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Relax Symph. Disk Formula

By IS HOROWITZ

NEW YORK—The Los Angeles Philharmonic will hold its first recording sessions next month under a local contract that breaches further one of the AFM's most jealously guarded provisions—the requirement that all members of a symphony orchestra be paid for recording whether they play or not.

Until now only the Boston Symphony has enjoyed similar waivers.

The new dent in the union's standard industry agreement may well slash the L.A. talent nut for recording certain works by more than half, while still retaining other benefits of the symphonic recording formula.

Under the pact between the orchestra management and Local 47.

(Continued on page 41)

2nd Talent Forum June 1-4

LOS ANGELES—Billboard's second annual International Talent Forum, following on the success of its groundbreaking live entertainment business convention last June with more than 500 attending, will be held at the Beverly Hilton Hotel here June 1-4.

All-around music impresario Jerry Weintraub is chairman of a

high-powered 1976 forum executive committee.

The committee members are: Frank Mancini, RCA artist relations director; Ron Delsener, New York concert promoter who produces the annual Schaeffer Summer Festival; Irv Azoff, manager of the Eagles and other major artists via his Frontline

(Continued on page 32)

Grammy Winners Feel Sales Spurt

By NAT FREEDLAND

LOS ANGELES—An immediate spurt in record sales for winners of the most important 1976 Grammy Awards and speedy record label action to take advantage of this growing trend was noted in the week following the announcement of the winners on national television.

Although the increased sales acceptance for Grammy winners is not yet as dramatic as the boost in film attendance traditionally racked up by Oscar winners, a Billboard survey finds a clear overall pattern of in-

Complete Grammy winners on page 10.

creased public acceptance for Grammy winning artists and greater sophistication by record companies in exploiting this factor.

(Continued on page 12)

Latin Composers Pact With BMI

By LORRAINE BLASOR

SAN JUAN—More than 30 previously unaffiliated Latin composers signed contracts with BMI following the performance rights agency's successful Latin Music Day seminar here Monday (1).

The successful effort by BMI also spurred Fania Records to "reconsider" its position with respect to the agency. Negotiations are now underway for the label's publishing arm to renew the contract it let lapse 18 months ago.

Pushed by the Fania debacle and

(Continued on page 59)

Industry Has Stake In Upgrading Of TV Sound

By STEPHEN TRAIMAN

NEW YORK—The music industry has one of the biggest stakes in what is shaping up as another round in the continuing battle for better television sound that has involved virtually every

major group concerned with consumer electronics and home entertainment for more than 10 years.

Forgetting about the AM

(Continued on page 45)



Coming from Birmingham, England, The Steve Gibbons Band makes their debut on MCA Records with "Any Road Up." The group will be gaining extensive exposure in America during March as they open for The Who across America. Led by Steve Gibbons, lead vocalist and composer of all songs on the album, the band has gained a substantial British following over the last three years. (MCA-2187) (Advertisement)

Mercury/Phonogram Fetes 30-Year Steinberg Record

By JOHN SIPPEL

CHICAGO—It's unique for a man to work 30 years for the same company and rise from an accountant to president.

More than 300 industry dignitaries, Mercury/Phonogram employees and their families and his own immediate family helped Irwin H. Steinberg, president of the Polygram Record Group, celebrate his exceptional contribution to the industry here Friday (5).

Steinberg was flabbergasted when he arrived at the posh 95th floor of the Hancock Tower here for a dinner appointment with Charley Fach, executive vice president of Phonogram/Mercury. He was greeted by the mob of well wishers, including not only his wife, Lee, and son, Mark, and his mother, Libby, of

(Continued on page 16)

New Paper Shortage A Possibility This Fall?

By BOB KIRSCH

LOS ANGELES—The possibility of a paper shortage in the foreseeable future, partly as a result of the last such shortage in 1973 and potentially exerting an affect on the album jacket and inner sleeve industry, appears to be growing stronger.

A number of manufacturers of LP jackets and sleeves feel that increased demand for all paper coupled with reasonably stationary capacity at the paper mill level could bring about something of a shortage situation as soon as next fall.

Most feel at least some tightness will be felt in the market by the end

(Continued on page 66)

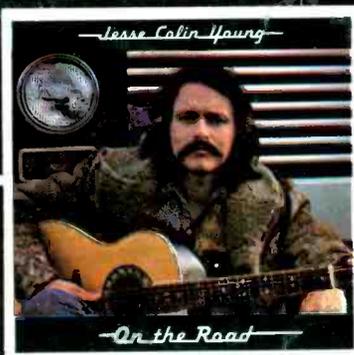


Fresh from the bay! "KINGFISH" RXLA 564-G, A debut album. Kingfish is spawning new excitement in the swirling waters around San Francisco's resurging rock scene. Kingfish is: Bob Weir (Grateful Dead), Dave Tolbert (New Riders), Matthew Kelly (T-Bone Walker), Chris Herold (New Delhi River Band) and Robby Hodinott (Kingfish). Kingfish—already making waves! On Round Records and Tapes. Distributed exclusively by United Artists Records. (Advertisement)

(Advertisement)

A concerted effort from the live side of

Jesse Colin Young



On the Road

On Warner Bros. records and tapes, where we will always have these moments to remember.

BS 2913

A&M RECORDS PROUDLY PRESENTS

"SONG OF JOY"

THE 2ND ALBUM FROM CAPTAIN & TENNILLE

Captain & Tennille

CONTAINS
THE HIT SINGLE
**"LONELY
NIGHT"**
(ANGEL FACE)
SP-4570
PRINTED IN U.S.A.



ON A&M RECORDS & TAPES



Produced by The Captain and Toni Tennille

LONG INDUSTRY LEADER

Disk Pioneer Kapp Victim Of Stroke

By IS HOROWITZ

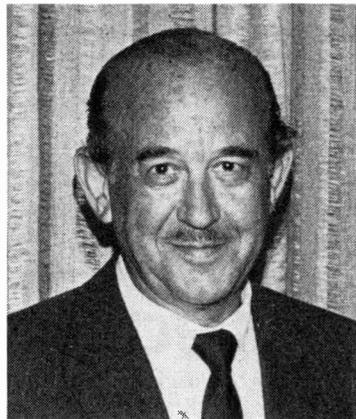
NEW YORK—Dave Kapp, whose more than 50 active years in the music business saw him gain distinction in a variety of industry roles, died here Monday (1) after suffering a stroke. He was 71. Burial was Thursday.

Record retailer, wholesaler, songwriter, a&r executive, producer, founder of a record label—all were areas in which he achieved recognition.

He is remembered particularly for the significant part he played in the development of country music as a potent force on records, and for his pioneering accomplishments in the area of original cast recordings of Broadway musicals.

Kapp's first contact with the industry was as an aid to his father, who sold records in Chicago for the Columbia Phonograph Co. Delivery of product was by horse and buggy in those days.

Both he and his brother, Jack, got their first taste of retailing while they were still in their teens in a retail store opened by their father in Chicago. Shortly thereafter the brothers



Dave Kapp

launched their own enterprise, the Imperial Talking Machine Shop, which, over a period of 11 years, grew to become one of the largest wholesalers of records in the Midwest.

Dave came to Decca Records in 1935, shortly after the label was formed with Jack as president. It was there that he undertook his first as-

(Continued on page 14)

Publishers Hit By Bill Revisions

By MILDRED HALL

WASHINGTON—Publishers of music and literary works will not be happy with the language added to the Fair Use section of the copyright revision bill during the Kastenmeier subcommittee markup of the basic revision text, S.22, last Wednesday (3).

New wording gives added protection from infringement to educators in wide use of copyrighted music and literary materials.

The subcommittee on Courts, Civil Liberties and the Administration of Justice voted to add a phrase expressly permitting the making of multiple copies of copyrighted works for classroom use. In the bill's list of Fair Use exemptions from in-

(Continued on page 66)

Music Copyright Is Still Evolving, ITAers Are Told

By JIM McCULLAUGH

TUCSON—"The subject of the do's and don'ts of music copyright is still in a continuing process of evolution," stated RIAA attorney Ernest Meyers at the sixth annual ITA Seminar here last week. More than 400 attended the four-day gathering.

Meyers explained the reason for this is because, "The courts simply have not had an opportunity to pass on many of the provisions of the copyright law with respect to the use of music. The law I refer to was only recently enacted, the Sound Recording Amendment of 1972."

In what turned out to be one of the most interest generating and widely

LOS ANGELES—The ITA is moving its headquarters from Tucson to New York the last week of May, reveals Larry Finley, its executive director.

"We have simply outgrown Tucson," he explains. "We started out with 46 members. Now we have 229." ITA will still have its annual one-day seminar in New York in October but a letter will be sent out to the organization's 229 members to determine the locale for next year's week-long seventh annual Seminar and Audio-Video Update.

attended seminar/workshops. Meyers added that several terms are still being loosely used in connection

(Continued on page 63)

Top Acts Prefer Promoters For College Concerts

By JIM FISHEL

WASHINGTON—Amid vocal alarm from students, several top agents told a gathering at the recent 16th annual NEC National Convention that their top acts would prefer to play for a professional promoter on campus, rather than the student committees which they feel are sometimes "unprofessional."

Several students and activities programmers attacked this stance, saying that college concert production and promotion is an educational experience and shouldn't fall into professional hands, entirely.

In the past year, many colleges have turned to promoters in order to combat escalating costs and to continue with top name acts on their campuses.

Panel members for this discussion were Alex Hodges of the Pargaon Agency; Bob Bonis of Thames Talent; Chuck Ramsey of Beach Club Booking; Sandy Meiser of Western

(Continued on page 37)

Rector Convicted On 3 Tax Counts

By JOHN SIPPEL

LOS ANGELES—Fred Rector, independent r&b record promoter, was found guilty on two counts of tardy filing of 1972 and 1973 federal income tax returns and a third count of wilfully understating his income on his returns by a Federal District Court jury here Thursday (4).

Rector is slated for sentencing before Judge Malcolm Lucas March 29.

Rector was accused of filing a 1972 tax return of approximately \$90,000. The government claimed he grossed \$126,668. He filed a 1973 tax return of \$126,688, but the IRS alleged his gross income was approximately \$240,000.

Rector's counsel, Matt Long and Truman Gibson, argued throughout the trial and brought forth witnesses who testified that Rector was continually on the road working, making it impossible for him to maintain proper records and file. The defense continually pointed up Rector's constant rigorous traveling nationally. Rector himself testified that he was so busy he lost track of responsi-

(Continued on page 14)

7 Nashville Writers 'Sing' Copyright Plea

By GERRY WOOD

NASHVILLE—Six Nashville songwriters personally presented their arguments for major revisions of the copyright law to leading congressmen, and topped it all off with songs. If the U.S. Congress passes a revised copyright law more favorable to the writers, it could spark a new trend in lobbying: singing lobbyists.

The writers journeyed to Washington Feb. 25-27 at their own expense for meetings in the offices of 12 influential congressmen, a confab with allies in the American Guild of Authors and Composers and a night of friendly persuasion by song at a reception hosted by Rep. Clifford Allen of Nashville.

Eddy Raven, Ron Peterson, Patsy Bruce, Don Wayne, Kenny O'Dell and Paul Rickey were the writers making the trip. Also a delegation

(Continued on page 52)

MARCH 13, 1976, BILLBOARD

U.K. Publishers Offering \$672,000 For Rights Org.

By PETER JONES

LONDON—The offer by the Music Publishers' Assn. here to take over the Mechanical Copyright Protection Society, is for a total \$672,000, involving cash payments of a little more than \$35 for each of the 19,000 \$2 face value shares.

With the offer document went a letter from Leslie Abbott, copyright society chairman, recommending acceptance, the final date for which is March 22.

It is generally believed here that the bid will be successful, so that

mechanical collection in the U.K. will run on parallel lines with the U.S. where the National Music Publishers Assn. purchased the Harry Fox Agency.

And it is pointed out that there are plans for copyright owner-controlled societies to be established in Australia and Canada (Billboard 3-6-76).

The document points out that the copyright group was formed in 1924 as a company limited by shares with the object of acting as agents for copyright owners in the collection of royalties payable by record manufacturers, film producers and

(Continued on page 60)

1-Yr. Suspended Sentence Handed Ex-Exec Johnson

LOS ANGELES—Paul Burke Johnson, better known as Burke Johnson, former r&b station programming executive, received a suspended one-year sentence and one year probation last week in a Newark federal suit charging perjury. This action stems from the Newark grand jury investigation of the record/tape business.

Johnson's indictment for perjury grew out of his appearance without counsel before the Newark grand jury in September 1974. At that time he was program director at WAOK Atlanta. Johnson then denied that he had received gifts from Leon Gamble and Kenny Huff. The two Philadelphia producers will soon go on trial in Philadelphia on charges also stemming from the Newark inquiry.

The federal suit charged that Johnson had lied when he denied receiving \$800 and some Krass Bros., Philadelphia, suits from Gamble and Huff. Johnson later retained Barry Fredericks of Harris, Fredericks & Korobkin's New York of-

(Continued on page 78)

KAYE'S OBSESSION WINS GRAMMY

Labels Ignored 'The Little Prince'

By DAVE DEXTER JR.

LOS ANGELES — Buddy Kaye's \$60,000 and 500 hours in a studio have—at long last—paid off.

The winning of a Grammy for best children's record climaxed Kaye's three-year struggle to prove that his dramatization of Antoine St. Exupery's 50-year-old "The Little Prince" was a worthwhile recording project.

"I was brushed off by the best," Kaye says. "Clive Davis, Brown Meggs, Jerry Wexler, Irwin Segelstein, Jerry Moss and other big chiefs all fluffed off my record. Jay Lasker listened for no more than five minutes and ordered me to take it off the turntable."

"No one liked it. No one wanted to release it. Finally, Bugs Bower and Ira Moss of Pickwick agreed to a distribution deal but they fiddled around and missed the Christmas season selling period of 1974 and 'The Little Prince' wasn't in the stores until last January."

NARAS voters, surprisingly to Kaye and other tradesters, voted it a Grammy over a strong Carole King kiddie LP and one by the cast of tv's "Sesame Street."

The stars of the disk are Richard Burton, who was paid by Kaye to narrate the story, and Billy Simpson, a 10-year-old who worked for 30 hours in A&M's Los Angeles studios portraying the Prince.

Kaye collaborated on the music with Mort Garson, employing a synthesizer. "Just recording and editing the music took 100 hours of studio time," says Kaye.

The author of the story was killed in an airplane crash in the Sahara some 50 years ago and running down and acquiring rights to his work, which has sold 40 million books throughout the world, was frustrating enough to halt the recording project at birth.

"I flew to Paris," Kaye notes, "and there a French attorney ad-

vised me to negotiate with a New York lawyer, Joseph Tandet. Paramount owned the motion picture rights but Tandet granted me permission to use the spoken word.

"I then contacted Burton in London. He adored the book and we had no trouble making a deal. But I then had to go to a greeting card firm in Chicago to raise financing and that took time.

"Finally, we started recording in Los Angeles and after several sessions which didn't pan out, we put it all together.

"But there were more heartaches. None of the big labels expressed interest in my master. The industry's biggest name execs fluffed it off. Pickwick eventually took it over and put it out after numerous delays.

"By then I was suffering physically from hyperventilation. And it wasn't until last week at the Grammy ceremonies that I felt it

was all worth it. No one from NARAS invited me to the Palladium so I watched the show in my living room."

Pickwick has since reported "all kinds of action" on the LP, Kaye says, including record clubs and premium sponsors. And Kaye figures he just may get back his \$60,000 investment eventually.

No newcomer to the industry, Kaye is an ASCAP writer who composed songs for the last two Elvis Presley movies and has "Til The End Of Time," "Quiet Nights" and "A-You're Adorable" to his credit. Al Martino's disco version of Kaye's "My Thrill" is due out next month, produced by Mike Curb.

But it's "The Little Prince" that remains Buddy's main interest. That and a shiny new Grammy, of course.

Probe Of Pioneer, JVC Fades

Unfair Practices, Price Fixing Remain Unproved

By MILDRED HALL

WASHINGTON—In a flurry of activity on hi fi and audio import cases, the U.S. International Trade Commission has recently, for all practical purposes, terminated its investigations in two complaint cases—against U.S. Pioneer Electronics and JVC, and their respective Japanese parent firms—for alleged unfair practices and price fixing.

Also terminated is the probe of possibly unfair practices in the import of record players incorporating straight-line tracking systems. This was largely a case of alleged patent

violation. It was ended by a settlement between complainants Harman/Kardon, Inc., and Jacob Barinow, and respondent importers Bang & Olufsen and High Fidelity House.

The complaint against Pioneer Electronics was made by Douglas TV-Hi Fi-Stereo Center, Audio Warehouse Sales, Inc., and Plaza Audio/Video, all dealers in the D.C. area. The commission says agreement between the complainants and the electronic manufacturing firm now obviate a finding of alleged unfair practices in sales of its imported hi fi and audio products.

Also influencing the commission's decision is the FTC Aug. 19, 1975, consent order signed with Pioneer (and three other electronics firms), to end alleged price resale maintenance and other unfair, anti-competitive tactics. Further, the commission's own investigative attorney and the presiding officer in the case, Daniel Minchew, recommended ending the investigation.

Presiding officer Minchew found "no violations" in a third case, brought by retailer/distributor District Sound of this city against JVC and its parent company, Victor Co. of Japan, Ltd., for alleged unfair practices and price resale requirements on imported audio equipment.

Minchew recommended ending the investigation, but the full trade commission will now consider both his recommendation, and comment on the record of the proceedings. The ITC could order a hearing, and could decide whether the case requires a cease and desist order, or exclusion from entry.

Not mentioned, but of undoubted weight, in all of the import price maintenance cases, is last year's passage of the U.S. law ending the legality of state fair trade laws in interstate commerce.

Under the new trade law, the long-standing cases (some dating back several years) of alleged unfair practices in import sales franchising and pricing must be decided by April 3, 1976—unless they are extremely complicated.

U.S. Latin Piracy War Accelerates

LOS ANGELES—The federal drive to stamp out Latin music tape pirates locally, predicted exclusively in Billboard, Jan. 17, continued here last week when Raul Pacheco Martinez was charged with three counts of illegally manufacturing copyrighted music performances.

The federal district suit, filed by assistant U.S. Attorney Dominick Rubalcava, stems from an April 1, 1975 search of premises at 306 Tujunga Ave., Burbank, by FBI agents on surveillance of alleged Latin tape pirate activity.

A late 1975 search warrant granted by a U.S. magistrate contained information that premises at 306 W. Tujunga Ave., which is now reported as Martinez's residence, revealed one master 8-track recorder and four slaves along with other bootlegging paraphanelia.

The three-count information charges Martinez with illegally duplicating for profit the CBS International recording, "Toda Una Epoca Con" by Vicente Fernandez; and two recordings by Los Humildes on Discos Fama: "Amor Eterno" and "Un Pobre No Mas."

The maximum penalty which could be exacted by the court for each count is one-year imprisonment and \$25,000 fine. No trial date has been set.

WB's Soul-Jazz N.Y. Promo Does Indeed Aid Acts

NEW YORK—Warner Brothers Records showcased its r&b and jazz acts for local audiences Feb. 26-29 and in terms of promotion it was a success. Artistically and financially it does not appear as if things turned out precisely as expected. (See reviews in the talent section.)

Bob Regehr, WB's director of artist relations, says the label spent nearly \$100,000 to bring in 153 singers and musicians in 15 acts for the giant promotion. "When you talk about transportation, meals and lodging for that many persons you know it is expensive. We don't really expect to make money on a promotion like this.

Photos, reviews on page 36.

"We look at it as a way of introducing the fact that we have made a strong effort into the black music scene with important black acts and the best place to showcase them was in New York," Regehr says.

The idea cropped up last fall, according to Regehr. Sometime in November the label contacted Ron Delsener, the concert promoter and asked about the chances of co-pro- (Continued on page 36)

Wiegman Appeals His Conviction In N.J. Trial

NEWARK—Irving Wiegman, an executive of Brunswick Records, who was convicted along with several colleagues in federal court here last week of various counts of fraud and conspiracy (Billboard March 6) filed an appeal Thursday (6) claiming the verdict was contrary to law and the facts in the case.

"The evidence submitted was insufficient to support the verdict," Wiegman claimed, and asked for a hearing on the appeal before Federal Judge Frederick Lacey, who presided at the trial. He asked for a hearing on March 12.

BEATLES' 'YESTERDAY' A U.K. 45

LONDON—EMI has issued the Beatles' original version of "Yesterday" as a single for the first time, almost six years since the group's last single, "Let It Be," was put out.

But EMI is not disclosing whether the move signals a newly-acquired freedom on its part to work the Beatles' old repertoire in previously untried ways, or whether it means that various restrictions upon issuing and repackaging the material, certainly contained in past Beatle contracts with EMI, have expired.

George Harrison recently became (Continued on page 60)

PIRATED TAPES

U.K. Labels Told: 'Grab 'Em First'

By CHRIS WHITE

LONDON—If pirated tapes arriving here from the Far East are not recognized by the record companies whose rights are infringed before the illegal product passes through Customs and Excise, then no action can be taken to stop them coming into the country.

The Dept. of Trade has admitted this fact.

The admission comes after the revelation that though thousands of tapes are coming into Britain annually, it is only when they are in the

retail pipeline that legal proceedings can be taken.

Says a Dept. of Trade spokesman: "It simply is up to the record companies and other interested parties involved. If they know of a consignment of illegal recorded product on the way to Britain, then they can be seized and impounded on arrival. Otherwise there is nothing Customs and Excise can do."

The department says a further problem is that once product has (Continued on page 61)

Executive Turntable

Norman Stollman relocates from New York to London as senior director of CBS Records (U.K.) from vice president, business affairs, CBS Records International. He will also administer April Music U.K. and March Artists Agency. . . . Miller London Jr. upped from national singles sales manager to national sales manager at Motown Records. Steve Jack upped from Southern regional sales to national LP/tape sales manager. Former Midwest regional sales Charlie Salah assumes the new corporate post of national accounts manager, basing in Detroit. New regional sales chiefs at Motown are: Wilson Lindsey, Midwest; Phil Verolla, Southern; Steve Ales, West Coast; and Tony Przano, Southeast. . . . Gary Davis, national promotion director, and Alan Mink, Los Angeles local promo, have departed Warner Bros. Records.

John Smith, former vice president of Osiris Records, Memphis, has joined UA Records as director of black promotion and artist development. In promotion realignments at UA, Jim Heathfield moves from West Coast to Northeast; Bob Walker joins as Midwest regional from Doug Lee Promotions; Walt Paas moves to Midwest regional from East Coast publicity coordinator; and Jack Ashton moves into Heathfield's place from local ABC Records San Francisco promotion. . . . Stan Levine promoted to manager of the new RCA Records International creative services group from manager, creative advertising at RCA Records. Other group members are: Janice Daidone, administrator, international releases; Illeana Ordenez, administrator, Latin America; Sabine von Rogalla, administrator, Europe; Sharyn Waters, group activities coordinator, with a Far East administrator to be named.

Jack Parker moves from Midwest district manager to director of artist development at MCA Records. Chuck Melancon moves from West Coast to Chicago, replacing Parker. Santo Russo Jr. moves up from sales manager, Los Angeles, to Melancon's district post. Bill Wagoner succeeds Russo as Los Angeles sales manager, moving south from the Bay Area where he was sales manager. Guy Covington moves up in the San Francisco branch replacing Wagoner as MCA San Francisco sales manager.

Bruce Garfield succeeds Patti Wright, who resigned, as publicity director of Capitol Records. Garfield had been with Far Out Productions in an artist relations capacity. . . . Christie Barter joins CBS International, New York, in the new post of director, press and public information, from Los Angeles where he was last publicity director for the ABC Leisure group. At CBS Records special markets division, Marie Sellers appointed promotion coordinator and Beverly Paige named publicist. Wayne Rooks promoted to director, talent contracts, CBS Records, from director, business affairs, CBS Records International.

Linda Alter returns to the South, joining Bang Records as national promo chief, after anklng Shelter Records, Los Angeles. She started as buyer at Poplar Tunes, Memphis. . . . Bill Pfordresher elevated from assistant national promotion manager to national promo head. He succeeds Paul Lovelace, vice president, promotion, who joins the Nashville Elektra/Asylum office as sales manager. . . . Two new regional promo managers at Chelsea Records are Wyn Jackson, South; and A.J. Cervantes, Midwest. . . . Eddie Lambert has left Heilicher Bros. Miami, to join Phonodisc, promoting Phonogram/Mercury. He was with Mercury more than 10 years until 1971.

Joan Grow upped to vice president from general manager of Record Sales/Sina Qua Non Productions, budget classics and cutouts supplier. . . . At Pickwick International, Paul Livert promoted to sales manager of economy-priced and kiddie lines from director, special projects. . . . Harry Spero upped to national promotion coordinator at Midland International.

Canadian Label In TV Special Swap

By MARTIN MELHUIISH

EDMONTON—Tee Vee Records International, which specializes in the sale of record and tape packages through television, print and radio advertising, has entered into a trade-off agreement with Canadian tv stations providing videotaped ITV network music specials in return for advertising time.

Tee Vee Records, headed up by Ed LaBuick, purchased the rights to 12 specials which feature Tom Jones, Englebert Humperdinck, Jack Jones, Vicki Carr, Leslie Uggams, Paul Williams, Johnny

Mathis, Sergio Mendes, Roberta Flack, Charles Aznavour, Diahann Carroll, Henry Mancini and Charley Pride in concert with the Edmonton Symphony Orchestra. They in turn offered the specials to stations in return for advertising time spots on the shows.

"When we bought the shows, we initially didn't know what we were going to do with them," admits LaBuick. "We knew they were worth something but we weren't sure what. We decided that we would give the (Continued on page 59)

MARCH 13, 1976, BILLBOARD

Coming Next Week:

A Salute To Diana Ross

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MUSIC IN THE AIR.

TED NUGENT:

- 3/8 Community Theatre, Tucson, Arizona, with Bad Company
- 3/9 Civic Theatre, El Paso, Texas, with Bad Company
- 3/10 Municipal Auditorium, Albuquerque, New Mexico, with Bad Company
- 3/11 West Texas State University, Amarillo, Texas, with Bad Company
- 3/12 Lubbock Coliseum, Lubbock, Texas, with Bad Company
- 3/14 Fairgrounds Arena, Oklahoma City, Oklahoma, with Bad Company
- 3/15 Assembly Center, Tulsa, Oklahoma, with Bad Company
- 3/16 Hersch Coliseum, Shreveport, Louisiana, with Bad Company
- 3/18 Houston Coliseum, Houston, Texas, with Bad Company
- 3/19 Memorial Auditorium, Dallas, Texas, with Bad Company
- 3/20 Hemisphere Arena, San Antonio, Texas, with Bad Company
- 4/18 Medford, Oregon
- 4/19 Coliseum, Portland, Oregon, with Johnny Winter
- 4/21 Expo Hall, Boise, Idaho, with Johnny Winter
- 4/22 Coliseum, Spokane, Washington, with Johnny Winter
- 4/23 Arena, Seattle, Washington, with Johnny Winter
- 4/24 Woodenville, Washington
- 4/26 Civic Center, Santa Monica, California
- 4/28 Winterland, San Francisco, California
- 4/30 Winterland, San Francisco, California
- 5/1 San Bernardino, California, with Johnny Winter
- 5/8 Pontiac Stadium, Detroit, Michigan
- 5/10 Madison Square Garden, New York, New York
- 5/28 Dylan Stadium, Hartford, Connecticut
- 5/30 Robert F. Kennedy Stadium, Washington, D.C.

KANSAS:

- 3/3 St. Paul Arena, St. Paul, Minnesota
- 3/4 Brown County Arena, Green Bay, Wisconsin
- 3/5 Ice Arena, Randhurst, Illinois
- 3/7 Fieldhouse, University of Wisconsin, Eau Claire, Wisconsin
- 3/8 Municipal Auditorium, Sioux City, Iowa
- 3/10 Mary E. Sawyer Auditorium, La Crosse, Wisconsin
- 3/13 University of Missouri, Rolla, Missouri
- 3/22 Civic Center, Lake Charles, Louisiana, with Bad Company
- 3/23 Municipal Auditorium, New Orleans, Louisiana, with Bad Company
- 3/25 University of Alabama, Tuscaloosa, Alabama, with Bad Company
- 3/26 Municipal Auditorium, Mobile, Alabama, with Bad Company
- 3/27 Coliseum, Jacksonville, Florida, with Bad Company
- 3/28 Jai-Lai Fronton, Miami, Florida, with Bad Company
- 3/30 Civic Center, Lakeland, Florida, with Bad Company
- 4/1 The Omni, Atlanta, Georgia, with Bad Company
- 4/2 Coliseum, Charlotte, North Carolina, with Bad Company
- 4/3 Coliseum, Greensboro, North Carolina, with Bad Company

DAVID SANCIOS:

- 3/3-7 The Other End, New York, New York
- 3/13 University of Vermont, Burlington, Vermont
- 3/19 Hofstra University, Hempstead, Long Island
- 3/20 South Hampton College, South Hampton, New York
- 3/22 Fredonia College, Fredonia, New York

JOHNNY WINTER:

- 3/9 Capitol Theatre, Passaic, New Jersey
- 3/12 Expo Hall, Mobile, Alabama
- 3/13 Civic Auditorium, Dothan, Alabama
- 3/14 St. Bernard Auditorium, New Orleans, Louisiana
- 3/16 Allan Theatre, Cleveland, Ohio
- 3/18 Cobo Hall, Detroit, Michigan
- 3/19 Kinectic Playground, Chicago, Illinois
- 3/20 Mary E. Sawyer Auditorium, La Crosse, Wisconsin
- 3/23 Arena, Winnipeg, Manitoba, Canada
- 3/25 Auditorium, St. Paul, Minnesota
- 3/26 Auditorium, Milwaukee, Wisconsin
- 3/27 Wessman Arena, Duluth, Minnesota
- 3/30 Municipal Auditorium, Nashville, Tennessee
- 3/31 Bartom Coliseum, Little Rock, Arkansas
- 4/3 Felt Forum, New York, New York
- 4/4 Music Hall, Boston, Massachusetts
- 4/19 Coliseum, Portland, Oregon
- 4/21 Expo Hall, Boise, Idaho
- 4/22 Coliseum, Spokane, Washington
- 4/23 Arena, Seattle, Washington
- 4/28 Winterland, San Francisco, California
- 4/30 Winterland, San Francisco, California
- 5/1 Swing Auditorium, San Bernardino, California
- 5/2 Palladium, Los Angeles, California
- 5/5 McFarlin Auditorium, Dallas, Texas
- 5/6 Music Hall, Oklahoma City, Oklahoma
- 5/8 Coliseum, Houston, Texas
- 5/9 Mid-South Coliseum, Memphis, Tennessee
- 5/10 Fox Theatre, Atlanta, Georgia
- 5/13 Maple Leaf Gardens, Toronto, Canada
- 5/14 Arena, Sudbury, Ontario, Canada
- 5/15 Civic Center, Ottawa, Canada
- 5/18 Broome County, Binghamton, New York
- 5/20 Arena, Hershey, Pennsylvania
- 5/21 Spectrum, Philadelphia, Pennsylvania
- 5/22 Largo, Washington, D.C.

DAN FOGELBERG:

- 3/3 San Diego, California
- 3/5 Las Vegas, Nevada
- 3/6 Berkeley Community Theatre, Berkeley, California
- 3/7-8 Santa Monica Civic, Santa Monica, California
- 3/9 Tucson Music Hall, Tucson, Arizona
- 3/10 Phoenix Celebrity Theatre, Phoenix, Arizona
- 3/12 Dallas, Texas
- 3/13 Houston, Texas
- 3/15 Jackson, Mississippi
- 3/16 Tampa/Jacksonville, Florida
- 3/17 Atlanta, Georgia, tentative date
- 3/19 Yale, New Haven, Connecticut
- 3/20 Passaic, New Jersey

STARCASTLE:

- 2/25 Ambassador Theater, St. Louis, Missouri, with Gary Wright
- 2/28 Auditorium Theater, Chicago, Illinois, with ELO
- 3/5 Randhearst Arena, Chicago, Illinois, with Kansas and Rush
- 3/9 University of Toledo, Toledo, Ohio, with Journey
- 3/10 Ford Auditorium, Detroit, Michigan, with Journey and Dr. Feelgood
- 3/13 University of Missouri, Rolla, Missouri, with Kansas
- 3/14 Capri Theatre, Kansas City, Missouri, Headlining with Paris
- 3/17 Century II, Wichita, Kansas, with Styx
- 4/4 Huff Auditorium, University of Illinois, Champaign, Illinois
- 4/28 Spoon River College, Canton, Illinois

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BLUE SKY, KIRSHNER AND FULL MOON/EPIC RECORDS
ARE SPREADING IT AROUND.**

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Founded 1894

The International Music-Record-Tape Newsweekly



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Vol. 88 No. 11

General News

BASF Pondering Office In New York

By RADCLIFFE JOE

NEW YORK—BASF Records is studying the establishment of a New York office as part of an ambitious plan to offset past criticism and establish itself as a viable music force on the U.S. market.

If the move is made, it will not adversely affect the label's six-month-old distribution pact with Audio Fidelity Records. In fact, according to Hanno Pfisterer, head of BASF's Musikproduktion in the U.K. such

an office would further enhance and solidify the BASF/Audio Fidelity tie.

One of the reasons for the contemplated establishment of a New York office is the feeling that BASF's Records' original location in Bedford, Mass., hurt the label's growth. Also hurting it was its tie to the blank tape division of the company—an association that has since been severed.

Pfisterer further feels that a strong BASF presence in New York will play an important role in convincing skeptics that it does not take lightly its role in the music industry, and especially in the North American market.

To further assure skeptics that the label is serious about reaching the American consumer, BASF will release a number of disco records here within the coming months.

Among the disco tunes planned for initial release here are "Disco Bump," currently on the British music charts, and "Hot Honey," by a British all-girl group of the same name.

Pfisterer also reveals that a number of disco record deals signed at Midem in January, will be released on this market.

BASF Records is also aiming a number of its top pop guns at the American market. Among them are "Jigsaw," which has been enjoying international acclaim; "Flair," a Danish pop group, produced by Hank Marvin of the Shadows; "Oscar" from Manchester; and Jenny Darren, whom Pfisterer describes as England's answer to the late Janis Joplin.

The label is also negotiating with a number of American groups including "a couple big names" which, if the deals are consummated, will be in release here by this fall.

BASF's emphasis on pop music for the U.S. market is aimed at creating a better product balance. Until now the label was heavily weighed with classical and jazz artists, which Pfisterer feels did not adequately meet the needs of the American consumer.

Another area being explored is the creation of a strong in-house promotion staff. At this time there is but one promotion person on the staff of Audio Fidelity Records. The rest of the promotion work is being done by independents, an arrangement with which Pfisterer is not completely satisfied.

Explaining his company's reasoning in entering into the Audio Fidelity distribution pact, Pfisterer says the feeling at the home office in Germany was that BASF products would get better exposure, and the label would be able to better maintain its identity by going to a small independent, rather than a major label.

"Our arrangement with Audio Fidelity affords us a strong voice in all aspects of marketing and merchandising, and the relationship, which embodies more than just a mere licensing deal, is satisfactory to both parties," says Pfisterer.

Pfisterer explains that the agreement is based on a similar one the label has with a small Japanese record company. "That one has worked very well for us, and we are confident this one will too."

ABC CUTOUTS FLOOD MART

NEW YORK—A cutout list of more than 1 million albums is being circulated by ABC Records.

The list, involving both pop and country product, entered cutout channels two weeks ago, but was distributed primarily to brokers rather than wholesalers. Some of the latter were understood to have registered beefs that they were ignored in the first go-around.

The large-scale dump is apparently designed to recoup some dollars from the massive returns ABC incurred during last year's third and fourth quarters.

During those periods ABC reported pre-tax losses of \$22.2 million, much of it attributed to heavier than expected returns.

Prior to ABC's, the most recent major cutout deal is said to have emanated from Polydor. Some 500,000 LPs were involved in that transaction.

LONDON'S BRANCH IN L.A. CLOSED

NEW YORK—London Records has closed its branch in Los Angeles and named Record Merchandising Co. as exclusive distributor for the state of California.

The shuttering of the company-owned facility in Los Angeles, together with its affiliated sales office in San Francisco, leaves Chicago as the only remaining city where the label maintains a factory branch.

Carroll Littlejohn, former branch chief for London in Northern California, and his staff are joining the Record Merchandising organization, as is the entire sales staff of the label's branch in Los Angeles.

Herb Goldfarb, London's vice president of sales and marketing, views the retention of former staff as assuring the "very important continuity of dealer relationships at all levels."

FTC Orders Halt To L.A. Firm's Misrepresenting

WASHINGTON—The FTC has cracked down on West Coast Sound Alike Music Corp. with an order prohibiting the Los Angeles operation from misrepresenting that its hit recording tapes were made by the original artists.

This is the second stiff consent order launched against allegedly deceptive sound-alike product. The first FTC order cited Magnetic Video Corp. of Farmington Hills, Mich., and Andre Blay president (Billboard, 10/18/75). The RIAA began an intensive campaign against deceptively packaged and advertised sound-alikes in 1974, when it urged the FIC to act against fraudulent product.

The recent order signed with the Los Angeles firm, and its president, Richard Taxe, calls for clear and conspicuous warning on any tapes recorded by someone other than the original artists that "this is not an original recording."

Complaints against the Sound Alike Music Corp. alleged that labels and ads for the company's tapes deceived buyers into believing they are original artists recordings. Some of the labels allegedly featured the name or picture of the original artist, or had drawings similar to those on the album cover of the original recording.

Ambrosia To BMI

LOS ANGELES—Ambrosia, the 20th Century label recording group, has signed a long-term agreement with BMI.

SOUL MUSIC HOT IN U.K.

By ADAM WHITE

LONDON—Soul music is currently enjoying a sales bonanza in Britain, recent Top 50 singles charts showing around a third of the places occupied by soul product.

And it is discotheque exposure, as opposed to radio play, which is responsible for the upsurge, particularly with hits by the Miracles, the O'Jays, George McCrae, Dooley Silverspoon, Evelyn Thomas, Faith, Hope and Charity and Donna Summer.

(Continued on page 56)

Judge Again Mulls Stax

MEMPHIS—Union Planters National Bank is seeking to foreclose and sell the property housing Stax studios.

The bank's petition in Chancery Court said it lent Stax \$85,000 on the property in April 1972. The bank claims Stax has defaulted on payments and wants possession of the building.

However, an answer to the suit filed by Bell and James Stewart, founder of Stax and its president, said in November 1975, they made three months' payment on the mortgage and have also paid for December 1975, and January 1976.

They contend they have not received proper credit for the payments. The bank counters that "once the loan went into default and demand was made for full payment of the loan, monthly payments are no longer acceptable."

Chancellor Robert Hoffmann issued a temporary restraining order Feb. 27 preventing the bank from foreclosing and set a hearing in his court for Friday (12).

'Taxi Driver' LP

LOS ANGELES—Neely Plumb is producing an original soundtrack album from the film "Taxi Driver" for Arista.

One side of the LP, which was scored by Bernard Herrmann, will contain the original track, while the back side will offer special versions of the themes. Dave Blum will arrange and conduct.

The score was the last written by the veteran movie composer. He died recently of a heart attack one week after finishing the music.

SOUL & CROFTS?



YES. SEALS & CROFTS' SURPRISING NEW SINGLE

"Get Closer"

FEATURING CAROLYN WILLIS.

WBS 8190
On Warner Bros. Records

SIEBERTS CHAIN HELPS

Handleman Sales Show An Increase

DETROIT—Handleman Co. reports a significant increase in sales for the third quarter and nine months ended Jan. 25, and improved earnings, though still behind last year's corresponding figures.

A significant part of the increase in sales is due the acquisition of the St. Louis-based Sieberts, Inc., chain, with its figures consolidated as of July 1, 1975, notes Charles Smith, executive vice president.

The corresponding decrease in net earnings is due to the firm's substantial investment in its new inventory management system without any significant return as yet, he reports, while emphasizing that, as projected earlier, earnings did improve this quarter over the prior two three-month periods.

Sales for the third quarter were \$40.673 million, up 19% over the

prior year, with Sieberts' total of \$8.24 million representing 20% of volume. Net earnings for the period were \$1.37 million, about 27% below a year ago, with Sieberts contributing \$263,000 or about 19% of the total.

For the nine months, sales are up more than 12% to \$95.244 million, with net earnings of \$2.5 million or 57 cents a share, down about 41% from the prior year. With Sieberts' figures included for seven of the nine months, its sales of \$17.862 million represent about 19% of the Handleman total, and net earnings of \$497,000, about 20%.

All earnings for the quarter and the nine-month period a year ago have been restated on a FIFO inventory basis, since the company retained this method at the close of the fiscal year that ended May 3, 1975.

STIGWOOD ON BLOCK

Is Polygram Buying?

LONDON—Following the collapse of takeover talks last summer between the Robert Stigwood Organization and Warner Communications of the U.S., it is now revealed that Stigwood is having bid talks with Polygram which owns about 25% of his organization's equity.

News of the latest move comes at a

time when the Stigwood setup has shown increased strength in its share price. Shares were about 84 cents following news of takeover talks, but during the 1975-76 period they had dropped at one time to just 24 cents.

Stigwood said last August that he would not sell out to Warners and added that Polygram had agreed to guarantee money from music publishing and recordings of no less than \$10 million over the next five years. The Stigwood directors said the Warner proposals were "no longer in the best interest of shareholders."

Timing of the Polygram approach coincides with the ending of a contract with Atlantic Records, a Warner subsidiary, to distribute Stigwood's RSO label in the U.S.

Stigwood expects that talks will last perhaps a month before any announcement can be made.

Uncle Bear Adds

SAN FRANCISCO — Dick McGarvin, who last year produced and released on his own Uncle Bear Records the LP "Peaceful" by his own jazz group, is going for national distribution with Roy Lawrence Ltd. out of Studio City in Southern California. Lawrence specializes in small labels.

McGarvin says another album is now in the planning stages.

MCA Profit Accelerates To \$95½ Mil

LOS ANGELES—Four divisions of MCA Inc. reported their historically highest revenues and earnings in 1975. Included were the firm's record and music publishing wings.

For the year ended Dec. 31, MCA's net income was \$95,513,000—that's 61% higher than the net income of the previous year, \$59,230,000. Earnings per share were \$11.01 compared with \$6.87 in 1974.

Net income for the fourth quarter of 1975 amounted to \$24,051,000, a 39% increase over the \$17,347,000 reported for the final quarter of 1974. Revenues of \$235,862,000 for the final 75 quarter were 20% higher than revenues of \$196,752,000 for the comparable period in 1974.

Lew R. Wasserman, MCA board chairman, declares the success of the company's "Jaws" motion picture is in large part responsible for the record profits.

It was the fourth straight year that MCA has posted all-time high revenues and earnings.

Zenith In Sales Drop

CHICAGO—Zenith Radio Corp. sales for the year ended Dec. 31, 1975, totaled \$901 million, compared with \$911 million for the year earlier, Joseph S. Wright, chairman, and John J. Nevin, president, have announced.

Net income in 1975 totaled \$30.8 million, or \$1.64 per share, and is comprised of \$1.38 per share from operations and 26 cents per share resulting from a required accounting change in the method of absorbing overhead costs into inventory. Net income in 1974, as restated, was \$11.4 million, or 60 cents per share, comprised of 53 cents per share from operations and 7 cents per share from an accounting change for treatment of investment tax credits.

Sales for the fourth quarter of 1975 totaled \$253 million, a decrease of \$9 million from the \$262 million reported for 1974. Earnings for the fourth quarter of 1975 were \$14.7 million, or 78 cents per share, compared with \$7.7 million, or 41 cents per share for the same period in 1974 as restated.

RCA Declares a 25-Cent Dividend

NEW YORK—RCA declared a quarterly dividend of 25 cents per share on the company's common stock, payable May 1, 1976 to holders of record March 15, 1976.

At RCA's regular meeting, dividends of 87½ cents per share on the \$3.50 cumulative first preferred stock and \$1 per share on the \$4 cumulative convertible first preferred stock, both for the period April 1-June 30, 1976, both payable July 1, 1976 to holders of record June 11, 1976, were declared.

Now Sound Set

PHILADELPHIA—Sound Gems Records has acquired the international distribution rights to Now Sound Records based in Chicago.

Don Clay Associates of Chicago will coordinate the Midwestern sales and promotion for Now Sound.

