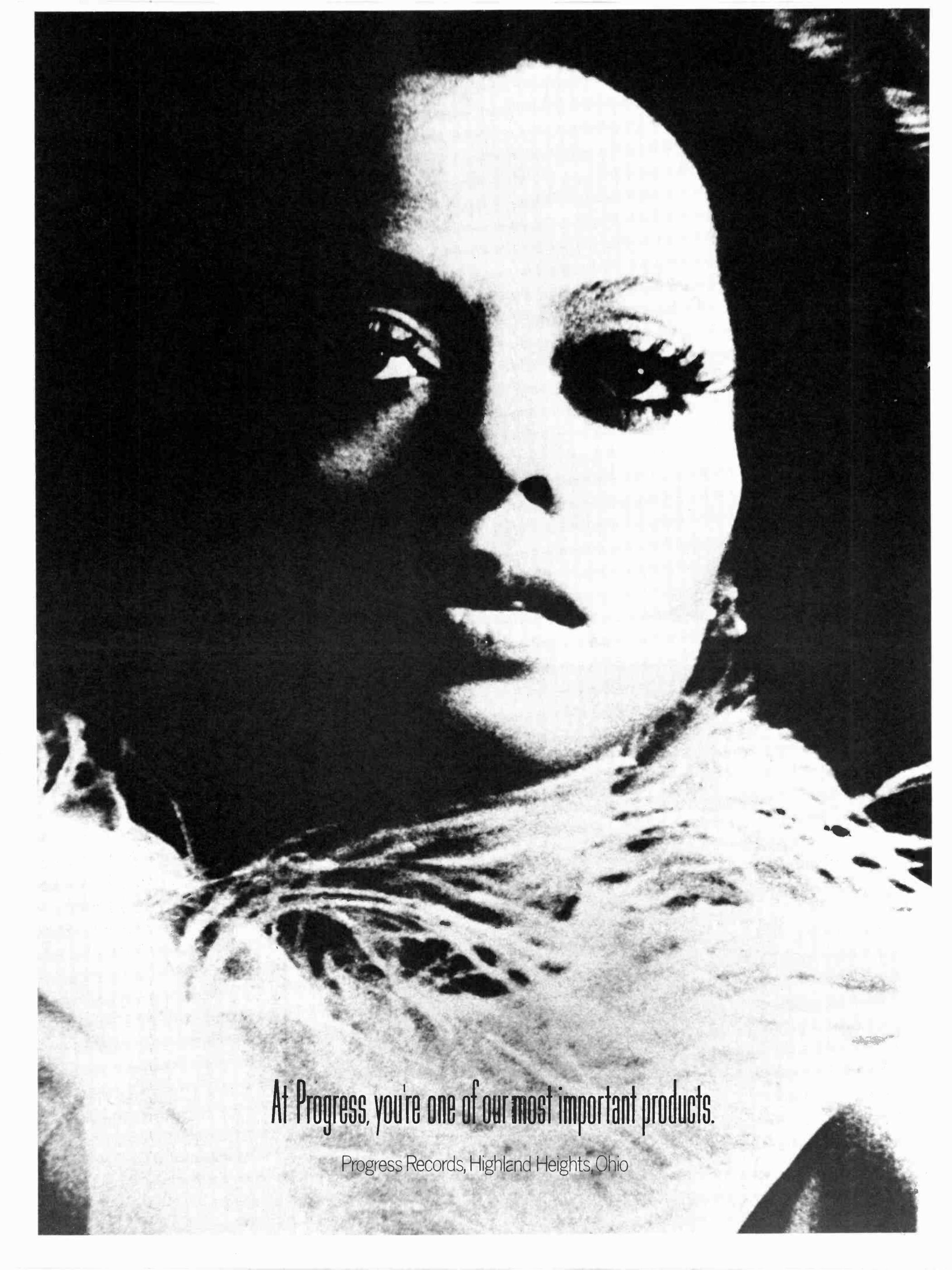
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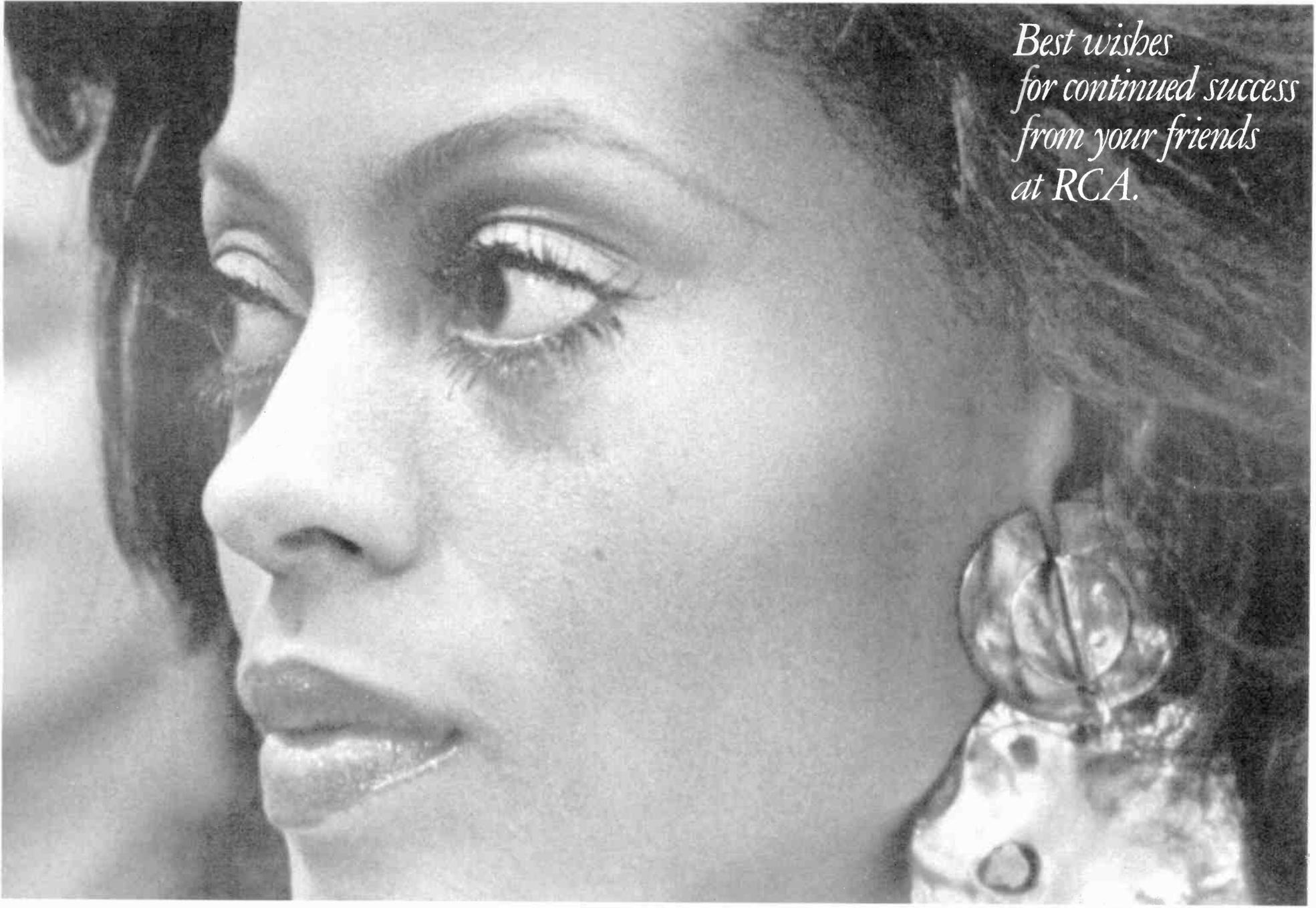
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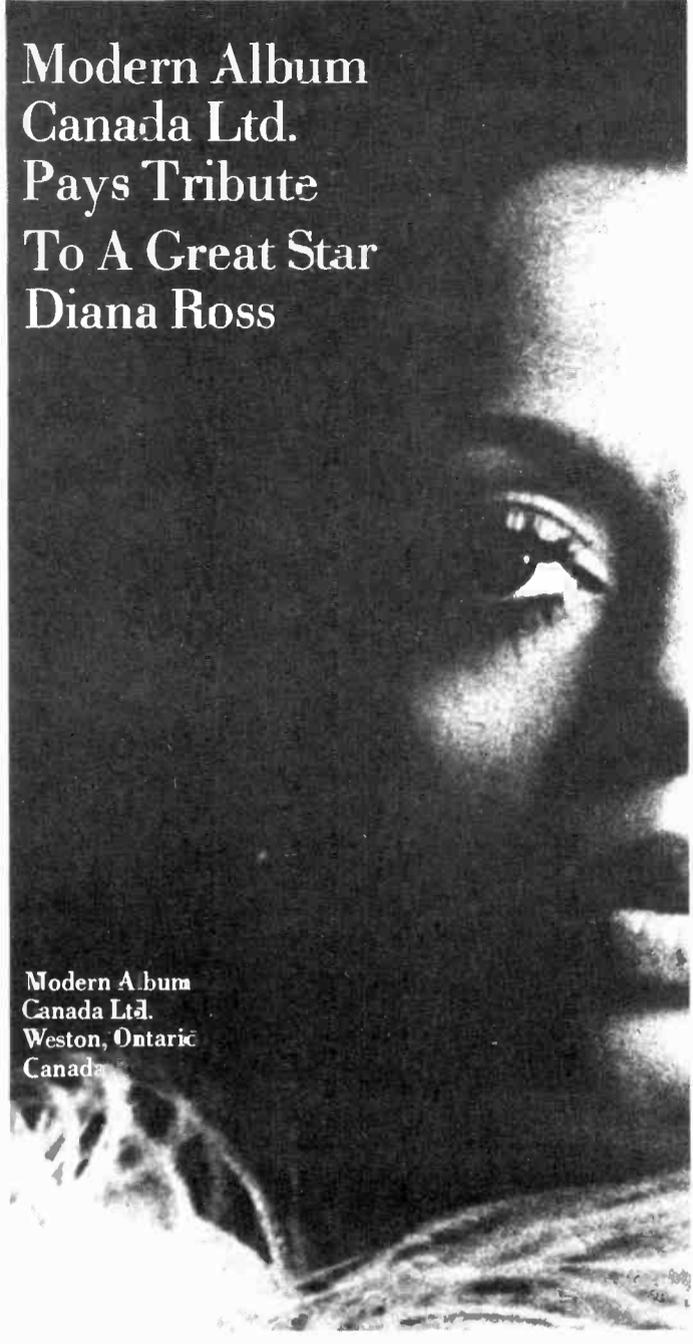
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A Mahogany Sketchbook Diana's Original Designs



HAT
1896-202
1896-24



Wings heavy
multi-colored
beads

HAT
1896-202

1896-24



"Rainbow"-
yellow matte
jersey, with
panels of
pleated,
multi-
colored
chiffon

"Butterfly" - Red crepe with
red cord trim



Apricot knit
skirt and
sweater
ensemble;
apricot wool
jersey cape
with self
scarf.



"Dragon Dress" -
apricot satin.
Hand-embroidered
multicolored
dragon.

SCENE 17
1896-24
Dragon Dress silk satin

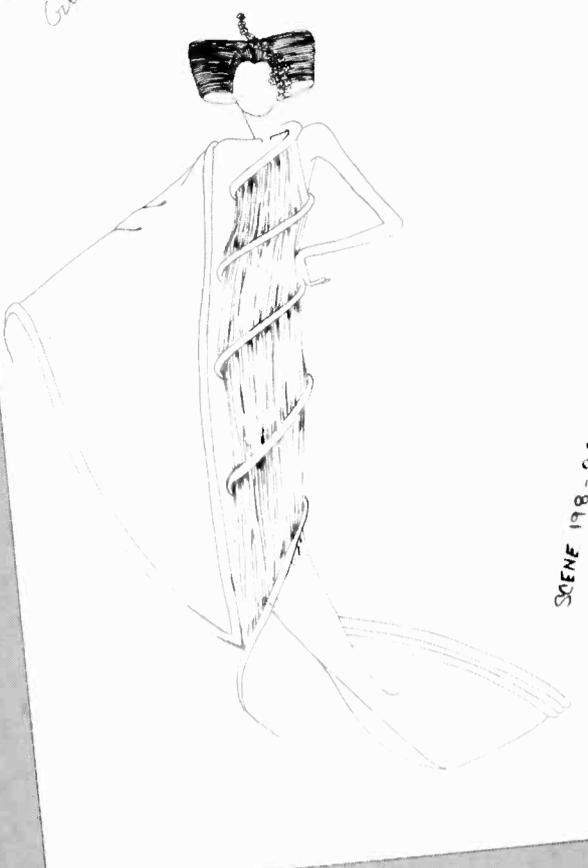


Body stockings -
Black and gray, hand-
painted with sequin trim;
Brown multi-colored, hand-
painted with sequin trim;
Turquoise and metallic multi-
colored, with sequin trim.

MORE FASHION SHOTS Body Stockings



"Silver Fish" - silver tissue, all-over fortune plated dress with one shoulder capelet and silver cord trim.



SCENE 198-220 Dr. Brown Chiffon (Silk) Beaded

Gown - all-over embroidered with pearls, shells and crystals - chiffon sleeves edged in embroidery.

Brown Algeorgette gown - kimono-style sleeves with toast and brown beaded motif.

"Clown" - blue chiffon, draped, all-over sequins, with cords of blue and silver trim.



Three piece suit - black and red crepe de chine - worn with red silk crepe blouse.

"Peacock" - white ombre panne velvet, shaded from white to fuchsia ostrich feathers dyed to match dress. Gold piping trim at top.



1296.91



White Alex jersey long gown - yoke of coral, turquoise and gold beads.



SCENE 196-92
SCENE 96-114 LUNCHEON TURKISH RHEINSTONE

"Fails Suit" - jacket and trousers of white satin with over-all embroidery, Aurora Borealis rhinestones.

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112

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"Theme From Mahogany"
(Do You Know Where You're Going To)

**Written by:
Michael Masser and Gerry Goffin
Published by:
Screen Gems-Columbia Music, Inc.
Jobete Music Co., Inc.**



Screen Gems-Columbia Music/Colgems Music

The music division of Columbia Pictures Industries, Inc.

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CHAPLIN's "Smile"
in your
new album

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Thank you
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and
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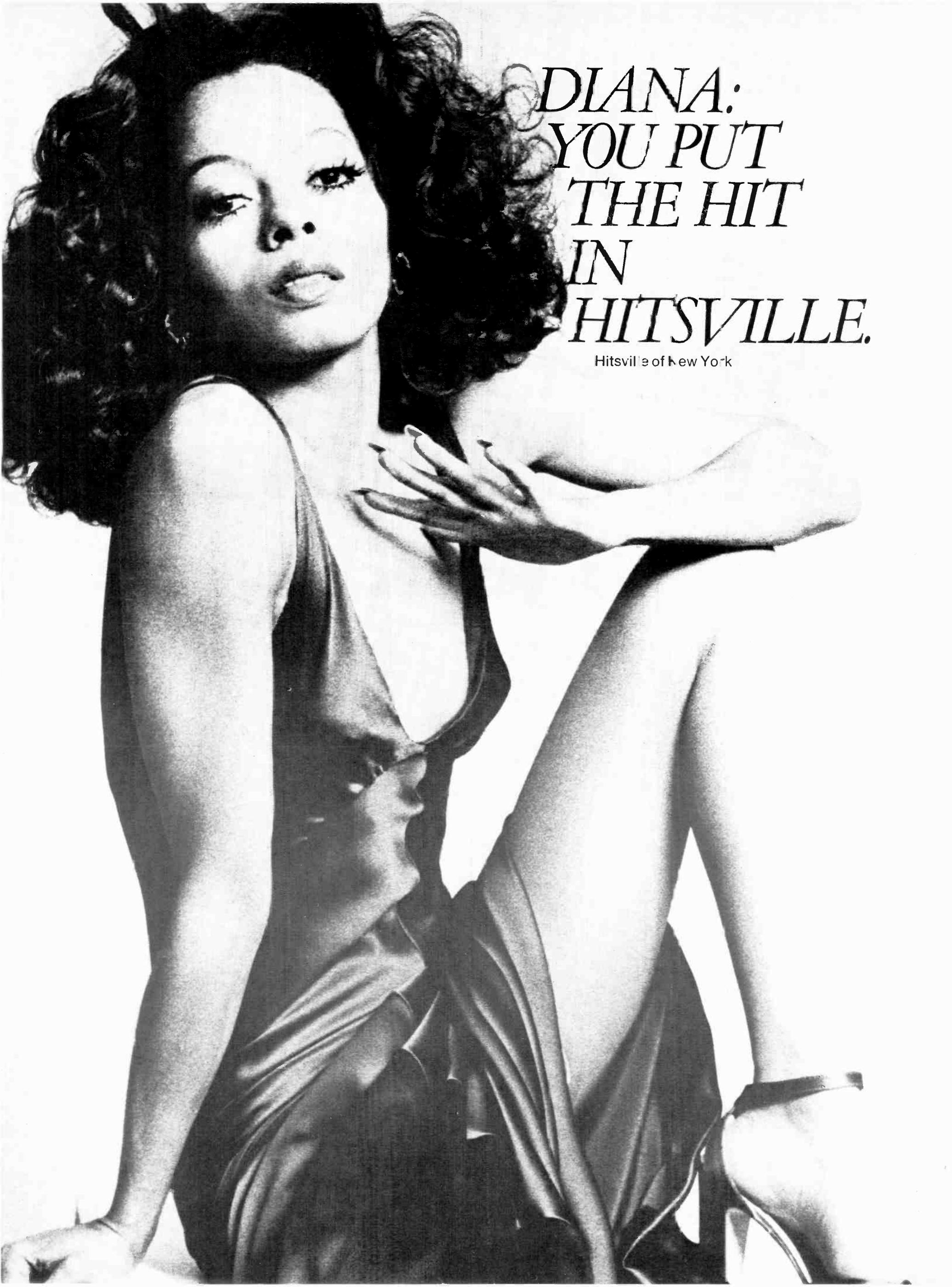
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YOU PUT
THE HIT
IN
HITSVILLE.*

Hitsville of New York

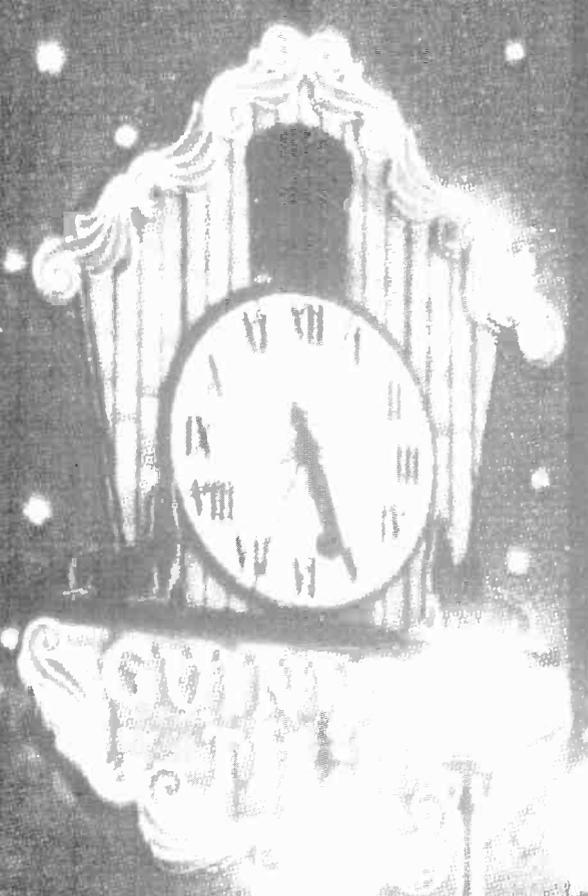
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BRIDGE
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DAILY

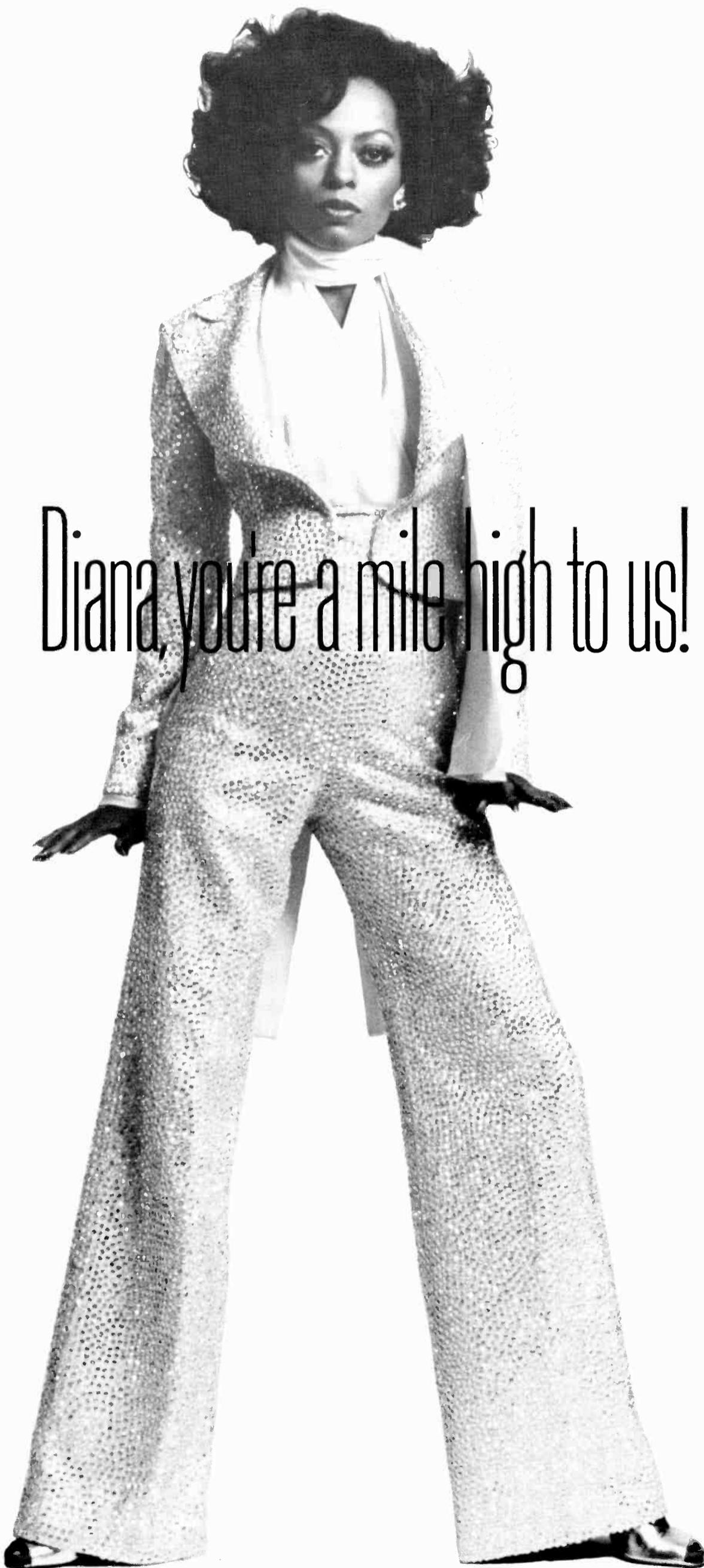
TO THE TOAST OF LONDON...SEE DJIMMIE SPRING!
MOTOWN LONDON



DIANA ROSS EUROPEAN ITINERARY '76

Diana's 1976 International Tour covers over 20 dates in The United Kingdom, France, Belgium, Germany, Scotland, Italy—a very extensive tour, her first in 3 years. And now that she knows the territory, she's looking forward to it eagerly.

Sunday	March 14	Birmingham
Monday	March 15	Bournemouth
Tuesday	March 16	Leicester
Thursday	March 18	London
Friday	March 19	London
Saturday	March 20	London
Monday	March 22	Southport
Tuesday	March 23	Glasgow
Wednesday	March 24	Edinburgh
Friday	March 26	Blackpool
Saturday	March 27	Manchester
Sunday	March 28	Rotterdam
Monday	March 29	Amsterdam
Wednesday	March 31	Antwerp
Friday	April 2	Monte Carlo
Sunday	April 4	Brussels
Monday	April 5	Paris
Wednesday	April 7	Hamburg
Thursday	April 8	Frankfurt
Saturday	April 10	Munich
Tuesday	April 13	Rome
Thursday	April 15	Zurich
Saturday	April 17	Cardiff



Diana, you're a mile high to us!

DIANA ROSS: THE MUSIC



Diana Ross is many things, but she is first of all a singer. A very good singer. And she has the instinct and talent to remain totally contemporary; always in touch with, and generally just ahead of, what's happening. She has been hitting the *Billboard* charts so regularly, since 1962, that occasionally her musicianship gets taken a bit for granted: one simply—and correctly—assumes that the next Diana Ross record will become a hit.

Her just-released album, *Diana Ross*, is a good example of how up-to-date and versatile she can be. No two cuts on it are alike, as she stretches to meet the challenges imposed by a wide variety of material and styles. "Theme from *Mahogany* (Do You Know Where You're Going To)" is on it; the title song from Diana's most recent motion picture is a lush ballad composed by those most contemporary of songwriters, Michael Masser and Gerry Goffin. Closing the album is another ballad, the bitter-sweet "Smile," composed in part by film comedian Charles Chaplin, but sounding every bit as "today" as "Mahogany."

Between the two romantic ballads are a number of songs, all new and all dealing with romance, which cover a wide range of rhythms and attitudes. Of special note are the tender "I Thought It Took A Little Time (But Today I Fell In Love)" and the overpowering "Love Hangover"—a nearly eight-minute venture into disco territory; a reminder that The Supremes were making disco records before there were discotheques, and that Diana Ross can do anything she puts her mind to, and do it better than anybody.

Looking backward (something Diana rarely does) through the Ross discography, one notices that from nearly the very beginning, she developed her talents as a singer to cover as much territory as possible. With The Supremes (in addition to her dozen #1 singles) Diana recorded albums of songs by Sam Cooke, Lennon-McCartney, Rodgers and Hart; even tackling the entire score of Bob Merrill and Jules Stein's *Funny Girl*. An impressive, far-reaching repertoire. More impressive is the fact that each song, no matter what the source, became uniquely Diana's.

Peter Reilly, in a *Stereo Review* feature on the *Touch Me In The Morning* album, described this quality: "She is a fine actress... as she demonstrates with Lorenz Hart's bitter lyrics to 'Little Girl Blue.' The song can stop any show, but Ross' reading here is controlled and emotionally discreet, giving off the flickering radiance of a butterfly at twilight, fluttering away a too-short life. A stunning performance."

Diana's talents had reached the ears of most of the world by 1972, but it was in that year that her consummate artistry made its greatest single impact. For it was in 1972 that her album of songs associated with Billie Holiday, perhaps the greatest of all jazz singers, was released in conjunction with the film *Lady Sings the Blues*. What impressed the critics and fans alike was Diana's ability to take upon herself the spirit of Lady Day's performance, while again adding a special Diana Ross touch that kept her from being a mere mimic. Stephen Davis, reviewing the album for *Rolling Stone*, wrote about Diana's handling of the songs: "Ross succeeds

brilliantly in their revival on record... 'My Man' and especially 'Good Morning Heartache' come off as among Ross' finest recordings." Diana's readings of the Holiday classics are contemporary in feeling with both the historic era of the film—the forties and fifties—and today. The album was a huge popular hit, as was the film. Diana reached recognition as a jazz singer, in addition to the pop and rock fields that she had already conquered.

Her solo albums generally include songs from a number of sources, with Diana Ross' style and personality providing the needed cohesiveness. There was an album recorded live at Caesar's Palace in Las Vegas, allowing those who had never shared the experience of a Diana Ross in-person appearance at least some of the impact—and refreshing the memories of those who would travel many miles to see Diana on stage. An album of duets united two of Motown's greatest talents—Diana and Marvin Gaye.

As a recording artist, Diana Ross' future seems to have no limit. She has proven her ability to convincingly handle every idiom from jazz to country, and her interest in expressing herself in the most contemporary manner possible.

Two things remain sure. First, that every record made by Diana Ross will be first class in every respect.

And second, that wherever else her career may take her, from high fashion salons to the motion picture screen and beyond, Diana Ross will remain first of all one of the greatest recording stars of all time.

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good
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DIANA



DIANA ROSS

A HIT IN HOLLAND
SINCE 1964*

STRAIGHT THROUGH
1976**

And We Ain't Worrying
About The Next Dozen
Years Either!

*Where Did Our Love Go
**Theme From Mahogany

From All Your DUTCH
Buddies Old And New
(Peter and Peter)

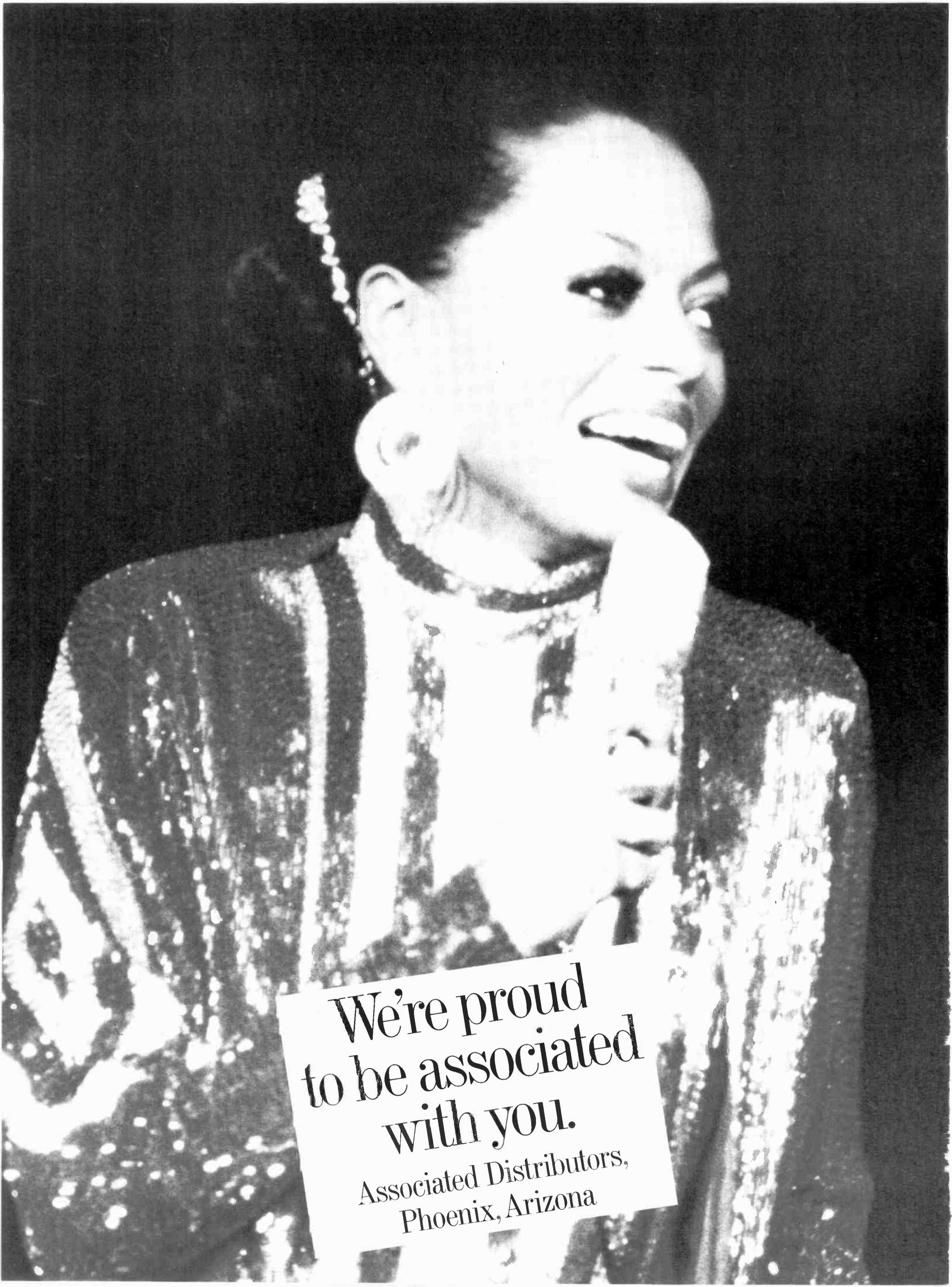
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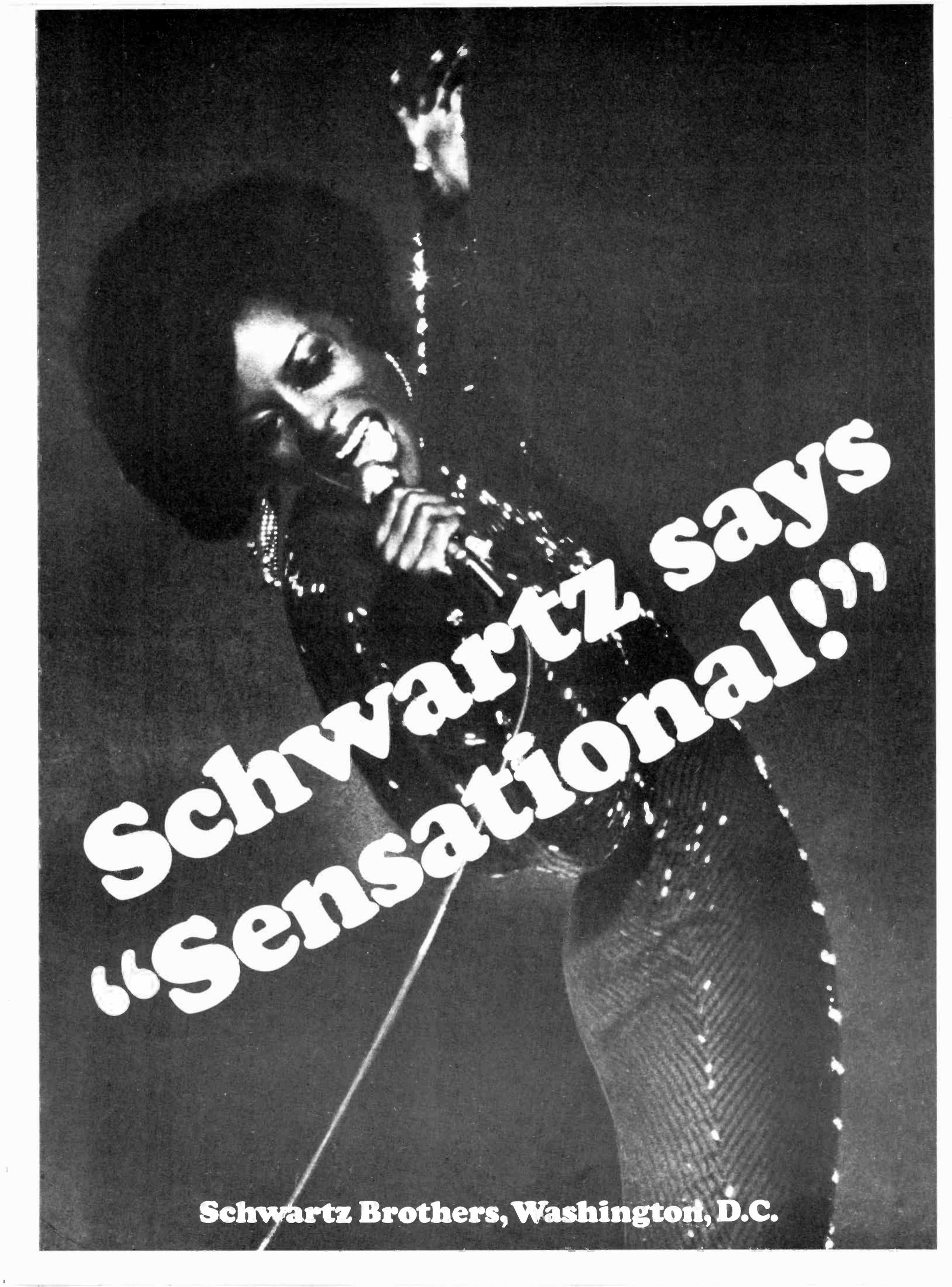


M. S. Distributing Co., Morton Grove, Illinois

A black and white photograph of a woman with dark hair, wearing a sequined dress and a pearl necklace. She is smiling and looking slightly to the right. She is holding a white sign in front of her chest. The sign contains text.

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DISCOGRAPHY

DIANA ROSS

and

THE SUPREMES

Here, for the wonderment of record collectors, fans and fact freaks, is a complete discography of all albums and singles by Diana Ross (solo) and Diana Ross and The Supremes. You'll be surprised at how many there are. You'll be surprised at how many you wish you had. You won't be surprised that you remember most of them, with pleasure. The totals are: Diana Ross albums—11; Diana Ross singles—13. Diana Ross and The Supremes albums—25; DR&TS singles—33. The first two singles were on Tamla; all other recordings are on Motown.

ALBUMS:

Diana Ross:

Diana Ross	861
Mahogany (Soundtrack)	858
Last Time I Saw Him	812
Diana & Marvin	803
Live At Caesar's Palace	801
Touch Me In The Morning	772
Lady Sings The Blues (Soundtrack)	758
Everything Is Everything	724
Surrender	723
Diana Ross	711
Diana! (TV special)	719

Diana Ross & The Supremes:

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Farewell	708
On Broadway (w/The Temptations)	699
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Together (w/The Temptations)	692
Aquarius/Let The Sunshine In	689
TCB (w/The Temptations)	682
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Live At The Talk Of The Town	676
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More Hits By The Supremes	627
Sing Country & Western and Pop	625
A Bit Of Liverpool	623
Where Did Our Love Go	621
Meet The Supremes	606

SINGLES:

Diana Ross:

I Thought It Took A Little Time/After You	1387
Theme From Mahogany/No One's Gonna Be A Fool Forever	1377
Sorry Doesn't Always Make It Right/Together	1335
Sleepin'/You	1295
Last Time I Saw Him/Save The Children	1278
Touch Me In The Morning/I Won't Last A Day Without You	1239
Good Morning Heartache/God Bless The Child	1211
I'm Still Waiting/A Simple Thing Like Cry	1192
Surrender/I'm A Winner	1188
Reach Out I'll Be There/Close To You	1184
Remember Me/How About You	1176
Ain't No Mountain High Enough/Can't It Wait Until Tomorrow	1169
Reach Out And Touch (Somebody's Hand)/Dark Side Of The World	1165

Diana Ross & The Supremes:

Someday We'll Be Together/He's My Sunny Boy	1156
The Weight/For Better Or Worse (w/The Temptations)	1153
No Matter What Sign You Are/The Young Folks	1148
The Composer/The Beginning Of The End	1146
I'll Try Something New/The Way You Do The Things You Do (w/The Temptations)	1142
I'm Livin' In Shame/I'm So Glad I Got Somebody Like You Around	1139
I'm Gonna Make You Love Me/A Place In The Sun (w/The Temptations)	1137
Some Things You Never Get Used To/You've Been So Wonderful To Me	1126
Forever Came Today/Time Changes Things	1122
In And Out Of Love/I Guess I'll Always Love You	1116
Reflections/Going Down For The Third Time	1111
The Happening/All I Know About You	1107
Love Is Here And Now You're Gone/There's No Stopping Us Now	1103
You Keep Me Hanging On/Remove This Doubt	1101
You Can't Hurry Love/Put Yourself In My Place	1097
Love Is Like An Itching In My Heart/He's All I Got	1094
My World Is Empty Without You/Everything's Good About You	1089
Children's Christmas Song/Twinkle Twinkle Little Me	1085
I Hear A Symphony/Who Could Ever Doubt My Love	1083
Nothing But Heartaches/He Holds His Own	1080
Back In My Arms Again/Whisper You Love Me Boy	1075
Stop! In The Name Of Love/I'm In Love Again	1074
Come See About Me/Always In My Heart	1068
Baby Love/Ask Any Girl	1066
Where Did Our Love Go/He Means The World To Me	1060
Run Run Run/I'm Giving You Your Freedom	1054
When The Lovelight Starts Shining Through His Eyes/	1051
Standing At The Crossroads Of Love	1044
A Breath Taking Guy/Rock & Roll Banjo Band	1040
My Heart Can't Take It No More/You Bring Back Memories	1034
Let Me Go The Right Way/Time Changes Things	1027
Your Heart Belongs To Me/(He's) Seventeen	
Buttered Popcorn/Who's Lovin' You	54045
I Want A Guy/Never Again	54038

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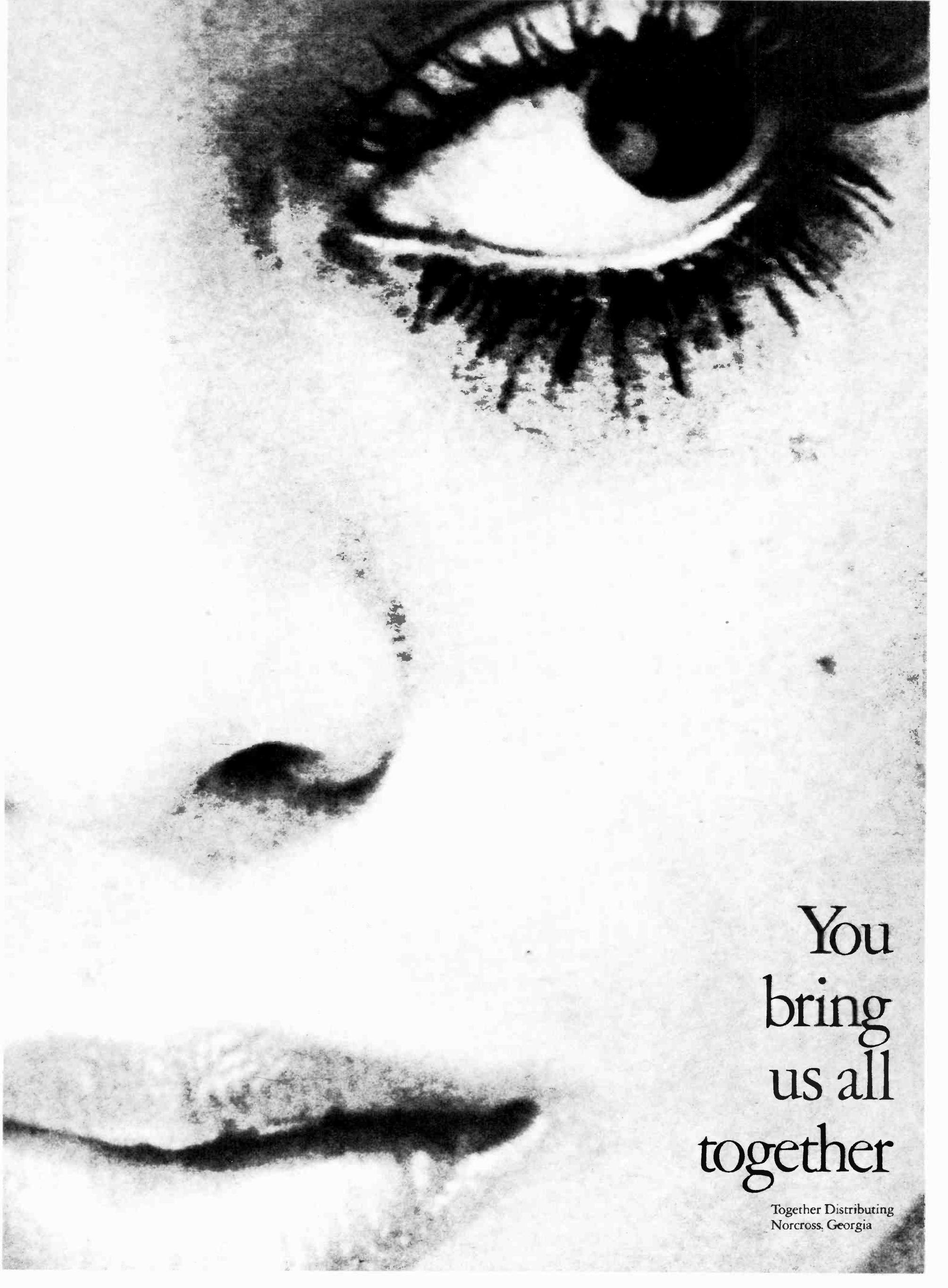
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DISCOGRAPHY OF CHART SINGLES AND ALBUMS



Attention trivia and nostalgia buffs: As a public service, here is a complete list, including dates, chart position, number of weeks on the charts, and record number of each Diana Ross/Supremes single or album to reach *Billboard's* "Hot 100" singles chart or "Top LP" chart—in chronological order. Enjoy.