Market Quotations

As of closing, Thursday, March 4, 1976

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
29	13½	ABC	28.03	780	28%	27%	27%	- ¼
8%	2%	Ampex	72.50	162	7%	7%	7%	- ¼
9%	1%	Automatic Radio	71.88	67	9%	8%	8%	- ¼
19%	4%	Avnet	8.29	573	18%	17%	17%	- ¼
22%	10%	Bell & Howell	—	210	22%	21%	21%	- ½
58	28%	CBS	13.43	246	57%	57%	57%	+ ¼
9%	2%	Columbia Pic	4.48	211	7%	7%	7%	- ¼
14%	2	Craig Corp.	8.0	78	13%	12%	13%	+ ¼
63	21%	Disney, Walt	27.0	477	58%	57%	57%	- 1 ½
5%	1%	EMI	17.19	223	5%	5%	5%	+ ¼
26%	18%	Gulf + Western	5.31	743	26%	25%	25%	- ½
7%	3%	Handleman	11.04	108	6%	6%	6%	Unch.
26%	5%	Harman Ind.	7.85	62	25%	24%	24%	+ ¼
11%	3%	Lafayette Radio	10.54	77	11%	10%	10%	- ¼
20%	12	Matsushita Elec.	18.75	11	20	19%	19%	+ ¼
89%	27%	MCA	6.09	287	67%	66	67	+ ¼
18%	11%	MGM	7.26	183	14%	14%	14%	- ¼
68	43	3M	25.33	478	57%	58	58	- 1 ¼
4%	1½	Morse Elec. Prod.	—	36	3%	3%	3%	Unch.
57%	33%	Motorola	27.97	237	45%	43%	43%	- 2
33	12%	No. Amer. Philips	10.39	57	28%	28%	28%	+ ¼
23%	7	Pickwick Internl.	11.60	28	21%	20%	20%	- ¼
6%	2%	Playboy	66.67	61	4%	4	4	- ¼
26%	10%	RCA	17.41	1254	24%	23%	24%	- ¼
13%	5	Sony	34.50	721	8%	8%	8%	- ¼
40%	9%	Superscope	12.46	288	38%	36%	37%	- 1 ½
47%	22%	Tandy	16.06	491	46%	44%	44%	Unch.
10%	2%	Telecor	10.88	34	9%	9%	9%	- ¼
4%	½	Telex	14.22	787	4%	4	4%	- ¼
10%	6	Tenna	30.56	281	6	5%	5%	+ ¼
11%	6	Transamerica	9.35	650	11	10%	10%	+ ¼
15%	5%	20th Century	5.65	88	13	12%	13	+ ½
23%	8%	Warner Commun.	43.40	160	23%	22%	23	- ¼
38%	10	Zenith	27.63	314	38%	37%	38	- ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	70.83	21	2%	2%	M. Josephson	15.68	1	9%	9%
Gates Learjet	4.95	55	13½	14	Schwartz Bros.	—	—	1%	2%
GRT	—	97	2%	3%	Wallich's M.C.	—	—	1/16	5/16
Goody Sam	4.39	—	2½	3	Kustom Elec.	8.93	1	3%	3%
Integrity Ent.	—	—	—	—	Orrox Corp.	—	20	13/16	1
Koss Corp.	9.84	18	7%	8%	Memorex	—	14.55	25%	26

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.

U.K. Label In U.S. Bow

NEW YORK—D&M Sound, a new label specializing in disco-oriented music produced in the U.K., has been formed by Dave Miller and Marty Wilson and will be marketed in this country by Apex-Martin Record Sales.

Miller, long active in England and Germany, introduced the line at MIDEM in January and has already secured representation in major European territories.

Here, Apex-Martin is setting up a network of independent distributors

which, according to Joe Martin, Apex-Martin president, should be completed during the course of the NARM convention in Florida later this month.

First D&M releases feature the groups Camp Galore and the Vast Majority. Both singles and albums are being offered.

Steady Records Sues On Reggae

NEW YORK—Steady Records and its president, Arthur Trefferson, have filed a multimillion-dollar breach of contract and copyright infringement suit in State Supreme Court here against Warner Bros. Records, London Records, Decca Records (U.K.), BMI, Federal Records of Jamaica and its vice president Kenneth Khouri, and Burlington Music and Jamaica Music Publishers.

The suit, filed on behalf of the plaintiff by attorney Leonard Loewinthan, charges that Khouri and Federal Records conspired with London Records, and "maliciously and wilfully" entered into a scheme to cause London to distribute the Steady Records catalog in the U.S., Canada, "and throughout the world."

Khouri and Federal Records are also charged with conspiring with Warner Bros. Records to assign management and recording rights on a reggae artist named Ernie Smith, and "certain other recording artists" to Warner Bros. Records, in breach of the plaintiffs' rights.

Decca Records and Burlington Music are charged in the suit with maliciously and wilfully scheming with Khouri and Federal Records to

(Continued on page 78)

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It'll Come" (WBS 8179).



TV GRAMMY AWARDS

Big Acts Overcome Goofs, Poor Script

By ELIOT TIEGEL

LOS ANGELES—The 18th annual Grammy Awards telecast over CBS-TV Feb. 28 was musically packed with name performers which negated several goofs and a poor script.

The program ran 15 minutes over its allotted 90 minutes (10-11:45 p.m.) Utilization of computer animation by Marty Pasetta, the show's producer/director, was an enterprising idea which worked against the show in that the images either distracted from the live action when they appeared in swirling forms or were not clearly defined when they emerged as the faces of nominated candidates.

The Hollywood Palladium set looked like a concert hall with the audience in theater seats (with scores of other attendees at tables toward the rear of the room off-camera).

Host Andy Williams seemed ill at ease with the cue cards which were distantly placed—a questionable tradition when the show is produced in L.A.

Of the 10 categories announced on the tv show, after the brunt of the Grammys were announced at private chapter functions, only four winners were in L.A. to accept Grammys.

They were Natalie Cole, named best new act of the year; Paul Simon for best LP of the year; Captain &

Tenille for record of the year and Judy Collins, who had the hit single version of Stephen Sondheim's three-year-old song, "Send In The Clowns," named best song of the year.

The show's good entertainment and musical values resulted from the presence of Natalie Cole, Ray Stevens, Janis Ian, Paul Simon and Barry Manilow, who sang their Grammy nominated records.

This year, all the award presentors were music people—no film or tv actors were to be seen. And the list had show business glitter and prestige:

Helen Reddy and Neil Sedaka presenting best new artist; Ella Fitzgerald and Mel Torme presenting best jazz group; the four Pointers presenting best male country act; Aretha Franklin presenting the best r&b act; Pearl Bailey presenting the five new Hall of Fame works; Waylon Jennings and Jessi Colter presenting the best children's record (a first for the tv show); Gladys Knight & the Pips presenting the best song; Marvin Hamlisch presenting the best original film score; Lili Tomlin presenting the best female pop vocalist; Captain & Tenille presenting the LP of the year; Roberta Flack racing through all the jazz and r&b awards announced prior to the telecast; Dorothy Kirsten announcing all the classical awards released earlier that evening; and Joan Baez and Stevie Wonder presenting the record of the year.

From an emotional standpoint, Fitzgerald and Torme's blazing scat singing and Ian's interpretation of her nominated and subsequently winning "At 17" both received outstanding reactions from the audience.

Joining Williams in having trouble reading the cue cards were Waylon Jennings and Pearl Bailey. Torme also called Chick Corea Chuck.

The Recording Academy's salute to Chicago narrated by Henry Mancini—long associated with Hollywood—covered the gamut of musical activities which Chicago is noted for.

Insiders know the salute was designed to smooth things over with the Chicagoans who had threatened to withdraw from NARAS when they learned the tv show was being shifted from there to the Coast. The

(Continued on page 63)

The 1976 Grammy Award Winners

Record of the year: "Love Will Keep Us Together," Captain & Tenille, A&M, Producer: Daryl Dragon.

Album of the year: "Still Crazy After All These Years," Paul Simon, Columbia. Producers: Paul Simon, Phil Ramone.

Song of the year: "Send In The Clowns," Stephen Sondheim. Publisher: Beautiful/Revelation.

New Artist of the year: Natalie Cole, Capitol.

POP

Pop vocal performance, female: "At Seventeen," Janis Ian, Columbia.

Pop vocal performance, male: "Still Crazy After All These Years," Paul Simon, Columbia.

Pop vocal performance, male: group or chorus: "Lyn' Eyes," Eagles, Asylum.

Pop instrumental performance: "The Hustle," Van McCoy & The Soul City Symphony, Avco.

R&B

R&B Vocal performance, female: "This Will Be," Natalie Cole, Capitol.

R&B vocal performance, male: "Living For The City," Ray Charles, Crossover.

R&B vocal performance by a duo, group or chorus: "Shining Star," Earth, Wind & Fire, Columbia.

R&B instrumental performance: "Fly, Robin, Fly," Silver Convention, RCA.

R&B song: "Where Is The Love," H.W. Casey, Richard Finch, Willie Clarke, Betty Wright. Publisher: Antisia.

Soul gospel performance: "Take Me Back," Andrae Crouch & The Disciples, Light.

JAZZ

Jazz performance by a soloist: "Oscar Peterson & Dizzy Gillespie," Dizzy Gillespie, Pablo.

Jazz performance by a group: "No Mystery," Return to Forever featuring Chick Corea, Polydor.

Jazz performance by a big band: "Images," Phil Woods with Michel Legrand and his orchestra, RCA.

Sebok Tees A Big Red Distrib Org

NEW YORK—Big Red Enterprises has been formed in Hauppauge, L.I., as a distribution facility which will specialize in servicing rackjobbers, retail chains and other national accounts.

Lou Sebok, former vice president in charge of the ABC Records branches, who heads the new company, says he is gearing up for a roster of some dozen manufacturers. Strong emphasis will also be placed on cutouts.

Sebok, for many years prior to his ABC affiliation a merchandising executive with Decos/MCA, reports that discussions with a number of labels are already underway.

"We plan to operate through a network of sales representatives across the country," he adds. "Eventually, our intention is to acquire warehouse capability in Chicago and on the West Coast."

In the cutout area, Big Red will feature pre-packs of promotional product "tailor-made" to serve the repertoire needs of various accounts, says Sebok.

Firm's warehouse in Hauppauge occupies 9,000 square feet. Associated with Sebok in Big Red are veteran recordmen Stanley Drayson and Charles Trepel.

COUNTRY

Country vocal performance, female: "I Can't Help It," Linda Ronstadt, Capitol.

Country vocal performance, male: "Blue Eyes Crying In The Rain," Willie Nelson, Columbia.

Country vocal performance by a duo or group: "Lover Please," Kris Kristofferson & Rita Coolidge, Monument.

Country instrumental performance: "The Entertainer," Chet Atkins, RCA.

Country song: "Another Somebody Done Somebody Wrong Song," Chips Moman & Larry Butler. Publisher: Press/Tree.

COMPOSING

Instrumental composition: "Images," Michel Legrand.

Album of original score written for a motion picture of a television special: "Jaws," John Williams, MCA.

INSTRUMENTAL

Instrumental arrangement: "The Rockford Files," Mike Post, Peter Carpenter, MGM.

Arrangement accompanying vocalists: "Misty," Ray Stevens, Barnaby.

MISCELLANEOUS

Engineered recording, non-classical: "Between The Lines," Brooks Arthur, Larry Alexander & Russ Payne, Columbia.

Album package: "Honey," Jim Ladwig, Mercury.

Album Notes: "Blood On The Tracks," Peter Hamill, Columbia.

Producer of the year: Arif Mardin.

GOSPEL-INSPIRATIONAL

Inspirational performance, non-classical: "Jesus, We Just Want To Thank You," Bill Gaither Trio, Impact.

Gospel performance, other than soul: "No Shortage," Imperials, Impact.

ETHNIC

Ethnic or traditional recording: "The Muddy Waters Woodstock Album," Muddy Waters, Chess.

Latin recording: "Sun Of Latin Music," Eddie Palmieri, Coco.

SPOKEN

Recording for children: "The Little Prince," Richard Burton, PIP.

Comedy recording: "Is It Something I Said?," Richard Pryor, Reprise.

Spoken word, documentary or drama recording: "Give 'Em Hell

Harry!," James Whitmore, United Artists.

SHOW CAST

Cast show album: "The Wiz," Charlie Smalls. Composer: Jerry Wexler; Producer: Atlantic.

CLASSICAL

Album of the year, classical: "Beethoven: Symphonies (9) Complete," Georg Solti, Chicago Symphony, London. Producer: Rat Minshull.

Classical performance, orchestra: "Ravel: Daphnis Et Chloe (Complete Ballet)," Pierre Boulez. New York Philharmonic, Columbia.

Opera recording: "Mozart: Così Fan Tutte," Colin Davis, Philips. Producer: Erik Smith.

Choral performance, classical, other than opera: "Orff: Carmina Burana," Cleveland Orchestra. Conductor: Michael Tilson Thomas. Columbia.

Chamber music performance: "Schubert: Trios Nos. 1 In B Flat Major Op. 99 & 2 In E Flat Major, Op. 100 (The Piano Trios)," Artur Schnabel, Henryk Szeryng, Pierre Fournier, RCA.

Classical performance instrumental soloist or soloists with orchestra: "Ravel: Concerto For Left Hand & Concerto For Piano In G Major/Faure: Fantaisie For Piano & Orchestra," Alicia de Larrocha, London.

Classical performance instrumental soloist or soloists without orchestra: "Bach: Sonatas & Partitas For Violin Unaccompanied," Nathan Milstein, DG.

Classical vocal soloist performance: "Mahler: Kindertotenlieder," Janet Baker, Bernstein & the Israel Philharmonic, Columbia.

Album notes: "Footlifters," Gunther Schuller, Columbia.

Classical vocal soloist performance: "Mahler: Kindertotenlieder," Janet Baker, Bernstein & the Israel Philharmonic, Columbia.

Engineered recording, classical: "Ravel: Daphnis Et Chloe (Complete Ballet)," New York Philharmonic. Engineers: Gordon Parry, Colin Moorfoot, Columbia.

HALL OF FAME

Hall of Fame: "Gershwin: Porgy & Bess," Lehman Engel, Columbia, 1951; "God Bless The Child," Billie Holiday, Okeh, 1941; "Oklahoma," original cast, Decca, 1943; "Rachmaninoff: Piano Concerto No. 2 in C Minor," Rachmaninoff with Philadelphia Orchestra, Victor, 1929; "Take The A Train," Duke Ellington, Victor, 1941.

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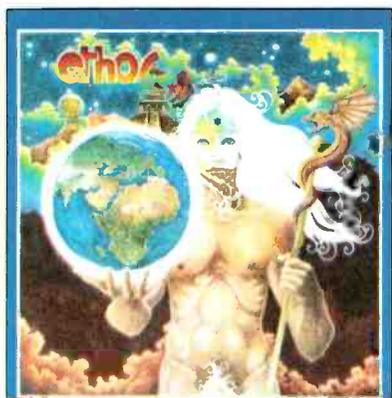
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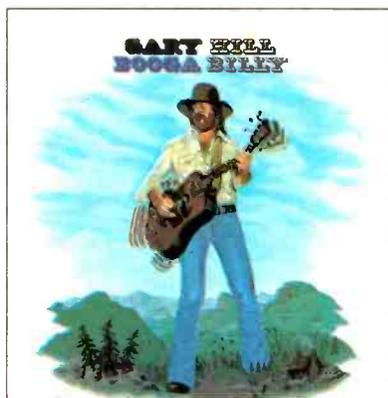


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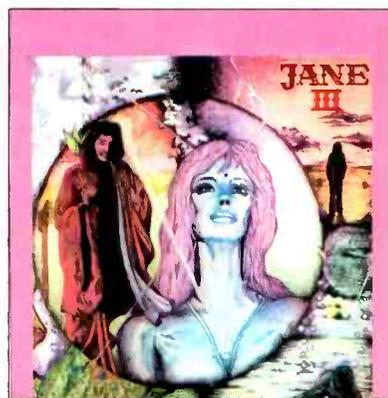
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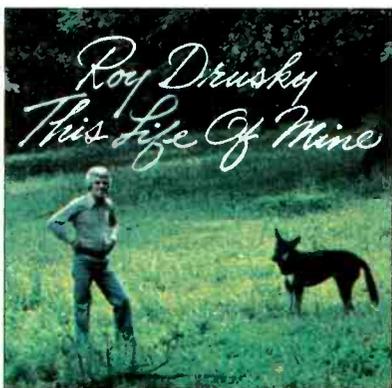
GARY HILL—Booga Billy
Aiming at both country and rock horizons in his second album, Hill sings his own songs, plus others by Jessi Colter and Merle Haggard. Produced by Ken Mansfield. ST-11506



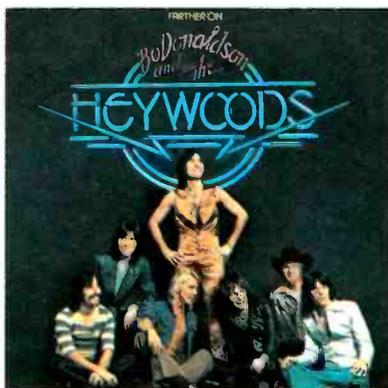
JANE—Jane III
Jane is a four-man rock band from Germany and, despite the title, this is their first American release. (Import sales on Jane have been huge!) ST-11425



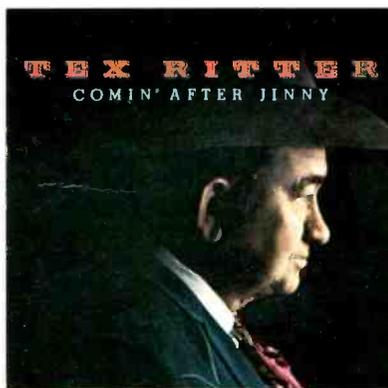
POUSETTE-DART BAND
This Massachusetts-based band centers around singer, songwriter and guitarist Jon Pousette-Dart. The album is a sophisticated blend of country, folk and rock influences. Produced by Norbert Putnam. ST-11507



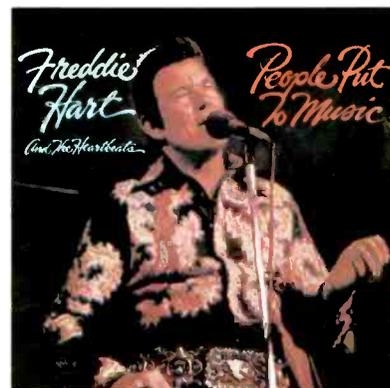
ROY DRUSKY—This Life Of Mine
With producer Audie Ashworth, Roy has cooked up a tasty new album allowing him to reflect back on his life musically with his own songs and others. ST-11399



BO DONALDSON & THE HEYWOODS—Farther On
Bo Donaldson & The Heywoods are maturing and growing both as individuals and as a musical entity. Their first Capitol album is produced by Nicky Chinn and Michael Chapman. ST-11501



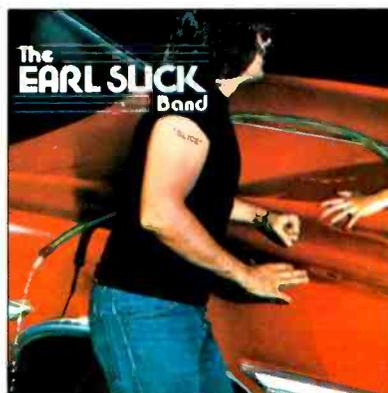
TEX RITTER—Comin' After Jinny
A wonderful collection of ten songs recorded during the last few years of Tex Ritter's life. Nearly all were only available as singles, including the hard-to-find title track. ST-11503



FREDDIE HART—People Put To Music
Freddie Hart is the personification of the American Dream. His new album is full of songs about people, and both the good and bad part of loving. ST-11504



LETTERMEN—Kind Of Country
As they ever continue to grow and change, the Lettermen have recorded an album of country songs, like "For The Good Times," "Country Roads" and more. SW-11508



THE EARL SLICK BAND
A powerful new album featuring sensational guitarist Earl Slick, formerly with David Bowie, and Jimmie Mack, vocalist and writer of most of the songs. Produced by Harry Maslin. ST-11493

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Natl Sales Of Grammy Disks In Spurt

• Continued from page 1

A&M, whose Captain & Tennille won the record of the year Grammy for its "Love Will Keep Us Together" single, reports tremendous

activity immediately after the Feb. 28 CBS-TV Grammy Awards telecast which won a 50% share of the total viewing audience, a number of viewers that will ultimately be estimated at above 60 million.

Barry Grieff, A&M merchandising director, says, "We have already learned that winning a Grammy means lots of sales. An award convinces the fence-sitting public that doesn't trust its own tastes."

A&M is placing Grammy-winner stickers on all new pressings of the "Love Will Keep Us Together" album leaving the plants. By coincidence, rather than any grand design, the new Captain & Tennille LP, "Song Of Joy" shipped gold the day before the telecast, which will also help give the team maximum exposure at this time.

Bob Fead, A&M sales vice president, says, "Winning a Grammy is definitely worth plenty in sales, even in something as simple as guaranteeing good exposure positioning in retail stores."

Grieff adds: "Any recognition factor like a Grammy award helps you subconsciously with the dealers. For example, if a record is certified gold they'll stay on it longer than they might otherwise. They figure that there must be more sales in it for them if they can come up with the right merchandising key at their outlets."

Columbia Records plans to sticker all its Grammy winning LPs, says Bruce Lundvall, vice president-general manager. "We will also make mention of the Grammy in all our ads."

While acknowledging that Columbia has never really felt any sudden sales impact from a Grammy in the past, Lundvall nonetheless feels this year Janis Ian will certainly benefit.

Why? "This year people were really thrilled about her performance on the tv show." Several nights later she played "At 17" on the "Tonight" show for guest host Steve Lawrence.

Columbia may reservice LPs by Grammy-winning Earth, Wind and Fire and Willie Nelson, Lundvall says. "We just reserviced Janis and Paul Simon."

The company does not plan any in-store displays toasting the Grammy award since "we already have point of sale material out on these people."

Lundvall sees the Grammy as "another bit of press and promotion which says to the public this is an LP that is highly regarded in a specific area of music. Intelligently used in advertising, it can certainly enhance an artist's career image."

The CBS executive doesn't believe you can measure any immediate public reaction because "a Grammy-winning LP might still be selling as a catalog LP."

"We have found that an artist doing a tv special or guest shot will produce no noticeable sales effect for his product. But if an artist does a weekly show it does affect their new releases and catalog."

Lundvall believes it may take several years before a Grammy takes on the sales significance that an Oscar possesses.

In New York, Ben Karol Records tabs Janis Ian's "At 17" single and "Between The Lines" LP as the two titles benefiting most from the awards. The recognition is also generating strong interest in her catalog product. "It's almost like 'At 17' is a hit all over again," says Karol, adding that in the space of a few days they moved a couple of hundred singles. Added sales impact on other winning disks has been marginal, he says.

A spokesman for New York's Sam Goody Records feels that it's much too early to tell. He does expect sales to build, though. Store signs are

VISUAL GRAPHICS HELP

Chicago NARAS Meets, Sets Goals

CHICAGO—Two days after the nationally televised Grammy Awards, the Chicago chapter of NARAS sought to show Chicagoans just what their city's contributions have been to the recording industry.

On Monday evening (1) the chapter presented a two-hour program with slides, films and guest speakers in the local CBS television studios.

Jim Atlas, president of the Chicago chapter, says: "The meeting was a kickoff for a concerted effort in Chicago to pull together the various elements of the recording industry for the purpose of growth of musical performance and production."

Although the meeting was open to the public, the bulk of the standing-room-only crowd consisted of key Chicago record industry personnel, radio personnel and the press.

Jerry Bishop, a radio and television personality, hosted the program. It led off with a long progression of slides and music presenting some of the successful Chicago recording artists, spanning from the legendary Chicago blues of the '20s to the Liverpool sound of the '60s.

Then a film presented Chicago's current successes like the Ohio Players in concert.

Bishop emphasized that "what we'll be doing and hearing in Chicago in 10 years is up to us right now." He went on to detail

the chapter's new plans for the future. The local CBS station is planning a television special about Chicago music for late spring.

It will be produced with the cooperation of the Chicago NARAS chapter.

The chapter recently hired Rachael Weinstein as its public relations representative. The chapter will soon provide local record stores with a special bin browser headlined, "Chicago-land Sounds." It will recommend popular locally produced recordings to showcase in that bin.

The first issue of the monthly "Chicago NARAS News" was distributed. Finally, Bishop announced that the NARAS Institute will co-op with the Chicago chapter the upcoming "Business Of Music Seminar" at Northwestern Univ.

Jerry Butler brought the topic down to the basics—money. Citing the lack of finances in Chicago, and the "unbelievable" collapse of RCA's Chicago recording facilities, he emphasized, "We need more people with the authority to sign checks." Butler drew enthusiastic responses when he said the future would improve greatly "once we on the south side of Madison St. and you on the north side of Madison St. can get together downtown somewhere."

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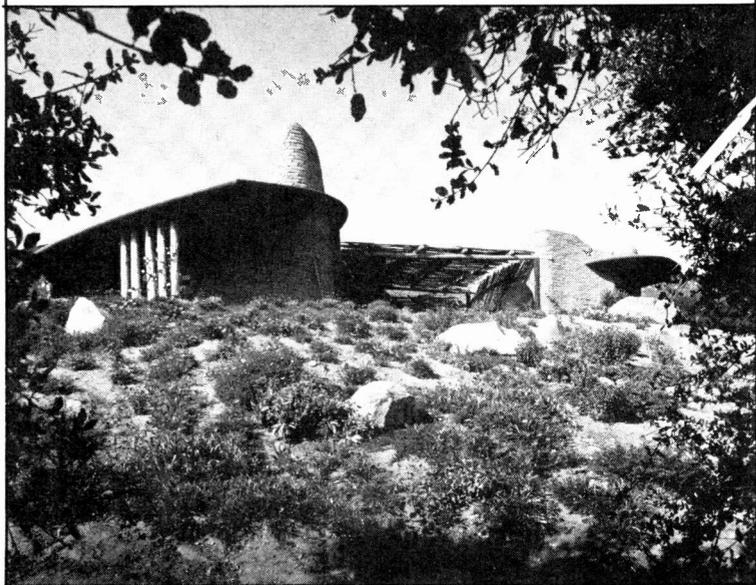
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being used to spark customer interest.

A spokesman for the Pittsburgh-headquartered National Record Mart chain (44 stores) offers that the Grammy designations have not made too much difference on the sales of the records involved. Al Franklin of Al Franklin's Music World in Hartford, Conn., concurs. Larry Rosen of Pennsylvania's seven-store Weethree chain opines that it's much too early to say what kind of a sales influence the awards are having.

In Chicago the Grammy telecast produced a slight but noticeable sales increase, especially for Paul Simon, Janis Ian and "The Wiz." at downtown retail stores, a random survey of loop store managers indicates.

"The Grammys help sales some every year," says Jo Griego, manager of one of three Record World locations in Chicago. "Paul Simon, Janis Ian and Earth, Wind & Fire are moving anyway, but they picked up a little," she says. "They started asking for Ian's 'Between The Lines' this week." She says the Grammy-winning jazz albums featuring Chick Corea and Dizzy Gillespie also had "picked up a little."

But Griego and Jim Rose, manager of one of the two Rose Discount Records loop locations, both mentioned "The Wiz," best cast show album, first when asked about Grammy-inspired sales.

Rose also says his store "did quite well" with a \$29.88 sales of the \$50 list "Beethoven: Symphonies (9) Complete," classical album of the year.

Sandy Ambrose, manager of one of five Downtown Records Stores, says she "sold out of the single of the year, 'Love Will Keep Us Together.'" She also says sales of Si-

mon and Ian albums also were up "slightly."

None of the managers questioned would estimate a percentage sales increase, all indicating sales had not picked up enough to make a big dent in over-all sales for the week.

Atlantic in New York says it is planning a re-emphasis on the WEA level for "The Wiz." There'll be a new advertising budget for both radio time buys and print advertising. Also, additional merchandising material, posters, streamers and displays, will be made available. The LP will now be stickered as a Grammy winner.

Advertising will concentrate on those cities where the road show of the play will have engagements. A label spokesman explains that even without this push the LP has already proven out as a strong seller.

Masterworks (Columbia) will be stickered four classical albums which won awards. Print and radio advertising is also planned. The albums are Ravel's "Daphnis Et Chloe" with Pierre Boulez/N.Y. Philharmonic, "Carmina Burana" with Robert Page/Michael Tilson Thomas, Mahler's "Kindertotenlieder" featuring Janet Baker, and "Footlifters" with notes by Gunther Schuller.

RCA is doing nothing special to highlight its Grammy winners at this time, a spokesman reports. A line is being added to ads for the best chamber music disk: the RCA Red Seal release of "Schubert: The Piano Trios" with Artur Schnabel, Henryk Szeryng and Pierre Fournier. It's possible there may be some special promotions at a later date.

There is a correlation between Grammy winners and a boost in sales, according to Nashville area one-stops, buyers, retail chains and

(Continued on page 78)

The FM Super Group



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SEAN CONRAD

Program Director, KSFX
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Disco Rock Station

BILL TODD

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WILD—BOSTON

WGIV—CHARLOTTE

WBMX—CHICAGO

WJPC—CHICAGO

WVOL—NASHVILLE

WLAC—NASHVILLE

KDKO—DENVER

KOWH—OMAHA

WOL—WASHINGTON

AND
MANY
MORE
COMING

AND IT'S ONLY
THE BEGINNING

BUDDAH RECORDS
PLEASURE FROM THE BUDDAH GROUP

Dave Kapp Dies In N.Y.

• Continued from page 3

signment, the creation of a country catalog. He traveled the countryside in search of talent, accompanied by an engineer and trunks full of wax blanks and hand-wound gear, recording as he went and shipping the finished masters to New York for processing.

It was during those barnstorming days that he came across Ernest Tubb and Red Foley, who were to become the nucleus of Decca's country roster, for many years one of the strongest in the nation. Another early Kapp find was the Andrews Sisters, with whom he produced many records destined to become hits. He also was involved in sessions with such Decca artists as Bing Crosby, the Ink Spots, Fred Waring, Carmen Cavallero, Count Basie, and many others.

Together with his brother, Jack, he implemented the concept of the original-cast recording, which stimulated an entire new area of disk repertoire with the success of the early Decca show albums like "Porgy And Bess," "Oklahoma!," "The Cocktail Party" and "Death Of A Salesman."

This close identification with the stage surfaced again years later

when Dave, at his own label, Kapp Records, secured the rights to and recorded the hit "Man Of La Mancha" original cast.

In the early 1950s Kapp left Decca to take on an executive post at RCA Victor where for some years he was closely associated with the record careers of Eartha Kitt, Perry Como, the Ames Brothers and Eddie Fisher, among many others.

In 1954 he left RCA to form Kapp Records, which developed as a full-line company, including classics in its repertoire spectrum. Especially prominent on the label as a hit producer was the pianist Roger Williams. Kapp Records was sold to MCA in 1968.

Kapp was a prolific songwriter and often collaborated with the late Charles Tobias. "Open The Door, Richard" and "Dance With A Dolly" were among his tune credits.

Active in many industry organizations, Kapp served also as a president of the RIAA.

Survivors include his widow, Anneliese; a son, Michael, an executive with Warner Special Products; a brother, Paul, head of General Music Publishing and Serenus Records, and four grandchildren.

Fred Rector

• Continued from page 3

bilities as close to him as his family, whom he saw rarely. Witnesses confirmed the difficulty in finding records to document Rector's income (Billboard, March 6).

Assistant U.S. Attorney Mark Heaney, the prosecutor, countered that Rector was cognizant of his tax obligations, but wilfully put them off until he finally filed returns for 1970 through 1973 in mid-April, 1975.

When Heaney questioned Rector regarding alleged disbursements of money to radio station personnel, including Joan Griggs, Debra Long and Frank Hallister, Memphis; Scotty Andrews, WIGO, Atlanta; George Fraser, Houston; and Mike Frisbee, Pittsburgh, Rector said they were "friends" whom he helped with "loans" in emergencies.

When asked about money given to E. Rodney Jones, veteran WVON, Chicago, program director, Rector said Jones had repaid him more money than he ever loaned Jones. "He was like a father to me, got me into the business," Rector said. "It's impossible for me to tell the times I've helped people in radio since 1972."

During the trial, stipulations and government summary prepared by Forrest B. Calkins of the IRS here listed the following payments by

Books, Cassettes For 'Read & Hear'

NEW YORK—Wonderland Records is making available its "Read And Hear" children's line in book and cassette packages, with 12 titles offered in the initial release.

Illustrated storybooks are included in each package, and the cassettes are cued so that beginning readers are alerted when to turn pages. Stories run the nursery literature gamut and include such titles as "Little Red Riding Hood," "The Three Bears," "Puss In Boots" and "Hansel And Gretel."

Both counter and floor displays stocked with "Read and Hear" product are available, with the packages also designed to fit into standard seven-inch browser bins. List price of the units is \$2.95.

London Label's Welfeld Dead

NEW YORK—Jack Welfeld, administrative manager for London Records, died here Feb. 29, the victim of a heart attack. He was 53.

Welfeld, with London for 26 years, was involved in many facets of the label's operation, including contracts, record club liaison, premiums and marketing. He was a charter member and past vice president of the Music and Performing Arts Lodge of B'nai B'rith. He is survived by his widow, Rose, and two children.

wholesalers to Rector for singles at 35 cents each as part of his 1972 and 1973 income:

	1972	1973
Soul City, Los Angeles	\$14,259	\$31,115
Schwartz Bros., Washington	\$9,000	\$17,850
Southland, Atlanta	\$5,000	\$24,000
Musical Isle, Chicago		\$11,900
Hot Line, Memphis	\$1,400	\$8,420
Eric-Mainland, San Francisco		\$9,156
Musical Isle, Calif.		\$2,800
All-South, New Orleans	\$1,165	\$8,348
H.W. Daily, Houston		\$5,075
Summit, Chicago	\$10,500	\$30,171
Ernie's One-Stop, Chicago		\$10,000
Barney's One-Stop, Chicago		\$4,050
Gardner's TV, Chicago	\$12,002	
Payments from clients to Rector for promotional work for the two years gathered from the summary and stipulations included:		
Ode Records*		\$7,000
TK Productions	\$31,674	\$61,620
Marlin Records	\$6,091	
Capitol Records	\$8,000	\$13,500
Lizard Records	\$12,300	
Mainstream Records**		\$3,100
Atlantic Records	\$6,500	

*Ode Records, testimony showed, paid Rector indirectly. They gave Record Merchandising, Los Angeles, a credit for \$7,000 for paying Rector \$7,000.

**Mainstream Records also gave Rector 19,900 singles to sell, according to testimony from Bob Shad, president of the label. How or to whom Rector sold the records was not disclosed. Most singles sold by Rector were TK Productions product.

The government contended all payments were for income. Mrs. Maria Lom, head bookkeeper for TK Productions, the Henry Stone firm which produces and makes the many hot r&b records on various Stone labels, testified that of the \$62,338.35 Rector was paid, \$26,556.92 represented salary while the remainder was either advances for expenses or repayment of expense vouchers turned in to the firm in 1973. Heaney countered that Rector's exact expense accounts indicated he could have filed tax forms on time.

TELLER TELLS IT

New Acts Credited For 25% UA Boost

By JOHN SIPPEL

LOS ANGELES—The same success pattern followed by Arista and Phonogram/Mercury concerning development of embryonic talent enables Al Teller, UA Records president, to project a hefty 25% business increase for the first quarter of 1976 over the prior year.

Interestingly, Teller earlier had projected "at least a 10% increase," but has changed his estimate upward. While Teller essentially acknowledges the basic contribution of veteran UA acts like War, Electric Light Orchestra and Bobby Womack and the continual chart presence of the Blue Note releases, he emphasizes building a salable growing roster of newcomers.

Teller isn't sorry he didn't take a British-charted import album of Laurel and Hardy music. "I look for

an act we can build with," he states.

He believes in reacting quickly to a burgeoning hit. Exposure before large live audiences is vital, he feels. Brass Construction's debut album 78 with a star among best-selling packages this week, has obtained an almost month-long tour with the O'Jays nationwide.

Plans are underway to bring English singer Maxine Nightingale to the U.S. next month on the basis of her burgeoning first single, "Right Back Where We Started From," which leaped from 45 to 25 with a star on the Hot 100 this week. Her LP is due in late March here. Pierre Tubbs is producer.

Larry Butler, UA country chief, is working to put Crystal Gayle on her first label-sponsored national trek to

(Continued on page 63)

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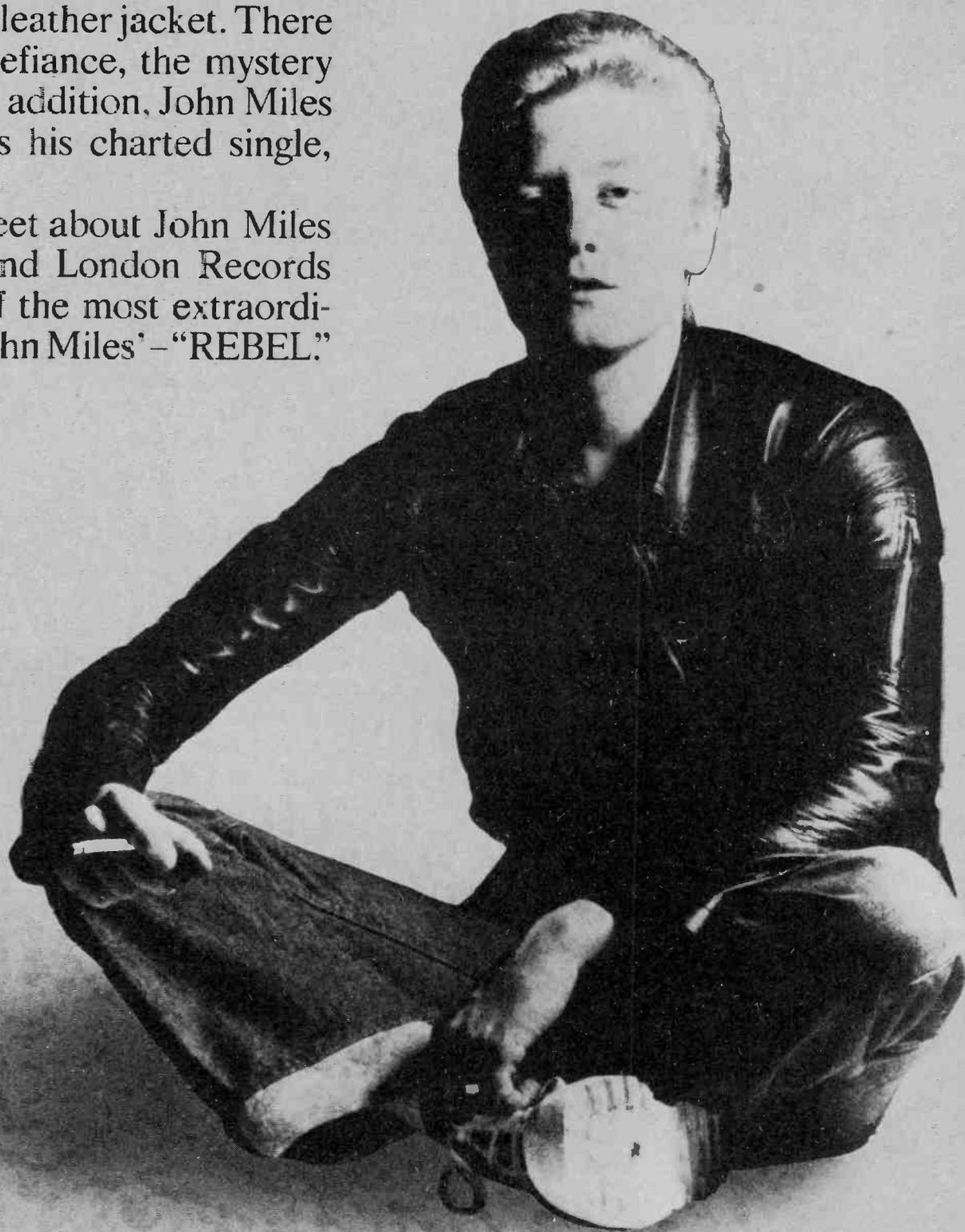
A60001

JAMES DEAN DIED WHEN HE WAS 24

But some say his legacy lives on in John Miles.

John Miles has the same short hair, wears the same stove pipe jeans and leather jacket. There is also the shyness, the defiance, the mystery that surrounded Dean. In addition, John Miles is a talented musician as his charted single, "High Fly," proves.

The word on the street about John Miles is already *incredible*...and London Records will very soon ship one of the most extraordinary LPs in its history...John Miles' - "REBEL."



John Miles

&

LONDON

RECORDS & TAPES

the partnership that's putting it all together in '76.

Mercury/Phonogram Fetes 30-Year Steinberg Record

• Continued from page 1

Chicago, but his other son, Steve of Santa Barbara, Calif., and his daughter, Beth of Eugene, Ore.

Present also were Dr. Werner Vo-

gelsang, president of Polygram U.S.; Jan Cook, chief financial officer for the same firm; Lou Simon, executive vice president of Polydor/MGM; Dave O'Connell, president, Phonodisc; Jerry Kennedy, vice president,

a&r, country; M. Scott Mampe, vice president, classical; Marv Wolfberg, Polygram financial officer, and Leonard Levin, legal advisor to Mercury Records since its inception. Steinberg started with Mercury

Records in March 1946 (see separate story). He rose rapidly to controller and then treasurer. He became executive vice president of Mercury in 1962. He became president of Mercury, which by that time had been

acquired by Philips of Holland, in 1967. He became president of the Polygram Record Group last year. Steinberg has held a number of executive posts with RIAA.

Following dinner, Bill Haywood narrated a 15-minute audio/visual presentation that took Steinberg tongue in cheek from doffing Army khaki to joining Mercury to his present leadership of a top record group in the U.S. industry.

As Paul Simon said at the Grammys, "I'd like to thank Stevie Wonder for not making an album last year."

Grammys aren't awards given exclusively to ASCAP members — although sometimes it seems that way.

True Paul Simon isn't an ASCAP member (we wish he were). But Stevie Wonder is, and so is Stephen Sondheim, who wrote the *Song of the Year* "Send in the Clowns."

So is Janis Ian, who won for the *Best Pop Vocal Performance* by a female with "At Seventeen."

And so are the Eagles, who won a Grammy for the *Best Vocal Performance by a Duo, Group or Chorus* with their composition "Lyin' Eyes."

And so are Mike Post and Pete Carpenter, who won as arrangers of "The Rockford Files."

And so is Dizzy Gillespie, who won for the *Best Jazz Performance by a Soloist* with a piece from an album titled "Oscar Peterson & Dizzy Gillespie."

And so is Andrae Crouch, who won for *Best Soul Gospel Performance* with a piece from an album titled "Take Me Back."

And so is Bill Gaither, whose trio won for *Best Inspirational Performance* with a piece from an album titled "Jesus, We Just Want To Thank You."

And so is the late Duke Ellington, whose recording of "Take the A Train" was elected to the *NARAS Hall of Fame*.

And so are Richard Rodgers and the late Oscar Hammerstein II, whose original cast LP of "Oklahoma!" was elected to the *NARAS Hall of Fame*.

And so are George and Ira Gershwin and Du Bose Heyward, whose "Porgy and Bess" was elected to the *NARAS Hall of Fame*.

And so is the late Sergei Rachmaninoff, whose performance of his own "Piano Concerto No. 2 in C Minor" was elected to the *NARAS Hall of Fame*.

And SACEM's Michel Legrand, who won two Grammys, licenses in the USA through ASCAP.

All in all ASCAP members and those licensing in the USA through ASCAP won 17 Grammys this year.

And rumor has it that Stevie Wonder is about to release a new album this year.



Phonogram photo

Irwin H. Steinberg

Fach presented Steinberg with a gold pocket watch, inscribed "30 With A Bullet," the theme of the entire evening from napkins through book matches. Vogelsang presented him with an inscribed ship's clock from Polygram. Coen Solleveld, president of Polygram, sent a selection of Dutch wines and liquors to Steinberg.

Congratulatory wires were read from Reinhard Klaussen, a&r chief, Phonogram International; Piet Schellevis, president, Phonogram International; Solleveld; Chicago Mayor Richard Daley and Illinois Gov. Dan Walker. Artists sending wired congratulations included: Bachman-Turner Overdrive; the Ohio Players; 10 cc; Tom T. Hall, Faron Young, Roy Orbison and Johnny Rodriguez.

During the evening, a special tape containing more than 75 gold records achieved by Mercury and Phonogram/Mercury paid further tribute to Steinberg's leadership.

The party committee included George Balos, merchandising; Robin McBride, international a&r; Stan Bly, promotion; and Mike Gormley, publicity, all of Phonogram/Mercury, and Gail Duberchin, head of personnel, Polygram Record Group.

New Accountant For Merc Label

Thirty years ago, Billboard would have reported the following personnel development:

CHICAGO—Irving B. Green, president of Mercury Records, the new independent label here, announced this week that Irwin H. Steinberg has been added to the accounting department.

Steinberg, a recent discharger from the Army, is the second member of his family to join the label. His sister, Mrs. Shirley Klein, joined the firm earlier, working in the royalty department. Steinberg joins a department headed by Jerry Fisher, controller. He is a graduate of the Univ. of Chicago's school of business administration.

ASCAP

Increased Soul From Burbank

Philly Groove's FIRST CHOICE Make Their Biggest Move

Putting Art before Commerce, here goes:

The three ladies who are FIRST CHOICE have ten totally foxy new tracks on their SO LET US ENTERTAIN YOU album, via Warner Bros./Philly Groove (BS 2934).

The album is above hype.

As Rochelle Fleming of FIRST CHOICE sums it up:

"We can sing, we're not ugly and we've got our clothes together."

Need we say more?

Possibly.

You should not forget that FIRST CHOICE gave you "Armed and Extremely Dangerous," "A Boy Named Junior," "Love Freeze," "Newsy Neighbors" and "Smarty Pants."



Now, Back to Commerce FIRST CHOICE lead off the new enterprise in which Stan Watson's enviable Philly Groove label and Burbank's ever-hungry Warner Bros. Records are joined.

Philly Groove's move west to meet Burbank's Mo & Co. is part of the growing trend toward transforming Burbank into Soul City.

Philly Groove is, as Warners used to say a lot, "where they belong."

Welcome, Stan.
Welcome, FIRST CHOICE.
From the new Soul City.



Radio-TV Programming

Focus On Radio-Music At NAB Chicago Convention March 21-23

LOS ANGELES—For the first time in modern format radio, the NAB convention at McCormick Place in Chicago March 21-23 will focus on radio music programming and some of the nation's outstanding program directors and programming-oriented general managers have been invited to speak.

Charlie Jones, chief of radio operations of the NAB, has been working on a special radio programming accent for the convention in conjunction with Niles David, president of the Radio Advertising Bureau in New York.

One of the highlights of the convention will be "An Audio Odyssey" on Monday (22) that will portray a history of music on radio with live comments supported by a music production created by Chuck Blore, president of Chuck Blore Creative Services, Los Angeles. Then Prof. Russell Peck of the Northern Illinois Univ. School of Music in DeKalb

will talk on the future of music and radio. Blore will later take a look at commercials and their future.

Then, along come seven concurrent panel sessions, each an hour long. A panel on contemporary music will be moderated by Rick Sklar, vice president of program development for the ABC-owned-and-operated stations, and on his panel will be Marie Gifford, general manager of KEEL in Shreveport, La.; Paul Drew, vice president of programming for RKO Radio, Los Angeles; Gary Lane of WMID in Atlantic City, N.J.; and Jay Cook, program director of WFIL in Philadelphia.

On a panel dealing with MOR radio, moderated by Eddie Fritts of WNLA in Indianola, Miss., will be Robert Henley of WGN in Chicago; Elmo Ellis, general manager of WSB in Atlanta; Michael Lareau of WOOD in Grand Rapids, Mich.; and William Jones of WJR in Detroit.

Craig Scott, national program director for the Plough stations and program director of WJJD in Chicago, will moderate a panel on country music radio and on the panel will be Charlie Warner, manager of WMAQ in Chicago; Don Nelson, manager of WIRE in Indianapolis; Jim Goodrich of KYSS in Missoula, Mont.; and Bill Ward, general manager of KLAC in Los Angeles.

Another panel session will deal with newer music formats with Bob Cole of the CBS-owned-and-operated stations acting as moderator with panelists Chuck Blore; Bill Tanner, national program director of HefTel operating out of Y-100 in Miami; Carl Hirsch of WMMS in Cleveland; and Gordon Peel of WKYS in Washington.

Another session will deal with automation—"The Sex Life Of A Tape Cartridge" guided by Wayne Cornils of KFXD in Nampa, Idaho. On the panel will be Andy McClure, sales manager of Shafter Electronics; Lee Bayley, operations manager of Drake-Chenault Enterprises, Los Angeles; and Marlin Taylor, president of Bonneville Broadcast Consultants, New York.

Tuesday afternoon, Miles David of the Radio Advertising Bureau will moderate a panel consisting of George Wilson, executive vice president of Bartell Media, New York; Dwight Case, president, RKO Radio, Los Angeles; Dick Harris of Group W; Don Jones, president of PSB Broadcasting, Fond du Lac, Wis.; and Clint Formby, KPAN, Herford, Tex.

This is the first major direction toward modern day programming taken by the NAB since a series of programming clinics directed by Sherrill Taylor several years ago.



FISHY TALE: Bill Young, program director of KILT in Houston, right, explains to Dan McCafferty, lead singer for Nazareth, how long the fish on the wall plaque was before it was mounted. A&M Records promotion executive Wayne Shuler, left, introduced McCafferty to Young, who then introduced the fish to McCafferty.

Country Oldies Dominate A New Syndicated Series

NASHVILLE—A new radio syndicated series featuring top past hits in country music is slated for an April 3 premiere.

Titled Diamond P's "Solid Gold Country," the weekly three-hour show can be run as one show or broken up into three self-sustaining one-hour segments.

"In talking with country stations, we found there was something lacking in the oldies category," remarks Steve Adler, vice president of sales for Diamond P Enterprises of Hollywood. The firm handles the weekly Dick Clark "Solid Gold" show and previously packaged the "Continental Country" show.

KLAC's Harry Newman will host and provide personal insights and interviews concerning country standards. Some of the hour-long segments will spotlight specific artists while others will stress common themes, highlights of a particular year, or the chart songs of a past week.

Promotional mailings of the new syndication have gone to 2,000 stations, and the show's producers hope to have 40-50 stations in the lineup in time for the first show.

MARCH 13, 1976, BILLBOARD

OSMONDS' SHOW A WINNER

Music On TV: Art Fisher's Secrets

Art Fisher is today one of the hottest directors in the field of television music shows, having directed such series as Andy Williams, Sonny and Cher and currently the Friday evening Donny and Marie Osmond series, along with a string of tv music specials. Here, in an interview conducted by radio-tv editor Claude Hall, Fisher details some of his concepts.

FISHER: One of our producers—Marty Croft—just phoned me the ratings for the Osmonds' second show. We were very pleased with them. Primarily because no one has ever made a dent against "Sanford And Son." People have got killed there. I did "Sonny And Cher" for half a season there and we did zilch, 20 shares. While they were doing

40s. Once we got moved to Sunday night, we started building.

With Donny and Marie Osmond, we've just done a 34 nationally.

HALL: Those two kids are probably good to work with, aren't they?

F: It's beyond that. The kids are terrific, but it's the entire family you're involved with. And the Mormon atmosphere is wonderful.

We don't do double entendre jokes, jokes that might have sexual overtones, a la any husband and wife team that might be on the air. We don't do jokes about coffee even

and most of us associated with the show don't smoke.

H: What's the format of the show?

F: Well, it's hard to describe a format for this show. I suppose that on the "Sonny And Cher Comedy Hour," a format was for them to come out and sing a song, do some jokes, then do a bunch of sketches, then a concert, then some more jokes, then a single number with Cher, then a big opera at the end, with guest performers weaved in throughout all that.

(Continued on page 26)

BILLBOARD'S MARCH 27 ISSUE WILL BE DISTRIBUTED AT THE NAB CONVENTION

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Expanded Radio Coverage!

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MARCH 12

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TODAY!



Art Fisher: A man who has already seen the "pictures" that he shoots and is the hottest tv musical director in the field today.

200 Global Heavies Will Attend 2-Day Workshop Of AFRTS

LOS ANGELES—More than 200 radio station commanders, program directors and engineers from around the world will attend a two-day workshop of the American Forces Radio and Television March 19-20 at the Conrad Hilton, Chicago.

A highlight of the meeting will be a speech one afternoon or radio programming by Rick Sklar, vice president of program development for all of the ABC-owned and operated radio stations. Sklar programmed WABC, New York, into one of the leading radio stations in the world.

A panel session that same afternoon will feature air personalities Tom Campbell, Gene Price, Gene Cimarrusti, Wolfman Jack, and Roger Carroll—all of whom do disk jockeys shows produced and distributed around the world by AFRTS. Moderator will be Jack Brown, chief, American Forces Radio Services, Los Angeles.

Mel Blanc, one of the nation's leading voice men, will speak at the Friday luncheon; Claude Hall, Billboard's radio-tv editor, will be the Saturday luncheon speaker.

Chairman of the two-day workshop is Robert Cranston, retired colonel and former commander of the AFRTS who today is head of electronic media, Office of Information for the Armed Forces. Participating in the meeting will be Col. Oliver Willey, commander AFRTS, and Col. Felix Casipit, commander AFRTS, Washington. Among the speakers will be Jack Brown and Bob Vinson, chief, American Forces Television Services, Los Angeles.

Also represented at the meeting with the Defense Information School of Ft. Benjamin Harrison in Indiana and the Defense Dept. TV-Audio Support Agency, Sacramento.

Tulsa KRAV In A Format Change To Adult Music

TULSA—KRAV, an FM station owned here by George Kravis, is dropping the beautiful music format of Bonneville Broadcast Consultants to switch to a live 24-hour adult contemporary music format targeted at 25-34 age listeners. Ken Scott, program director, says, "I think the 25-34 listener is probably the most neglected listener there is in radio today."

Target date for the change was Monday (8). Staff also includes Gerry Harmon from KULF in Houston, Norm Laramee as production director, and Kenny King and Dan Sherman. A playlist of 24-30 records will be used, with about 60% oldies from the past four years.

There's no formula for Janis Ian.

Her specialty is recording singles that aren't like anything else around...but that are so riveting you've just *got* to stop and listen.

"Aftertones" is an album filled with non-formula hits.

"Boy I Really Tied One On" is the first.



Janis Ian/Aftertones

including:
I Would Like To Dance
Roses/Belle Of The Blues
Hymn/Boy I Really Tied One On

PC 33919. Also available on tape.

"Boy I Really Tied One On"³⁻¹⁰²⁹⁷
is the new single by Grammy-Award-winner Janis Ian.
On Columbia Records.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/11/76)

TOP ADD ONS - NATIONAL

JOHNNIE TAYLOR—Disco Lady (Columbia)
 PETER FRAMPTON—Show Me The Way (A&M)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

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.

Pacific Southwest Region

TOP ADD ONS:

LARRY GROCE—Junk Food Junkie (W.B.)
 COMMODORES—Sweet Love (Motown)
 DR. HOOK—Only Sixteen (Capitol)

PRIME MOVERS:

FOUR SEASONS—December 1963 (Oh, What A Night) (W.B./Curb)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 DR. HOOK—Only Sixteen (Capitol)

BREAKOUTS:

JOHN DENVER—Looking For Space (RCA)
 FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Reprise)
 DR. HOOK—Only Sixteen (Capitol)

KHJ—Los Angeles

- LARRY GROCE—Junk Food Junkie (W.B.)
- COMMODORES—Sweet Love (Motown)
- DR. HOOK—Only Sixteen (Capitol) 21-11
- CARPENTERS—There's A Kind Of Hush (A&M) 27-19

K100 (KIQQ-FM)—Los Angeles

- NONE
- NONE
- NONE

KIIS—Los Angeles

- JOHN DENVER—Looking For Space (RCA)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) HB-29
- FOUR SEASONS—December 1963 (W.B./Curb) 15-8

KFXM—San Bernardino

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- PETER FRAMPTON—Show Me The Way (A&M)
- HOT CHOCOLATE—You Sexy Thing (Atlantic) 16-2
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 21-14

KAFY—Bakersfield

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- CARPENTERS—There's A Kind Of Hush (A&M)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 20-12
- PETER FRAMPTON—Show Me The Way (A&M) 24-19

KCBQ—San Diego

- SWEET—Action (Capitol)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- FOUR SEASONS—December 1963 (W.B./Curb) 28-13
- ERIC CARMEN—All By Myself (Arista) 27-17

KENO—Las Vegas

- JOHN DENVER—Looking For Space (RCA)
- FLEETWOOD MAC—Rhiannon (Rep.)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 17-10
- STYX—Lorelei (A&M) 20-14

KBBC—Phoenix

- DIANA ROSS—I Thought It Took A Little Time (Motown)
- BOB DYLAN—Mozambique (Col.)
- PETER FRAMPTON—Show Me The Way (A&M) 31-22
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) HB-31

KRIZ—Phoenix

- DR. HOOK—Only Sixteen (Capitol)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- FOUR SEASONS—December 1963 (W.B./Curb) 15-5
- AEROSMITH—Dream On (Col.) 24-15

KQEO—Albuquerque

- TONY ORLANDO & DAWN—Cupid (Elektra)
- ROXY MUSIC—Love Is The Drug (ATCO)
- BAY CITY ROLLERS—Money Honey (Arista) 20-12
- DR. HOOK—Only Sixteen (Cap.) 21-13

KTKT—Tucson

- FLEETWOOD MAC—Rhiannon (Reprise)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 17-10
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 19-15

Pacific Northwest Region

TOP ADD ONS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
 CARPENTERS—There's A Kind Of Hush (All Over The World) (A&M)
 ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)

PRIME MOVERS:

MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
 DONNY & MARIE OSMOND—Deep Purple (Kolob)
 RUFUS/CHAKA KHAN—Sweet Thing (ABC)

BREAKOUTS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
 CARPENTERS—There's A Kind Of Hush (All Over The World) (A&M)
 ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)

KFRC—San Francisco

- SYLVERS—Boogie Fever (Capitol)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- JOHNNIE TAYLOR—Disco Lady (Columbia) HB-21
- AEROSMITH—Dream On (Columbia) 24-18

KYA—San Francisco

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- DONNY & MARIE OSMOND—Deep Purple (Kolob) 30-18
- PETER FRAMPTON—Show Me The Way (A&M) 16-9

KLIV—San Jose

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 7-2
- PETER FRAMPTON—Show Me The Way (A&M) 17-13

KJOY—Stockton, Calif.

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- SWEET—Action (Capitol) 28-13
- HENRY GROSS—Shannon (Lifesong) 29-18

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)

KNDE—Sacramento

- FOUR SEASONS—December 1963 (W.B./Curb)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- DR. HOOK—Only Sixteen (Capitol) 25-14
- BEE GEES—Fanny (RSO) 11-5

KROY—Sacramento

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 11-3
- FOUR SEASONS—December 1963 (W.B./Curb) 12-5

KJR—Seattle

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- FOUR SEASONS—December 1963 (W.B./Curb) 13-5
- QUEEN—Bohemian Rhapsody (Elektra) 18-14

KING—Seattle

- SWEET—Action (Capitol)
- CARPENTERS—There's A Kind Of Hush (A&M)
- DONNY & MARIE OSMOND—Deep Purple (Kolob) 28-14

KJRB—Spokane

- PETER FRAMPTON—Show Me The Way (A&M)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- FOUR SEASONS—December 1963 (W.B./Curb) 18-11
- TED NUGENT—Hey Baby (Epic) 20-15

KTAC—Tacoma

- WAYLON & WILLIE—Good Hearted Woman (RCA)
- JOHN MILES—High Fly (London)
- GARY WRIGHT—Dreamweaver (W.B.) 10-6
- CAPTAIN & TENNILLE—Lonely Night (A&M) 11-7

KGW—Portland

- HENRY GROSS—Shannon (Lifesong)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 18-7
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 24-16

KISN—Portland

- CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree)
- SUTHERLAND BROS.—Arms Of Mary (Columbia)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 29-18
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 21-14

KTLK—Denver

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- FLEETWOOD MAC—Rhiannon (Reprise)
- MIRACLES—Love Machine (Part 1) (Motown) 21-14
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 28-21

KKAM—Pueblo, Colo.

- PETER FRAMPTON—Show Me The Way (A&M)
- CARPENTERS—There's A Kind Of Hush (A&M)
- BAY CITY ROLLERS—Money Honey (Arista) 20-13
- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 25-18

KCPX—Salt Lake City

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- CARPENTERS—There's A Kind Of Hush (A&M)
- SWEET—Action (Capitol) 24-15
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 19-13

KRSP—Salt Lake City

- ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- ACE—No Future In Your Eyes (Anchor)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 20-15
- CARPENTERS—There's A Kind Of Hush (A&M) HB-21

KYNO—Fresno

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- JOHN MILES—High Fly (London)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 15-9
- PETER FRAMPTON—Show Me The Way (A&M) 23-18

Southwest Region

TOP ADD ONS:

PETER FRAMPTON—Show Me The Way (A&M)
 JOHNNIE TAYLOR—Disco Lady (Columbia)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

PRIME MOVERS:

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

BREAKOUTS:

JOHNNIE TAYLOR—Disco Lady (Columbia)
 PETER FRAMPTON—Show Me The Way (A&M)
 MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

KILT—Houston

- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- COMMODORES—Sweet Love (Motown)
- DONNY & MARIE OSMOND—Deep Purple (Kolob) 30-22
- PETER FRAMPTON—Show Me The Way (A&M) 40-35

KRBE-FM—Houston

- ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 6-1
- JOHNNIE TAYLOR—Disco Lady (Columbia) 9-4

KLIF—Dallas

- BOB DYLAN—Mozambique (Columbia)
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 17-8
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 19-11

KNUS-FM—Dallas

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- DR. HOOK—Only Sixteen (Capitol)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 19-11
- FOUR SEASONS—December 1963 (W.B./Curb) 22-13

KFJZ—Ft. Worth

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- PETER FRAMPTON—Show Me The Way (A&M)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 16-10
- GARY WRIGHT—Dreamweaver (W.B.) 6-4

KONO—San Antonio

- WAYLON & WILLIE—Good Hearted Woman (RCA)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- MELISSA MANCHESTER—Just You And I (Arista) HB-33
- JIMMY EDWARDS—Memories (Latin) HB-35

BREAKOUTS - NATIONAL

JOHNNIE TAYLOR—Disco Lady (Columbia)
 CARPENTERS—There's A Kind Of Hush (All Over The World) (A&M)
 PETER FRAMPTON—Show Me The Way (A&M)

KELP—El Paso

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- CATE BROTHERS—Union Man (Elektra)
- CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 18-9
- FOUR SEASONS—December 1963 (W.B./Curb) 10-5

XEROK—El Paso

- DONNY & MARIE OSMOND—Deep Purple (Kolob)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- CAPTAIN & TENNILLE—Lonely Night (A&M) 19-7
- RUFUS/CHAKA KHAN—Sweet Thing (ABC) 22-12

KAKC—Tulsa

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- HAGOOD HARDY—The Homecoming (Capitol) 29-22
- WAYLON & WILLIE—Good Hearted Woman (RCA) 26-21

KELI—Tulsa

- MELISSA MANCHESTER—Just You And I (Arista)
- JOHN DENVER—Looking For Space (RCA)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 16-10
- PETER FRAMPTON—Show Me The Way (A&M) HB-28

WKY—Oklahoma City

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- CARPENTERS—There's A Kind Of Hush (A&M)
- AEROSMITH—Dream On (Columbia)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 21-15

KOMA—Oklahoma City

- MELISSA MANCHESTER—Just You And I (Arista)
- JOHN DENVER—Looking For Space (RCA)
- FOGHAT—Slow Ride (Bearsville) 20-13
- JOHNNIE TAYLOR—Disco Lady (Columbia) 21-14

WTIX—New Orleans

- SYLVERS—Boogie Fever (Capitol)
- PETER FRAMPTON—Show Me The Way (A&M)
- FOUR SEASONS—December 1963 (W.B./Curb) 22-7
- BEE GEES—Fanny (RSO) 16-9

KEEL—Shreveport

- BCG—Street Talk (20th Century)
- CARPENTERS—There's A Kind Of Hush (A&M)
- JOHNNIE TAYLOR—Disco Lady (Columbia) 23-17
- CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 25-19

Midwest Region

TOP ADD ONS:

AEROSMITH—Dream On (Columbia)
 FOGHAT—Slow Ride (Bearsville)
 RUFUS/CHAKA KHAN—Sweet Thing (ABC)

PRIME MOVERS:

GARY WRIGHT—Dreamweaver (W.B.)
 DR. HOOK—Only Sixteen (Capitol)
 LARRY GROCE—Junk Food Junkie (W.B.)

BREAKOUTS:

AEROSMITH—Dream On (Columbia)
 CARPENTERS—There's A Kind Of Hush (All Over The World) (A&M)
 QUEEN—Bohemian Rhapsody (Elektra)

WLS—Chicago

- FOGHAT—Slow Ride (Bearsville)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- NAZARETH—Love Hurts (A&M) 21-11
- BAY CITY ROLLERS—Money Honey (Arista) 14-8

WCFL—Chicago

- NATALIE COLE—Inseparable (Capitol)
- JETHRO TULL—Locomotive Breath (Chrysalis)
- SWEET—Action (Capitol) 19-12
- BAY CITY ROLLERS—Money Honey (Arista) 11-6

WKY—Milwaukee

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- BARRY MANILOW—Trying To Get The Feeling (Arista)
- FOUR SEASONS—December 1963 (W.B./Curb) 9-3
- SWEET—Action (Capitol) 19-13

WZUU-FM—Milwaukee

- STAMPEDERS—Hit The Road Jack (Quality)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- SWEET—Action (Capitol) 20-16
- DR. HOOK—Only Sixteen (Capitol) 17-14

WNDE—Indianapolis

- WING & PRAYER/FIFE & DRUM CORPS.—Baby Face (Wing & A Prayer)
- FOGHAT—Slow Ride (Bearsville)
- DR. HOOK—Only Sixteen (Capitol) 22-12
- GARY WRIGHT—Dreamweaver (W.B.) 20-13

WIRL—Peoria, Ill.

- STYX—Lorelei (A&M)
- JIGSAW—Love Fire (Chelsea)
- QUEEN—Bohemian Rhapsody (Elektra) 16-10
- SWEET—Action (Capitol) 21-17

WDGY—Minneapolis

- AEROSMITH—Dream On (Columbia)
- NAZARETH—Love Hurts (A&M) 12-8
- HAROLD MELVIN & THE BLUENOTES—Wake Up Everybody (Phila. Int'l.) 15-11

KDWB—Minneapolis

- FOUR SEASONS—December 1963 (W.B./Curb)
- GARY WRIGHT—Dreamweaver (W.B.) 5-1
- CAPTAIN & TENNILLE—Lonely Night (A&M) 4-2

KOIL—Omaha

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- BAY CITY ROLLERS—Money Honey (Elektra) 21-11
- TONY ORLANDO & DAWN—Cupid (Elektra) 29-22

KIOA—Des Moines

- BAY CITY ROLLERS—Money Honey (Arista)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 22-14
- FOGHAT—Slow Ride (Bearsville) 18-12

KKLS—Rapid City, S.D.

- ELVIN BISHOP—Fooled Around And Fell In Love (Capricorn)
- CARPENTERS—There's A Kind Of Hush (A&M)
- FOUR SEASONS—December 1963 (W.B./Curb) 12-5
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 28-22

KQWB—Fargo, ND.

- CAROLE KING—Only Love Is Real (ODE)
- CARPENTERS—There's A Kind Of Hush (A&M)
- QUEEN—Bohemian Rhapsody (Elektra) 23-8
- DR. HOOK—Only Sixteen (Capitol) 15-5

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Natalie

We always said
This Will Be your year!

Congratulations on your
Two Grammy Awards
and your Gold Album!

May we always be
Inseparable-

Love,

Bhaskar Menon and
The Capitol People



Billboard Singles Radio Action

Based on station playlists through Thursday (3/11/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 20

KXOK—St. Louis

- AEROSMITH—Dream On (Columbia)
- GARY WRIGHT—Dreamweaver (W.B.) 17-9
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 21-14

KSLQ-FM—St. Louis

- QUEEN—Bohemian Rhapsody (Elektra)
- COMMODORES—Sweet Love (Motown)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 16-6
- ★ GARY WRIGHT—Dreamweaver (W.B.) 13-9

WHB—Kansas City

- AEROSMITH—Dream On (Columbia)
- CLEDUS MAGGARD—The White Knight (Mercury)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 16-11
- ★ LARRY GROCE—Junk Food Junkie (W.B.) 17-13

KEWI—Topeka

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ LARRY GROCE—Junk Food Junkie (W.B.) 25-6
- ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 23-15

North Central Region

● TOP ADD ONS:

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- BLACKBYRDS—Happy Music (Fantasy)
- OLIVIA-NEWTON JOHN—Come On Over (RCA)

★ PRIME MOVERS:

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

BREAKOUTS:

- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)

CKLW—Detroit

- BLACKBYRDS—Happy Music (Fantasy)
- KISS—Shout It Loud (Casablanca)
- ★ ERIC CARMEN—All By Myself (Arista) 13-8

COMMODORES—Sweet Love (Motown) HB-27

WGRD—Grand Rapids

- DAVID BOWIE—Golden Years (RCA)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 25-10
- ★ MIRACLES—Love Machine (Part 1) (Motown) 15-8

Z-96 (WZZM-FM)—Grand Rapids

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- DR. HOOK—Only Sixteen (Capitol)
- ★ RHYTHM HERITAGE—Theme From "S.W.A.T." (ABC) 5-1
- ★ PETER FRAMPTON—Show Me The Way (A&M) 11-9

WTAC—Flint, Mich.

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- TED NUGENT—Hey Baby (Epic)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 14-8
- ★ SWEET—Action (Capitol) 16-12

WIXY—Cleveland

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- OLIVIA-NEWTON JOHN—Come On Over (MCA)
- ★ BAY CITY ROLLERS—Money Honey (Arista) 19-10
- ★ MELISSA MANCHESTER—Just You And I (Arista) 32-24

WGCL—Cleveland

- DAVID RUFFIN—Heavy Love (Motown)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 20-6
- ★ COMMODORES—Sweet Love (Motown) 13-5

13-Q (WKQT)—Pittsburgh

- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- DARYL HALL & JOHN OATES—Sara Smile (RCA) 16-8
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 15-10

WKBW—Buffalo

- FOGHAT—Slow Ride (Bearsville)
- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- ★ HAGOOD HARDY—The Homecoming (Capitol) 19-3
- ★ BAY CITY ROLLERS—Money Honey (Arista) 16-9

WSAI—Cincinnati

- JOHN DENVER—Looking For Space (RCA)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ BEE GEES—Fanny (RSO) 24-16
- ★ AEROSMITH—Dream On (Columbia) 18-12

WCOL—Columbus

- SYLVERS—Boogie Fever (Capitol)
- FLEETWOOD MAC—Rhianon (Reprise)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 26-25
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 20-10

WAKY—Louisville

- HENRY GROSS—Shannon (Lifesong)
- BOBBY WOMACK—Daylight (U.A.)
- ★ WAYLON & WILLIE—Good Hearted Woman (RCA) 26-13
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 30-19

WBGW—Bowling Green, Ky.

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- CAROLE KING—Only Love Is Real (ODE)
- ★ DR. HOOK—Only Sixteen (Capitol) 17-12
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 26-21

WJET—Erie, Pa.

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 19-11
- ★ STYX—Lorelei (A&M) 27-19

WRIE—Erie, Pa.

- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ★ ERIC CARMEN—All By Myself (Arista) 8-1
- ★ GARY WRIGHT—Dreamweaver (W.B.) 10-4

WCUE—Akron

- STAMPEDEES—Hit The Road Jack (Quality)
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 34-24
- ★ DR. HOOK—Only Sixteen (Capitol) 22-15

Mid-Atlantic Region

● TOP ADD ONS:

- DAVID BOWIE—Golden Years (RCA)
- DR. HOOK—Only Sixteen (Capitol)
- PETER FRAMPTON—Show Me The Way (A&M)

★ PRIME MOVERS:

- RUFUS/CHAKA KHAN—Sweet Thing (ABC)
- QUEEN—Bohemian Rhapsody (Elektra)
- TONY ORLANDO & DAWN—Cupid (Elektra)

BREAKOUTS:

- PETER FRAMPTON—Show Me The Way (A&M)
- JOHNNIE TAYLOR—Disco Lady (Columbia)
- (D) ANDREA TRUE CONNECTION—More, More, More (Part 1) (Buddah)

WFIL—Philadelphia

- DAVID BOWIE—Golden Years (RCA)
- DR. HOOK—Only Sixteen (Capitol)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 10-2
- ★ QUEEN—Bohemian Rhapsody (Elektra) 25-19

WIBG—Philadelphia

- ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn)
- ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ PETER FRAMPTON—Show Me The Way (A&M) 29-17
- ★ MARILYN & BILLY—Hope We Get To Love In Time (ABC) HB-26

WPGC—Washington

- DAVID BOWIE—Golden Years (RCA)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 22-15
- ★ QUEEN—Bohemian Rhapsody (Elektra) 26-21

WCAO—Baltimore

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- ★ DR. HOOK—Only Sixteen (Cap.) 19-14
- ★ ROXY MUSIC—Love Is The Drug (ATCO) 25-21

WGH—Newport News, Va.

- MELISSA MANCHESTER—Just You And I (Arista)
- JOHN DENVER—Looking For Space (RCA)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 17-12
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 24-19

WYRE—Annapolis, Md.

- CAT STEVENS—Banapple Gas (A&M)
- JOHN MILES—High Fly (London)
- ★ TONY ORLANDO & DAWN—Cupid (Elektra) 24-18
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 16-11

WLEE—Richmond, Va.

- WAYLON & WILLIE—Good Hearted Woman (RCA)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 17-9
- ★ TONY ORLANDO & DAWN—Cupid (Elektra) 25-20

Northeast Region

● TOP ADD ONS:

- ELVIN BISHOP—Foolled Around And Fell In Love (Capricorn)
- BOB DYLAN—Mozambique (Columbia)
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)

★ PRIME MOVERS:

- GARY WRIGHT—Dreamweaver (W.B.)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- CAPTAIN & TENNILLE—Lonely Night (Angel Face) (A&M)

BREAKOUTS:

- ELVIN BISHOP—Foolled Around And Fell In Love (Capricorn)
- BOB DYLAN—Mozambique (Columbia)
- BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)

WABC—New York City

- AEROSMITH—Dream On (Columbia)
- BOB DYLAN—Mozambique (Columbia)
- ★ GARY WRIGHT—Dreamweaver (W.B.) 39-8
- ★ CAPTAIN & TENNILLE—Lonely Night (A&M) 29-11

WPIX-FM—New York City

- QUEEN—Bohemian Rhapsody (Elektra)
- BOB DYLAN—Mozambique (Columbia)
- ★ SALSOUL ORCHESTRA—Tangerine (Salsoul) 18-10
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 25-20

WBFB—Rochester, N.Y.

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- NEW CITY JAM BAND—Lazy Love (Amherst)
- ★ DAVID BOWIE—Golden Years (RCA) 22-13
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 13-7

WRKO—Boston

- ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn)
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- ★ DONNY & MARIE OSMOND—Deep Purple (Kolob) 23-11
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 30-20

WBZ-FM—Boston

- ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn)
- O'JAYS—Livin' For The Weekend (Phila. Int'l.)
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 28-16
- ★ HENRY GROSS—Shannon (Lifesong) 29-19

WVBF-FM—Framingham, Mass.

- MELISSA MANCHESTER—Just You And I (Arista)
- COMMODORES—Sweet Love (Motown)
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 15-8
- ★ MIRACLES—Love Machine (Part 1) (Motown) 21-14

WPRO—Providence

- SWEET—Action (Capitol)
- TONY ORLANDO & DAWN—Cupid (Elektra)
- ★ RUFUS/CHAKA KHAN—Sweet Thing (ABC) 23-14
- ★ DR. HOOK—Only Sixteen (Capitol) 27-21

WORC—Worcester, Mass.

- LOU REED—Charley's Girl (RCA)
- DIANA ROSS—I Thought It Took A Little Time (Motown)
- ★ GARY WRIGHT—Dreamweaver (W.B.) 16-11

WDRG—Hartford

- SYLVERS—Boogie Fever (Capitol)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ ERIC CARMEN—All By Myself (Arista) 13-5
- ★ QUEEN—Bohemian Rhapsody (Elektra) 19-12

WTRY—Albany

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ ELTON JOHN—Grow Some Funk/1 Feel Like A Bullet (MCA) 15-11
- ★ FOUR SEASONS—December 1963 (W.B./Curb) 4-1

WPTR—Albany

- CAPTAIN & TENNILLE—Lonely Night (A&M)
- STYX—Lorelei (A&M)
- ★ OLIVIA-NEWTON JOHN—Come On Over (MCA) 50-46
- ★ LARRY SANTOS—We Can't Hide It Anymore (Casablanca) 48-45

Southeast Region

● TOP ADD ONS:

- PETER FRAMPTON—Show Me The Way (A&M)
- JOHNNIE TAYLOR—Disco Lady (Columbia)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)

★ PRIME MOVERS:

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn)

BREAKOUTS:

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- PETER FRAMPTON—Show Me The Way (A&M)
- CARPENTERS—There's A Kind Of Hush (All Over The World) (A&M)

WQXI—Atlanta

- BELLAMY BROS.—Let Your Love Flow (W.B./Curb)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) HB-20
- ★ DAVID BOWIE—Golden Years (RCA) 20-14

WFOM—Atlanta

- JOHNNIE TAYLOR—Disco Lady (Columbia)
- PETER FRAMPTON—Show Me The Way (A&M)
- ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 39-26
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 20-10

Z-93 (WZGC-FM)—Atlanta

- OHIO PLAYERS—Fopp (Mercury)
- CAROLE KING—Only Love Is Real (ODE)
- ★ WAYLON & WILLIE—Good Hearted Woman (RCA) 28-18
- ★ DR. HOOK—Only Sixteen (Capitol) 29-15

WBBQ—Augusta

- COMMODORES—Sweet Love (Motown)
- KISS—Shout It Out Loud (Casablanca)
- ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 22-10
- ★ CAROLE KING—Only Love Is Real (ODE) 23-17

WGSN—Birmingham, Ala.

- SYLVERS—Boogie Fever (Capitol)
- ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn)
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 16-8
- ★ CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 24-16

WHYY—Montgomery, Ala.

- GRAND FUNK RAILROAD—Sally (Grand Funk)
- ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ CHARLIE ROSS—Without Your Love (Mr. Jordan) (Big Tree) 29-20
- ★ WAYLON & WILLIE—Good Hearted Woman (RCA) 12-9

WTOB—Winston/Salem, N.C.

- CARPENTERS—There's A Kind Of Hush (A&M)
- LARRY SANTOS—We Can't Hide It Anymore (Casablanca)
- ★ QUEEN—Bohemian Rhapsody (Elektra) 29-19
- ★ DR. HOOK—Only Sixteen (Capitol) 19-15

WWSA—Savannah, Ga.

- PETER FRAMPTON—Show Me The Way (A&M)
- DR. HOOK—Only Sixteen (Capitol) 18-6
- ★ ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn) 27-17

WTMA—Charleston, S.C.

- CARPENTERS—There's A Kind Of Hush (A&M)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ SYLVERS—Boogie Fever (Capitol) 24-13
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 6-4

WKIX—Raleigh, N.C.

- ELVIN BISHOP—Foolled Around & Fell In Love (Capricorn)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 27-14
- ★ DR. HOOK—Only Sixteen (Capitol) 20-13

WORD—Spartanburg, S.C.

- BOB DYLAN—Mozambique (Columbia)
- DOROTHY MOORE—Misty Blue (Malaco)
- ★ BEE GEES—Fanny (RSO) 24-14
- ★ SYLVERS—Boogie Fever (Capitol) 16-9

WAYS—Charlotte, N.C.

- SYLVERS—Boogie Fever (Capitol)
- WAYLON & WILLIE—Good Hearted Woman (RCA)
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 22-15
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 9-3

WNOX—Knoxville

- AEROSMITH—Dream On (Columbia)
- DR. HOOK—Only Sixteen (Capitol)
- ★ FOGHAT—Slow Ride (Bearsville) 16-6
- ★ GARY WRIGHT—Dreamweaver (W.B.) 11-3

WGOW—Chattanooga, Tenn.

- SWEET—Action (Capitol)
- JOHNNIE TAYLOR—Disco Lady (Columbia)
- ★ BAY CITY ROLLERS—Money Honey (Arista) 24-13
- ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 19-12

KAAY—Little Rock

- OHIO PLAYERS—Fopp (Mercury)
- ANN PEEBLES—Dr. Love Power (HIGH)
- ★ DAVID BOWIE—Golden Years (RCA) 7-3
- ★ TONY ORLANDO & DAWN—Cupid (Elektra) 25-21

WHBQ—Memphis

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- CATE BROTHERS—Union Man (Elektra)
- ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) HB-20
- ★ DONNY & MARIE OSMOND—Deep Purple (Kolob) 30-21

WMPS—Memphis

- MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)
- CARPENTERS—There's A Kind Of Hush (A&M)
- ★ TONY ORLANDO & DAWN—Cupid (Elektra) 17-14
- ★ NATALIE COLE—Inseparable (Capitol) 18-15

WMAK—Nashville

- NONE
- BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 25-19
- ★ BAY CITY ROLLERS—Money Honey (Arista) 16-11

WLAC—Nashville

*Also available on Tape.

TGI O'Jays

"Livin' for the Weekend" is the blistering new O'Jays single with "monster" written all over it. It's the follow-up single to their million-seller, "I Love Music," and it's from their platinum-plus album, "Family Reunion." "Livin' for the Weekend" is hot off the presses, and it's already hitbound on Top 40 stations all over.

The O'Jays Family Reunion

including:
I Love Music/Livin' For The Weekend
Unity/You And Me
She's Only A Woman/Stairway To Heaven



"Livin' for the Weekend"
Thank God it's The O'Jays.
On Philadelphia Records.