HOT SINGLES

Date	Pos.	Wks.	ARTIST—RECORDING	Label
SUPREMES				
8/11/62	95	3	YOUR HEART BELONGS TO ME	Motown 1027
12/8/62	90	6	LET ME GO THE RIGHT WAY	Motown 1034
7/27/63	75	7	A BREATH TAKING GUY	Motown 1044
11/30/63	23	11	WHEN THE LOVELIGHT STARTS SHINING THROUGH HIS EYES	Motown 1051
3/14/64	93	2	RUN, RUN, RUN	Motown 1054
7/11/64	1	14	WHERE DID OUR LOVE GO	Motown 1060
10/3/64	1	13	BABY LOVE	Motown 1066
11/14/64	1	14	COME SEE ABOUT ME	Motown 1068
2/20/65	1	12	STOP! IN THE NAME OF LOVE	Motown 1074
5/1/65	1	11	BACK IN MY ARMS AGAIN	Motown 1075
7/31/65	11	9	NOTHING BUT HEARTACHES	Motown 1080
10/30/65	1	10	I HEAR A SYMPHONY	Motown 1083
1/15/66	5	11	MY WORLD IS EMPTY WITHOUT YOU	Motown 1089
4/30/66	9	8	LOVE IS LIKE AN ITCHING IN MY HEART	Motown 1094
8/13/66	1	13	YOU CAN'T HURRY LOVE	Motown 1097
10/29/66	1	12	YOU KEEP ME HANGIN' ON	Motown 1101
1/28/67	1	11	LOVE IS HERE AND NOW YOU'RE GONE	Motown 1103
4/8/67	1	11	THE HAPPENING	Motown 1107
8/12/67	2	11	REFLECTIONS	Motown 1111
11/11/67	9	8	IN AND OUT OF LOVE	Motown 1116
3/16/68	28	9	FOREVER CAME TODAY	Motown 1122
6/8/68	30	7	SOME THINGS YOU NEVER GET USED TO	Motown 1126
10/19/68	1	16	LOVE CHILD	Motown 1135
1/25/69	10	8	I'M LIVIN' IN SHAME	Motown 1139
4/19/69	27	6	THE COMPOSER	Motown 1146
5/31/69	31	6	NO MATTER WHAT SIGN YOU ARE	Motown 1148
8/2/69	69	5	THE YOUNG FOLKS	Motown 1148
11/8/69	1	16	SOMEDAY WE'LL BE TOGETHER	Motown 1156
SUPREMES & FOUR TOPS				
11/28/70	14	10	RIVER DEEP—MOUNTAIN HIGH	Motown 1173
6/5/71	55	5	YOU GOTTA HAVE LOVE IN YOUR HEART	Motown 1181
SUPREMES & THE TEMPTATIONS				
12/7/68	2	13	I'M GONNA MAKE YOU LOVE ME	Motown 1137
3/15/69	25	7	I'LL TRY SOMETHING NEW	Motown 1142
9/13/69	46	5	THE WEIGHT	Motown 1153
ROSS, DIANA				
4/25/70	20	9	REACH OUT AND TOUCH (SOMEBODY'S HAND)	Motown 1165
8/8/70	1	14	AIN'T NO MOUNTAIN HIGH ENOUGH	Motown 1169
12/26/70	16	10	REMEMBER ME	Motown 1176
5/1/71	29	7	REACH OUT I'LL BE THERE	Motown 1184
8/14/71	38	8	SURRENDER	Motown 1188
11/6/71	63	5	I'M STILL WAITING	Motown 1192
1/13/73	34	13	GOOD MORNING HEARTACHE	Motown 1211
6/2/73	1	21	TOUCH ME IN THE MORNING	Motown 1239
1/6/74	14	14	THE LAST TIME I SAW HIM	Motown 1278
5/11/74	70	5	SLEEPIN'	Motown 1295
11/1/75	1	17*	THEME FROM "MAHOGANY" (DO YOU KNOW WHERE YOU'RE GOING TO)	Motown 1377
(& MARVIN GAYE)				
10/6/73	12	12	YOU'RE A SPECIAL PART OF ME	Motown 1280
2/23/74	19	16	MY MISTAKE (WAS TO LOVE YOU)	Motown 1269
7/13/74	46	9	DON'T KNOCK MY LOVE	Motown 1296

TOP LP's

Date	Pos.	Wks.	ARTIST—ALBUM TITLE	Label
SUPREMES				
9/19/64	2	89	WHERE DID OUR LOVE GO	Motown 621
11/28/64	21	21	A BIT OF LIVERPOOL	Motown 623
3/20/65	79	8	COUNTRY, WESTERN & POP	Motown 625
5/8/65	75	19	WE REMEMBER SAM COOKE	Motown 629
8/21/65	6	37	MORE HITS BY THE SUPREMES	Motown 627
11/13/65	11	54	LIVE AT THE COPA	Motown 636
3/19/66	8	55	I HEAR A SYMPHONY	Motown 643
9/24/66	1	60	SUPREMES A GO-GO	Motown 649
2/18/67	6	29	THE SUPREMES SING HOLLAND-DOZIER-HOLLAND	Motown 650
6/17/67	20	19	THE SUPREMES SING RODGERS & HART	Motown 659
9/30/67	1	89	DIANA ROSS & THE SUPREMES GREATEST HITS	Motown 663
4/27/68	18	29	REFLECTIONS	Motown 665
10/5/68	150	12	"FUNNY GIRL"	Motown 672
10/5/68	57	18	"LIVE" AT LONDON'S TALK OF THE TOWN	Motown 676
12/14/68	14	21	LOVE CHILD	Motown 670
6/21/69	24	18	LET THE SUNSHINE IN	Motown 689
11/29/69	33	20	CREAM OF THE CROP	Motown 694
1/10/70	31	25	DIANA ROSS & THE SUPREMES GREATEST HITS, VOL. 3	Motown 702
5/16/70	46	18	FAREWELL	Motown 708
11/25/72	129	13	THE SUPREMES (Shown as "DIANA ROSS & THE SUPREMES" on Motown 663 through 708)	Motown 756
SUPREMES & THE FOUR TOPS				
10/17/70	113	16	THE MAGNIFICENT 7	Motown 717
6/26/71	154	6	THE RETURN OF THE MAGNIFICENT SEVEN	Motown 736
1/8/72	160	6	DYNAMITE	Motown 745
SUPREMES (DIANA ROSS) & THE TEMPTATIONS				
11/30/68	2	32	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS	Motown 679
12/28/68	1	34	TCB	Motown 682
10/25/69	28	18	TOGETHER	Motown 692
12/6/69	38	12	ON BROADWAY	Motown 699
ROSS, DIANA				
7/11/70	19	28	DIANA ROSS	Motown 711
11/21/70	42	16	EVERYTHING IS EVERYTHING	Motown 724
4/24/71	46	15	DIANA! (TV Show)	Motown 719
8/7/71	56	17	SURRENDER	Motown 723
11/25/72	1	54	LADY SINGS THE BLUES (Soundtrack)	Motown 758
7/14/73	5	28	TOUCH ME IN THE MORNING	Motown 772
12/29/73	52	17	LAST TIME I SAW HIM	Motown 812
6/15/74	64	17	DIANA ROSS LIVE AT CAESARS PALACE	Motown 801
(& MARVIN GAYE)				
11/17/73	26	26	DIANA & MARVIN	Motown 803
ROSS, DIANA & THE SUPREMES				
6/29/74	66	15	ANTHOLOGY	Motown 794

* still on chart as of 2/21/76

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What becomes a Legend most?

A black and white advertisement for Blackglama fur. The top half of the image features a close-up portrait of a woman with voluminous, dark, wavy hair. She is smiling broadly, showing her teeth, and looking slightly upwards and to the right. She is wearing a dark, thick fur coat with a high collar. The background is a plain, light color. At the bottom of the image, the brand name 'Blackglama' is written in a large, bold, serif font. Below the brand name, a smaller line of text reads: 'BLACKGLAMA® IS THE WORLD'S FINEST NATURAL DARK RANCH MINK BRED ONLY IN AMERICA BY THE GREAT LAKES MINK MEN.'

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March 26 BLACKPOOL
March 27 MANCHESTER
March 28 ROTTERDAM
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April 8 FRANKFURT
April 10 MUNICH
April 13 ROME
April 15 ZURICH

Soul Sauce

VeeJay In Rebirth; To Open Nitery

By JEAN WILLIAMS

LOS ANGELES—After 10 years of inactivity and a year of dealing with its catalog product, VeeJay Records has mapped out a plan to compete with major soul and jazz labels, reports Calvin Carter, a&r director.

VeeJay is currently purchasing r&b masters with which to get back into the record business with new product.

During the past month, the label—which was a leader in the blues field in the 50s—has signed several new acts.

Jazz, which was also a major part of the label during its early days, is coming back into play.

To coincide with its new jazz signings, VeeJay will this month open the Southerland Lounge West, a nightclub in Los Angeles, to showcase its jazz acts.

The club will operate on Monday and Tuesday evenings and will also be a platform for other new acts not of the VeeJay family to gain exposure.

Carter points out that all releases will be contemporary and directed to today's market.

Jerry "Swamp Dog" Williams, producer/writer and artist is the first act to sign with the label during its rejuvenation campaign. Williams' LP "It's A Bitch," is set to be released shortly.

Pat Henley, former background singer for Smokey Robinson and the vocal group, Mixed Sugar, has also signed.

Carter notes that the label is seeking r&b and jazz acts with crossover potential. He is scouting the country for acts.

He points out that although VeeJay is concentrating its efforts on securing r&b and jazz acts, pop and gospel performers will also be signed.

VeeJay will initially deal with independent distributors, but will be looking to hire its own staff representatives in the future, says Carter.

★ ★ ★

Dionne Warwick admits that she had become "redundant" with her current sound, and she feels that her alliance with producer/writer Thom Bell has revived the early Warwick flavor.

"Bell works from a concept level which is different for me. I am now getting my recording career back up to par through Bell and Linda Creed, Bell's music partner," says Warwick. She contends many r&b deejays have not in the past aired her product, feeling that she was a white-oriented artist. However, she says with her latest LP, "Track Of The Cat," on Warner Bros., not only has her appeal touched the soul spinners, but her past supporters also seem to appreciate the new sound.

Atlantic recording artist, Jimmy Castor, is also attempting to change his image from a producer of novelty tunes to a total performer.

Castor, who contends his roots are in jazz, feels that although novelty tunes have been successful for him, they have also stereotyped him.

From each of his past LPs, the tune with the most novel appeal was the tune released as a single.

"With the next album—although there will be novelty tunes on it—

(Continued on page 43)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/20/76

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	DISCO LADY—Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	34	37	8	TODAY I STARTED LOVING YOU AGAIN—Bobby Bland (M. Haggard, B. Owens), ABC 12156 (Blue Book, BMI)	68	NEW ENTRY	1	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & The Blue Notes Philadelphia International 3588 (Columbia/Epic)
2	4	7	HE'S A FRIEND—Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tami 54266 (Motown) (Stone Diamond/Mighty Three, BMI)	35	36	7	TRAIN CALLED FREEDOM—South Shore Commission (B. Sigler, R. Tyson), Wand 11294 (Scepter) (Mighty Three, BMI)	69	NEW ENTRY	2	MOVIN'—Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)
3	3	9	KEEP HOLDING ON—Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	36	49	4	LET'S MAKE A BABY—Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)	70	77	2	DISCO CONNECTION—Isaac Hayes Movement (I. Hayes), Hot Buttered Soul 12171 (ABC) (Incense, BMI)
4	5	7	NEW ORLEANS—The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tamermelane, BMI)	37	53	3	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	71	76	4	BOHANNON BEAT—Bohannon (H. Bohannon), Dakar 4551 (Brunswick) (Hog/Bohannon, ASCAP)
5	9	6	MISTY BLUE—Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK)	38	38	8	DON'T GO LOOKING FOR LOVE—Faith, Hope & Charity (V. McCoy), RCA 10542 (Van McCoy/Tamerlane, BMI)	72	83	6	MORE MORE MORE Pt. 1—Andrea True Connection (G. Diamond), Buddha 515 (Buddah/Gee Diamond, ASCAP)
6	2	17	BOOGIE FEVER—Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	39	12	12	I NEED YOU, YOU NEED ME—Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)	73	73	2	HOW CAN I BE A WITNESS—R.B. Hudson (R.B. Hudson), Atlantic 3318 (East Memphis/Candlestick, BMI)
7	6	14	SWEET THING—Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	40	46	4	PARTY DOWN—Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)	74	74	4	I CHOOSE YOU—Chicago Gangsters (W. Hutch), Gold Plate 1949 (Amherst) (Jobete, ASCAP)
8	21	5	DAYLIGHT—Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	41	56	3	QUEEN OF CLUBS—K.C. & The Sunshine Band (H.W. Casey, W. Clarke), TK 1005 (Sherlyn, BMI)	75	86	3	SAY YOU LOVE ME—D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)
9	7	14	SWEET LOVE—Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	42	52	5	DAY AFTER DAY (Night After Night)—Reflection (K. Williams), Capitol 4222 (A-Dish-A-Tunes, BMI)	76	82	5	DOES YOUR MAMA KNOW—Rudy Love & Love Family (R. Love), Calla 107 (Shakat) (JAMF/Lov-Fun)
10	17	6	HAPPY MUSIC—Blackbyrds (D. Byrd), Fantasy 762 (Elgy, BMI)	43	44	6	I'M SO GLAD—Jr. Walker (B. Holland), Soul 35116 (Motown) (Gold Forever, BMI)	77	72	6	ADVENTURES IN PARADISE—Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50190 (Columbia) (DickieBird/Four Knights, BMI)
11	10	11	FROM US TO YOU—Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 10005 (A&M) (Ganga, BMI)	44	59	5	P. FUNK (Want To Get Funked Up)—Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)	78	78	7	DO YOU LOVE ME—Lowell Fulson (L. Fulson), Granite 533 (ATV/Lowell Fulson, BMI)
12	24	4	LET'S GROOVE (Part 1)—Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOP 4775 (Columbia/Epic) (Mighty Three, BMI)	45	18	16	INSEPARABLE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	79	NEW ENTRY	8	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)—Diana Ross (M. Masser, P. Sawyer), Motown 1367 (Jobete, ASCAP)
13	15	8	YOU'RE MY ONE WEAKNESS GIRL—Street People (R. Dahrage), Vigor 1728 (PIP) (Sister John/Vignette, BMI)	46	23	18	SING A SONG—Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagfire, BMI)	80	90	2	WORDS (Are Impossible)—Danny Gerrard (E. Riccardi, L. Albertelli, D. Janseen, B. Hart) (Greedy 101 (ATV, BMI)
14	13	16	TURNING POINT—Tyronne Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	47	29	14	LOVE OR LEAVE—Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	81	91	4	HUSTLE ON UP (Do The Bump)—Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)
15	8	13	LET THE MUSIC PLAY—Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	48	80	2	GRATEFUL—Blue Magic (B. Eli, V. Barrett), Atco 7046 (WIMOT/Friday's Child/Poo-Poo, BMI)	82	100	3	DISCO HOP—3rd World Band (T.W. Stewart, B.R. Wright), Abraxas 1701 (For Better or Worse/Fudge Tips, BMI)
16	11	18	THEME FROM "S.W.A.T."—Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	49	31	10	CLOSE TO YOU—B.T. Express (B. Bacharach, H. David), Roadshow 7005 (Scepter) (U.S. Songs/Blue Seas/Jac, BMI)	83	NEW ENTRY	4	HEAVEN ONLY KNOWS—Love Committee (R. Pison, M. Frazier), Ariola America 7608 (Capitol) (U.S. Arabella, BMI)
17	19	6	THE JAM—Graham Central Station (L. Graham), Warner Bros. 8175 (Nineteen Eighty Foe, BMI)	50	35	13	THAT OLD BLACK MAGIC—Softones (J. Mercer, H. Arien), Avco 4663 (Famous, ASCAP)	84	88	4	I FOUND LOVE ON A DISCO FLOOR—Temprees (J. Gonzalez, S. Bradford), Epic 8-50192 (Columbia) (Syl John, BMI)
18	16	9	PARTY HEARTY—Oliver Sain (O. Sain), Abet 9463 (Nashboro) (Excellore/Saico, BMI)	51	65	2	MAKE YOURS A HAPPY HOME—Gladys Knight & The Pips (C. Mayfield), Buddha 523 (Warner-Tamermelane, BMI)	85	98	2	MASADA—Joe Thomas (J. Thomas, B. Baker), Groove Merchant 1035 (PIP) (Music Of The Times, ASCAP)
19	34	4	FOPP—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI)	52	41	14	HONEY I—George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)	86	89	2	MELLOW MADNESS—Quincy Jones (Q. Jones, T. Bahler, P. McWilliams, A. Ciner), A&M 1791 (Kidada, BMI)
20	27	5	YOU ARE BEAUTIFUL—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 1664 (Avco Embassy, ASCAP)	53	51	7	FINDERS KEEPERS—Soul Children (J. Colbert, N. West), Epic 8-50178 (Columbia) (Hearsay, BMI)	87	NEW ENTRY	6	SPANISH HUSTLE—Fatback Band (G. Thomas), Event 229 (Polydor) (Clita/Sambo, BMI)
21	28	5	THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	54	42	10	TANGERINE—The Salsoul Orchestra (J. Mercer, V. Schertzing), Salsoul 2004 (Caytronics) (Famous, ASCAP)	88	84	6	STORYBOOK CHILDREN—Sam Dees & Betty Swann (C. Taylor, B. Vera), Big Tree 16054 (Atlantic) (Blackwood, BMI)
22	22	9	WHEN I'M WRONG—B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)	55	55	7	QUALIFIED MAN—Latiimore (B. Latiimore), Glades 1733 (TK) (Sherlyn, BMI)	89	NEW ENTRY	2	LET YOUR MIND BE FREE—Brother To Brother (B. Jones), Turbo 045 (All Platinum) (Gambi, BMI)
23	40	4	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	56	43	11	BAD LUCK—Atlanta Disco Band (Carstarphen, McFadden, Whitehead), Ariola America 7611 (Capitol) (Blackwood, BMI)	90	97	2	BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)
24	48	3	HEAVY LOVE—David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamermelane, BMI)	57	57	6	DR. LOVE POWER—Ann Peebles (G. Anderson, D. Oliver), Hi 2302 (London) (Jec/ Petmar, BMI)	91	95	2	I CAN'T SEEM TO FORGET YOU—Heaven & Earth (J. Shelton, M. Commander), Gec 1000 (20th Century) (20th Century/Jason Sean, ASCAP)
25	25	7	FEEL THE SPIRIT (In '76)—Leroy Hutson and the Free Spirit Symphony (L. Hutson), Curtom 0112 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	58	68	8	SEXY WAYS—PRETTY LEGS—All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI)	92	94	3	MAKE IT SWEET—Coke Escovedo (H. Eberitzsch), Mercury 73758 (Phonogram) (Perennial, BMI)
26	32	6	MIGHTY HIGH—Mighty Clouds Of Joy (D. Crawford, R. Downing), ABC 12164 (American Broadcasting/DaAnn, ASCAP)	59	45	7	HIPIT, Part 1—Hosanna (J. Hartnett), Calla 12078 (Shakat) (Little Joe, BMI)	93	96	2	MUTHAM'S LOVE—Bobby Franklin (B. Franklin), Columbia 3-10285 (Steve Caspi/Wood, BMI)
27	30	10	DO IT WITH FEELING—Michael Zager's Moon Band Featuring Peabo Bryson (P. Davis, M. Zager), Bang 720 (Web IV) (Web IV, BMI/Louise/Jack, ASCAP)	60	71	3	CRADLE OF LOVE—Gwen McCrae (C. Reid), Cat 2000 (TK) (Sherlyn, BMI)	94	NEW ENTRY	4	EASY LOVIN' WE GOT THE RECIPE—Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI)
28	20	7	MERRY GO ROUND—Monday After (M. Tennant, A. Smith), Buddha 512 (John Davis/Barbro, ASCAP)	61	66	3	SUPERSOUND—Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 3316 (Jimpire, BMI)	95	NEW ENTRY	8	STAR BRIGHT, STAR LITE—Syl Johnson (E. Randle, O. Roberts) Hi 2304 (London) Jec, BMI/FI, ASCAP)
29	14	13	YOU'RE FOOLING YOU—Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	62	47	15	NURSERY RHYMES (Part 1)—People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	96	81	8	LET THE MUSIC PLAY—J.G. Lewis (J.L. Gilliam), IX Chains 7014 (Mainstream) (Swope/Brent, BMI)
30	26	12	JUST YOUR FOOL—Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)	63	67	6	IT'S BEEN A LONG TIME—Stiff 'N Ramjet (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)	97	NEW ENTRY	3	IT'LL COME, IT'LL COME, IT'LL COME—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8179 (Nick- O-Val, ASCAP)
31	39	5	IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	64	54	12	YOU—Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	98	85	3	DON'T WANT NO OTHER LOVER—Touch Of Class (M. Steels, M. Steels), Midland International 10554 (RCA) (Diagonal/Steels Bros., BMI)
32	63	2	LIVIN' FOR THE WEEKEND—O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)	65	58	7	THE POWER OF LOVE—The Dells (L. Williams, Mercury 73759 (Phonogram) (Groovesville, BMI)	99	92	4	WE GONNA MAKE IT—Roger Hatcher (R. Hatcher), Brown Oog 9009 (All Night, BMI) (Mainstream)
33	33	9	(Call Me) THE TRAVELING MAN—Masqueraders (O. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson) Hot Buttered Soul 12157 (ABC) (Incense, BMI)	66	NEW ENTRY	2	GET UP AND BOOGIE—Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA)	100	99	3	WE GOT TO GET AN UNDERSTANDING—Darrow Fletcher (J. Webster, D. Fletcher), Crossover 983 (Mavid, ASCAP/Tangerine, BMI)

MARCH 20, 1976, BILLBOARD

'SELMA' ALIVE *Musical Show Survives With Assist From U.S. Churches*

By JEAN WILLIAMS

LOS ANGELES—The tragic near-death of the musical "Selma" at the Huntington Hartford Theater here has blossomed into a trek to Broadway.

"Selma," currently being supported by churches across country, initially opened at the Inner City Cultural Center in Los Angeles. It later moved to a six-week stay at the Hartford.

Before going to Broadway the play, which deals with the life and death of civil rights leader Dr. Martin Luther King, takes on another six weeks at the Aquarius Theater here beginning May 25.

Tommy Butler, creator and star of the musical drama, notes that difficulties involved in staging "Selma" ranged from the actors to the facilities.

"We took actors, a stage manager and a music conductor from the community. Many were persons with no stage experience," says Butler.

He contends it is not necessary to be professional actors; however, professional attitudes are necessary, particularly when involved with a production that takes many months to get off the ground.

He explains that many persons who started with the production at the Inner City Cultural Center were not with the show when it reached the Huntington Hartford.

"Most of the people were not professional actors, but they grew with the play. When we became unionized, the divide-and-conquer element began to arise," asserts Butler.

"The problem was when some of the actors began to receive a pay check, it went to their heads," he continues.

"Selma" has moved into the churches because, as Butler points out, "Many church people wanted to see it but did not feel comfortable coming to the Hartford.

"We feel it's a play that they should see because, in many cases, they can identify and relate to 'Selma.' Therefore, since they would not come to us, we have gone to them."

Joe Hubbard, Butler's business associate who is also a business associate of "Selma's" backer, comic Redd Foxx, injects, "In two weeks, Trinity Baptist Church in Los Angeles sold more tickets to the performances

than were sold in six weeks at the Huntington Hartford.

"We knew that we had a special market in churches," Hubbard continues, "and when we went there, we eliminated all of the negatives that we were strapped with at the Hartford.

"Our theory was right, but we had to learn how to make it work, and the Hartford was a good learning experience."

Butler has added elements to the production which he says appeals to a broader audience.

He says that by injecting three new songs, costing changes, set designs and choreography, "Selma" will, he believes, appeal to the entire entertainment industry.

In a similar vein, "I Have A Dream," another production dealing with the life of King, is being constructed by Frank Von Zerneck and Mike Wise in association with Coretta King and the Martin Luther King Jr. Center for Social Change.

The play, which stars Billy Dee Williams, is set to open at the Ford Theater in Washington April 5.

"I Have A Dream" is conceived and directed by Robert Greenwald.

Allen President Of Cotillion

• Continued from page 3

him a full shot at running a label and believe this is a perfect opportunity to do so," says Ertegun.

Another indication that Atlantic is fully committed to the success of the revived Cotillion operation is the fact that it has assigned Eddie Holland, Atlantic's senior promotion man for r&b product in the Midwest, to be Allen's vice president. The rest of the top management of Cotillion will be announced within the next 10 days.

Several acts have already been signed to the new Cotillion operation, two of which, Margie Joseph and Sister Sledge, are coming over from the Atlantic stable. Others signed are: Willis Jackson, Lou Donaldson and John Edwards, who was lead singer for the Spinners for a while.

Although the major thrust of the label will be for soul and r&b product, Allen maintains that jazz and pop will also be included in the label's repertoire.

"We also plan on boosting our jazz artists so that they can provide good crossover product," Allen says. "You know, every seven or eight years the public needs new faces and musical trends. We hope to be able to spot those trends and get there first to the public."

Allen adds that the need for the new label stems from "the require-

ment that artists have strong individual identities. That is hard to do when there are many big names on one label. Reviving Cotillion allows for this identity while staying firmly within the Atlantic family."

"We're going to put a lot of money into launching this label," Allen says. "We have 10 months left in this year and we hope to have Cotillion right up at the top by the end of the year. We have the expertise and I have the okay to sign artists and do whatever else is necessary to make the label go."

Allen has been with Atlantic for 23 years. He began as a local r&b and pop promotion man, was named Eastern promotion manager in 1962 and in 1966 was named to head all national promotion for Atlantic.

A year later he was appointed vice president of promotion for Atlantic/ATCO and affiliated label product, a position he held until his appointment as senior vice president.

Jazz Fledglings On New Catalyst Label

NEW YORK—Springboard International has introduced Catalyst Records as a label devoted to showcasing upcoming jazz artists who have not yet established careers of their own. Many of the artists, however, have achieved recognition as eminent sidemen for top jazz artists.

Catalyst is headed by Pat Britt, former Vee Jay vice president, who is based in Los Angeles. First releases will feature Flip Nunez, George Muribus, Hadley Caliman and Jim Henry Gannon. Distribution of the label is handled by MDA, Springboard's wholesaling arm.

It's Gamble-Huff

PHILADELPHIA—What has been for a long time a three-way partnership in one of the nation's most successful record producers in Gamble-Huff & Bell Productions, now becomes a two-way team. The firm is now Gamble-Huff Productions, with only Kenneth Gamble and Leon Huff listed as the owners. The same center-city studio and office site is maintained.

"We are all proud of Allen's achievements and at the same time extremely excited about the reactivation of Cotillion," says Atlantic president Jerry Greenberg. "We are looking forward to renewed success with the label in 1976."

The Cotillion label was a powerful force in the industry when it was initiated as an affiliate label in 1969. It has a history of best-selling recordings by such artists as Emerson, Lake & Palmer, Danny O'Keefe, Freddie King, Brook Benton, Ronnie Hawkins, Velvet Underground, Conception Corporation and Tyrone Davis, among others. It also has a gospel series in its catalog including recordings by Myrna Summers, Alex Bradford and Marion Williams.

Cotillion also distributed Herbie Mann's Embryo Records with early recordings by Ron Carter, Miroslav Vitous, Arnie Lawrence, Phil Woods, Jim Pepper, Chris Hills and Mann. And it counts two "Woodstock" soundtrack albums among its all-time best sellers.

Sources close to the label indicate that the announced reactivation of the Cotillion operation is but the tip of the iceberg. Numerous major recording artists in the r&b, pop, jazz and disco vein have been seen in and around the Atlantic offices in recent weeks leading to speculation that the label plans major artistic expansions in the near future.



• Continued from page 42

they are not the tunes that will be released as a single," he says.

He notes that discos have been largely responsible for the success of his tunes because radio airplay was minimal.

He intends to hold onto his entire repertoire, but he will now program it differently.

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	17	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	32	29	11	SHOWCASE Sylvers, Capitol ST 11465
2	2	16	GRATITUDE Earth, Wind & Fire, Columbia PG 33694	33	49	2	CONCERT IN BLUES Willie Hutch, Motown M6-854 S1
3	3	16	WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l. PZ 33808 (Epic/Columbia)	34	NEW ENTRY		FULL OF FIRE Al Green, Hi HSL 32097 (London)
4	4	7	HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	35	43	2	TRUCKLOAD OF LOVIN' Albert King, Utopia BUL1-1387 (RCA)
5	5	17	FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	36	47	2	LOVING POWER Impressions, Curtom CU 5009 (Warner Bros.)
6	7	33	INSEPARABLE Natalie Cole, Capitol ST 11429	37	44	2	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
7	9	17	CITY LIFE Blackbyrds, Fantasy F 9490	38	42	2	LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
8	8	7	THE BEST OF GLADYS KNIGHT & THE PIPS Buddha BDS 5653	39	45	3	BACK TO BACK The Brecker Brothers, Arista AL 4061
9	10	7	LET THE MUSIC PLAY Barry White, 20th Century T 502	40	31	15	THE SALSOUL ORCHESTRA Salsoul S2S 5501
10	11	6	TURNING POINT Tyrone Davis, Dakar DK 76918 (Brunswick)	41	27	19	WHO I AM David Ruffin, Motown M6-849 S1
11	17	6	MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	42	26	18	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
12	12	14	SPINNERS LIVE! Atlantic SD 2-910	43	32	12	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157
13	14	8	MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	44	50	2	FOR ALL WE KNOW Esther Phillips with Beck, Kudu 28
14	18	6	BRASS CONSTRUCTION United Artists UA-LA545-G	45	NEW ENTRY		THE LEPRECHAUN Chick Corea, Polydor PD 6062
15	19	4	GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)	46	41	6	JEALOUSLY Major Harris, Atlantic SD 18160
16	6	18	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	47	33	11	MUSIC MAESTRO PLEASE Love Unlimited Orchestra, 20th Century T 480
17	22	3	DIANA ROSS Motown M6-861 S1	48	54	4	BEFORE THE DAWN Patrico Rushen, Prestige P 10098 (Fantasy)
18	15	13	NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)	49	39	12	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
19	13	23	LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	50	28	6	BEAST FROM THE EAST Mandrill, United Artists UA-LA577-G
20	20	9	DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)	51	NEW ENTRY		CHOCOLATE MILK RCA APL1-1399
21	NEW ENTRY		EARGASM Johnnie Taylor, Columbia PC 33951	52	21	14	RATTLESNAKE Ohio Players, 20th Century/Westbound W 211
22	25	19	MOVIN' ON Commodores, Motown M6-848 S1	53	40	6	TYMES UP Tymes, RCA APL1-1072
23	16	31	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	54	NEW ENTRY		BEST... ISLEY BROS. Buddha BDS 5652-2
24	24	10	BOHANNON Dakar DK 76917 (Brunswick)	55	53	9	RAISING HELL Fatback Band Event EV 6905 (Polydor)
25	30	4	BABY FACE Wing & A Prayer Fife & Drum Corps, Wing & A Prayer HS 3025 (Atlantic)	56	56	2	COLLAGE Eddie Drennon & B.B.S. Unlimited, Friends & Co. FS 108
26	34	2	DISCO-FIED Rhythm Heritage, ABC ABCD 934	57	60	2	2ND RESURRECTION Stairsteps, Darkhorse SP 22004 (A&M)
27	23	13	ARCHIE BELL & THE DRELLS Tsop PZ 33844 (Epic/Columbia)	58	NEW ENTRY		TOTAL EXPLOSION Syl Johnson, Hi HSL 32096 (London)
28	36	2	SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)	59	NEW ENTRY		ODYSSEY Charles Earland, Mercury SRM-1-1049 (Phonogram)
29	35	15	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)	60	NEW ENTRY		MASADA Joe Thomas, Groove Merchant GM 3310 (PIP)
30	37	4	I HEAR A SYMPHONY Hank Crawford, Kudu (Motown)				
31	48	2	FEEL THE SPIRIT Leroy Hutson, Curtom CU 5010 (Warner Bros.)				

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N.Y. Audio Retailers 'Organize'

NEW YORK—A group of independent N.Y. area hi fi dealers, plagued by shoplifting, breakdowns in dealer/manufacturer relations, mediocre promotional programs and under-utilization of co-op dollars, have formed the Greater N.Y. Audio Dealers Assn. in a sweeping effort to rectify these ills.

The group, comprised of dealers from the New York, New Jersey, Long Island area, will meet again on April 7 to map guidelines for dealing with the problems.

The move by the dealers is an extension of a similar program started recently by other retailers across the country as part of an intensive search for a marketing identity, and a reaction to new marketing techniques forced on them by the demise of fair trade (Billboard, March 13).

Among the areas of possible action that will be explored by the group is the feasibility of establishing a dealer buying cooperative as a hedge against stiff competition from major department stores and mass merchandisers.

However, Brian Stutt, interim secretary/treasurer of the new group, says that a decision on cooperative buying is still in the distant future.

Cooperative buying was identified as one of the primary purposes for the formation of other retailers' associations.

Dealers attending the first meeting included William Stange, Arrow Electronics; Al Fox, Grand Central Radio; Robert Borger, Borger's Audio; Joe Berger, Joe Berger Electronics; William Colbert, Audio Exchange; Luddy Marzo, Corner Distributors; and Brian Stutt and Haven Goulding, EBA Associates.

Jerry Joseph, president of the Society of Audio Consultants, is consultant to the group. Meetings are being held at its headquarters in Manhattan.

Zenith Fighting Treasury's Japan Duty Decisions

• Continued from page 3

This would, under U.S. law, constitute an illegal "bounty or grant." It would call for the rarely invoked countervailing duty to offset the alleged Japanese government subsidies, and even things up for U.S. manufacturers competing with the cheaper imported products here.

After some four years of investigation, Treasury last year found that no substantial subsidy was granted the Japanese firms. A further study showed only "minimal" advantage to certain Japanese firms, from their government's tax, promotion or loan programs (Billboard, Feb. 22, 1975). The findings were given formal confirmation at the end of 1975.

Although Zenith's bill of particulars against the Treasury determination is not yet available, it is believed that the rebate by Japan of its 10% commodity tax on home electronics exports will be one of Zenith's main targets, as it was in the original 1972 complaint.

Customs Service spokesmen point
(Continued on page 45)

KATZ SAYS 'YES' Is American-Made Blank Tape 'Uncompetitive' In U.S. Market?

By JIM McCULLAUGH

TUCSON—The American blank tape manufacturer can no longer successfully compete in the American retail market—with an American-made product.

That's the feeling of Irv Katz and George Johnson, chief executive officer and senior vice president respectively of Intermagnetics, who were in town here to attend the sixth annual ITA Seminar.

"Basically," states Katz, one-time president of Audio Magnetics, "the American manufacturers are no longer competitive. The product is still the same one, a labor intensive product, and the labor in the U.S. for cassette assembly and even Mexico now is extremely high. I don't honestly believe that the product can be sold anymore in the U.S., if it's a promotional product."

"I think there are a number of justifications for that statement," interjects Johnson.

"I think we have finally come to the realization that we can't be all things to all people. There are only certain things we can do well. In America we possess technology, marketing expertise, and finance and we have to use those things effectively. Other countries have low cost labor and we have to be able to say 'we are not going to be everything.' The bottom line for the American consumer is that he gets a better product, he pays less for it, and that's not a bad deal."

"I realize it's negative to say

American manufacturers have priced themselves out of the market but we have moved to a new plateau. It's not our job anymore to assemble cassettes. You have to do the things you are good at and not do the things you aren't good at."

In fact, Intermagnetics thinks that emerging nations will one day be running the international tape industry and unless American tape manufacturers can make a much better product to justify a higher selling price, they will be unable to stay in the market. Even Japan has

priced itself out of the market, according to the firm's vice president, Terry Wherlock, since the high quality of Japan made tapes is really unnecessary for the mass consumer market.

The main drawback facing American firms, according to Johnson, is their inflexibility or "mortar, bricks, and machinery which are weighing them down like anchors."

It was this analysis of the blank tape market combined with a growing trend on the part of developing
(Continued on page 46)

Show Hopes FCC OKs Added-Channel CB Units

By RADCLIFFE JOE

NEW YORK — Citizens band equipment manufacturers exhibiting at the upcoming Personal Communications Show (PC-76) in Las Vegas at the end of this month, may yet get FCC approval to show units exceeding 23 channels, according to John Sodolski, staff vice president of the EIA's personal communications division, sponsor of the show.

A go-ahead for the showing of the unit has already been approved by the FCC's bureau on safety and special radio services, but must now meet the approval of the full Commission.

Sodolski is confident that the FCC will give its approval. However, his concern is that if the decision comes later than Monday (15), it would be too late for manufacturers to take advantage of it at PC-76, which gets underway March 30.

Several CB manufacturers have already anticipated that the FCC may hold its decision for release during the show, and some are planning on circumventing the situation by showing mockups of systems with 23-plus channels in the hospitality suites of their hotels.

The feeling among many manufacturers is that the FCC rule restricting the public exhibition of non-approved wireless equipment, applies only to products displayed on the show floor. It is felt that the FCC will have neither the inclination nor the wherewithal to police individual hospitality suites.

Meanwhile, the show itself which will cover the entire spectrum of the personal communications business, including amateur and marine radio, some low-end mobile units, and accessories, has already been sold

N.Y. FLIGHTS TO NEWCOM

NEW YORK—Limited space is still available on three NEWCOM affinity group flights to New Orleans, organized by the Eastern Region EIA Distributor Products Division at \$146.75 round-trip coach, saving \$62. Available flights leave JFK or LaGuardia Saturday, May 1, and LaGuardia Sunday (2), with all returning Friday (7) to departure airport. All flights must be paired, with information available from EIA/DPD Eastern, Stan Lehrer, 551 Fifth Ave., New York 10017, phone (212) 661-6500.

Mini Boom For Micro Cassettes

By STEPHEN TRAIMAN

NEW YORK—One of the hottest little items to hit the market here is the microcassette recorder and its accompanying blank cassette and accessories, with keen interest noted at the Winter CES (Billboard, Jan. 17) and in recent developments.

At the show, Sanyo Seiki bowed a new capstan-drive unit with a 60-minute microcassette incompatible with the Olympus and Norelco-type units that have just begun moving from Japan to the U.S., and Certron debuted an MT-30 minicassette for all Philips-type recorders.

In the past month, Sony has confirmed plans to introduce its microcassette recorder using the Olympus cassette at the Summer CES, following its March 1 bow in Japan, and 3M will be introducing its own version of the blank microcassette (Olympus and Sanyo) and slightly larger minicassette (Philips) later this year.

Since its initial bow in Japan back in May 1973 at \$43 retail, with blank, earphone and two penlight batteries, the original Olympus Pearlrecorder P and its MC-60 microcassette has come a long way to open the U.S. market.

Matsushita (Panasonic) intro-
(Continued on page 47)



EMT/Franz photo
First view of prototypes of the EMT/Franz Unimatic studio record/playback system, using ¼-inch BASF Unisette configuration, displays four of six plug-in units for typical use, all built by Nordisk Elektroakustik in Denmark. From left in table-top module (rack mount also available) are power unit, recorder, playback unit and local remote control panel.

1st Look At EMT 'Unimatic'

NEW YORK—EMT/Franz has been quietly showing advanced prototypes of its Unimatic studio record/playback system using the SASF ¼-inch Unisette configuration, but has made no decision on introduction of the initially high-cost group of units to the basic broadcast automation market.

Built for EMT/Franz in Lahr, Germany, by Nordisk Elektroakustik of Denmark, Unimatic sound system features five-motor drive for record and playback, very fast rewind, cueing/digital time code on the tape in addition to two stereo channels, and remote control for all operating functions.

The system is designed for a variety of modular units as either a component or part of a permanent rack-mounted installation. It offers a 21-minute Unisette cassette with stereo capability and cueing signals for automatic stop and rewind at the end

of the tape, with the cueing track usable for digital time signals or technical data.

Similar to the Studer system (see separate story), it is specially developed for remote operation by radio deejays in the studio. With the aim to simplify broadcasting, it has three signal functions—ready, alarm, on-air-operated either local (in the control booth) or remote (with system in another room).

Initial six plug-in units include NE2200 recorder, NE22001 playback-only, NE2211 local/remote-control panel, NE2211 local/remote-control panel, NE2230 power unit for 220 volt, 50 Hz and NE2231 mike amplifier, actually a preamp with compressor and mixer.

No decision has been made as to a possible showing at the upcoming NAB in Chicago, but it could be displayed at the May AES in Los Angeles.

LOUISVILLE McDONALD'S Small Hi Fi Dealer Can Compete Successfully

By VICKORA CLEPPER

This exclusive two-part interview with Harold McDonald, of McDonald's Sound Goods, began last week with a look at his sales philosophy for 4-channel that has built quad to nearly 30% of sales.

LOUISVILLE—There are a number of reasons why a small businessman can still succeed these days, even weather a recession, and Grant McDonald, president of McDonald Sound Goods here, incorporates them into his operation that could gross \$500,000 this year.

"Chain," he says, "don't have the time to really train and closely supervise employes," but McDonald has three young salesmen under his wing and handles the "older folks" himself. Some of the older models that are brought in for trade-ins, the young sales staff may never have seen before, he notes.

After McDonald's enthusiasm rubs off and his solid advice and training sink in, if the new employes aren't sold on quad before they started work, they are within a few weeks on the floor.

A second point in the independent's favor, according to McDonald, is that individual outlets in a chain may be unable to make decisions on their own fast enough to adapt to different conditions in their area.

But the most persuasive argument he makes for the independent audio dealer is that while the chain may only have a price package to offer the customer, the small dealer can give personal attention and service as well.

It's a rare customer who comes in and, in effect, declares "I'm buying by price," according to McDonald, and he will tell them that he feels his store has far more to offer than rock bottom prices.

'Talking Storybooks' Join Cassette/Book Entry List

NEW YORK—The children's cassette/book market is getting even more crowded with another entry on the scene. Talking Storybook Publications showed prototypes of its first six titles at the recent American Toy Fair here, and its national rep group already is going after the traditional variety chain/mass merchandiser locations.

Bruce Wittine, partnered in the new Los Angeles-based venture with Bob Fleming, is also looking at the music market, although he was too late for space at the upcoming NARM exposition. The firm will join Superscope, Wonderland, Disney, plus other new firms such as Silver Trumpet (Billboard, March 6).

With a market research background, Wittine and Fleming, whose experience is in manufacturing, are doing the basic a&r work on the line, but will be using a national rep network and perhaps rackjobbers to merchandise the product.

Initial line of suggested \$2.49 product offers a 44 to 50% dealer margin, based on either a simple floor display of 12 copies of each of the six titles, or a wire rack offering three dozen of each, according to Joe Portolano Sr. of Portolano and Meyer, New York-based rep firm handling the Northeast and setting up the cross-country network.

"A Talking Story Book" includes a 48-page color book and a 20-minute cassette, sealed in a reusable vinyl pouch. First titles are "Mother

"We've seen 22 bankruptcies in this town, and part of the cause is giveaway prices that attract that kind of customer," he adds.

The store is not a high-pressure house and may see a customer six or eight times before he or she buys, but McDonald lays claim to a great deal of customer loyalty. That may not always be desirable, as he's found when called out at all hours for emergency repairs.

The young owner of a local disco, who bought \$15,000 worth of equipment, attests to that fact. When a speaker blows out, he has no qualms about calling McDonald for fast assistance, delivery the best testimonial: "He really takes care of you."

(Continued on page 47)

Macy's In 1st Hi Fi Promo

NEW YORK—In an impressive promotion aimed at firmly establishing itself as a serious retailer of hi fi components, Macy's here last week ran a week-long merchandising program involving full page ads in local newspapers, point-of-purchase displays, audio clinics and special discounts on some products.

The show, which generated a healthy traffic into the store's hi fi department, was also aimed at raising the consciousness level of existing and potential hi fi buffs.

The promotion, the most lavish in the short history of Macy's romance with the hi fi industry, met the approval of other dealers in the business who saw it not as a threat, but as "healthy competition."

Although Macy's offered special price breaks on a number of hi fi products during the run of the pro-

ITA AWARDS TO ORR, HESS & CAMPBELL

TUCSON—John Herbert Orr, Orrox Corp., Santa Clara, Calif., was given the ITA Annual Achievement Award in audio for "his contributions to the magnetic tape field" at the Sixth Annual ITA Seminar here. He received his award from Bob Jaunich of the Memorex Corp.

The Video Achievement Award went to Dr. Donald Hess of the Granite School District, Salt Lake City, for his work with video in the education field, Joe Bellon of CBS News made the presentation.

A special award was presented to Ed Campbell, president of Lear Jet Stereo, who is retiring. Campbell, currently a board member as well as secretary of ITA, was one of the founders of the organization. The presentation was made by Larry Finley, executive director of ITA.

motion, most observers suggest that the real aim of the show was not so much to sell merchandise as to create "awareness and credibility" of the store's hi fi department.

Among the key hi fi industry people tapped by Macy's to assist with the promotion was Bill Kist, now a manufacturer's representative, who appeared as an "audio doctor" to answer consumer's questions about their ailing equipment.