Billboard Album Radio Action

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

Based on station playlists through Thursday (3/11/76)

Top Add Ons-National

PETER FRAMPTON—Frampton Comes Alive (A&M)
BAD COMPANY—Run With The Pack (Swan Song)
BOB DYLAN—Desire (Columbia)
STAR CASTLE—(Epic)

Top Requests/Airplay-National

KING FISH—(Round)
GENESIS—Trick Of The Tail (Atlantic)
BOZ SCAGGS—Silk Degrees (Columbia)
MARIA MULDAUR—Sweet Harmony (Reprise)

National Breakouts

PETER FRAMPTON—Frampton Comes Alive (A&M)
KING FISH—(Round)
STAR CASTLE—(Epic)
BAD COMPANY—Run With The Pack (Swan Song)

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

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

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

KISW-FM—Seattle

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **DAVID BOWIE**—Station To Station (RCA)
- **HEART**—Dreamboat Annie (Mushroom)
- **TED NUGENT**—(Epic)
- **BARCLAY JAMES HARVEST**—Time Honored Ghosts (Harvest)
- **JOHN KLEMMER**—Touch (ABC)
- ★ **STAR CASTLE**—(Epic)
- ★ **ALDI MEOLA**—Land Of The Midnight Sun (Columbia)
- ★ **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- ★ **CATE BROS.**—(Asylum)

KOME-FM—San Jose

- **BOZ SCAGGS**—Silk Degrees (Columbia)
- **PABLO CRUISE**—Life Line (A&M)
- **MARIA MULDAUR**—Sweet Harmony (Reprise)
- **ALLEN CLARKE**—It's My Time (Asylum)
- **FLORA PURIM**—Open Your Eyes You Can Fly (Milestone)
- **POCO**—Live (ABC)
- ★ **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **BOB DYLAN**—Desire (Columbia)
- ★ **PHOEBE SNOW**—Second Childhood (Columbia)
- ★ **JERRY GARCIA**—Reflection (Round)

KZEW-FM—Dallas

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BAD CO.**—Run With The Pack (Swan Song)
- **LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- **DAVID BOWIE**—Station To Station (RCA)
- **PHOEBE SNOW**—Second Childhood (Columbia)
- **FOGHAT**—Fool For The City (Bearsville)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **STEVEN GIBBONS BAND**—Any Road Up (MCA)
- ★ **BUDDY MILES**—Bi Centennial Meeting Of The Tribes (Casablanca)
- ★ **BROTHERS JOHNSON**—Lookin' Out For Number One (A&M)

KLBJ-FM—Austin

- **JOURNEY**—Look Into The Future (Columbia)
- **KING FISH**—(Round)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **KGB**—(MCA)
- **JIM CAPALDI**—Short Cut, Draw Blood (Island)
- **MICHAEL FRANKS**—The Art Of Tea (Warner)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **BILL WYMAN**—Stone Alone (Rolling Stone)
- ★ **STRING DRIVEN THING**—Keep Yer' And Out (20th Century)
- ★ **PAVLOV'S DOG**—At The Sound Of The Bell (Columbia)

WXRT-FM—Chicago

- **QUEEN**—A Night At The Opera (Elektra)
- **BAD CO.**—Run With The Pack (Swan Song)
- **BOB DYLAN**—Desire (Columbia)
- **LAURA NYRO**—Smile (Columbia)
- **ELECTRIC LIGHT ORCHESTRA**—Face The Music (United Artists)
- **CHICK COREA**—The Leprechaun (Polydor)
- ★ **KING FISH**—(Round)
- ★ **PAVLOV'S DOG**—At The Sound Of The Bell (Columbia)
- ★ **GENESIS**—A Trick Of The Tail (Atlantic)
- ★ **LUTHER ALLISEN**—Night Life (Gordy)

WCOL-FM—Columbus

- **SUTHERLAND BROTHERS & QUIVER**—Reach For The Sky (Columbia)
- **STAR CASTLE**—(Epic)
- **PRETTY THING**—Swan Song (Savage Eye)
- **PHOEBE SNOW**—Second Childhood (Columbia)
- **BAD CO.**—Run With The Pack (Swan Song)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- ★ **NEW YORK MARY**—(Arista)
- ★ **JOHNNY WINTER**—Captured Live (Columbia)
- ★ **STU DAYE**—Free Parking (Columbia)
- ★ **DAVE SANLIOS**—Transformation (Epic)

WZMF-FM—Milwaukee

- **SUPER TRAMP**—Crisis? What Crisis? (A&M)
- **QUEEN**—A Night At The Opera (Elektra)
- **AEROSMITH**—Toys In The Attic (Columbia)
- **STAR CASTLE**—(Epic)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BAD CO.**—Run With The Pack (Swan Song)
- ★ **KING FISH**—(Round)
- ★ **POCO**—Live (Epic)
- ★ **PAVLOV'S DOG**—At The Sound Of The Bell (Columbia)
- ★ **JUKKA POLONON**—Cross Section (Janus)

WKTK-FM—Baltimore

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- **BAD COMPANY**—Run With The Pack (Swan Song)
- **SUTHERLAND BROTHERS & QUIVER**—Reach For The Sky (Columbia)
- **10 CC**—How Dare You (Mercury)
- **BARCLAY JAMES HARVEST**—Time Honored Ghosts (Polydor)
- ★ **MARIA MULDAUR**—Sweet Harmony (Warner Bros.)
- ★ **BILL WYMAN**—Stone Alone (Rolling Stone)
- ★ **KING FISH**—(Round)
- ★ **PABLO CRUISE**—Lifeline (A&M)

WKDA-FM—Nashville

- **OUTLAWS**—(RCA)
- **BOB DYLAN**—Desire (Columbia)
- **LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- **CAROLE KING**—Thoroughbred (Ode)
- **FLEETWOOD MAC**—(Warner Bros.)
- **DAVID BOWIE**—Station To Station (RCA)
- ★ **MARIA MULDAUR**—Sweet Harmony (Reprise)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **JIM CAPALDI**—Short Cut Draw Blood (Island)
- ★ **STAR CASTLE**—(Epic)

WORJ-FM—Orlando

- **LAURA NYRO**—Smile (Columbia)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BAD CO.**—Run With The Pack (Atlantic)
- **SWEET**—Give Us A Wink (Capitol)
- **BOB DYLAN**—Desire (Columbia)
- **JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- ★ **BROS. JOHNSON**—Lookin' Out For Number One (A&M)
- ★ **KING FISH**—(Round)
- ★ **MARIA MULDAUR**—Sweet Harmony (Warner Bros.)
- ★ **STAR CASTLE**—(Epic)

WBAB-FM—Babylon

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **DAVID BOWIE**—Station To Station
- **BAD CO.**—Run With The Pack (Swan Song)
- **LYNYRD SKYNYRD**—Gimme Back My Bullets (MCA)
- **PHOEBE SNOW**—Second Childhood (Columbia)
- **CAROLE KING**—Thoroughbred (Ode)
- ★ **MARIA MULDAUR**—Sweet Harmony (Reprise)
- ★ **ALLEN CLARKE**—I've Got The Time (Asylum)
- ★ **ELLIOTT MURPHY**—Night Lights (RCA)
- ★ **POCO**—Live (Epic)

WOUR-FM—Syracuse/Utica

- **BILL WYMAN**—Stone Alone (Rolling Stone)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)
- **SANTANA**—Lulus (Island)
- **WAILERS LIVE**—(Island)
- **KGB**—(MCA)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **KING FISH**—(Round)
- ★ **GENESIS**—A Trick Of The Tail (Atco)
- ★ **THIRD WORLD**—(Island)

WMNR-FM—Philadelphia

- **LAURA NYRO**—Smile (Columbia)
- **KGB**—(MCA)
- **THE SUTHERLAND BROTHERS & QUIVER**—Reach For The Sky (Columbia)
- **ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)
- **GREG KINN**—(Bezerkley)
- **HOWARD WORTH & THE MOONBEAMS**—King Brilliant (MCA)
- ★ **KING FISH**—(Round)
- ★ **THIRD WORLD**—(Island)
- ★ **JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- ★ **FLORA PURIM**—Open Your Eyes You Can Fly (Milestone)

WLIR-FM—New York

- **KING FISH**—(Round)
- **PHOEBE SNOW**—Second Childhood (Columbia)
- **MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- **BE BOP DELUXE**—Sunburst Finish (Harvest)
- **MICHAEL FRANKS**—The Art Of Tea (Warner Bros.)
- **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **BILL WYMAN**—Stone Alone (Rolling Stone)
- ★ **JUKKA POLONON**—Cross Section (Janus)
- ★ **NEKTAR**—Recycled (Passport)
- ★ **GENESIS**—A Trick Of The Tail (Atco)

WHCN-FM—Hartford

- **KING FISH**—(Round)
- **PHOEBE SNOW**—Second Childhood (Columbia)
- **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- **JEAN-PIERRE RAMPAL & CLAUDE BOLLING**—Suite for Flute & Jazz Piano (Columbia)
- **BOZ SCAGGS**—Silk Degrees (Columbia)
- **BRIAN AUGER**—Live Oblivion Vol. 2 (RCA)
- ★ **BILL WYMAN**—Stone Alone (Rolling Stone)
- ★ **MARIA MULDAUR**—Sweet Harmony (Reprise)
- ★ **FLORA PURIM**—Open Your Eyes You Can Fly (Milestone)
- ★ **STAIRSTEPS**—Second Resurrection (Dark Horse)

CHUM-FM—Toronto

- **PHOEBE SNOW**—Second Childhood (Columbia)
- **10 CC**—How Dare You (Mercury)
- **DAVID BOWIE**—Station To Station (RCA)
- **JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- **LOGGINS & MESSINA**—Native Sons (Columbia)
- **MELISSA MANCHESTER**—Better Days & Happy Endings (Arista)
- ★ **LAURA NYRO**—Smile (Columbia)
- ★ **LA. EXPRESS**—(Columbia)
- ★ **GENESIS**—Trick Of The Tail (Atlantic)
- ★ **SUTHERLAND BROTHERS & QUIVER**—Reach For The Sky (Columbia)

Western Region

TOP ADD ONS:

PETER FRAMPTON—Frampton Comes Alive (A&M)
BOB DYLAN—Desire (Columbia)
DAVID BOWIE—Station To Station (RCA)
FLEETWOOD MAC—(Reprise)

★TOP REQUEST/AIRPLAY:

BOZ SCAGGS—Silk Degrees (Columbia)
TED NUGENT—(Columbia)
MARIA MULDAUR—Sweet Harmony (Reprise)

BREAKOUTS:

PETER FRAMPTON—Frampton Comes Alive (A&M)
BOB DYLAN—Desire (Columbia)
DAVID BOWIE—Station To Station (RCA)
BOZ SCAGGS—Silk Degrees (Columbia)

KLOS-FM—Los Angeles

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **JETHRO TULL**—M.U. The Best Of Jethro Tull (Chrysalis)
- **BOB DYLAN**—Desire (Columbia)
- **FLEETWOOD MAC**—(Reprise)

- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **CHRIS SQUIRE**—Fish Out Of Water (Atlantic)
- ★ **TED NUGENT**—(Epic)

KMET-FM—Los Angeles

- **DAVID BOWIE**—Station To Station (RCA)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BAD CO.**—Run With The Pack (Swan Song)
- **BOB DYLAN**—Desire (Columbia)
- **PHOEBE SNOW**—Second Childhood (Columbia)

- **QUEEN**—A Night At The Opera (Elektra)
- ★ **JOHNNY WINTER**—Captured Live (Epic)
- ★ **MARIA MULDAUR**—Sweet Harmony (Reprise)
- ★ **JIMMY BUFFETT**—Havana Daydreamin' (ABC)
- ★ **LAURA NYRO**—Smile (Columbia)

KSML-FM—Lake Tahoe/Reno

- **BOZ SCAGGS**—Silk Degrees (Columbia)
- **MURRAY HEAD**—Say It Ain't So (A&M)
- **HUGH MASAKELA**—Colonial Man (Casablanca)
- **CHARLES EARLAND**—Odyssey (Mercury)
- **OTIS RUSH**—Cold Day In Hell (Delmark)
- **JAMES TALLEY**—Tryin' Like The Devil (Capitol)
- ★ **KING FISH**—(Round)
- ★ **STEVE GIBBONS BAND**—Any Road Up (MCA)
- ★ **THIRD WORLD**—(Island)
- ★ **DR. FEELGOOD**—Malpractice (Columbia)

KGB-FM—San Diego

- **FLEETWOOD MAC**—(Reprise)
- **DAVID BOWIE**—Station To Station (RCA)
- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BOB DYLAN**—Desire (Columbia)
- **GARY WRIGHT**—The Dream Weaver (Warner Bros.)
- **FOGHAT**—Fool For The City (Bearsville)
- ★ **MARIA MULDAUR**—Sweet Harmony (Reprise)
- ★ **TED NUGENT**—(Epic)
- ★ **PURE PRAIRIE LEAGUE**—If The Shoe Fits (RCA)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)

Southwest Region

TOP ADD ONS:

JOURNEY—Look Into The Future (Columbia)
STAR CASTLE—(Epic)
PETER FRAMPTON—Frampton Comes Alive (A&M)
SWEET—Give Us A Wink (Capitol)

★TOP REQUEST/AIRPLAY:

BILL WYMAN—Stone Alone (Rolling Stone)
BOZ SCAGGS—Silk Degrees (Columbia)
KING FISH—(Round)
SEBASTIAN HARDIE—Four Moments (Mercury)

BREAKOUTS:

JOURNEY—Look Into The Future (Columbia)
STAR CASTLE—(Epic)
PETER FRAMPTON—Frampton Comes Alive (A&M)
KING FISH—(Round)

KSHE-FM—St. Louis

- **JOURNEY**—Look Into The Future (Columbia)
- **PAVLOV'S DOGS**—At The Sound Of The Bell (Columbia)
- **HEART**—Dreamboat Annie (Mushroom)
- **STAR CASTLE**—(Epic)
- **JERRY GARCIA**—Reflections (Round)
- **SWEET**—Give Us A Wink (Capitol)
- ★ **STU DAYE**—Free Parking (Columbia)
- ★ **KING FISH**—(Round)
- ★ **SEBASTIEN HARDIE**—Four Moments (Mercury)
- ★ **BILL WYMAN**—Stone Alone (Rolling Stone)

KADI-FM—St. Louis

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BE BOP DELUXE**—(Capitol)
- **KANSAS**—Masque (Kirshner)
- **JOURNEY**—Look Into The Future (Columbia)
- **DAVID POMMERANTZ**—Greyhound Mary (Arista)
- **STAR CASTLE**—(Capitol)
- ★ **GENESIS**—Trick Of The Tail (Atlantic)
- ★ **ELVIN BISHOP**—I Fooled Around And Fell In Love (Capricorn)
- ★ **NICKEY BARCLAY**—Don't Let It Mess Your Mind (Capitol)
- ★ **BOB DYLAN**—Desire (Columbia)

Midwest Region

TOP ADD ONS:

BAD COMPANY—Run With The Pack (Swan Song)
PETER FRAMPTON—Frampton Comes Alive (A&M)
STAR CASTLE—(Epic)
BOB DYLAN—Desire (Columbia)

★TOP REQUEST/AIRPLAY:

KING FISH—(Round)
STU DAYE—Free Parking (Columbia)
GENESIS—Trick Of The Tail (Atlantic)
PAVLOV'S DOG—At The Sound Of The Bell (Columbia)

BREAKOUTS:

BAD COMPANY—Run With The Pack (Swan Song)
PETER FRAMPTON—Frampton Comes Alive (A&M)
STAR CASTLE—(Epic)
PAVLOV'S DOG—At The Sound Of The Bell (Columbia)

WABX-FM—Detroit

- **JOURNEY**—Look Into The Future (Columbia)
- **STAR CASTLE**—(Epic)
- **HEART**—Dreamboat Annie (Mushroom)
- **PAVLOV'S DOG**—At The Sound Of The Bell (Columbia)
- **ELVIN BISHOP**—Struttin' My Stuff (Capricorn)
- **ROY HARPER**—When An Old Cricketer Leaves The Crease (Chrysalis)
- ★ **KING FISH**—(Round)
- ★ **WISH BONE ASH**—Locked In (Atlantic)
- ★ **STU DAYE**—Free Parking (Columbia)
- ★ **BILL WYMAN**—Stone Alone (Rolling Stone)

WMMS-FM—Cleveland

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BOB DYLAN**—Desire (Columbia)
- **DAVID BOWIE**—Station To Station (RCA)
- **BAD COMPANY**—Run With The Pack (Swan Song)
- **HOWARD WORTH & THE MOONBEAMS**—King Brilliant (MCA)
- **CATE BROTHERS**—(Asylum)
- ★ **GENESIS**—A Trick Of The Tail (Atlantic)
- ★ **THE SLICK BAND**—(Capitol)
- ★ **HEART**—Dreamboat Annie (Mushroom)
- ★ **AL GREEN**—Full Of Fire (Hi)

Southeast Region

TOP ADD ONS:

PETER FRAMPTON—Frampton Comes Alive (A&M)
BOB DYLAN—Desire (Columbia)
FLEETWOOD MAC—(Reprise)
BAD COMPANY—Run With The Pack (Swan Song)

★TOP REQUEST/AIRPLAY:

MARIA MULDAUR—Sweet Harmony (Reprise)
PABLO CRUISE—Lifeline (A&M)
KING FISH—(Round)
BOZ SCAGGS—Silk Degrees (Columbia)

BREAKOUTS:

PETER FRAMPTON—Frampton Comes Alive (A&M)
BOB DYLAN—Desire (Columbia)
FLEETWOOD MAC—(Reprise)
BAD COMPANY—Run With The Pack (Swan Song)

WMAL-FM—Washington

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **LAURA NYRO**—Smile (Columbia)
- **NILS LOFGREN**—Live (A&M)
- **QUEEN**—A Night At The Opera (Elektra)
- **BOB DYLAN**—Desire (Columbia)
- **FLEETWOOD MAC**—(Warner Bros.)
- ★ **BOZ SCAGGS**—Silk Degrees (Columbia)
- ★ **DIRK HAMILTON**—You Can Sing On The Left, Or Bark On The Right (ABC)
- ★ **MARIA MULDAUR**—Sweet Harmony (Reprise)
- ★ **PABLO CRUISE**—Lifeline (A&M)

Northeast Region

TOP ADD ONS:

LAURA NYRO—Smile (Columbia)
PETER FRAMPTON—Frampton Comes Alive (A&M)
BAD COMPANY—Run With The Pack (Swan Song)
KGB—(MCA)

★TOP REQUEST/AIRPLAY:

GENESIS—A Trick Of The Tail (ATCO)
KING FISH—(Round)
FLORA PURIM—Open Your Eyes You Can Fly (Milestone)
THIRD WORLD—(Island)

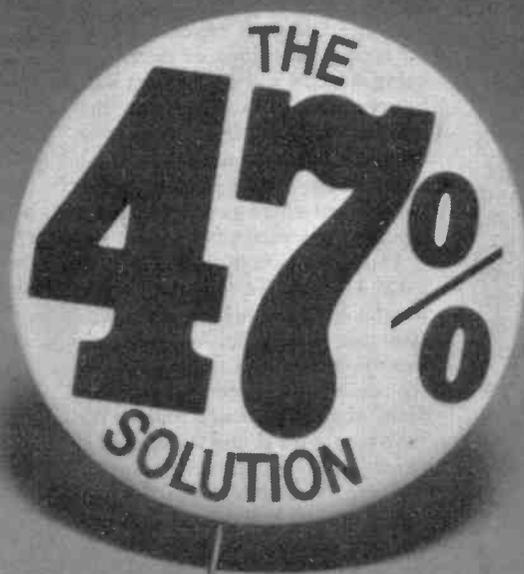
BREAKOUTS:

PETER FRAMPTON—Frampton Comes Alive (A&M)
LAURA NYRO—Smile (Columbia)
KGB—(MCA)
KING FISH—(Round)

WNEW-FM—New York

- **PETER FRAMPTON**—Frampton Comes Alive (A&M)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **LOU REED**—Coney Island Baby (RCA)
- **BOB DYLAN**—Desire (Columbia)
- **BAD COMPANY**—Run With The Pack (Swan Song)
- **LAURA NYRO**—Smile (Columbia)
- ★ **ROBIN TROWER**—Live (Chrysalis)
- ★ **KING FISH**—(Round)
- ★ **GENESIS**—A Trick Of The Tail (Atco)

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Music On TV: Art Fisher's Winning Secrets

• Continued from page 18

We don't do sketches. And we don't do what I saw last night on the premiere of a new series—have two people sitting on stools singing a song.

On one show, we had an entire Esther Williams-type production number. We have not only a swimming pool set, but an ice rink on another stage. So, we have ice skaters, an ice skating number at the beginning, then later an ice skating number tied in with sports, with which I integrate real sports footage with music and the dancers.

We've been having a lot of fun on the show. This is the sixth series that I've geared up: Andy Williams, Sonny and Cher, Sonny, Cher, Ray Stevens, and Donny and Marie Osmond, the Hudson Brothers. I've been in the trenches a long time.

H: You've got to be the biggest director in tv music.

F: Well, I'm probably the best. I haven't been out of work since I got out of the navy in 1955.

H: What was your first big show?

F: The Monkees special... a zany, crazy, special we did with the Monkees right before they disbanded. It was called "33 Revolutions Per Monkee" and it was maddening and crazy and NBC-TV didn't know what to do with it and they finally got it sold to Canada Dry and on the air. After that, I did an "Andy's Love Concert" show—

Andy Williams with Ike and Tina Turner, Jose Feliciano, Donovan, and the Smothers Brothers.

After that, things began to happen. I kept going back and forth between Los Angeles and my job as a producer and director in New York with Metromedia. I was doing music-variety specials. That's how I got my break. One of them aired here in Los Angeles and a producer named Jack Goode, who used to do "Shindig," saw the show and asked me to come out and do the Monkee special. He asked me later to come out and do the Andy Williams special. And after that, he asked me to fly out and do a Dionne Warwick special.

The next thing that happened was the Andy Williams show went to series. The producers fired the director after five shows; and I got a call at 3 a.m. in New York from Andy and he asked if I'd come out to Los Angeles to do his series.

I said, "Of course, I will." He said, "But we'd like you for only two shows." Well, I had run out of favors at Metromedia in New York. They pointed out that I'd been with them three years and had been given three leaves of absence to do specials in Los Angeles. They said, "No more."

They didn't want me to leave, which did my ego good, but I took a chance and took a shot in Los Angeles.

The five shows that the other director had worked on had gone until 3 a.m. and 4 a.m. in the morning in the studios. And it really wasn't fair to him, but they'd fired him and hired me because I have a reputation for speed. As well as pictures, rather than "shots."

So the first time which was like 6½ or 7 years ago, we got done in two days of taping. We got done the first night at 9:15 p.m. And the second night at 8:20 p.m. Before we went into taping, I happened to give the stage manager a \$100 bill. I told him that if he got me out of there before 10 p.m., he had another \$100 bill coming the next day. And I gave him \$100 the second night.

The second show, our guests were Judy Collins and Johnny Cash. And we got out at 8:15 p.m., give or take a few minutes, both nights. The producers and the executive producer—Allan Bernard—came to me and asked if I was sure we'd taped everything. I said, "Yes, we're completely done."

I got to know the Osmonds during the Andy Williams series. Donny was 11 or 12 years old then.

He just turned 18 during the special last year. Up to the point you're 18, you have to be with a teacher on-stage. You're only allowed a certain amount of hours to work. The day he turned 18, we had a big celebration because he could work all of the hours necessary.

Now, however, we have a really serious problem regarding Marie. Her work hours are limited and she must leave by a certain time at night. They keep breaking her out of rehearsals to go to school. We have a school right there. The same with Jimmy Osmond. Though Jimmy is just a guest and Marie is threaded throughout the show. She keeps saying: "Oh, I wish I were 18." She's 16.

H: Briefly, what is the schedule for a week's activity for you?

F: We tape for two days—Friday and Saturday. We're on the lot around 7 in the morning and go on camera around 9 a.m. We tape until around 5 p.m. the first day and around 8 p.m. the second day, when we have the audience there. Then,

the next day I begin editing, starting either at 9 a.m. or 1 p.m.

I edit from 1 p.m. until like 2 or 3 a.m. I edit at Compact Video, a very plush, comfortable and technically sophisticated organization.

There are some tough musical edits to be made. For instance, when a show comes in long... by the way, it's better to come in long than short because when a show is short, you have to stretch with applause... you can trim out all of the stuff that's weak.

But then, you have to make a decision on what to trim and how to trim it. It's not that easy.

And dropping in will be Marty Croft, who'll stay most of the time during the editing. I have full control. The Osmonds never question the taping, the editing, or the sweetening, which I will do the next day. Sweetening is the applause, the laughs, the sound effects. And extra music. Background music.

So, the day after the editing, we go to Sun West where we do our recording and our sweetening.

This is done on Monday.

On Tuesday, we go into hard rehearsal. We have three stages in constant use at Golden West Broadcasting. One is an ice rink. One is our rehearsal stage. Then we have our main concert-audience stage. We have pianos on all three stages, plus pianos in our offices upstairs.

Doing a show has to be a massive, oiled machine. It takes a while to get into gear.

So, on Tuesdays we put the com-

edy onto its feet... decide who walks here and who does that.

Also, our production numbers are rehearsed by our choreographer. I go down and look at that. If we have problems about camera angles, I mark down my camera shots. I know that some directors do this in the studio. I do it beforehand. Because, from years and years of live television in tv stations throughout the country, I know what the whole looks like so I'm able to put the pieces together easily. Then, we'll be ahead before we go into the studio. Later, it's just a matter of transmitting the information to the cameramen, because I've already seen it.

We do that Tuesday, Wednesday and Thursday. Thursday, we prerecord the music. The orchestra comes into Sun West and we record the music. During this time, we'll be breaking the kids—Donny and Marie—out of prerecord into rehearsal and back into prerecord... to overdub their voices with the chorus.

After that's done, the music is mixed down through the night... until 5 or 6 a.m. All of the music for the first day of the shoot. And, during the first of the shoot, the music for the second day of the shoot is being mixed down.

Doing a music tv show is like planning a battle. To get it done average or mediocre would be easy. The president of ABC-TV said the other day that we're upgrading all of variety tv with the quality we're striving for.

Cincy WCKY Format Set After Sale

CINCINNATI—With the sale of WCKY by the Post-Newsweek Stations to Truth Publishing Co., Elkhart, Ind., okayed by the FCC last week, the hassle over the station's programming format has finally been solved, with both sides expressing satisfaction with the outcome.

Prior to FCC's final decision on the station's sale, Truth agreed to retain the station's "beautiful music" image, rather than make the switch to a country music format. The Committee To Save Beautiful Music, formed here in mid-January, was happy with the decision but feared that Truth would drastically slash WCKY's news and public service programming. As a result, the committee had asked the FCC to reconsider the approval of the station's sale.

In the final closing of the sale, involving \$3.6 million, Truth agreed to preserve the same number of hours to public service and news as WCKY has been programming.

Phillip E. McDonald, former sales manager of KULF-AM and KYND-FM, Houston good-music stations, has been named WCKY general manager, replacing Robert R. Mitchell. Wirt Cain, morning show host fired by Mitchell several months ago, resumed his old post last week.

PROFILE MIX Metro L.A. Small Stations Program a Bit Of Everything

By FRANK BARRON

LOS ANGELES—How do the smaller radio stations survive in major markets, especially when there are more than 50 AM and FM outlets in that area?

That's a major problem confronting thousands of stations around the nation, and especially in the greater Los Angeles area, where there are more than 50. The answer is, they must be different, and they must be community-oriented.

"We are prolific," says Ed Perry, program director at KIEV in Glendale. The 5,000-watt outlet, which extends 100 miles north to Santa Barbara and 125 miles south to San Diego, offers religion in the morning, then easy listening MOR on its new format of "Golden Sounds."

It features Mr. Blackwell, and has added newcaster George Putnam to head a special one hour program in the afternoon.

The station also carries sponsored race results and offers "many formats," according to Perry. It goes off the air at 5:30 p.m., until June and July when it is on until 8 p.m. Perry admits "It is difficult, since KIEV is not affiliated with any other station. You have to do a lot of things to keep alive. You can't please everyone." Station was formerly golden oldies.

Pat Michaels of KWIZ in Santa Ana, proudly notes that his station bills more than \$1 million annually, and caters to the community. "We serve 1.7 million people in Orange County, with the largest staff in this area." Outlet plays modified, contemporary MOR, with "a lot of hits, but the softer type. The formula is successful for us."

The 5,000-watt AM station also is a 3,000-watt FMer which carries no contests. "We are a personality station in our area. We cater to the Orange County-Long Beach area as a

format station. We try to concentrate news of this area. We use field reporters. And we only do 12 commercials an hour."

Michaels reminds that KWIZ is celebrating its 50th anniversary this year. On the air 24 hours daily, station programs for the 24-49 age group on AM, and 18-25 on FM. "And we have heavy competition from Los Angeles and other local stations."

At nearby Anaheim, program director Scott Morgan of KEZY says his Top 40 station concentrates on people in Orange County, and "we relate to them. We are currently doing audience research via Dimensions Unlimited. We are involved in community activities."

KEZY deejays go out to schools and clubs, and as a result "we relate to the community more humanly. We can't compete with the big Los Angeles stations. We generate other means. We program for audience availability. We cater to the 16 to 24-year-old. We alter our music in the evening and broaden it in the daytime for our female afternoon audiences. We have more high energy in the evenings."

KEZY, on the air 24 hours daily, is a 5,000-watt AMer and 1,000-watts on FM. Morgan says the outlet hopes to go up to 10,000 "in a year or less."

KFOX in Long Beach is a country music station covering that city and the bay area. "We derive most of our business from there," says general manager Dave Sweeney. "We compete for the audience. A survey shows we have a big audience in our area."

The station has offered nothing but country music for 16 years and is the third oldest station in the Los Angeles area, thus giving it stability.

It broadcasts 24 hours daily on a 1,000-watt non-directional beam.

Sweeney points out the growth of country music over the years, and the fact that "we have old-line listeners, plus new listeners as well. There is always something new and different for our listeners."

KNAC-FM presents different kinds of programming from its Long Beach headquarters. Program director Paul Sullivan admits "we reach only one-third the market although we are a Class A frequency. This makes it very difficult for us. We are competing with them (the Los Angeles stations), but they are not competing with us."

The station is community-oriented, using many public service announcements for that area, and plays heavy metal music. "It's expected in Long Beach. We play ZZ Top, Blue Oyster Cult, Kiss, Ted Nugent—rock 'n' roll is liked here." Once a year the station promotes its own major concert at the Long Beach Arena, and sells out. Blue Oyster Cult usually headlines.

Sullivan notes that KNAC has become formatted the last four to five months. "We have a bit of structure. With our heavy competition we need the agency dollars. We keep our overhead as low as possible."

The station plays standards which are commercially viable, using many import records. "These are very important to us. On Mondays we do 'An Evening With' for three hours. Tuesdays we do a musician's program featuring one instrument. Wednesday is our import night and Thursday through the weekend we feature rock 'n' roll."

KNAC is owned by Hardin Broadcasting, and on the air 24 hours daily. Sullivan says the company is trying to expand to other stations.

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Easy Listening

Billboard SPECIAL SURVEY For Week Ending 3/13/76

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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	7	LONELY NIGHT (Angel Face) (Angel Face) Captain & Tennille, A&M 1782 (Don Kirshner, BMI)
2	3	8	VENUS Frankie Avalon, De-Lite 1578 (PIP) (Kirshner Songs/Welbeck, ASCAP)
3	1	12	50 WAYS TO LEAVE YOUR LOVER Paul Simon, Columbia 3-10270, (Paul Simon, BMI)
4	10	5	JUST YOU AND I Melissa Manchester, Arista 0168 (Rumanian Pickle Works/New York Times, BMI)
5	8	4	CUPID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI)
6	11	6	THE CALL Anne Murray, Capitol 4207 (Beechwood, BMI)
7	4	10	TAKE IT TO THE LIMIT Eagles, Asylum 45293 (Benchmark/Kicking Bear, ASCAP)
8	6	16	THEME FROM "S.W.A.T." Rhythm Heritage, ABC 12135 (Spellgold, BMI)
9	19	4	ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP)
10	17	5	LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI)
11	5	10	BREAKAWAY Art Garfunkel, Columbia 3-10273 (Almo/Caledonian, ASCAP)
12	33	2	THERE'S A KIND OF HUSH (All Over The World) Carpenters, A&M 1800 (Glenwood, ASCAP)
13	7	12	TRACKS OF MY TEARS Linda Ronstadt, Asylum 45295 (Jobete, ASCAP)
14	16	9	ONLY SIXTEEN Dr. Hook, Capitol 4171 (Kags, BMI)
15	13	11	ALL BY MYSELF Eric Carmen, Arista 0165 (C.A.M.-U.S.A., BMI)
16	20	6	CARA MIA Paul Delicato, Artists of America 111 (Leo Feist, ASCAP)
17	9	10	FANNY (Be Tender With My Love) Bee Gees, RSO 519 (Atlantic) (Casserole, BMI)
18	18	7	DOLANNES MELODIE Jean Claude Boreilly & His Orchestra, London 228 (Burlington, ASCAP)
19	15	13	DEEP PURPLE Donny & Marie Osmond, Kolob 14840 (MGM) (Robbins, ASCAP)
20	34	2	LOOKING FOR SPACE John Denver, RCA 10586 (Cherry Lane, ASCAP)
21	21	6	I FEEL LIKE A BULLET (In The Gun Of Robert Ford) Elton John, MCA 40505 (Big Pig/Leeds/Yellow Dog, ASCAP)
22	25	7	TANGERINE The Salsoul Orchestra, Salsoul 2004 (Caytronics) (Famous, ASCAP)
23	14	14	PALOMA BLANCA George Baker Selection, Warner Bros. 8115 (Warner Bros./Famous, ASCAP)
24	24	6	DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP)
25	27	5	LOVE FIRE Jigsaw, Chelsea 3037 (Coral Rock/American Dress/Blesize, ASCAP)
26	12	9	SINCE I FELL FOR YOU Charlie Rich, Epic 8-50182 (Columbia) (Warner Bros., ASCAP)
27	23	9	DECEMBER 1963 (Oh What A Night) Four Seasons, Warner Bros./Curb 8168 (Seasons/Jobete, ASCAP)
28	35	5	I DO I DO I DO I DO I DO Abba, Atlantic 3310 (Countless, BMI)
29	30	7	CHLOE Cy Coleman, RCA 10440 (Robbins/Chappell, ASCAP)
30	22	10	SCDTCN ON THE ROCKS The Band Of The Black Watch, Private Stock 45055 (Peer International, BMI)
31	NEW ENTRY		COME ON OVER Olivia Newton-John, MCA 40525 (Casserole/Flamm, BMI)
32	47	2	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)
33	38	5	JUNK FOOD JUNKIE Larry Groce, Warner Bros./Curb 8165 (Peaceable Kingdom, ASCAP)
34	26	12	SWEET LOVING MAN Morris Albert, RCA 10437 (Fermata International Melodies/Sunbury, ASCAP)
35	50	2	CONCRETE & CLAY Randy Edelman, 20th Century 2274 (Saturday, BMI)
36	37	8	WAKE UP EVERYBODY (Part 1) Harold Melvin & The Blue Notes, Philadelphia International 8-3579 (Epic/Columbia) (Mighty Three, BMI)
37	40	4	ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
38	39	4	IF LOVE MUST GO Dobie Gray, Capricorn 0249 (Warner Bros.) (Irving, BMI)
39	42	3	SWAY Bobby Rydell, PIP 6515 (Peer International, BMI)
40	41	4	IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell, Asylum 45298 (Crazy Crow, BMI)
41	NEW ENTRY		GOOD HEARTED WOMAN Waylon & Willie, RCA 10529 (Baron/Willie Nelson, BMI)
42	44	2	YOU ARE BEAUTIFUL Stylists, Avco 1664 (Avco Embassy, ASCAP)
43	NEW ENTRY		HERE, THERE AND EVERYWHERE Emmylou Harris, Reprise 1346 (Warner Bros.) (Maclen, BMI)
44	45	4	AFRICAN SYMPHONY Henry Mancini Concert Orchestra, RCA 10463 (Warner-Tamerlane, BMI)
45	36	11	INSEPARABLE Natalie Cole, Capitol 4193 (Jay's Enterprise/Chappell, ASCAP)
46	46	3	UPTOWN & COUNTRY Tom Scott, Ode 66116 (A&M) (Hollenbeck, BMI)
47	NEW ENTRY		AS TIME GOES BY Tony Bennett, Improv 712
48	43	4	EMPTY TABLES Frank Sinatra, Reprise 1343 (Warner Bros.) (Sergeant/Mercer/Van Heusen, ASCAP)
49	48	3	YOU'LL LOSE A GOOD THING Freddie Fender, ABC/Dot 17607 (Crazy Cajun, BMI)
50	NEW ENTRY		ONE DAY IN YOUR LIFE Johnny Mathis, Columbia 3-10291 (Jobete, ASCAP)

Radio-TV Programming

O'Connor Into Aussie Market

Firm Also To Acquire Syndication House Down Under

LOS ANGELES—Harry O'Connor Creative Services, a leading syndication firm, has expanded into the Australian market and will be soon acquiring one of the major syndication production houses of Australia to add to operations there.

This will enable O'Connor to produce "Lovewords" in Australia for Australians; the programming aids service, which provides produced intros to hit records, is already on more than 30 radio stations in the U.S.

In addition, O'Connor, a veteran radio man and owner of the growing syndication firm has just acquired international sales rights to four radio documentaries produced by Drake-Chenault Enterprises, Los Angeles, including the major documentary "The History Of Rock And Roll."

The radio stations that "buy 'The History Of Rock And Roll' now will

have the right to buy the updated version this fall for a nominal charge," O'Connor says.

The 50-plus-hour documentary is being revamped by Drake-Chenault. O'Connor is representing Drake-Chenault for sales on this documentary and others for everywhere but the U.S. And he'll be teaming up with Good Music Inc. in a suite at the NAB convention in Chicago March 21-23 "to negotiate other deals to represent U.S. syndication producers overseas."

The expansion into Australia will be followed at the end of the year with an office in Toronto, O'Connor says.

"The Australian office in Sydney will operate independently though we will take the responsibility of lining up U.S. product for that office to market in Australia. At the same time, the Australian firm will be pro-

ducing radio syndication product which we hope to market in the U.S."

All international sales, other than for Canada and the Caribbean, will be handled out of Australia.

O'Connor is currently speculating on production of a series of three-to-six hour radio music specials; each of these will be produced in conjunction with a radio station in Toronto, Dallas or Sydney. "We'll do the specials on a co-production deal with that particular station, then offer the special to other radio stations as a series.

"There'll be a total of 20-25 specials and a radio station will have to commit to at least 12, with a first refusal on everything else, exclusive to their market." He feels this unique approach to radio syndication will have great appeal in countries overseas.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Bob Hamilton, who edited and published the Bob Hamilton Radio Report for several years, will be editing the Radio '76 Quarterly Report, a total communications publication somewhat like the Operating Manual For Starship Radio '73 that you still find around in radio stations coast to coast. The quarterly will be jam-packed with useful information for radio stations. Publication date is slated for June. If you'd like to reserve your copy now—and it should cost somewhere less than \$10 per copy—call now to 213-466-9221 and talk to Hamilton. He can also give you more information about the quarterly.

★ ★ ★

The new lineup at WVOW in Logan, W.Va., has music director Ernest (Ernie G) Gorgia doing the 6-noon show, Brent Sharp from noon-6 p.m., and Carey Campbell 6 p.m.-1 a.m. Weekenders are Speedy Bevins and Charles Spencer. . . . KBIX in Muskogee, Okla., is celebrating 40 years on the air in April and would like tapes of former DJs who worked there — congratulations things — including tapes from Steve Goddard of WFAA in Dallas, Steve Rivers in California, Mark Driscoll in Minneapolis, and "number one son Coyote Calhoon of WAKY in Louisville," says manager Dick Embody.

Billboard's Columbus, Ohio, correspondent Bob Husted reports:

The broadcast industry in Columbus and Cincinnati has erupted with a fast series of changes involving top management, deejays, news personnel and sales leaders.

Most surprising, because of its abruptness, was the departure of Bob Conners, morning drive-time deejay for WBNS, Columbus, to join another local outlet, WTVN, in the late afternoon time slot.

The decision of Conners and the station to part company was made sometime after he left the air Feb. 20 and was effective immediately.

In a reshaping of the WBNS format, Conners had been paired on Feb. 2 with a "perfect partner," Dee Burrows, who had been selected for the post from among more than 3,000 amateur applicants encouraged by an extensive promotion program (Billboard 2/28). This relationship lasted precisely three weeks.

According to Mike Jorgenson, 27, who recently joined WBNS as general manager, the new programming concept being introduced at the station was not one to which Conners,

could subscribe and therefore the decision to sever their relationship was mutual.

Dee Burrows, absolved by both Jorgenson and Conners for differences leading to the deejay's departure, now moves to the afternoon time segment where she will have as her new partner, Art Ortega, a recent arrival from WROR, Boston.

Jorgenson advised that deejays from other cities are among those to be considered for the vacant early morning post. In the meantime, the slot is being filled by staffer Jack Evans.

A week prior to Conners' departure Feb. 13, WBNS news director Dave Marsett also abruptly departed claiming philosophic differences with management regarding news content. Marsett has yet to announce his future plans.

In joining WTVN, the market's top-rated daytime station, Conners will be returning to the same station and time segment he departed 3½ years ago to take over the morning drive-time shift for WBNS. He will assume his new duties March 8 following a brief vacation.

The return of Conners coincides with the departure of WTVN deejay Bob Whitelaw who has been seeking to relocate in the Carolinas where he is building a home. Dave Logan will continue in the bridge period from 10 a.m. to 2 p.m.

It was also revealed Feb. 20 that Taft Broadcasting vice president for radio, Carl Wagner, is transferring to corporate headquarters in Cincinnati from Columbus where he has also served as general manager of WTVN-AM and FM.

Succeeding Wagner as head of the Columbus outlets will be Jim Pidcock, 35, who joined the station in 1961 as a deejay. Pidcock, who used the air name John Dollar, also served as program director and, most recently, as general sales manager. He will be acting GM until Wagner's departure on or before April 1.

Dollar's elevation to general manager will result in the appointment of Bill Kaletta as general sales manager with Manning Haynes becoming local sales manager.

In Cincinnati, Carl Wagner, in addition to his corporate duties, will also serve as general manager of Taft's basic stations, WKRC-AM and WKRQ-FM. Leon Lowenthal, who resigned that post Feb. 13, may

be relocated elsewhere within the organization.

Pending Wagner's arrival, sales chief Dave Martin will serve as acting general manager of the two Cincinnati stations.

In Cincinnati, Wagner will be reunited at WKRC with program director Jim Loses who served under him in the same capacity in Columbus. Loses was transferred to WKRC during 1975.

Bubbling Under The HOT 100

- 101—LET'S MAKE A BABY, Billy Paul, Philadelphia International 3584 (Columbia/Epic)
- 102—YOU'RE FOOLING YOU, Dramatics, ABC 12150
- 103—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 104—DO IT WITH FEELING, Michael Zager's Moon Band Featuring Peabo Bryson, Bang 720 (Web IV)
- 105—HUSTLE ON UP (Do The Bump), Hidden Strength, United Artists 733
- 106—FROM US TO YOU, Stairsteps, Darkhorse 10005 (A&M)
- 107—SEARCHIN' FOR A RAINBOW, Marshall Tucker Band, Capricorn 0251 (Warner Bros.)
- 108—MERRY-GD-ROUND, Monday After, Bud-dah 512
- 109—DANCE, DANCE, DANCE, Charlie Cello, Ariola America 7614 (Capitol)
- 110—HOLDING ON, Road Apples, Polydor 14307

Bubbling Under The Top LPs

- 201—KEITH JARRETT, Koln Concert, ECM 1064/65 (Polydor)
- 202—TIMES, Tymes Up, RCA APL1-1072
- 203—MCKENDREE SPRING, Too Young To Feel This Old, Pye 12124
- 204—10cc, The Original Soundtrack, Mercury SRM-1-1029 (Phonogram)
- 205—AMERICAN GRAFFITI VOL. III, MCA2-8008
- 206—TROPEA, Marlin 2200 (TK)
- 207—ONE FLEW OVER THE CUCKOO'S NEST/ ORIGINAL MOTION PICTURE SOUNDTRACK, Fantasy F 9500
- 208—HIDDEN STRENGTH, United Artists UA-LA555-G
- 209—AL DIMEOLA, Land Of The Midnight Sun, Columbia PC 34074
- 210—BEST . . . MONTY PYTHON, Buddah 5626-2

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THE KEYSTONE BROADCASTING SYSTEM, INC.

New Audience For Beatles Via Movie

By FRANK BARRON

LOS ANGELES—The Beatles are being seen again through a film called "A History Of The Beatles" and the three men who control the negative rights feel they are creating an entirely new Beatles audience as well as stimulating record sales for the English supergroup.

The three-hour film has been shown in San Francisco, Marin County, Berkeley, San Jose and Santa Monica, mostly to good reviews and outstanding acclaim from the audiences. The film has been out since December in 16mm. A single projectionist handles the showings.

To date the film has been seen in auditorium and smaller theaters and halls. Since there are 12½ hours of film available, different footage is incorporated into the various screenings.

The show caught at the Santa Monica Civic Auditorium contained black and white footage of the Beatles in concert, clips of their movie "A Hard Day's Night," a color reel of the concert at Shea Stadium, color footage of the concert for Bangladesh, then performing in Japan. Despite a rainy night, that screening sold out to more than 3,000 fans, many of whom had never seen the group live.

Behind the film are three men—Brian Lucas, former road manager with the Beach Boys; Los Angeles disk jockey B. Mitchell Reed and importer Randy Barsotti. Somehow they found a "Beatles fanatic who had acquired all that footage," explains Lucas.

"He acquired film from Apple Records, some from Ringo, and from other sources. He is also our projectionist, and he has a five-year deal with us. He runs the show. We produce and promote it."

Their company is Moonstar Inc. of Los Angeles, which has a major distributor in Positive Print. The firm also is involved in management, and shortly hopes to build or buy a recording studio in Northern California.

Lucas admits that distribution is a problem. "It's a matter of rights with the Beatles. We may do theatrical distribution if the Beatles give their OK. Otherwise we will look for smaller halls and theaters. We are not trying to rip-off anybody. The Beatles are upset individually because they haven't seen the film."

Moonstar, he says, is presenting quality films which no one else has. There is only one print, although Lucas insists there are many bootleg films of the Beatles. One New York company, he says, has about 11 bootleg prints of the Beatles' "Magical Mystery Tour," of "lesser grade" while Moonstar has a Technicolor print of the same film.

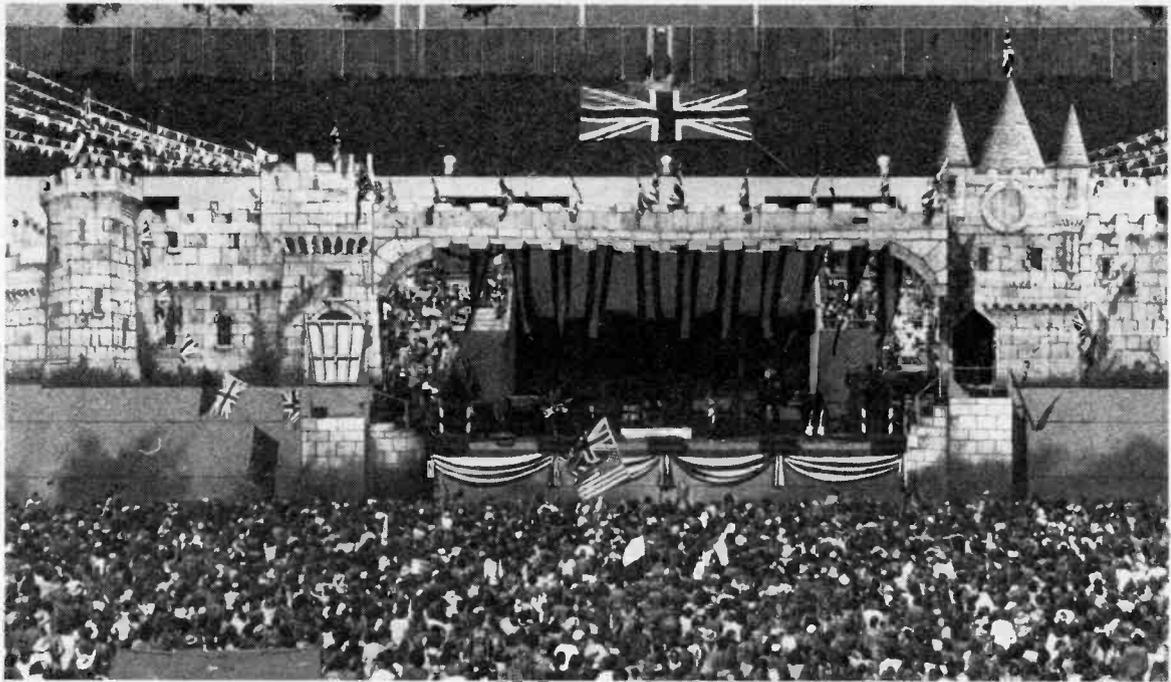
The company advertises in print and promotes heavily on radio. "A History Of The Beatles" is not a theatrical distribution, Lucas explains. The film is intended for facilities seating about 3,000, and in some instances Moonstar provides its own sound system to supplement the house equipment.

Eventually Moonstar will put out a documentary, educational-style presentation film of the Beatles. The firm already had lined up Canadian and European distribution.

Syracuse Opens A 2,117-Seater

SYRACUSE, N.Y.—The new \$25 million Civic Center here opened its 2,117-seat Concert Theater here with Ella Fitzgerald and the Syracuse Symphony Orchestra in a \$35-ticket gala. The Onondaga County complex also includes two community theaters under 500 seats, a 16-story office building and a restaurant.

Local press critics praised the acoustics of the Concert Theater.



Bill Graham's Castle: This castle set was a unique feature of last year's "The British Are Coming" concert at Oakland Stadium. Artists entered via a lowered drawbridge as trumpeters blared a fanfare. This year's April 24 edition of the event with Peter Frampton, Fleetwood Mac and Gary Wright headlining promises to be an equally spectacular 55,000-ticket sellout.

A 'Green' Series For Oakland

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham's FM Productions has announced the first in this summer's series of "Days On The Green" held at Oakland Stadium. "Day On The Green" number one is slated for April 25 with Peter Frampton, Fleetwood Mac and Gary Wright.

The show is titled "The British Are Back," a reference to last summer's all-British show which had Robin Trower and Dave Mason headlining over the above three acts. Since then, of course, the national fortunes of both Frampton and Fleetwood—long Bay Area favorites anyway—have taken a quantum leap. Supporting acts will be added to the three already on the bill.

Over the course of the summer Graham plans to host the Who, the Stones, Elton John, The Beach Boys, America; Earth, Wind and Fire and Neil Young at the 55,000-capacity site. Last year's outdoor shows brought in acts like the Doobie Brothers, Eagles, Johnny & Edgar Winter, Lynyrd Skynyrd, Chicago and the Beach Boys.

Verbal announcements at recent Graham shows and the print ads for "Day" point to complaints lodged by Oakland residents and merchants in the immediate Coliseum area who

became disturbed last year by the behavior of the rock fans who would show up at the Stadium parking lot the night before one of the scheduled all-day shows.

Frequently last year the entire parking lot would be littered with bottles and refuse by the time the day's music began at 10 a.m. This year the gates will not be open until 9 a.m. on the day of the shows, which will begin at 11 a.m.

The ads also request concertgoers not to bring ice chests, which kill the Stadium grass when set upon it, and

to cooperate in the clean-up of the Stadium. Sometimes the Oakland A's are due back in the Stadium only a day or two after the shows and getting the stadium back in shape for them has been a problem.

This will mark the fourth year that Graham has used the Oakland facility, located in the Southern portion of the city near Oakland Airport. The Stadium is part of the Oakland-Alameda County Coliseum complex, which includes an adjacent 14,000-seat indoor Arena.

Disneyland Plots Specials With Spring Evenings Due

LOS ANGELES—Disneyland is taking advantage of the coming spring season's warmer months with announcement of three major musical events—the annual "Country Music Jubilee" March 20-21, "Spring Fling" on April 10 and "Easter Week" celebration.

The Country Music Jubilee will feature the Pittsburgh Steelers' quarterback Terry Bradshaw, who

recently signed a recording contract, and already has a chart record out. Also signed are Marty Robbins, Crash Craddock, Barbara Fairchild, Crystal Gayle, Larry Groce plus Jerry Inman and the Palomino Riders.

The park will be open longer on those days, from 9 a.m. to 7 p.m. All the acts will perform on the Tomorrowland Terrace stage since the main stage at that site is being torn down for construction of a new ride attraction.

Talent for the 10th annual Spring Fling is being set now by booker Sonny Anderson, who brings in the talent for all shows. As a special bonus, the Magic Kingdom is giving away \$10,000 worth of prizes during that evening to visitors at the park. All the acts will perform on various Disneyland stages throughout the park.

A one-admission price is being offered that day for unlimited use of all rides and attractions, plus the talent shows. The park will be open from 8:30 p.m. to 1:30 a.m., after the regular daytime crowd has been cleared out.

The Hudson Brothers plus Buddy Rich will perform during Easter Week. The former will appear on the Tomorrowland Terrace, while drummer Rich is to be at the Plaza Gardens, April 11-17. The park will be open from 9 a.m. to midnight all that week.

Anderson is lining up numerous big bands to headline at the Anaheim facility this summer.

Ticket Mixup a Headache For Kiss Philly Concert

PHILADELPHIA—With some 6,000 to 7,000 tickets for a canceled Kiss concert still in the hands of fans, both promoters and managers of a new Kiss date March 24 at Civic Center here are advertising warnings in newspapers and radio that only tickets "purchased expressly" for the upcoming concert will be honored at the gate. Ticket holders for a concert originally announced for the Centrum at nearby Cherry Hill, N.J., by Willow Productions are being advised to get refunds for what was to be a Dec. 19, 1975, concert and repurchase tickets for the March 24 date.

The local date is being promoted by Bill Honney's Jennifer Productions and Dick Clark Concerts under sponsorship of Radio Station WFIL, leading local AM-rock station. In addition to their own ads warning that Centrum tickets will not be honored at the gate, Rock Steady, Inc.,

Kiss managers, and American Talent International, Inc., the group's bookers, joined in an advertisement to advise that "any announcement by any promoters of an alleged performance, or one to be announced, at the Centrum, is false."

Although promoters of the Dec. 19 date said that the concert was postponed with another date to be announced, Kiss management advises that there was never such a date and that there will be no performances by Kiss at The Centrum.

Jennifer Productions' Honney is concerned, as a result of phone calls and other inquiries, that holders of the Dec. 19 tickets will think their March 24 concert is the postponed date. And with most of the early buyers from nearby New Jersey, a situation of large numbers showing up at Civic Center here with Centrum tickets is fraught with danger.

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ACCORDING TO SCHUTZ

Classical Acts In Pop Clubs On Way

By JIM MELANSON

NEW YORK—While many an observer might think that playing classical artists to pop music audiences is off-beat, to George Schutz, promoter/personal manager, it's just another way of cracking the "cultural conditioning" that's long surrounded the long-hair sound.

Schutz, who for the past 14 years has been devising ways to broaden classical music's following, recently brought packages of Peter Serkin/Tashi and Jean-Pierre Rampal/Claude Bolling to the 400-seat, heavily pop-oriented Bottom Line Club here, and he says the results are promising.

On top of the list is the feedback he's gotten from a number of clubs around the country on having a classical night of their own. He states that talent spots now landing an ear include the Quiet Night, Chicago; Pioneer Banque, Seattle; Amazing Grace, Chicago; the Great South-eastern Music Hall, Atlanta; the Great American Music Hall, San Francisco, and the Cellar Door, Washington, D.C., among others.

Why pop music clubs? To Schutz, dividends can be found on both sides of the fence. He feels that locations can benefit at the boxoffice by presenting something new to their



Ren Grevatt Photo

George Schutz: attacking the cultural barriers.

audiences, while, at the same time, classical acts could capitalize on the initial exposure for a follow-up concert in a major venue locally.

Schutz, who sees himself promoting some 60 major concerts this year, is also out to turn on young listeners to classical music.

(Continued on page 64)

Signings

Burton Cummings to Columbia. He was lead singer and main writer of the now-disbanded RCA big-selling group, **Guess Who**.

Milton do Nascimento to A&M. The Brazilian singer-writer and multi-instrumentalist will go to Los Angeles in June to cut an album. . . . Mel Tillis to MCA from MGM.

Leon Thomas, free-form vocalist and writer-producer, to Don King and Lloyd Price's New York-based Don Records. . . . Lavada, fem singer-writer-pianist, to ATV with label president Peter Siegel producing. . . . Joey Carbone, writer-keyboardist, to April/Blackwood Music.

Gary Buck and Layng Martine to Playboy. . . . Billy Holeman and Lee Orfan to Casino Records. . . . Cledus Maggard of "White Knight" fame to Top Billing for booking.

Hugh Moffatt, writer of Ronnie Milsap's country hit "Just In Case," to Ebbets Field niterery owner Chuck Morris for management. . . . Ike Cole, younger brother of the late Nat King Cole, to EMI. . . . Dotsy, RCA country artist, to Top Billing. . . . Benjamin, singer-writer, to Steve Riggio's Essar Records of Los Angeles. . . . The group Uproar goes to American Artist Inc. for management. It just finished laying down tracks at Media Sound in New York. . . . Arranger/producer Charlie Calello to Ariola America. His first single is "Dance, Dance, Dance," co-produced by Joel Diamond.

Melanie inks a long-term contract with Atlantic Records. The songstress, currently on a five-week tour of the South Pacific, returns to the U.S. next month to complete her label debut album. Peter Schekeryk is producing the LP.

Colorado-based band Firefall also joins the Atlantic roster. The five-man group will have an album shipping shortly. . . . Rock band Uproar goes to Tony Messina Management in Philadelphia.

Marc Allen Trujillo to Private Stock with a world-wide recording pact. The label is rush-releasing his "Hollywood" debut disk. . . . Also now on Private Stock is Shad O'Shea & the Eighteen Wheelers. "Colorado Call" is O'Shea's first recording with the label.

Rosie to RCA. The group's debut album, "Better Late Than Never," has been completed. . . . Jeff Kent, keyboard/guitarist, and Doug Lubahn, bassist, sign with John Scher for personal management. . . . Steals Brothers to Famous Music Publishing with exclusive writing and pro-

(Continued on page 34)

Live Concerts At Asbury Park

ASBURY PARK, N.J.—With pilot shows successful, rock concert promoters Gary T. Pascale and Doug Kukla will promote concerts now on a regular basis at the newly refurbished Asbury Park Music Hall. Beginning this month through the end of June, Pascale and Kukla will average two or three shows each month. Their last show at the end of February headlined guitarist Leslie West.

A number of improvements have been made to the Music Hall, formerly the Sunshine Inn at this popular summer seashore resort. The theater was given a new paint job, carpeting, a new roof, a new lighting system and a new \$40,000 sound system. In addition to the boxoffice, concert tickets will be sold through selected record stores in the area and at Ocean County College nearby.

Seattle Sites: Shows To Go On

SEATTLE—Construction work this summer at the Seattle Center 15,000-seat Coliseum and 6,000-seat Arena will not prevent rock concerts from going on there, says facility director Jack Fearey.

Work on the \$5.6 million remodeling project can be scheduled around concert dates if the bookings are reasonably flexible and made well in advance. Festival seating policies will also help.

2nd Talent Forum In L.A. June 1-4

• Continued from page 1

Management firm; Joe Cohen, vice president and house producer of Madison Square Garden; Elmer Valentine, operator of the Los Angeles Roxy niterery; Al Schlesinger, entertainment attorney and manager of Bread; Mel Shaw, manager-producer of the Stampeders and president of the Canadian Recording Academy; Terry Ellis, president of Chrysalis Records and formerly a major manager-agent-promoter in the U.K.; Dan Weiner, head of Monterey Peninsula Artists which books the Doobie Brothers, Carole King and Chicago.

Building on the experience gained from last year's first-time-ever Talent Forum, there will be several key changes in the 1976 format. No session will be shorter than two hours this year and many major sessions will be scheduled to run a half-day. Last year it proved frustrating over and over again to make meetings end after an hour in the midst of heated, energetic discussions.

At no point in the forum will there ever be more than two sessions going at the same time.

The forum will start with a Tuesday afternoon cocktail buffet reception June 1 at the Beverly Hilton poolside. Three full days of meetings will run Wednesday to Friday, June 2-4. The Talent Forum closes with an awards dinner Friday night (4).

Instead of last year's evening showcases for new recording artists, which brought out 20 acts such as the Tubes and Al Jarreau representing nearly all major labels, this year there will be only one newcomer of the year artist chosen by the executive committee and unveiled at the awards dinner.

However, the Talent Forum is holding the Beverly Hilton Grand Ballroom for the evenings of June 1-3 and major record labels are being informed that if they wish to present their artists in special programs they may do so on a first-come, first-served basis.

New features at the second Talent Forum will include "hot seat" spotlight sessions, at which a number of big-name panelists take solo turns answering questions from audience microphones, and one-on-one sessions in which all the day's panelists meet with registrants around reserved seat tables.

Also, because of the many requests for the forum to provide basic-education information about live entertainment fields, there will be early-evening sessions outlining how to get started effectively in nightclub operations, concert promotion, personal management and agency booking.

Billboard's Talent Forum staff committee earlier this year established the policy that nobody may be eligible for the executive committee or a forum award two years consecutively.

This decision was made in order to fairly share the spotlight among the many important regional leaders of the contemporary live entertainment field, especially those located outside the New York-Los Angeles-Nashville axis.

Thus, all former executive committee members become permanent members of the Talent Forum board of advisors, which will in a few years grow to include the top 50 or so worldwide leaders of the contemporary live music industry.

Charter members of the board are the 1975 committeemen: chairman Doug Weston, Bill Graham, Frank Barsalona, Jim Halsey, Tom Wilson, Bob Regehr and Elliot Abbott. They have all been invited to participate in the panel sessions again this year.

Billboard Talent Editor Nat Freedland repeats as director of the forum again this year, Diane Kirkland is again administrative coordinator and Pete Heine continues as Billboard supervisor of conferences.

Registration rates will be the same as last year, \$200, with a special early bird rate of \$185 and a college students reduced rate of \$125.

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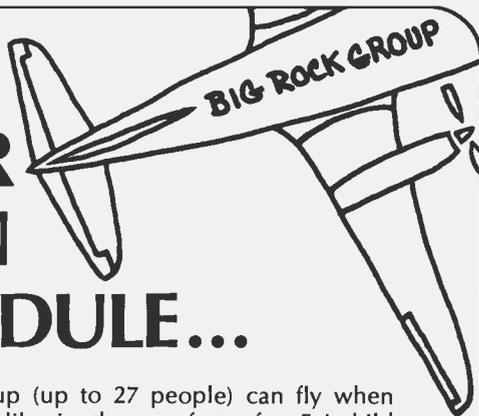
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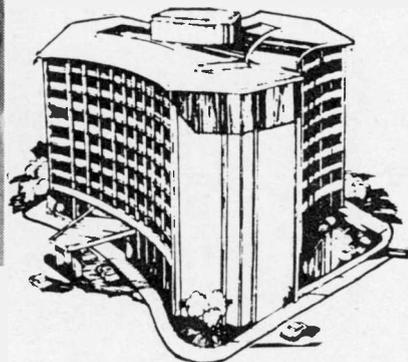
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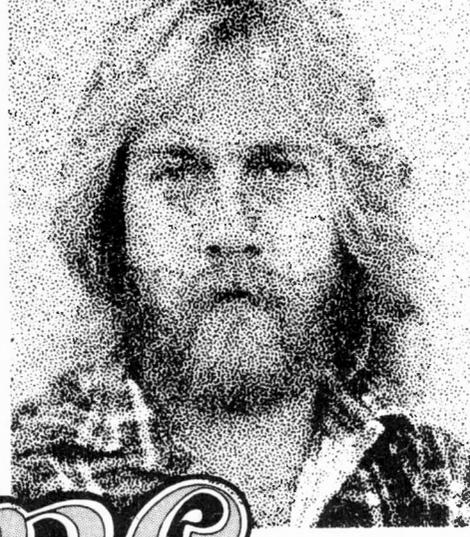
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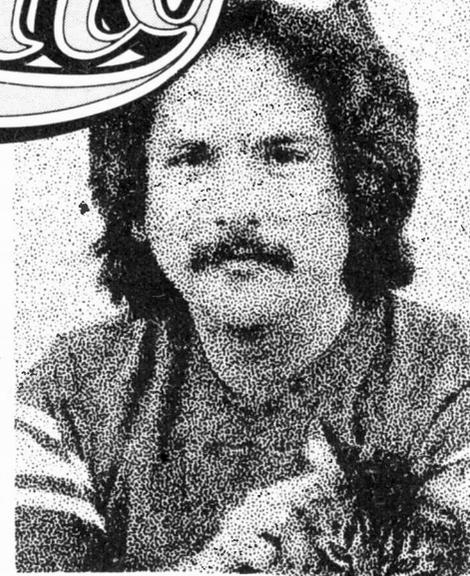
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Norfolk, VA - March 14
Scope Convention Center

Washington D. C. - March 17
DAR Constitution Hall

Lancaster, PA - March 18
Pucillo Gym
Millersville State College

New York - March 19 and 20
Lams Club

Buffalo, NY - March 21
Century Theatre

Pittsburg, PA - March 22
Soldiers & Sailors Memorial Auditorium

Ft. Wayne, IN - March 24
Embassy Theatre

Akron, OH - March 25
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Detroit, MI - March 26
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Hope College

Chicago, IL - March 28
Auditorium Theatre

Cincinnati, OH - March 29
Cincinnati Music Hall

Kansas City, KS - March 30
Uptown Theatre

Wichita, KS - March 31
Century II Concert Hall

Denver, CO - April 1
First Church of Nazarene

Portland, OR - April 3
Portland Civic Auditorium

Seattle, WA - April 4
Paramount Northwest Theatre

Eugene, OR - April 5
S. Eugene High School Auditorium

Sacramento, CA - April 7
Earl Warren Com. Conv. Center

San Jose, CA - April 8
Civic Auditorium

Fresno, CA - April 9
Warnors Theatre

San Diego, CA - April 10
El Cortez Hotel

Long Beach, CA - April 11
Long Beach Arena



Talent In Action

ELECTRIC LIGHT ORCHESTRA

Winterland, San Francisco

ELO, making a rare appearance in a city that is partial to them, sold out Winterland Feb. 14 and came close to doing it the previous night.

The satisfied fans got an excellent show from this band that's been one of the few to consistently meld classical instruments into a rock format. Though they are as rhythmically strong and deliciously loud as other bands, its music tends a little more to be a music of ideas—even if the ideas themselves, such as those employed in the opera "Eldorado," are gloriously hokey.

The tension provided by the classical strings was best displayed in the cello solo on "Flight Of The Bumblebee" and in pieces like "10538 Overture," from the first ELO album. Its more sensuously pop side showed up in new songs like the light "Strange Magic" or the latest hit, "Evil Woman."

Some of the most typically pure ELO moments came during its renditions of pieces from "Eldorado," the album which produced the beautifully melodic hit, "Can't Get It Out Of My Head." Here and in some other longer passages the band fused the strings, the lead guitar, the synthesizer and the sharp drumming of Bev Bevan to produce thrilling statements that one could conceive coming from the hand of Richard Wagner if he were alive and practicing rock.

The troupe also paid homage to the Move (the band from which came Bevan and ELO leader Jeff Lynne), a group that was never justly recognized in the States, by serving up tasty versions of "Do Ya?" and the climax, "Ma Ma Ma Belle."

The band played in front of a backdrop of leering faces thrown into relief by various special lighting effects.

Little Feat, who delivered a very strong set, was reviewed here Nov. 29. **JACK McDONOUGH**

JOHNNY MATHIS

Shubert Theatre, Los Angeles

Mathis' week-long stand here presents him in a new format of becoming a song and "dance man" augmented by two new acts. Unfortunately March 1, the Friends (four male singer-dancers) and twin sister vocalists Jan & Jill, almost destroyed the high emotional and artistic level Mathis set before stepping aside to allow them the center stage spotlight.

Mathis' new act is different in a number of ways. The most significant is that he's now getting into orchestrated dance routines which literally shock the audience, although in the past he's done some spins and twirls at the mike. The second factor is his elimination of many of his old, old hits in favor of newer material. And thirdly, he's into holding long, breathy closing notes for dramatic impact.

This superbly distinctive vocalist for some unexplained reason has chosen to bring onstage two mediocre acts. The Friends are an awful singing group, but a good dance act and should concentrate on its belt whipping number. The gals need to work more on their harmonies. Their voices tend toward screeching rather than being soothingly impressive.

As for the star, there wasn't one flaw in his performance. He performed three tunes at the opening of the show following an overture by a 30-piece orchestra led by conductor/arranger Jim Barnett. The first selection, a blending of "Life Is A Song Worth Singing" and "Stone In Love" from an LP two years ago, set the mood of contemporary expression.

Mathis performed this tandem tune with the easy savoir faire that one expects from him, his black tuxedo adding a visual element of elegance to the moment. The tandem ended with the first of three sustained lengthy held notes closing out the word yooooooooooooooooooooo.

His rich, mature vibrato helped carry "One Day In Your Life," the first of several ballads. So involving was the tune that a woman next to me cried, a sight unusual at an artist's concert.

Although he sang "We've Only Just Begun" as if he meant it, the tempo was a bit too fast for his kind of voice. This same kind of mismatch occurred in the second half when he worked with the bluesy "Come Runnin'."

The first visual shocker of the evening exploded during the funky number "Crossroads" when he joined in with featured dancer Lorraine Fields and swayed through some simple side steps, shuffle steps and then got into some sly

bumping with her. The smile on his face was reflected back by the crowd's delight with this newly emerging facet of his show business personality.

Mathis stepped into the chorus line a second time toward the end of the second half of his act to do some samba steps.

In his nearly 70 minutes onstage in acts one and two, he performed 16 selections, including two medleys.

Mathis has found that melding two songs together produces a gorgeously fitting emotional experience. To wit: "It's A Beautiful Evening" with "Misty" and "I Was Born In Love With You" with "Summer Me, Winter Me."

On "Pieces Of Dream," Mathis sang his second lengthy note and on "Maria" (from a "West Side" medley) his voice went into an echo device which turned the final Mariaaaaaaaaaaaaa into a sinuous whisper. This expanded use of breath control is a dynamite effect which adds significant impact to his prowess as an interpreter of words and moods. **ELIOT TIEGEL**

CRYSTAL GAYLE KENNY STARR

Palomino, Los Angeles

Fresh from her Academy Of Country Music award as the year's most promising female vocalist, Gayle showed a solid house here one of the strongest new voices to emerge in country music in some time.

Gayle is actually not new, having been a performer for several years. But her string of three top 10 singles in the past year has given her strong exposure for the first time.

Running through hits like "Wrong Road Again," "This Is My Year For Mexico" and "Somebody Loves You," the United Artists singer demonstrated not only an excellent voice, but an expressive, powerful style.

The only real complaint was the large number of songs familiar to country crowds. She would do better offering more material like "Wayward Wind" and "Silver Threads And Golden Needles," which are not often heard. Her stage presence will obviously grow better with time, and she appeared at ease with the crowd.

All told, the younger sister of Loretta Lynn will probably not have to be introduced as such much longer. She has the qualities to make her a star. Credit must be given to Allen Reynolds, who produces and writes Gayle's material. Her hits are all excellent.

Kenny Starr, who recently had a number two country hit with "Blind Man In The Bleachers," opened the show. Starr has a pleasing stage personality and is also relatively new to the solo spotlight, having once been a part of Loretta Lynn's show.

Starr offered rock, country and standards like "Danny Boy" in building a good audience rapport. His jokes and banter with the audience were also successful. As with Gayle, a few more months on the road will establish the MCA artist. **BOB KIRSCH**

STAPLE SINGERS ASHFORD & SIMPSON

Beacon Theater, New York

The first night of Warner Bros. California Soul concerts Feb. 26 was musically enjoyable but technically flawed by poor sound, long waits and *(Continued on page 36)*

NO FORMULA, SAYS MOFFATT

Ex-DJ Now a Top Hawaii Promoter

By WAYNE HARADA

HONOLULU—Tom Moffatt, one-time radio kingpin in Hawaii, is easily the most successful concert promoter hereabouts. He gets the most hit shows, largest grosses, and a consistently enviable concert batting average.

"There's no formula," he insists. "This is a very unique market and you have to know the turf. I see these Mainland guys coming in all the time, and making the same mistakes over and over. If you've got a superstar, you don't have to worry—you can sell out your show. If you've got a marginal act, then you have to worry."

Moffatt, a pioneer rock jockey who made KPOI Radio a major force locally, has been an independent promoter for two years now. In February 1974, he left as KPOI general manager to form Tom Moffatt Productions full-time.

"Sure, I miss the fun times on radio," he says. "The craziness. It was a whole lot more action when I was on the air. But I enjoy the time I have to devote to my business."

Indeed, he's got his finger on the pulse of the rock market. He spends a lot of time on long distance telephone calls. The world is at his fingertips. "I never have to fly anywhere to sign an act. It's a matter of picking up the phone and making the deal," he says.

Of course, it's not all that simple. Moffatt's credibility and track record as a successful show promoter have come over several years, initially when he was at KPOI. Since he left the station, KPOI has lost its command of the rock audience.

Over the years, Moffatt has promoted all the biggies in pop music: Elton John, the Rolling Stones, the Beach Boys, Chicago, the Eagles, Led Zeppelin.

Curiously, his biggest promotional success has been with an Island-based act, Cecilio & Kapono of Columbia Records. In four years, he presented seven dates with Cecilio & Kapono, including three double-sell-outs—twice at the Blaisdell Memorial Center Arena (formerly Honolulu International Center), once at the Waikiki Shell.

He also has staged cabaret concerts at the Sheraton-Waikiki's convention-sized Hawaii Ballroom, where a recent Helen Reddy performance grossed \$50,000.

Moffatt believes concert prices have reached a bearable ceiling at \$7.50 for Arena shows and \$12.50 for cabaret performances such as the ones given at the Sheraton. The cabaret tab includes two drinks.

He says there are some absolute no-nos in concert promotion here. You just don't put on an event if:

- A Univ. of Hawaii basketball game is being televised live in Honolulu. "There'll be 250,000 at home, watching that game," he says.

- It's the week before Christmas. "People are too busy shopping; they won't go to a show. Unless, again, if you have a superstar."

- You're dealing with a marginal act. "I don't like to draw just half an Arena."

He would like to be the first promoter to stage a non-sports event in the new 50,000-seat Aloha Stadium built by Hawaii in the suburb of Honolulu called Aiea. He admits only a few acts could draw that many people.

"If I could get Led Zeppelin, I

might go ahead," he says. But the Stadium has no covering for its Astroturf yet. Moffatt would even assume that cost if he could sign the right act.

In performances at the Waikiki Shell, Moffatt has successfully experimented with a one-price seating arrangement. Tickets may be \$5 in advance and \$6 at the gate, with no reserved seating. Audiences seem to approve.

Moffatt says he got into show business "when I introduced Elvis Presley in a Honolulu Stadium concert" in the late 1950s. He later emceed and then promoted a series of "Show Of Stars" events at the now-defunct Civic Auditorium, a modest facility that was the only "hardtop" hall prior to the erection of the City's complex.

"Times have changed," he admits. "We could once get an act for \$5,000 or \$6,000 for six shows. Now, an act expects \$30,000 a night. The whole business has become sophisticated. I remember when general admission tickets at the old Civic were just 90 cents."

Local Acts In Spotlight At Honolulu Fest

By WAYNE HARADA

HONOLULU—Hawaii's first Contemporary Music Festival Sunday (14) at the Blaisdell Memorial Center Arena, looms as a major showcase for locally bred talent.

Featured in the premiere event will be four popular Island-based acts: Olomana, a duo; Booga Booga, a comedy trio; Keola and Kapono Beamer, a brother act specializing in Hawaiian songs; Country Comfort, an ensemble known for its sprightly folk-rock blend.

The four acts will be performing in a hall generally utilized for Mainland acts. Too, they will be paid fees generally offered to "star" groups and share in the percentage of the gross.

"It seems Cecilio & Kapono (a Columbia Records duo that has consistently drawn huge Island audiences) have opened up a 'local consciousness' among people who buy records and concert tickets," says Ken Rosene, whose KMR Productions is collaborating with Hugo Okonogi of Papa Productions and KKUA Radio in sponsoring the music festival.

Kalapana, an Abbatoir Records foursome with a Hawaii address, broke the Waikiki Shell attendance record Feb. 20 when nearly 11,000 spectators turned up for its premiere concert.

And five of the current top 10 albums are by local performers—a "first" and a phenomenon. Artists represented on local charts include Country Comfort, the Beamers, Kalapana, Gabby Pahinui and Cecilio & Kapono.

"Our acts in Hawaii have displayed the kind of quality in artistry one expects from a big-name Mainland act," says Rosene. "In essence, we're hoping to give dignity to the local acts—with this annual music festival of local up-and-coming talent."

Signings

• Continued from page 32

ducing deal. . . Jimmy Chappell, singer-actor, to Don Mangano's Ada Records.

Eddy Arnold back to his original label, RCA, where he first began recording in 1946. Fellow Country Hall-Of-Famer Owen Bradley will produce, as Arnold ends a stint with MGM. . . Lee Garrett to Chrysalis, the first American artist signed by the WB-distributed label. . . Steve Hackett also to Chrysalis. . . La Seine, progressive rock foursome, to Ariola America.

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Promoter Ron Delsener—Happy Soul



An Impression Impresses

California's Big Orange met New York's Big Apple during four-day Warner Brothers Records promotion and the juice was flowing. These candid photos were provided by photographer Dulgina Walker and courtesy of WB Records.



Souful Jarreau Jolt

WB's Soul-Jazz Promo

Continued from page 3
moting a showcase event at the Beacon Theater. Delsener agreed, then the label tackled the problem of setting a date when the acts could all be assembled.

"I must say we received marvelous cooperation from all of the acts. Dionne Warwick was absolutely great about being available," Regehr says.

"The thing was to build each show individually once the acts were set," he explains. "We made the sets and staged the productions ourselves. And we feel the shows each night were artistically compatible."

WB has not been strongly in the jazz or r&b field for many years. About 10 months ago it decided to get back into that genre and since then has built an impressive roster of performers.

Unfortunately, the critics were almost uniformly disturbed with the production values of the showcase. According to most, entirely too much time was spent between acts in setting up equipment, consequently disturbing seriously the continuity of the program.

Without full houses for most of the shows, the label undoubtedly did sustain losses. The Beacon holds 2,800 persons and the tickets were selling for \$7.50 in advance and \$8.50 the night of the show for the first three performances.

The Sunday night jazz show had a \$5.50 ticket price. Complete sellouts

with no provisions for "freebies" would produce less than \$85,000 gross.

WB not only picked up the tab for the artists, but, in addition, it had a special promotional pressing of seven-inch 33 r.p.m. disks featuring one cut from the forthcoming albums of each of the artists appearing during the four nights with the exception of Vitous. It was well packaged with each jacket containing a two-record set plus an information brochure on the performers.

However, even here there was a bit of a mishap. The jacket and the disk labelling had Dave "Fathead" Newman performing a song called "Shiki." The instructions to the pressing plant must have gone awry because the actual cut had Newman doing an instrumental version of "Dance With Me," the recent hit by Orleans on Elektra/Asylum.

Despite the problems with critics, staging, labelling and lack of sell-outs, the purpose of the promotion was fulfilled. There was considerable media attention paid to the proceedings which, at the very least, let performers know WB was back into jazz and r&b with a vengeance.

And, breaking down possible losses by allocating them equally to the groups, WB managed to get the acts known in this market for an average of less than \$4,000 per performing group.

As Regehr says, the minor losses were well worth the effort.

Continued from page 34

curious staging. Apparently to accommodate the large number of people in the audience who had received free tickets, the Staple Singers, who would normally be headline attractions, opened the show. During its set the Staples displayed the relaxed, natural brand of showmanship that has made them one of the most consistently satisfying live attractions in soul music. Mavis Staples, one of the most unique vocalists in popular music, had no trouble winning the audience over once she took over the spotlight from the other members of the group about 1/2 of the way through the set.

Nick Ashford and Valerie Simpson are two good singers who write great songs and their portion of the show was equally well received by the crowd.

ROBERT FORD JR.

GRAHAM CENTRAL STATION LEROY HUTSON FIRST CHOICE

Beacon Theater, New York

An extremely hot set by Graham Central Station highlighted the second night of California Soul Feb. 29 but long stage waits still marred the proceedings. Master bassist Larry Graham seems to have his group together and they now give the type of show that Graham gave in his days with Sly and the Family Stone. The band was joined by a new female guitarist, introduced only as Baby Face, about 3/4 of the way through the set that ran close to two hours. The only problem with the set was that by soul music standards the sound was excessively loud. Despite this fault Graham Central Station has irrefutable credentials as a super attraction.

Talent In Action

In his portion of the show Leroy Hutson delivered an impressive set of progressive soft soul. Hutson excited the up to then docile crowd with his original songs and excellent band. Unfortunately the excitement did not last. The Hutson set was followed by a long stage wait that had the crowd most upset. When an announcer finally appeared onstage he introduced more disk jockeys rather than introducing Graham Central station and that just made the crowd more annoyed.

Opening the show was the First Choice, three attractive young ladies who spent more time singing material made famous by other performers than they did doing their own fairly impressive string of hits.

ROBERT FORD JR.

DIONNE WARWICKE THE IMPRESSIONS AL JARREAU

Beacon Theater, New York

The professionalism of Warwick and the uniqueness of Jarreau were the two most redeeming factors in the otherwise shoddily orchestrated third part of the WB-sponsored concert Feb. 28.

This show, while abounding in talent was poorly coordinated, getting off to a late start, and subjecting the audience to interminably long breaks between sets.

However, technical gripes aside, the show proved what it was designed to do, and that was to showcase the growing roster of black talent under contract to, or distributed by, WB.

The near-capacity audience was treated to a bit of the old and some of the new Dionne Warwick. This talented entertainer appears to have surmounted her recent career obstacles, and has once more got her act together.

Now being produced by Thom Bell, who is also writing much of her work, Warwick has re-emerged as a pop/soul entertainer with immense potential for crossover chart honors and heightened appeal to the growing masses of discotheaters.

Her concert package, while still maintaining some of the staid balladeering of her early career, has been expanded to include a wide range of entertainments including dancing and comedy.

Warwicke's show was further enhanced by the background vocals of such family members as Cissy Houston and Dee Dee Warwick, her own four-man backup group and an 18-piece orchestra.

Al Jarreau is an entertainer with tremendous development potential. His act, a truly unique blend of soul/jazz/comedy and mime, involved unique vocal sounds. Jarreau emerges as a crowd pleaser and his career is worth following.

The Impressions, though lacking the talent of Curtis Mayfield, are still an entertaining quartet who continue to be propelled by sheer abundance of experience. Its harmonizing and audience exchange continue to win them new fans.

RADCLIFFE JOE

GEORGE BENSON DAVID FATHEAD NEWMAN ALICE COLTRANE DAVID SANBORN PAT MARTINO MIROSLAV VITOUS

Beacon Theater, New York

The effort by Warner Bros. to showcase its black jazz artists in one swoop Feb. 29 during (Continued on page 64)

Campus



ABC Records was represented with a multi-media booth that included video cassettes of artists in concert.



Chet Hanson, center, and his staff of Denver's Athena Artists greets convention delegates.



Most of the musical exhibitors like Boston's M.J.L. Management brought tapes of their artists to play for student bookers.



Veteran bluesman Sam Chatmon demonstrates his dexterity to students during roving artist showcase.



Gunter Hauer, college department chief at Atlantic Records, distributes a copy of a new disco disc.



Pete Fornatale, WNEW deejay, discusses the college market, while other panel members look on. They are, left to right, Pat Cox of DIR Broadcasting, singer Mary Travers and Dick Broderick of Springboard International.



After completing his creative playhouse, jazz guitarist Barney Kessel plays for a gathering.



Comedians Skiles and Henderson demonstrate their popular form of madness during the final showcase.



Singer-songwriter Lori Jacobs warbles way into the minds of delegates during her showcase.



The Sky Blue Water Boys were one of the many country-bluegrass bands showcased during the confab.



Sen. Edward Kennedy, right, makes a point during a seminar on student travel.



Actress Vinie Burrows portrays the black experience during her showcase, "Walk Together Children."



Founding and preserving campus music clubs was one of the more informative seminars. Shown, left to right, are Jim Geisler of the Cellar Door nitery, Keith Case of Stone County booking, student moderator, and artists Catesby Jones and Kathy Black.

Billboard Photos by Barbara Lynn Micale



Among the better attended and most important seminar was the one discussing professional promoters on campus. Panelists were, left to right, Alex Hodges of the Paragon Agency, Sandy Keiser of Western Illinois Univ., Bob Bonis of Thames Talent, Dr. Michael Blachly of Colorado State Univ. and Chuck Ramsey of Beach Club Booking.

MARCH 13, 1976, BILLBOARD

Top Acts Prefer Playing

• Continued from page 3
Illinois Univ.; and moderator Dr. Michael Blachly of Colorado State Univ.

Each pointed out the strengths and weaknesses of pro promoters on campus, from their own perspective—Keiser and Blachly from the schools. Bonis and Hodges from the agents and Ramsey from the promoters.

Although many schools had misgivings about turning over the control to pro promoters, most have now either moved in that direction or discussed the possibility.

Hodges was perhaps the guiding light of the meeting by explaining both sides of the fence.

"While everyone would like to have the Beatles and Rolling Stones,

they usually have to settle for upcoming headliners," he said. "While most of these schools are not very pleased about it, they find that many of the top acts are not very happy with college dates, because they're often unprofessional and unprepared."

A professional promoter knows he'll never get another show from an agency if things go wrong, while a school usually finds it convenient not to read the rider because of "mid-term finals," according to Hodges.

He said this is sometimes unfair when schools forget to read the contract rider, because it often reflects on the band's performance credibility and personality.

(Continued on page 78)

How To Build Local Act Topic At Student Meet

WASHINGTON—The importance of building a local artist as a headliner, methods of attracting an audience, ways to get record company support and other pertinent facts were the key areas of thought at the "Rock Goes Back To The Club" seminar during the 16th annual NEC Convention.

While many of the meetings during this convention depended strictly on the panel members, this seminar was spurred by constant input from the student audience.

Panel members included Keith Case of Stone County booking, Jim Geisler of the Cellar Door club here

(Continued on page 66)

NEC Draws Toast For Its 'Productivity'

WASHINGTON—Other than a few minor problems, delegates to the recent 16th annual NEC National Convention felt it was one of the most productive and educational meetings in the organization's history.

Although everyone wasn't totally overwhelmed with the confab, most agreed that students were more prepared and professional than in the past.

Murray Becker of Roy Radin Associates, a long-time member of the NEC, said there was more traffic through the exhibit area than ever before. In addition, he felt students

had done their homework and knew what artists they'd like to book ahead of time.

"Until two years ago, many students didn't even bother to examine the exhibits, but through an educational process, students are now more attuned to the business at hand," he said. "Staff people at each university should be lauded for making the students more business conscious."

Becker felt the real strength of the convention was that it served as a meeting place for student buyers and talent agents. Many associate

(Continued on page 66)

Sound Waves

By JOHN WORAM

NEW YORK—"You can't blame multitrack technology for what we sometimes hear on records," says Irv Diehl of the Institute of Audio Research. His remark comes as a reaction to the often-heard lament that many contemporary recordings do not live up to our expectations.

Diehl served as moderator at the final meeting of the AES's three-part series on the art and science of recording Feb. 24. The meeting got underway with the invited panelists discussing the hows and whys of their entrance into the recording studio marketplace.

Lou Lindauer, Automated Processes' president, traced the beginnings of the "we'll fix it in the mix" school of recording. As contemporary music began to impose greater demands on the studio musician, a regular 2-track recording could actually become a very expensive proposition, especially if the musicians had to spend long hours in the studio.

The multitrack technique developed because "we needed another, more practical, way of recording."

Lindauer feels the industry's

needs spurred console manufacturers on toward more and more complex equipment. As for automation, his company's research in this area is largely based on customer requirements, which differ from one studio to another. The successful manufacturer must be able to generalize these requirements and produce a product that will appeal to the largest number of potential customers.

Dave Purple, representing dbx, Inc., recalled Ray Dolby's early interest in noise reduction, while Dolby was still working at Ampex. At the time, Ampex wasn't interested. Dolby left to form his own company and the rest is history. Although noise reduction is now a recognized recording tool, there were years of uphill struggle, while the industry was being convinced that noise reduction was not some sort of evil force.

Even today, there are still those who will tell you that noise reduction changes the sound of a recorded instrument.

As with Dolby system, dbx noise reduction is based on the well-known "comander principle." The signal is compressed before recording, then expanded during playback. Despite its incompatibility with Dolby, it was introduced because dbx felt it could offer the consumer greater noise reduction capability.

The incompatibility is traceable to Dolby's and dbx's different approach to noise reduction. Dolby feels that high level signals do not require noise reduction, since the signal itself masks the noise.

On the other hand, dbx operates across the entire program, and high level signals are also compressed. Because of this, higher-than-normal level signals may be accommodated by the system. Purple reports that there are now a small number of dbx-encoded disks on the market. When these are played back through a dbx playback system, surface noise is, for all practical purposes, inaudible.

Next on the program, Richard Factor of Eventide Clockworks recalled his company's beginnings. At Sound Exchange Recording Studio, engineer Steve Katz wanted a means of quickly, and accurately, winding a tape forward or backward to a predetermined location. Factor came up with the now-famous search and cue system which was later marketed by Ampex.

Sierra Firm To Distrib Globally

LOS ANGELES—Sierra Audio, launched three years ago to handle sales of professional audio equipment, is ready to move ahead at full gear as exclusive representative for Tom Hidley's Eastlake Audio in North and South America and Australia as well as representative for several other leading audio equipment manufacturers.

Eastlake will specialize in building studios and supplying some equipment (Billboard, Mar. 6), and Kent Duncan of Sierra says he will provide a local construction crew, including two carpenters and an installer, who will travel to various locations within Sierra's territory.

"There has been strong interest in the Hidley project," Duncan says, "and we have some 20 leads already. I'll be traveling to see prospective buyers, evaluating potential studio sites and so forth. Tom is available if the customer wants him, or we can handle the design. Or, we can set up projects that will not involve me at all.

"We will also be representing a major tape machine manufacturer and will close that deal shortly."

Duncan says one main philosophy he would like Sierra to pass along is the need to consult an acoustician to look at a site before building. Bargain buildings are not always what they seem, and better to spend a bit extra when buying than spending a fortune later to make up for mistakes.

Kathy Grounds, who moves over from Westlake Audio, will work with Duncan as office manager at Sierra.

Presley's House Now His Studio

By GERRY WOOD

NASHVILLE—Worried about the scarcity of fresh Elvis Presley songs, RCA officials can now breathe a little easier since Presley has recorded for the first time in more than a year—with the rock superstar recording his new single and LP at his home.

The den of Presley's huge Memphis house, Graceland, was converted into a temporary recording studio for the sessions which ran from Monday through Sunday, Feb. 9-15.

Heavy bookings and illness had prevented Presley from doing studio work over the past year, and his vault of new material was running low. So the mountain moved to Mohammed as tons of equipment were moved into Presley's mansion.

"Elvis has always wanted to record at his home," comments Felton Jarvis, Presley's producer. "He dug it so much that he may get hung up on it."

A truck outside the house contained the control board, and mike lines and a headphone system were run inside through the basement into the den. A complete monitor system was set up, baffles were brought from Nashville for the drum booth and improvised studio, and blankets were hung on the walls to deaden the paneled interior.

"Don't move a thing," Presley

(Continued on page 52)

Studio Track

By BOB KIRSCH

LOS ANGELES—At Village Recorder here, Neil Diamond was in working with Band leader Robbie Robertson, with Robertson handling production on the Diamond LP. Neil Brody engineered. Joe Cocker did some work with producer Rob Fraboni and Baker Bigsby at the boards. Jim Price produced some sides on George Clinton, with Joe Tuzen at the console.

Bernie Taupin cut a single with Robert Appere and engineer Tim Kramer, while Minnie Riperton was busy with producer Stu Levine and engineer Gary Starr. Barry White did a few things with producer Rick Holmes and engineer Ken Klinger and Three Dog Night was in with Bob Monaco producing and Scott Spain engineering. Hamilton, Joe Frank & Dennison are producing themselves.

* * *

Count Basie was at RCA in Los Angeles recently, working with producers Norman Grantz and Eric Miller, while Blue Mitchell was in with Mike Lipskin. The Noel Redding Band (remember Noel from the Jimi Hendrix days?) did some work with John Morris. The Hues Corp. also stopped by working with Wally Holmes. California Music cut a single with Bruce Johnston producing and Vladimir Horowitz did some work with producer Jack Pfeiffer. Don Cornelius and Dick Griffey also came by to do some work.

* * *

Richard and Karen Carpenter gave their A&M engineer, Ray Gerhardt, a 1976 Jaguar XJ-S in appreciation of the many hits he's helped the duo out on.

* * *

Down in Memphis, the Amazing Rhythm Aces are wrapping up their second album, while Elvis Presley wrapped up his LP in the comfort of his own home. Felton Jarvis produced for Elvis. Steve Cropper, who did such a fine job producing the Cates Brothers' album, is now busy with Who drummer Keith Moon.

* * *

In notes from around the country: Allen Toussaint is working in his own studio in New Orleans with William D. Smith, former member of Motherlode. Norman Connors is at New York's Electric Lady Studios.

Producer Ed Martinez is at Golden West Sound Recorders mixing down the next Papa John Creach album. Martinez also finished up a package for Abraxas and is now working on a soul set with Rosalin Woods. The Northeast Philly Band is also working with Martinez, as is Paul Humphrey. Bruce Albin engineered the projects and Art Freeman did the arrangements.

* * *

At Glaser Sound in Nashville, Dr. Hook has been in with producer Ron Haffkine. Kyle Lehning is handling the engineering. Kyle and Ron teamed as producers for a single from Vickie Lehning. Jim Glaser cut an album and the Heartwarming people, including Bob Clark and Phil Johnson, were in mixing and overdubbing some projects. The Speer Family and Dallas Holm were among those working.

* * *

Also in Nashville, Crystal Gayle, recently named most promising female vocalist by the Academy Of Country Music, is cutting an album

at Jack's Tracks. Allen Reynolds is producing.

In Chicago, Gary Filip has completed his first single at DB/Sonart Studios with Chuck Lishon of Headquarters Productions producing and Mal Davis engineering.