(Continued on page 46)

Car Stereo

Medallion Realigns Sales; Looks To New CB Lines

By ANNE DUSTON

CHICAGO—Realignment of sales management and the addition of six new rep firms will not only strengthen distribution of the recently introduced in-dash car stereo units for Medallion Division, Midland Intl. Corp., Kansas City, Mo., but will prepare a firm base for marketing of a new line of CB units slated for fall delivery from Japan.

In solidifying the sales management team, the company has changed its national divisional from two to three areas, with Bob Ellis handling the West Coast, Jerry Wilson remaining as Eastern regional manager, and Jim Smith, national sales manager, handling the central region states.

"The change will offer stronger coverage for each area, to handle the expected tremendous upturn in sales," Smith says.

The CB line being negotiated in Japan will "probably" be in-dash, and of the highest quality to assure minimal problems, Smith says. "We haven't approached this market before because of the rapid changes in improvements and government regulations," Smith says.

Initially, stereo will be offered, with tape/CB units following shortly thereafter.

The in-dash car stereo line, introduced last June at the CES, is in a

back-ordered situation. "We underestimated sales," Smith explains. The three in-dash cassette and three in-dash 8-track models range in price from a promotional \$99.95 to \$189.00 for top-of-the-line auto reverse cassette/AM/FM stereo radio.

Zenith vs. U.S.

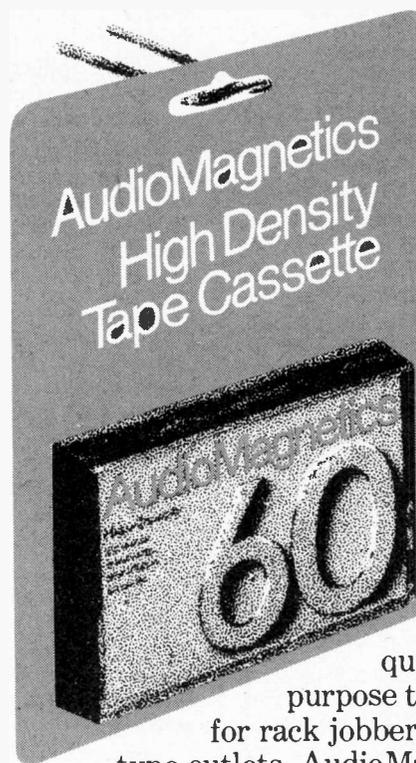
• Continued from page 44

out that if Zenith takes its challenge to U.S. Customs Court, it could become a bellwether case, not only applicable to the Japanese electronics, but to all traded product benefited by tax rebates from their governments.

This type of government tax rebate is considered legitimate, and not in violation of U.S. trade laws by Treasury. Custom's spokesmen point out that an example in our own backyard is the way the U.S. rebates all excise taxes on American bourbon when it is exported.

Although the Supreme Court rarely takes on customs tariff cases, Treasury spokesmen say that because of far-reaching effects of a Customs Court decision in this case—for either Zenith or Treasury—the contest would most likely go on to the Court of Customs and Patents Appeals, and from there to review by the Supreme Court.

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To help you sell more tape, AudioMagnetics came up with a great line. AudioMagnetics. Of course, the name isn't new. But now, it's hanging around in some of the best places — creating impulse sales on pegboard and cash register racks. On cassette and 8-track displays. Because now AudioMagnetics is more than just a company. It's a high quality brand of high-density all-purpose tape. And it's designed specifically for rack jobber/record merchandising type outlets. AudioMagnetics. Rack one up for profits.

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For over a decade, one of the world's largest producers of quality blank recording tape.



Talking Storybook photo Debuted at recent American Toy Fair in New York, A Talking Story Book display (six titles, 12 each) caught interest of buyers Gordon Otis, left, and John Riforgiato, Twin Fair, Buffalo, N.Y., in new cassette/book line.

BASF DEVELOPMENT

Studer Unisette Transport Draws Attention At AES

By BEAT HIRT

ZURICH—Center of attraction at the 53rd AES convention here was Unisette, a professional 1/4-inch (6.3mm) cassette developed by BASF.

It was originally announced two years ago (Billboard, June 22, 1974), but at that time there was no machine available on which to play it. Now it has been presented here by Studer of Switzerland, one of the world's leading engineering companies, which showed a prototype gravity-feed transport.

While no information is available as to the start of full production for the machine, experts believe Studer is ready to meet requirements once the market itself is ready. So, inevitably, there will be two or three competitors known to have a system ready but unwilling, at this stage, to reveal their plans (see separate EMT/Franz story, this section).

Unisette will mainly be of use to radio stations, according to Klaus Goetz, audio tape specialist for BASF. It is equipped with special dioxide tape, better and electro-acoustically more efficient than any other tape currently available, he claims. Over the past year BASF has been in touch with a number of key radio stations in Europe, testing the market.

It is believed that a number of them are ready to adopt the Unisette concept, which involves the computerizing of radio programming, although the high initial cost may delay marketing both here and in the U.S.

In the future, in a kind of "1984 situation," a disk jockey will feed a new record into a computer. He will thus make use of a Unisette cassette, designed to hold two titles of not more than 10 minutes length. One special track of the Unisette is designed to take all information such as title, publisher, composer, and timing of track.

Radio programming will become both easy and incredibly quick, for the disk jockey will only have to tell the computer what titles he wants to play in his show. He could pass the information weeks ahead or just a few moments before the show starts.

On a pushbutton action the Unisette is called into the situation seconds before the record is due to go on the air. In a special storage room, Unisettes will drop on a conveyor belt leading directly to the playing machine, and there the cassette will be played automatically.

At the same time, the computer will memorize the record so that administration and royalties be left to the computer as well.

Certainly the system is invaluable for any disk likely to be used more than 15 to 20 times a month. The record will be duplicated on Unisette, and at the same time it will still go to the library for reference. Records will, by no means, become superfluous, for the Unisette system is only a sort of working archive.

In the U.S. the Unisettes will probably be used by FM stations, though possibly in a different way in Europe. Marketing studies have shown that FM stations will welcome the new system mostly for jingles, because the quality of the current cassettes is no longer regarded as satisfactory.

PC-76 & FCC

• Continued from page 44

Speaking for manufacturers will be Bill Thomas of PathCom; Gus Wirth, KRIS, Inc.; John Chase, Royce Corp.; Dave Bradley, E.F. Johnson, and Ed Walsh, Craig Corp.

The overwhelming response to the show has prompted the EIA to extend it for two additional years. Both the 1977, and 1978 shows will be held in Las Vegas, then a reappraisal and decision on future shows will be made.

LONG HAUL

CB Sales Need Push, Rep Warns

By ANNE DUSTON

CHICAGO—CB may be moving off the shelf in 20 minutes, as one retailer notes, but if retailers don't take a longer look at promotion they could experience red ink as the fad aspect of the product fades, warns Robert B. Barnhill, Jr., president, Tescos Inc., a manufacturers rep firm that has been dealing with CB for 24 years.

The company services the areas of Maryland, Delaware, Pennsylvania, New Jersey, North Carolina, South Carolina, Virginia, West Virginia and parts of Tennessee from offices in Timonium, Md.

"CB represents a major opportunity, but major profit realization requires the implementation of an integrated program of concept, product, advertising, display and training," Barnhill suggests.

Tescos incorporates recommendations for retailers into a comprehensive sales package administered by the firm.

Barnhill suggests that a personal communications center be set up in the store offering a selection of equipment, including scanning monitor radios, citizens band base and mobile equipment, antennas, noise filters, and educational material.

Brands should be analyzed for availability, quality control, warranty, service back-up and promotional support, with good, better and best selection in equipment, and best quality in accessories. "We recommend working with few brands from well known manufacturers offering a complete line," Barnhill says.

Although initial interest in the product is generated by the manufacturer's national advertising, a cooperative advertising program brings local buyers through newspaper and radio ads.

Barnhill suggests that equipment should be operating on local police and fire frequencies to draw the shopper to the display. CB units should be displayed in step-up sequence.

Without sales training, all other efforts in product line selection, advertising and display are wasted. Manufacturers reps can provide training on a routine basis to make the sales person familiar with the product, features and application. "By limiting selection, training becomes somewhat easier but it is still a difficult and complex area," Barnhill says.

Tescos salesman do on-floor instruction during routine calls, and semi-annual slide presentations indicating new product, current market trends, and potential market graphics.

1st Hi Fi Promo

• Continued from page 45

There were also a number of test clinics, and a general all-round emphasis on consumer hi fi education which industry observers feel could help give the industry a welcome shot-in-the-arm.

Macy's, like most department stores, has sold budget priced and mid fi products for some time. However, this is its first involvement with specialized audio equipment.

Rep Rap

Pioneer Electronics of America's 1975 rep of the year awards went to the top firms in each of car stereo/compact audio company's four regions.

Announced by Steve Solot, sales vice president, firms cited are G.D.S. Marketing, Los Angeles; J.H. Thal Assoc., New York; Astro Sales, Inc., Cleveland, and Century Sales Ltd., Dallas.

* * *

Carroll Abernathy, Elk Grove Village, Ill., formerly with Ampex professional audio products division, is now manufacturer's rep for Electro Sound ES-500 series professional recorder/reproducer and capstan idler assemblies in Ohio, Indiana, Illinois, Michigan and Wisconsin.

In making the announcement, Bob Cochran, Electro Sound marketing manager, notes that Abernathy will develop dealer sales and service organizations in the five-state area.

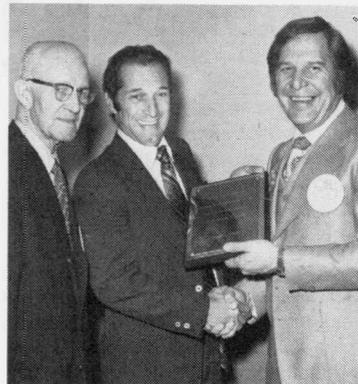
* * *

Members of the Electronic VIP Club will enjoy a reunion in traditional New Orleans style after the first day of the NEWCOM show, May 4. Gourmet creole cuisine and Dixieland jazz on a three-hour riverboat cruise gives members and guests a chance to unwind among convivial friends Tuesday evening. Reservations are urged by Sanford Levey, executive vice president, through the club, at 4900 North Elston Ave., Chicago, Ill. 60630.

* * *

The newly formed John W. Steinberg Co. 11617 Acama St., Studio City, Calif. 91604 (213) 985-5707, will be exclusive reps for H.H. Scott Electronics and speakers, Grado phono pickups, Celestion Speakers of England, and Tracker record and tape accessories for the Southern California area. Steinberg was formerly

* * *



Billboard photo by Maurie Orodener
MID-LANTIC HONOR—Ron Lyons, right, partner in P.S.A. Inc., Feasterville, Pa., accepts Mid-Lantic chapter ERA George Scarborough Award for service to industry and chapter from vice president Joe Casele, center. At left is Scarborough, retired industry veteran and chapter executive secretary in whose honor award is given.

with Damark Industries and New Dow Sound City.

He also will handle Bertagni Electroacoustic Systems speakers in Southern California, Southern Nevada and Arizona.

* * *

DePillis Associates ads Glenburn Corp. products for the areas of Delaware, Southern New Jersey and Eastern Pennsylvania. Philip Sharaf, DePillis Associates marketing manager, reports. Office is in Haddonfield, N.J.

Katz Views Blank Market

• Continued from page 44

nations to achieve equal business partner status with U.S. businessmen as well as the burgeoning cassette market overseas that led to the formation of Intermagnetics, a Santa Monica, Calif.-based corporation specializing in establishing new magnetic tape manufacturing factories around the world.

The Intermagnetics business plan, with flexibility a key factor, was to set up fully integrated tape manufacturing plants in emerging industrial nations around the globe beginning in Southeast Asia. Each plant will coat, polish, slit and splice tape as well as assemble cassettes.

Each plant will also be majority owned by local interests. Intermagnetics gets its return from an ownership stake ranging from 15 to 30% in addition to royalties.

A first such venture was begun in Korea (Union Magnetics, an affiliate of Shin Jin Plastics) which, according to Katz, has turned out to be extremely successful.

More recently, however, Intermagnetics has just entered into an agreement with Swire Pacific Ltd. of Hong Kong, part of the London based Swire group which has \$1.7-billion in sales, to build a total tape facility in that British crown colony.

While about 30 locally owned plants in Hong Kong assembled roughly 20% of the estimated 700 million cassettes sold worldwide in 1975, tape for those cassettes was purchased from American suppliers. This will represent the first total tape manufacturing facility in Hong Kong.

Intermagnetics is also building a lubricated tape plant in Montreal (Intermagnetics Canada Ltd.) and one in Singapore (Intermagnetics Singapore Ltd.).

Of the Singapore venture, Katz relates, "Possibly the labor rates may be a little higher but again it's going to be one of those complete facilities where they will mold their own product, make their own tape, and they will sell some of their product in their home market and the balance we will import into the U.S. or whatever country we want to sell it."

"It will come back fully packaged and branded for us and it will have whatever name we want to put on it. It could be under the Intermagnetics name."

The firm also has signed letters of intent or agreements now in India, Argentina, Venezuela, Malaysia, Thailand, Brazil, Taiwan (Republic of China), the Philippines, several countries in Africa, and two in the Eastern Bloc of Europe.

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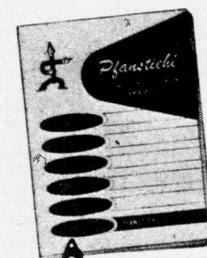
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Micro-Cassette Boom

• Continued from page 44

duced its version in late 1974 in Japan, and its RQ-160 micro-mini tape recorder has been in limited distribution here for about a year at \$200, with Olympus cassettes, Olympus Corp. of America (formerly Olympus Optical), began marketing its Pearlorder S in the U.S. last October.

With three step-up packages being sold, from \$179.95 to \$239.95 suggested retail, "volume has more than doubled our blue-sky projections," according to Jesse Wilkes, Olympus marketing director.

The audio relationship is played up with in-store demonstrations that hook the recorder up to hi fi speakers with what he claims are "room-filling results," as distribution branches out from photo dealers to electronic/audio specialty stores.

More music/audio-oriented reps are being added, with John B. Anthony Co. in the New York metro area now moving the unit into Liberty Music, Grand Central Radio, and Murray Hill Electronics, and Products West in Los Angeles noting placement in Fedeo and Gaucho Electronics, among other outlets.

With the basic recorder at \$179.95, the step-up \$199.95 package includes three microcassettes (\$2.95 each retail), earplug and AC adapter, and the \$239.95 pack includes a tie-clasp mike and speaker amplifier.

Both Panasonic and Lanier, Atlanta-based business equipment firm, are using the Olympus standard here in the U.S., Wilkes notes, and it has pretty much taken the Japanese market, he claims.

Sony bowed its own M-101 micro-cassette-corder earlier this month in Japan at approximately \$160 in either silver or black finish, with a three-pack MC-60 Olympus-type cassette selling for about \$6.66 and a full accessory package available. It comes with a regular battery for a four-hour power supply, but a spokesman notes this is extended to approximately 7½ hours with a new Sony-Eveready alkaline cell.

Units very similar to the Japanese version are expected to be shown at the Summer CES for the U.S. market, a Sony spokesman confirms, although pricing here has not been determined.

The Sankyo Seiki MTC-10 cassette recorder made a highly favorable impression at the Winter CES, at a suggested \$149.95 selling price, but Gene Shillinger, heading marketing for Sankyo Seiki (America) Inc., acknowledges the problems of introducing a new capstan-drive configuration. However, he reports a lot of business and many inquiries.

Package of three MTC-60 Sankyo micro-minicassettes has a suggested list of \$11.95, and an accessory pack

at \$49.95 includes a phone pickup, tie-pin mike, AC adapter, short plug and carrying case. Shipping is to start by late spring, and a transcriber is due in the fall.

Sumitomo 3M in Japan already is supplying the Sankyo MTC-60 blank cassettes, notes John Taylor, retail marketing manager, 3M magnetic A/V division. He says 3M is evaluating both the Olympus micro and Norelco minicassettes, but doesn't anticipate production on either configuration until the latter part of 1976, at which time other microcassette entries are expected on the market that is experiencing its own mini boom.

Tape Duplicator

The National Audio-Visual Assn. strongly opposes President Ford's budget plan for educational programs that would consolidate 26 separate programs, including ESEA IV, Part B, into one general education assistance pot of \$3.3 billion.

"The plan would tear apart present elementary and secondary education programs and all audio/visual, library and media programs," says Kenton Pattie, NAVA vice president and educational director.

"This association is opposed to the President's block grant plan as unnecessary, unreasonable, and unresponsive to the needs of American education. By reducing his budget for education, the President is retreating when he should be calling for a major advance."

Anthony Loeb, chairperson of Columbia College's Film Department, Chicago, is developing a manual to help draw motion picture and television work to the state of Illinois. He was recently named special consultant, Illinois Office of Motion Picture and Television Services.

IFPA, Film and Video Communicators moves its national offices to 3518 Cahuenga Blvd. West, Hollywood. The group was formerly named The Information Film Producers of America, Inc.

Small Dealer

• Continued from page 45

With equipment already installed in a dozen or more discos, McDonald plans to enter this market even more extensively. He makes his own inspection of the location, inspects the materials being used, takes into consideration both the capacity and the owner's budget, then makes his recommendations for the system.

Two of the jobs have been true quad discos, built in the proper configuration to "cuddle the audience," as McDonald puts it.

Contributing to the uniqueness of his store, McDonald found room about nine months ago to add recording equipment to his location. To display the merchandise, he set up a mock recording studio and sound booth, which drew good traffic.

Though McDonald admits it's quite possible there's no extra money in it, typical of his business philosophy is that he'll give almost anything a try.

Cap Guinness Offer

LOS ANGELES—Capitol Magnetics is offering a \$1.95 retail value "1976 Guinness Book Of World Records" free with purchase of two C-90 cassettes in a spring promotion. Three consumer coupon offers are inserted in the special editions, for T-shirts, posters or Stak-Pak interlocking drawer system.

French Campaign Warning Buyers On Hi Fi 'Jargon'

By HENRY KAHN

PARIS—Beware of the hi fi salesman who talks too much, uses technical jargon and is obviously out to take advantage of the enthusiasm and ignorance of the potential customer.

That is a summing up of a press campaign here, aimed at warning the public that if it does not take great care it will be the innocent but stupid victim of its own credulity.

Considering that no more than 8% of French homes are equipped with hi fi, this area of the market obviously offers great growth opportunities.

But it could be a make-or-break market. If the quality of some of the product now being sold finally proves to be poor quality and even unusable then the result will be one of public disgust. That would not only hit the hi fi market as such but also the record sales.

Most French hi fi enthusiasts are prepared to spend \$1,000 on equipment but it seems apparent that few are prepared to take the trouble to study the product on which they are spending so much.

Not only has Contact, the organ of FNAC (a noted and reliable discount operation), drawn attention to the dangers but also such publications as L'Express and specialist technical magazines, reproducing warnings in non-technical language.

Some examples of the language used by "well-manicured and fast-talking salesmen" include references to "sound space" and "quick-tuning," held by experts to be just so much nonsense.

More serious is considered the "spurious" names given to certain amplifiers, which are obviously of vital importance to the hi fi setup but which in some cases are little more than bits of machinery knocked out quickly from matchboxes in some workshop.

Names like Oxford, London, and Pop Dantex are used, intended to lead the buying public into believing they are well-known and reliable trademarks.

One technical magazine, Electronique Pour Tous—Electronics For All—also warns the public against OSNI, presented as a kind of sound chamber but which is basically no more than an ordinary amplifier without any special features, and generally very badly made.

The objective of the press campaign is simply to help the public and encourage it to take a little trouble to find out the best hardware to buy. If the campaign fails, then the public could be robbed and that way lies ruination for the as yet undeveloped hi fi industry in France.

It's Robins Broadcast & Sound Equipment

NEW YORK—Robins Industries is changing the name of its Fairchild Sound subsidiary to Robins Broadcast & Sound Equipment Corp., according to Herman Post, president of Robins.

Robins Broadcast & Sound Equipment Corp. manufactures a complete line of professional audio broadcast, sound recording and sound reinforcement equipment, including standard and custom audio consoles, distribution and monitor amplifiers, equalizers and compressors, and specialized audio control devices.

Exhibit Highlights At ITA

• Continued from page 44

on display were the firm's super low noise F160, F190, F130 and FL120 cassettes.

• Ampex had its 20-20 Studio series of cassettes on hand while the firm's Magnetic Tape Division highlighted its 190 Series of 1-inch helical scan videotape.

• Motorola had an exhibit featuring its automotive stereo line including model TM124S 8-track player; TM226S, a mini 8-track player; TM316S mini 8-track player with fast forward and power boost; TM416S tape player with power booster, fast forward and auto eject; model FF756S under dash car stereo-FM combo; and model TF875AX AM-FM/FM stereo radio 8-track car tape player.

• Pentagon showed its 2-track monaural Super C-1 cassette copier and emphasized the 2800 Pro Series of high speed 8-track duplicating systems and model AVRCC-2250-4 "AV" series cassette duplicator.

• Yves Faroudja, Inc. introduced "Crisp Matic," an add-on device de-

signed to improve the subjective quality and signal characteristics of tv images coming from low and median priced videotape recorders that use the "color under" principle, it's used in the playback mode of any normal, unmodified VTR. ITA seminar here, Feb. 29-March 3.

Ross To Bow Promo 8-Tr. 'Stereo' Radio

CHICAGO—A portable stereo radio with 8-track at a promotional \$59.95 list price will be available for March delivery from Ross Electronics, the portable home electronics division of Morse Electroponic.

"We spent a long time developing this product for this price category," says Bernie Flaxman, national sales manager.

Also new is model 5555, a digital clock radio with 8-track, at \$99.95 list.

Flaxman reports an upward sales trend since the market turnaround this winter. Product is directed to mass merchandisers through wholesalers.

TAPE THIS DOWN...

MAY 8 Billboard's 1976 TAPE/AUDIO/VIDEO MARKET SOURCEBOOK

Ad Deadline: APRIL 24



Sony Corp. photo

Just bowed in Japan March 1, Sony's micro cassette-corder and blank tape are expected in U.S. for June CES.

WEEKLY TV SERIES

May Taping Of New Cash Show By CBS

NASHVILLE—"The Johnny Cash Show," a weekly musical-variety series for CBS-TV, will begin tapings at the Grand Ole Opry House the last week in May, according to Joe Cates, show producer.

The show marks the first time Cash has appeared on a regular basis since his ABC-TV series in 1970.

Initial plans call for the taping of four one-hour programs. "At this time we cannot tape any more than four because of Cash's schedule," said Cates. "CBS wants a regular country music show for the summer. I feel the series should have a permanent

star and that's why we've signed Cash."

Country music will be the main theme and will generally feature Nashville entertainers, but there is the possibility of using outside talent too. The shows will be taped before a live audience at the Opry House and other scenes may include Cash's lakeside home and the interior of Opryland Park.

Cash is also signed to host a network Christmas special to be taped in November. Says Cates: "The Christmas special is of major importance as I don't know of another country artist who's done that." CBS will be the sponsor for the new prime time series.

Belmont College Students Placed In Industry Jobs

NASHVILLE—In its third year of a music business program, Belmont College has involved its students in various part-time and internship jobs within the local industry.

The Music Business Advisory Council, headed by Frances Preston, vice president of BMI, gives professional advice and stature to the program. Composed of 20 music-re-

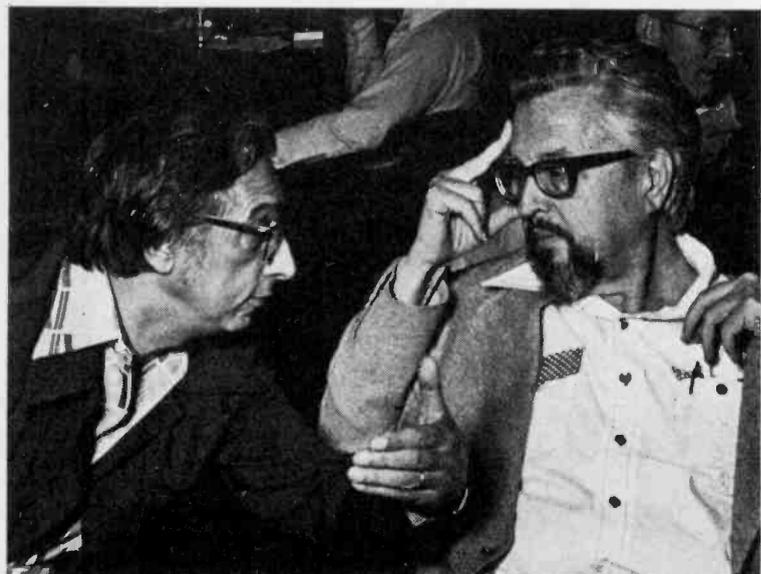
Cream Acquires Howdy Glen 45

LOS ANGELES—Cream Records has leased the country master "I Can Almost See Houston" from Merrittorous Productions, local firm, and has begun distributing it nationally.

Song is sung by Howdy Glen and is the newly reactivated label's first leased master and coincidentally its first entry into country music.

Production firm is owned by Euel Mills and Lee Hester. Song had initially been released in Montgomery, where the airplay was impressive, according to Don Graham, Cream's promotion director. Locally, KLAC and KGBS have been airing the disk.

Beechwood Music, which owns the copyright, will assist Cream's promotional efforts through its own promotional people.



POINT OF INTEREST—Johnny DeGeorge (left), Nashville's AFM local president makes a point during a discussion with songwriter Boudleaux Bryant during a meeting that saw local # 257 members vote to support songwriters in their efforts to obtain strong revisions in the copyright law.

Homecoming Welcomes The Oldtimers

NASHVILLE—March 20 is the date set for the "Grand Ole Opry's" third annual salute to some of its more famous performers of past decades.

The Oldtimers Show has been renamed the Annual Homecoming Show, and will lure back to the stage some of the "Opry's" early classic performers. Last year's show starred Deford Bailey, Zeke Clements and Whitey Ford—the Duke of Paducah. Hopefully, they'll repeat on this year's show and will be joined by Sarrie of the Sarrie & Sally team.

Also appearing will be several veteran artists who still play the "Opry" regularly: Roy Acuff, Minnie Pearl, Bill Monroe, the Fruit Jar Drinkers, the Crook Brothers and Kirk McGee.

"This gives young people a chance to hear the older performers and see what it was like back then," declares an Opry official.

The show also celebrates the anniversary of the Opry's "move into the new Grand Ole Opry House at Opryland two years ago. The first anniversary show last year was flooded out of Opryland and had to be held at Nashville's Municipal Auditorium where the "Opry" attracted a record crowd of more than 6,000 persons.

Catskills a Parley Site

NEW YORK—This year's Eastern States Country Music Inc.'s convention is slated for Kutshers in the Catskills, N.Y., resort area April 8-11, according to Duane Wilson, president.

Included on the agenda will be general membership meetings, panel debates on the topic of "Where Country Music Is Going," talent showcases, a musicians' workshop, a golf tournament and an ESCMI awards dinner.

Lee Arnold, air personality from station WHN here, will deliver the convention's keynote address.

More than 12,000 square feet of space is being made available for display booths and hospitality suites, says Wilson.

The convention is open to all, with costs for the weekend ranging from \$65 to \$120, depending on length of stay and room choice. Registration for members is \$10; non-members pay \$15.

The 350-member association headquarters is in White Lake, N.Y.

Youth Has A Spot At Country Seminar

NASHVILLE—A powerhouse lineup of young talent will perform at the Country Radio Seminar's annual New Faces Show Saturday (20).

Displaying their talents will be Ed Bruce, Ruby Falls, Earl Conley, Darrell McCall, Joani Lee, Even Stevens, Dotsy, Chuck Price, Linda Margrove, Nick Nixon and Rex Allen, Jr.

Registration fees have been set at \$60 for persons affiliated with broadcasting and \$75 for those with other industry positions.

Early response has been unusually heavy for the 1976 seminar—and registration will be held at a maximum of 500.



WINSOME SISTERS—Three of the winners at the recent Academy of Country Music Awards in Los Angeles gather their trophies: (left to right) Loretta Lynn, entertainer of the year; Dinah Shore with the Academy's Jim Reeves Memorial Award; and Crystal Gayle, Loretta's sister, voted most promising female vocalist.

SPECIFIES IN CONTRACT

Nutter Demands To Tape In Nashville

By DAVE DEXTER JR.

LOS ANGELES—Mayf Nutter's new contract with GNP-Crescendo here may be unique from at least one aspect—he can't be forced to record in any but a Nashville studio.

"I am based in Los Angeles now and mixing acting with music," says Nutter, a frequent feature of "The Waltons" as a recurring character. "but it's the Nashville sound I want on my records."

Nutter, a West Virginian who 10 years ago recorded for Jack Le-werke's Vault label with Otis Redding as a rock singer, also has GNP-Crescendo's approval to employ Don Tweedy, with whom he worked in Atlanta a decade ago, as his producer and arranger.

Nutter is about half-way finished with his initial LP under his new binder. Working closely with Tweedy, Nutter is fronting eight Nashville musicians including Buddy Emmons on steel guitar and three female back-up singers.

One of the tracks, "Sweet Southern Lovin'," is being pulled by the label's boss, Gene Norman, for issue as a single.

Nutter in previous years recorded for Capitol and—surprisingly—for Frank Zappa's Straight label.

"I am, I guess, essentially a country singer," Nutter notes, "but beyond that I'm an entertainer. I don't care much for tags. I can sing rock or pure pop but there's no denying my West Virginia heritage. Under this new contract I'll be concentrating on earthy, country-styled songs and backgrounds. That's what I'm most at home with."

Nutter plays guitar, harmonica and bass.

Later this year, the motion picture "Stay Hungry" in which he has a leading role with Jeff Bridges and Sally Field will be released nationally. Both Nutter and Norman believe it will do much to boost Nutter's appeal on singles and LPs.

Engineer on the Nutter Nashville sessions is guitarist Scotty Moore, the original guitarist with Elvis Presley when Presley, in the 1950s, was getting started on the Sun label in Memphis. He, Tweedy and Nutter have been bosom buddies for many years.

PRECEDES BOARD MEETING

Austin Site Of April CMA Seminar

NASHVILLE—CMA representatives and a special Austin advisory committee have formulated plans for a comprehensive music seminar slated for April 13 in the Texas city.

Designed to probe subjects of interest to both the Austin and Nashville music scenes, the seminar precedes the CMA board of directors meeting April 14-15 in Austin.

Panelists will include Chet Atkins, Jerry Bradley, Grelun Landon and Frank Mancini, all of RCA Records; Richard Bibby, MCA (Canada); Chic Doherty and Mike Maitland of MCA; Ron Bledsoe, CBS Records; Jim Foglesong, ABC/Dot Records, and Frank Jones, Capitol Records.

Members of the Austin advisory committee are Willie Nelson; Larry Watkins and Tommy White of Moon-Hill Management; Laura Dupuy, manager of Asleep At The Wheel; Townsend Miller of the Austin American-Statesman; and Mike

Tolleson of Armadillo World Headquarters.

Tentative topics include the discovery of talent, negotiation of contracts, the role of the producer, record promotion and marketing, radio promotion, artist relations and development, the songwriter and publisher and the record company, and what the artists can do to help the record company.

Luman To Nashville

NASHVILLE—Bob Luman has been returned to Nashville from Parkland Hospital in Dallas where he was treated for a ruptured blood vessel in his esophagus.

Luman was admitted to St. Thomas Hospital here and corrective surgery will be slated as soon as doctors judge him physically able.

WSM Airs Live From Reno

• Continued from page 31

Both before and after the show, Emery journeyed to the dressing room for live interviews with Haggard, Leona Williams, Ronnie Reno, Haggard's band—the Strangers, and Adrienne Barbeau.

The show, broadcast from 9 p.m. to midnight, prompted calls from 25 states to WSM, and calls—particularly from the Eastern U.S.—flooded the Harrah's Club switchboard.

Called "Emery 'Round The Country," the program is now being projected on a monthly basis with specific dates and times depending on the entertainers featured and the showplaces they work. Roy Clark is a possibility for a future show, and

there's a tentative drawing board project involving Glen Campbell.

Locations will vary around the country, and WSM officials are looking into satellite charges as they consider the economic and engineering angles in beaming back a show from England.

"We feel we can stimulate new interest in nighttime radio with these live concerts from across the country," comments Emery.

At the Haggard show, the feed was taken off the club's board by WSM engineer Gordon Evans.

Besides his return to nighttime radio, Emery also hosts an early-morning show on WSM-TV and a syndicated radio show that hits 240 stations across the country.



Merle Haggard chats with Ralph Emery in an interview prior to WSM's live broadcast of his show from Harrah's in Reno.

MAN AND HIS GUITAR

Roy Clark Tapes 11 Major TV Shows

NASHVILLE — Roy Clark recently completed 11 major television guest appearances in six days while in Los Angeles, and has been signed for five additional shows and specials this spring.

He was special guest on the "Donny & Marie Osmond Show" most recently and last week taped "The Bell Telephone Jubilee Special" hosted by Bing Crosby and Liza Minnelli, with other guests to include Marvin Hamlisch, Ben Vereen, Steve Lawrence and Eydie Gorme. The 90-minute tribute is in honor of the 100th anniversary of the invention of the telephone.

Clark also taped "The Captain and Tennille Show," a 60-minute broadcast for ABC. He will be the special guest on the hour-long "Mac Davis Show" taping April 17 for an April 29 airing on NBC. The week prior he co-hosts "The Mike Douglas Show."

Clark will be the only guest to appear on "The Andy Williams Show," a 30-minute music/variety program set for broadcast next fall on NBC-owned-and-operated stations, and will make his debut appearance May 1-2 with Arthur Fiedler and the Boston Pops Orchestra.

Distribution Set

NASHVILLE—Music Mill Records has signed a distribution agreement with International Record Distributing Assn.

The first release on the Music Mill label is John Wesley Ryles' "Tell It Like It Is," which is already receiving airplay.

Gov. Boosting Tenn. Music

• Continued from page 6

bill when I was in Washington—and just recently I called some other governors with legislation pending in efforts to get them to support it."

Blanton praises the increased political awareness of music industry leaders. "The industry is doing an outstanding job in letting officials know their plight and the problems they have with cheats and the rip-offs and the people who are stealing from them. But a law on the books is not worth anything unless there's enforcement. This is the key to it. We need to hit these people with stiff penalties.

"The industry's political acumen has increased tremendously in the short period I've been viewing them. Ten years ago they were kind of feeling their way around and not really understanding the political process. Now I'm seeing some expertise in

their lobbying process—an improvement."

Blanton knows how to make a subtle international influence in music. "In our travels, we advertise the music business by taking albums along to give out to officials. They are a very popular and treasured gift. To boil it down to pure accuracy, in a lot of countries the heads of state control the press, radio and tv. If it's something they like, they're going to spread it."

The governor points out that the state's tourism and industrial development brochures and programs incorporate information on the music industry—from country to soul to gospel. "We're working on more Bicentennial and state promotional ideas that involve the industry here. Some of them are pretty ambitious ideas as far as exposure."

Now in his second year in office, Blanton feels he has a strong rela-

NARAS Honors 162 Performers

NASHVILLE—The Nashville NARAS chapter honors 162 musicians and background vocalists March 28 with its second annual Super Pickers Banquet.

The function presents certificates to those working on No. 1 chart records during 1975.

"Last year's Super Pickers Banquet was a great success," notes Bob Thompson, president of Nashville NARAS. "Our special musicians deserve credit for their talents—and this is the Recording Academy's attempt to honor them."

The event ends with the announcement of the 1975 Super Pickers Band—the musicians appearing on the largest number of No. 1 recordings during the year.

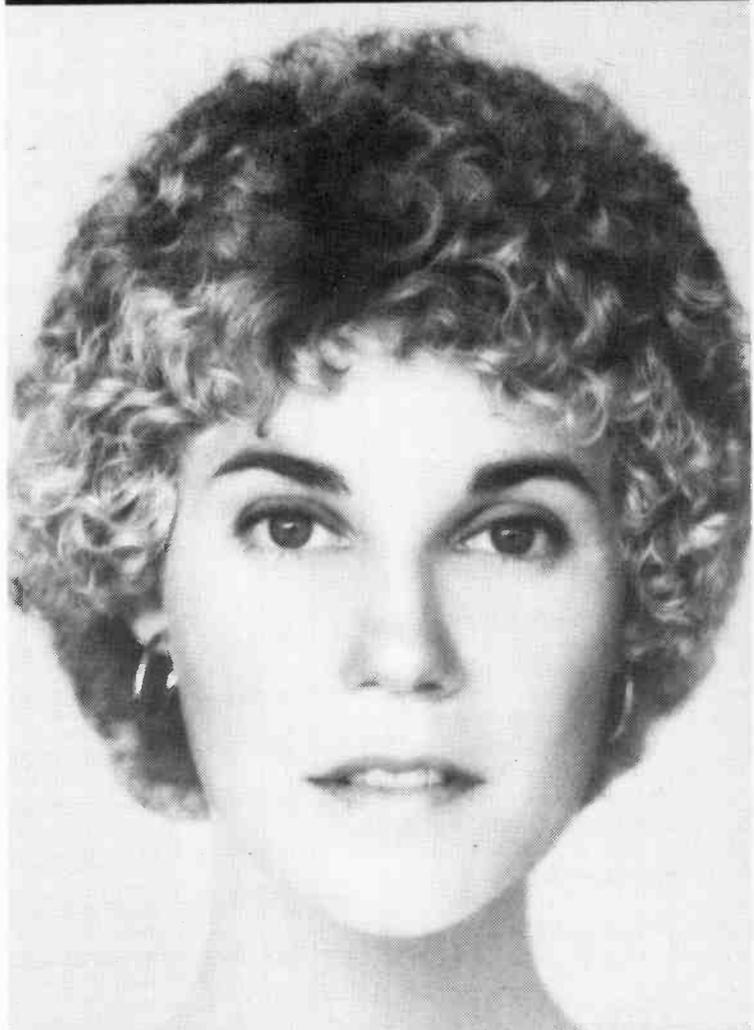
Tickets, at \$20, can be purchased at the NARAS office or at the Nashville Assn. of Musicians.

Clark To Allentown For Annual Fair

ALLENTOWN, Pa.—The Allentown Fair has signed Roy Clark to head up the biggest country show ever presented at the summer festival. Martin H. Ritter, the fair's general manager, has already booked Tony Orlando & Dawn for Aug. 6-7 shows, and the Osmonds, Aug. 13-14, and announced Clark will be the grandstand attraction for Sunday, Aug. 8, for two evening grandstand shows priced from \$4-\$9, plus a \$1 handling charge which includes admission to the grounds.

Joining with Clark, who last appeared at the local fair in 1967 along with Johnny Carson, will be Hank Thompson, Buck Trent and the Brazos Valley Boys.

THEY'VE HEARD
"THE CALL"
 (4207)
 AND IT'S A
 ...COUNTRY SMASH
 #26 • Billboard



MARCH 20, 1976, BILLBOARD

ANNE
 MURRAY
 from her
"TOGETHER"
 album (ST-11433)

Produced by Tom Catalano.

Written by Gene MacLellan.



Capitol

tionship with the music industry. "We've been able to perform every time they've called on us, and I feel I personally have a close relationship because of my involvement with entertainers."

What can the music industry do to improve relations with government? "I have made some suggestions on approaches in getting legislation passed and following up after passage to get it enforced."

"I also made suggestions regarding improving lobbying efforts to get these things done. I think what those six songwriters did in Washington recently was an outstanding step on their part," Blanton concludes, referring to the trip to Washington of six Nashville writers who personally presented their viewpoints on copyright legislation to key Congressmen and sang for them at a show (Billboard, March 13).

Nashville Scene

By COLLEEN CLARK

Jimmy Dean recording again for Casino Records after a three-year absence. ... Joe Stampley's new Epic single "The Sheik Of Chicago" is a tribute to Chuck Berry. ... Rob Bean and Ema Jean Smith, both agents for the Joe Taylor Artists Agency, will be married here March 27. Bean is also manager of the Stonemans. ... Freddy Fender broke attendance records for a country music show at the Astrodome when 47,000 turned out for his performance at the Houston Livestock Show and Rodeo.

Mickey Gilley stepped in for Conway Twitty and sang a duet with Loretta Lynn when Twitty was unable to make it. ... Crystal Gayle set to appear at Gilley's in Pasadena March 27. ... Veteran Stuart Hamblen was honored recently by the Hollywood Chamber of Commerce with his star placed in the coveted Walk Of Fame.

Willie Nelson set for a seven-date tour of England April 20. Promoted by Larry Adams, the tour will kick off with a press party and conference in London with performances scheduled in Birmingham, Hull, Liverpool, Ipswich, Southampton and Oxford. ... T.G. Shepard just off a Northeastern tour ending up in Toledo with Sonny James. ... Loretta Lynn, Conway Twitty and Mickey Gilley set to appear at the Sam Houston coliseum in Houston March 20. ... Helen Cornelius back in the studio at RCA with producer Bob Ferguson. ... Dolly Parton set to play the WWVA Jamboree in Wheeling March 27.

Floyd Cramer had written an instrumental, but had not titled it, when Jerry Reed and Randy Goodrum came up with the lyrics to "Candy Pants." ... Karen Wheeler recording again after almost a year, under the production of Tom Collins, who also produces Ronnie Milsap. ... Corona Records has just released the second Ray Smith single, "Walking Into Your Life."

McCoy Cuts Anthem On Harmonica

NASHVILLE—Charlie McCoy's latest Monument release is not only being shipped to all radio stations, it's going to major American sports arenas, too.

The reason is the B side of his new single "Silver Wings." The flip side is "Star-Spangled Banner."

McCoy adapted, arranged, produced and played the national anthem as his own unique contribution to the country's bicentennial. The harmonica solo should come easy for McCoy since he often performs it at major national sports events.

Monument officials report that radio stations often request McCoy's version of the anthem after he performs it in their areas—and McCoy decided to release it on record. Many radio stations, as well as the sports arenas, are expected to use McCoy's "Star-Spangled Banner."

"Silver Wings," written by Merle Haggard, and pulled from McCoy's LP, "The Fastest Harp In The South," is expected to garner most action on a short-term basis, but the long-term prospects and play of McCoy's anthem should reveal some interesting insights into the long-range potentialities of a record.