At the Music Machine is Studio City, Calif., George Tobin and Howard Lee are finishing production of the next Bobby Moore album. Kip Covert is engineering.

Tanya Tucker is in with producer Jerry Crutchfield at the Sound Shop in Nashville.

The Eric Clapton Band is recording in Malibu, cutting at the Shangri La Studio. Robbie Robertson is the owner.

Also in Malibu, former Moody Blue Mike Pinder has a studio in his home and is busy working on a solo LP.

Elephant's Memory is cutting at the Big Apple Recording Studios in New York, getting vocal help from Genya Revan. Jake Holmes was also in, as was Freddie Scott, busy producing a set from Brad Lundy.

* * *

In Woodstock, at Bearsville's Studio, Joe Schick is now running the operation. Many of you may remember Joe from his days at Blue Rock in New York. Joe, as he puts it, "ODs" on New York after five years. At the studio itself, the Rhinestones cut with producer Jim Mason and engineer John Holbrook, while McKendree Spring did some work with Mark London and engineer Martin Rushent. Felix Pappalardi & Creation cut with Felix producing and Ralph Moss engineering and Paul Butterfield was in with r&b vet Henry Glover producing. Orleans and John Sebastian have also been in. Bearsville is also getting set to go 24-track (as of April 1) and construction on Studio A, with film mixing and video facilities, is set to begin shortly.

* * *

Pat Jaques, one-time owner/engineer of Broadway Recording in New York, has joined the staff at ODO Sound Studios, the studio where Eric Carmen cut his recent LP.

High Marks For Nashville Firm

NASHVILLE—The Columbia Recording Studios here are responsible for more than 30 of the singles on Billboard's Hot Country Singles chart, having been responsible for the recording of the product, the mastering, or both.

The studio played a part one way or another in the making of five of the top 15 singles, including recording and mastering of Moe Bandy's "Hank Williams, You Wrote My Life" and Connie Smith's "Till I Kissed You" and mastering of Willie Nelson's "Remember Me (When The Candelights Are Gleaming)," Tom T. Hall's "Faster Horses (The Cowboy And The Poet)" and Larry Gatlin's "Broken Lady."

The other singles processed through the studio include product from La Costa, George Jones, Tammy Wynette, Terry Bradshaw, Lynn Anderson, Bob Luman, David Wills, David Houston and Johnny Cash.

Besides Columbia and Epic, labels using the studio include Mercury, Capitol, Monument, Elektra, Starday, Dot, MGM and Gazelle.

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

Downstairs Records (New York) Retail Sales

This Week

- 1 **TURN THE BEAT AROUND/COMMON THIEF**—Vicky Sue Robinson—RCA (LP)
- 2 **HEART BE STILL**—Carl Graves—A & M
- 3 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 4 **HURT SO BAD**—Philly Devotions—Columbia
- 5 **ELEANOR RIGBY**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (LP)
- 6 **I LOVE TO LOVE**—Tina Charles—Columbia
- 7 **I HEAR A SYMPHONY**—Hank Crawford—Kudu
- 8 **SALSA**—Louis Ramirez—Cotique
- 9 **BYE LOVE**—5000 Volts—Phillips
- 10 **ELUSIVE**—Babe Ruth—Capitol
- 11 **NIGHT & DAY**—The Monster Orch.—Sam Records
- 12 **ONLY YOUR LOVE**—The Tymes—RCA (LP)
- 13 **MORE**—Carol Williams—Salsoul
- 14 **GET UP AND BOOGIE**—Silver Convention—Midland Intl
- 15 **HEAVEN'S RIGHT HERE ON EARTH**—Hudson County—RCA

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

This Week

- 1 **MORE, MORE, MORE**—Andrea True Connection—Buddah
- 2 **MIGHTY HIGH**—Mighty Clouds Of Joy—ABC
- 3 **LET'S GROOVE**—Archie Bell & The Drells—TSOP
- 4 **THAT'S WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (disco version)
- 5 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 6 **HEAVEN'S RIGHT HERE ON EARTH**—Hudson County—RCA
- 7 **MOVIN'/CHANGIN'**—Brass Construction—UA (LP)
- 8 **STRANGERS IN THE NIGHT**—Bette Midler—Atlantic
- 9 **I HEAR A SYMPHONY**—Hank Crawford—Kudu
- 10 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 11 **STREET TALK**—BCG—20th Century
- 12 **HE'S A FRIEND**—Eddie Kendricks—Tamla
- 13 **SPANISH HUSTLE/BUS STOP**—The Fatback Band—Event (LP)
- 14 **NIGHT AND DAY**—The Monster Orch.—Sam Records
- 15 **WOW**—Andre Gagnon—London

Colony Records (New York) Retail Sales

This Week

- 1 **MORE, MORE, MORE**—Andrea True Connection—Buddah
- 2 **SPANISH HUSTLE**—The Fatback Band—Event
- 3 **IT'S NOT WHAT YOU GOT/CHAINS**—Eddie Kendricks—Tamla (LP)
- 4 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 5 **STREET TALK**—BCG—20th Century
- 6 **HEART BE STILL**—Carl Graves—A & M
- 7 **NIGHT AND DAY**—The Monster Orch.—Sam Records
- 8 **THANK YOU BABY**—Leon Thomas—Don King
- 9 **WOW**—Andre Gagnon—London
- 10 **HURT SO BAD**—Philly Devotions—Columbia
- 11 **MORE**—Carol Williams—Salsoul
- 12 **LIVING IN ECSTASY**—Ecstasy—Disco Record Co.
- 13 **GET UP AND BOOGIE**—Silver Convention—Midland Intl.
- 14 **SALSA**—Louis Ramirez—Cotique
- 15 **BYE, LOVE**—5000 Volts—Phillips

Melody Song Shops Retail Sales (Brooklyn, Queens, Long Island)

This Week

- 1 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 2 **GET UP AND BOOGIE**—Silver Convention—Midland Intl
- 3 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
- 4 **WHEN YOU CAME**—Smokey Robinson—Tamla (LP)
- 5 **MORE, MORE, MORE**—Andrea True Connection—Buddah
- 6 **HEART BE STILL**—Carl Graves—A & M
- 7 **MORE**—Carol Williams—Salsoul
- 8 **SPANISH HUSTLE**—The Fatback Band—Event
- 9 **STREET TALK**—BCG—20th Century
- 10 **NIGHT & DAY**—The Monster Orch.—Sam Records
- 11 **SALSA**—Louie Ramirez—Cotique
- 12 **DON'T STOP THE MUSIC**—Got Cha—Friends & Co.
- 13 **HURT SO BAD**—Philly Devotions—Columbia
- 14 **UNION MAN**—Cate Bros.—Asylum
- 15 **THANK YOU BABY**—Leon Thomas—Don King

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

This Week

- 1 **STREET TALK**—BCG—20th Century (disco edit)
- 2 **MORE, MORE, MORE**—Andrea True Connection—Buddah
- 3 **LOVE HANGOVER**—Diana Ross—Motown (LP)
- 4 **CHANGIN'**—Brass Construction—United Artists (LP)
- 5 **SHACK-UP**—Banbarra—United Artists (LP)
- 6 **MIGHTY HIGH**—Mighty Clouds Of Joy—ABC (LP)
- 7 **STRANGERS IN THE NIGHT**—Bette Midler—Atlantic (LP)
- 8 **WOW**—Andre Gagnon—London
- 9 **SING A HAPPY FUNKY SONG**—Miz Davis—Now
- 10 **TURN THE BEAT AROUND**—Vickie Sue Robinson—RCA
- 11 **ELEANOR RIGBY**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- 12 **I AM SOMEBODY**—Jimmy James—Pye
- 13 **SING A SONG**—Earth, Wind & Fire—Columbia (LP)
- 14 **STAY**—David Bowie—RCA (LP)
- 15 **LET THE MUSIC PLAY/THE TROUBLE WITH ME**—Barry White—20th Century (LP)

Discos

10,400 Attend An R.I. Disco/Dance

NEW YORK—A disco/dance concert produced by Century Concerts at the Providence, R.I., Civic Center Feb. 19 grossed \$71,000 on a draw of 10,400 persons.

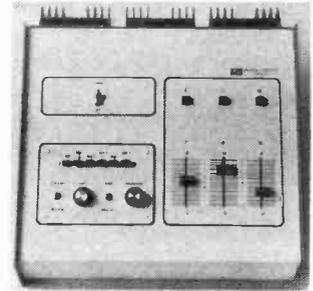
The show featured the Ohio Players, Kool & the Gang, the B.T. Express, 300 Years and the People's Choice.

According to Frank Russo, co-president of the Providence-based firm, a following-night gig with the same talent lineup was cancelled for the Baltimore Civic Center due to poor advance sales.

Meanwhile, Russo explains that Century, based on the Providence results, has decided to tour the show

in four or five cities sometime before the summer. He says that the dates will be limited to the East Coast.

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Disco Mix

By TOM MOULTON

NEW YORK—Van McCoy's "Night Walk" single, taken from a soon to be released album, is probably the most beautiful song he's ever recorded. While the song has the same type feel as his "African Symphony," it's much more melodic. The predominant instruments are oboe and a Moog. The single version is shorter than the 5:07 LP cut.

Talk is already going around the clubs here about the new Supremes' "Let Your Heart Do The Walkin'" single, to be released this coming week. . . . Alec, at Adam's Apple, DJ David Todd says he's getting strong response on "One More Try" by Ashford & Simpson. The song is off their latest LP. . . . Todd's top record this week, though, is "Gimme Some Mo" by Red Holt Ltd. (Paula). The record, around for some time now, has begun to pick up steam.

Also gaining is "Born To Get Down" by the Muscle Shoals Horns (Bang). The Record Pool here received 12-inch disco versions of the song recently and, already, Mr. Laughs' DJ Freddie Mendoza and Friends Again; DJ John Colon are saying that it's one of their hottest audience re-

(Continued on page 55)

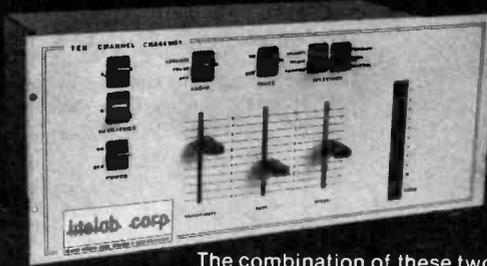
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Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	4	17	CITY LIFE Blackbyrds, Fantasy F 9490
2	2	19	FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)
3	1	17	PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)
4	3	27	PRESSURE SENSITIVE Ronnie Laws, Blue Note BN-LA452-G (United Artists)
5	5	14	NEW YORK CONNECTION Tom Scott, Ode SP 770033 (A&M)
6	9	17	TOUCH John Klemmer, ABC ABCD 922
7	11	8	MYSTIC VOYAGE Roy Ayers Ubiquity, Polydor PD 6057
8	6	21	KOLN CONCERT Keith Jarrett, ECM 1064/65 (Polydor)
9	7	19	JOURNEY TO LOVE Stanley Clarke, Nemperor NE 433 (Atlantic)
10	NEW ENTRY		THE LEPRECHAUN Chick Corea, Polydor PD 6062
11	25	4	BACK TO BACK Brecker Brothers, Arista AL 4061
12	18	4	SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
13	8	21	MAN-CHILD Herbie Hancock, Columbia PC 33812
14	10	10	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
15	13	21	HAVE YOU EVER SEEN THE RAIN Stanley Turrentine, Fantasy F 9493
16	16	21	VISIONS OF A NEW WORLD Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1196 (RCA)
17	17	8	BEFORE THE DAWN Patrice Rushen, Prestige P 10098 (Fantasy)
18	12	21	DON'T IT FEEL GOOD Ramsey Lewis, Columbia PC 33800
19	19	5	MARCHING IN THE STREETS Harvey Mason, Arista 4054
20	14	14	TRIDENT McCoy Tyner, Milestone 9063 (Fantasy)
21	21	54	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
22	20	14	BELLAVIA Chuck Mangione, A&M SP 4557
23	15	21	RETURN TO FOREVER Chick Corea, ECM 1022 (Polydor)
24	28	4	INNER WORLDS John McLaughlin/Mahavishnu Orchestra, Columbia PC 33908
25	NEW ENTRY		I HEAR A SYMPHONY Hank Crawford, Kudu KU 26 S1 (Motown)
26	NEW ENTRY		AGHARTA Miles Davis, Columbia PG 33967
27	37	5	TROPEA Marlin 2200 (TK)
28	NEW ENTRY		IN THE LIGHT Keith Jarrett, ECM 1033/34/ (Polydor)
29	24	27	MELLOW MADNESS Quincy Jones, A&M SP 4526
30	NEW ENTRY		HOUSE OF THE RISING SUN Idris Muhammad, Kudu KU 27 S1 (Motown)
31	33	5	GEARS Johnny Hammond, Milestone 9062 (Fantasy)
32	NEW ENTRY		FOR ALL WE KNOW Esther Phillips with Beck, Kudu KU 28 S1 (Motown)
33	30	5	MUSIC, YOU ALL Cannonball Adderley, Capitol ST 11484
34	26	5	CONFESSIONS OF THE BLUES Esther Phillips, Atlantic SD 1680
35	NEW ENTRY		L A EXPRESS Caribou PZ 33940 (Columbia/Epic)
36	32	8	ELLINGTON IS FOREVER Kenny Burrell, Fantasy F 79005
37	34	4	SUITE FOR FLUTE & JAZZ PIANO Jean-Pierre Rampal & Claude Bolling, Columbia M 33233
38	31	5	BORN ON A FRIDAY Cleo Laine, RCA LPL1-5113
39	39	4	AWAKENING Sonny Fortune, Horizon SP 704 (A&M)
40	NEW ENTRY		LAND OF THE MIDNIGHT SUN Al DiMeola, Columbia PC 34074

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Jazz

A DIZZY IDEA Gillespie Hopes To Explain Jazz Through Videocassettes

By MARV FISHER

MEXICO CITY—"What the world needs now is jazz, real jazz," and Dizzy Gillespie intends to give it just that. In the midst of his one-week, four-performance junket (with Carmen McRae) into this country recently, the durable Diz revealed his plans (with Gil Fuller) to film and transfer to videocassettes what the best rudiments of jazz are "and explained in practically every language possible."

Gillespie hopes to find time and get lost in a studio in Newark, N.J. to do the project. "I don't think there's any time to lose in getting this down for posterity, and I really have hopes of doing it before the year is out," he says.

In his quest to promote pure jazz globally, the free-flowing talker feels there is a way of putting it in its proper context and actually educating. "Every school in its music syndrome does not teach 'all of the little things.' So why not do it in a form whereas they'll enjoy it and have it for decades, perhaps centuries, to come?" the trumpeter asks.

McRae interjects: "You really can't teach someone unless he has talent, but you certainly can tell them what to do with it. This can certainly be the formula for telling prospective players in the world what to do with the qualities they do have."



Billboard photo by Bonnie Tiegol
Dizzy Gillespie: he plans recording jazz artists for posterity.

Gillespie's theory is that there are only a few players left who really can convey what it was from the beginning to the progressive and bebop days. (Actually, Dizzy is not sure when that name started or why. "Perhaps because it was in the scat phrases," he thinks).

Among some players he cites who would be recruited in getting the

theories down on the cassettes are Ray Brown, J.J. Johnson, Hank Jones, Benny Harris, Sonny Rollins, James Moody and Gil Fuller.

Preliminary steps have been taken to launch the project, and the only thing which could prevent it from happening this year is an over-extension of bookings.

Gillespie had several dates in the Eastern U.S. and Europe following his engagements here, and is considering a permanent base in a New York spot by summertime. "It must be done," McRae emphasizes.

One of duo's four performances was sold out here, while the other three did pretty well, according to Bob Lerner, who promoted the quick tour on behalf of the U.S. Embassy's first presentation for the bicentennial year in this country. The final date was in Guadalajara.

An optimistic sign of jazz catching on more in this country is the enthusiasm shown for the two artists during their stay. "Every song was practically greeted with standing ovations," it was noted in a couple of the local comments on the performances.

"I would have to say the people here are some of the best I've ever played before in my career," stated the effervescent Diz whose career amazingly enough dates back to the mid-1930s.

Berkeley Label Has Own Mini-Theater

BERKELEY, Calif.—1750 Arch Records, a small classical and jazz flavored label here, operates its own 50-seat "concert hall" for Friday and Saturday evening shows.

Label, which has seven LPs in its catalog, schedules as concert presentations contemporary jazz plus vocal works, chamber ensembles and solo piano recitals, notes Phil Sawyer, label's executive director.

Label also sponsors concerts with the San Francisco Museum of Modern Art.

1750 refers to its street address here. Its most recent LP is "Expansion" by pianist Denny Zeitlin accompanied by George Marsh on drums and Mel Graves on bass. Zeitlin formerly recorded for Columbia in the early 1960s.

Label's catalog ranges from recordings of songs by 15th Century composer Guillaume Dufay through Bach Sonatas to avant-garde voice-sound compositions and contemporary jazz. One item that has drawn some press attention is "Infinite Sound, Contemporary African-American Music."

1750 Arch Records is distributed by German News (New York), Cooke Enterprises (Los Angeles) and it is listed in the Delos catalog, which distributes through its own network. Firm is now actively pur-

suing additional distribution in the Midwest and in international markets.

Its records are custom-pressed by Wakefield Manufacturing in Arizona.

Staff engineer Bob Shumaker operates the in-house studio facilities and is able to control production elements all the way through to delivery of the packaged units. The records retail at \$5.

Jazz Beat

LOS ANGELES—Veteran producer Jack Tracy and Ray Lawrence have formed Jazz Records with emphasis on previously unreleased collectors items and new works. First release showcases a 1952 Charlie Parker concert featuring Chet Baker and Sonny Criss; an Art Tatum solo piano LP cut in the 1950s at a private party and a Jimmy Rowles piano work.

Label also picked up George Shearing's Sheba line for national distribution. This label was previously available only through mail-order.

Upcoming LPs are by Boborough, Harold Danko, Gregory Herbert and Red Mitchell. Firm is located in Studio City.

Saxophonist Vi Redd has cut an LP for Warner Bros. tributing other saxophonists. Working her date were Milt Hinton, Cornell Dupree, Arthur Jenkins, Patti Bowen and Hilton Ruiz. Joel Dorn worked on production.

This year's New Orleans Jazz and Heritage Festival runs from April 9-17. The George Wein-produced event features Fats Domino, Muddy Waters, Staple Singers, Armand Hug, Roosevelt Sukes, Big Joe Turner, Albert King, several New Orleans dixieland bands plus McCoy Tyner, Keith Jarrett, Art Blakey and his Jazz Messengers, Harold Melvin & the Blue Notes, Bobby Blue Bland, Max Roach and Charlie Mingus. Event is spotted throughout the city at various locations.

Clackamas Community College in Oregon City, Ore., presents its jazz week and fifth annual high school stage band festival Thursday-Saturday (11-13). Frank Rosolino and Mel Brown will conduct clinics at the event. The U.S. Air Force Jazz Ensemble will perform and high school bands from Oregon, Washington and Idaho will compete for awards.

Anthony Jackson, bass, and Steve Gadd, drums, are on Swedish keyboardist Wlodek Gul-gowski's debut solo LP for Polydor. . . . Saxman Harvey Pittel performed at USC Thursday (4) in a program of classical and jazz works.

Al Mortka, music director at WGLS-FM in Glassboro, N.J., writes that his station features

jazz 10 hours a week on Wednesday, Thursday and Saturday. On Wednesday and Thursday station broadcasts "The Growth & Development of Jazz" from 9:30-10:45 a.m. This is a credit course for students at Glassboro State College and is taught by Manny Albam, noted composer/arranger. Show is followed by disks spun on Wednesday by Barry Glenn and Phil Jones on Thursday from 10:45-noon. Dave Michaels hosts "Just Jazz" on Saturdays from 10 a.m.-2 p.m.

Mortka says that many of the station's DJs are incorporating jazz into their shows. He hides the record service from Fantasy, Vanguard, UA and CTI.

KBIA-FM, Univ. of Missouri station, programs jazz seven night a week from 10:30-2 a.m. on its "Last Radio Show," writes Paul Reuter, station program director. Each shows spotlights a new artist or new LP or a period of jazz. "Once a month area jazz bands are heard in a live concert from our Fine Arts Recital Hall," writes Reuter.

KBCA-FM in L.A. broadcast the Feb. 29 concert from Eagle Rock High School which featured Art Pepper, Jerome Richardson, Pete Jolly, Mundell Lowe, Chuck Berghofer, Shelly Manne, John Rinaldo and Dick Nash. Slated for March 14 at the school are Terry Gibbs, Frankie Capp, Nat Pierce, Fred Atwood, Lew Tabackin and Bob and Chuck Findley.

Stephane Grappelli makes his debut at UCLA March 18 at 8:30 p.m. in Royce Hall. . . . Jazz will be programmed from 6 p.m.-9 p.m. Saturdays over Hawaii's planned statewide public broadcast network station scheduled for the air July 4. Station will be a 50,000 watt AMER operating out of Honolulu. Al Hulsen of the Hawaii Public Broadcast Authority is working on the programming. . . . The Left Bank Jazz Society of Baltimore has established a chapter in the Maryland State Penitentiary. . . . Boston Jazzline has been established to inform persons about concert happenings through the cooperation of the Jazz Coalition and WBUR-FM in that city.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Jazz In Doylestown

PHILADELPHIA — Although theater-dinner is the major entertainment feature at the Doylestown Inn, in nearby Doylestown, Pa., operated by the Ramada Inns, jazz concerts have been added to the show roster.

A series of Sunday early evening concerts kicked off last Sunday (Feb. 29) featuring pianist Bill Jones, and a band led by cornetist "Wildcat Jack" Fine.

In addition, the Inn has opened a new room, the Root Cellar, just for jazz, with units coming in every Friday and Saturday nights.

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HOWLIN' WOLF | 1910-1976 |

BAY AREA BOASTS

A Music Scene As Magnetic And Healthy As Any City In America

By
**JACK
McDONOUGH**

The dominant lingering impressions of San Francisco music are impressions of general psychedelia. Certainly those aspects were played up heavily in the spotlights Billboard devoted to San Francisco in the past, the last of which appeared in 1969. That Billboard has not spotlighted San Francisco in seven years is as indicative as anything else of a general feeling in the industry that, since the rock boom of the late 60's, not much as been happening in San Francisco. Yet, by almost any standard of measurement, the San Francisco music scene remains the most magnetic and healthy of any city in the country.

Perhaps the most important thing that has occurred over those past seven years is that the people here have had a chance to sit back and come to terms with the massive explosion that drew so much attention in so short a time. After all, in the three short years from 1966-1969, San Francisco, which before that had virtually no commercial popular music industry to speak of, produced acts like the Jefferson Airplane, who by themselves came to represent to the entire youth of America, the concept of social and political revolution through music; Creedence Clearwater Revival, who, in their time, became one of the biggest-selling American bands of all time; Janis Joplin, one of the most wrenchingly powerful singers ever to hit a stage; Sly Stone, who almost singlehandedly engineered a revolution in soul music; and Santana, who were selling 100,000 records a day. Not to mention Bill Graham, who from his San Francisco base built the Fillmores West and East into the most famous rock halls in the country and who stands today as the industry's No. 1 promoter of rock music.

In the face of such an abundance of activity, many record companies came here to establish a foothold. Predictions flew that San Francisco was to become a major recording center. Then the volcano began to cool. Too many inferior bands were signed too fast. Companies became disappointed. Joplin died. Sly began to dissipate his energy. The Airplane fragmented. Creedence broke up. Santana changed personnel and style. Graham closed the Fillmores. And as fast as people began to believe that San Francisco was the next planet in the pop solar system, they decided just as fast that the town was dying.

It was a false impression, borne of the fact that half of the attention originally lavished on the scene then was overhype anyway. The whole thing got media-ed to death. All that was really happening was that San Francisco drew back a bit to regroup.

The harbinger of this strength, as it was 10 years ago, is Jefferson Starship, nee the Airplane. The Starship of 1975 came up with one of the most successful records of the year, which garnered two hit singles plus the distinction of being the first LP ever to hit the top of the Billboard charts four different times in one year. The Doobie Brothers, as another prime example, had a staggeringly good year, getting their fourth platinum record and going

over 10 million units in sales. Other names from the past and new names for the future indicate the depth of the pool of talent.

Boz Scaggs, one of the best-loved and most respected musicians and singers in the city asks, "Where else have so many acts sustained while so much fresh talent was coming up? You have the revitalization of the original San Francisco groups. The Starship is the obvious example. Joe McDonald has a hit record. Quicksilver is recording again. The Dead were high on the charts. Steve Miller just renewed his contract. Santana has a new contract. Dan Hicks is in the works again. Then there are the new acts. The Tubes are the best example and they'll be important because of their concepts. I think in a pure sense, in a musical sense, this is still the healthiest music scene in America."

Brian Rohan, who handles the legal arrangements for the lion's share of the bands in town, reiterates the theme. "The first thing I'd comment on is longevity. Ninety percent of the artists who started here are still going strong. Look at Joan Baez, 17 years. John Fogerty, 11 years. Sons of Champlin, 11 years. Dead, Airplane/Starship and Sly Stone are all 10 years. Santana 8 years, and they've just signed the biggest deal Columbia's ever given anyone. That's the amazing thing about San Francisco. When they come out of here, they come out with such a foundation that they'll last."

"We have the best promoter in the business, Graham. We have the best rock newspaper, Stone. We have the most respected programming sheet, Gavin's. We have what is probably the best FM station in the country, KSAN. We have more places to play music than any other city—probably more than all the other cities put together. We have the best music store, Don Wehr's. We have one of the best producers in the business, David Rubinson, who's got Grammy nominations in r&b, country and western and jazz. We have more talent coming out of this area than anywhere else except maybe England. Right now I've got 30 bands I think I could sign. Right now it's stronger than it's ever been."

Ben Fong-Torres of Rolling Stone says: "Considering the general decline in the economy and in rock music itself, I think it's real healthy here. There's less of the real struggling. You don't hear stories now about Dan Hicks turning in Coke bottles to get money or of bands showing up in the Panhandle to eat off the Diggers. You don't hear those stories at all anymore. The bands make a decent amount of money and can survive for years on the club level, and those with any kind of aspirations can easily move upward."

Given all this musical talent, it seems odd to many people in the business that San Francisco did not become a truly international recording center, and it remains to them the most puzzling aspect of the scene here. The four major studios in town are quite busy, but a strong session scene has not developed, and San Francisco does not have the outward business apparatus that marks L.A., New York and Nashville—hardly any lawyers, agents, managers or publishing houses.

Joel Selvin of the San Francisco Chronicle: "It's got the ingredients to happen here, but it won't because the Hollywood end of the music biz has a vested interest in lack of growth in San Francisco. Those guys down there are the crass mercantilists and we're the Dionysian artists."

Besides the chart records, there are any number of things—some already indicated in passing—that stack up to impressive proof of the breadth and solidity of the Bay Area music scene. Many of these elements are given full attention in backup stories in this section.

- The abundance of clubs providing live music.
- The number of bands in the Bay Area. There are 70 acts living in the area who have recording contracts. It is safe to say there is triple that number of unsigned bands who work various clubs and colleges.
- The number of bands forming their own record companies.
- The fatness of radio. There are 63 stations in the

(Continued on page SF-20)

San Francisco Convention and Visitors Bureau photo by Craig Buchanan

Marin County headlands look down on San Francisco's tallest towers. On this side of the Golden Gate Bridge, 100,000 acres have been set aside in perpetuity as a natural preserve.

Graham Impressed With Music Scene Professionalism

Of the six men whom *Billboard* named as powers in the San Francisco music scene in its first spotlight on the city in 1967—Ron Polte, Jules Karpen, Bill Graham, Chet Helms, Tom Donahue and Frank Werber—only one, Bill Graham, has survived.

He was survived to the point of becoming the most respected, aggressive and prolific rock promoter in the country. Consider the figures: in 1975 Graham presented 250 concerts in Northern California plus another 50 more outside the area; he used 17 different local facilities plus another 40-plus for the national shows; and 3 million people paid a gross of \$20 million to see those shows.

The national shows have been as prestigious as you can get. Graham's FM Productions ran the entire Crosby, Stills, Nash and Young tour in 1974 as well as Bob Dylan's famed national tour. Dylan showed up in San Francisco in the spring of 1975 to appear on stage with Neil Young and members of the Band for Graham's SNACK benefit, which also drew Marlon Brando to the city.

The evening *Billboard* spoke with Graham he had just returned from Houston, where he had spent 30 hours on his feet making sure that "Night of the Hurricane II," the Dylan/Rolling Thunder benefit for Rubin Carter, had gone off right. FM Productions had been called in 10 days before the event to straighten out a messy situation, and they had had about 18 hours to do work that normally would have taken three days. So Graham was tired, but mellow and accommodating, as he is more often these days, and he reflected for an hour on his past 10 years in the business in San Francisco.

What do you think is the main difference between then and now?

We were dreaming then. Some of the dreams and fantasies were nice but I think all of us are much more honest now about the fact that we're business people. Most people in it now are much more experienced. A guy like Chet Helms, who was doing concerts back then, was a very nice person but just didn't have any business sense. Another difference is that the joy that the people experienced doesn't seem to be the same now. Then they were going to their church, their temple. Now they go to be entertained. But the main thing is that everyone's professional now. Ten years ago if someone came up to me and gave me his card and said, "I'm a rock critic" I'd say, "You can't be, you're only one year old." We were all babies then. If someone said to me then, "I'm a rock and roll sound expert," I'd say, "You can't be." But now . . . when you stop to think that last night we went into the Astro dome, this cement and steel pit and created a very excellent sound balance. Because the people we have with us have spent the last 10 years doing it. So now we have an entire organization of very professional people. And most are just in their late twenties. That's what blows my mind. And, of course, the public is much more demanding now. They want to hear the Moog, they want to hear the guitar and vocal, they expect the set change to be relatively quick, they expect some visual attraction. I think around here particularly they're very jaded, very spoiled, they've seen everyone, often at very close quarters. The Stones or the Who will play an outdoor date, but then they'll play Winterland.

What have been among the most satisfying concerts you've done?

There've been a lot of them. I think the greatest performance I've ever seen was Otis Redding in 1967 at the old Fillmore. He was the idol of the other bands and one night I had the Dead play with him and another night the Airplane and Country Joe, and Jerry Garcia and Janis Joplin and Marty Balin all came early to see this great performer. The night Aretha and Ray Charles played together stands out. One of the early get-togethers in '66 with the Airplane and the Dead when

Joan Baez and Mimi Farina joined them to sing "In the Midnight Hour," that stands out. Some of the New Year's Eve shows of course, and there were shows with Traffic, Buffalo Springfield, the Band at Winterland. Hendrix of course . . . anything with Hendrix. I guess the New Year's Eve show with Hendrix in New York was the one for me, the live Gypsy album. From the company's point of view the SNACK show was very important, when teamwork and organization really counted. The company showed itself to be a magnificently human apparatus. I didn't even believe myself that they could function as well as they did. "The British are Coming" show last summer at Oakland Stadium I liked very much because of what we were able to create around it. Just this past New Year's was nice, considering the challenge of the logistics of doing four shows in one night.

What activity are you involved in now besides the concert production?

I'm managing just two bands, Montrose and Santana, but that's enough because they both have big product coming. Santana's new record is unreal, it's a magnificent piece of work, their best since "Abraxas" and maybe better than "Abraxas." Carlos plays guitar like I've never heard. Then we have the equipment rental business, the sound, lights, trucks, special production equipment that Dylan will take out, or CSNY, where we don't necessarily promote the show but they're using our gear. Dave Mason was just out with our sound and lights and personnel, but we didn't promote the shows outside San Francisco. And there's the poster shop we have. And, of course, we have the live plants show coming up at the Cow Palace. Everyone thinks we're going into a new business, going to go all over the country with it, but it's just an idea I had, it just started with the garden here. I go to antique shows, the Renaissance Fairs and I thought, no one's doing anything with plants and flowers. It is a big thing, it's a big risk, but I'm not going to spend the rest of my life putting on plant shows. Sometimes we push ourselves too far . . . I should have gotten into a disco situation a year ago, but I didn't have the manpower and I didn't do it. Everybody says, "Bill, you should have done it," but I only have so many people and there are only so many hours in the day. Once you've had some success you don't want to just keep conquering. Some do, but I don't. It's a big enough thing already. People say, Put your name on restaurants, open bars and bowling alleys and discotheques . . . but how much can you do?

Well, do you have any desire to move in any one particular

direction?

I've had films in mind. It's a fascination I've always had. Years ago I wanted to be a character actor and failed, so now I'd like to produce films. But I'm in no hurry, right now I just want to find the moments to do nothing and relax. Life is very good to me right now. I'm very pleased.

You've always had a sense of the community around you and you've been more visible recently in political ways. Do you have even thoughts yourself about politics?

No, no. I went with Mr. Moscone because he seemed the best choice. At the time of the SNACK benefit people were thinking, "He's doing it to get Kezar back, he's running for political office, he's trying to get on somebody's side." It's hard for people to believe that you do things just because you want to. Had I to live the last 25-30 years over again, I'd probably go for a law degree and would not have ended up here in San Francisco. I've always had this dream that if I ever went into politics I'd do the one job that you can't do, the job which can't be done. Because if you're going to get into politics that's the way to fail, gloriously—and that's to be the Mayor of New York City. You can't win, you can't beat the city. You know you're

(Continued on page SF-12)

Other Promoters Thrive Despite Graham's Dominance

The dominance of Bill Graham in the San Francisco market is a reality unhesitatingly acknowledged by other Bay Area promoters. Says Roy DuBrow of Morningsun Productions: "Sometimes people seem to think that we—or other promoters—want to take over from Bill Graham. That's ridiculous. How can you take over a market from the guy who created it?"

Still, simply because of the seemingly limitless capacity of Bay Area audiences to absorb live music, a number of other promoters have found lucrative fringes to work and develop—mainly in the South Bay/Peninsula area—and most have found the rewards quite gratifying.

DuBrow's Morningsun operation became quite visible last year with the huge success of its presentation of Rod Stewart and War outdoors at San Jose's Spartan Stadium on a splendid day last August. The show was a San Jose counterpart to the Graham outdoor summer extravaganzas at Oakland Stadium, with the noteworthy exception being that Oakland holds 55,000 to Spartan's 22,000. Prior to the Stewart date DuBrow had presented Boz Scaggs and the Pointer Sisters in his first Spartan venture. He lost money ("I overpaid the acts and underpriced the tickets") but realized that the venue was a good one nonetheless.

The team of Linda Friedman and Joy Johnston is another entry in the promotion field. They began as a publicity firm and still do that work but last year entered the concert production arena with Roberta Flack dates in the Bay Area and Northwest. They stay away from hard rock in favor of softer acts; their recent successes have included dates with Jesse Colin Young, Bonnie Raitt/Tom Waits, Kenny Rankin/Martin Mull and Richie Havens/Taj Mahal. In February they brought in Cheech & Chong and did three shows with Ferrante & Teicher in Sacramento, Phoenix and San Diego.

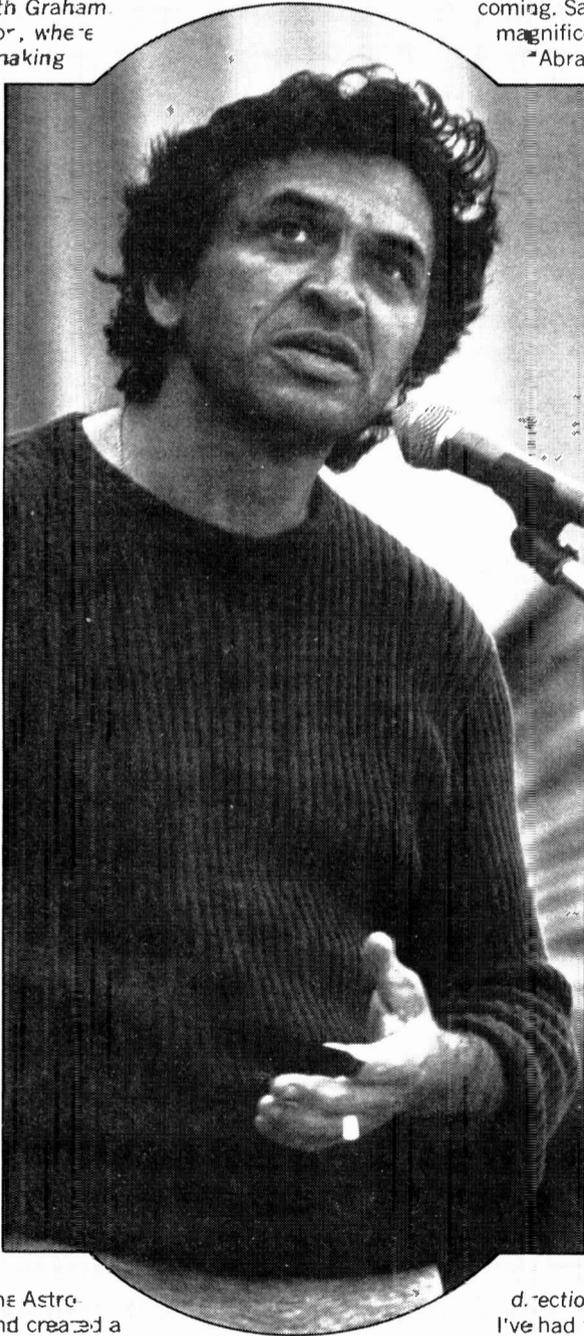
Interesting enough, both women were also involved in the Marineworld series and worked there with DuBrow. As a measure of their growing success, Friedman-Johnston moved at the beginning of the year to new offices of 1200 square feet on fashionable Union Street in San Francisco.

Todd Barkan, operator of the jazz club Keystone Korner, has already produced a number of excellent jazz shows at Oakland's Paramount, and has just made an agreement with Graham to co-produce more jazz shows there this year. Already scheduled are Airtio/Flora Purim in March and Billy Cobham in April.

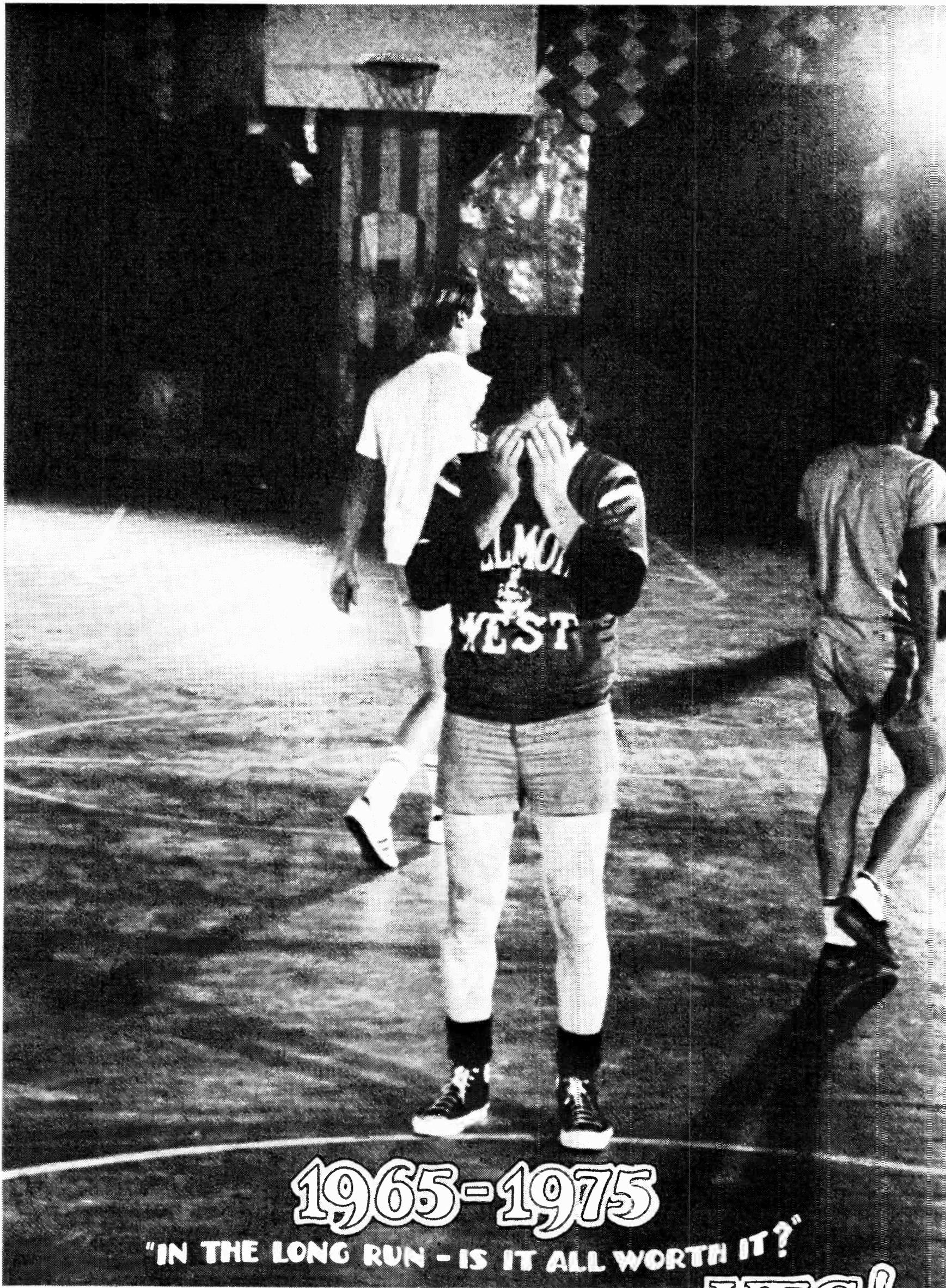
The Circle Star Theatre, though they do not contract shows elsewhere, must be considered promoters because of the regularity of their booking of superstar concert acts.

There are a number of lesser promoters, and most of them seem to be concentrating their energy in the suddenly burgeoning San Jose/Peninsula/South Bay area. Graham himself, in addition to placing shows in new venues in Marin county and Sacramento over the past 18 months, has acknowledged the South Bay by booking shows at fairly regular intervals into the San Jose Center for the Performing Arts and

(Continued on page SF-18)



Michael Zagaris photo
Linda Friedman (left) and Joy Johnston in new Union Street Office.



1965-1975

"IN THE LONG RUN - IS IT ALL WORTH IT?"

YES!

CHEERS! BILL GRAHAM & THE F.M. FAMILY

David Rubinson is confident. There are 14 gold albums on the wall of the reception area of his three-story office building. He parks his car on the streets of San Francisco and doesn't worry about getting another parking ticket.

San Francisco is his town and he's confident.

He's confident and sure and secure because he's got a lock on some of the key talent which lives and works here and frankly because there's no one offering competition in the area in which he specializes: running a full service company which manages an act, produces its records, plans its career moves, handles its publishing and works on its personal appearances and other media performances.

That company is David Rubinson & Friends which has its own subdivisions which cater to the demands and needs of its customers from this nifty old three-story building which formerly housed the Bill Graham-David Rubinson operation, the Fillmore Corp. which busted up in June 1971.

One other reason that David Rubinson is confident is that he knows something which the rest of the world isn't hip to yet: San Francisco is a richly endowed pop music center which has prospered since the 1967-68-69 pop hippie movement ex-

David Rubinson: Empire Building Producer-Manager Runs The Only Full Service Company In Town

By ELIOT TIEGEL

ploded and a score of U.S. labels rushed in to find their own psychedelic rock bands.

On the surface one gets the impression that the San Francisco pop explosion of the late 60s fizzled out and the city never reached the creative level so many people thought would happen. Remember in 1968 when people were predicting that the Bay Area would become a new link in the network of pop recording centers which numbered New York, Los Angeles and Nashville?

"People keep saying it didn't happen here; it didn't become a recording center. I can't agree less. From any point of view, except one, San Francisco has grown and exploded as a recording center," Rubinson says one overcast morning in the small room he calls his office on Market St.

"The only thing that hasn't happened is a large number of corporate branch offices, and since there aren't any major record company offices here, it's quieted down.

"Yet the gross dollar volume generated by San Francisco musicians is 25 times what it was in '69 . . . the amount of gross dollar volume spent on talent in San Francisco by record companies is 25 times what it was in '69." Maybe more he even suggests, indicating this is all guesswork. "It's just that most of the companies that were unsuccessful here tried to sign the first bunch of long-haired freaks they saw, wrote it off and said it wasn't happening."