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/20/76

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.											
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	11	FASTER HORSES (The Cowboy And The Poet) —Tom T. Hall (T.T. Hall, Mercury 73755 (Phonogram) (Hallnote, BMI))	34	42	6	THUNDERSTORMS —Cal Smith (S. Whipple, MCA 40517 (Tree, BMI))	69	44	12	TRACKS OF MY TEARS/THE SWEETEST GIFT —Linda Ronstadt & Emmylou Harris (J.B. Coats, Asylum 45295 (Stamps Baxter, BMI))
★2	4	8	TIL THE RIVERS ALL RUN DRY —Don Williams (W. Holyfield, D. Williams, ABC/Dot 17604 (Horse Creek, BMI))	★35	49	4	HEY LUCKY LADY —Dolly Parton (D. Parton, RCA 10564 (Owens, BMI))	70	76	3	TO SHOW YOU THAT I LOVE YOU —Brian Collins (J. Rushing-M. Chapman, ABC/Dot 17613 (Tree, BMI))
3	1	10	THE ROOTS OF MY RAISING —Merle Haggard (T. Collins, Capitol 4204 (Blue Book, BMI))	★36	50	4	WHAT I'VE GOT IN MIND —Billie Jo Spears (K. O'Dell, United Artists 764 (Half Of Gold, BMI))	71	46	16	SOMEBODY HOLD ME (Until She Passes By) —Narvel Felts (A. Aldridge, R. Aldridge, S. Richards, ABC/Dot 17598 (Al Cartee/Ensign, BMI))
4	2	12	REMEMBER ME (When The Candlelights Are Gleaming) —Willie Nelson (S. Wiseman, Columbia 3-10275 (Vogue, BMI))	★37	55	4	WITHOUT YOUR LOVE (Mr. Jordan) —Charlie Ross (P. Vance, P. Cone, Big Tree 16056 (Atlantic) (Music Of The Times, ASCAP))	★72	NEW ENTRY	→	WHAT GOES ON WHEN THE SUN GOES DOWN —Ronnie Milsap (J. Schweers, RCA 10593 (Chess, ASCAP))
★5	9	7	YOU'LL LOSE A GOOD THING —Freddy Fender (B. Ozen, ABC/Dot 17607 (Crazy Cajun, BMI))	38	40	8	TEXAS —Charlie Daniels Band (C. Daniels, Kama Sutra 607 (Buddah) (Kama Sutra/Rada Dara, BMI))	★73	83	2	THE WINNER —Bobby Bare (S. Silverstein, RCA 10556 (Evil Eye, BMI))
★6	8	13	BROKEN LADY —Larry Gatlin (L. Gatlin, Monument 8-8680 (Epic/Columbia) (First Generation, BMI))	★39	28	8	I JUST GOT A FEELING —La Costa (S. Lyons, Capitol 4209 (Al Gallico/Algee, BMI))	★74	85	3	ONLY SIXTEEN —Dr. Hook (S. Cooke, Capitol 4171 (Kags, BMI))
★7	10	9	IF I HAD IT TO DO ALL OVER AGAIN (I'd Do It With You) —Roy Clark (B. Springfield, ABC/Dot 17605, (House Of Gold, BMI))	41	38	7	FIND YOURSELF ANOTHER PUPPET —Brenda Lee (J. Hinson, MCA 40511 (Goldline, ASCAP))	★75	NEW ENTRY	→	MENTAL REVENGE —Mel Tillis (M. Tillis, MGM 14846 (Cedarwood, BMI))
8	5	14	STANDING ROOM ONLY —Barbara Mandrell (C. Silver, S. Manchester, ABC/Dot 17601 (Sunbury, ASCAP))	★42	73	2	MY EYES CAN ONLY SEE AS FAR AS YOU —Charley Pride (J. Payne, N. Martin, RCA 10592 (Ensign, BMI))	★76	88	2	LET YOUR LOVE FLOW —Bellamy Brothers (L.E. Williams, Warner Bros./Curb 8169 (Loaves & Fishes, BMI))
9	7	13	MOTELS AND MEMORIES —T.G. Shepard (D. Miller, R. Birmann, Melodyland 6028 (Motown) (Offjack, BMI))	43	13	11	WILD SIDE OF LIFE —Freddy Fender (Warren & Carter, GRT 039 (Janus) (Travis, BMI))	77	84	6	DOG TIRED OF CATTIN' AROUND —Shylo (R. Scaile, D. Hogan, Columbia 3-10267 (Partner/Julap, BMI))
★10	20	6	TIL I CAN MAKE IT ON MY OWN —Tammy Wynette (T. Wynette, B. Sheril, G. Richey, Epic 8-50196 (Columbia) (Algee/Altam, BMI))	44	12	14	HANK WILLIAMS, YOU WROTE MY LIFE —Moe Bandy (P. Craft, Columbia 3-10265 (Acuff-Rose, BMI))	78	82	3	ASPHALT COWBOY —Hank Thompson (R. Clark-L. Williams, ABC/Dot 17612 (Shelby Singleton/Western Hills, BMI))
11	14	8	YOU ARE THE SONG —Freddie Hart (G. Richey, B. Peters, Capitol 4210 (Proud Bird/Ben Peters, BMI))	45	48	6	PLAY THE SADDEST SONG ON THE JUKE BOX —Carmel Taylor (C. Taylor, L. McGraw, Elektra 45299, (Algee/Al Gallico, BMI))	79	86	3	SNAP, CRACKLE AND POP —Johnny Carver (D. Morrison-R. Vanhoy, ABC/Dot 17614 (Tree, BMI))
★12	23	7	DRINKIN' MY BABY (Off My Mind) —Rabbit (E. Rabbit, E. Stevens, Elektra 45301 (Unichappell/S-P-R, BMI) (Ded-Dave Music))	★46	56	5	A MANSION ON THE HILL —Michael Murphy (B. Johnston, Epic 8-50184 (Columbia) (Milene, ASCAP))	★80	NEW ENTRY	→	JUST WANT TO TASTE YOUR WINE —Billy Swan (B. Emmons, Monument 8-8682 (Columbia/Epic) (Youngun, BMI))
13	15	8	(Til) I KISSED YOU —Connie Smith (D. Everly, Columbia 3-10277 (Acuff-Rose, BMI))	47	41	7	A SATISFIED MIND —Bob Luman (J. Hayes, J. Rhodes, Epic 8-50183 (Columbia) (Fort Knox, BMI))	81	81	7	SHOW ME WHERE —Ruby Falls (R. Griff, 50 States 39 (NSD) (Blue Echo, ASCAP))
14	16	8	ANGELS, ROSES AND RAIN —Dickey Lee (B. Morrison, J. Zerface, B. Zerface, RCA 10543 (Combine, BMI/Music City, ASCAP))	48	53	5	AS LONG AS THERE'S A SUNDAY —Sammie Smith (J. Tubb, Elektra 45300 (Tree, BMI))	★82	94	2	ROCKING IN ROSALEE'S BOAT —Nick Nixon (B. McMill, Mercury 73772 (Phonogram) (Hall-Clement, BMI))
15	6	13	GOOD HEARTED WOMAN —Waylon & Willie (W. Jennings, W. Nelson, RCA 10529 (Baron/Willie Nelson, BMI))	★49	66	2	COME ON OVER —Olivia Newton-John (R. Gibb, R. Gibb, MCA 40525 (Casseroles/Flamm, BMI))	★83	NEW ENTRY	→	ASK ANY OLD CHEATER WHO KNOWS —Freddy Weller (J. Foster, B. Rice, Columbia 3-10300 (Jack & Bill, ASCAP))
16	19	9	IF I LET HER COME IN —Ray Griff (R. Griff, Capitol 4208, (Blue Echo, ASCAP))	50	17	15	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU —Tanya Tucker (B.R. Reynolds, MCA 40497 (Onhisown, BMI))	84	87	2	SEARCHIN' FOR A RAINBOW —Marshall Tucker Band (T. Caldwell, Capricorn 0251 (Warner Bros.) (No Exit, BMI))
★17	22	8	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN —Sonny James (G. Massey, Columbia 3-10276 (Shapiro/Bernstein, ASCAP))	51	51	7	WHAT A NIGHT —David Houston (N. Wilson, C. Taylor, Epic 8-50186 (Columbia) (Algee/Al Gallico, BMI))	85	89	4	I'M IN LOVE WITH MY PET ROCK —Al Bolt (B. Pineo, Cin-Ray 102 (NSD) (Barrett Hill, ASCAP))
18	21	7	THE BATTLE —George Jones (L. Kimball, N. Wilson, G. Richey, Epic 8-50187 (Columbia) (Al Gallico/Algee, BMI))	52	18	14	THE WHITE KNIGHT —Cledus Maggard (J. Huguely, Mercury 73751 (Phonogram) (Unichappell, BMI))	86	90	2	SHAKE 'EM UP & LET 'EM ROLL —George Kent (J. Lieber, M. Stoller, Shannon 840 (Trio, BMI))
★19	24	5	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME —Mickey Gilley (B. Knight, Playboy 6063, (Singletree, BMI))	53	34	9	PLAY ME NO SAD SONGS —Rex Allen Jr. (L. Butler, R. Bowling, M. Jackson, Warner Bros. 8171, (Unart/Brougham Hull, BMI))	★87	NEW ENTRY	→	THE LITTLEST COWBOY RIDES AGAIN —Ed Bruce (D. Ray, G. Ray, United Artists 774 (Contention, SESAC))
20	11	12	IT'S MORNING (And I Still Love You) —Jessi Colter (J. Colter, Capitol 4200 (Baron, BMI))	54	57	6	I AIN'T GOT NOBODY —Oel Reeves (L. Butler, R. Bowling, United Artists 760 (Unart/Brougham, BMI))	88	93	3	LOVE, YOU'RE THE TEACHER —Linda Hargrove (L. Hargrove-P. Drake, Capitol 4228 (Beechwood/Window, BMI))
★21	27	8	I'M SO LONESOME I COULD CRY —Terry Bradshaw (H. Williams, Mercury 73766 (Phonogram) (Fred Rose, BMI))	★55	65	3	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER —Bobby Borchers (R. Bourke-J. Wilson, Playboy 6065 (Chappell, ASCAP))	89	97	2	YOU'VE GOT TO STOP HURTING ME DARLING —Don Gibson (D. Gibson, Hickory 365 (MGM) (Acuff-Rose, BMI))
★22	30	6	YOU COULD KNOW AS MUCH ABOUT A STRANGER —Gene Watson (N. Bryant, Capitol 4214 (Hotei, ASCAP))	★56	67	4	SENTIMENTAL JOURNEY —Dave Dudley (B. Green, L. Brown, B. Homer, United Artists 766 (Morley, ASCAP))	90	91	5	LOVE IS A WORD —Jocie Newton & Silver Spur (O. Young, RCA 10538 (Sterling/Addison Street, ASCAP))
23	26	8	THE GOOD NIGHT SPECIAL —Little David Wilkens (D. Wilkens, T. Marshall, MCA 40510 (Forrest Hills, BMI))	57	59	5	I LOVE YOU BECAUSE —Jim Reeves (L. Payne, RCA 10557 (Acuff-Rose, BMI))	91	98	2	I'VE GOT LEAVING ON MY MIND —Webb Pierce (W. Pierce, W. Walker, Plantation 136 (Shelby Singleton) (Cedarwood, BMI))
★24	35	4	I COULDN'T BE ME WITHOUT YOU —Johnny Rodriguez (B.J. Shaver, Mercury 73769 (Phonogram) (Roturn/ATV, BMI))	58	60	5	THE FEMINE TOUCH —Johnny Paycheck (L. Kingston-F. Dycus, Epic 8-50193 (Columbia) (Window, BMI))	92	64	13	SINCE I FELL FOR YOU —Charlie Rich (B. Johnson, Epic 8-50182 (Columbia) (Warner Bros., ASCAP))
25	25	10	SWEET SENSUOUS FEELINGS —Sue Richards (A. Aldridge & H. R. Aldridge, ABC/Dot 17600 (Al Cartee, BMI))	59	54	7	STRAWBERRY CAKE —Johnny Cash (J. Cash, Columbia 3-10279 (House Of Cash, BMI))	93	NEW ENTRY	→	PINS & NEEDLES (In My Heart) —Darrell McCall (F. Jenkins, Columbia 3-10296 (Milene, ASCAP))
★26	32	7	THE CALL —Anne Murray (G. Mac Lellan, Capitol 4207 (Beechwood, BMI))	★60	70	5	I'M A TRUCKER —Johnny Russell (J. Foster, B. Rice, RCA 10563 (Jack & Bill, ASCAP))	94	77	7	WILD WORLD —Mike Wells (C. Stevens, Playboy 6061 (Irving, BMI))
27	29	8	OH, SWEET TEMPTATION —Gary Stewart (W. Carson, RCA 10550 (Rose Bridge, BMI))	★61	71	4	LET ME BE YOUR FRIEND —Mack White (D. Oender, P. Powell, Commercial 1317 (Acuff-Rose, BMI) (NSD))	95	96	2	TRYIN' LIKE THE DEVIL —James Talley (J. Talley, Capitol 4218 (Hardhit, BMI))
28	31	7	ALL THE KING'S HORSES —Lynn Anderson (J. Cunningham, Columbia 3-10280 (Starship, ASCAP))	62	58	6	DON'T BOOGIE WOOGIE —Jerry Lee Lewis (L. Martine, Jr., Mercury 73763 (Phonogram) (Ahab, BMI))	96	43	12	ANOTHER MORNING —Jim Ed Brown (B. Graham, RCA 10531 (Show Biz, BMI))
29	33	7	THE DOOR I USED TO CLOSE —Roy Head (D. Frazier, E. Montgomery, ABC/Dot 17608 (Acuff-Rose/Altam, BMI))	★63	74	2	TONIGHT I'LL FACE THE MAN (Who Made It Happen) —Kenny Starr (B. Morrison, B. Anthony, MCA 40524 (Music City, ASCAP/Combine, BMI))	97	NEW ENTRY	→	TO BE WITH YOU AGAIN —Gary Mack (M. Harris, Soundwaves 4528 (Singletree, BMI))
★30	45	3	TOGETHER AGAIN —Emmylou Harris (B. Owens, Reprise (Warner Bros.) 1346 (Central Song, BMI))	★64	68	4	YOU'RE NOT CHARLIE BROWN (And I'm Not Raggedy Ann) —Donna Fargo (D. Fargo, ABC/Dot 17609 (Prima-Donna, BMI))	98	NEW ENTRY	→	TELL IT LIKE IT IS —John Wesley Ryles (G. Davis, L. Diamond, Music Mill 1001 (IRDA) (Conrad/Ortrap, BMI))
★31	39	4	SUN COMING UP —Nat Stuckey (N. Stuckey, MCA 40519 (Stuckey, BMI))	★65	78	2	SHEIK OF CHICAGO —Joe Stampley (T. Wheeler, Epic 8-50199 (Columbia) (Al Gallico, BMI))	99	75	6	JOHNNY ORPHAN —Randy Barlow (F. Kelly-R. Barlow, Gazelle 153 (IRDA) (Frebar, BMI))
32	37	7	THE DEVIL IN YOUR KISSES (And The Angel In Your Eyes) —Mel Street (L. Martine Jr., James) GRT 043 (Janus) (Ahab, BMI)	66	47	7	QUEEN OF THE STARLIGHT BALLROOM —David Wills (B. Duncan, Epic 8-50188 (Columbia) (Shelmar-Poe/Unichappell, BMI))	100	99	7	I CAN'T QUIT CHEATIN' ON YOU —Mundo Earwood (H. Strzelecki, J.W. Barnes, Epic 8-50185 (Columbia) (Double R, ASCAP))
★33	36	11	PALOMA BLANCA —George Baker Selection (J. Bouwens, Warner Bros. 8115 (Warner Bros., Famous ASCAP))	★68	79	2	LOOKING FOR SPACE —John Denver (J. Denver, RCA 10586 (Cherry Lane, ASCAP))				

MARCH 20, 1976, BILLBOARD

DOT'S HOT SHOTS!

	BILLBOARD	CASHBOX	RECORD WORLD
DON WILLIAMS "Till The Rivers All Run Dry" (DOA-17604)	2*	3*	1*
BARBARA MANDRELL "Standing Room Only" (DOA-17601)	w5	4	w6
FREDDY FENDER "You'll Lose A Good Thing" (DOA-17607)	5*	15*	7*
ROY CLARK "If I Had It To Do All Over Again" (DOA-17605)	7*	6*	5*
SUE RICHARDS "Sweet Sensuous Feelings" (DOA-17600)	25	16*	28
ROY HEAD "The Door I Use To Close" (DOA-17608)	29	45*	33*
RED STEAGALL "Lone Star Beer & Bob Willis Music" (DOA-17610)	40*	60*	45*
DONNA FARGO "You're Not Charlie Brown (And I'm Not Raggedy Ann)" (DOA-17609)	64	68*	63*
BRIAN COLLINS "To Show You That I Love You" (DOA-17613)	70	80*	72
HANK THOMPSON "Asphalt Cowboy" (DOA-17612)	78	95	
JOHNNY CARVER "Snap, Crackle and Pop" (DOA-17614)	79	94	
RAY PRICE "That's All She Wrote" (DOA-17616)		92	
EDDY RAVEN "I Wanna Live" (DOA-17618)		93	



Discos

STARTLING CONTRASTS

DJs Are Key To Action In the Eastern Pa. Area

EASTON, Pa.—It's a wide range from just a jukebox with no sound system at the Firehouse in suburban Forks Township, to the sophisticated sound and light control panels operated by a professional spinner like Charlie Presto at the Wardell on the Jersey side at Phillipsburg, N.J.

And while the equipment in a private booth with bars built onto the sides at the Wardell is said to cost between \$25,000 and \$32,000, it's the disk jockeys who are considered the

key persons in the popularity among the young folk for a growing disco scene being created in this Lehigh Valley area in Eastern Pennsylvania, where more than a dozen colleges are located, and Western New Jersey across the river.

For the most part, the spinners must cater to a schoolage set, with the younger ones going to Jersey where 18 is the legal age for drinking. Here in Pennsylvania, it's 21. The older dancers in the mid and late 20s are attracted to the Library in Allentown, with strictly stereo sound, set up like a library complete with books and "teachers" and dress code nixing jeans; and to Phase V, LTD., in Bethlehem, where Vince Palau is the deejay.

Many of the discos combine record playing with live units or feature records on selected nights during the week. But at all places the favorite dance is the boogie, hustle and bump, with the top records—sometimes played as many as five times a night—being "Fly, Robin, Fly," "Love to Love You, Baby," and an updated disco version of Glenn Miller's "In The Mood."

However, it's up to the spinner to keep them stepping. General pattern is to liven up the dancers with an occasional rock sound played in between the straight disco disks; and then have the crowd peak with a light show.

At the Phase V, LTD., spinner Palau finds the albums cut for disco as ideal for the dancers because the cuts are longer than on the 45 r.p.m. singles, which generally run three or four minutes. The disco album for some cuts can range up to 17 minutes, the entire side of an LP. Because the tempos of many cuts are similar, Palau merges one record into another without pause, giving the dancers a non-stop 20 or 30-minute session on the floor.

Freddy Fredericks, of WEEEX here, who spins records on various nights at a variety of disco spots in the area, likes to combine the disco record with other music. Disco jocks know how to blend records, Fredericks says, but more than that is needed. In order to go over with the people, the deejay has to be familiar with all the dances they do at the discos, he adds. He mixes disco with calypso, polkas and other music, and serves more than a spinner.

Fredericks also acts as a greeter to make everybody in the room feel they are part of the same "family" and recreate the high school teenage dance atmosphere from years ago.

The area spinners also go heavy on rock music on slow nights to create a live atmosphere in the room. And on busy weekend nights, a spinner can play the same disco record for an hour or more and it doesn't matter because the crowd is too busy to hear it anyway.

MAURIE ORODENKER

Eye Memphis Talent

MEMPHIS—A special gathering of Memphis recording talent was staged at the Expo nightclub for the benefit of Charlie Fach, head of Mercury Records, who is interested in signing new acts.

Gathering for the multiple audition and performing were Rufus Thomas (formerly with Stax), the Bar-Kays, Denise LaSalle, Louis Williams and the Ovations, the Changing Scene and Tommy Smiley. Announcements of signings will be made later.

DJ Hudgik Avoids Big City Hassles

By GERALDO FEENEY

LOS ANGELES—Those who believe that the disco craze only lives amidst the superhip city slickers obviously don't know about Steve Hudgik who resides in Colstrip, Mont., and operates the Rock'n'Soul Disco.

"Steve The DJ," as he is known, has been working in disco since 1967, traveling from town to town with his mobile disco, a 1967 van.

In 1968 he began utilizing a video display of patterns that dance to the music, as well as movies, slides and a light show, but he's never depended on the lights or other gimmicks to keep his show popping, he claims.

Hudgik inserts his own comedy acts onstage, which include everything from strange dress-ups to playing instruments along with a record, all designed to totally involve his audience.

Hudgik works alone. He plays in a wide variety of places and occasions, including church services, outdoor concerts and private parties as well as nightclubs. He claims a record for 37½ straight hours of playing music at the Univ. of Mass.

After living in Boston and Los Angeles, he says he decided to get away from big cities, hence his disco service is almost exclusively for small towns.

He earns upwards of \$175 for a five-hour show.

He says he has 1,000 records in his library but has found it difficult to get service from the majority of labels. He'd like more product.

Thomas Bankrupt

DALLAS—B. J. Thomas, who in 1970 recorded the No. 1 hit, "Raindrops Keep Falling On My Head," filed a voluntary bankruptcy petition Feb. 26 in a Dallas U.S. court.

A list of his assets and liabilities was not made available, but his attorney, James Pleasant, said it will probably be filed within 10 days.

"Raindrops" has been Thomas' only song to hit the top, but he is well known for a long list of songs including: "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," "Rock And Roll Lullaby" and "I'm So Lonesome I Could Cry."

Country Promotion For Pickwick LPs

NEW YORK—Pickwick International has launched "Country Juke Box," a merchandising and promotional campaign supporting the 90-album, economy-priced Pickwick/Camden country catalog, plus 12 new country music LPs.

The campaign includes free-standing floor merchandiser that looks like a jukebox and holds 200 albums or 100 LPs and 48 tapes, a sampler LP, posters, streamers, and both print and radio advertising.

Special emphasis will be given to product by performers who are either currently on the charts, are CMA Award winners or are included in the Country Music Hall of Fame.

Product in the campaign includes albums by Freddy Fender, Ronnie Milsap, Mickey Gilley, Dickey Lee, Wanda Jackson, Charlie Rich, Dolly Parton, Bobby Bare, Chet Atkins and Hank Snow, among others.

Country

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY
For Week Ending 3/20/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	★ WANTED: The Outlaws —Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL 1-1321
2	2	8	ELITE HOTEL —Emmylou Harris, Reprise MS 2236 (Warner Bros.)
3	4	8	LOVIN' AND LEARNIN' —Tanya Tucker, MCA 2167
4	5	7	JESSI —Jessi Colter, Capitol ST-11477
★ 5	7	5	ROCK N' COUNTRY —Freddy Fender, ABC/Dot. DSD-2050
6	3	19	★ BLACK BEAR ROAD —C.W. McCall, MGM M3G 5008
★ 7	9	6	200 YEARS OF COUNTRY MUSIC —Sonny James, Columbia KC-34035
8	8	14	OVERNIGHT SENSATION —Mickey Gilley, Playboy PB 408
9	6	9	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME —Conway Twitty, MCA 2176
★ 10	13	5	WHEN THE TINGLE BECOMES A CHILL —Loretta Lynn, MCA 2179
★ 11	14	5	SOMETIMES —Bill Anderson & Mary Lou Turner, MCA 2182
12	10	11	LOVE PUT A SONG IN MY HEART —Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
13	12	8	THE BLIND MAN IN THE BLEACHERS —Kenny Starr, MCA 2177
★ 14	19	4	EASY AS PIE —Billy "Crash" Craddock, ABC/Dot DSD 2040
★ 15	27	3	THE WHITE KNIGHT —Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
★ 16	20	4	NARVEL THE MARVEL —Marvel Felts, ABC/Dot. DSD 2033
17	17	6	STEPPIN' OUT —Gary Stewart, RCA APL-1225
★ 18	22	4	JASON'S FARM —Cal Smith, MCA 2172
19	11	15	THE HAPPINESS OF HAVING YOU —Charley Pride, RCA APL-1241
★ 20	34	2	IT'S ALL IN THE MOVIES —Merle Haggard, Capitol ST 11483
★ 21	15	23	PRISONER IN DISGUISE —Linda Ronstadt, Asylum 7E-1045
★ 22	30	3	THE GREAT TOMPALL & HIS OUTLAW BAND , MGM M3G 5014
★ 23	32	3	HAVANA DAYDREAMIN' —Jimmy Buffett, ABC/ABC 914
24	26	6	I LOVE YOU BECAUSE —Jim Reeves, RCA APL-1224
25	18	19	NIGHT THINGS —Ronnie Milsap, RCA APL-1223
26	16	22	ARE YOU READY FOR FREDDY —Freddy Fender, ABC/Dot DSD 2044
27	29	40	REDHEADED STRANGER —Willie Nelson, Columbia PC 33482
28	23	9	HANK WILLIAMS, JR. & FRIENDS —MGM M3G 5009
29	24	16	SOMEBODY LOVES YOU —Crystal Gayle, United Artists UA-LA 543-G
★ 30	42	2	CHESTER & LESTER —Chet Atkins & Les Paul, RCA APL-1167
31	36	5	RAY GRIFF —Ray Griff, Capitol ST-11486
32	35	22	WHAT CAN YOU DO TO ME NOW —Willie Nelson, RCA APL-1234
33	31	32	RHINESTONE COWBOY —Glen Campbell, Capitol SW 11430
★ 34	44	2	THE SWEETEST THING —Dottie, RCA APL-1358
35	37	33	THE BEST OF THE STATLER BROTHERS , Mercury SRM-1-1037 (Phonogram)
★ 36	NEW ENTRY	6	THE SOUND IN YOUR MIND —Willie Nelson, Lone Star KC 34092 (Columbia)
37	25	6	THE WORLD OF CHARLIE RICH —Charlie Rich, RCA APL-1242
38	40	3	BEST OF BUCK OWENS, Vol. 6 —Buck Owens, Capitol ST 11471
39	28	25	WINDSONG —John Denver, RCA APL-1183
★ 40	NEW ENTRY	8	TEXAS COUNTRY —United Artists UA-LA574-H2
41	21	23	CLEARLY LOVE —Olivia Newton-John, MCA 2148
42	33	8	THE VERY BEST OF RAY STEVENS —Barnaby BR 6018 (Janus)
43	NEW ENTRY	1303	OLD NO. 1 —Guy Clark, RCA APL-1303
44	39	21	ROCKY —Dickey Lee, RCA APL-1243
45	47	18	HOLY BIBLE: New Testament —Statler Brothers, Mercury SRM-1-1052 (Phonogram)
46	NEW ENTRY	1307	NO SIGNS OF LONELINESS HERE —Marty Robbins, Columbia C-33476
47	41	11	ODD MAN IN —Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
48	46	18	COUNTRY WILLIE —Willie Nelson, United Artists UA-LA410-G
49	38	15	UNCOMMONLY GOOD COUNTRY —Dave Dudley, United Artists UA-LA512-G
50	48	17	TODAY I STARTED LOVING YOU AGAIN —Sammi Smith, Mega MLPS 612 (PIP)

When Answering Ads . . . Say You Saw It in Billboard

Kosser's Tome For Tunersmiths

NASHVILLE—Michael Kosser has experienced many of the proverbial problems facing the neophyte songwriter on the Nashville scene, and his insights provide a valuable guide to those who follow his footsteps.

Kosser walked the rough row of rejection through the offices of many publishers before gaining a modicum of success in the writing profession with songs recorded by several major artists. He chronicles the pitfalls and promises, do's and don'ts in pitching songs and self, the bleak days of despair and the golden days—or hours—of success in his book "Bringing It To Nashville."

While the book could be more specific with names instead of using annoying blanks where names should—or could—be, "Bringing It To Nashville" is beneficial reading for would-be writers who plan to head here or other music centers to pursue a writing career.

The 99-page paperback is available (\$3) from Cumberland Valley Books of Brentwood, Tenn.

Tom T. Hall Back In Swing

NASHVILLE—Tom T. Hall returns to a full schedule of personal appearances April 2, according to his career manager Bob Neal, also general manager of the William Morris agency here.

Because of deep involvements with other creative projects, such as authorship of a book, radio and television commercials, writing and recording new album product, and helping with the planning of this year's Tom T. Hall-Bethel Celebrity Golf Tournament and Concert, he decided originally to suspend road work until the latter part of May.

Although all projects targeted for completion during these first five months are not at the point he'd like them to be, Hall feels they're far enough along so that he can sandwich work on them between road tours.

Camden Studio

• Continued from page 40

They turned to RCA to press the LPs and one of their first projects was a disk of Haydn's "Lord Nelson" Mass by student soloists, chorus and orchestra of Haverford (Pa.) College.

The pair's biggest success comes from language recordings, which represents the bulk of its business today. Biggest customer is the National Assn. of Teachers of French, for whom Recorded Publications Laboratories produces the tape cassettes used in state and nationwide high school French contests.

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General News

WILLIAMS AN EXAMPLE

Promo Marts Expand
With New TV Shows

SAN FRANCISCO—A number
of new markets for record promo-
tion loom with the launching of new
tv music/shows set for late summer
and early autumn.

In at least one case, "Hee-Haw," it
means the intensification of an off-
network show now in syndication.

Plans and sales of new music
shows were launched and heavily

sold at the recent National Assn. of
Television Program Executives confer-
ence here.

Because it already has a track
record, "Hee-Haw" looms as the
music show with the most promising
potential for country record artists.

Another new show that that re-
ceived heavy interest at the confer-
ence was the 30-minute Andy Wil-
liams show through Pierre Cassette
Productions. This is a combination
of Williams as the host with record
artists guests. The five NBC owned
stations will air the show in the 7:30-
8 p.m. slot starting in September.
Cassette claims to have lined up
enough independent tv stations to
hit "71% of the tv homes in the U.S."

Freemantle has what its president,
Paul Talbot, describes as "the high-
est budgeted pop-rock series ever
produced." This show consists of 26
half hours of which 19 are already in
the can. These are off the ITV British
web. Acts include the Bay City Roll-
ers David Essex, the Supremes, the
Hollies, Drifters and others.

Show Biz, Inc., a Nashville com-
pany, has "Dolly" featuring Dolly
Parton, already a solid record name
in the country field as hostess. Acts
already set are the Pointer Sisters,
Linda Ronstadt, Mac Davis, Chet
Atkins and others.

Show producers seemed hesitant
to label their new shows "music"
shows, even though the formats are
chiefly that.

San Francisco's KPIX-TV, a
Westinghouse Group W station
which has been using a game show
at 7:30 p.m. is dropping it in favor of
a magazine format on which records
and record artists will receive impor-
tant plays.

And Peter Marshall has 90 minute
talk-variety-music show that will
also give record artists good plays.

Group W Productions also has
"The Apollo Presents," six 90-min-
ute specials filmed at the famed
Apollo Theatre in Harlem.

BILL SMITH

A Jackie Wilson
Legal Guardian
Urged By Medics

PHILADELPHIA—Doctors at the
Cherry Hill Medical Center at
nearby Cherry Hill, N.J., say a legal
guardian should be appointed to
manage the affairs of 41-year-old
Jackie Wilson, singer who has been
rendered incompetent by massive
brain damage suffered last Sept. 29.

Wilson collapsed at a perform-
ance at the Latin Casino in Cherry
Hill, where he was appearing with a
Dick Clark rock show.

Wilson sold millions of records
with such hits as "Lonely Tear-
drops," "Higher and Higher" and
"That Is Why I Love You So." Hos-
pital officials say Wilson came out of
a 3½-month coma in January and
was taken off the respirator that was
keeping him alive. However, he still
requires the services of an air hose
which has been inserted in his
throat, and doctors are uncertain
whether he will ever recover to live a
normal life. He is not capable of
talking or understanding verbal or
written language.

Dr. Allan Fischer, one of the sev-
eral doctors treating him, suggested
the courts appoint a legal guardian
because "he is not competent to run
his own affairs." The doctors say it is
a "tragic case—his career is shot;
now it's a matter of survival."

A hearing is scheduled for March
12 in Camden County (N.J.) Surro-
gate's Court on a petition by Wil-
son's common-in-law wife, Lynn.

Vegas Suit
Asks \$7 Mil
Of ZZ Top

LAS VEGAS—Leading rock con-
cert promoter Gary Naseef filed a \$7
million suit Friday (5) against ZZ
Top, its management firm and book-
ing agents for failure to appear in
concert.

Listed in the 21-page civil com-
plaint are ZZ Top members Billy
Gibbons, Dusty Hill and Frank
Beard with Bill Ham, manager and
owner of Texas Corp.'s BH Assn.
Inc. and B&H Enterprises Inc.

Naseef, who has not produced a
rock concert here since the missed
June 17 date at the Sahara, also in-
cluded five members of American
Talent International Ltd. as defend-
ants.

Backup group Tower Of Power
performed two free concerts for the
SRO, 5,000-capacity Space Center
audiences after ZZ Top cancelled its
8 p.m. and 2 a.m. shows.

In the suit, Naseef claims he tried
six times to rebook the group after it
aborted a July 2 makeup date. He
also maintains ZZ Top tried to re-
schedule without his knowledge for
a later date in June with hotel offi-
cials.

Sahara hotel officials say the con-
cert difficulties and lawsuit have
been responsible for halting further
rock concerts because of bad public-
ity.

Al Kasha a Judge

LOS ANGELES—Al Kasha has
been named final judge for this
year's American Song Festival's
"lyric competition" division and will
compose an original melody to ac-
company the winning lyrics.

Kasha is a two-time Oscar winner
and is a teacher of songwriting at
UCLA.

Times Music In
U.K. Song Pact

NEW YORK—The New York
Times Music Publishing Corp. has
pacted U.K.-based Sparta-Florida
Music Group for the administration
and the creative/promotional ex-
ploitation of its catalog in the U.S.
and Canada.

Included in the catalog are works
by the Moody Blues, David Bowie,
Charles Aznavour and Norman
Newell, as well as more than 60 mo-
tion picture scores, many of which
were composed by three-time Acad-
emy Award winner John Barry.

Sparta-Florida also holds the
copyright to several country songs,
including the recent hit "Oklahoma
Sunday Morning."

The deal was signed by Murray
Deutch, president, New York Times
Music Publishing, and Jeff Kruger,
chairman of the board of Sparta-
Florida, and president of Ember En-
terprises.

McKuenSuing Three

LOS ANGELES—Rod McKuen
has instituted suit against Andy
Kim, Joachim Music and Capitol
Records in Federal District Court
here. He charges that Kim's song,
"Rock Me Gently" infringed on the
McKuen composition, "Rock
Gently."

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BPI Blasts Discounting

• Continued from page 3

Said Bridge: "With so much chart product going through your shops, and as you decline to cooperate in the compilation of the charts, the charts themselves inevitably become distorted and less accurate and less helpful as a guide to retailers for re-ordering purposes."

It was, he added, becoming increasingly difficult to break new acts, since independent dealers were wary of stocking the records and

Parties Agree In Kenny Suit

By CHRIS WHITE

LONDON—An out-of-court settlement in the High Court action between the band Kenny and songwriters/producers Bill Martin and Phil Coulter followed accusations that the group had been "kept in 20th century bondage by the unscrupulous, outrageous and disgraceful treatment" of the producers.

The dispute, which also involved Polydor as co-defendant on behalf of the group, came to an end after a five-day hearing.

This left the group free to record for Polydor and the first single under the deal, "Hot Lips," was released last week. During the hearing it was alleged that the band were treated as puppets under the Martin-Coulter contract. They had been recruited to perform the hit song "The Bump," after the record, made by session musicians, climbed the chart.

In the action, the group attacked the validity of their contract while the songwriters sought to enforce it and to stop Kenny from recording with Polydor.

The judge was told that the group, previously part-timers called Chuff, were signed to present "The Bump" on the television show Top Of The Pops, because the "anonymous" session musicians who actually made the record did not fit the young pop-star image. The record hit number three on the charts, and Kenny went on to make their own hits.

Andrew Bateson for Polydor said the company had at risk \$60,000 which they had paid the band in advance royalties and more had been spent on the new single.

And he said that Kenny had earned \$114,000 gross from live appearances but were left, after expenses, with only some \$80 a week each.

But Gerald Butler, representing Martin and Coulter, said royalties had not been paid to the group because the songwriters themselves had received no statements from the record company, but that the group would eventually receive the money.

"Their name was devised by Martin and Coulter, not by the group. What they are to do is not only go elsewhere and make recordings, having been made successful by Martin and Coulter hits, but also to take the name given them under the agreement."

After the case, Martin said the settlement of the case out of court meant Kenny could continue with their Polydor deal and that Martin-Coulter Enterprises retain rights to back product on which royalties will be paid on a 50-50 basis.

"But it is a blow to the music industry that people are allowed to walk out of a contract. There is no way that we could give a huge advance and a 12% royalty. The most that an indie producer can pay is 6%."

W.H. Smith declined to stock them at all. "This rebounds not only on the manufacturers but onto composers and artists and musicians from whose efforts our whole joint enterprise is derived."

He said that by its "irresponsible actions," W.H. Smith was "biting the hand that feeds the goose that lays the golden egg."

Pointing out that the book and newspaper side of W.H. Smith's business was protected against price-cutting, Bridge noted that perhaps the firm really did not understand the record business. "Records are not just little black round plastic disks to be commercially ripped-off like any other soulless product. Records are about people, creative people who compose and perform music and produce recordings."

He urged that the company should "wise-up" to its responsibilities and allow sanity to return to the industry.

And more strong words came from the retailers chairman Laurie Krieger, who accused W.H. Smith of "ruthless cut-throat business ethics." He alleged the company was working on the principle that any knife stuck in the back of the competition is good business.

Krieger said he would like to see the manufacturers initiate a campaign to reintroduce resale price maintenance which should stand a chance of success now that people could see "the anarchy that is going on."

In the meantime, he urged independent dealers not to feel sorry for themselves. "We can always score over the price-cutters by giving knowledgeable service and stocking the wide range of product that frightens the multiples to death."

Old Spector Cuts To Be Released In The U.K. & U.S.

LONDON—Rare recordings produced by Phil Spector, including some items never commercially available in the U.S. or U.K., are for release in album form here in May, on Polydor's Phil Spector International label.

The material goes to make up the fifth album in the Wall Of Sound series of Spector LPs, first introduced last year, and go under the title of Rare Masters.

Among the tracks: the Ronettes' "Paradise," a much-bootlegged recording; Veronica's "Why Don't They Let Us Fall In Love" (withdrawn soon after its U.S. release); Darlene Love's "Stumble And Fall," of which only disk-jockey copies were pressed; Bonnie and the Treasures' "Home Of The Brave," a master picked up, not produced, by Spector in 1965, and the Crystals' "All Grown Up," an alternative take to that originally out as a single in 1964.

PSI label chief Tony Bramwell has also received more rare tapes direct from Spector's California headquarters, enough he says to compile another album later in the year.

Preceding Rare Masters is volume four in the Wall Of Sound series, entitled "Yesterday's Hits Today." It includes the Ronettes' "Born To Be Together," and "Is This What I Get For Loving You"; the Crystals' "Little Boy," and "Why Do Lovers Break Each Others Hearts," by Bob B. Soxx and the Blue Jeans.



GAYNOR DOING IT BOLDEN—Pianist-composer David Christie is better known by his nom de plume, James Bolden, under which he has written numerous hit tunes including "I Love To Love" which was recorded by Tina Charles. He has also done a number of songs included in the Gloria Gaynor repertoire. Here we have Bolden accompanying Gloria on stage during recent tour in France.

Poland Has Disco Boom

WARSAW—There are thousands of discotheques in Poland, particularly in the academic centers. But they cater mainly to the requirements of special tv musical groups and so become more of less "closed" clubs.

The numbers of such establishments open to the general public is small and limited. In Warsaw, for instance, there are only three, one of which closes at 10 p.m. And the recent decision to close the Stolica disco here, on the grounds of so-called "inappropriate behavior" of the customers, created strong criticism in the local newspapers.

Journalists said if public order had indeed been disturbed on occasions, then it was only because more people wanted to get in than there was space available. The argument is that the answer is to open more discotheques to cater to the demand, not close down existing ones.

And the response so far has been good. It has been announced that this year some 25 new discos will be opened in Warsaw and the one closed down will be allowed to reopen. Through the rest of Poland it is expected that there will be another hundred new clubs opening.

An official of the Ministry of Internal Trade, the administrative authority over public catering establishments, said recently that the shortage of discos is simply due to the lack of adequate professional equipment. An agreement now signed with Fonika Enterprise, manufacturers of this equipment, should solve the problem.

But the explanation is not entirely satisfactory to the entertainment industry here. None of the Polish discos in previous years had used Polish-made equipment. All the professional discos used foreign product, either imported by state enterprises or by private persons who hired it out to disco managers.

ROMAN WASCHKO

From The Music Capitals Of The World

LONDON

New chief of the London Symphony Orchestra is to be Michael Kaye, 51, for 13 years director of the Peter Stuyvesant Foundation, established to channel the music and arts aid of the Rothman's-Carreras tobacco giant, and he becomes LSO managing director from May. ... High Court dispute here continues between manager Jim Simpson and the Black Sabbath group, claiming damages for alleged breach of contract.

Six singles from Magnet Records, after a comparatively quiet period for the company who took the charts by storm 18 months ago, with product from Barry Mason, Silver Convention, Sonya Spence, Lee Towers, the Sherman Brothers and the Jaln Band, with follow-ups from Alvin Stardust and Stevenson's Rocket.

Long-term worldwide deal (excluding the U.S., Canada and Japan), with the Steve Miller Band from Phonogram, backed by intensive promotion. ... And a worldwide deal between U.S. r&b guitarist Johnny "Guitar" Watson and DJM here. ... Nick Mason, Pink Floyd drummer, formed a new management company, Mistral Music, with Nicholas Blackburn, and first signings are Procol Harum and the Sutherland Brothers and Quiver.

Tom Jones back in Europe this month after an absence of five years, for five concerts in Belgium, France and Switzerland. ... According to gossip column story in the Daily Mirror here, the Beatles will tackle a reunion concert in the U.S., the source being George Harrison's father. ... At Christie's auction rooms, the late Lord Donegal's collection of 2000 jazz records, including autographed 1917 78rpm disks by the Original Dixieland Jazzband, went for just \$3,000.

Diana Ross in for promotion and shows and started with a champagne breakfast for media folk. ... Family Dogg group reactivated for Arista Records deal, with new line-up fronted by producer Steve Rowland. ... Alvin Stardust, voted top live performer by London Weekend Television viewers, on Irish and Scottish tour next month. ... Victor Borge back for three concert engagements. ... And the Miracles open March 26 for one-nighter series running to late April.

Promoter Derek Block tours, including the Miracles, also feature Status Quo, Johnny Mathis, Sacha Distel and Leonard Cohen. ... Sell-out success for upcoming Rick Wakeman and English Rock Ensemble tour forced extra shows in Ipswich and Birmingham. ... Steve Marriott's first solo album, titled "Marriott" out on A&M next month, one with U.S. musicians and the other local players.

David Essex long "City Lights," his 30th composition, written while walking in Manhattan late one night. ... New CBS signing Sparrow getting tremendous critical acclaim in advance of debut album not out until June. ... New Jesus in touring version of "Godspell" is Allan Love, ex-Opal Butterfly and Merlin, the role originally taken by David Essex.

Colosseum II's debut album out, just eight months after the group formation, with drummer Jon Hiseman now fronting a very together band. ... Bing Crosby, recent surprise singles'

chart entry here, has picked another U.K. song for his new UA release, "At My Time Of Life," by Hal Shaper and Cyril Ornadel. ... At Palace, "Jesus Christ Superstar" celebrated 1500th performance, with three Christ's during the five-year run, Paul Nicholas, Richard Barnes and Christopher Neil, all with solo recording contracts.

Changes in Dutch band Focus being Philip Catherine, English-born, replacing Jan Akkerman, and U.S. drummer David Kemper for Colin Allen. ... Extra date added to James Last's sell-out tour. ... Esther Phillips and Millie Jackson in for New Victoria gigs on successive days, April 1 and 2. ... Four Seasons in for tour next month, having had their first-ever number one hit here with "December '63." ... Lot of interest here in David Cassidy's brother Shaun, in on promotional visit for his "Morning Girl" debut single.

And David Cassidy also arrived, saying he wanted to be taken as a serious singer now, not a teenage rave. ... Big anger from record retailers over the Daily Mirror-W.H. Smith multiple offer of \$1.60 album discount to 160,000 membership of the Mirror's pop club. PETER JONES

VIENNA

A new music publishing company, Danubius Musikverlag Gesellschaft, has been set up in A-1150, Vienna, Wurmsergasse 28/18, managed by Rudolf Georg Szlezak and Gottfried Indra. ... This spring, Ariola starting a jazz promotion campaign, with a catalog for the company's distribution deals for Atlantic, Blue Note, Horizon, Warners and Impulse.

CBS report best-selling albums are the samplers "Super Power 20 Hits/20 Stars," and "Die Gross Hitparade No. 5." ... Vienna Blues Fan Club invited Chicago bluesman J.B. Hutto in for an Austrian tour. ... Roger Whittaker in May 28-29 for tv recordings on "Spotlight." ... Austrian pop tour with Acid, Wilfried, Peter Cornelius and Stefanie under way here.

Biggest local newspaper Kronen Zeitung now has a new column "Music Man" with former pop singer and tennis player Lance Lumsden, from Jamaica. ... Lumsden also manages CBS artist Goldie Ens. ... Austrian-born singer Udo Jürgens (Ariola) given a gold disk for 50,000 sales of his "Griechischer Wein." ... Weinberger Music has taken over representation of Sugar Music, the Italian company including the rights of Gigliola Cinquetti, I Santo Californie and Mal.

German comedy performer Otto, whose own Russel label is distributed here by EMI/Columbia, in this month for Austrian TV promotional appearances. ... CBS to present the Three Degrees, Gigliola Cinquetti, Johnny Nash, Al Matthews, Sailor, 5,000 Volts and Birth Control on television shows here.

Carl Nemeth, manager of the Graz United Stages (Styria) is chairman of this year's competition of the Loren L. Zachary Society in Beverly Hills, Calif., the winner getting the Graz Opera Prize and a one-year contract at the Graz Opera House. ... For the 20th time, the Morbisch Seebühne in Burgenland is staging a summer operetta, this time Franz Lehar's "Land Des Lachelns," conducted by Franz Bauer-Theussl. (Continued on page 60)

RCA Creates New Intl Unit

By RUDY GARCIA

NEW YORK—The creation of the new Creative Group Services unit by RCA International signals a major effort by the label's division to give support to both its international subsidiaries as well as to its recording acts on tour.

"Our primary function will be to service our overseas people with the necessary materials to promote our American product," says Stan Levine, who has been named to head the new unit. "However, we will not be limited to that. It is a two-way street in that we will be helping to promote acts from overseas that are sold or will be appearing here.

"In fact, it even goes beyond that because we also will be helping in terms of acts which may be crossing over from one country to another without passing through the U.S."

The unit is already functioning and among its first efforts will be the publication of a monthly newsletter devoted to information concerning its Red Seal label which specializes in classical product.

"Unlike our previous efforts which were all in English," says Levine, "we will be providing promotional material in the functioning language of the country we are aiming the campaign towards. We can do this because all of the unit's staff is at least bilingual."

The Creative Services Group plans to meet with the overseas people regularly to help them decide what product would do well in the market, and provide promotional material to help sell the product. "We will also be helping to grease the skids for personal appearances in those countries," says Levine.

Request Limit Of Foreign Content On Belgian Radio

BRUSSELS—A special get-together conference was held in the Billard Palace in Antwerp between the Belgian music industry and the BRT radio and television authorities.

It developed as a kind of confrontation between the Belgian music world, BRT and a few members of parliament, and the conference was sparked by protests raised during the recent Radio and Television Dance Party in Antwerp when artists and record producers asked for 50% of the total broadcasting time available to be given to Flemish productions.

From the few statistics available, the percentage on Radio West Flanders in 1974 was only 11.65 and local radio station Brabant, of Brussels, registered just 6.72%.

One delegate at the conference was parliamentary representative R. Diegenant, putting forward a proposal for 25% of broadcasting time for Flemish productions. One example cited was Canada where the legal requirement was to reserve at least 55% of total broadcasting time for local productions, a law which proved a real boon for Canadian artists.

Not only artists and label producers and managers took part in the conference, but also representatives of some 3,000 Belgian brass bands of around 1,200 conductors, plus representatives of SABAM, of classical music (Marcel Poot) and folk music (Willem De Meyer).

BRT radio light program director Dries Waterschoot said BRT agrees with the concept, but wants to have control over its own business. The final decision now rests with the cultural section of parliament.

There is no special budget set yet for the new group, however, Levine reports it will be working within the international division's regular fiscal operation. "I've been told I can spend whatever I think is necessary," says Levine.

Levine indicates that his unit will be working closely with artists and their managers before the performers leave on tour in order to clarify market conditions.

"There are things that we can provide, such as information as to whether there is a receptive audience for them in the country and so forth. We can get this information by checking with our licensees and subsidiaries who can fill us in better than the promoters," he says.

The new unit will also make sure there is enough of the artists' product in the stores in advance of such a tour and that joint promotional efforts are engaged in.

"We also plan to act as somewhat

(Continued on page 61)

Swiss Movement For Status Quo

ZURICH—It seems possible that Switzerland has the keenest fans of the British hard-core rock band Status Quo. According to the group's record company, Phonogram, the group sells more records here, in relation to population, than anywhere else in the world.

And that includes the U.S. and U.K.

During the group's recent appearance here, Phonogram presented the group with gold disks for sales of the "On The Level" release.

The presentation, before a selected number of fans, turned out to be a great success. According to Phonogram's Louis Spillmann, some fans wanted to buy several copies of the album, because they "fear the record company might drop an LP like this from the catalog."

Says Spillmann: "Quo here have become very much a cult group. For example, at their one recent concert here, 5,000 fans constantly lit matches all the way through the concert."

Sales here of the new "Blue For You" album, released only a few weeks ago, are near 20,000 copies, with a pre-release date order of more than 6,000.

BEAT HIRT

Thunderbird Signs Polydor Intl Pact

HAMBURG — Polydor International has signed U.K. company Thunderbird Records for distribution outside the U.K., North America and Japan. This is the label formed by former MAM executive Chris Hutchins, one-time publicist for Tom Jones and Engelbert Humperdinck, and musician-producer Mick Green.

Major artists involved so far are Champagne, multiple winners of the British television talent show "Opportunity Knocks," Green's own band Shanghai and comedian-singer Freddie Starr.

First release under the new deal is a European rush-release of Champagne's British Eurovision Song Contest heat entry "A Love For All Seasons."

The deal, according to Mike Hales, Polydor director of popular music, runs for two years and he says: "The Thunderbird artists, who will appear on the Polydor label, have big international potential and it is backed by vigorous professional label management."

International New Computer Prints Scores

• Continued from page 3

Aarhus Univ. has been working on this computer programming concept for years. A local computer firm, Dataland, acknowledged the scale of his project. Now an ICL computer and special writing equipment have been designed to print the music sheets.

The system involves a small home organ, built without an amplifier, which sends signals to the computer and then a drawing-machine is told to write the music according to the notes played. The score is then reduced to a smaller format and printed through orthodox printing machines.

Under normal circumstances, the composition is completed before the computer is put to use. Each sheet for each instrument is played on the organ, and corrections are easily made should a note be omitted. It took three years to create the special organ and the specially-programmed computer.

The only thing the musician-consumer needs is the special organ, with tape recorder built in. The resulting cassette is sent to Dataland, where the sheet music parts and manuscripts are printed.

The Danish team has already received many calls from publishers in Germany and locally. Old works by great musicians have generally been too expensive to reproduce commercially but now it is much cheaper to create sheet music, thanks to the computer housed in the Danish town of Aarhus.

International Turntable

Geoffrey Heath, managing director, and Eddie Levy, a director and general manager of the London office, left ATV Music to form their own company, Heathlevy Music.

ATV's background goes to the days of Welbeck Music, when Levy was one of a staff of three, which included Len Beadle, now general manager of ATV's Brighton, Sussex, office.

Heath joined when it became ATV-Kirshner Music and later the deal with Kirshner ended. Now ATV has a staff of 50, and the company handles John Lennon, Paul McCartney, the Lawrence Wright catalog, Northern Songs, Lynsey de Paul, John Denver and the Goodies.

Heath and Levy are, they say, forming a major company, feeling that there is a "vacuum" within the U.K. publishing field where some of the other majors have "gone stale."

Tony Woolcott is returning to CBS as marketing director. He left the company, where he had been marketing manager, after the appointment of Clive Selwood, another former staff member who returned to become marketing director. Woolcott has been marketing director at Chrysalis in the interim. And Selwood has joined Pye in a similar capacity after leaving CBS at the end of last year.

Geoff Morris has been appointed new head of promotion for United Artists in London. He replaces Mike Willis, who has held the post for more than a year, and left to concentrate on freelance work and London Tunemiths, the production company that runs the Birds Nest label. Malcolm Fisher, formerly at RCA and Transatlantic, has also joined the promotion department.

Graham Nolder has left the Purple group of companies to join Allan James at Rime Enterprises. Nolder,



Billboard photo by Knud Orsted

Gasolin, Danish rock band, clown with Epic label a&r man Lennie Petze, center, in Copenhagen. From left, Soren Berlev, Franz Beekerlee, Petze, Kim Larsen, Willi Joensson.

Gasolin Burning Up Tour

COPENHAGEN—Danish rock group Gasolin has just completed the most successful tour here yet by any rock band, playing to packed houses for almost two months.

Denmark, with a population of only five million has bought 326,000 Gasolin albums so far. The breakdown, with dates: 1971, "Gasolin I" (29,000); 1972, "Gasolin 2" (30,000); 1973, "Gasolin 3" (55,000) and a solo "Kim Larsen" (60,000); 1974, "Gasolin 4" (62,000); 1975, "Gasolin 5" (90,000).

Comparative sales per population would give the Danish group U.S. sales of around 3.6 million on the latest album and total sales of around 13.5 million. Every 18th record sold in November and De-

ember here last year was a Gasolin album.

Last year, Gasolin was nominated Music Week (London) Star of the Year, and won the same title twice in succession in the biggest Danish music magazine. The group comprises former jazz player Franz Beekerlee on guitar and organ; singer Kim Larsen; bassist Willi Joensson; and drummer Soren Berlev.

Up until a year ago they played in small clubs but now concentrate only on concerts in the biggest halls. Produce of all Gasolin records, even though they sing in Danish, is Roy Baker, who works with U.K. group Queen.

Lennie Petze, a&r man for Epic in the U.S., visited Denmark recently and said his company was prepared to do "something big" to launch Gasolin in America.

"The group has something special to offer. One problem could be translating the image lyrically into English, but that can definitely be done. We'll be looking for U.S.-angled material for an album and a single."

CBS in the U.K. also shows interest in the group, believing it can be broken in Britain. KNUT ORSTED

MARCH 20, 1976, BILLBOARD

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From The Music Capitals Of The World

TORONTO

U.A. Records Limited has acquired the sole Canadian distribution rights to the Pausa label, a newly established American record company for contemporary Italian product. The first release under the new deal will be comprised of two albums: "Reverber" by **Bian Piero Reverber** and "Maxophone" by the band of the same name. . . . **David Marsden**, president of Lip Service Studio Productions Ltd., has spent time lately working with the major jingle houses in the U.S. developing a new radio station I.D. package for Canadian stations. A group called the **Lip Service Singers** has been formed and the services of one of Canada's finest producers for its station I.D. package has been acquired. . . . Canadian country singer **Dick Damron** is in the midst of a tour of the U.K. which will wind up on March 30. While in England, he will make a guest appearance on **Bob Powell's** London Country featured on BBC Radio London. . . . Classical guitarist **Liona Boyd** gave an impromptu recital for **Prime Minister Trudeau** and some friends in his hotel suite in Kamloops, B.C. Trudeau was out west for a Liberal fund raising dinner and some skiing and Boyd was in the middle of a western Canada tour. A highlight of the tour was a recent appearance by Boyd with the Saskatchewan Symphony Orchestra.

On March 7, CHUM-FM, Toronto, featured a live broadcast of the music of **Moe Koffman** from George's Spaghetti House in Toronto. The hour show focused on material from Koffman's latest album on GRT "Moe Koffman Live At Concerts." This is the latest in a series of live concerts being broadcast by CHUM-FM. The first was with **Dan Hill**, also on GRT, in December of last year. . . . In Winnipeg, a Palace Theatre concert by **Downchild** was taped for broadcast by CHIQ-FM. It is part of an extensive promotion campaign by GRT to launch Downchild's new album "Ready To Go." . . . **Bob Gibson**, vice president of ABC Records; was in town recently and dropped in to see local band **Rough Trade** who were playing at the Chimney. Rough Trade opens at Trude Heller's in New York for a month's engagement beginning Thursday (18). . . . Community access radio has taken on a very real meaning for CJMR, Mississauga, which has just opened the CJMR Communication Centre in Square One Shopping Mall. The station will broadcast from there from Monday through Saturday and according to vice president and station manager of CJMR **Michael Caine**, the centre will be able to help people with their problems by putting them in contact with the right social agency and cutting down on the bureaucratic process as well as acting as a forum for opinion and debate between those in the public eye and the general public. . . . The South African Broadcasting Corp. has purchased 13 of **George Hamilton IV's** television shows produced by **Manny Pittson** and Niagara Television Ltd. through the facilities of CHCH-TV in Hamilton. Regularly appearing on the show with Hamilton are **Lynn Jones** and the band **North Country**, under the leadership of **Stan Vaughan**.

RCA Canada recorded **David Amram's** March 12 concert at the Minkler Auditorium of Seneca College in Toronto for release as a live album sometime in the spring. Amram is currently working on a symphonic work for the Philadelphia Symphony and has just completed work

Platinum Roller

TORONTO—Capitol Records-EMI of Canada Ltd. has announced that they have shipped an initial 150,000 copies of the new Bay City Roller's album "Rock 'n' Roll Love Letter" in Canada. The shipment of 100,000 units qualifies an album for platinum status in Canada.

According to a Capitol source, shipments of the LP in the Toronto area alone gave the album its platinum status. It is a remarkable feat considering that the band has never played a live concert anywhere in Canada. The only exposure that the Canadian public has had to the band is through their television appearances and radio airplay.

The band is expected to play two Canadian concert dates in late June or early July subject to confirmation from Sid Bernstein, their American manager.

The new album contains their current single "Money Honey."

on the new **Steve Goodman** album. . . . **Colin Richardson**, the international manager of the Famous Charisma label, met with GRT's national promotion director **Jeff Burns** on his recent trip to North America to discuss radio, print and sales promotions for the label and outlined plans for proposed Canadian appearances by Charisma artists including **Steve Hackett** who is scheduled to return to Canada in late March for a number of dates with **Genesis**. . . . A poster called "This Week" which is displayed in high traffic areas of the city announcing upcoming concerts and entertainment events has been introduced to the Toronto market by Le Comte & Ruben Publicity Ltd. after meeting with success in Montreal. The poster incorporates 16 different promotions within one 23 by 35-inch format designed by a leading graphic artist and contains the essential information any entertainment patron needs including dates, times, places, admission prices and where tickets can be purchased. . . . **Moxy**, signed to Polydor Ltd. in Canada, has signed to Mercury for international distribution of their debut album "Moxy." Negotiations were handled by **Peter Horvath**, Polydor Ltd.'s a&r director and **Robin McBride** of Mercury. The LP is scheduled for an April release in the U.S. In Canada, a single "Sail On, Sail Away" has just been released. The band recently signed to Charles, Dunne & Owens Limited for public relations and publicity. . . . **Fludd** made their first downtown appearance in a year and a half at the end of February at the Gasworks. Still led by **Brian and Ed Pilling**, the band now features **Peter Rochon** on keyboards, **Ian McCorkle** on drums and **Jim Chrichton** on bass. . . . The Canadian LP & Tape Catalogue, compiled by **M.J. MacArthur Wrightman** which lists all Canadian tape and record product ever released, has just been published and is available for \$2.50 plus mailing charges. Wrightman is currently working on a supplement. . . . **Sara Ellen Dunlop** is working on a new single at the Grange Studio and David Synthesizer's Studio with November set for the release date. Dunlop is currently working on setting up national distribution for her label **Sara Ellen's Homemade Records**. . . . **Brian Robertson**, executive secretary of the Canadian Recording Industry Assn., record retailer **Sam Sniderman**, and **Doug Trowell**, president of Shoreacres Broadcasting, spoke on behalf of the music industry at the recent Royal Commission On Violence In the Communications Industry. The record industry got a clean bill of health when the inquiry failed to reveal any evidence that rock records promote, incite or create violence. . . . RCA has picked up the distribution rights to the new Salsoul Records release by **Carol Williams** and the **Salsoul Orchestra** entitled "More." . . . The **T.H.P. Orchestra's** version of "The Theme From S.W.A.T." is topping the charts all across Canada. The record sold over 40,000 copies the first week of release. The record was produced by **Willi Morrison** and **Ian Guenther** of Three Hats Productions.

MONTREAL

Michael Pagliaro is at Studio Tempo putting the finishing touches on an album by guitarist **Walter Rossi** who has become somewhat of a legend in this area. . . . The **Dudes** have just completed work on their new album for Columbia in the U.S. at Phase One Studios in Toronto. **Bob Segarini** of the band produced the sessions which were engineered by **George Semkiw**. . . . Semkiw was also in Montreal to work on **Walter Rossi's** sessions at Tempo. . . . **Pilot** have just completed recording of their new album at Le Studio in Morin Heights which saw **Roy Baker** producing. The band was so impressed with the studio and its location that they plan to call the album "Morin Heights." . . . **Cat Stevens** has also indicated his intentions of returning to Le Studio. . . . **Jack August**, **John Hagopian** and **Derek Kendrick** collectively known as **Moonquake** are putting the finishing touches on tracks for a new album. The individual members of the band are currently busy with production of other Montreal acts.

Dwayne Ford, the former leader of Toronto band **Bearfoot**, who recently moved to Montreal, has been working on some new material at the RCA Studios after spending a few weeks in Los Angeles. . . . Amherst Records of Canada Ltd. headed up by **Edward Swiatek** has confirmed that the Millbank Corporation and Varieties Musicales de L'Est Inc. have been made distributors for **Dick James Music**, **Gold Plate** and **Amherst** labels in the Quebec and east coast areas. New releases by Canadian artists **Scrubbae Caine** and the **Bullwhip Brothers** and British art-

ists **Danny Kirwan** and the **Tremeloes** are forthcoming. Swiatek indicates that he is interested in having Canadian labels, production companies and artists contact due to his belief in the development of Canadian talent. . . . Polydor Ltd. has signed U.P. Productions of Toronto who lists as its executive directors **John Usry**, **Dale Payment** and **Lamont Howze**. The first single to be released under the deal is "I Got You Love" by **Stratavarius**.

Carole Risch, who formerly headed up her own label **Disques Fleur Inc.** which had a number of French acts signed including **Diane Juster**, **Bernard Blanc**, **Alain Delorme**, **Claude Souly**, **Le Crazy Horse**, **Chocolate Boys** and **Michel Girouard**, is active with her new label distributed by A&M in Canada called **Crisch Records**. The first release for the label was a single by the **Chocolate Boys** entitled "Brazilia Carnaval" as well as an album. The current single from the label is "Nha Nha Call Me Music" by **Paul Simul**. . . . London Records has just released "Les Francais" by the **Central Band of the Canadian Forces** and is readying two other martial music albums which will be the best of the **Band Of Her Majesty's Royal Marines** and the **Pipes and Drums and Regimental Band Of the Black Watch**. Both bands played at Maple Leaf Gardens, Toronto on Sunday (14). . . . **John Donable**, formerly with CHUM-FM, Toronto, before moving to CJFM, Montreal, has been appointed head announcer at the latter station.

The **Lavender Hill Mob**, a young Montreal group recently signed to **Kot'ai Records**, is currently working on the recording of their first disc product. . . . **Supertramp** sold out the Montreal Forum recently and did likewise at the Hilton Convention Centre in Quebec City the day after. The Montreal date was produced by **Donald Tartton** while the Quebec City date was promoted by **Mark Latraverse**. . . . **Robert Charlebois'** new album released in mid-February is entitled "Longue Distance." The album was launched with a media gathering at Valent's in Montreal. . . . **Unison Productions** and **Boule Noir**, a new Montreal r&b act have joined together to form **Parapluie Limited**, a record label. The first album by **Boule Noir** has received remarkable initial acceptance in Quebec and is getting some play in the Toronto market. **MARTIN MELHUISH**

VANCOUVER

Mushroom Records' Heart will launch their first extensive Canadian tour March 31, on the bill with Toronto's **April Wine**. Dates set are **Timmins, Ont.** (Mar. 31), **North Bay (Apr. 1)**, **Sault-Ste-Marie (2)**, **Sudbury (3)**, **Kingston (8)**, **Peterborough (9)**, **London, Ont. (10)**, **Oshawa, Ont. (10)**, **Winnipeg (17)**, **Moose Jaw (19)**, **Regina (20)**, **Saskatoon (21)**, **Prince Albert (22)**, **Edmonton (24)**, **Grand Prairie (25)**, **Calgary (27)**, **Medicine Hat (29)**, **Swift Current (29)**, **Lethbridge (30)**, **Kimberley (May 1)**, **Prince George (7)**, **Kamloops (8)**, **Vernon (9)**, **Kelowna (10)**, **Penticton (11)**, **Victoria (14)**, and **Vancouver (15)**. One of the group's strongest break-out points in the U.S. has been the Pacific Northwest, and there they will appear on four **Supertramp** dates, March 18 in Eugene, 19 in Seattle, 20 in Portland and 21 in Spokane. In the course of the eastern swing of the Canadian tour they will take two days to appear as headliners in concert in **Detroit April 13** and **St. Louis April 15**.

Hammersmith, recently returned from several U.S. dates, has replaced lead guitarist **Jeff Boyne** with **Craig Blair**, and drummer **Jim Llewellyn** with **Dale Buckner**. The group plans to record a second album for Mercury in mid April at RCA Studios in Toronto. Producer on the sessions may be **Jimmy Ienner**, currently negotiating a deal with manager **Bruce Allen**. . . . **Glen Gore-Smith**, appointed west coast promotion rep for **Mushroom Records** in January, will assume new duties as the label's national promotion manager March 8.

Legend Records artists **Trooper** have added guitarist-keyboard player **Frank Ludwig** to their line-up. They will record a second album at Toronto's Phase One studios in late March. . . . London recording artist **J.C. Stone** has signed a management deal with **Michael Scott** artist consultants in Vancouver. Scott is currently negotiating an American label deal for Stone, and assembling a promotion tour for his new single, **Laura**, in late April.

Casino Records' **Chilliwack** are currently without management, and making their own tour arrangements for the B.C. interior and Alberta for the spring. They terminated their management deal with **Jim Heringer** late in February. Heringer had been associated with them since November 1974. **JEAN READ**

Power Exchange Growing

By MARTY MELHUISH

TORONTO—The London-based Power Exchange Records, headed up by **Barry Authors** and **Paul Robinson**, has signed a number of distribution pacts covering Canada, Germany, Holland, Austria, Switzerland, Scandinavia and the Benelux countries.

A manufacturing and distribution deal for Canada was signed by Power Exchange in Toronto recently with RCA Canada represented at the negotiations by President **Ed Preston** and newly appointed national sales manager **Andy Nagy**.

Initial product to be released in Canada under the Power Exchange/RCA pact includes **Kristine's** single "Devil Woman" and her "I'm A Song" album; "Autumn Leaves" by the **Mike Moran Band** and "The Mike Moran Band" album; and a soul compilation album featuring cuts by **H.B. Barnum**, the **O'Jays**, **Eddie Spencer**, **Anne Byers** and **Gene Faith**.

While in Toronto Authors, who records under the name **J.J. Barrie**, completed recording of his new single "No Charge" and an album "The Autumn Of My Life" which will be amongst the first record product to be released by RCA in Canada under their current deal.

Power Exchange recently signed a licensing deal for the U.K. with **Bill Gilliland** of **Ahed Music** in Toronto for a disco single by Canadian singer **Eddie Spencer**. Because of the strong reaction to the single in the English market, Power Exchange is planning on reissuing the record in Canada.

Though based in England, Canadian artists will play a big part in the label's a&r outlook. Says Authors, "Canadian talent usually has to look south towards the U.S.A. when the time comes to break out into the international markets and much local talent, including **Joni Mitchell**, **David Clayton-Thomas** and **Neil Young**, to name a few, have been lost in this way. At Power Exchange we are now picking up Canadian talent and breaking it inter-

Harris Expanding Activities As 2 New Acts Sign

WHITE ROCK, B.C.—**Kenny Harris** has stepped up activity within his recording management company with the signing of two new acts. Harris also has **Pyramid Records** and its affiliated publishing company **Hoadley House Music (BMI)**.

The first signing was **Gunnar Pordarson** who is one of the top singers in Iceland. Harris currently represents Pordarson's recordings in Canada and distribution and release contracts are presently being negotiated.

Pordarson founded his own record company in Iceland and has since released 16 LPs, two of which went platinum in Iceland selling over 10,000 copies each. Pordarson, who had his first solo album released late in 1975, is currently living in London, England.

Len and **Karen Vopnfjord** have also signed a recording management agreement with Harris. The Winnipeg-based couple were in Vancouver recently to record three original songs at **Little Mountain Sound Studios**. The session was engineered and mixed by **Geoff Turner**.

nationally via Europe and, importantly, we are doing a lot of our recording in Canada."

Bill Amesbury, who is signed to **Aheu Music** in Canada, is having great success in Holland and Germany on Power Exchange. Amesbury regularly commutes between Toronto and London and is being used by the label to produce several of their acts.

Power Exchange recently became the first U.K. based label to sign to **EMI Electrola's** new **MFP/EMIDISC** company which gives the label its own identity in Germany, Austria, Switzerland and the Scandinavian countries. To coincide with the release of their new product in those markets, Amesbury is set to perform his new single "Saturday Night (I'll Be Waiting)" on the **Hits A Go Go** show in Hamburg. Kristine will perform her single "Devil Woman" on Germany's number one pop show **Musikladen**.

Power Exchange has also signed with **EMI Bovema** for the Benelux countries.

Amesbury's record "Virginia" made the top 30 in Holland in 1974.

In addition to all of this, Power Exchange now has worldwide, excluding the U.S.A. but including Canada, rights to product from **Frank Virtue's** Philadelphia-based **Virtue** label.

1976 Juno Art Nominees Picked

TORONTO—The Canadian Academy of Recording Arts and Sciences has announced the nominations for the Best Canadian Album Graphics category in the 1976 Juno Awards.

Nominees include **Bond's** "Bond" (Columbia) designed by **Allan O'Marra**; **Charity Brown's** "Rock Me" (A&M) designed by **Colin MacDonald**; **Bauregard, Violetti and Ste. Blaire's** "En Plein Orgasme" (Columbia) designed by **Daniel Poulin**; **Bruce Cockburn's** "Joy Will Find A Way" (True North/Columbia) designed by **Bart Schoales**; **Chilliwack's** "Rockerbox" (Casino/A&M) designed by **John Martin**; **Downchild's** "Ready To Go" (GRT) designed by **Jon McKee**; **Andre Gagnon's** "Neiges" (London) designed by **Marcel Cardieux**; **Rush's** "Fly By Night" (Polydor) designed by **Rush**; **Seguin's** "Recolte de Reves" (U.A.) designed by **Philippe Fostiss**; and **Shooter's** "Shooter" (GRT) designed by **John Martin**.

The Album Graphics category was judged on the basis of design, originality and merchandising impact by a panel of four judges: **Allan Fleming**, chief designer, University of Toronto Press; record retailer **Sam "the Record Man" Sniderman**; **Terry O'Malley**, the president of advertising agency **Vickers & Benson Ltd.**; and **David Mirvish** of the **David Mirvish Art Gallery** in Toronto.

Winners will be announced on the Juno Awards Show to be televised on the CBC television network on Monday (15).

Correction

In the captions of the **Bachman-Turner Overdrive** pictures which appeared in this section last week, it appeared as if the group gave the party at the **Rockefeller Center** skating rink. In point of fact, the party was hosted by the **Phonogram Records** group.

Latin Scene

NEW YORK

Ray Barreto to headline Jack Kleinsinger's third anniversary "Highlights In Jazz" concert at NYU's Loeb Student Center here on the 17th. . . . Eddie Palmieri will make first New York concert appearance since winning Grammy in Latin Music category for LP "Sun Of Latin Music" (Coco) for Ralph Mercado and Ray Aviles at Beacon Theater on April 2. Joining him on the bill will be his brother Charlie, Ismael Quintana and Tipica '73.

Lots of excitement about Latin N.Y. Magazine dance tribute to Hector Lavoe at St. George Hotel in Brooklyn last weekend (13). . . . Epic Records has signed young Puerto Rican singer Nino DeLeon to a contract and he is in the studio finishing up album with producer-arranger Charlie Calelo.

Official title of new label reflecting the Latin music partnership of Sam Goff and Harvey Aveme of Coco and Steve Lawrence and Eydie Gorme will be Gala Records now that title search has cleared. First product will be single due for early release by Eydie called "Tomame O Dejame" arranged by Don Costa. It will be followed by LP titled "La Gorme."

The world-renowned Chilean folk singing group Inti-Ilimani will be in concert in Philadelphia on the 16th and in New York on the 17th. This is the group which supported the Allende government then stayed in exile when the coup occurred. They have been traveling worldwide and make their home in Rome. Sponsorship is by the Chile Emergency Committee. They feature songs from what is considered the "New Chilean Song Movement" with strong Indian influence.

RCA making big move in international division to pick up some of Mericana and Salsoul Salsa Series product from Caytronics for worldwide distribution and label chief Joe Cain is ecstatic. First group of releases includes Bobby Capo's new album and the Grupo Folklorico Y Experimental LP.

Emilio Jose (Belter-Alhambra) was in New York for whirlwind press meetings last week and is off to Puerto Rico, Miami and other major market areas. . . . Rinel Sousa advises that Leo

Dan (Arcano) set to record in English. . . . Sousa also reports that Camilo Sesto's (Pronto) album "Amor Libre" boosted by the title cut single doing remarkably well in Miami market area. Sesto is set for tour here soon and Miami is on the agenda which works out just fine for the young Spanish singer who has really come into his own recently.

Jorge Castillo's recent appearance at The Chateau Madrid was quite successful from a singers point of view. It is very difficult to compete with a couch dancer of the size and drawing capacity of Thelma Tixou. But Jorge did it and did it well. He has a new album out on the Century label with several good cuts, particularly compositions by Anam Munar. He is a hard worker and it is good to see him starting to move after spending several years properly developing his talent. He has a good strong voice and will be surprising people soon.

The ticket sales for the upcoming Fania All-Stars concert at Madison Square Garden are quite phenomenal. They sold several thousand the first day the tickets went on sale. . . . Ralph Lew just off to Miami on combination work-promotion visit. He is promoting new product by Adalberto Santiago y los Kimbos (Fania) and T. T. Soto (Sterling-Gold) while at the same time dancing professionally with his wife Lucille.

Pancho Cristal reports that he was getting ready to release an album of Tipica Ideal on his All Art label but decided to hold off when he heard the new Tipica Novel (T.R.) LP called "With A Touch of Brass."

Georgina Granados (Vico) seen the other night at the new Club Ibis, elegant nitery on the site of the old Versailles. She reports that manager Victor del Corral and his partner, Manolo Alonso, trying to arrange concert date for end of March or early May. Her star has risen quite a bit following recent appearance with Sara Montiel (Alhambra) and new single and LP are about to be released.



Canales de TV photo

CHACON SHAKIN—Iris Chacon, Puerto Rican singer and dancer who has a highly popular weekly variety TV show aired in Puerto Rico and New York, clowns during a dance at recent appearance in New York Spanish theater circuit. The Borinquen Records star played to packed houses in New York.

Latin Night Radio Boom

LOS ANGELES—Since about 1½ years ago, KALI has been playing salsa on an increasing basis, and obtained good results. It started as an experiment at night. From the beginning, there was a substantial increase in requests at night, something that previously hardly existed. Apparently, the average KALI listener was a listener in the daytime, but a night would watch television.

The heavy emphasis on salsa at night has brought KALI a large teenage audience, which no Spanish radio station has had in many years in L.A.

Even though KALI is, and for some time has been, the No. 1 Spanish station in L.A., according to both Pulse and Source rating services, the night audience after 8 p.m. was close to zero.

But now, the latest Pulse and Source ratings reveal that KALI not only remains No. 1 in L.A. in AM primetime, but has additionally gained a large audience of young people after 8 p.m.

Seeing such good results was a motivation to Fania Records to begin buying spots on KALI to push new releases. Since Nov. 1, 1975,

Fania has been running eight spots per night, advertising several of its new LPs.

Neither Fania nor KALI expected to see immediate results, but that's exactly what they got, much to the surprise of many. Fania's West Coast office has reported a substantial increase in sales in L.A. since November.

Noteworthy also is the fact that by adding live tags to Fania's commercials as to where the product is available, KALI has sent a significant amount of Latin business into places such as Tower Records and Licorice Pizza, places that otherwise would never have sold Latin music.

GERALDO FEENE

Fania Goes Ahead With Price Hike

By RUDY GARCIA

NEW YORK—Despite what were considered early unfavorable sales reports, Jerry Masucci, president of Fania Records, reports this week that the label will continue with its \$1 hike in retail prices for new albums.

"When we studied the final sales reports at the end of February we learned that there really was no appreciable drop in sales relating to the dollar price rise we instituted in December," says Masucci.

"January and February are usually very slow months and when we compared the figures with previous LPs by Johnny Pacheco, Ismael Miranda, Willie Colon and Larry Harlow we found that taking all factors into consideration the increase has been justified.

"There was a noticeable drop in Larry's sales compared to his last album but you must remember his last album was a monster hit. When compared to his next to last album his sales are running ahead.

"The same can be said for Pacheco and Colon. And as for Miranda, he is actually ahead of his last LP at the same stage. In fact, our \$6.98 albums are selling better than the \$5.98 on balance," Masucci adds.

Questioned about reports from dealers and other sources that the sales have been disappointing on the selected December releases which

were chosen to pioneer the price hike, Masucci called the reports "sour grapes" from disgruntled dealers and competitors who "need to work harder.

"This is a funny business," Masucci says. "You have guys who are supposedly selling your product who also have their own labels which they are pushing and so they're partners as well as competitors. I'm not talking about someone like Joe Banner who is our main distributor. I'm talking about some of the one-stop dealers and 10th Avenue distributors who are somewhat jealous of our growth.

"I'll tell you how confident I am that we have made the right move," Masucci adds. "We have six releases scheduled for the month of March and we are placing a \$6.98 retail tag on all of them. I'll even give you the names and you'll see that they're not all Latin superstars yet: Los Kimbos, Joe Cuba, Tipica 73, Ismael Quintana, Louie Ramirez and Cheo Feliciano."

Other major Latin labels had been holding off on any price rise waiting for the results of the Fania experiment. Most had decided to stay at the \$5.98 list level following the early reports of slow sales. However, Masucci's decision to go on ahead may just force several of them to jump on the bandwagon in the near future.

Mexican Publishers Urged To Promote Worldwide

By MARV FISHER

MEXICO CITY—A call to promote Mexican music on a worldwide scale was made at the installation ceremony of the new officers of EMMAC (Mexican publishers' group). The event was held at EMI-Capitol headquarters here.

"Music publishers have the responsibility to dedicate their greatest efforts toward the promotion of Mexican songs, now more than ever, in displacing the exaggerated amount of foreign copyrights which fill the massive mediums of communication," emphasized attorney Gabriel E. Larrea Richerand, director of the government Department of Authors' Rights. He also said that the group should continue to carry on the fight, instituted by former head of EMMAC, Ramon Paz, in furthering Mexican copyrights abroad, as well.

"Mexican songs must have a clear image of the country," Larrea Richerand continued before the gathering of some 200 people, "to reach the international markets with dignity."

He said it is what Paz started—and what should be continued.

Succeeding Paz, also honored formally for his work in bringing all of the publishers together over the past three years, is Enrique Marquez (Geminis Musical). He said, "We have the seeds to grow as the publishers of tomorrow. Let us work as a team in solving the problems, not only for one but for all of us."

Others introduced in the new lineup of officers included: Alfonso Garcia S. (Intersong), first vice president; Angel Hernandez (Grever International), second vice president; Eduardo Balestrini (Ricordi), secretary; Jose G. Cruz (Beechwood De Mexico), treasurer. At large officers are: Mario De Jesus (Emlasa), Juan Camerena (Musinova), Jose Falguera (Gamma).

Larrea Richerand, in his closing remarks, asked the publishers to vigorously continue their campaign against "pirated product" and to better the collections for the authors.

Billboard SPECIAL SURVEY For Week Ending 3/20/76

Billboard Hot Latin LPsTM

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	YOLANDITA MONGE Yolandita Monge, Coco 123	8	CELIA CRUZ/JOHNNY PACHECO , Tremendo Cache, Vaya 37
2	JOHNNY PACHECO El Maestro, Fania 698	9	ALVARES GEDES Alvares Gedes #2, Gema 5030
3	EMILIO JOSE Mi Barca, Alhambra 6002	10	MORRIS ALBERT Dime, Audio Latino 4085
4	PUPI LEGARRETA Pupi Y Su Charanga, Vaya 598	11	JOSE ANTONIO Para Ganar Tu Corason, Oro Sound 1980
5	SANDRO Tu Me Enloqueces, Mericana 138	12	EDDIE PALMIERI Unfinished Masterpiece Coco 103
6	CAMILO SESTO Amor Libre, Pronto 1013	13	MARCO ANTONIO Tiempo Y Destiempo, Arcano 13316
7	JULIO IGLESIAS El Amor, Alhambra 23	14	ORCH. HARLOW El Judio Maravilloso, Fanis 490
		15	SOPHY Sentimientos, Velvet 1494

IN TEXAS

1	TIGRES DE NORTE Contrabando Y Traicion, Fama 52B	8	LA FAMILIA Brown Stuff, Buena Suerte 1054
2	JIMMY EDWARD Memories (Recuerdos), GC 119	9	COSTA AZUL Crema De Cumbia, NV 309
3	RENACIMIENTO '74 Renacimiento '74, RAM 1004	10	CARLOS GUZMAN Carlos Guzman (Vol. IV), Falcon 4072
4	TORTILLA FACTORY Made In America, Falcon 4073	11	KING CLAVE Amor Traicionero, Disco 8177
5	ROYAL JESTERS The Band: The Royal Jesters, GC 118	12	LOS HUMILDES Mas, Mas, Mas, Fama 529
6	MONSANTO In The Mood, CHI 5001	13	MEXICAN REVOLUTION Quiero Una Cita, GC 116
7	LOS TERRICOLAS Una Carta, Disco 8200	14	FREDDY FENDER Freddy Fender-Canta, GC 1012
		15	TONY DE LA ROSA Mi Ultima Parranda, FR 1033

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U.S. Office Will Handle Polish Acts

• Continued from page 4

responsibility of the PWM Editions in Poland; plus other industry matters.

Already the new company can offer from New York a number of Polish groups. And the company is to be particularly active in the bicentennial celebrations, which have led to an increased demand for concert dates. Particularly involved: the Zgmtunt Krauze Music Workshop and the Contemporary Music Formation.

Various committees have been approaching the company with inquiries about Polish groups suited for artistic contribution to the Polish communities in the U.S. As of June 25, the company offers the Skalds rock group, top Polish outfit, already known outside Poland and with a reported 8 million disk sales in Russia.

Skalds will visit the U.S. after a month's tour of the U.S.S.R. and six weeks in Japan.

The Polish-American agency will have full biographical details, photographs and recordings of all Polish groups and soloists. And it is particularly significant that the agency is interested not only in exporting Polish product but also in importing from the U.S.

The U.S. aspects involves obtaining new and old singles for discos and the purchase of album masters for licensing deals inside Poland, plus inviting U.S. soloists and groups for tours of Poland.

New Radio Rules Limit Record Ads

By DAVID LONGMAN

LONDON—The Independent Broadcasting Authority here has introduced new regulations aimed at ensuring a wider gap between commercials for records and free airplay for the same records.

Future requirement will be 20 minutes between the two, and the ruling comes as a reflection of the organization's growing wariness of the level of record company advertising on local stations.

The move has not met with complete approval and some sales directors are concerned that the ruling may deter prospective advertisers. They see a situation where if a commercial is repeated three times during a one-hour show then the record itself would be denied an airing. Previously the tie-in between commercial and airplay has been left to the discretion of individual stations.

Harry Theobalds, the authority's deputy head of advertising control, says it regards the present level of record company advertising, which is around 20% of sold airtime, as acceptable. But he stresses that the authority would be wary if the figure were moving towards 50%. And some radio stations have predicted that the time could come when half the advertising revenue is drawn from the record industry.

Another area being carefully watched is over direct working relationships between promotion men and disk jockeys. There is concern over the possibility of pressure being brought to bear on disk jockeys and, says Theobalds, "we would come down very heavily on anyone who oversteps the mark."

He adds: "The ruling is that disk jockeys cannot be plugged individually and we rely heavily on the control of program directors at the stations to see this does not happen."

From The Music Capitals Of The World

• Continued from page 56

featuring Peter Minich, Mirjana Irosch and Helga Papouschek.

Herbert Wegricht elected by the Vienna Symphony Orchestra as new chairman of the board. ... Nikolaus Harnoncourt and Concentus Musicus taking Purcell's "Dido and Aeneas" to Amsterdam this month. ... Vera Kalman, widow of operetta composer Emmerich Kalman in Vienna to unveil a memorial plaque to her husband in the Vienna Raimund Theatre.

MANFRED SCHREIBER

ATHENS

Phonogram artists and big stars here, Marinella and Kostas Hadjis are to give their first joint concert here. They will both perform, solo and as a duet, some 40 new songs, and the show will be taped for later use as an album.

Aesop's fables to be turned into a musical show for the Greek stage by poet Yiannis Negraptis, with music by Loukianos Kelaidonis. ... Singers Dimitra Galani and Rena Koumioti currently appearing in Greek night clubs in New York.

Greek artist Mark Anthony, formerly known here as Koukis, now living in the U.S., arrived for a short vacation this month, looking for local songs to include in his act, and he said he is due to appear at the Flamingo Hilton in Las Vegas in May. ... Music Box artist Manolis Angelopoulos to Melbourne, Australia, for club engagements, and other Greek artists appearing there are Yiorgos Zambetas and Nikos Ksanthopoulos.

Radio disk jockey John Petridis presented on his television show "Musical Space" a 30-minute film featuring Emerson, Lake and Palmer performing "Pictures At An Exhibition". ... Hot singles here are "That's The Way I Like It," by KC and the Sunshine Band; "Do You Love Me," by Sharif Dean (CBS); "I'm On Fire," by 5,000 Volts (Philips); Ten Ray Conniff albums released here by CBS during February. ... Peter Pasternak, 20th Century vice-president international direction, here in February, having talks with Nikos Antipas, Phonogram managing director, and expressed pleasure at the high sales of Barry White repertoire here. ... Greek guitarists Lina Zoi and Vangelis Asimakopoulos touring Canada and U.S. this month. ... "Anarchy," a concert composed by Nikos Manganakis, to be performed during the Boston Festival (Oct. 24-31).

LEFTY KONGALIDES

WARSAW

The 13th "Jazz On The Odra" student jazz festival to be held in Wroclaw, Jan. 1-4, 1977. It remains the biggest showcase of amateur jazz talent in Poland, offering a springboard to wider acclaim in the professional field. Many top Polish jazzmen, notably saxist Wlodzimierz Nahorny, made public debuts at the event.

Polish pop and jazz performers are appearing more and more on foreign stages. Last month, the Andrzej and Eliza group recorded a spot for the Rund program on Rostock-TV and are billed for future appearances in Russia in the "Melodies Of Friends" series. ... And Daniel made a concert tour of the German Democratic Republic as well as appearances on local television there. ... Ewa Demarczyk and her supporting group gave recitals in Stockholm in February, and the Gold Washboard jazz group toured clubs in the Federal Republic of Germany.

Then the traditional group, the Hagaw Association with Andrzej Rosiewicz is currently on an extended tour of German clubs through to the end of March, also recording there and on television. ... Irena Jarocka gave a February recital in Hamburg, and the Jazz Band Ball toured Dutch jazz clubs. ... Renata Lewandowska was with Bob Firdl in Brno in February, and the Old Metropolitan Band tours Federal Republic of Germany jazz clubs through to April 4.

There is more and more evidence of Polish music and musicians making inroads into foreign areas, as a count of acts making nightclub appearances outside Poland in February showed: Denmark (2), Finland (13), Iran (1), Yugoslavia (5), Norway (4), GDR (2) and Sweden (3).

ROMAN WASCHKO

PRAGUE

Performances in Czechoslovakia by foreign pop artists are substantially on the increase. French artist Gilbert Beaud played two SRO concerts at the 3,000-seater Lucerna Hall; the Hungarian jazz-rock group Mini is booked for appearances at the Music Theater Karlin and the Reduta jazz club, and the Reduta and the Mu-

nicipal Library Concert Hall have also seen concerts by the Rumanian singer Paunita Ionesco. These artists are booked by the Pragokconcert agency, although additional local performances are often arranged and sponsored by the Czech Jazz Assn., which has recently become very active in the jazz/rock field. The Association organized the 4th Prague Jazz Days festival. ... American singer Dean Read, who is based in East Germany, is recording an album in Supraphon's Prague studios. The repertoire includes some of Read's own compositions, some Czech originals and several American standards. ... Among the songs being recorded by Polish singer Stan Borys in the Supraphon studios is "Unchained Melody." ... Supraphon is negotiating to record Soviet singer Alla Pugatchova, who scored great success in the Russian promotional show at this year's MIDEEM. With the recent LP recorded in Prague by the Hungarian rock group Locomotive GT, Supraphon's catalog now contains original recordings by most of the leading East European pop and rock acts. ... The Bratislava Lyre International Pop Festival will be organized by a new staff this year. Among the musical advisors will be successful artists and composers such as Pavol Hammel (Opus), Ales Sigmund (Panton) and Bob Ondracek (Supraphon). The new leadership intends to stress more contemporary sounds in the program and to make the Festival more attractive to young audiences. ... Director of the American Reno Jazz Festival, John Carrico, is coming to Prague to negotiate a deal whereby the winners of the American University big bands contest will tour Czechoslovakia in the summer of 1977. ... A Canadian company is considering the possibility of sending to Prague, a Nashville producer to record an LP by top Czechoslovakian country group, the Country Beat. The group has appeared in the Nashville and Wembley (U.K.) country music festivals.

LUBOMIR DORUZKA



Metronome photo

BUDDE AWARD—A special gold award to the original publisher of "Dolannes Melody" was made in Berlin by Budde Musikverlage to commemorate sales of 500,000 singles in Germany. Pictured from left: Paul de Senneville, composer; Andreas Budde, of the publishing company; Jean-Louis Detry, of Editions Tremplin; and composer Olivier Toussaint.

International Briefs

LONDON—A special single from EMI's MOR department featuring three old-time comedians, George Formby, Charles Penrose and Stanley Holloway, is further reflecting the nostalgia trend and selling 1,500 copies a day.

It is a maxi-single, first issued in 1972, and features Formby's "The Window Cleaner," a 1930s recording from his movie "Keep Your Seats Please"; Bill Penrose's classic recording of "The Laughing Policeman," which dates back to the early 1920s, and Holloway's monolog "The Lion and Albert."

Vic Lanza, EMI MOR marketing director, says: "Feedback from discoteques all over the country shows that the Formby recording has been receiving a lot of novelty plays. And, following a recent Be Bop Deluxe concert at Drury Lane in London, the track was played several times at an after-show reception and received a very enthusiastic response."

★ ★ ★

PARIS—An international children's festival is to be held in Monaco, April 2-8. Unlike similar festivals, this will be run by the children themselves. Records will play an important part, as well as books and magazines which the children will edit and bring out themselves.