Mercury, Capitol, Columbia, RCA, Mainstream . . . they all plunged headlong into the fray, each signing artists, Mercury and Columbia opening offices, Warner Bros. signing an exclusive production deal with Eric Jacobsen which was unsuccessful.

Today, "most companies have a large dollar investment here but they don't have offices," Rubinson emphasizes, his face serious as he nibbles pretzles . . . a sort of nosh before racing over to a recording studio to do some overdubbing on the new Santana LP he's working on for Columbia.

So to this ex-New Yorker, ex-CBS producer, who says he's been "a resident alien, a semi-permanent transient" in San Francisco since 1965, the musicians are here and there is a loyal audience which supports its art.

This marriage of player with supporter is proof to Rubinson that San Francisco's potential, its vaunted possibilities as a pop music town, have indeed been achieved.

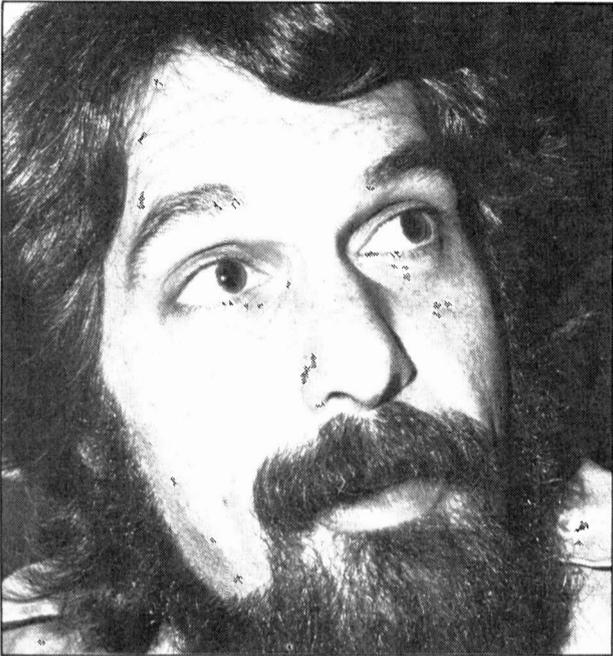
Columbia, Arista, Warner Bros., they all have strong links here, Rubinson says. He works with two of Arista's acts: Terry Garthwaite and the Headhunters. WB has Graham Central Station, Tower of Power, Van Morrison, the Doobie Brothers and Commander Cody. Acts of this caliber are enough to sustain any record company, Rubinson believes.

Rubinson acknowledges that some companies have been more successful than others with San Francisco pop acts. Mercury for example, signed Blue Cheer and, Buddy Miles among others, while they were in San Francisco.

"In 1969 Bill Graham was putting on shows that were very successful. But nothing like what happened last summer when he had bands at the Oakland Stadium with its 60,000 seating."

San Francisco is around an 8% BPI (Buying Power Index)

(Continued on page SF-16)



Billboard photos by Bonnie Tiegel

David Rubinson says, "I find every kind of music here in San Francisco."



Fred Catero came with Rubinson from New York and now heads his own Catero Sound.

WALLY HEIDER RECORDING SAN FRANCISCO TALENT AUDITIONS CONTINUE

On February 1st-6th, San Francisco Newspapers and radio stations announced that the Wally Heider Recording Studio was about to hold auditions for rhythm players at our studio at 245 Hyde Street, San Francisco. In those six days our phone lines were jammed with over 1000 calls! During the following two weekends over 200 musicians were heard with plans currently being made to hear more. Eventually strings, horns, voices, and groups will be heard and taped for our "musicians library."

This project was designed and undertaken by General Manager, Gary Blohm, to encourage, categorize, and catalog undiscovered talent while concurrently working even more closely with the established, creative musicians who have made their reputations across the country and now reside in the Bay Area. The final result is to be the establishing in San Francisco of a strong, definable, professional legion of top studio musicians whose individual and collective talents will encourage producers, artists, record companies, and advertising agencies to record their next album or commercial in the beautiful "sound of San Francisco."

Our sincere appreciation goes out to the following for their cooperation, encouragement, and faith in this talent search.

Jerry Spain, President, AFM Local 6
Steven Goldstein, Director, Neighborhood Arts Program
Peter Coyote, California Arts Commission
Terri Fricon, Vice President, Filmways Music
Bernie Kahn, Contractor, Circle Star Theatre
Jack McDonough, Billboard Magazine

Bernie Krause, Parasound
Sid Goldstein, Parasound
Andy Kulberg, Producer
Tom Salisbury, Composer, Arranger
NARAS San Francisco Chapter
Bob Kirsch, Billboard Magazine

We also wish to express our gratitude and appreciation to our recent and current artist and producer clients:

David Rubinson and Friends
Fred Catero
Santana
Graham Central Station
John Fogerty
Rowan Brothers

The Jefferson Starship
Pat (Maurice) Ieraci
The Pointer Sisters
Herbie Hancock
Bobby Womack
Ruby

And, the many, many others . . . who have helped place **WALLY HEIDER RECORDING** in a position where we can reach out to help and encourage the musical growth of San Francisco.

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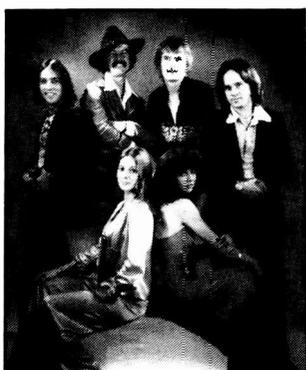
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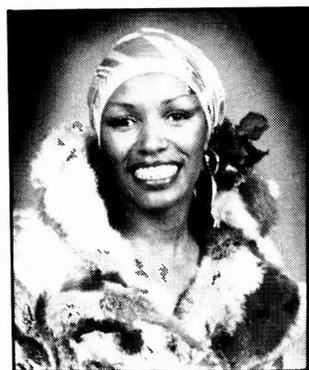


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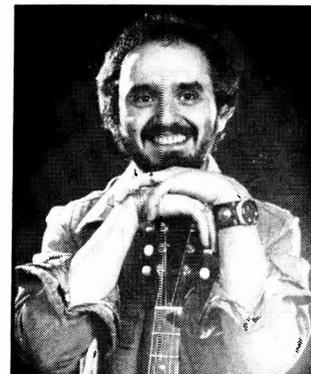
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KASUALS

Artists' Manager

Hank Donig President

The San Francisco/Bay Area nightclub circuit is the one thing pointed to universally by area music people when they are asked to name the major element indicating the health and vitality of the music scene here.

Ken Baker, a publicist who numbers among his clients Beserkley, Bald Ego and Flat-Out Records, Family Light School, and the student concert organizations at Stanford and Santa Clara is very much in touch with the local action at nightspots, because he does publicity for a number of them as well. Ken had in his hands not so long ago an issue of the recently-defunct CITY magazine; he comments on the fact that in this particular issue there are 241 places listed for the week—not all nightclubs, of course—where one could hear live music.

Mike Kilmartin, who has done local record promotion work for many years, agrees. "Everyone here is spoiled. Any night of the week you can go anyplace from a neat little club to a big concert hall and hear everything from local to international talent." Brian Rohan, a lawyer, confirms the sentiment, claiming that San Francisco remains far and away the best live music city in the nation.

Amid all this abundance, of course, a few clubs stand out. The Boarding House, run by David Allen, is the single most important nightclub in the area, consistently bringing in middle-level national acts that could sometimes be playing concerts in other situations. The recent Arlo Guthrie appearance there, says Allen, was the only club date the singer has done in a year, and the booking was made at Guthrie's instigation. Allen scored one of his bigger coups in booking Donovan into the club for three nights in April. "They called me on that," says the portly, mellow Allen. "I didn't even know Donovan was going to be available. That seems to be happening more and I finally feel that we're getting established. That may seem funny to say because we're into our fifth year now, but I never really felt we were before. Early 1975 was not that good and we had a general operating loss for the year, but our last quarter was excellent and we're in very healthy shape."

The 300-seat Savoy in the North Beach area is the city's newest sit-down club entry and booker Scott Piering appears to be going after lower and middle-level national acts that would make the club somewhat competitive with the Boarding House.

The Old Waldorf, another relatively new club, has come up with extraordinarily tasty bookings—Rowan Brothers, Mike Bloomfield, Sandy Bull—considering the size of the room—125 persons. Owner is Jeff Pollack, who usually has a minimum charge of a couple dollars at the door.

The Venetian Room, in the elegant Fairmont Hotel, the city's only bona-fide supper and entertainment club, remains

At Least 241 Clubs Provide Live Talent

pretty much a bastion of MOR, although the club enjoyed its biggest success ever last year with Manhattan Transfer, an act the likes of which booker Sue Christensen would like to snare more often.

The 3,700-seat Circle Star Theater in suburban San Carlos, south of the city, is the closest thing the Bay Area has to a Reno/Tahoe/Vegas-style nightclub. Large enough that it must be considered a concert hall, the theater maintains a nightclub ambience, partly because of a large bar and restaurant on the premises, partly because of the in-the-round seating. There is a slight leaning to soul acts (Temptations, David Ruffin, Natalie Cole, Roberta Flack and Bill Withers are booked in this season) but there is some straight MOR and more and more country shows are coming in. Willie Nelson, Emmylou Harris, Waylon Jennings, Jessi Colter, Johnny Cash and Roy Clark are all booked for spring, as well as Robert Goulet, John Davidson and Bobby Vinton.

The best-known Berkeley nightspots are also mainstays of the regular circuit on which the better-known local bands like Earth Quake, Eddie Money, Sylvester, Obeah, Stoneground, Sam Hagar, and a host of others keep themselves in bucks and sharpen their acts to the point where they can justifiably think about recording. The three most important clubs in this regard are Keystone Berkeley, operated by Freddie Herrera; the Longbranch, operated by Malcolm Williams and West Dakota, operated by Steve Kile and Warren Cook. The Longbranch has a more regular diet of heavy metal and reggae while Keystone will import Chicago blues once in a while; Keystone is also Jerry Garcia's favorite spot to stretch out and play. West Dakota has a less boisterous image and a more

pleasant decor. All of these clubs—indeed, most of the clubs in the area—use the BASS ticket service.

River City is Marin's counterpart to these Berkeley clubs and since the demise of the Lion's Share has become Marin County's main spot for live music. Capacity is 350. River City tends, of course, to favor Marin acts like the Rowans and Clover but has also come up with some tasty jazz bookings, scoring both Jon Hendricks and Bill Evans in February. Neil Young, who has been getting out lately to play face-to-face with small crowds, made a surprise appearance here in January, as well as at the Marshall Tavern in West Marin.

The best soul nightspot in the area right now is Ed Howard's well-appointed club in Oakland. Howard's can hold up to 500 in three different rooms, set off by the work of local black artists. Local soul vocal groups the Whispers and the Ballads have been in recently, as well as the more famous Chi-Lites, for whom the door tab was \$6.

Besides these clubs there are spots like Slat's in the City, the Stop Sign in Berkeley and the Brewery and Bodega in San Jose that present live bands with a regular smattering of acts with good followings. And there are literally scores of bars where local disco-boogie bands work out for predominately singles crowds. In the city there are Woodstock, the Orphanage, McGowans, Country Road; in Oakland, the Lucky Lion and the Square Apple; in Fremont, Harlow's; on the Peninsula, Valentino's and Groucho's. Those are just a few sample names. The area also boasts quieter bars with folkier or jazzier music: Mooney's, the Island Cafe and Holy City Zoo are typical in the city; Oakland has the ordinary.

The Bay Area is just as blessed with concert facilities as with nightclubs. The basic information on these halls can be found in the new Billboard On Tour guide. The most important sites are the Cow Palace, Oakland Coliseum Arena, San Francisco Civic, Winterland, Berkeley Community Theater, Oakland Paramount and Marin Civic. In San Jose are Spartan Stadium, Civic Auditorium and Performing Arts Center. Sacramento has several large halls; Circle Star Theater can be contracted; and the San Francisco Opera House is used occasionally for high-class pop shows; Carole King played there in February.

The most important facility overall is the Oakland Coliseum complex, the only facility of its type in the country, which has a 14,000-seat indoor Arena adjacent to a 55,000-seat Stadium. The fulltime staff numbers about 50, with 10 full-time stage hands, and in terms of security the facility is the best to be had. Rock concerts have been held in the Arena since its opening in 1966; recent acts there have included Elton John, Cat Stevens and Earth, Wind & Fire. The Stadium was used for four all-day events by Bill Graham last summer and he has as many events planned there this summer. General manager is Bill Cunningham; administrative staff chief is Don Werner.

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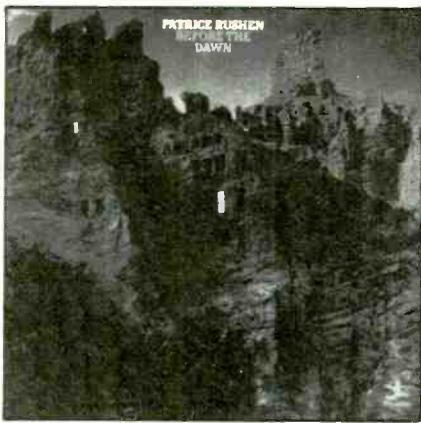
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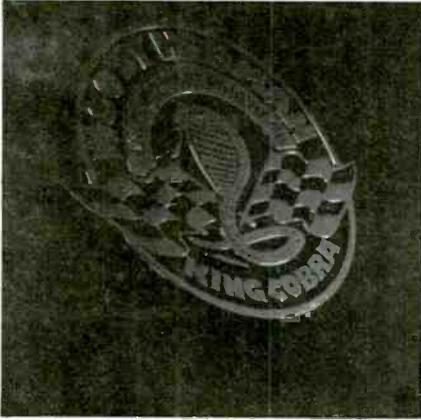
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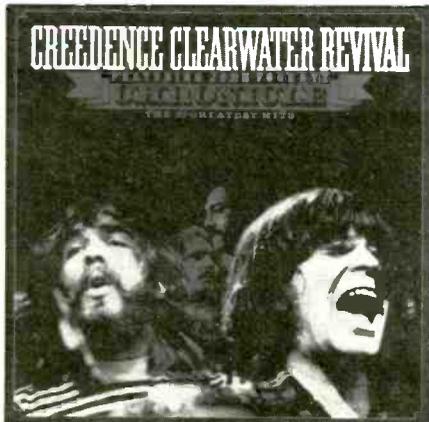
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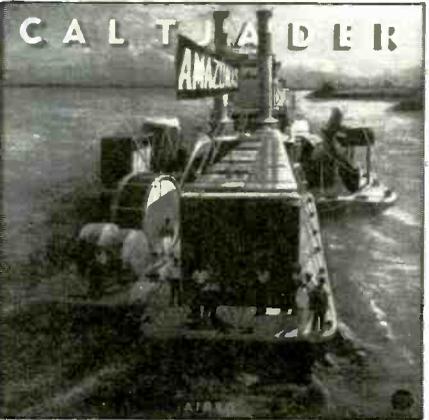
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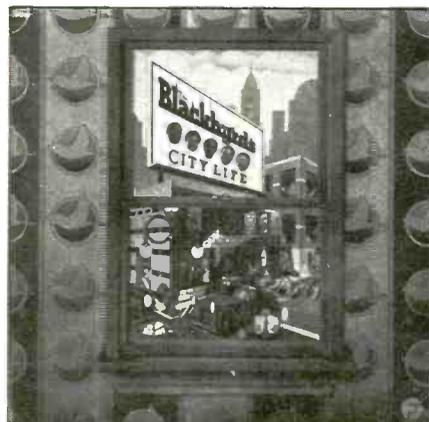
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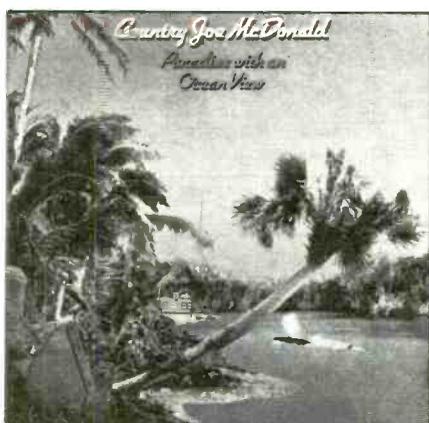
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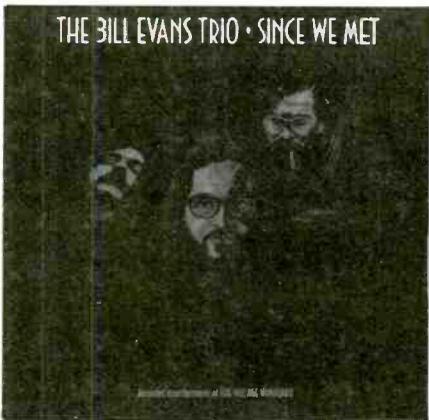
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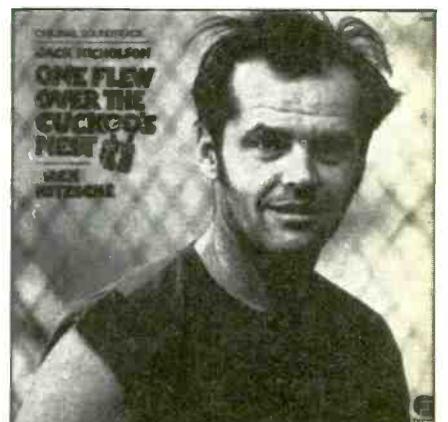
Since We Met (F-9501)

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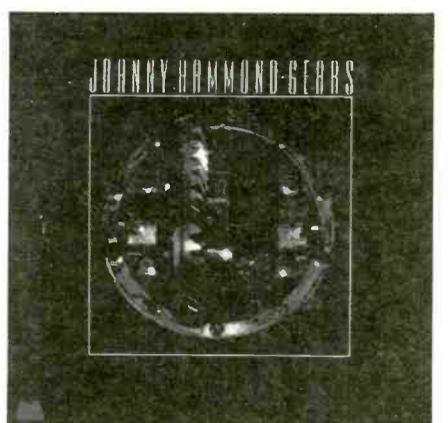
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One Flew Over the Cuckoo's Nest (F-9500)

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Majors Still Tap City's Talent And Fantasy Still Grows

The Fantasy success story in San Francisco stands apart from the many attempts by CBS and several other major labels which over the years have had a&r activities in the city.

The biggest news at Fantasy has been the acceptance and awards for "One Flew Over the Cuckoo's Nest," the film co-produced by Fantasy chairman Saul Zaentz. "Cuckoo's Nest"—with nine Academy Award Nominations—could do for the company all over again what Creedence Clearwater did once upon a time. The company has also released an album soundtrack, plus a special single release of the movie theme composed by Jack Nitzsche. This is Fantasy's second film; "Payday," about a degenerating country music star, got good critical response but little boxoffice. All the soundtrack work on the film was done in Fantasy's Studio A, and those new film capabilities are available for rental.

Nonetheless, the main ongoing business at Fantasy continues to be music and records. "Last year was much better for us than '74," says president Ralph Kaffell. "We're just trying to put out the best possible music regardless of category. Of course we're still very strong in jazz but we're strong elsewhere. Fantasy came in as the number 4 jazz label and number 7 soul label in 1975. We had the number 1 jazz artist in Stanley Turrentine and number 1 jazz LP in "Pieces of Dreams." We had the number 1 pop instrumental group in the Blackbyrds and they also had the number 7 soul LP. Joe McDonald has been a breakthrough for us and we're excited about Tommy James. I think we'll have a hit there. Creedence has a hit all over again with "Grapevine." We have a number of new artists and we're particularly excited about one, a fellow named Angelo."

The label picked up other honors: McCoy Tyner was named by Rolling Stone as Jazz Man of the Year. And the company continues its commitment to soul music, releasing several interesting disco sounds since the first of the year and working on the talent brought to them by Harvey Fuqua.

Zaentz, who heads the company founded in 1949 by Max and Sol Weiss, spends most of his time now scouting movie properties while Kaffell runs the record end. Zaentz is close to settling on a script now and the next Fantasy movie will probably be in production by summer.

Fantasy continues an active jazz and blues reissue series (with titles on all three of their labels, Fantasy, Prestige and

Milestone) and now have over 100 titles in their Twofer catalog. Some of the reissues are from the early Riverside and Milestone catalogs, which Fantasy bought in 1972-73. Orrin Keepnews, formerly associated with both those labels, came to Fantasy in 1972 and now, in his position as head of jazz production, oversees the reissues.

Fantasy is very active internationally. Many of its artists regularly play the prestigious European festivals (Fantasy has in its catalog many live recordings from such events) and their jazz sales overseas are strong. Al Bendich, along with Zaentz, oversees the international arm.

Columbia, simply because of the power and influence of the corporation behind it, has generated the largest amount of comment and controversy in San Francisco. Columbia not only maintains sales offices here, as do all the majors, but they also have a first-class studio plus a&r offices.

The Columbia presence can be traced back to Clive Davis, who had a personal affection for the area as well as three acts, Santana, Sly Stone and Janis Joplin, who were among Columbia's very biggest money makers. Under the Davis aegis, Columbia built an impressive studio here, taking over the site of the old Coast Recorders, and sent Roy Halee out from New York to oversee it.

But the Columbia fortunes here have, no doubt, not been what the company hoped for. This is not to say they've been quiet or that they do not have some first-quality acts. Boz Scaggs is as exciting in his concepts, both recording and performing, as anyone and is massively popular in the area. Journey has made two excellent records and has developed an appreciable national following. Taj Mahal is a delight; Herbie Hancock is one of the biggest selling jazz artists of our time, and Columbia has also just snared Tower of Power away from Warner Bros.

Still there is quarrelling about the CBS role and influence. Joel Selvin, who reports the music scene for the San Francisco Chronicle, states the matter bluntly.

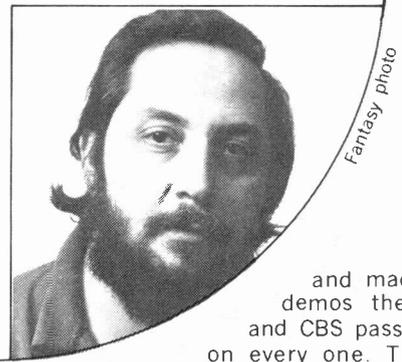
"The Doobies, the Starship, Tower, Graham Central, the Tubes, Earth Quake—all those acts were in the CBS studios



Fantasy headquarters and Ralph Kaffell (right), Fantasy president. At left, Ellen Bernstein, Columbia a&r in San Francisco.



CBS photo



Fantasy photo

and made demos there and CBS passed on every one. The Shakers made demos there and CBS passed, and if those kids have a hit or two some heads are going to turn.

"I bring this up because they're a central issue in this town. They were pioneering and everyone else adopted a wait-and-see attitude while Clive flopped around. That failure justified the end of the San Francisco explosion. People figured, 'If the wonder boy of the industry can't do it, it must be a dry hole up there.' But that's a crock of shit. The reason they failed was the CBS bureaucracy.

Don Ellis, head of West Coast a&r for CBS, defends Ellen Bernstein, current local a&r head here. "I think Ellen is one of our better people. I could really use her here but I think San Francisco's the place for her and we'll keep her there. San Francisco is very important to us," Ellis continued. "We have a permanent, ongoing commitment there and we are the only company that has retained a full interest there." As proof Ellis pointed to the fat new contract given Santana, the luring of Tower from Warners and the signing of new acts Mingo and Les Dudek.

(Continued on page SF-18)

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Most people to whom you would show a complete list of Bay Area talent currently contracted to national companies would be surprised at its length. Most know the major names; few realize that 70 acts in the area are working on various labels.

As Bill Thompson, Jefferson Starship's long-time manager put it: "The Airplane started off as the No. 1 group in this town, and now 10 years later, the Starship is still No. 1. No other group has a male-female combination as good."

By now the Doobie Brothers are probably as well-known as the Starship even though their history does not go back as far. Of the Doobies' five albums, three are platinum and one is gold and they have sold over 10 million records over the past four years.

The Grateful Dead are even more committed to sound perfection and pour huge amounts of their money into trying to reproduce for their fans the heavenly clarity they hear in their heads. The sound system they unveiled at the Cow Palace in 1974 looked like a piece of architecture out of "2001."

A survey of San Francisco bands and their labels looks like this:

Columbia, besides Santana, has Sly Stone, whose Bay history dates back to his early days as a soul disk jockey and who certainly remains one of the giant innovative forces in soul music; Herbie Hancock, who sits at the absolute top of the jazz world; Boz Scaggs, who has independently mounted a series of lavish productions here and who sells out anytime he plays and who has a brand new record; Tower of Power, which was just signed over from Warners; plus Journey, Taj Mahal, Les Dudek, Shel Silverstein and new entry Mingo. Two of the Burrito Brothers live in Mendocino and the San Francisco office was instrumental in signing Tom Jans.

The Warners roster up here includes people who have long had fervent and devoted followings: Neil Young, Van Morrison, the Doobies, Jesse Colin Young. Montrose is on the verge of being a superstar act, and Graham Central Station has sev-

eral gold records to its credit. Elvin Bishop is one of Capricorn/Warner best sellers. Dan Hicks, Bob Winkleman of Bonaroo and Chris Ducey are also local.

Capitol put out a reunited Quicksilver LP last year, has re-

John, as mentioned, is with Buddah; Takoma recently signed Lawrence Hammond; Bearsville recently signed Paul Pena; and Atlantic—whose Billy Cobham recently moved here—recently took on the Don Harrison Band. Scrap Iron had a single last year on 20th Century.

The Fantasy local roster includes Country Joe, who did his 17th LP (and first for Fantasy) last year. Fantasy has also signed McDonald and Barry Melton for a "Country Joe and the Fish" album, due midyear. Merl Saunders, Luis Gasca, Joe Henderson, Cal Tjader and Roger Glenn are all local Fantasy talents.

ABC's Graham Nash and David Crosby spend much of their time in the Bay Area, and ABC has also signed Cold Blood and new singer Laura Allen.

Joan Baez is A&M's leading light in the area and there is hardly anyone who does not recognize her name and know her music well. Baez continues to do benefits and inexpensive concerts when she can.

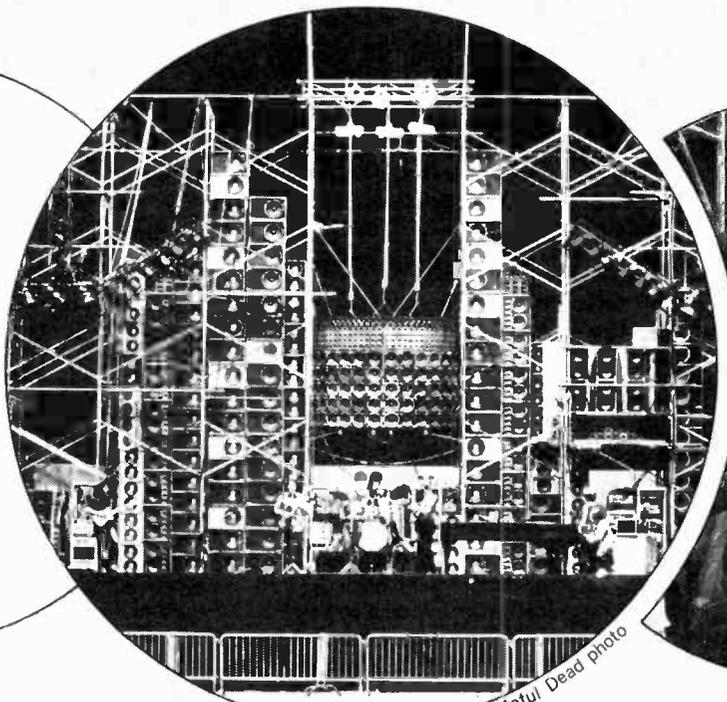
A&M also has the Tubes, who are making the breakthrough in video-rock, plus Pablo Cruise.

MCA recently signed up the New Riders, and Mike Bloomfield will be working for MCA with the KGB Band.

Berserkeley/Playboy has Earth Quake, Greg Kihn and the Rubinoos working and living in the area; and Ariola/America will have a new Sons of Champlin record ready about the time you read this. And finally, Soul Train Records has the Whispers., Virgin has Link Wray, GRT has Billy McCabe and Olivia has Chris Williamson.

All in all, the band scene is burgeoning and talent here is reaping benefits of more sophisticated recording. Fantasy for example, is adding quad product. Then more and more labels are forming too: LWL Records has its first release, "Tequila Girl," by the band Sunstorm. More and more music people are moving in as well, George Barnes and George Shearing have both moved to the Bay Area.

70 Bands Are Working And Have Label Ties



Carlos Santana coming off stage of SNACK concert, Kezar Stadium, March 1974. Center, Grateful Dead sound system.



photo Michael Zagatis

signed Steve Miller, had a Charlie Musselwhite blues package recently, and they also have a rising star in Sam Hagar, ex-lead singer with Montrose.

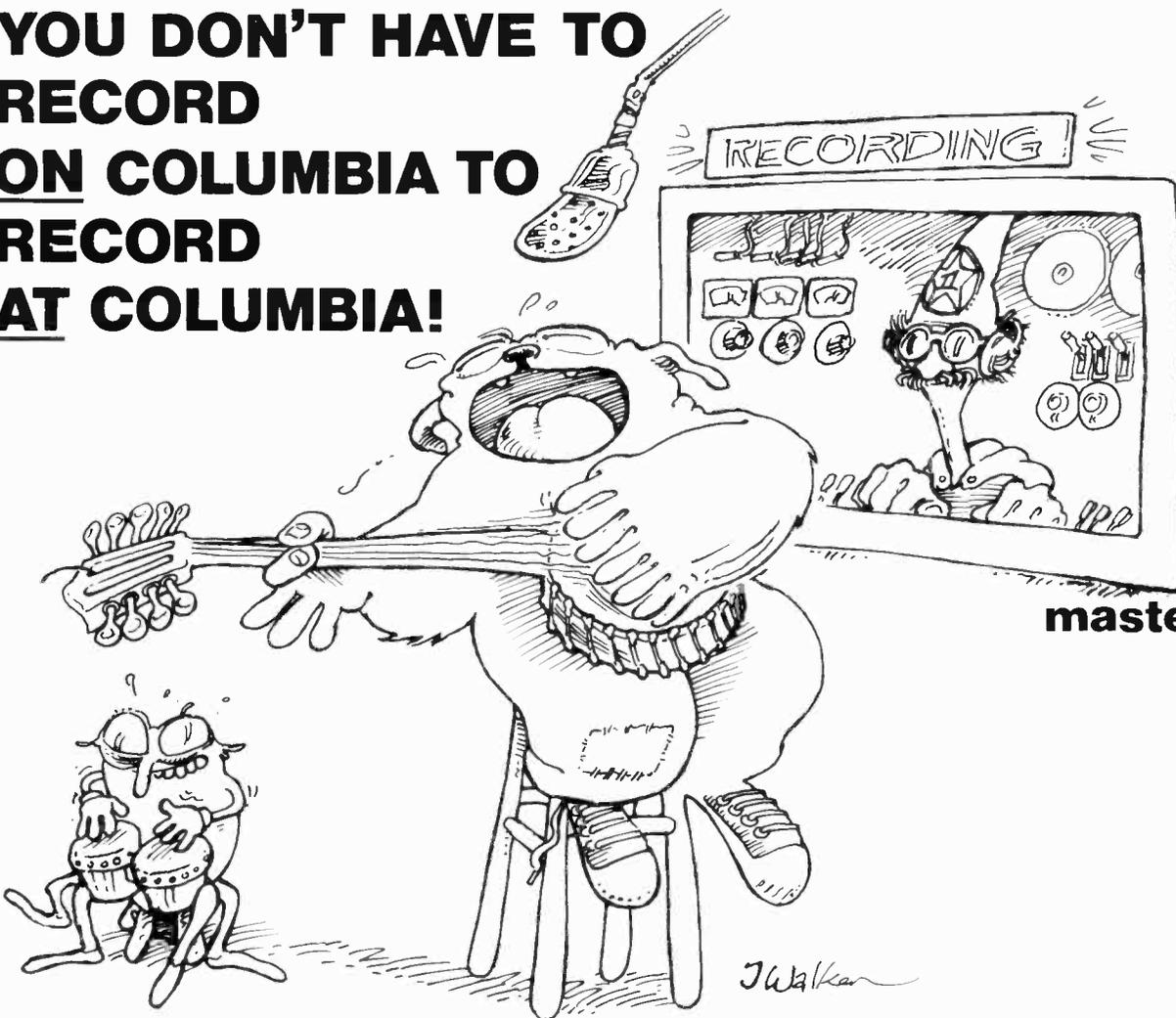
Asylum has ex-Creedence leader John Fogerty, plus the Rowans and the Yankee reggae band, the Shakers, whose first record just appeared.

Arista has the great jazz talent Jon Hendricks; plus Terry Garthwaite and the Headhunter's (Hancock's band) both of whom work with David Rubinson.

Grunt/RCA has Hot Tuna in addition to the Starship, and RCA/ Flying Dutchman has Cesar's Band.

Round/U.A. has Robert Hunter, Seastones, Keith and Donna, Kingfish and the Good Old Boys. Mercury has Coke Escovedo and Heartfield. Lenny Williams is with Motown; Papa

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**AT ERIC MAINLAND
"WE'RE INVOLVED"**

Bill Graham

Continued from page SF-4

going to get up in the morning and fight the subway strikers, the elevator people, the clerks, the newspaper guild. They have a glorious way of battling. Perhaps I'll get involved in supporting someone, maybe for President, but I don't have any aspirations myself. There were crazy rumors at the time of SNACK that I was going to run for the Board of Supervisors. But I just like to live here.

What about a book, or memoirs?

Well, privately over the past 10 years I have put things in writing and I've got tons of things written, but there seems to be no hurry to really write it and by the time I do write it there probably won't be any interest. Publishing firms have offered me ridiculously large sums of money to do it. The last offer I got was \$175,000. I find that amazing. But as time goes by, it doesn't seem that important to write it because I know it, I've lived it. But I do have a lot written, mostly from the sociological aspect—how to deal with certain situations in the street, the drugs, the artists and their egos, the changes in the habits of the young people. And there are a lot of poignant, warm things, things about Hendrix or Traffic or moments with Aretha. Good things, not just because it was Aretha Franklin, it would be a good story if it were anybody, but it happened to be Aretha. But I'm convinced I couldn't write it the way I talk about it, the way I feel it.

In all the traveling you do, do you detect that the way people perceive San Francisco, what San Francisco represents, has that changed?

I know it's changed. San Francisco has pretty much joined America as Everytown, U.S.A. It isn't as discriminate as it thought it was. Hard rock is now very popular here for the first time. You know, Alice Cooper never made it here before. David Bowie bombed here three years ago at Winterland. This time Bowie will sell out the Cow Palace. Aerosmith is a giant here. Kiss is a giant here. We always used to pride ourselves on being a special place. You know, "We don't take what Detroit takes." But we do now. The young people here are very much like the rest of the country. I think they always were but they worked very hard finding ways to be different. Of course, it is special in some ways; everyone loves to come here. But I don't think America looks at it as a mecca. I don't think there is a mecca anymore. In the 60s you had to come here, it was the capital. This is where people came searching for the lost chord. That's no longer true for musicians, or for the young people. Because the voice of the young is not so volatile anymore. People are not looking to the capital and so the capital disappears. Radicalism is pretty much out of the way and the country's being run by Washington, D.C., again. We've out-Levied ourselves, out-haired ourselves, out-doped ourselves. . . . Mainstream America has changed to some extent, but, as I said to someone else, you pour water in the bathtub and pretty soon it's full. But you have a downpour on the ocean and it takes a tremendous amount to change the sea level.

It's back to living in a world of survival. The one industry that I think is the most important one in our civilization, the service business, the business I'm in, is in great danger of going downhill. And it's a result of the youth movement, everyone yelling, "I'm your equal." And I agree, you are, but when I come into your restaurant you should serve me. Because when you come to my place of business, I serve you. So that movement has done a lot to destroy one of the great beauties of civilization—which is, you serve me, I'll serve you. I'm talking about things like the airline stewardess who gets into a huff because you ask her for another drink. And that's happened many times. I'm not talking about slavery. I'm talking about the way people relate to each other. A few weeks ago I was in a very fine restaurant here in San Francisco, I ordered some wine. I like good wine and it was rather expensive. And the waiter took it and looked at me and said, "Excuse me, did you really say No. 47?" I said, "Yes." He brought it to the table in a little while and said, "Is this the one you requested?" He said, "Would you care to read the label?" And I finally looked at him and said, "Do you doubt I have the funds to pay for this wine? What is the problem?" And he said, "Just checking, sir," and I said "Checking what?" They've lost all sense of respect. That's a sadness to me. That's the thing that's leaving us faster than anything else. And I think it was started in the 60s with people misusing the word, "equality." What makes



Photo by Ron Scherl
Glen Kolotkin at CBS studios Control board. Others: Steve Levine (left), Matthew Kaufman (leaning over chair) and (seated background) Gary Phillips, guitarist of Earth Quake managed by Levine and Kaufman.

you my equal? That you refuse to help me with a package if I'm stuck in your cab? You're going to show me that you don't have to? Of course you don't have to. But it would be nice if you did.

Are you surprised that the record company presence in San Francisco has dwindled?

No, I'm not surprised. It's gotten extremely expensive. Years ago you could sign a group for 25 grand, spend another 25 and take a shot. Now it costs a quarter of a million. But more than that, record companies found it extremely difficult to deal with the San Francisco musician. The reason for the lack of expansion is the same problem that has prevailed for years with the groups themselves. I find it tragic that more San Francisco groups didn't stay together longer. The Charlatans were excellent. The Mystery Trend from the early days was excellent. Many never made it for a very simple reason: the San Francisco musician never trusted the straight man. And they paid for it, because they went with their friends, and their friends were eaten by the straight world. Not all of them; some prevailed. And some knew they were screwing up along the way but they did it anyway, like the Dead. They just weren't going to go with something they didn't feel good with. And I have great admiration for the Dead. They could have been 10 times richer than they are. But they chose their own way. It was okay when you were going from the Matrix to Keystone Korner to have as manager the one guy on your block who couldn't play an instrument. But when he had to go cross-country to talk to the agency and lay out the spring campaign, he wasn't qualified. But you stuck with him because he was your friend. And it was difficult for the record companies to deal with that.

What about your own Fillmore label?

I made a mistake with that. I didn't know the record business. David Rubinson is an excellent producer. Brian Rohan is an excellent attorney. The three of us formed that label. None of us was qualified to run a record company. And we've proved it to ourselves. Because now Rubinson is producing Santana, and Brian negotiated their new contract with Columbia, and I'm managing them. But we're not a label. The Fillmore label was just part of the growing days. You know, Let's go to Egypt, let's go to Asia, let's buy cars and sell them. It was all Genghis Khanism.

How about the coming year?

Well, I don't know if it's the Bicentennial, or everyone thinking it's the Last of the Mohicans and let's get it, but all the super acts will be touring this year and I think it will be by far the biggest year, especially the summer. Maybe they're beginning to see the end of the horizon. Rock has steadily grown over the last 10 years but has leveled off in the past two. When rock got put into man's largest securable facilities, i.e., the stadiums, it could not get bigger. You could have more but it could not get bigger. And this summer will be the biggest for that, which might mean we will be seeing the horizon before it goes down the other side. But the Who, the Stones, McCartney, Elton John, Zeppelin, Tull, they'll all be out this year. Maybe the Who will come twice, once to play Winterland and maybe in the summer so the people who missed them at Winterland can see them at a stadium. I feel strongly about putting them where people can see them. Of course, when you put them in the small place, the people who get in love you but everyone else says, "Go! Damn, I don't care where you put them as long as I can see them." And it's a great source of pride on our part that when they do play close to the people they do it in San Francisco.

Do you notice kids drinking more at the big shows? Sometimes the parking lot of Oakland Stadium is literally covered with broken glass and it's a depressing scene.

Well, one reason is that they can't take it in so they load up beforehand, and we can't stop people from drinking on the way to the concerts. And there's the whole argument about grass vs. alcohol. You put a few shots of liquor into a young body and they want to be a hero, to prove something. I've rarely seen people get ugly on dope—they might get persnippity, they might be misunderstood, but not ugly. And ugly things have happened there. But it's hard to control that.

Do you think there are enough people in the industry who really care about the music?

Well, there are never enough, you know. But we have the artists and the writers. Thank God, we have artists like Elton John. It's a shame we don't have more who really make it their life. And we also now have an industry full of walking legends. You open Billboard, it's full of legends. The gods are on the charts. It's hard to break through now. Anyone getting into the rock and roll business is taking a chance. How can you compete with so many artists who put out a record and immediately, bang, Gold! Bang, Platinum! Uranium! Plutonium! They have to invent some new numbers. The industry is very healthy for those who are already healthy. But it's getting tougher for those who want to be born. Very tough. There's no underground any more. AM and FM, it's all one. Look at the strength of KFRC in this town, and look at where KSan was. There was no hip young person awhile back who would say anything else but KSan—even if they listened to something else. Now it's not so wrong to say KFRC. But there was a time when people wouldn't admit they listened to it.

Anyway, the number of legends indicates something about the professional level of the business. And that's the most important thing. Everything now is so professional. But the nice thing is that after working in the business for 10 years, after working with those artists for so long, they know me and I know them, and, if there are problems, it's a lot easier for us to talk and work it out.

Bay Area People



San Francisco Symphony photo
Seiji Ozawa, conductor of the
San Francisco Symphony.



San Jose Symphony photo
George Cleve, conductor and
music director, San Jose
Symphony.



Billboard photo by Jack McDonough
Eliot Mazer, of His Master's
Wheels studio.



Billboard photo by Jack McDonough
Music lawyer, Brian Rchan.



Billboard photo by Jack McDonough
Neal Anderson of BMI.



Billboard photo by Jack McDonough
Ben Fong-Torres of Rolling
Stone.



Photo by Ron Scherl
Hubert Laws (left) and Todd Barkan, club owner and promoter.



Photo by Veryl Oakland
Lyn Weiner (left) and Ray Segal of CBS studios.

Adams' Dad Management
Company

Thank-you



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Bay Area Retail, Distribution Strong Suit

The merchandising of records, both at retail and wholesale, is one of the strongest blocks in the Bay Area music structure.

The foremost indicator of this strength is the number of chains that either began here or have strong bases here. The presence of these chains—Tower, Record Factory; Odyssey, Warehouse and Banana—makes for a situation where, as the Warehouse Northern California general manager Wayne Hibner puts it, "the consumer is in a better position than anywhere else in the country. He can go anywhere and get a good deal around here."

Virtually everyone in the retailing pipeline agrees. "I was not part of the record business when I came to San Francisco," says Jason Gilman of Banana. "I was in another retailing business. What astounded me when I moved over to records was the tremendous price competition. I think it's settled down a bit. It's not quite as intense, but there's no doubt, competition is real stiff."



MARCH 13, 1976, BILLBOARD

The best-known store in the Bay Area is the Tower outlet, located in San Francisco at Columbus and Bay. That store proved to be the spearhead for the expansion of Tower statewide from its original base in Sacramento. Tower president Russ Solomon comments: "This is the place where supermarket record retailing began. Our first move out of Sacramento after eight years there was into San Francisco in 1968. At that time there was no store in the country as large devoted to nothing but records. The whole concept didn't get a lot of notice till we opened in L.A. Then the whole world began to notice. But San Francisco was where we made our first move. Of course we were riding the crest of the San Francisco rock sound then. We came in on top of that and we offered greater sensitivity to that new product and greater availability of it. We were also able to show the buyers where a lot of the groups came from by stocking early blues and early country. Added into that is the fact that San Francisco is such an incredibly cosmopolitan area anyway. The big change came about with people wanting to go into a store where people understood them, and we offered that. We weren't just a bunch of ribbon clerks selling records on the side. That was a pretty dramatic change, even though it took place over four to five years."

Tower now has two other Bay Area stores, in San Jose and Berkeley, with 12 stores overall in California, and Solomon says the chain enjoyed a "solid 10%" sales increase in 1975 over 1974. The Bay Area stores, of course, carry plenty of stock that represents the taste of the local buyer. Solomon says that so far as he knows San Francisco is the biggest classical market per capita in the country, and that San Francisco probably represents about one-third of jazz sales in California, and since California—according to an estimate supplied him by a CTI representative—represents 35% of all jazz sales nationwide, this is no small potatoes. Of course the jazz clubs and jazz festivals of the Northern California region feed these sales appreciably.