Six countries are participating and well-known personalities are being lined up to talk with the children about the kind of books they like to read and the kind of records they most enjoy hearing.

★ ★ ★

COPENHAGEN—For the past three years, a regular music contest has been broadcast here by disk jockey Jorgen Mylius. Now members of the European Broadcasting Union have agreed to take part in an

international contest on the same lines, and it will take place in the Tivoli Gardens concert hall on May 8.

Countries taking part are Germany, Sweden, Norway, the U.K., Spain and Denmark. The contest is to be known as the European Music Game and questions will be about music from the last 20 years, illustrated with recordings.

Questions will be created from three countries—for the first contest, the U.K., Spain and Sweden. The Danish team comprises Finn Kragerup, Jorgen Mylius and Ole Corneliussen. Each country provides one person to answer the questions. The first show will be taped and sent out for transmission within the EBU area. The first contest is regarded as a trial run, but it is hoped the European Music Game will continue.

★ ★ ★

PRAGUE—Three jazz-rock albums recorded by local groups, and all released within a short time of each other, could accent a growing interest in this kind of music, particularly among young audiences here.

Panton's "Jazz Rock Workshop," a live recording from the last production of Prague Jazz Days, was out last month and was the first live recording of this kind of rock done in Czechoslovakia. It contains tracks by several local bands. British singer Joan Duggan, at that time a member of the Jazz Q group, was featured. Two Supraphon albums preceded the release of the Jazz Rock Workshop product. One featured the group Blue Effect and the other the band Energit. Both bands have built a substantial local following and Czech export company Artia expects good potential sales in Eastern European countries.

★ ★ ★

STOCKHOLM—Abba, first-ever Scandinavian group to tackle a promotional visit to Australia, completes the 11-day visit this week. It included television and radio slots and press conferences. The group has built consistent popularity in Australia during the past year, topping the singles chart with "S.O.S." and reaching number two with "Mama Mia." And the "Greatest Hits" album topped the LP chart. The album "Abba" has so far sold 300,000 copies in Australia—the normal sales target for a gold album is just 15,000.

During the visit, the new Abba single "Fernando" was released worldwide. Now under negotiation is an Abba concert tour in Australia in November, to be followed by an European tour in January 1977.

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Song	Artist
1	1	I LOVE TO LOVE—Tina Charles (CBS)—Mautoglad (Biddu)	
2	2	DECEMBER '63—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)	
3	3	CONVOY—C.W. McCall (MGM)—American Gramophone (Don Fares/Chips Davies)	
4	8	LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)—Black Sheep (Ben Fidon)	
5	4	RODRIGO'S GUITAR CONCERTO—Manuel & the Music of the Mountains (EMI)—Critic (Norman Newell)	
6	5	IT SHOULD HAVE BEEN ME—Yvonne Fair (Tamla Motown)—Jobete London (Norman Whitfield)	
7	16	PEOPLE LIKE YOU PEOPLE LIKE ME—*Glitter Band (Bell)—Rock Artists (Mike Leander)	
8	7	RAIN—*Status Quo (Vertigo)—Shawbury (Status Quo)	
9	12	YOU DON'T HAVE TO SAY YOU LOVE ME—*Guys & Dolls (Magnet)—B. Feldman (Arnold/Martin/Morrow)	
10	15	DO THE SPANISH HUSTLE—Fatback Band (Polydor)—Clita/Sambo (Fatback Band)	
11	6	DAT—Pluto Sherington (Opal)—Nems (Paul Khouri)	
12	22	I WANNA STAY WITH YOU—*Gallagher & Lyle (A&M)—Rondor (David Kershbaum)	
13	10	FUNKY WEEKEND—Stylistics (Avco)—(Hugo/Luigi)	
14	—	SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)	
15	43	YOU SEE THE TROUBLE WITH ME—Barry White (20th Century)—(Barry White)	
16	19	MISS YOU NIGHTS—*Cliff Richard (EMI)—Off the Wall/Island (Bruce Welsh)	
17	11	SQUEEZE BOX—*Who (Polydor)—Eel Pie (Glyn Johns)	
18	13	I LOVE MUSIC—*O'Jays (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)	
19	27	FALLING APART AT THE SEAMS—*Marmalade (Target)—Macaulay (Tony Macaulay)	
20	25	LET'S DO THE LATIN HUSTLE—Eddie Brennan & BBS Unlimited (Pye)—Dimit (Eddie Brennan)	
21	26	LET'S DO THE LATIN HUSTLE—M&O Band (Creole)—Dimit (Mufin/Owen)	
22	9	FOREVER & EVER—*Slik (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)	
23	14	LET'S CALL IT QUITS—*Slade (Polydor)—Barn (Slade) (Chas Chandler)	
24	17	SOMETHING'S BEEN MAKING ME BLUE—*Smokie (Rak)—Chinnichap/RAK (M. Chapman/N. Chinn)	
25	40	CONCRETE & CLAY—Randy Edelman (20th Century)—Burlington (Bill Schnee)	
26	30	WAKE UP EVERYBODY—Harold Melvin & The Blue Notes (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)	
27	44	TAKE IT TO THE LIMIT—Eagles (Asylum)—Warner Brothers (Bill Szymczyk)	
28	21	LOVE TO LOVE YOU BABY—Donna Summer (GTO)—Louigny Marquee (Peter Bellotte)	
29	45	HEY MR. MUSIC MAN—Peters & Lee (Philips)—Cyril Shane/Gema (John Franz)	
30	23	NO REGRETS—*Walker Bros. (GTO)—Essex (Geoff Calver/Scott Walker)	
31	42	NEVER GONNA FALL IN LOVE AGAIN—*Dana (GTO)—Campbell Connelly (Geoff Stephens)	
32	36	SHIPS IN THE NIGHT—*Be-Bop Deluxe (Harvest)—Feldmun (John Leckie/B. Nelson)	
33	47	SEAGULL—*Rainbow Cottage (Penny Farthing)—Page Full Of Hits (Larry Page)	
34	29	YOUR MAGIC PUT A SPELL ON ME—L.J. Johnson (Philips)—Leviathan/Horse	
35	18	MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD—Glenn Miller (RCA)—United Artists/KPM	
36	34	CLOUD 99—*St. Andrews Chorale (Decca)—Ardmore/Beechwood	
37	38	HEY MISS PAYNE—Chequers (Creole)—Creole (John Mathias)	
38	24	MAMA MIA—Abba (Epic)—Bocu (B. Anderson/B. Ulveus)	
39	32	LOVE MACHINE—Miracles (Tamla Motown)—Jobete London (Freddie Perren)	
40	49	LONDON BOYS—*T. Rex (EMI)—Wizard (Marc Bolan)	
41	—	YESTERDAY—*Beatles (Apple)—Northern (George Martin)	
42	48	OTHER SIDE OF ME—Andy Williams (CBS)—Kirshner/Warner Brothers (Jack Gold)	

This Week	Last Week	Song	Artist
43	50	HERE THERE AND EVERYWHERE—Emmylou Harris (Reprise)—Northern (B. Ahern)	
44	28	TUXEDO JUNCTION—Manhattan Transfer (Atlantic)—MCPS (A. Ertegun/T. Hauser)	
45	41	CAN'T SAY HOW MUCH I LOVE YOU—Demis Roussos (Philips)—Leros/Britico (Demis Roussos)	
46	—	HELLO HAPPINESS—*Drifters (Bell)—Cookaway/Les Reed (R. Greenaway)	
47	—	YOU BELONG TO ME—*Gary Glitter (Bell)—Leeds/Paul Gadd (Mike Leander)	
48	37	IF PARADISE WAS HALF AS NICE—*Amen Corner (Immediate)—Cyril Shane (Andy Fairweather—Low/Shel Talmy)	
49	—	LA BOOGA BOOGA—*Surprise Sisters (Good Earth)—Rondor/Fair (Tony Visconti)	
50	—	WHERE THE HAPPY PEOPLE GO—Trammps (Atlantic)—Golden Fleece (Baker/Harris/Young)	

LPs

This Week	Last Week	Song	Artist
1	1	THE VERY BEST OF SLIM WHITMAN—(United Artists)	
2	2	THE BEST OF ROY ORBISON—(Arcade)	
3	4	A TRICK OF THE TAIL—Genesis (Charisma)	
4	27	GREATEST HITS—Eagles (Asylum)	
5	5	THE BEST OF HELEN REDDY—(Capitol)	
6	6	CARNIVAL—Manuel & The Music Of The Mountains (Studio Two)	
7	7	DESIRE—Bob Dylan (CBS)	
8	8	RUN WITH THE PACK—Bad Company (Island)	
9	11	24 ORIGINAL HITS—Drifters (Atlantic)	
10	3	MUSIC EXPRESS—Various Artists (K-Tel)	
11	10	A NIGHT AT THE OPERA—Queen (EMI)	
12	9	HOW DARE YOU—10cc (Mercury)	
13	22	THE BEST OF GLADYS KNIGHT & THE PIPS—(Buddah)	
14	24	SCOTCH ON THE ROCKS—Band Of The Black Watch (Spark)	
15	12	MOTOWN GOLD—Various Artists (Tamla/Motown)	
16	21	SHEER HEART ATTACK—Queen (EMI)	
17	13	TUBULAR BELLS—Mike Oldfield (Virgin)	
18	17	ELITE HOTEL—Emmylou Harris (Reprise)	
19	15	40 GREATEST HITS—Perry Como (K-Tel)	
20	35	THE FOUR SEASONS STORY—(Private Stock)	
21	38	WALK RIGHT BACK WITH THE EVERLYS—Everly Bros. (Warner Bros.)	
22	16	OMMADAWN—Mike Oldfield (Virgin)	
23	14	STATION TO STATION—David Bowie (RCA)	
24	42	GLENN MILLER: A MEMORIAL 1944-1969—(RCA)	
25	40	BREAKAWAY—Gallagher & Lyle (A&M)	
26	—	THE BEST OF JOHN DENVER (RCA)	
27	29	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)	
28	19	STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)	
29	—	LIVE—Robin Trower (Chrysalis)	
30	37	QUEEN 2—(EMI)	
31	20	SUNBURST FINISH—Be-Bop Deluxe (Harvest)	
32	18	ABBA—(Epic)	
33	28	ONE OF THESE NIGHTS—Eagles (Asylum)	
34	36	THE BEST OF THE STYLISTICS—(Avco)	
35	26	RAISING HELL—Fatback Band (Polydor)	
36	43	QUEEN—(EMI)	
37	32	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	
38	30	WISH YOU WERE HERE—Pink Floyd (Harvest)	
38	39	FAVORITES—Peters & Lee (Philips)	
40	45	DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
41	—	WHO LOVES YOU—Four Seasons (Warner Bros.)	
42	31	ROLLED GOLD—Rolling Stones (Decca)	
43	33	RODRIGO CONCIERTO DE ARANJUEZ—John Williams (CBS)	
44	25	20 SONGS OF JOY—Nigel Brooks Singers (K-Tel)	
45	23	LOVE TO LOVE YOU BABY—Donna Summer (GTO)	
46	—	LET THE MUSIC PLAY—Barry White (20th Century)	
46	—	WE SOLD OUR SOUL FOR ROCK 'N ROLL—Black Sabbath (NEMS)	
48	50	GIMME BACK MY BULLETS—Lynyrd Skynyrd (MCA)	
49	—	ALL AROUND MY HAT—Steeleye Span (Chrysalis)	
50	—	RAMSHACKLED—Alan White (Atlantic)	

BILLBOARD IS BIG INTERNATIONALLY

Song Entry Loses Challenge

HAMBURG—Now the German record business has a new "scandal" to consider. After investigation into the German song selected to represent the country in the Eurovision Song Contest this year, it was established that the song was four years old and had previously been sung by Nizza Thobi in Munich.

German television presented the final 12 titles for audience votes to see which should go through to the finals in the Hague, April 3. First came "Der Star," written by the young Detlev Petersen and sung by Ariola artist Tony Marshall.

That entry won 118,250 votes, beating the Les Humphries Singers with "Sing Sang Song" by Ralph Siegel and Kurt Hertha, which pulled in 96,705 votes.

But the following day arranger Horst Lubitz reported in Hamburg that he produced the winning song years ago for BASF with girl singer Nizza Thobi. And she had sung the song in galas over the past three years. That is against the contest ruling which says that the national entry must not have been produced or recorded before March 1, 1976.

Now the Les Humphries Singers have a chance, but it does seem that German songs do not have an international appeal. What is more, sales figures generally suggest this is a last chance for the group to regain support.

Certain German companies, notably EMI-Electrola, boycotted the contest.

Gott & Urbankova Win Poll

PRAGUE—Karel Gott and Nadia Urbankova again won the Czechoslovakian popularity polls organized by the biggest-circulation young-person publication here. Altogether 40,000 readers took part in the ballot.

Karel Gott left his rivals far behind, totalling a 57,000 score, with Waldemar Matuska (19,000) and Vaclav Neckar (18,000) in runners-up positions. All three artists are signed exclusively to Supraphon.

Fourth in the pool, Jiri Schlegler (11,000 votes, but up from ninth position in 1974) records both for Supraphon and Panton, while Josef Laufer (fifth) and Pavel Novak (eighth) are Panton artists. Pavlo Hammel (seventh) is with Opus.

Among girl singers, the differences were not so great between the first five listed. Nadia Urbankova was followed by Helena Vondrackova, Hana Zagorova, Petra Cernocka and Marie Rottrova. Opus was represented by Jana Kocianova

(ninth) and Panton by the Greek-born sisters Marta and Tena (tenth).

While Nadia Urbankova scores most of her successes with country and western material, Helena Vondrackova is slanted more toward middle-of-the-road ballads and her first album is to be released in the U.K. by Reddiffusion.

To try to balance further the results of the annual pop poll, the organizers also asked a panel of experts to give an award for "the musically most interesting record of the year" and the prize went to Vaclav Neckar's album "To Those Who Love Us," which leans towards the folk-rock style with the kind of poetic lyrics specially favored by young fans.

Vaclav is now, after Karel Gott, the second best-known Czech singer in the German Democratic Republic where his second album, sung in German, is hitting very high sales figures.

Foreign Groups A Big Demand

WARSAW—Credit is being given to the Polish Pagart Agency for meeting the growing demand here for visits by foreign rock bands. The agency has been very active in this field.

The lack of visiting bands was felt for a while after the 1967 appearance of the Rolling Stones, which was marked by some unfortunate incidents mainly created by the limited number of seats available in the concert hall.

First top-line group to appear afterwards was Mud, who were in Poland last December, then more recently Procol Harum. And the demand for tickets was enormous. The eight concerts given by Procol Harum just did not satisfy the enthusiasm. This in spite of high prices, around \$9, for tickets. The group appeared in Krakow, Katowice, Wroclaw, Poznan, Szczecin, Lodz and Warsaw, an extra show having to be arranged in the latter venue.

The group earned rave reviews and the tour was a commercial success in other terms, since Chrysalis sold rights for the band's new album to Polskie Nagrania.

Now it is hoped the importation of groups will be stepped up. Please and Big Secret from the Philippines have already visited, as has the Woody Herman band. Pagart promises shows by the Glitter Band here, and the Searchers, from the U.K., Barry Ryan, Alvin Stardust, and the U.S. band Up With The People. And it is possible that Rick Wakeman will also visit later this year, having impressed local impresarios with his appearance at this year's MIDEM.

Polish Music Fest

WARSAW—The 6th Festival of Polish Contemporary Music was held in Wroclaw, with 40 works by Polish composers presented at 10 concerts in the Philharmonic Hall. It proved a most comprehensive review of contemporary Polish music output, featuring also a wide range of top Polish solo musicians.

One novelty this year was the grouping of works and performers according to a geographical breakdown, giving audiences an insight into the musical standards and achievements of individual centers in Poland.

RCA Creates

• Continued from page 57

of a clearing house for information regarding venues, product sales, musical trends and such in all of the countries in which we have subsidiaries or licensees," adds Levine.

In addition to the Red Seal newsletter, Levine says the group will be providing occasional newsletters for separate artists or groups of artists.

"Right now we are starting a campaign for some new product for which we have secured the worldwide distribution rights. It is Latin Music product produced by the Caytronics operation on its Mericana and Salsoul Salsa Series labels and includes such artists as Bobby Capo and the Grupo Folklorico Y Experimental. We are preparing a mailing which we hope will include a short history of that type of music to better inform our people overseas about the product," Levine reports.

The international division represents nearly 50% of the gross income of RCA Records and as a consequence is of primary importance.

From The Music Capitals Of The World

• Continued from page 60

hansen agency, which specializes in folk attractions.

Prizes at the Roskilde Festival to singer-writer Jan Tofflund, rock band Trolfmandens Laering and the jazz orchestra Coma. . . . Dizzy Gillespie here for shows with his big band, with Eddie Davis sitting on some and other being broadcast by Danish radio. . . . Kansas City Stompers celebrating 25th anniversary with CBS.

Cindy (Polydor) had a big success with the Danish version of Manfred Mann's oldie "Doo Wah Diddy Diddy." . . . Englishman David "Geordie" Garriock has been here with his group Red Squares since 1965, enjoying huge success, and he has now set up a new group, just called Squares, with Danish musicians and recorded a Beach Boys/Four Tops-style album for EMI. . . . The LP from Starbox artist Henning Vilen, as a follow-up to the single "Elefantanger" has sold well here. **KNUD ORSTED**

PARIS

Felipe Cobra Gamba has been appointed label manager for Barclay here, having previously been advertising manager for a French daily paper. Explaining the appointment, Eddie Barclay says: "It coincides with the growing impact of U.S. catalogs handled by the company."

French singer Maxime Le Forestier has completed a Russian tour and surprised his audiences there by speaking to them in Russian and singing one song in that language. . . . Chick Corea in Paris for one concert, March 7. . . . U.S.-born Eddie Constantine, French by adoption, has remade "Et Bailler Et Dormir," one of his first radio successes back in 1957, the new version out as a Polydor single.

Irish group the Chieftains gave a series of Irish folk concerts in France and critics called composer-harpist O'Carolan "a modern Vivaldi." . . . River Bop, the last "cave" in Paris, has reopened its doors after being closed down for a year. It is the only place devoted exclusively to jazz and the band there is led by Django Reinhardt, prize-winning guitarist Christian Escoude and includes Alby Culaz, son of one of France's top jazz personalities, Maurice Culaz.

Johnny Hallyday making a television film in Los Angeles in 1977, for French tv, but before leaving France he is giving a one-man show "The Johnny Hallyday Store" at the Palais des Sports. . . . Around 100 gowns worn by Josephine Baker in her shows are to be auctioned here, along with no less than 3,500 hats worn by Napoleon and collected from sources around the world. **HENRY KAHN**

DUBLIN

Ian McGarry, RTE-TV producer-director, was presented with a Jacob's Award by the Prime Minister, Liam Cosgrave, for his presentation of music on television and for the variety of his productions, which include the Frank Patterson series "For Your Pleasure," and the singer-songwriter series "Me And My Music."

The Horslips started a five-week U.K. tour, moving on later to a series of German cities and then to Switzerland for a television special. The group gave two concerts at the Pavilion, Dun Laoghaire, which were taped by the Rolling Stones mobile studio for possible inclusion in a live album, Harold Burgon flying in from Finland to supervise the recording.

Sonny Knowles hosting a 10-week RTE-TV series "Cabaret," guests including Sandie Jones, Tina, Lola, Joe Cuddy, Des Smyth and John MacNally. . . . Cromwell Records issued a single "First Day," by Dublin group Cromwell, taken from the band's first album "At The Gallop." . . . Frank Patterson sang in St. Patrick's Cathedral, New York, earlier this month.

Release Group Distribution changing its name to Independent Music Sales as from April 5. The company distributes Release, Hawk, Solo, Ram, Shaft, Claddagh, Play, Misty, Country and Top Spin, and carries a comprehensive stock of LP cases, cassette carriers, blank tapes, disk cleaners and is agent for Ateka tape racks. Gerry O'Byrne is distribution manager of IMS at 5/6 Lombard Street, Dublin 2.

Two versions of "Don't Let Life Get You Down," by Joe Cuddy (Rex) and Tony Kenny (Ram), the song taken from the musical "Smike." Co-writer Simon May, who records for Philips, was in Dublin for a reception to launch the Cuddy disk. Original cast album is on Pye. **KEN STEWART**

New LP/Tape Releases

POPULAR ARTISTS

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 1/2 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.

ARTFUL DODGER
Artful Dodger
8T Columbia PCA33811.....\$7.98

ASHFORD & SIMPSON
Come As You Are
LP Warner Bros. BS2858.....\$6.98
8T M82858.....\$7.97
CA M52858.....\$7.97

ASTAIRE, FRED
Attitude Dancing
LP UA UALA580G.....\$6.98

AXTON, HOYT
Fearless
LP A&M SP4571.....\$6.98
8T B4571.....\$7.98
CA CS4571.....\$7.98

BAY CITY ROLLERS
Rock N' Roll Love Letter
LP Arista AL4071.....\$6.98
8T B301-4071H (GRT).....\$7.95
CA 5301-4071H (GRT).....\$7.95

BELAFONTE, HARRY
An Evening With Belafonte
LP RCA ANL1-1434.....\$4.98
8T ANS1-1434.....\$5.95

BRASS CONSTRUCTION
Brass Construction
LP UA UALA545G.....\$6.98

BECKER BROTHERS BAND
Back To Back
QL Arista AQ4061.....\$7.98

BROTHERS
Don't Stop Now
LP RCA APL1-1187.....\$6.98
8T APS1-1187.....\$7.95

BYRON, DAVID
Take No Prisoners
LP Mercury SRM-1-1074.....\$6.98

CADENCE CLASSICS, v.3
Everly Bros., Chordettes, J. Tillotson, etc.
LP Barnaby BR4002.....\$5.94
8T B190-402M (GRT).....\$6.95
CA 5190-402M (GRT).....\$6.95

CAPTAIN & TENNILLE
Song Of Joy
LP A&M SP4570.....\$6.98
8T B4570.....\$7.98
CA CS4570.....\$7.98

CARMEN, ERIC
Eric Carmen
QL Arista AQ4057.....\$7.98

CASSIDY, DAVID
Home Is Where The Heart Is
LP RCA APL1-1309.....\$6.98
8T APS1-1309.....\$7.95
CA APK1-1309.....\$7.95

CHOICE FOUR
On Top Of Clear
LP RCA APL1-1400.....\$6.98
8T APS1-1400.....\$7.95
CA APK1-1400.....\$7.95

CHORDETTES
All The Very Best Of
LP Barnaby BR4003.....\$5.94
8T B190-403M (GRT).....\$6.95
CA 5190-403M (GRT).....\$6.95

CLARKE, ALLAN
I've Got Time
LP Asylum 7E-1056.....\$6.98

COCCIANTE, RICHARD
Richard Cocciante
LP 20th Century T504.....\$6.98

COCO, EL
Brazil
LP AVI AV1040

COHEN, LEONARD
The Best Of
LP Columbia PC34077.....\$6.98
8T PCA34077.....\$7.98

CORNELIUS BROTHERS & SISTER ROSE
Greatest Hits
LP UA UALA593G.....\$6.98

COTTON, GENE
For All The Young Writers
LP ABC ABCD933.....\$6.98

CRADDOCK, BILLY "CRASH"
Easy As Pie
LP ABC-Dot DOSD2040.....\$6.98
8T B310-2040H (GRT).....\$7.95
CA 5310-2040H (GRT).....\$7.95

CRAMER, FLOYD
Floyd Cramer Country
LP RCA APL1-1541.....\$6.98
8T APS1-1541.....\$7.95
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Black Miracle
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Oedipus Rex
Bernstein
LP Columbia M33999 \$6.98
- TCHAIKOVSKY, PETER ILYITCH**
Concerto For Piano, No. 1
Berman, Berlin Philh., Karajan
LP DG 2530 677 \$7.98

- WAGNER, RICHARD**
Music (Selections)
Farrell
LP RCA Victorola AVM1-1413 \$3.98
- CLASSICAL COLLECTIONS
- ANDRE, MAURICE**
The Virtuoso Trumpet
LP RCA Red Seal CRL3-1430 [3] \$13.98
- BENNETT, ROBERT RUSSELL, & RCA VICTOR SYM. ORCH.**
Victory At Sea, v. 2
LP RCA ANL1-1432 \$4.98
8T ANS1-1432 \$5.95
- FIDLER, ARTHUR, & THE BOSTON POPS**
Classical Music For People Who Hate Classical Music
LP RCA ANL1-1433 \$4.98
8T ANS1-1433 \$5.95
- Jalousie—Pure Gold Latin**
LP RCA ANL1-1439 \$4.98
8T ANS1-1439 \$5.95
- Music From "My Fair Lady" & Other Broadway Hits**
LP RCA ANL1-1438 \$4.98
8T ANS1-1438 \$5.95
- Pure Gold Waxes**
LP ANL1-1440 \$4.98
8T ANS1-1440 \$5.95
- KOSTELANETZ, ANDRE**
Spirit Of '76/Andre Kostelanetz Plays Great American Composers, w. Andre Previn
LP Columbia MG33728 [2] \$7.98
- OBRAZTSOVA, ELENA**
Bolshoi Opera's Leading Mezzo-Soprano In An Operatic Recital
LP Columbia M33931 \$6.98
- RAMPAL, JEAN-PIERRE**
The Virtuoso Flute
LP RCA Red Seal CRL3-1429 [3] \$13.98
- SILLS, BEVERLY, & ANDRE KOSTELANETZ**
Plaisir D'Amour
QL Columbia MQ33933 \$7.98
- COMEDY
- FIELDS, W.C.**
Best Of
LP Columbia CG34144 [2] \$6.98
- MISCELLANEOUS
- ARMSTRONG, BOB, AMERICAN ALL-STAR BAND**
"The Bicentennial March" & Presidential Marches of America
LP RCA ANL1-1485 \$4.98
8T ANS1-1485 \$5.95
- HAPPY BIRTHDAY USA**
LP 20th Century T2-506
- SPIDER-MAN**
Rock Reflections Of A Superhero
LP Lifesong LS6001

General News

Let 'Em Throw a Brick

• Continued from page 40

a song, or have an executive call me in the middle of the night and ask me to record his girl friend. That actually happened to me once."

The next Townsend project will involve an album with his son David, who has a group called Port Au-

thority. "We're discussing deals with several labels now," Townsend says.

Is there any change he'd like to see after 20 years in the business?

"I'd like to see some of the categorization eliminated from music," he answers. "A good record is a good record, and if you'd give a lot of blacks a choice they'd love to listen to country, the same way of lot of whites would like r&b and a lot of people living in cities would like to hear country. I'm not saying everybody should like everything, but I think they should at least have the chance to hear it." **BOB KIRSCH**

Golden Crest Goes Public

• Continued from page 36

In guaranteed sales "we have given birth to a monster," the newsletter says. "Since the dealer isn't responsible for the merchandise, he takes little effort if any to sell it."

Galehouse is a firm believer that small dealers can compete successfully with large merchants, but not on the basis of price. "They can only do it with service," he maintains.

Golden Crest got into direct sales by default, says the label chief. Requests began to come in for titles which buyers said they could not obtain in their local shops. Now the company inserts "registration" cards in all albums and uses replies to build its mailing list.

Much of the direct sales are to schools, some of which also use the facilities of Golden Crest to acquire major-label items they've had difficulty in buying through retail channels. "We are glad to fill these orders, too, as a courtesy," says Galehouse.

All direct sales by the label are at list price, and customers are glad to pay it for items they want, he declares.

Galehouse says he wishes the trend would turn toward better dealer representation, but doesn't see it happening in the near future. Until it does, he intends to continue to sell direct to supplement sales by those retailers willing to stock and display the firm's product.

Its Night Life

• Continued from page 39

lunch hour crowd filling the place. "Why do people come here? I like to say it's like the Ritz, only it's the Fritz," Volpe says.

The fact that Milwaukee is often considered to be a bit behind the rest of the nation doesn't cause any alarm among the club owners. "We read the charts and stay ahead, bringing in the top music way before it hits the radio stations," says one club operator. "I figure there's another two strong years for disco here," he adds.

Other top disco spots in Milwaukee include the Attic West, the Interns East and West, the Crazy Horse, Oliver's and the Underground.

Kenton Mikes

• Continued from page 40

electric bass was miked directly into the board.

And for Gary Hobbs' drums, Allen plugged in one L-67, a Beyer, an RE-20, two KM-84s and two AKG 451s.

Total them up and Allen finds he relied on 24 microphones to wrap up the seven tracks that comprise the LP. Robert Curnow, a former Kenton sideman, was the producer.

MARCH 20, 1976, BILLBOARD



SOUNDSHEETS GRAB 'EM BY THE EARS.

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your audience of any size, anywhere, for pennies. Soundsheets are the least expensive audio you can buy.

Listen to our new Ear Grabber—Chicago Radio Syndicate shows you some remarkable new ways to use Evatone Soundsheets. In fact, CRS used Soundsheets to sell their newest radio comedy series "The Masked Minuteman." Since they could afford to send the low-cost Soundsheet sample to their entire market, that's exactly what they did. They mailed a Soundsheet folder. That's all. No back-up trade advertising. No initial teaser mailing.

The result? Five percent response on the mailing, and they closed 40% of the respondents. With one piece of mail, CRS achieved a response rate similar to that of previous, more expensive, 3-part sales campaigns. They had a higher closing rate and lower costs. And they're still getting orders. "We're delighted," says CRS president Sandy Orkin, "we will use Soundsheets again." Yes, people listen to Soundsheets, and respond. Soundsheets work.

Listen to the flip side—you'll hear how Chicago Radio Syndicate sells with sound. If you want to find out how CRS can generate advertising dollars and new listeners for you—ask us to put you in touch. If you want to find out how Soundsheets can work for you, ask for our free Idea Kit. Or call us toll-free at 800-323-5845. (In Illinois, it's 312-945-5600.) We're ready to help you and we've got lots of ideas.

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Show me how Chicago Radio Syndicate features can get my radio station new advertising dollars & new listeners — put me in touch with CRS.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 3/20/76

Number of LPs reviewed this week **54** Last week **57**

Pop

WET WILLIE—The Wetter The Better, Capricorn CP 0166 (Warner Bros.). One of the better Southern rock groups adds a new member on keyboards and vocals (Michael Duke on both), adds a new producer in Paul Hornsby and drops the Willettes female vocalists and comes up with a good blend of bluesy cuts and Southern rock. Duke and Jimmy Hall work well as leads and the dual keyboard idea also works. Basically uptempo good time music, which has always been the trademark of the band. Side two on a lower key with good bluesy rock harp work and excellent, economical lead guitar from Ricky Hirsch. Strongest album in some time.

Best cuts: "No, No, No," "Comic Book Hero," "Ring You Up," "Everybody's Stoned."

Dealers: Group has worked long and hard building a strong following.

JESSE COLIN YOUNG—On The Road, Warner Bros. BS 2913. Live this time, but otherwise the usual pretty Young style featuring the band that backed him for his very first album. Good jazzy feel, thanks to sax from Jim Rothermel, while rest of four-piece backup helps make it the most simplistic, and therefore effective, Young set yet. Easy rock/blues/jazz feel throughout with Young himself often sounding more like a jazz stylist than a straight pop folkie rocker. Interesting interpretation of a few Marvin Gaye cuts as well as some originals, some blues and some traditional material. Good album.

Best cuts: "T-Bone Shuffle," "Ridgetop," "What's Goin' On/Mercy Mercy Me (The Ecology)," "Sunlight."

Dealers: Young sells more each time out.

KINGFISH—Round RX-LA564-G (United Artists). Grateful Dead rhythm guitarist/vocalist Bob Weir and ex New Rider Dave Torbert join with three others to come up with a lazy rock, Dead type item that is already gaining strong airplay. Most cuts in the easy style Dead fans have grown so used to over the years, with mild, harmonic vocals from Weir, Torbert and Matthew Kelly. One strong country cut but majority of set must be dubbed rock. FM seems the logical place to break this one.

Best cuts: "Supplication," "Wild Northland," "Home To Dixie," "Good-Bye Yer Honor," "Big Red" (a Marty Robbins song), "Hypnotize."

Dealers: Display with Dead product. Group currently touring.

POCO—Live, Epic PE 33336 (CBS). One of the first and better of the country rock bands gets a good showing here, with a live album for once offering what people want—a strong sampling of familiar material including the group's best singles. Cut a year and a half ago, band has been doing reasonably well on its new label and sound has not changed that much. A basically up, happy country-tinged set.

Best cuts: "Blue Water," "Bad Weather," "High And Dry," "A Good Feelin' To Know."

Dealers: Group tours frequently.

ASHFORD & SIMPSON—Come As You Are, Warner Bros. BS 2858. Pair that do not sell anywhere near what they should if quality be the gage come up with their usual top-notch singing, writing and production with that odd quality of being funky but crystal clear at the same time. Disco possibilities but avoidance of formula as the two end up in the general area that the 5th Dimension should have gone after their string of MOR hits. Solos alternated within song, balance between rockers and ballads. Basically an album of love songs, but enough variation to prevent thematic boredom. One good gospel-flavored cut. Really, two of pop's more outstanding artists who deserve a chance to be heard.

Best cuts: "It'll Come, It'll Come, It'll Come," "Caretaker," "Tell It All," "Believe In Me."

Dealers: Another group with loyal following.

Country

DONNA FARGO—On The Move, Warner Bros. BS-2926. Donna's first LP for WB reflects her joyful writing and singing style. Colorfully packaged. There's a sameness in some of the uptempo songs, but it's broken by some of her best singing yet on the slower ballads such as the brilliant "I've Loved You All Of The Way." This lady of exceptional talent gifts her new label with eight new Fargo-written numbers plus a pair from other writers. "Patches" isn't to be confused with the Dicky Lee hit of the same title.

Best cuts: "Mr. Doodles," "I've Loved You All Of The Way," "Patches," "Nothing Good Comes Easy."

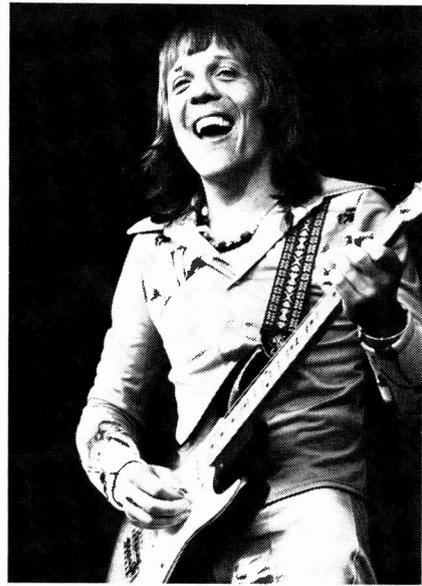
Dealers: WB should be solidly behind the initial Fargo outing on the label.

DAVID ALLAN COE—Longhaired Redneck, Columbia KC-33916. The mysterious rhinestone cowboy whips his way through a creditable album produced effectively by Ron Bledsoe. Contains some of the best works of this notorious singer-writer. For some reason, the lyrics printed on the sleeve contain numerous discrepancies when compared with what Coe sings. Otherwise, the finest record yet—in singing and writing—for this vastly improved artist.

Best cuts: "When She's Got Me (Where She Wants Me)," "Texas Lullaby," "Living On The Run," "Spotlight."

Dealers: Coe is riding into fame—and sales—as rhinestone cowboys are prone to do. Stock it.

Spotlight



CHARLIE RICH—Silver Linings, Epic KE-33545. Charlie atones for all past sins with this magnificent set of Billy-Sherill-produced praise-the-Lord songs. It's gospel—but with Charlie's country reputation and the country fans' preference for Jesus-oriented songs, this becomes a cinch for the country chart.

Best cuts: "Down By The Riverside," "Why Me," "Old Time Religion," "Just A Closer Walk With Thee."

Dealers: Display both Country and Gospel for additional sales.

LYNN ANDERSON—All The King's Horses, Columbia KC-34089. There's some new material here and some previously released product that will appeal to Anderson fans. With an intimate knowledge of Lynn, producer Glenn Sutton anoints the merger between artist and repertoire for an excellent, entertaining packet of songs.

Best cuts: "Long Long Time," "Rodeo Cowboy," "Dixieland, You Will Never Die," "Paradise."

Dealers: Inclusion of some hit singles should bolster interest and sales.

JOHNNY CASH—Strawberry Cake, Columbia XSM-158182. The Cash Show recorded live at the London Palladium contains a wide range of material—old and new—and the set is strengthened by enthusiastic audience response. From his old Sun Records hits to his new nonsense single "Strawberry Cake," to a trip down Gospel Lane with the Carters. Cash will stir his fans into a buying mood with this LP. Contains a questionable decision to leave in the reaction to a telephoned threat that disrupted the show and cleared the Palladium. It's dramatic, but could trigger other nuts into similar actions.

Best cuts: "I Still Miss Someone," "Rock Island Line," "Navajo," "Victoria Station."

Dealers: The Cash crowd will eat up his new offering.

BOB LUMAN—Satisfied Mind, Epic KE-33942. A solid set will land Luman back onto the album chart. Recovering from a dangerous throat ailment, Luman can watch his LP rise as he regains the condition enabling him to resume his road trips. A fine group of songs rendered convincingly.

Best cuts: "Proud Of You Baby," "How Do You Start Over," "The Man From Bowling Green," "Nothing Ever Hurt Her (Quite Like Me)."

Dealers: Now that he has flirted with death, Luman's fans will be keenly aware of his latest product. Expect higher sales than on his last album.

Jazz

MAYNARD FERGUSON—Primal Scream, Columbia PC 33953. Probably the most commercially slanted LP for the trumpeter/leader since joining Columbia two years ago. Credit that to a & r man Bob James. The opening track title cut is slanted toward the disco movement with its formula top hat drum sound and sweeping violins. But then Maynard's overpowering trumpet soars mightily over the orchestra. That and some super playing by Chick Corea, Joe Farrell and James himself on piano and synthesizer, add the vital ingredient of jazz musicians playing excellently and the LP takes on a powerful aura. This is high powered jazz with easy discernible charts and the beauty and sweep of a roaring big band augmented with 15 strings.

Best cuts: "Primal Scream," "The Cheshire Cat Walk" (with exciting changing rhythms and Corea's offbeat synthesizer work), "Invitation" (with a floating soprano sax solo by Mark Colby and some soft background voices and a disco beat), "Swamp."

Dealers: Very unusual blending of musical styles ensures standout quality for this band LP.

ROBIN TROWER—Live, Chrysalis CHR 1089 (Warner Bros.). Man saw a spot that needed filling following the death of Jimi Hendrix, and filled it to an extent with a guitar style reminiscent of Hendrix' but still holding strong touch of originality. Vocalist/bassist James Dewar even phrases a bit like Hendrix. Like Peter Frampton, who hit the jackpot this year, a tireless tourer who has built a growing reputation over the past few years with his excellent guitar work, in the bluesy and mid-tempo range. Material is good, though the idea of putting "Rock Me Baby" on a set after Page & Plant and Beck & Stewart have done it is debatable. Still, Trower's fine guitar runs, Dewar's bluesy voice and strong drumming from Bill Loran make the package worthwhile.

Best cuts: "Daydream," "I Can't Wait Much Longer," "Little Bit Of Sympathy."

Dealers: Trower in the midst of one of his tours right now.

First Time Around

PENNY McLEAN—Lady Bump, Atco SD 36-130 (Atlantic). One of Silver Convention's lead singers comes up with an excellent disco set. Lady has a strong, good voice and she has the benefit of material from Silver Convention writers Silvester Levay and Stephas Prager and producer Michael Kunze. Besides being a natural for the current disco craze, McLean has the kind of voice that can easily be adapted to other types of music. Mostly rockers, obviously. Slight accent also effective. Production every bit as good as that on the Silver Convention tracks, with strings and sax highlights.

Best cuts: "Lady Bump," "1-2-3-4... Fire" (sounds like a hit single), "Baby Doll," "Smoke Gets In Your Eyes," "I'm Knocking (At Your Door)."

Dealers: Title cut a fair-sized hit.

LISA HARTMAN—Kirshner PZ 34109 (CBS). Well-done set with lots of variety and excellent, powerful singing from Hartman. Refreshing change from the deluge of disco that has hit the streets lately, as artist concentrates instead on uptempo MOR and rock, a few easy rockers, several ballads and even a countryish cut. A disco feel on a few cuts, but it's not the dominant factor. LP helped along substantially by Jeff Barry's production, including one fun Spector-type cut. Overall, one of the better new albums to appear in several months.

Best cuts: "Somebody Been Lovin' Her," "Room Without A Door," "Kentucky Rainbows," "Saying Hello, Saying I Love You," "Saying Goodbye," "He Ain't You."

Dealers: Kirshner does not release much product, so each LP gets push.

THE EARL SLICK BAND—Capital ST-11493. Ex Bowie guitarist gets a four-man rock band of his own together and comes up with a better than average hard rock package. Simplicity in production (from Harry Maslin) and arrangements the key as the band sounds at times like Free or Bad Company and at other times vaguely like some of the better Savoy Brown blues/rock LPs. Lead vocalist Jimmie Mack, in particular, has a tendency to sound a bit like Paul Rodgers from time to time. Still, a good, basic rock at a time when this format is coming back strong.

Best cuts: "Star Of The Street," "Burnt Love," "P.J. Proby," "Very Blue," "The Way Down," "Bright Light."

Dealers: Slick well known to Bowie fans.

POUSETTE-DART BAND—Capitol ST-11507. Good album that covers lots of country rock, a Caribbean feel in spots as well as a few cuts difficult to categorize. Good harmony voices, lots of good guitar work from the quartet and a far more professional overall approach than most first albums offer. Production from Norbert Putnam, one of Nashville's most farsighted and better producers. Lots of potential single hits here, with commercial feel for AM play. Well within the FM-oriented mainstream as well.

Best cuts: "What Can I Say," "Freezing Hot," "Harder," "Woman In My Dreams," "What You Need," "Halo."

Dealers: Expect FM action from LP.

STEVE HACKETT—Voyage Of The Acolyte, Chrysalis CHR 1112 (Warner Bros.). Genesis lead guitarist has had quite a success in the import market with this LP already, and should take his ethereal sound to the FM waves here as well. Classical rock from the Genesis/Yes school with guitars, mellotrons, harmoniums and autoharps from Hackett and help from Genesis drummer Phil Collins. Songs range in tempo from furious to mid-tempo to very soft, with all material highly expressive. Instrumentals work best. For special tastes, but audience for this kind of music is steadily growing. Very well produced.

Best cuts: "Shadow Of Hierophant," "Hands Of The Priestess Part 1," "Ace Of Winds," "A Tower Struck Down" (most dramatic cut on album).

Dealers: Explain Hackett's background.

NANETTE WORKMAN—Big Tree BT 89514 (Atlantic). Set opens with awful, loud screaming formula disco cut, but listen on, for Workman actually has a good voice and an intriguing style. Some form of disco production on every cut, some interesting vocal parts between leads and backup (with Workman doing all) and some interesting arrangements. Tracks sound a bit alike but in disco this can't really be helped. Production from Workman, Angelo Finaldi (co-writer of all songs with artist), Nick Blaguna and Yves Martin.

Best cuts: "The Queen" (best song and arrangement on the album), "Too Late," "Save Me."

Dealers: With rise of such female disco stars as Penny McLean and Maxine Nightingale, artist like Workman, with reasonable talent, stands good chance.

LEE GARRETT—Heat For The Feets, Chrysalis CHR 1109 (Warner Bros.). Good pop/soul with disco backing that is effective without being formula. Artist sounds ever so slightly like Stevie Wonder (wrote "Signed, Sealed, Delivered" for Wonder) but still is original. On the whole, a really excellent example of contemporary music, fusing pop, soul, jazz, disco and a few other. Good stories dealing with the human condition. Musicians include Ernie Watts (who does excellent sax work), Tom Scott, Cash McCall, Dave Grusin and June Millington.

Best cuts: "Heart Be Still," "You're My Everything," "Broken Down D.J.," "Don't Let It Get You Down."

Dealers: First American artist for label should get big push.

Billboard's Recommended LPs

pop

RORY GALLAGHER—The Story So Far, Polydor PD 65. Gallagher is off the label, but this is a good representation of some of his better rock/blues guitar work and vocals. **Best cuts:** "Walk On Hot Coals," "In Your Town."

LEE OSKAR—United Artists UA-LA594-G. Pretty, moody, almost MOR-oriented harmonica work from War's harp man with other War members helping from time to time. Totally instrumental. Should get soul and pop play, with MOR an added bonus. **Best cuts:** "The Immigrant," "Starkite."

GARY HILL—Booga Billy, Capitol ST-11506. Second album showcases one side rock/country and the other pretty much straight country. Mix of traditional, originals and material from Jessi Colter and Merle Haggard. Hill has a strong, rough voice, production is good and LP should receive a good amount of FM play. **Best cuts:** "Corina Corina," "Workin' Man Blues," "Midnight Train To Boston," "Mona."

JONATHAN EDWARDS—Rockin' Chair, Reprise MS 2238 (Warner Bros.). Very countryish LP from man who scored so big a few years back with "Sunshine." Emmylou Harris among guest musicians and vocalists, with other musicians including James Burton, Glen D. Hardin, Byron Berline, and Hank DeVito. Good vocals and good Brian Aherne production should pull in some FM and country play. Half the cuts written by Edwards. **Best cuts:** "Favorite Song," "Rockin' Chair," "Lady."

JANE III—Capitol ST-11425. Pretty fair effort from German rock band who have the good sense to approach the U.S. market with some measure of commercial material rather than off the wall space rock. Some interesting, spacy guitar work, but for the most part rock. **Best cuts:** "Mother, You Don't Know," "Way To Paradise," "Jane-Session."

RANDALL BRAMBLETT—Light Of The Night, Polydor PD 6064. He sounds like Van Morrison on side one and a soft, smooth Bob Dylan on side two. Somewhere in the middle is Bramblett. Music on this LP is a nice blend of interesting sounds, from soft rock to quasi raggaie inflections with some country influences. Works are all by the singer who plays horns, keyboards and synthesizer parts. **Best cuts:** "Will I Ever See The Day," "Carl Of The Jungle," "The Joke Of The Coastal Plain."

BO DONALDSON & THE HEYWOODS—Farther On, Capitol ST-11501. Bubblegum specialists take a stab at some complicated harmonies, interesting arrangements, covering other artists' work and a few other things. Produced by Mike Chapman and Nicky Chinn, the singles kings of England. Headed in the right direction at least. **Best cuts:** "Bit Off More Than I Could Chew," "Oh Boy."

CADENCE CLASSICS VOLUME 3—Barnaby BR-4002 (Janus). Another addition to the recently rejuvenated Cadence library, featuring early hits from the Everly Brothers, Johnny Tillotson, the Chordettes, Lenny Welch and Julius La Rosa, among other. Lots of fun. All cuts good.

(Continued on page 68)

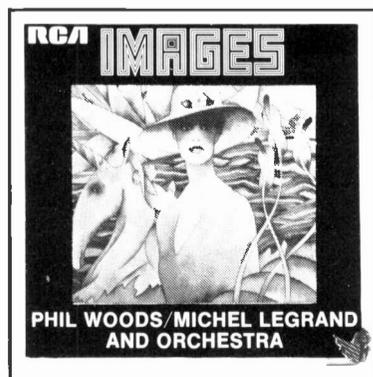
Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegell, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

IF ALL THE GROUPS WHO TRIED TO MARRY JAZZ AND PROGRESSIVE HAD LISTENED TO PHIL WOODS FIRST, THEY MIGHT STILL BE GROUPS TODAY.

For years, Phil Woods has been regarded by players and listeners alike as one of the most exciting jazz saxophonists ever to lift a horn. He won the 1975 Downbeat Poll. He's played with every major jazz star on both sides of the continent. And he's got the most devoted group of fans this side of The Stones.

But for Phil, that wasn't enough. He wanted to be heard. By everyone. Without compromising what he stood for. To do it, there was only one place he could go. And he has. In the past twelve months Phil has played on albums by Paul Simon and Steely Dan, to name but two, plus his own album, "Images," won a 1975 Grammy Award..

Now his new album is here. It's called "The New Phil Woods Album." On it, everything Phil Woods feels for jazz has been incorporated into an imaginative, flowing whole. Perfect for every kind of ear. Listen to it.



RCA Records



EARTH, WIND & FIRE—Can't Hide Love (3:28); producers: Maurice White & Charles Stepney; writer: S. Scarbrough; publishers: Alexscar/Unichappell, BMI. Columbia 3-10309. Change of pace sees group move to a slow, non-disco oriented midtempo song that picks up strongly about two thirds through. Good jazz, soul, pop feels throughout and more evidence the Maurice White and company can do pretty much what they please musically. Excellent harmonies and instrumentals throughout.

BAD COMPANY—Young Blood (2:37); producers: Bad Company; writers: Leiber-Stoller-Pomus; publishers: Quintet/Unichappell/Freddy Beinstock, BMI. Swan Song 70108 (Atlantic). British hard rockers take old Coasters hit and keep things fairly faithful while still adding usual touch of their own. FM response to "Run With The Pack" LP strong, and AM response to commercially oriented single should be same. Group concurrently on third U.S. tour, playing large halls.

recommended

MARMALADE—Falling Apart At The Seams (3:08); producer: Tony Macaulay; writer: Macaulay; publisher: Macaulay, Ariola America 7619.

10cc—I'm Mandy Fly Me (4:37); producers: 10cc; writers: E. Stewart-G. Gouldman-K. Godley; publisher: Man-Ken, BMI. Mercury 73779.

POLLY BROWN—You're My Number One (3:20); producers: P. Swern & G. Shury; writers: Swern-Shury; publisher: Almo, ASCAP. Ariola America 7617.

ROY ORBISON—Belinda (2:33); producer: Fred Foster; writer: Dennis Linde; publisher: Combine, BMI. Monument 8690 (CBS).

PRETTY THINGS—It Isn't Rock 'N' Roll (3:17); producer: Norman Smith; writer: Povey; publishers: Sole Survivors, ASCAP. Swan Song 70107 (Atlantic).

ANDREW GOLD—Heartaches In Heartaches (3:14); producer: Charles Plotkin; writer: Andrew Gold; publisher: Luckyu, BMI. Asylum 45307.

FRANKIE LAINE—Talk To Me 'Bout The Hard Times (4:49); producer: Red Lion Productions; writer: Jack Lawrence; publisher: Lou Levy, ASCAP. Mainstream 5579.



THE MEMPHIS HORNS—Keep On Doin' It (3:00); producer: Booker T. Jones; writer: Andrew Love; publishers: Memphis Horns/Dunbar, BMI. RCA JB-10603. One of the best studio and live groups in pop and soul come up with a near perfect disco oriented instrumental. Usual top horn work from leaders Wayne Jackson and Andrew Love. Exec pop crossover, a la "Theme From 'S.W.A.T.'"

recommended

MELBA MOORE—This Is It (3:07); producer: Van McCoy; writer: Van McCoy; publishers: Van McCoy/Warner-Tamerlane, BMI. Buddah 519.

MANHATTANS—Kiss And Say Goodbye (3:29); producers: Manhattans Production & Bobby Martin; writer: W. Lovett; publishers: Nattaham/Blackwood, BMI. Columbia 3-10310.

MAJOR HARRIS—Jealousy (3:41); producers: Ron "Have Mercy" Kersey & Major Harris; writers: Joseph B. Jefferson-Charles B. Simmons; publishers: WIMOT/Sacred Pen, BMI. Atlantic 45-3321.

THE CHOICE OF FOUR—Hey, What's That Dance You're Doing (3:33); producer: Van McCoy/Warner-Tamerlane, BMI. RCA JH-10602.

THE MAIN INGREDIENT—Instant Love (2:55); producers: Simmons & Gooding; writers: Jacqueline Hilliard-Leon Ware; publisher: Better Half, ASCAP. RCA JB-10606.

BLOODSTONE—Do You Wanna Do A Thing (3:07); producers: Bert de Coteaux & Tony Silvester; writers: Jesse Boyce-Sanchez Harley-Richard Griffith; publisher: Stone Diamond, BMI. London 5N-1064.

DAVID MORRIS, JR.—Midnight Lady Pt. 1 (3:36); producers: Bob Eli, Ed Biggins & Bud Ross; writers: E. Smith-J. Tindel; publisher: Lone Wolf, BMI. Buddah 518.

DILLARD & JOHNSON—Here We Go, Loving Again (3:10); producer: Moses Dillard; writers: Moses Dillard-Merle Higginbotham; publisher: Dilco, BMI. Piedmont 076.

THE JONESES—In A Good Groove (2:55); producer: Lee Valentine; writers: G. Dorsey-D. Psalidas; publishers: Landy/Unichappell, BMI. Dolphin, ASCAP. Mercury 73778.

MANDRILL—Disco Lyso (3:04); producers: Mandrill, Malcolm Cecil & Artie Ripp; writers: C. Wilson-L. Wilson-R. Wilson, M.D.-C. "Coffee" Cave; publishers: United Artists/Mandrill, ASCAP. United Artists 778.

BRENTON WOOD—Bless Your Little Heart (3:14); producer: A Midget Production; writers: Graham-Todd-Winn-Smith; publisher: Little Peanut, ASCAP. Cream 7602.

SWEET SENSATION—Mr. Cool (4:30); producers: Des Parton & Tony Hatch; writer: D.E.S. Parton; publishers: Leeds/Jack-Inne, ASCAP. Pye, 71049.



KAREN STANTON—Hush (2:42); producer: Cliffie Stone; writers: Mitch Johnson-Steve Stone; publishers: ATV, BMI/Welbeck, ASCAP. Granite 535. Intriguing cut tells story of girl and boyfriend and their escapades while the mother sits upstairs. Excellent hook, excellent Cliffie Stone production, good, sexy vocals and a good song. Sounds a bit like Diana Ross.

JACKIE ROBINSON—Movin' Like A Superstar (3:34); producer: Fritz Muschler; writers: Drion-Donder; publisher: U.S. Arabella, BMI. Ariola America 7618. Rocking disco cut with very strong female vocals.

MARIE CAIN—Modern Day Magic (3:20); producers: Kyle Lehning & Marie Cain; writer: M. Cain; publishers: A Song/Shada, ASCAP. Columbia 3-10306. Good love ballad from Nashville singer. Pop song with slight country orientation.

DEDE SCHWARTZ—Funny How We Change Places (2:35); producer: not listed; writers: Paul Vance-Glen Sudo; publisher: Music of the Times, ASCAP. RCA JH-10605. Strong soul rocker that isn't straight disco for a change.

MYLITA—A Little Rain Must Fall (2:38); producer: Ralph Wright; writer: Ray Griff; publisher: Blue Echo, ASCAP. Dominion DR-1176-4. Promising premiere effort that could garner moderate airplay and sales. Mylita debuts with a good Ray Griff song.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

Continued from page 66

country

JODY MILLER—Will You Love Me Tomorrow, Epic KE-33934. Jody's lucky seventh LP for Epic is a classy collection of numbers headlined by the Gerry Goffin/Carole King evergreen and highlighted by "Every Time You Touch Me (I Get High)." Could hit the tail end of the country LP chart. **Best cuts:** "Will You Love Me Tomorrow," "Love, You Never Had It So Good," "Every Time You Touch Me (I Get High)."

DAVID HOUSTON—What A Night, Epic KE-33948. A puzzling receptiveness prevents Houston's new LP from being all it could—or should—be. Still, enough of his loyalists will buy it to enhance its chart chances. **Best cuts:** "I Can't Sit Still," "The Woman On My Mind."

soul

FIRST CHOICE—So Let Us Entertain You, Warner Bros. BS 2934. Trio who scored with "Armed & Extremely Dangerous"

a few years back churns out mix of disco rockers and ballads, produced by Stan Watson and featuring such Philadelphia stalwarts as Ron "Have Mercy" Kersey, Bobby Eli, Norman Harris and Vince Montana. Two of the girls sing lead, lots of good harmonies, very smooth disco production filled with strings and overall a good commercial set. Most of side one fast, slow on two. **Best cuts:** "Gotta Get Away (From You Baby)," "I'll Stay Right Here," "Let Him Go."

BROTHER TO BROTHER—Let Your Mind Be Free, Turbo TU-7015. (All Platinum). Group that scored with "In The Bottle" a few years back offers good disco set with strong vocals and strong East Coast disco bottom. **Best cuts:** "Visions," "Change With You," "Leavin' Me."

jazz

KENNY WHEELER—Gnu High, ECM 1069 (Polydor). Wheeler's flugelhorn is mellow and smooth and receives complementary support from pianist Keith Jarrett; bassist Dave Holland and

drummer Jack DeJohnette. Three selections are composed by the leader and receive superb sound reproduction. Fine modern jazz. **Best cuts:** "Heyoke," "SMatter."

classical

BEETHOVEN: THE FIVE PIANO CONCERTOS—Artur Schnabel, London Philh. (Barenboim), RCA CRL5-1415. He's recorded them all three times now and, after more than a normal lifetime of performing, still conveys a youthful enthusiasm that leaps out at the listener. One can only marvel at the abundance of musical delights he offers here. The slow movement of the "Emperor," for instance, is only one highlight among many. A "must" acquisition for any serious keyboard collector. Five records for the price of four.

ORFF: CARMINA BURANA—London Symphony & Chorus (Previn), Angel S-37117. There's no lack of good recorded performances of this more or less contemporary standard, which has figured as a strong seller on disk since the mid-1950s.

Yet, the attraction of the neo-medieval opus to young people keeps the potential audience in a constant state of renewal. Special attributes here are the drive and excitement contributed by Previn's leadership, and the outstanding sound, marvelously proportioned, transparent and weighty where required.

HAPPY FEET (A TRIBUTE TO PAUL WHITEMAN)—New England Conservatory Jazz Orch. (Schuller), Golden Crest CRSQ 31043. Another look at America's musical past by indefatigable re-creator Gunther Schuller, that rises above the didactic and provides much contemporary pleasure. The use of Whiteman scores in the 14 standards, except for marginal vocals, lends added authenticity. And Joe Venuti joins the expert band in two numbers. In addition to the title tune, such evergreens as "Sweet Sue," "My Blue Heaven," "Dardanella" and "Main' Whoopee" are heard. It all swings.

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.

Close-Up

Primal Scream—Maynard Ferguson, Columbia PC 33953.

After living in England for several years and returning to the U.S. when he got right into the swing of modern jazz band recordings last year, Maynard Ferguson's recent activities have taken a decidedly significant right turn.

This new entry is very different from the kind of music he has been recording here and in the U.K. where he led a band of young, enthusiastic, roaring players.

This LP, a studio band situation as opposed to using the sidemen who have been touring the U.S. with him, is designed not for big band aficionados but for the crossover market which exists today for jazz and pop artists.

The emphasis is on a discotheque package, although this is not carried over through all of the five tunes. Three of the cuts, "Primal Scream," "Invitation" and "Pagliacci" (if you can fathom that) have the catchy bass-top hat bump bump bumpade bump sound. "The Cheshire Cat

Walk" and "Swamp" thankfully have their own distinctive flavors so that one isn't assaulted ad nauseum with a strained commercial effect.

I find this LP a delightful listening experience and one with lots of outstanding musical artistry and very clever arrangements.

The title tune is written by Ferguson and Jay Chattaway. A soaring string sound begins the track and sets a path for Ferguson's trumpet to break through softly. The sound of the total orchestra's sympathetic voicings under the leader's horn creates a flowing cushion of sound.

There are repeat riffs by the horns as the bass, guitar and drums slide into the disco 4/4 dance tempo. Mark Colby's tenor sax rides over the energy, the shifting sounds, although the mood remains the same—a constant forward march everyone. Ferguson unexplainedly only plays sparse solos on this piece, adding his clear, pristine trumpet sound as the glue which keeps everything together.

"The Cheshire Cat Walk," written

by Chick Corea who also plays synthesizer on this cut, has a Latin, bullfight flavor. Ferguson and Corea on synthesizer get into some brief call and answers, with tiers of soft sound rolling behind the upfront instruments. Everything is so tightly melded in this arrangement that there is no room, no space, for anyone to wander, not even the listener.

Bob James, now working for Columbia in the area of contemporary music & ring, has fashioned an exciting sonic experience, one to which he contributes his own playing talents on piano, synthesizer and clavinet. Other noted jazzmen who add to the high quality of the orchestra's sound are drummer Steve Gadd, guitarist Eric Gale (who solos on his own composition, "Swamp"), alto saxophonist Dave Sanborn and tenor man Joe Farrell.

"Invitation," a happily melodic piece by film scorer Bronislau Kaper, gets the disco treatment with three female voices cooing "ou ou ou" unobtrusively in the background with trumpet and sax doing fleeting four-note figures.

Scranton Firm Wins New World Pressing

By IS HOROWITZ

NEW YORK—North American Music Industries (NAMI) of Scranton, Pa., has won the initial round in competitive bidding against a number of other pressing plants for a manufacturing deal with New World Records.

The first pressing order of the label funded by the Rockefeller Foundation only numbers some 70,000 records, but the total may swell to more than 1 million as the program mapped by New World progresses.

Jacket manufacture contract has gone to Imperial Paper Box Corp., it was learned.

Ten albums make up the debut release of the company's commitment

"Pagliacci," arranged by Jay Chattaway, starts off slowly in an echoey environment but then the disco rhythm kicks Ferguson's high register work into today. "Swamp," the closing cut, has eerie, swirling sounds.

ELIOT TIEGEL

to produce a 100-disk anthology of American music. Free distribution to a carefully selected group of 70,000 schools and libraries begins next month. The remaining albums in the set will be issued in batches of 10 over a two-year period.

In addition to free distribution, an expanded group of educational institutions will be solicited for purchase of the sets at \$195 for the 100 records.

New World views the potential in this category as numbering up to 150,000 potential customers. Support for the concept has come from various non-profit groups, and only last week promotional aid was promised by the Music Educators National Conference, meeting in convention in Atlantic City, N.J.

Following the free and controlled distribution, New World's plan is to make the sets available to the general public via mail-order and retail stores.

Jukebox Programming

13 Polka Bands, 2,000 Persons At Chicago Fest

By ANNE DUSTON

CHICAGO—The eighth annual Polka Festival sponsored by the International Polka Assn. drew 2,000 persons and 13 bands with divergent styles to the Chicago location at Grand Manor Ballroom recently.

The first Antonina Blazonczyk memorial award was presented to Lucy Bartoszewski for her contributions to the advancement of polka music over the past 20 years.

She owns and operates the Wisconsin Rendezvous Lounge. The award, a plaque and medallion, was initiated by Eddie Blazonczyk in memory of his mother Antonin, who operated the Pulaski Ballroom in the early 40s, and the Club Antoinette after the first club was destroyed by fire.

Bands represented included: Eddie Blazonczyk's Versatones; Monumentals; Good Times; Dial-A-Tone; 47th St. Concertina Club; Polka Gents; Polkaliers; Gents; Dynasticks; Polka Delics, and Dennis and the D.J.s.

Personalities involved in the program were Johnny Hyzny, WTAQ, master of ceremonies; Connie Szerszen, WIND deejay; and Robin Platta, 1975 association polka queen. CBS News filmed portions of the festival for a late news program.

All proceeds were donated to the association's Hall of Fame building fund.

Catena Trial

• Continued from page 12

serves for obsolescence, artist debit balance, co-op advertising and doubtful accounts to bolster profitability. Palmer said Khoury ordered a ledger be maintained so he could keep track of the manipulations. Financial executives like Lloyd Hawe, Chuck Weiner and Jim Cavanaugh objected to the manipulations, Palmer said.

John Jossey, former Capitol national sales chief, could not recall instances cited by prior witnesses in which they stated he was involved. He could not recall complaining to Khoury about the raid on the ad dollar reserve, testified to by Don Prado previously (Billboard, Nov. 29, 1975). He countered Dawson, stating that as sales head he tried to cut co-op ad spending to increase profitability.

Present Capitol chief Bhaskar Menon testified he recommended as a board member that Capitol lend Invictus Records another \$500,000 in April 1971, shortly after he joined the label. He was persuaded by Stan Gortikov, then president of Capitol, who felt it might turn the Invictus deal around and they could possibly bring all the money advanced home.

Menon said he knew the Invictus romance was over when he learned in June that the production contract made it possible for Invictus to walk out if Gortikov left. Gortikov left Capitol the previous May.

The much discussed returns reserve was set up in fiscal 1972 because "it was a convenient time to do so because of extraordinary income that the Pickwick (stock) sale appeared to generate," Menon said. He denied overselling was taking place at that time because he said better controls to stop overselling had been initiated a year earlier to cut down returns.

Why Television Sound Is Below Standard

• Continued from page 1

Electronic Industries Assn. three years ago to look at high-quality multi-channel sound for tv. But it hasn't been moving very fast, it doesn't consider it a priority."

Bruce Earle, chief engineer for the Sterling Recreation Organization radio chain, finds "tv audio highly offensive. The audio is little better than that of a cheap transistor radio."

Eric Small, a broadcast audio consultant operating out of San Francisco, also affirms, "People with a good ear for music are usually turned off with regard to tv. If tv had a good audio distribution system, I could see enormous possibilities for music programs."

He points out that today with audio being sent separate from video, the quality is "at the mercy of the telephone system."

Small believes that manufacturers of tv equipment are holding back the development of the audio quality "because they feel it would up the cost of the receivers to the customers."

Engineer Earl points out that tv stations must meet the same performance standards for audio as an FM radio station. "They have the same acoustic potential. It's not un-

common to find between 8 and 9 KC audio information being broadcast. The fly in the ointment is at the receiver. For economic reasons, manufacturers put all of their effort into the video, not the audio."

This is another in a continuing series devoted to studying why mono sound on television is so poor and what can be done to improve the quality for music programming.

One just has to thumb through the press releases concerned with the annual convention March 21-23 of the NAB in Chicago to see the proof. RCA is going to exhibit new portable and studio tv cameras and a wide range of remote, studio and transmitting equipment. Nothing is mentioned about new audio equipment for tv. Around 1968 RCA unveiled several high end hi fi-tv combinations.

The slack in tv audio has been picked up by two different factors. First, catv systems have been experimenting with better audio. For instance, Gill Cable in the Mountain View area of California recently fed the movie "Earthquake" to subscribers with the sound portion of the program simultaneously on an unused channel of the cable's FM system. Thus, the subscriber could

hear the audio on his FM hi fi rig while watching the video on tv.

Also, there have been many simulcast broadcasts teaming up a tv station with a local FM operation. According to Ball, many PBS broadcasts are done this way. For example, the Boston Pops is recorded in matrix quad and often simulcast with a local FM operation. At least 60 of the PBS operations are co-license situations with tv-FM. In many markets, the local public broadcasting tv station has no problem lining up a local classical music FM station for a simulcast.

In Los Angeles, for example, a KCET-TV usually goes with KFAC-FM.

"The big question," says Ball, "is why pay half of the musicians on any tv music show, since you can't hear them!"

The system proposed by the PBS multiplexes the audio signal. One of the things that makes tv stations reluctant to adopt this type of system is that the network's equipment needed to demultiplex the audio signal would cost between \$8,000-\$8,500. It would break down to around \$500-\$1,000 at the station level.

But the phone company has proven to be the biggest stumbling block, says Ball.

The present audio transmission system for tv was developed 40 years ago. It has very poor frequency response—normally 100 cycles to 5 KC and relatively low signal-to-noise ratio, "50 dB if you're lucky."

It's a very old, pretty poor system.

"Two years ago, we demonstrated our system to Bell and the commercial networks over 4,000 miles of their facilities. We subsequently filed an inquiry for costs on two different methods of transmitting audio via our system. The first method is where we would install the equipment to demultiplex the audio and the other method is where they would supply the end-to-end total service."

Later, Bell provided cost figures for the end-to-end type of service and the costs "were horrendous," says Ball. "We right away asked for the costs if we installed the equipment in the PBS stations and just used their lines. They haven't responded to that request yet."

Nor do they seem in any hurry, he says.

"The argument against feeding better sound to tv stations, the argument that Bell gave us, was that receivers are lousy."

But he feels that this is the old chicken and egg question. If nobody moves, the public never will have decent audio with tv.

Mal Klein, once manager of KHJ-TV in Los Angeles and now a management consultant, questions the value of straight music on tv at all. Musical-comedy shows are a different matter, "but I don't believe that music, played in the same fashion as in a concert, is a valid tv presentation." He feels that it's not entertaining enough unless special video concepts are also featured.

Art Fisher, currently director of the "Donny And Marie Osmond Show" on network tv, also feels that video is the major factor in tv.

Meanwhile, the possibilities of better audio for tv are extremely unlikely unless the FCC takes action and puts a spur to the tv industry much as it did to foster the growth of FM radio by limiting simulcasting in major cities.

ABC Licensees

• Continued from page 3

has set more tours for its acts in the past six months than in the previous two years.

ABC's foreign licensees and territories include: Europe, Ariola-Erodisc Gmbh, Germany, Austria, Switzerland; CBS-Sugar, Italy; Movieplay S.A., Spain; Anchor Records, England; Japan, Nippon Columbia Co., Ltd. and RCA Victor (Blue Thumb product); Australasia; RCA Limited; Baal Records Private Ltd., Singapore, Malaysia; Victor Music Corp., Manila; Festival Records, Australia; Canada, GRT Corp.

South America, Industria Fonografica Ecuatoriana S.A., Ecuador; Sicomercos S.A., Argentina; Gravacoes Eletricas, Brazil; Ricardo & Rodolfo Gioscia S.A., Uruguay; La Discoteca, Venezuela.

Central America, Discos De Centroamerica S.A., Guatemala, Honduras, Nicaragua, Costa Rica, Panama (Continued on page 76)

Publishers Up Disk Prod.

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Mike Stewart, chairman also of United Artists Records, says he has no plans to start a record label for the publishing wing. Skaff admits that such an idea has been discussed, but rejected.

Many publishers have attempted their own labels and several have bombed out, or the labels are now dormant. To wit: Spark Records is the pet project of Ralph Peer II, which is dormant in the U.S. at the moment, but alive and well in England. Band Of The Black Watch has the hit "Scotch On The Rocks" on Spark Records in England; in the U.S. it is on Private Stock. Several publishers operate record labels—Acutt-Rose in Nashville has Hickory Records; Tree Music has Dial Records. But these are independent publishers.

Stewart says Proud Productions will deal with all record labels. Several years ago, Proud actually had a record label called Avalanche Records, but that situation proved "unsatisfactory for a number of reasons."

Publishers have been forced more and more into production, especially in the past five years, says Stewart, because of the self-contained artist who wrote his own material.

Skaff will be managing director of Proud and vice president of the UA Music Group; he'll commute back and forth between his office in New York and his new office in Los Angeles.

The name of the new Warner Bros. Music record label is not known at presstime. But WB Music has been responsible for discovering several major artists in recent months and bringing them to various record labels.

Proud Productions has been in existence around 10 years; it was started by Stewart and many of the UA Music offices around the world—including Mexico, Canada, England, France, Germany, Japan, and Australia—have Proud Production wings.

Some publishers delve into record production only when they have to.

For instance, Screen Gems-Columbia Music will occasionally produce a master "on the come," says vice president of promotion Danny Davis. "When no one appears interested in a tune, we will sometimes produce a master of it. For instance, the theme from the 'Police Story' tv show is now on Shadybrook Records. We produced that master."

Davis believes Screen Gems-Columbia will be more and more involved in record production in the future, as a separate profit center.

Casablanca

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right other acts and with the right audiences.

"Donna Summer cannot go on a Grand Funk tour. It's not going to sell records for me. She would be performing in front of the wrong people.

"But, on the other hand, we just backed dates for her in Radio City Music Hall in New York and the Los Angeles Forum. She has an eight-piece group behind her, two singers and four dancers. That's a big nut to crack. Where it makes sense, we say: 'Hey, please play the date and we'll back you.'

Over his desk, every week, passes a complete analysis of how much is being spent on a given act and what the returns are. "We watch this carefully and there are times we have to say: 'Wait, I'm backing off.' And other times we say: 'Hey, this is starting to pay off and we should put a little more in.'

"For example, Parliament. It just did 12,000 in Washington, 6,000 in Buffalo. We just doubled its advertising budget." This was last week as the group's LP passed around 250,000 sales.

With Larry Santos, it has been a nine-month project. "But we're able to see a pattern there, too. And we said to Larry: 'Don't go on the road. We don't want you on the road yet. Stay in the studios and record and write.' The result? "This week 'We Can't Hide It Anymore' is going up the chart, but that record took nine months of work."

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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	13	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP	★	35	40	6 BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179 CPP	★	69	NEW ENTRY	MISTY BLUE—Dorothy Moore (Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK)
★	2	2	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 WBM	★	36	39	7 LOVE FIRE—Jigsaw (Chas Peate), C. Scott, D. Dyer, Chelsea 3037 B-3	★	70	83	2 COME ON OVER—Olivia Newton-John (John Farrar), B. Gibb, R. Gibb, MCA 40525 WBM
★	5	12	DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	★	37	29	16 LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 401 (Casablanca) WBM	★	71	76	5 MIGHTY HIGH—Mighty Clouds Of Joy (Dave Crawford), D. Crawford, R. Downing, ABC 12164 CPP
★	4	4	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM	★	38	49	3 LOOKING FOR SPACE—John Denver (Milton Okun), J. Denver, RCA 10586 CLM	★	72	NEW ENTRY	YOUNG BLOOD—Bad Company (Bad Company), Lieber, Stoller, Tomus, Swan Song 70108 (Atlantic)
★	6	9	LONELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), M. Sedaka, A&M 1782 WBM	★	39	43	6 YOU'LL LOSE A GOOD THING—Freddie Fender (Huey P. Meaux), B.K. Ozen, ABC/Dot 17607 CPP	★	73	84	2 GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levay, S. Prager, Midlan International 10571 (RCA)
★	6	3	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown) CPP	★	40	41	6 HE'S A FRIEND—Eddie Kendricks (Norman Harris), A. Felder, B. Gray, T.G. Conway, Tamla 54266 (Motown) B-3	★	74	80	4 NEW ORLEANS—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0113 (Warner Bros.) WBM
★	9	12	SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 CPP	★	41	46	6 I DO, I DO, I DO, I DO, I DO—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3310 CPP/TMM	★	75	85	2 QUEEN OF CLUBS—K.C. & The Sunshine Band (Richard Finch), H.W. Casey, W. Clarke, TK 1005 CPP
★	16	11	DREAM ON—Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	★	42	51	3 LIVIN' FOR THE WEEKEND—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3587 (Columbia/Epic) B-3	★	76	77	8 SCOTCH ON THE ROCKS—The Band Of The Black Watch (Barry Kingston), B. Bates, Private Stock 45055 PSP
★	9	10	JUNK FOOD JUNKIE—Larry Groce (Randolph Nauert), L. Groce, Warner Bros./Curb 8165 B-3	★	43	47	8 I HEARD IT THROUGH THE GRAPEVINE—Creedence Clearwater Revival (John C. Fogerty), M. Whitefield, B. Strong, Fantasy 759 CPP	★	77	87	3 HAPPY MUSIC—Blackbyrds (Donald Byrd), D. Byrd, Fantasy 762 HAN
★	12	7	DISCO LADY—Johnny Taylor (Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP	★	44	50	6 LORELEI—Styx (Styx), D. DeYoung, J. Young, A&M 1786 ALM	★	78	82	6 IF LOVE MUST GO—Dobie Gray (Troy Seals, Dobie Gray), W. Jennings, Capricorn 0249 (Warner Bros.) ALM
★	13	7	MONEY HONEY—Bay City Rollers (Phil Wainman), Faulkner & Wood, Arista 0170 CPP	★	45	53	5 FOPP—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73775 (Phonogram) CHA	★	79	79	4 THE GAME IS OVER (What's The Matter With You)—Brown Sugar (Vince Montana Jr.), V. Montana Jr., R.B. Walker, Capitol 4198
★	14	13	FANNY (Be Tender With My Love)—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic) WBM	★	46	52	6 WE CAN'T HIDE IT ANYMORE—Larry Santos (Don Davis), B. Murphy, Casablanca 844 CPP	★	80	81	3 UPTOWN & COUNTRY—Tom Scott (Tom Scott, Hank Cicalo), T. Scott, Ode 66118 (A&M)
★	15	15	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441	★	47	57	8 SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 CHA	★	81	NEW ENTRY	SHOUT IT OUT LOUD—Kiss (Bob Ezrin), G. Simmons, P. Stanley, B. Ezrin, Casablanca 854
★	25	6	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM	★	48	56	4 HIT THE ROAD JACK—Stamperders (Mel Shaw), P. Mayfield, Quality 501 (Private Stock)	★	82	NEW ENTRY	OPHELIA—The Band (The Band), R. Robertson, Capitol 4230
★	21	12	ONLY SIXTEEN—Dr. Hook (Ron Haffkine), S. Cooke, Capitol 4171 CPP	★	49	59	4 WITHOUT YOUR LOVE (Mr. Jordan)—Charlie Ross (Paul Vance Prod.), P. Vance, P. Cone, Big Tree 16056 (Atlantic) HAN	★	83	89	3 EH! CUMPARI—Gaylord & Holiday (Sam Loricchio), S. Loricchio, Prudigal 0622 (Motown)
★	18	15	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM) B-3	★	50	60	5 IF YOU ONLY BELIEVE (Jesus For Tonite)—Michel Polnareff (Michel Polnareff), M. Polnareff, G. Clinton, J. Brackman, Atlantic 3314 WBM	★	84	88	3 ONCE A FOOL—Kiki Dee (Robert Appere), D. Lambert, B. Potter, Rocket 40506 (MCA) CPP
★	28	8	LET YOUR LOVE FLOW—Bellamy Brothers (Phil Gernhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 CPP	★	51	17	21 YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic) WBM	★	85	95	2 HERE, THERE AND EVERYWHERE—Emmylou Harris (Brian Aherm), J. Lennon, P. McCartney, Reprise 1346 (Warner Bros.) WBM
★	18	8	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671 CPP	★	52	33	7 TAKE IT LIKE A MAN—Bachman-Turner Overdrive (R. Bachman), C.F. Turner, B. Thorton, Mercury 73766 (Phonogram) CPP	★	86	86	4 TRAIN CALLED FREEDOM—South Shore Commission (Bunny Sigler), B. Sigler, R. Tyson, Wand 11294 (Scepter) B-3
★	22	12	BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297	★	53	63	7 UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294	★	87	NEW ENTRY	HEAVY LOVE—David Ruffin (Van McCoy), V. McCoy, J. Cobb, Motown 1388 WBM
★	20	15	SLOW RIDE—Foghat (Nick Jameson), D. Pevolett, Bearsville 0306 (Warner Bros.) WBM	★	54	42	9 GROW SOME FUNK OF YOUR OWN/ I FEEL LIKE A BULLET (In The Gun Of Robert Ford)—Elton John (Gus Dudgeon), E. John, B. Taupin, D. Johnstone, MCA 40505 MCA	★	88	98	2 MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515
★	23	13	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP	★	55	71	2 STRANGE MAGIC—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 770 B-3	★	89	NEW ENTRY	SALLY—Grand Funk Railroad (Jimmy Ienner), M. Farnar, Capitol 4235
★	24	7	CUPID—Tony Orlando & Dawn (Hank Medress, Dave Appell), S. Cooke, Elektra 45302 CPP	★	56	66	4 SHANNON—Henry Gross (Terry Cashman, Tommy West), M. Gross, Lifesong 45002 B-3	★	90	NEW ENTRY	DOUBLE TROUBLE—Lynyrd Skynyrd (Tom Dowd), A. Collins, R. Van Zant, MCA 40532 MCA
★	26	9	TANGERINE—Salsoul Orchestra (Vincent Montana Jr.), J. Mercer, V. Schertzinger, Salsoul 2004 (Caytronics) HAN	★	57	75	3 FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Allan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.)	★	91	91	5 THE CALL—Anne Murray (Tom Catalano), G. MacLellan, Capitol 4207 B-3
★	24	7	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzon, ABC 12135 CPP	★	58	69	9 VENUS—Frankie Avalon (Billy Terrell), E. Marshall, De-Lite 1578 (PIP) WBM	★	92	94	2 YOU ARE BEAUTIFUL—Stylists (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4664 B-3
★	37	5	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1795 ALM	★	59	NEW ENTRY	I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love)—Diana Ross (Michael Masser), M. Masser, P. Sawyer, Motown 1387 CPP	★	93	72	16 CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839 CHA
★	30	6	ACTION—Sweet (Sweet For Chingbridge Ltd.), Scott, Priest, Connelly, Tucker, Capitol 4220 WBM	★	60	74	2 MOZAMBIQUE—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10298 WBM	★	94	97	3 I'M SO LONESOME I COULD CRY—Terry Bradshaw (Jerry Kennedy), H. Williams, Mercury 73766 (Phonogram)
★	27	7	JUST YOU AND I—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0168 CPP/HAN	★	61	73	3 STREET TALK—B.C. Generation (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2271	★	95	99	3 WOW—Andre Gagnon (Andre Gagnon, Pete Tessler), A. Gagnon, London 230
★	32	7	GOOD HEARTED WOMAN—Waylon & Willie (Ray Pennington, Waylon Jennings), W. Jennings, W. Nelson, RCA 10529 CPP	★	62	64	6 LOCOMOTIVE BREATH—Jethro Tull (Ian Anderson, Terry Ellis), I. Anderson, Chrysalis 2110 (Warner Bros.) WBM	★	96	45	19 BABY FACE—The Wing & A Prayer Fire & Drum Corps (Harold Wheeler, Stephen Y. Sheaffer), B. Davis, M. Akst, Wing & A Prayer 103 (Atlantic) WBM
★	29	11	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270 BB	★	63	65	5 THE JAM—Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8175 CPP	★	97	NEW ENTRY	DO IT WITH FEELING—Michael Zager's Moon Band (Michael Zager, Jerry Love), P. Davis, M. Zager, Bang 720 (Web IV)
★	30	31	LOVE IS THE DRUG—Roxy Music (Chris Thomas), Ferry, Mackay, Atco 7042	★	64	78	3 RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Reprise 1345 (Warner Bros.) CPP	★	98	92	19 TIMES OF YOUR LIFE—Paul Anka (Bob Staff for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737 CHA
★	38	4	THERE'S A KIND OF HUSH (All Over The World)—Carpenters (Richard Carpenter), L. Reed, G. Stephens, A&M 1800 B-3	★	65	35	10 HOLD BACK THE NIGHT—Trammps (R. Baker, N. Harris, E. Young), R. Baker, M. Harris, Felder, E. Young, Buddah 507 B-3	★	99	100	2 LOVE LIFTED ME—Kenny Rogers (Larry Butler), Rowe, Smith, United Artists 746 B-3
★	32	19	THE WHITE KNIGHT—Cledus Maggard (Leslie Advertising Agency), J. Hugueley, Mercury 73751 (Phonogram) CHA	★	66	58	19 I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157 HAN	★	100	NEW ENTRY	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (Kool & The Gang for K. & G. Prod.), C. Smith, R. Bell, Kool & The Gang, De-Lite 1579 (PIP) CPP
★	36	6	ONLY LOVE IS REAL—Carole King (Lou Adler), C. King, Ode 66119 (A&M) CPP	★	67	NEW ENTRY	TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172 WBM	★	100	NEW ENTRY	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (Kool & The Gang for K. & G. Prod.), C. Smith, R. Bell, Kool & The Gang, De-Lite 1579 (PIP) CPP
★	34	34	INSEPARABLE—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Capitol 4193 CHA	★	68	70	6 HIGH FLY—John Miles (Alan Parsons), J. Miles, B. Marshall, London 20084 CPP				

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

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HOT 100 A-Z—(Publisher-Licensee)

Action (Sweet/Warner Bros. ASCAP).....	26	Double Trouble (Duchess/Got Losse, BMI).....	90	I Thought It Took A Little Time (But Today I Fell In Love) (Jobete, ASCAP).....	59	Love And Understanding (Come Together) (Delightful Gang, BMI) 100	84	Once A Fool (ABC/Dunhill/One Of A Kind, BMI).....	84	Sweet Love (Jobete/Commodores, ASCAP).....	21	Train Called Freedom (Mighty Three, BMI).....	86
All By Myself (C.A.M. U.S.A. BMI).....	2	Dream On (Frank Connelly/Daksel, BMI).....	96	I Write The Songs (Artists/Sumbury, ASCAP).....	57	Love Fire (Coral Rock/American Broadcasting, BMI).....	18	Only Love Is Real (Colgems, ASCAP).....	33	Sweet Thing (American Broadcasting, ASCAP).....	7	Tryin' To Get The Feeling Again (Warner-Tamerlane/Upward Spiral, BMI).....	67
Baby Face (Warner Bros. ASCAP).....	96	Dream Weaver (Warner Bros. ASCAP).....	8	Inseparable (Jay's Enterprises/Chappell, ASCAP).....	66	Love Is The Drug (Tro-Cheshire, BMI).....	36	Queen Of Clubs (Sheryl, BMI).....	82	Take It Like A Man (Ranback/Top Soil, BMI).....	15	Union Man (Flat River, BMI).....	53
Bohemian Rhapsody (B. Fedman/As. Trident, ASCAP).....	19	3 Here, There And Everywhere (Maclen, BMI).....	87	Junk Food Junkie (Peaceable Kingdom, ASCAP).....	34	Love Lifted Me (John T. Benson, ASCAP).....	34	Rhiannon (Will You Ever Win) (Rockhopper, ASCAP).....	75	Take It To The Limit (Benchmark/Kicking Bear, ASCAP).....	4	Uptown & Country (Hollenbeck, BMI).....	60
Boogie Fever (Peren/Vibes, ASCAP/Bull Pen, BMI).....	35	He's A Friend (Stone Diamond/Mighty Three, BMI).....	85	Just You And I (Rumanian Pickle Works, New York Times, BMI).....	9	Love Machine (Part 1) (Jobete/Grimore, ASCAP).....	64	Right Back Where We Started From (ATV/Universal Songs, BMI).....	64	The Game Is Over (What's The Matter With You) ('Bout Time, BMI).....	4	Young Blood (Quintette/Unichappell/Fred Biensstock, BMI).....	39
Come On Over (Casseroles/Flamm, BMI).....	70	High Fly (Velvet/RAK, PRS).....	68	Let Your Love Flow (Loaves & Fishes, BMI).....	27	Misty Blue (Talmont, BMI).....	66	Shannon (Blendingwell, ASCAP).....	64	The White Knight (Unichappell, BMI).....	31	You Are Beautiful (Avco Embassy, BMI).....	95
Convey (American Gramophone, SESAC).....	93	Hit The Road (Tangerine, BMI).....	68	Love To Love You Baby (Sunday/Cage Americana, ASCAP).....	17	More, More, More (Buddah/See Diamond, ASCAP).....	66	Show Me The Way (Almo/Fram-Dee, ASCAP).....	64	We Can't Hide It Anymore (Groovesville, BMI).....	98	You Sexy Thing (Finchley, ASCAP).....	72
December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP).....	22	Hold Back The Night (Golden Fleeces/Mured, BMI).....	29	Mighty High (American Broadcasting/DaAnn, ASCAP).....	37	Mozambique (Ram's Horn, ASCAP).....	66	Slow Ride (Knee Trembler, ASCAP).....	64	You'll Lose A Good Thing (Crazy Cajun, BMI).....	79		
Cupid (Kags, BMI).....	97	I Do, I Do, I Do, I Do (Countless, BMI).....	57	Living For The Weekend (Three, BMI).....	69	New Orleans (Warner-Tamerlane, BMI).....	66	Shout It Out Loud (Cafe Americana/Rock Steady, ASCAP).....	64				
Deep Purple (Robbins, ASCAP).....	16	If You Only Believe (Oxygen/Warner Bros./Maya, ASCAP).....	73	Locomotive Breath (Ian Anderson, ASCAP).....	42	Street Talk (Heart's Delight/Gosserock, BMI).....	66	Strange Music (Unari/Jet, BMI).....	64				
Disco Lady (Groovesville, BMI/Conquistador, ASCAP).....	10	If Love Must Go (Irving, BMI).....	78	Loney Night (Angel Face) (Don Kirshner, BMI).....	62		66	Street Talk (Heart's Delight/Gosserock, BMI).....	64				
Do It With Feeling (Web IV, BMI/Louise/Janus, ASCAP).....	97	Hold Back The Night (Golden Fleeces/Mured, BMI).....	29	Looking For Space (Cherry Lane, ASCAP).....	5		66		64				
		I'm So Lonesome I Could Cry (Fred Rose, BMI).....	28	Lorelei (Almo/Stygian, ASCAP).....	44		66		64				

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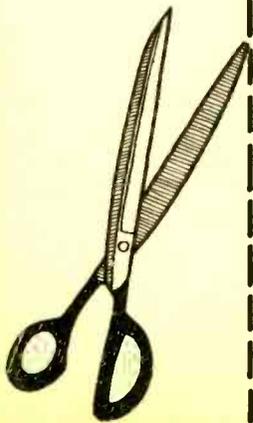
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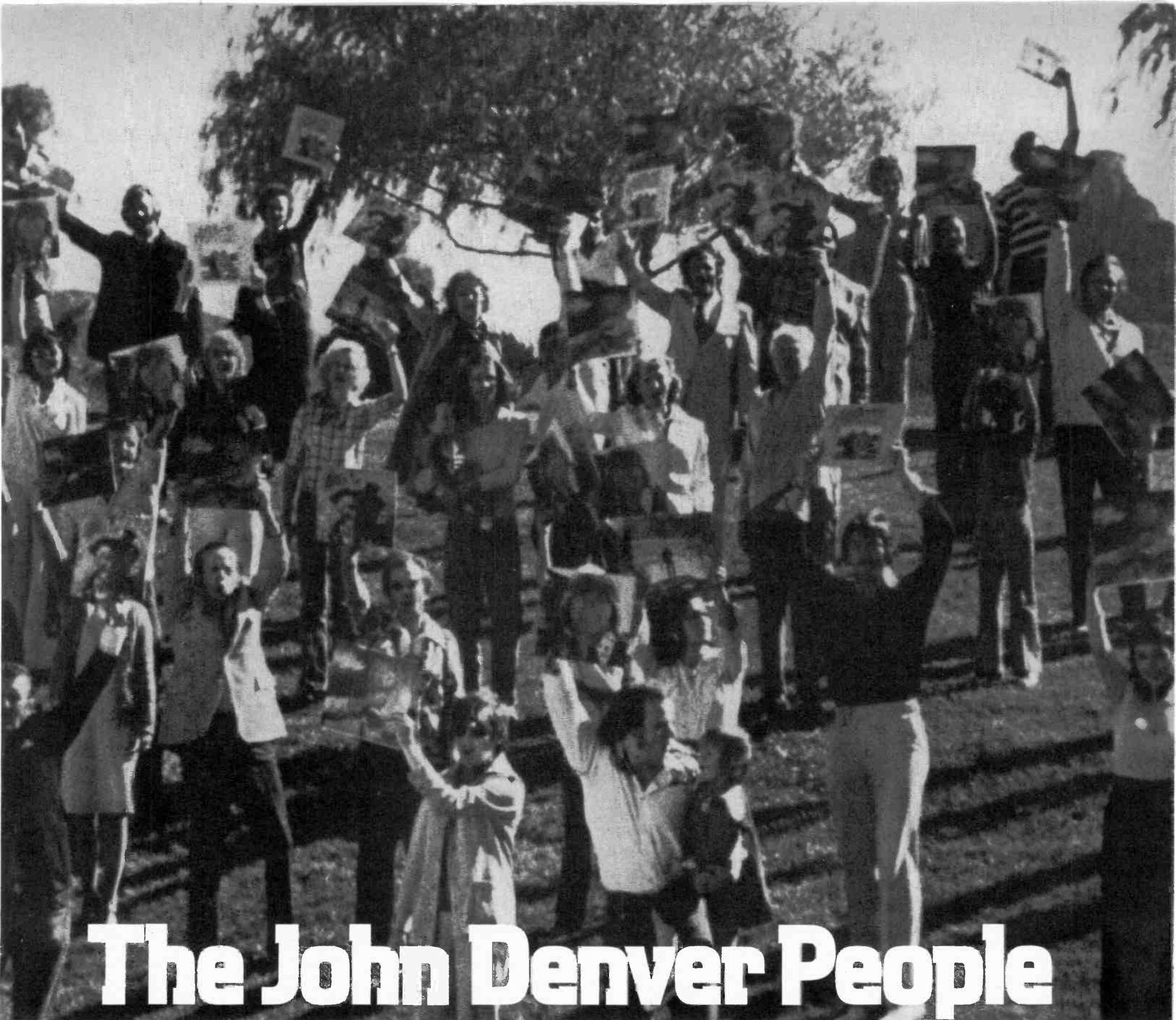


Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE								
			ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE				CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
★	1	3	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	*					36	34	17	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98	7.98			71	72	6	ISAO TOMITA Firebird RCA ARL1-1312	6.98	7.98	7.95	7.95	7.95	
★	2	8	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	●					37	40	25	JOHN DENVER Windsong RCA APL1-1183	6.98	7.95	7.95	7.95			72	42	14	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98	7.98		7.98		
	3	4	FLEETWOOD MAC Warner Bros. BS 2225	●					34	43	7	THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah BDS 5653	6.98	7.95	7.95	7.95			73	56	36	JEFFERSON STARSHIP Red Octopus Grant BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95	
★	6	7	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	●					39	39	22	MIRACLES City Of Angels Tamla T6-339 S1 (Motown)	6.98	7.98	7.98	7.98			74	52	17	ROXY MUSIC Siren Atco 36-127	6.98	7.97		7.97		
	5	3	BOB DYLAN Desire Columbia PC 33893	●					49	3	3	SWEET Give Us A Wink Capitol ST 11496	6.98	7.98	7.98	7.98			75	76	20	COMMODORES Movin' On Motown M6-848 S1	6.98	7.98		7.98		
	6	5	DAVID BOWIE Station To Station RCA APL1-1327	●					41	30	15	PAUL ANKA Times Of Your Life United Artists UA-LA569-G	6.98	7.98	7.98	7.98			76	45	21	DONNA SUMMER Love To Love You Baby Oasis OCLP 5003 (Casablanca)	6.98	7.98		7.98		
	7	7	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	●	7.98	7.98	7.98	7.98	65	3	3	DIANA ROSS Motown M6-861 S1	6.98	7.98	7.98	7.98			77	60	15	CAT STEVENS Numbers A&M SP 4555	6.98	6.98	7.98	7.98	7.98	
	8	9	BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic)	●					43	23	12	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	6.98	7.95	7.95	7.95			★	88	17	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98	7.97		7.97		
★	11	13	QUEEN A Night At The Opera Elektra 7E-1053	●					★	167	2	JOHNNIE TAYLOR Eargasm Columbia PC 33951	6.98	7.98	7.98	7.98			79	61	16	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98	7.98		7.98		
★	12	31	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	●					★	51	5	ISAAC HAYES Groove-A-Thon Hot Buttered Soul ABCD 925 (ABC)	6.98	7.95	7.95	7.95			80	64	35	SWEET Desolation Boulevard Capitol ST 11395	6.98	7.98		7.98		
	11	10	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	●					47	50	6	BARRY WHITE Let The Music Play 20th Century T 502	6.98	7.98	7.98	7.98			★	91	3	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98	7.95		7.95		
★	14	7	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	●					★	53	18	BLACKBYRDS City Life Fantasy F 9490	6.98	7.98	7.98	7.98			★	93	3	CHICK COREA The Leprechaun Polydor PD 6062	6.98	7.98		7.98		
	13	8	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	●					★	55	6	10 CC. How Dare You Mercury SRM-1-1061 (Phonogram)	6.98	7.95	7.95	7.95			83	85	15	PATTI SMITH Horses Arista AL 4066	6.98	7.98		7.98		
	14	15	BEE GEES Main Course RSD SO 4807 (Atlantic)	●					50	28	15	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	7.98	7.98	7.98	7.98			84	84	8	GRAND FUNK RAILROAD Born To Die Grand Funk ST 11482 (Capitol)	6.98	7.98		7.98		
★	17	6	PHOEBE SNOW Second Childhood Columbia PC 33952	●					51	47	19	DAVID RUFFIN Who I Am Motown M6-849 S1	6.98	7.98	7.98	7.98			85	86	10	ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98	7.95		7.95		
	16	16	EARTH, WIND & FIRE Gratitude Columbia PG 33694	●					★	59	6	JERRY GARCIA Reflections Round RX-LA565-G (United Artists)	6.98	7.98	7.98	7.98			★	129	3	SMOKEY ROBINSON Smokey's Family Robinson Tamla T6-341 S1 (Motown)	6.98	7.98		7.98		
	17	18	JANIS IAN Alertones Columbia PC 33919	●	7.98	7.98	7.98	7.98	53	35	8	BETTE MIDLER Songs For The New Depression Atlantic SD 18155	6.98	7.97	7.97	7.97			87	83	19	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98	7.98		7.98		
★	25	39	THE EAGLES One Of These Nights Asylum 7E-1039	●					★	67	3	BARBRA STREISAND Classical Barbra Columbia M 33452	6.98	7.98	7.98	7.98			88	90	9	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98	7.97		7.97		
★	21	25	NAZARETH Hair Of The Dog A&M SP 4511	●					55	58	41	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98		★	140	2	LAURA NYRO Smile Columbia PC 33912	6.98	7.98		7.98		
★	22	17	THE SALSOUL ORCHESTRA Salsoul SZS 5501	●					★	66	7	LOU REED Coney Island Baby RCA APL1-0915	6.98	7.95	7.95	7.95			90	99	19	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98	7.97		7.97		
★	24	19	ERIC CARMEN Arista AL 4057	●	7.98	7.98	7.98	7.98	57	20	15	SPINNERS LIVE! Atlantic SD 2-910	11.98	13.97	13.97	13.97			91	94	24	KISS Alive! Casablanca NBLP 7020	7.98	7.98		7.98		
	22	19	AEROSMITH Toys In The Attic Columbia PC 33479	●					★	NEW ENTRY	→	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98	7.98	7.98	7.98			92	70	19	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98	7.98		7.98		
★	37	5	LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170	●					59	63	4	FREDDY FENDER Rock 'N' Country ABC/Dot D0SD 2050	6.98	7.95	7.95	7.95			93	95	24	NEIL SEDAKA The Hungry Years Rocket PIG-2157 (MCA)	6.98	7.98		7.98		
	24	13	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	●					60	62	14	STYX Equinox A&M SP 4559	6.98	7.98	7.98	7.98			★	NEW ENTRY	→	BAY CITY ROLLERS Rock 'N' Roll Love Letter Arista AL 4071	6.98	7.98		7.98		
	25	26	EMMYLOU HARRIS Elite Hotel Reprise MS 2236 (Warner Bros.)	●					61	41	22	ART GARFUNKEL Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98			95	97	11	ARCHIE BELL & THE DRELLS Trop PZ 33844 (Epic/Columbia)	6.98	7.98		7.98		
★	29	5	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	●					62	46	7	ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349	7.98	8.95	8.95	8.95			★	NEW ENTRY	→	TONY ORLANDO & DAWN To Be With You Elektra 7E-1049	6.98	7.97		7.97		
★	31	8	LOGGINS & MESSINA Native Son Columbia PC 33578	●					★	73	8	EDDIE KENDRICKS He's A Friend Tamla T6-343 S1 (Motown)	6.98	7.98	7.98	7.98			★	NEW ENTRY	→	OLIVIA NEWTON-JOHN Come On Over MCA 2186	6.98	7.98		7.98		
★	32	24	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	●					★	75	4	BLACK SABBATH We Sold Our Souls For Rock 'N' Roll Warner Bros. 2BS 2923	9.98	10.97	10.97	10.97			98	103	120	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98	7.95		7.95		
★	57	33	AEROSMITH Columbia PC 32005	●					65	48	20	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98	7.98			99	102	22	THE WHO BY NUMBERS MCA 2161	6.98	7.98		7.98		
	30	27	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	●					★	79	5	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98	7.98	7.98	7.98			★	NEW ENTRY	→	AL GREEN Full Of Fire Hi HSL 32097 (London)	6.98	7.98		7.98		
★	31	33	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	●					★	77	6	WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic)	6.98	7.97	7.97	7.97			★	101	NEW ENTRY	→	JANIS IAN Between The Lines Columbia PC 33394	6.98	7.98	7.98	7.98	7.98
★	38	18	TED NUGENT Epic PE 33692 (Columbia)	●					68	74	6	JIMMY BUFFETT Havana Daydreamin' ABC ABCD 914	6.98	7.95	7.95	7.95			103	104	7	PARIS Capitol ST-11464	6.98	7.98		7.98		
★	78	7	BRASS CONSTRUCTION United Artists UA-LA 545-G	●					69	69	9	CHRIS SQUIRE Fish Out Of Water Atlantic SD 18159	6.98	7.97	7.97	7.97			104	106	24	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95		7.95		
★	34	36	JOAN BAEZ From Every Stage A&M 3704	●					70	71	13	KANSAS Masque Kirshner PZ 33806 (Epic/Columbia)	6.98	7.98	7.98	7.98			★	102	NEW ENTRY	→	BRECKER BROTHERS Back To Back Arista AL 4061	6.98	7.98		7.98	

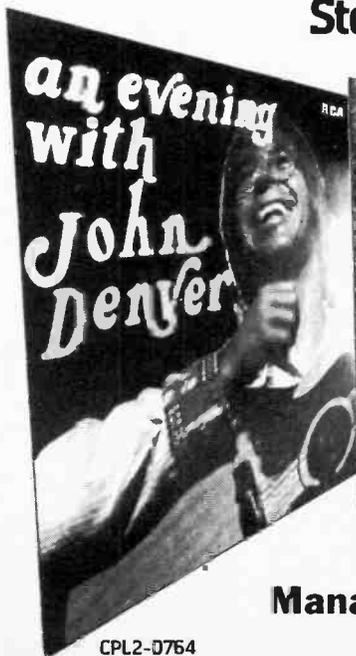
★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. *Recording Industry Association Of America seal for sales of 1,000,000 units. (Seal indicated by asterisk) Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)



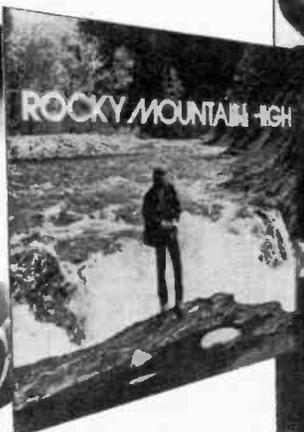
The John Denver People

On Academy Award night, March 29th, over 60 million of 'em will be watching John's most powerfully positioned ABC-TV Special, "John Denver and Friend."

On March 30th, they'll be coming after his albums.
Stock up now and make sure you have enough to go around.



CPL2-0764



LSP-4731



APLI-1183



CPL1-0548



CPL1-C374

Management III

RCA Records

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	108	70	ELTON JOHN Greatest Hits MCA 2128	6.98	7.98	7.98		
107	100	17	C.W. McCall Black Bear Road MGM M3G 5008	6.98	7.98	7.98		
108	92	20	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98	7.98	7.98		
109	109	7	JESSI COLTER Jessi Capitol ST-11477	6.98	7.98	7.98		
110	110	171	LED ZEPPELIN (IV) Atlantic SD 7208	6.98	7.97	7.97		
111	105	34	KC & THE SUNSHINE BAND TK 603	6.98	7.98	7.98		
112	112	12	HAGOOD HARDY The Homecoming Capitol ST 11458	6.98	7.98	7.98		
113	NEW ENTRY		BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98	7.98	7.98		
114	123	25	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98	7.97	7.97		
115	119	29	MORRIS ALBERT Feelings RCA APL1-1018	6.98	7.95	7.95		
116	68	18	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	6.98	7.97	7.97		
117	82	26	BAY CITY ROLLERS Arista AL 4049	6.98	7.98	7.98		
118	118	5	JOHN McLAUGHLIN & MAHAVISHNU ORCHESTRA Inner Worlds Columbia PC 33908	6.98	7.98	7.98		
119	NEW ENTRY		JOURNEY Look Into The Future Columbia PC 33904	6.98	7.98	7.98		
120	98	15	JIGSAW Sky High Chelsea CHR 509	6.98	7.98	7.98		
121	NEW ENTRY		HENRY GROSS Release Lifesong LS 6002	6.98	7.98	7.98		
122	87	17	NEIL YOUNG WITH CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	6.98	7.97	7.97		
123	NEW ENTRY		CREEDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR-2	6.98	7.98	7.98		
124	89	43	DAVID BOWIE Young Americans RCA APL1-0998	6.98	7.98	7.95	7.95	7.95
125	96	15	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98	7.98	7.98		
126	NEW ENTRY		BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98	7.98	7.98		
127	NEW ENTRY		BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol)	6.98	7.98	7.98		
128	114	66	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98
129	NEW ENTRY		MARIA MULDAUR Sweet Harmony Reprise MS 2235 (Warner Bros.)	6.98	7.97	7.97		
130	111	259	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98	7.98	7.98	7.98	7.98
131	113	19	BARRY WHITE Greatest Hits 20th Century T 493	6.98	7.98	7.98		
132	101	16	THE BEST OF CARLY SIMON Elektra 7E-1048	6.98	7.98	7.97	8.97	7.97
133	133	15	THE BAND Northern Lights-Southern Cross Capitol ST 11440	6.98	7.98	7.98		
134	NEW ENTRY		JOHNNY WINTER Captured Live Blue Sky PZ 33944 (Columbia/Epic)	6.98	7.98	7.98		
135	135	17	TEMPTATIONS House Party Gordy G6-973 S1 (Motown)	6.98	7.98	7.98		
136	NEW ENTRY		DAVID BOWIE The Rise & Fall Of Ziggy Stardust & Spiders From Mars RCA LSP 4702	6.98	7.95	7.95		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	117	124	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98	7.98	7.98		
138	107	45	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98
139	NEW ENTRY		KGB MCA 2166	6.98	7.98	7.98		
140	145	54	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98
141	NEW ENTRY		BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98	7.97	7.97		
142	146	28	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98	7.98	7.98		
143	143	7	MANDRILL Beast From The East United Artists UA-LA 577-G	6.98	7.98	7.98		
144	NEW ENTRY		JOHN KLEMMER Touch ABC ABCD 922	6.98	7.95	7.95		
145	124	16	DAN HILL 20th Century T 500	6.98	7.98	7.98		
146	NEW ENTRY		SYLVERS Showcase Capitol ST 11465	6.98	7.98			
147	NEW ENTRY		MICHEL POLNAREFF Atlantic SD 18153	6.98	7.97	7.97		
148	148	5	ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98	7.98	7.98		
149	128	16	JONI MITCHELL The Hissing Of Summer Lawns Asylum 7E-1051	6.98	7.98	7.97	8.97	7.97
150	NEW ENTRY		WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia)	5.98	6.98	6.98		
151	132	28	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98	7.97	7.97		
152	136	15	THE FOUR SEASONS STORY Private Stock PS 7000	6.98	7.98	7.98		
153	116	26	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98	7.98			
154	NEW ENTRY		SOUND OF MUSIC/ ORIGINAL MOTION PICTURE SOUNDTRACK RCA LSOD 2005	6.98	7.98	7.95	7.95	
155	81	14	OHIO PLAYERS Rattlesnake 20th Century/Westbound W 211	6.98	7.98	7.98		
156	161	13	BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98	7.98	7.98		
157	164	4	MAJOR HARRIS Jealously Atlantic SD 18160	6.98	7.97	7.97		
158	160	4	FOGHAT Rock & Roll Outlaws Bearsville BR 8956 (Warner Bros.)	6.98	7.97	7.97		
159	159	6	HENRY MANCINI CONCERT ORCHESTRA Symphonic Soul RCA APL1-1025	6.98	7.98	7.95	7.95	7.95
160	NEW ENTRY		FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	6.98	7.95	7.95		
161	127	23	HERBIE HANCOCK Man-Child Columbia PC 33812	6.98	7.98	7.98		
162	122	20	JOHNNY MATHIS Feelings Columbia PC 33887	6.98	7.98	7.98		
163	125	35	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98	6.98		
164	NEW ENTRY		TROPEA Marlin 2200 (TK)	6.98	7.98	7.98		
165	169	5	PRETTY THINGS Savage Eye Swan Song SS 8414 (Atlantic)	6.98	7.97	7.97		
166	170	11	LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98	7.98	7.98		
167	139	31	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98	7.98	7.98		
168	NEW ENTRY		CLEDUS MAGGARD & THE CITIZEN'S BAND The White Knight Mercury SRM-1-1072 (Phonogram)	6.98	7.95	7.95		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	175	5	REVERBERI Pausa 7003	6.98				
170	173	4	FATBACK BAND Raising Hell Event EV 6905 (Polydor)	6.98	7.98	7.98		
171	177	3	MIGHTY CLOUDS OF JOY Kickin' ABC/Peacock ABCD 899	6.98	7.95	7.95		
172	121	15	KENNY RANKIN Inside Little David LD 1009 (Atlantic)	6.98	7.97	7.97		
173	NEW ENTRY		GENESIS A Trick Of The Tail Atco SD 36-129	6.98	7.97	7.97		
174	NEW ENTRY		MILES DAVIS Agharta Columbia PC 33967	6.98	7.98	7.98		
175	NEW ENTRY		STARCASTLE Epic PE 33914 (Columbia)	6.98	7.98	7.98		
176	NEW ENTRY		BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion Vol. 2 RCA CPL2-1230	6.98	7.95	7.95		
177	NEW ENTRY		THE BEST OF URIAH HEEP Mercury SRM-1-1049 (Phonogram)	6.98	7.95	7.95		
178	158	7	CLEO LAINE Born On A Friday RCA LPL1-5113	6.98	7.95	7.95		
179	NEW ENTRY		DR. HOOK Bankrupt Capitol ST 11397	6.98	7.98	7.98		
180	183	3	LEROY HUTSON Feel The Spirit Custom CU 5010 (Warner Bros.)	6.98	7.97	7.97		
181	150	18	GORDON LIGHTFOOT Gord's Gold Reprise 2RS 2237 (Warner Bros.)	6.98	10.97	10.97		
182	151	7	NILSSON Sandman RCA APL1-1031	6.98	7.98	7.95	7.95	7.95
183	188	3	L.A. EXPRESS Caribou PZ 33940 (Columbia/Epic)	6.98	7.98	7.98		
184	184	5	GAYLORD & HOLIDAY Second Generation Prodigal PLP 10009 (Motown)	6.98				
185	NEW ENTRY		KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP)	6.98	7.98	7.98		
186	166	4	GOLDEN EARRING To The Hilt MCA 2187	6.98	7.98	7.98		
187	189	4	CHEIFAINS 5 Island ILPS 9334	6.98				
188	NEW ENTRY		ALBERT KING Truckload Of Lovin' Utopia BUL1-1387 (RCA)	6.98	7.95	7.95		
189	NEW ENTRY		THE BAND OF THE BLACK WATCH Scotch On The Rocks Private Stock PS 2007	6.98	7.98	7.98		
190	NEW ENTRY		JOHN DENVER Back Home Again RCA CPL1-0548	6.98	7.95	7.95		
191	193	42	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98	7.98	7.98		
192	198	41	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98	7.98	7.98	7.98	7.98
193	126	12	REDD FOX You Gotta Wash Your Ass Atlantic SD 18157	6.98	7.97	7.97		
194	196	2	COLD BLOOD Lydia Pense & Cold Blood ABC ABCD 917	6.98	7.95	7.95		
195	197	2	COKE ESCOVEDO Coke Mercury SRM-1-1041 (Phonogram)	6.98	7.95	7.95		
196	141	26	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98
197	199	2	IMPRESSIONS Loving Power Custom CU 5009 (Warner Bros.)	6.98	7.97	7.97		
198	142	24	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD 902	6.98	7.95	7.95		
199	149	16	FLEETWOOD MAC CHICAGO Bire SASH 3715-2 (ABC)	7.98	8.95	8.95		
200	137	14	TOMMY BOLIN Teaser Meremperor NE 436 (Atlantic)	6.98	7.97	7.97		

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

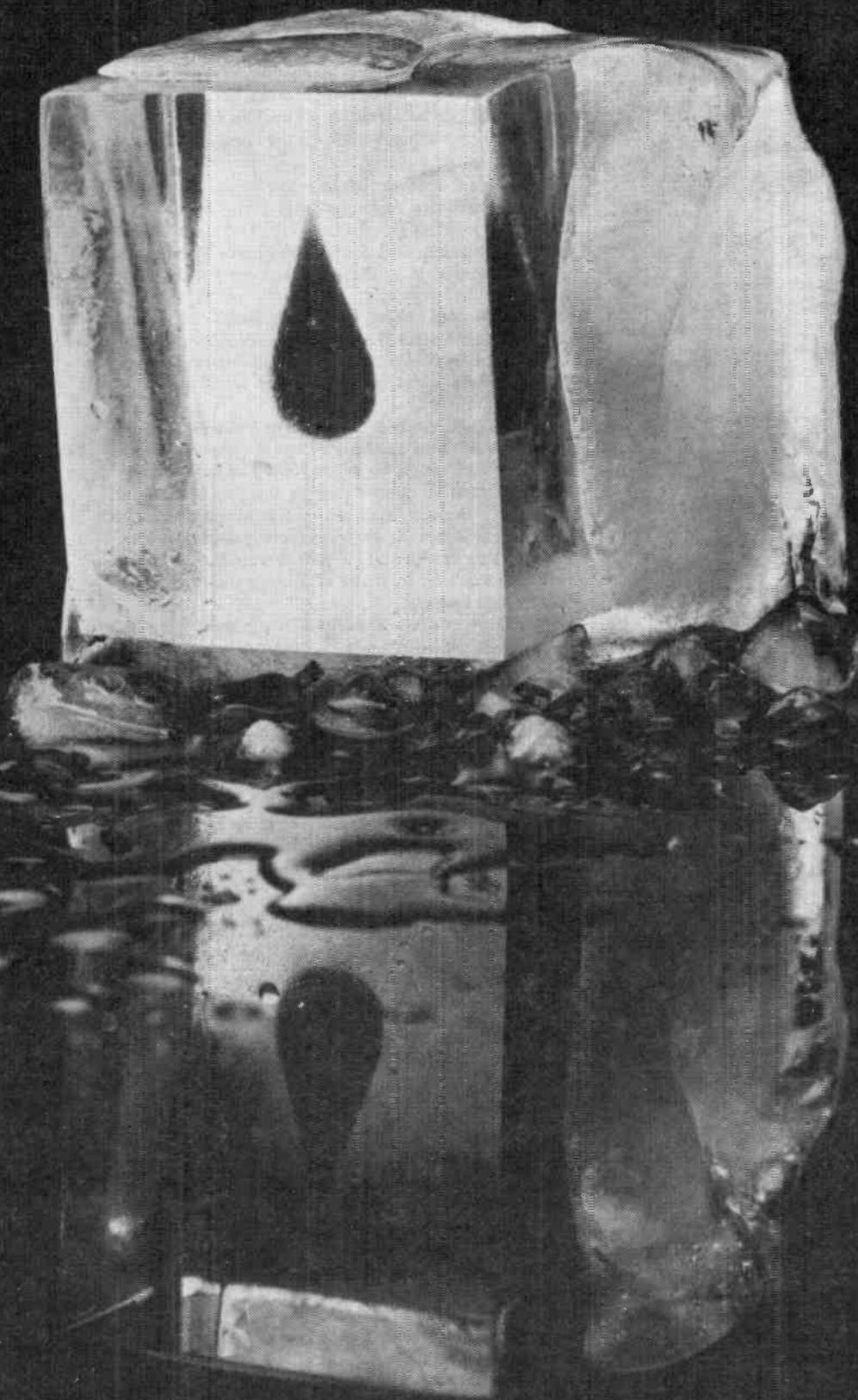
Aerosmith	22, 29, 128
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Henry Gross	121
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Hagood Hardy	112

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John Klemmer	144
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Kool & The Gang	185
L.A. Express	183
Cleo Laine	178
Ronnie Laws	153
Led Zeppelin	110

Gordon Lightfoot	181
Loggins & Messina	27

HOT BLOOD



**LYDIA
& PENSE
COLD
BLOOD**

ABCD-917

A NEW ALBUM FROM A LEGENDARY SAN FRANCISCO BAND
FEATURING THEIR SINGLE "I GET OFF ON YOU" ABC-12175

abc Records

Most Showrooms Go Dark

• Continued from page 3

Hughes chain closed its doors at noon Friday (12) with the Trop following at 2 p.m. The other members of the Nevada Resort Assn., which were not affected by the strike but did not close as of Friday noon were Caesars Palace, the Las Vegas and Flamingo Hiltons, MGM Grand, Sahara, Thunderbird, Circus Circus and Dunes.

Joining the musicians on Thursday (11) was the giant 22,000 Culinary Workers Union Local 226 and Bartenders Union Local 165. About 350 members of Stagehands Union Local 720 walked out with the musicians the night before.

The musician walk out shut down nine main showrooms, silenced four major production shows, and stopped scheduled openings for Sammy Davis Jr. at Caesars and Ann-Margret act at the Hilton. Other strip headliners affected by the darkened showrooms include Wayne Newton at the Sands, Red Skelton at the MGM Grand, Sandler & Young at Thunderbird, Eddy Arnold-George Gobel and the Mike Curb Congregation at the Sahara and the Frontier's Jack Albertson-Peter Marshall package.

Musicians continued working at all Argent Corp. hotels—the Hacienda, Marina, Stardust and downtown Fremont—as well as the Riviera, where Tony Orlando and Dawn continued its two-week date as the only main showroom artists working. The Aladdin is also included with these independent hotels which are not covered by the Nevada Resort Assn. contract.

According to attorney Renny Ashleman, negotiator for the musicians, no further talks have been scheduled.

The musicians initially asked for a 20% raise on their current base scale of \$350 for a six-day week but then modified the proposal to no wage increase based on a five-day work week. A \$20 dollar per week increase was reportedly offered to the union, about a 6% increase found unacceptable, union officials said.

Length of the contract is another difficult area, Campbell says, with the union wanting a three-year period and the association wanting a contract effective for five years.

Motown Producers

• Continued from page 4

son will continue to produce his product. "We are hopeful Smokey will be able to work with other label artists as well."

Why did Motown wait until relatively recent times to move into the independent area?

"For years in Detroit," Belkin says, "Motown literally trained its own producers, people who made careers of producing and who include some of the leading creative figures in the industry today."

"When the label moved to Los Angeles, the marketplace was different, the environment was different and the nature of the business had changed for everybody, including Motown. The label was obviously open to the competitive instincts of the market and found a happy medium between independents and staff people."

"The staff will be increased as opportunities present themselves, though we don't really know how many will be added to the eight-man group we currently have."

With the Miracles, Diana Ross, the Temptations, Smokey Robinson, David Ruffin, the Commodores, Eddie Kendricks and others, Motown is enjoying its hottest period in its history on the pop LP and singles charts.

A survey of the Strip hotels Thursday (11) showed pickets out in force, signs in front of showrooms saying "show cancelled" and a darkened marque at the Desert Inn.

The musicians union was locked out of hotels during the last Strip strike, a six-day walkout in March 1970 by the culinary union.

Peter Pan Deals Ready At NARM

NEWARK—Peter Pan Records, now in full production with its "Super Adventure Series" of 7 and 12-inch book/record sets, has six special deals for retailers that will be available at the upcoming NARM convention in Hollywood, Fla., president Martin Kasen notes.

Included are a floor display with three dozen 79-cent "little LPs, four dozen \$1.49 book/record sets and two dozen \$2.49 12-inch LPs with total retail value of \$160, and a counter display with two dozen book/record sets and a dozen 12-inch LPs, with total \$85 value.

Assortment of the \$2.49 12-inch LPs includes "Spiderman," "The Amazing Spiderman," "Planet Of The Apes Vol. 1 & 2," "Batman," "Superman," "Star Trek," "Space 1999" and "6 Million Dollar Man." The \$1.49 book/record set—7-inch 45 r.p.m. disk and color book with every work on the record—includes "The Amazing Spiderman," "The Incredible Hulk," "Captain America," "Fantastic Four," "Spiderman Vol. 2," "Star Trek," "Star Trek Vol. II," "Batman" and "Superman."

Okla. City Raid

• Continued from page 3

claimed to produce 15,000 tapes weekly and was making \$9,000 weekly from the operation.

Tronics Inc., located at 3895 Tulsa, was also raided by the FBI. These premises are reportedly run by Joe Kenner and Dean Shelby. Approximately \$30,000 worth of duplicating equipment and tapes was found there. But the three-story building at 1 N.E. 17th appeared the hub operation.

Kenneth W. Whittaker, agent in charge of the Oklahoma City FBI office, says more than 12,000 manufactured tapes on the Cismu label were seized along with approximately 2,000 master tapes. He notes that agents have placed some 15 tons of manufacturing equipment and supplies in a local warehouse. Some of the equipment, such as shrink-wrap machines, was so ponderous and heavy it had to remain in the plant area.

ABC Licensees

• Continued from page 69

ama; Mexico, Discos Musart, S.A.; Scandinavia, Norsk Musikk Produktion, Denmark; Norway, Finland, Sweden; Starbox Aps, Denmark; Arne Bendiksen A. Norsk Musik Production, Norway; Discophon Oy AB, Finland, and Electra Grammofon AB, Sweden;

West Indies, Record Specialists Ltd., Jamaica; South Africa, Satbel Record Co.; Middle East, CBS International.

MCA Multi Price

• Continued from page 12

from one location to MCA and the location of such consolidation centers. It also inquires of other cost-saving practices not covered in the questionnaire.

Inside Track

Was Gary Davis ousted as promotion chief at Warner Bros. right in the middle of one of its hottest peaks ever because he wanted to report directly to chairman Mo Ostin rather than Ed Rosenblatt, vice president in charge of sales and promotion? ... Lots of floating rumors this week again about an imminent upheaval at ABC.

No big secret, but it's Mickey Thomas who sings lead on the fast-climbing Elvin Bishop single "Fooled Around And Fell In Love." Elvin seems to have pretty well decided to back off from singing leads, especially on push singles. ... Elton John sold out a 21-city U.K. tour in hours; it's his first home concerts since 1974.

Paul Anka, Bill Cosby, Anne Murray, the Pointer Sisters and the Hudson Bros. kick off the new 67,000-capacity Seattle King Dome April 3. It's the latest covered-roof stadium.

Peak of crass commercialism is the license plate on Irwin Goldstein's car. His California plates read: "PAY WEA." He is WEA's credit chief. ... Did Lou Wasserman personally demand a strict overhaul of MCA's pricing structure which resulted in the seven-strata pricing change?

Is Leon Russell headed for WB Records?

Paul David of Stark Record Service, N. Canton, Ohio, conducted a four-day national confab for employees of his home base and Camelot Record retail chain last week.

There is talk about a Beach Boys-America tour this summer. In addition, the Beach Boys are planning a one-night New York concert with the Joffrey Ballet company.

Helen Reddy to donate part of the proceeds of her Washington concert, Saturday (27), to Equal Rights Amendment forces. ... Forty winners in a contest sponsored by New Haven station WPLR were bused to New York's Bottom Line for cocktails, dinner and the show by Pure Prairie League.

Composer-producer Tom Baird, a member of the rock group HUB, drowned when his boat capsized near Marina Del Ray, Calif. Baird was nominated for a Grammy in 1973 for his song "Touch Me In The Morning." He is survived by his widow and two children. ... The estate of Scott Joplin has become affiliated with BMI, which will administer the licensing of public performing rights in Joplin's copyrighted works.

The Commodores received the keys to two cities—both in different parts of the world. They can now open all doors in Manila as well as in East St. Louis. ... L. Russell Brown has been elected director at large in New York of the Nashville Songwriter's Assn. ... Genesis plans to kick off an extensive North American tour April Fool's Day, which will feature drummer Bill Bruford as special guest. ... Kansas will open during the five-week East Coast tour by Bad Company. ... Kiss will embark on its first European tour beginning in early May.

Peerless Vitronics Corp. will handle all manufacturing and marketing for M.A.I. Records. ... The new Melba Moore LP marks the first release from the new McCoy-Kippis Productions, headed by Van McCoy and partner Charles Kippis. ... The initial four releases by the Chief-

N.Y. Church Into Vidisk Production

• Continued from page 1

consideration are videotapings of Easter and Christmas services with added musical and visual elements; medieval and baroque music in costumes of the period, the Requiems of Verdi, Mozart and Berlioz; off-Broadway theatrical productions, and perhaps a year to 18 months away, an orchestra/choir/dance interpretation of Honegger's "Joan Of Arc At The Stake," a rarely performed work due to its scope and for which no current U.S. recordings are available.

The program is a major extension of the Cathedral's recent move into commercial recording, with Vanguard releasing last Dec. 10 "Christmas Eve At The Cathedral Of St. John The Divine." The label's Maynard Solomon reports excellent critical response to the "sound spectacular" and confirms that his brother Seymour, Vanguard president, is in discussion with Richard Westenberg, conductor in residence, on plans for additional serious recordings.

As both Westenberg and David Pizarro, organist and master of choirs, point out, "music and lights move in the space" of the vast church, which has more than 16 mil-

lion cubic feet. The main area is 600 feet long, the nave 130 feet high, and it is 160 feet up to the crossing.

Both Vivian Arden and her husband Charles, Visiondisc executive vice president, note that their firm will be doing all production on 2-inch quad videotape, which guarantees the highest quality and facilitates transfer to any videotape or disk format for every commercial market imaginable.

In the planning stages for two years, Visiondisc was formed last fall with \$1.5 million raised from private investors.

Both Ardens and their investors are pragmatic enough to accept a three to five-year payout on any productions, recognizing that it will be 1980 at least before any videodisk player population hits the 1 to 2 million units necessary for profitable "single" sales.

The firm is not committed to any of the three formats—RCA, MCA/Philips or TED—but expects to produce programming for every system that reaches the market. Charles Arden reports talks have been held with TED people, and he expects that Visiondisc will provide software if and when the TED player reaches

tians will be here soon, based on the strong U.S. response to "Chieftains 5."

Eagles Glen Frey and Don Henley are now a&r vice presidents of manager Irv Azoff's Morning Sky label. ... Led Zeppelin's new LP is due momentarily. ... Freda Payne performs at the United Negro College Funds leadership awards night in San Antonio. ... Tom Rush returns to his Harvard alma mater as guest lecturer about pop music.

Johnny Cash is the next music star to get a full-show tv tribute by Merv Griffin. ... Michael Duke joins Wet Willie on keyboards and vocals. ... Dick Clark now features a comedian in a spot on each week's "American Bandstand" as the tv legend heads for its 25th year. George Carlin and Gabe Kaplan have already appeared.

Henry Mancini to pen a theme for NBC-TV election coverage. ... Ron Townson of the 5th Dimension plays a tv dramatic role on "Switch". ... Kansas violinist Robbie Steinhardt got his wild mass of hair set afire by a smoke bomb at Atlanta's Electric Ballroom. Lead guitarist Kerry Livgren smothered the flames with his jacket before the violinist got hurt.

Maurice Jarre scoring AIP film "Shout At The Devil". ... Vaughan Meader at Franco's La Taverna in Hollywood with a new countryish comedy-singing-piano act. ... Three Degrees to London Palladium.

Richard Barrett, manager of the Three Degrees, disturbed over cancellation of the group's scheduled South African tour. Claims the country's Minister of Interior revoked the trio's visa, based on an inaccurate newspaper report which stated the group had dictated to Prime Minister Vorster its demand to perform before a multiracial audience. Barrett claims they never made it a condition of the contract although they had hoped for it to occur. The upshot is that Barrett says even though there are intimations all may be forgiven, if the group is invited back to South Africa they will decline the offer.

Jerry Leiber and Mike Stoller celebrate their 25th anniversary as collaborators in song writing and record producing. ... Ellen Greene announced during a recent gig at Reno Sweeney's that she's won the role of Jenny Diver in a scheduled stage production of "Threepenny Opera." Funny thing about Ellen, she had an album recorded for Atlantic more than a year ago which has never been released. The producer, Joel Dorn, has left Atlantic and has been trying to interest another label in releasing it.

A number of anti-Semitic letters are being circulated within the music industry. They have been turned over to the Attorney General's office by the Anti-Defamation League for investigation. The League reportedly knows the source of the letters and does not believe they constitute a serious threat. ... Inadvertently omitted from last week's roundup of the Broadway theater scene was the Bernstein/Lerner musical "1600 Pennsylvania Ave.," scheduled for a May 4 opening at the Mark Hellinger Theater. The show stars Ken Howard, Pat Rutledge and Gilbert Price.

the U.S. market, probably via Sanyo of Japan.

Claiming production costs about one-fifth that of network tv, Arden acknowledges that even that \$50,000 or more per hour is a tough nut to crack, especially with videodisk pricing, he anticipates equivalent to current top-line LP list of \$5.98-\$6.98.

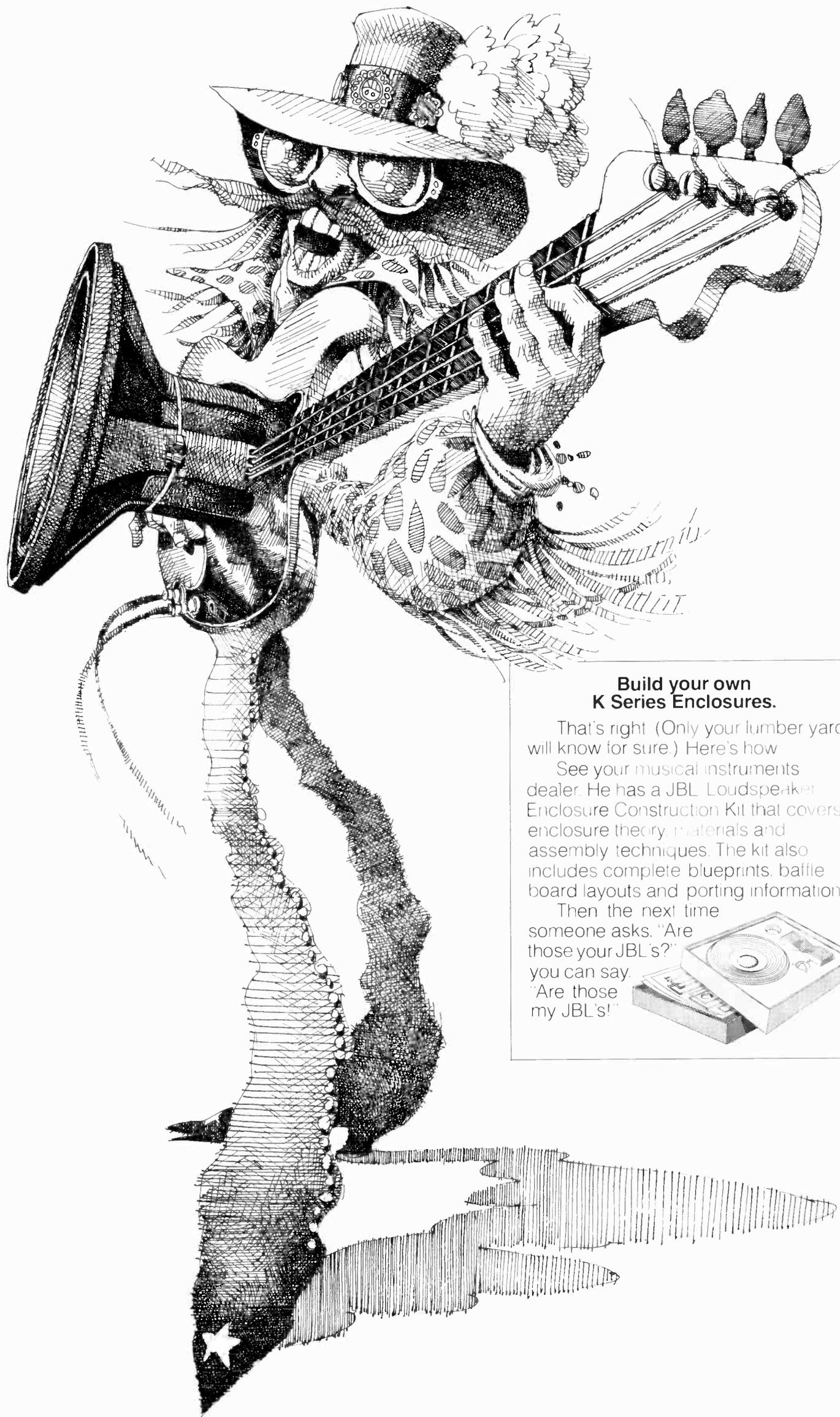
However, he says Visiondisc is working on its own distribution scheme which he says probably will not be through record stores or bookshops, at least initially. It may likely involve a combination of direct mail and point-of-sale availability, but no final decision is made dependent on which systems actually make it to the U.S. market and how they are sold.

Visiondisc already has spent nearly \$500,000 in acquiring titles for videodisk programming on an exclusive basis, Arden says, unlike both RCA and MCA/Philips which have made a number of non-exclusive deals with programming sources.

The company is continually looking for new properties and has been talking to major regional theaters such as Washington's Arena Stage, as well as holding discussions in the U.K. on some European co-production ventures.

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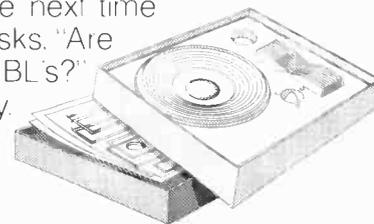
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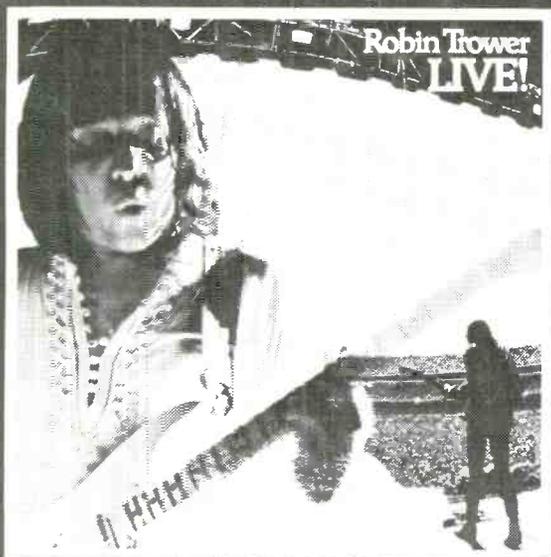
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