The Tower Berkeley store opened in 1972, has an interesting history because of the picketing it received from supporters of the neighboring Leopold's records, the student co-op store which considered Tower an ogre carpetbagger when they came in. Solomon says that an expose in the student paper, the Daily Californian, over a year ago, killed off the zeal of the picketers ("they did some deep investigatory work and found that Leopold's wasn't what they said they were, that there was dishonesty and mismanagement") and now there is peace between the two stores. "They just put a sign in their window last week," says Solomon, "that reads, 'We are a profit-making organization.'"

Banana, Record Factory and Odyssey are all local success stories built up in the wake of Tower's success. Banana opened its first store in Palo Alto six years ago, a prototype box-like building of 900 square feet visually unlike any record store anyone had ever seen. The prototype design was to have been carried through in the other Banana stores but for various internal reasons this did not happen. This did not hamper expansion, Banana now has eight stores in the Bay Area (San Francisco, Oakland, Walnut Creek, Fremont, San Mateo with two or three more planned for 1976 openings). They are also moving their warehouse to larger quarters in San Francisco. Gilman says Banana had "an incredible year" in 1975, with a 35% jump in sales over 1974. Banana operates as part of the Maya Corporation, which also includes Mango advertising.

The Record Factory chain, overseen by John Iott and Steve Countryman, originated in San Jose in 1972 and now includes eight stores in the immediate Bay Area, plus three new stores opened in Sacramento last year. Three more stores are planned for the coming year "to fill in our gaps in the Bay Area in places like Marin, the East Bay and the Peninsula." Countryman says Factory business jumped 40% in 1975 over the previous year, although he notes that they also had the three new stores to swell the figures.



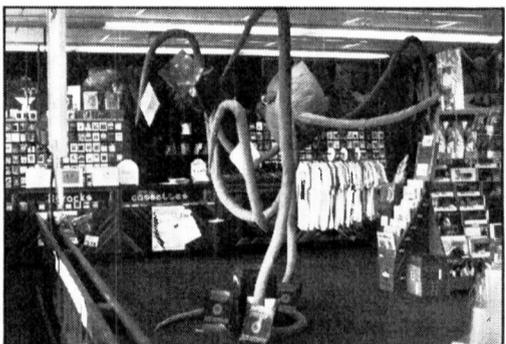
Michael Zagaris photos

Al Bramy (right) of Eric-Mainline and co-workers. Below, some examples of lively merchandising at retail. Others: Joann Hedrick, Joyce Castagnola, Emily Champlin, Mike Campbell and Kirk Roberts.

"The most noteworthy thing about Record Factory," says Countryman, "is the extraordinary amount of in-store advertising and 3-D display we do. The only store that can compare is Licorice Pizza in Southern California. We also try to be more active with manufacturers in breaking new product."

The Odyssey chain, born 75 miles south of San Francisco in the beach town of Santa Cruz, is also expanding aggressively all over the Western States. Odyssey head Richard Bullock has within the past few years opened stores in Las Vegas, Phoenix, Tampa and Salt Lake City. The Salt Lake store, christened just this past December, is the newest, although stores for Ogden and Provo are

(Continued on page SF-22)



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—Greg Shaw, *Phonograph Record*

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—Joel Selvin, *San Francisco Chronicle*



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STEREO
Side 1

1. Earth Quake
2. Jonathan Richman & The Modern Lovers
3. Greg Kinn
4. Rubinoos
5. Son of Pete

Home of the Hits

BESER

Rubinoos

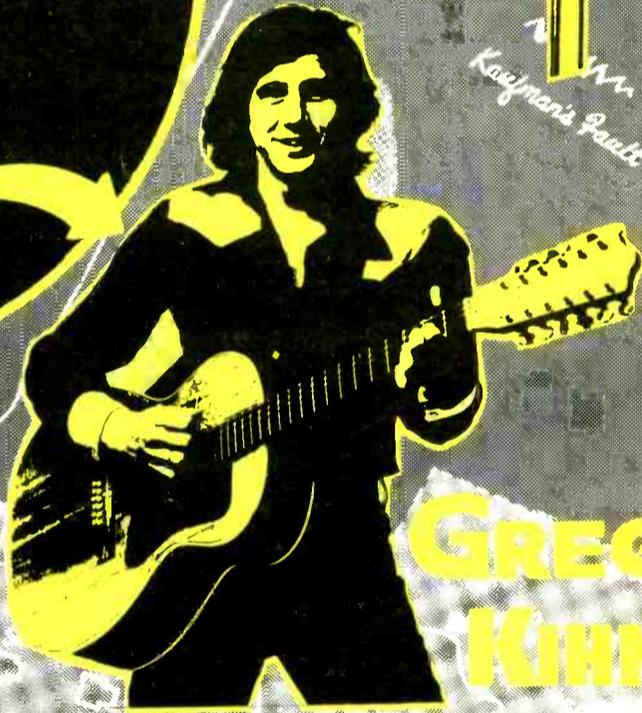


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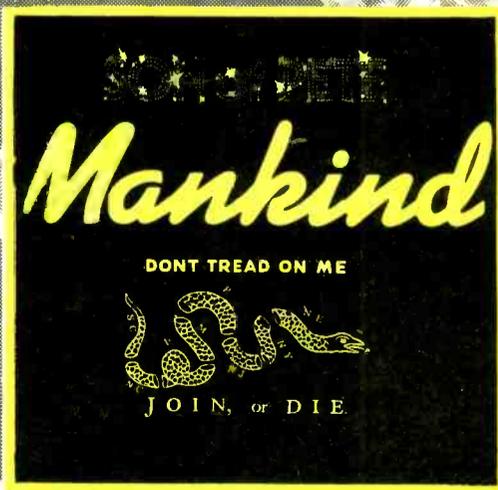
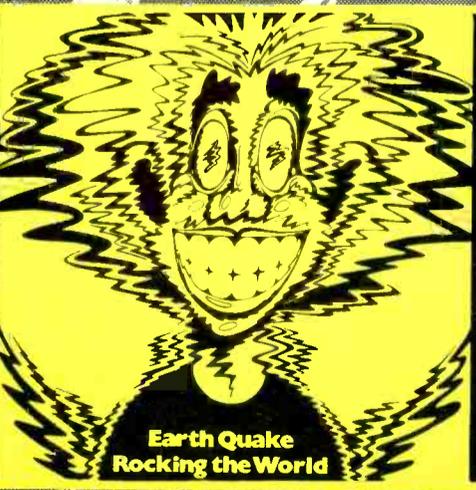
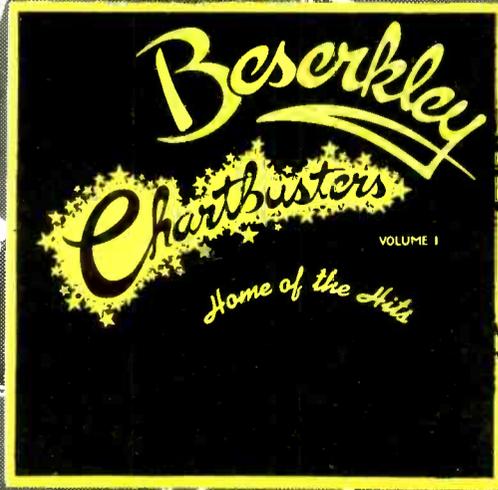


"The Rubinoos are beyond the bounds of an ordinary teen band. Their tight harmonies grafted onto the commercial accessible rockers they play, effectively capture the madness of true rock and roll."

—Willard Fillmore Vocational H.S. *Informer*

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PLUS MANY MORE TO COME!



33 rpm LPs (1/6th actual size)

45 rpm single (1/3rd actual size)

David Rubinson

Continued from page SF-6

market, Rubinson says, adding: "This town buys a lot of records and goes to a lot of concerts. The reason Northern California is a strong recording center is because the people support the talent, not because of the quality of the recording studios.

"The reason I'm staying and not contemplating a move is because the people of San Francisco support live music in a way people in no other city support it. Musicians can get feedback, it's a creative environment with upwards of 40-60 live music clubs operating every night of the week from the Oakland Coliseum with its 60,000 seats to Freight & Salvage in Berkeley which holds around 112 people where Terry Garthwaite can work on her tunes for two years and get a positive attitude about her music.

"I don't understand why record companies aren't here. But I'm very happy they're not. There are no major agencies here. That's fine with me. The reason I've been successful is because I work my ass off. The reason Bill Graham is successful is because he works his ass off. I'm not special. I just work harder than anyone else."

Rubinson's partnership with Graham didn't last very long. These two volatile individuals were together in the Fillmore

Corp. from March 1969 until June 1971 when Rubinson sold Graham his stock and branched out on his own.

"The partnership was not a partnership," Rubinson says. "And the company was not successful. We didn't work together as partners. We are both strong people with great egos. He was supposed to take care of management (Santana, Cold Blood, Elvin Bishop, Tower of Power, It's A Beautiful Day, Taj Mahal) and I was supposed to produce all the albums and handle studio operations and publishing."

When Rubinson left CBS in March 1969 after five years as a producer in the Broadway-spoken word department to come to San Francisco, he brought along Fred Catero, an engineer who had been with CBS nine years. Catero would be his exclusive engineer although through his own company, Catero Sound. They found a studio in nearby San Mateo for their operation and did much of the recording work there, even having a board custom built.

Catero and Rubinson are no longer tied together as business partners, although Catero still does all Rubinson's work exclusively but he now freelances. And Rubinson has been leasing space at Wally Heiders for his round-the-clock endeavors since 1972.

Rubinson says he finds every kind of music here—San Francisco has always had jazz and blues—but now there is "extremely commercial country rock because there are a lot of people here from North Texas, New Mexico, Montana and the Southwest."

The majority of Rubinson's time is spent with clients which he manages, produces and for whom he handles publishing. These include the Pointer Sisters, Herbie Hancock, Garthwaite, Heartsfield and the Headhunters.

He is only producing Santana (with whom he previously worked) and Bobby Womack and says he'll be offering the entire management-production schtick to Wah Wah Watson, the guitar player who cuts for Columbia who is moving here soon.

Why has he gotten into all facets of an artist's career? "From my days at CBS to the present, I've found that, unless every concept of a career is organized and administered, then there's bound to be failure. I've made a lot of hit records for artists whose manager couldn't get them on the subway.

"When I first opened up, I was in trouble. I had the idea for a full service company that would provide everything except be a booking agent. But I had been through building and constructing artist rosters twice, at CBS and the Fillmore Corp. So for the third time I started from scratch in June of 71 and my first acts where Malo, the Pointer Sisters and Hancock."

Rubinson's company today employs 17. Yet his mark on all his client's lives is indelible. He gets into everything. "I conduct all acceptance and rejection of offers, I make all policy decisions, I pick material for their stage acts, I work with the sound mixer, write their bios, do their routing, choose their pictures, do the financial planning with their business managers, go on the road with them, fire their musicians at their direction." That's a lot of responsibility. Especially since he has executives responsible for finance and tour coordination and publishing administration, etc.

Why does he do it all? "I run this company like a pushcart. I love to do it all." Once he has set in motion the master plan, he lets his associates follow through.

Rubinson has devised a 90-day plan for his clients which entails how they will spend their time to earn money. For example, a recent plan for the Pointers (for whom he invested all his money at the outset of their career and now says it took \$200,000 of his and their cash to get them to where they are now) involved planning for a record and a triumphant return to Las Vegas. "We sat down with the Pointers' business manager and discussed what their cash flow situation was. We looked at the weekly overhead required and what they needed to generate the appropriate amount of cash flow. Once we knew this, we could discuss with agencies potential work situations. Then we generated work gigs. One goal is to go back to Vegas and win. The second is to have a top 10 single and generate a winning album. The third goal is to keep everybody eating."

The Pointers will appear in Vegas May 27 for two weeks at the MGM Grand with Carol Burnett and then play Harrah's in Lake Tahoe for two weeks starting June 11.

For his efforts Rubinson makes 20% of the gross for management, receives a "large fee and percentage" from labels for a&r and an administration fee for handling publishing.

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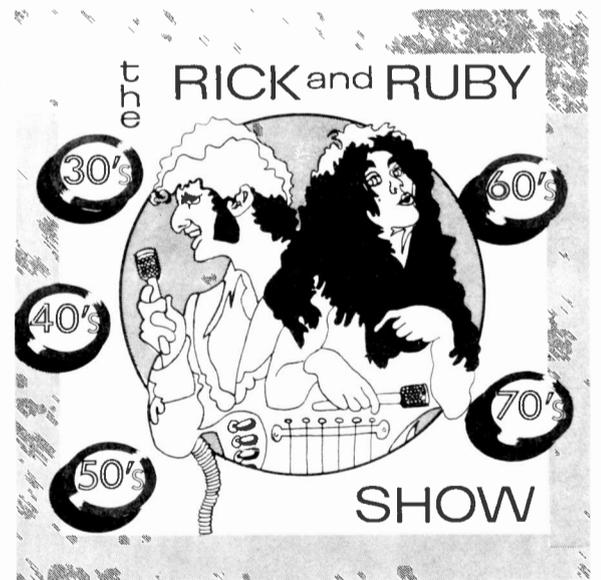


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"I make a lot of money and I generate a lot of money for my clients," he boasts. What are his fees? "I won't discuss them. They're all standard... whatever the industry standard is."

Rubinson says he doesn't solicit management or production clients. (He was negotiating with two major acts when we spoke in January.) It's not necessary, says this Brooklyn kid who left his heart in the City by the Bay. "I'm a measurable quantity now. Now I can give anyone a pile of albums and say listen."

He's done 10 LPs with Hancock since 1971. He's done four LPs with the Pointers since '72. This is his second LP with Santana.

His management pacts are on a one-year trial with four year options.

Rubinson's company handles the entire LP. He brings a label a finished product. "All they have to do is slap in their logo." He also provides finished press kits. Again why? And again the same kind of answer as before. "Because anything you leave to anybody else will get screwed up. If I make a mistake, at least it's my mistake."

Rubinson speaks of his company having strong national contacts with talent buyers and tv packagers "and with any president of any record company at his house. But we don't trade on all this."

Rubinson uses outside business managers for clients. "I never touch a group's money. I believe in having an act's money handled separately from the person who generates it. I believe in separating personal management from business management."

In an instance where an act is new and cannot afford outside financial advisors, Rubinson will direct their funds until they can afford to hire someone, he interjects.

Rubinson's key associates include Nick Clainos, director of business affairs for David Rubinson & Friends, who handles financial planning and legal matters; Bill Allen, general manager of the management firm, Adam's Dad Management Co. (who has two account executives under him who handle day-to-day affairs for artists), Brad Puschel, accountant for the whole corporation and Jeff Cohen, a&r associate who finds tunes and assists in LP packaging ideas. There's also a publishing firm administrator.

Of all the areas of the industry in San Francisco, the recording studio scene has suffered the most, Rubinson and Catero both agree. "Too many studios opened up," Rubinson says. They figured it was easy pickings. CBS came in three years later than they should have. They brought technical people but not creative people."

As part of his overall involvement, Rubinson on occasion writes songs for the performers. He also handles some facets of the arrangements, mostly with rhythm tracks. Horns and strings are written by people more talented than he in this area. Why does he write and arrange? "It's part of the job of a producer."

Catero has been in sound engineering 25 years. He is a powerfully built man with a flowing ponytail. Having come West in time to enjoy the flower children, he finds today that economic conditions have radically changed the San Francisco recording scene. "When we first came here it was wide open," he explains while treading a tape for playback in Heiders. "Anybody who could work a board had a job. Now record companies realize it costs a lot of money to keep no nothing acts going, so they have cut back and it has begun to separate the men from the boys. Groups aren't coming out in like droves like before. I see a lot of new groups but they consist of people from old groups. But as far as there being a deluge, I can't see it."

On this level, Catero seems to contradict Rubinson who sees new acts working all over the Bay Area and down the Peninsula.

Catero acknowledges that the studios aren't working as much. He says there are three major rooms: Heiders, Columbia and the Record Plant in Sausalito. Catero hears a better quality San Francisco band today. The bands are much more together, he feels. "There's a lot less drugging. It isn't a big party with drugs like it was."

Catero says the friendliness of the city still permeates the music community which continues to give it its charm.

When he was working with what he calls amateurish sounding bands or dopers, Catero says it wasn't tough because he adapts easily. But he admits he had "little respect for these

people. I don't like to work with unprofessional people. I've been doing this too long."

As a freelancer, he joins about 10 others plying this trade. He's done sessions for producer Skippy Drinkwater who handles Larry Coryell and Link Wray plus local singer Stephen Se-shin. But Rubinson's client roster is his basic concern.

He finds music coming out of San Francisco is more black oriented than it's been. He works mostly with 16-track. "It was 16 when I came here. I believe 24-track is a crutch. I believe 16 is also a crutch. In some cases you need both. Some bands use 16 even if they don't need it. I believe if you can't get a solo you like, then come back when you can do it right."

In 1976 in San Francisco both Rubinson and Catero obviously know how to do things right.

In addition to David Rubinson & Friends, there are a number of newer production companies springing up around the area: Spreading Eagle Productions, run by Lou Brame and Walter Herbert; Harvey Fuqua's Greater Bay Area Development; Green and Mendicino, a brand new full-scale production firm that has booked 1,000 hours of studio time; Poppa Productions, Daly City, run by Greg Errico; Factory Productions, formerly DSR, run by three former Creedence Clearwater associates, Russ Gary, Stu Cook, Doug Clifford; Red Planet Music, not even off the ground, run by Glen Frenkel; Myriad Talent Productions, Mike Schwartz, Rich Kurkewicz; Gold Coast Productions, Eric Hilding, Gary Thompson.

SF-17

A Billboard Spotlight

MARCH 13, 1976, BILLBOARD

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Promoters Thrive

Continued from page SF-4

San Jose Civic Auditorium. But other promoters indigenous to the area have become hip to the action. George Mangrum, correspondent for San Jose's Suburban Newspaper Chain, took a recent survey of the action and found a number of new San Jose promoters holding dates at a variety of halls.

One of the most active people to emerge in the area is Ken Elnor who deals under the banner KEP Productions. Elnor in January presented the Kinks at San Jose Civic and in February did shows with two student groups: War and Cold Blood Feb. 7 with the Associated Students of the University of Santa Clara at the architecturally futuristic Leavey Pavilion; and Janis Ian and Loudon Wainwright with the Associated Students of Stanford University at Maples Pavilion Feb. 15. Elnor is a former member of the Count V group and also manages Cold Blood.

Such co-promotions with student groups are in vogue now with promoters. Graham did a set of ten summer shows in 1975 at the Greek Theatre in Berkeley in a partnership with U.C. Berkeley students, and he just made his first deal with the student organization at U.C. Davis for a Feb. 20 George Carlin date. Pacific Presentations went in with the Stanford

students last August for an outdoor Eric Clapton date that drew 10,000.

Of course San Francisco, like Boston, has an inordinate number of colleges in the area and a high student population. This not only makes for a ready audience, but the schools themselves are steadily getting into more booking themselves.

Stanford and Berkeley are the largest and most prestigious schools in the area and student organizations at both universities are doing booking on their own outside of the deals with bigger promoters. Berkeley on its own has in the past few months come up with shows headlining Boz Scaggs, the Kinks, Carmen MacRae, Larry Coryell and Bill Evans. Stanford recently brought in Steve Stills for a fine show marked by the appearance of Neil Young, who played with Stills for almost the entire set and just did two dates with Jesse Colen Young.

Both universities are blessed with a multiplicity of facilities, some indoor and some outdoor, and so can be highly flexible in the range of offerings. Jeff Dubin heads up the student concert board at Berkeley, Randy Phillips and Larry Seidman at Stanford.

Other schools in the area, such as University of San Francisco, San Francisco State, San Jose State, Chabot and Cal State Hayward are less active but still contract national talent occasionally. The Hayward campus in the past has had Petula Clark, the Fifth Dimension and others; Chabot reportedly is getting into rock concerts with the start of the fall 1976 term.

Bay Concerts is a firm that got into the field last year also. Chuck Coke at Bay, headquartered in Burlingame, says that an outdoor show at a Fresno racetrack last year drew 20,000 to see talent such as Dr. John, John Mayall and Melissa Manchester, and Bay has plans to do "five or six outdoor things" this coming summer in Phoenix, Fresno, L.A. and possibly Hawaii. In addition Coke is renting out Circle Star Theater in San Carlos on open dates and has already done shows with Theodore Pendergrass and the Blue Notes, plus the Commodores (Jan. 30-31) and Natalie Cole and David Ruffin (Feb. 20-21).

There are a host of other more peripheral promoters. De Brunette's Brunette Productions in San Jose sometimes does shows in the South Bay. Rollie Grogan presented Journey and the Sons of Champlin at the Del Mar Theatre in Santa Cruz and at the Stanford Music Hall in Palo Alto on two successive nights in January. The students at Oakland's Laney College, working with Buddy Lowe, presented Rufus at the Oakland Auditorium Jan. 30. Larry Catlin has done shows in Fremont. Bill Quarry and Associates is based in San Leandro and does shows statewide. Mirage Productions and Star Productions (Steve Silver) do local shows in the Hayward area and have Ides Hall (600), Veterans Hall (900) and Centennial Hall (2000) to choose from as venue sites. Gospel music is brought into the area by such men as Emmett Powell, Taylor Blaylock and Ola Andrews. Celebrity Attractions/EJD Productions had Ferrante & Teicher for two area February dates. Today's Artists Concerts had the Don Shirley Trio at Masonic Auditorium in San Francisco Feb. 6. Sterling Recreation had Fred Waring in San Jose and Oakland in late February. And of course there are several promoters, such as George F. Schultz and Victor Wong's Fine Arts Development who specialize in classical presentations.

In addition to the promoters there are several Bay Area booking firms. Michael Oster's San Francisco Artists is the only agency doing national booking out of San Francisco and handles acts like Country Joe McDonald, Barry Melton, Mike Bloomfield, Nick Gravenites, the Sons of Champlin, Mark Naf-talin, the Rowans, the Shakers, Link Wray, Earth Quake, Butch Whacks and the Third World Band. Oster's agency also performs some career management/press agent functions for the acts. Hank Donig's Windfall Artists in Burlingame manages and books about 20 singles-bars dance bands, like Rags, Flyer, Hot Cider and Our Father's Son. Windfall has agents representing them in Hawaii as well. Mike Schwartz and Rick Kurkewicz at Myriad Talent in San Francisco have booked dates for Terry Garthwaite, Heartsfield and the Eddie Boy Band and also book local boogiers like Big Mitch and Baby Fat, Eli and Brass Horizon.

This coming summer DuBrow plans to use Spartan for four shows, "about six weeks apart." In addition he had Tower of Power at Circle Star Theatre Feb. 27-28; will do a custom car

show concert series May 14, 15 and 16; and will be working with the personnel at the new Concord Pavilion, which proved itself to be a viable concert venue last summer, to book and co-produce acts at that futuristic outdoor facility in the suburban hills 30 miles east of San Francisco.

DuBrow cut his concert teeth working for three years with the Marineworld summer concert series at the Jungle Theatre in the Africa U.S.A./Marineworld amusement complex in Redwood City. "I felt in this market that there was room for new blood and new thinking—Marineworld proved that to me," says DuBrow now. But I knew concert promotion would involve all the things that Graham built his reputation on—a great deal of personal attention, the best possible production, the best possible everything. The thing was to find facilities Graham wasn't interested in, and to find combinations of other activities as well as just concerts around which to build my events."

With that in mind, DuBrow formed Comment, Inc., in addition to Morningsun. "We create events. We're a promotional consulting firm, part music and part not." The custom car series will be handled by Comment, as was a late January U.S. Ski Team benefit held in San Francisco. For the Ski benefit DuBrow booked two local bands, Heartsfield and Super-Snaps, to fill in around fashion displays and auctions.

"We've begun to establish a reputation as a small company that can do what must be done," says DuBrow. "Some agencies are calling us that we couldn't have reached a year ago. We're not being offered all first line acts but we're getting closer."

Bill Graham may be at the top, but there is certainly no lack of ambitious people trying to farm the ground that he has not yet covered.

Fantasy Still Grows

Continued from page SF-10

The next step down from Columbia/Fantasy is to the two labels brought into being by the success of two of the Bay Area's most important bands: Jefferson Starship, who as the Airplane convinced RCA to let them start Grunt Records; and the Grateful Dead, who founded Round Records and Grateful Dead Records, now distributed by UA. The Dead record on the label of their own name.

Another band-connected label is Beserkley, which began as a vehicle for rock quintet Earth Quake and whose roster now includes Greg Kihn, the Rubinoos and Jonathan Richman. The label also has done some novelty singles by a personage designated as "Son of Pete."

There are two folkie/ethnic labels well settled in the area. The better known is Arhoolie, run by Chris Strachwitz, who has been spending a lot of time in South Texas recording Tex-Mex border music for his latest series of recordings. But most of Strachwitz' energy over the past few months has gone into major physical expansion. He is setting up the Down Home Music Company, and under that name he will operate both his own distributorship and retail store.

Kicking Mule, an acoustic guitar label run by Ed Denson and Stefan Grossman, now has 17 discs on the market, with "seven more in the can and 24 more in production." Grossman's two sets, "How to Play Ragtime Guitar" and "How to Play Blues Guitar" have been the best sellers. The sets, like many Mule records, have tablature books available for interested players. A new release, Art Rosenbaum's "Art of the Mountain Banjo," kicks off a line of nine projected banjo albums, and a 70-page book on this and Rosenbaum's first banjo record is available. Several Mule pickers have just finished a tour of England and France and a fall tour is set.

Another local band that went out and formed its own label is the Sons of Champlin, who recorded a set on Gold Mine Records last year that got good FM airplay and that was picked up by Ariola/America for distribution. The Sons have a new record ready for Ariola now.

Local sextet Stoneground, a favorite band on the nightclub dance circuit, is just finishing a record with Roy Segal at Columbia's studios here for its own Flat Out Records. Steve Seskin and Friends have come up with Bald Ego Records and are recording at Different Fur Trading Company. Tom Fogerty established Ginseng Records for himself, has a single out, and will have a partially-live, partially-studio set on the market soon. Cayenne, a country-styled quartet, has a record out on their own Bucksnot label, which is starting to get airplay through the efforts of recently-hired-on 27th Music Promotions, run by old hand Augie Blume, the most active (and gentlemanly) independent promotion man in the Bay Area. The local Tulip label, run by Hillel Resner, put out a Billy Roberts record last year. "Steamin' Freeman's Greatest Hits" also appeared last year on the Carmaba label & Publishing Co. Inc., headed by Ray Gladwell.

There is an interesting dichotomy apparent in the lineup of Bay Area record companies. There are two major labels. Fantasy, the only native Bay Area major, and Columbia, but the most intriguing action is taking place around the fringes in the half dozen or so home-grown labels that have sprung up over the past few years.

I think a lot of people were secretly pleased that Clive Davis and CBS did so poorly up here. It's ludicrous to think that the world's biggest record company, the same people who brought you Johnny Cash and Bob Dylan and Barbra Streisand and Simon & Garfunkel, had a branch office here plus studios plus a&r. and still every worthwhile act in town got signed to other labels.

And now they've got a complete, naive, innocent Ellen Bernstein running the CBS a&r department up here. So what's going to improve.

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— Billboard 2/21/76

3 Venues Dominate San Francisco Boom And Audiences Are Growing

By CONRAD SILVERT

The Bay Area jazz scene is likely the healthiest it's ever been. Three San Francisco clubs—Keystone Korner, the Great American Music Hall and El Matador—book all or nearly all jazz. Numerous other clubs have been working jazz into their lineups on an increasing basis, and there has been a steady upsurge in concert hall jazz productions.

In its 4½ years, despite some crippling financial ups and downs, Todd Bardan's Keystone Korner has rightfully earned a reputation as one of the area's leading jazz clubs.

Barkan, himself a pianist who prefers the term "black classical music" to "jazz," consistently books names like Miles Davis, McCoy Tyner, Hubert Laws, Elvin Jones, Freddie Hubbard, Stan Getz and Ron Carter, along with less popular but equally important musicians Cecil Taylor, Rahsaan Roland Kirk, Ornette Coleman, Sun Ra and Betty Carter, who, thanks to Barkan, sang at 1975's Monterey Jazz Festival.

"When you're booking jazz, at a festival or in my club, there has to be some concern with excellence, not just what sells records," Barkan says.

"It's an inevitable result of the cross-pollination of the music to have illegitimate, commercial offspring. But I want to inject the most important black classical musicians into the cultural life of the community. Keystone has been a real Ph.D. in survival in an everyday way. Being too small and maintaining good vibes with high priced entertainment has been a real challenge."

Last year, a benefit at Oakland's Paramount Theater, led by McCoy Tyner and Roland Kirk, netted Keystone \$15,000 with which Barkan obtained a long-needed liquor license. Last month a second benefit by Grover Washington Jr. and George Benson netted the club \$8,000 to increase seating from 175 to 250 and improve ventilation.

After being more than \$150,000 in debt, according to new manager Arthur Barron (former manager of Boston's Jazz Workshop and Paul's Mall), Keystone is now holding its own. And a new booking/artist management agency, Keystone Music, plus Jellyroll Productions, Inc. will provide financial back-up for the club's continuing creative booking policy.

Currently Keystone pays talent \$2,500-5,500 for a six-day week, with a \$3,000 monthly advertising budget. Tickets to shows average \$4.

The Great American Music Hall was opened by Tom and Jeannie Bradshaw Oct. 26, 1972. Originally built in 1907 as Blanco's Cafe, this gilded, ornate club, seating 400, presents a wide spectrum of music, 60-70% jazz, with most acts booked for one or two nights only.

Tom Bradshaw feels the Music Hall's modest financial success has been overshadowed by the aesthetic success of bringing quality music to a gradually expanding audience. "It's like a baby—you have to be right on top of it all the time, because you're dealing with people, not a mass-produced commodity. You couldn't do it if you didn't get so much energy back from the music."

The Bradshaws like to book "good music with a real market—but we will book just about any big band coming through the area even if it might mean losing a little money. Big bands at the Music Hall have included the Thad Jones & Mel Lewis Orchestra, Maynard Ferguson, Duke Ellington, Stan Kenton, Woody Herman and Count Basie.

The Music Hall has also served up a number of extraordinary guitarists including Joe Pass, Howard Roberts, Herb Ellis and Lee Ritenour, and many top jazz/rock fusion acts such as Billy Cobham, Jean-Luc Ponty, the Blackbyrds, Ronnie Laws & Pressure, and Oregon. Jazz perennials Carmen McRae, Dizzy Gillespie, Sonny Rollins and Hampton Hawes all have appeared several times.

"Many acts work on a straight percentage," says Bradshaw, "or a guarantee against a percentage. Some have made two or three times their guarantee, but there are a thousand different deals. The least we've spent is a \$200 guarantee, and our most expensive ticket was \$10 for Ray Charles with his big band. But our tickets usually stay in the \$4-\$5 range."

The Music Hall's ad budget runs \$4,000-\$5,000 per month, evenly divided between radio and newspapers.

The Bradshaws recently worked out a complex deal to lease the Cocoanut Grove in Los Angeles, a 1,000-seater "that enabled us to bring someone like B.B. King to the Music Hall" through a package booking. Also, many of the Music Hall's key staffers have purchased shares in the corporation, Bradshaw says, "at original cost. I'm a Kelsonian economist, which means that everyone who works and contributes should have a right to own stock."

For years the El Matador, an intimate Broadway club seating less than 100, has presented acts on a week-long basis which appeal to customers who grew up during the big band era. Oscar Peterson, Sylvia Syms, Teddy Wilson, Helen Humes and recently Michel Legrand all have graced the club's small, spotlit stage. Many long-time San Franciscans feel that a stool at the El Matador's mirrored bar is the "best seat in town." Tickets usually are \$5.

Recently many clubs have begun booking an occasional jazz act sandwiched between the rock'n'pop. Among them are the Boarding House, the Playboy Club and River City in Marin County's Fairfax, where Bill Evans plays two weekend nights this month. San Francisco's Reunion has long been a mecca for good jazz heard for little or no cover charge, as has the Scene.

In the East Bay, jazz is regularly presented at Ed Howard's Place, but aside from frequent activities at U.C. Berkeley (an annual three-day jazz fest in May and a current winter jazz series of concerts) and periodic Paramount Theater concerts, the Oakland/Berkeley market probably can support more jazz than it now has.

Other nighspots like pier 23 (S.F.) present casual "cafe jazz," while a new Mission District enterprise, the Blue Dolphin, a 10-member nonprofit collective, is embarking on a format of serious new jazz, music workshops, dance and poetry readings, public input being encouraged.

Jazz radio play is rapidly increasing, with full-time jazz on KJAZ-FM augmented by the "Kreative" programming at KRE in Berkeley, which regularly plays jazz and fusion music on both FM and AM.



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Van Morrison
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A Music Scene

Continued from page SF-3

market (25 AM, 38 FM). The RKO flagship station, KFRC, is here. KFRC was the top station in Billboard's most recent radio forum; KSAN's Bonnie Simmons won the FM program director award.

- The fatness of the local retailing and distributing operations.

- Music-print business is thriving. Bill Gavin's radio sheet comes out of Embarcadero Center. Gavin says his circulation grows every month and there is now a waiting list of Top 40 stations wanting to report to the sheet. Rolling Stone now has a 400,000 circulation a readership of two million, and an influence to match. Says Fong-Torres: "The way of life in San Francisco—the ideas of community, politics, music, drugs—gave Stone an impetus it could not have had anywhere else." Guitar Player magazine, (located in Los Gatos), a supreme example of success in the age of the specialized magazine, has a continually-growing circulation nearing six figures, is into book and record production, has started a new magazine, "Contemporary Keyboard," and has on its advisory boards some of the most respected players in the world.

- The sale of musical instruments continues to rise. Of the many instrument stores in the area, Don Wehr's is the best known. Wehr's business was up 12% last year to over \$2 million gross and, says Wehr, "We're still going strong. I don't think I could ever do as well anywhere else."

- The number of promoters mining the fringes of the Bill Graham territory continues to grow and the number of area concerts keeps mushrooming.

- The Bay Area is the home for some unique schools, Blue Bear Waltzes and Family Light, exploring new methods in the teaching of music to people interested in rock. There is also the Leo Kulka's College for the Recording Arts which teaches how to become engineers and producers. There are the traditional schools like the San Francisco Conservatory. And then there is the Center for Computer Research Electronic Music in music and acoustics at Stanford as well as the Center at Mills College, which draws artists like John Cage to work at the facilities and which offers weekly concert workshops in electronic forms.

- Work on film soundtracks, agency ads and commercials, and video-sound ideas is expanding. Francis Ford Coppola has just built a new mixing studio for his American Zoetrope in the basement of the Little Fox Theatre building, and has also just contracted with Richard Beggs to open the new Beggs/American Zoetrope studio in the basement of the Coppola-owned Columbus Tower. The Beggs studio is mainly for commercial work. Post-production sound work on "Godfather II," "American Graffiti," "The Conversation," "The Rain People" and THX-111" was all done at the old American Zoetrope facility on Folsom Street. Work on Coppla's new film, "Apocalypse Now," will be done at the Little Fox. All the sound work on the Fantasy-owned "One Flew Over the Cuckoo's Nest" with music by Jack Nitzsche, was done in Berkeley and those facilities are available for rent. Sound work on the Mitchell Brothers porn movies is done locally, much of it at Snazelle Films. The Mitchells hired Dan LeBlanc to do the music for "Behind the Green Door"; Richard Wynkoop for "Resurrection of Eve"; and Mike Bloomfield for "Sodom and Gomorrah." Coast Recorders specializes in agency ads; Wally Heider's has a new commercial/spoken word room and is now actively soliciting agency support; and Bernie Krauses's Parasound is very active in that field and in other specialized, abstract work. Jerry Landry has formed a new company with Studio Instrument Rentals to provide video facilities for rehearsing groups and Landry is working on spreading the use of video demo tapes for aspiring bands and for marketing campaigns.

- Electronics firms abound in the peninsula to the point where it is dubbed "silicone valley," after the popular material used in semi-conductor chips. There are giant raw tape firms such as Ampex and Memorex, others such as Karex. Many firms in tape duplicating and OEM electronics such as Otari, Recortec, Scully/Metrotech and Electro Sound are now known worldwide. Newer firms spring up regularly such as Audio/Tek and Inovonics. And not surprisingly, the ERA Northern California chapter numbers over 60 rep firms.

- The hardware business, with firms like Pacific Stereo, Cal

Hi-Fi and Radio Shack very active here, is brisk and competitive.

- The area supports major symphonies in San Francisco, Oakland and San Jose and a minor one in Marin. San Francisco, under the direction of the world-renowned Seiji Ozawa, has 77 concert programs scheduled for the 1975-76 season, its 64th year. In addition there are numerous side programs: youth concerts, chamber/baroque concerts, community concerts. The symphony was filmed by Japanese National Radio-TV last summer in Tokyo's Culture Hall and that film has been aired in the U.S. The Symphony is also active once again in recordings. Their Beethoven Symphony No. 3 on Philips was released last fall, and the Dvorak Symphony No. 9 will be released this spring. These are in addition to two 1973 recordings to DG. The San Francisco Symphony Radio Marathon this year netted \$15,000 more than last year. The Oakland Symphony, under the baton of Harold Farberman, draws an average of 2400 per performance and has done a large amount of native American music in this Bicentennial season. Oakland is also bringing its music out into the near suburbs, with five dates coming up at the Concord Pavilion. In another interesting development, Oakland players are planning their own concerts independent of the Symphony Association, to give themselves a chance to stretch in different directions, and they have invited Antonia Brico to guest conduct. The San Jose Symphony, under George Cleve for his fourth season there, has expanded to double performances for the first time in its 96-year history and, as a result, subscriptions are up over 70%. Their opening concerts last October drew 4200 to the new San Jose Center for the Performing Arts, plus an additional 3500 to a free Sunday concert in the Grand Court of the Eastridge Shopping Center. San Jose also has a very active Bicentennial season, with scheduled appearances by six American composers. A January performance with composer Aaron Copland conducting and featuring the Martha Graham dance company drew 7800 and hundreds were turned away, as one newspaper reported, "literally begging for tickets." The Marin Symphony, under Sandor Salgo, is in its 24th season. Their subscriptions are up over 15%. This orchestra plays at the Marin Veterans Auditorium, and they emphasize youth programs and community activity.

- The NARAS chapter here is that body's newest arm, and it continues to grow. Fred Catero is now president. BMI also maintains offices here, with Neil Anderson administering to such local BMI'ers as Herbie Hancock and Van Morrison.

- Though the area is still not rich in producers, more are moving in. Harvey Fuqua, Bob Johnston and Bill Greene have all set up in the area over the past half year. Management firms do not proliferate, but the ones that are here are active. Spreading Productions, the firm run by Lou Bramy and Walter Herbert, handles Journey, Yesterday and Today and Mingo and is about to move into Jamaican reggae music, which is very popular in the Bay Area.

- Finally, steps are being taken to beef up studio/session activity. Gary Blohm, in one of his first moves as new general manager of the San Francisco Wally Heider studio, set up audition weekends for players from in and out of the Bay Area, who would potentially be used for work on regular recordings and agency ad work, and who could possibly form the nucleus of future Heider's house bands. "People go to L.A. to talent," says Blohm, "not because there's no one here but because no one has really tried to develop the resources. I think we can develop a new San Francisco sound."

While the nation celebrates its Bicentennial, San Francisco has a 200th birthday of its own. It was in 1776 that Spanish sailors first discovered the break in the California coastland and sailed into the gigantic natural harbor of San Francisco Bay.

And, in 1976, the city celebrates another birthday—historically less important perhaps, but socially and culturally just as important to people alive now—the birth of the San Francisco rock scene.

Technically, the scene had begun in 1965. In the spring of that year Marty Balin took over the Matrix club and the first Jefferson Airplane group played there. The Family Dog had its first dance in the fall of 1965. Bill Graham's first rock event at the Fillmore, a benefit for the Mime Troupe, was in December 1965.

But then, as the late Ralph Gleason notes in his book, "The Jefferson Airplane and the San Francisco Sound." "Ken Ke-

sey took the Fillmore for a January 1966 date for his Acid Test. . . . Then Graham ran a three-night event there on February 4, 5, 6, billing the Airplane 'plus sights and sounds from the Trips Festival.' There were several other rock bands including the Gentleman's Band, the Quicksilver Messenger Service and the New Tweedy Brothers. That same weekend, the Family Dog ran a dance at California Hall with the Charlatans and the Electric Train. The scene was in full swing."

Now, ten years later, people are looking back. Radio station KSAN, with producer Bob Simmons in charge, produced a 24-hour musical documentary Jan. 31-Feb. 1 titled "What Was That?" or "Suddenly Lost Summer" that was a full-scale retrospective on "The hippie phenomenon and its effect on the music and manners of today." Rolling Stone magazine's issue # 207 (Feb. 26) also had a retrospective on the decade titled "What a Long Strange Trip It's Been," with a lead music piece by senior editor Ben Fong Torres and a sociological piece on the new-culture camps of the Haight by Charles Perry.

Consider as an analogy the career of Bob Dylan, who at the end of the 60s was as heroic and deified a figure as pop music had. Then he put out a few lack-luster records that failed to satisfy many of his fans, and the rumors went out that he had lost the touch. He had not, as his latest record proves so magnificently. It was a case similar to the story surrounding the poem, "Kubla Khan": Samuel Coleridge claimed he wrote the poem out of a dream and that it stands at only 54 lines because it was at that point that he was interrupted by a visitor and lost irremediably the thread of the dream. But one scholar maintains that it makes no difference: That, as it stands, "Kubla Khan" is one of the supreme poems of the language and that that sort of white-heat intensity could not be maintained for much more than 54 lines anyway.

So, possibly, with Dylan and with San Francisco. When you produce at white heat for such a concentrated period of time, it is only natural that a quiet period ensues. And San Francisco, like Dylan, has gathered strength once again.

The San Francisco artistic temperament has not proved suited to corporate business enterprise. Anybody who has made it big up here was a wildcat, independent or maverick. Hollywood and the music industry in general loathe mavericks, independents and rebels, all of which San Francisco has bred. Graham, Rubinson, Fantasy, they are all outsiders and their success came because they were too damn good not to succeed, and not because they got any help from their friends down the street.

But most people here who have given any serious thought to the matter agree that the absence of those things is just a result of the San Francisco musical temperament and that it either doesn't make any difference or is in fact a virtue. Paul Kantner of the Starship reflects: "San Francisco didn't want to become part of the music industry biz. The musicians here have always been wary of that. It's not part of the music for us. Take our own case. We've been asked 10 times now to play Madison Square Garden. It's like, if you don't play the Garden you're not a big group. So we get that kind of pressure. But San Francisco tends to resist the monolithic power structure that thinks in those terms."

Scaggs: "In a way I feel protective toward the way San Francisco is. It's not a hype scene. Maybe the offices aren't here but every company has its feelers here, even more so than Los Angeles, because there are so few venues there. The Roxy is not a place to scout an act. The business apparatus in L.A. took years and years to develop to the point it has. I don't think anyone even thinks twice about that not being in San Francisco. We're not missing anything because of it."

Rohan: "We don't need the business scene here, or the session teams. Session players are used to cut AM singles and San Francisco has never been known for AM singles, and if we need them we can get the best from L.A. You need session players to be successful in the traditional sense, but San Francisco is just not interested in putting out a lot of AM singles. The musicians that are here are here for one reason, and that is that there aren't a lot of managers and agents and lawyers hustling around. The musicians have the strength here, not the lawyers and agents."

Fong-Torres: "San Francisco more than any other rock scene offered real alternatives to what was the modus operandi in Nashville, New York, London, Los Angeles and other cities that had musical identities. The business thing didn't happen here because of the nature of the musicians themselves. They aren't professional working session musicians. If there were a strong session thing here it would mean more money in the pipeline, but a lot of them—I'm thinking obviously about some of the older hands—don't care if there's more money in the pipeline. They don't think along those lines. The NARAS people here might worry about that but most of the musicians won't."

Musically, at least, the City that knows who still knows how.

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San Francisco may have given birth to progressive radio at KMPX-FM nine years ago, but radio in the Bay Area today seems virtually unchanged from the conservative, orthodox mode in which it was set when deejay Tom Donahue began broadcasting what became known as "underground" radio after midnight on the small foreign language station at the far end of the dial.

True, KSAN-FM, successor to the original KMPX, continues to thrive, on the verge of becoming a San Francisco institution in its seventh year of undeterred dominance. But KSAN is virtually the only radio station in the Bay Area to reflect or become involved with to any degree the local music scene.

"San Francisco radio is probably no different than anywhere else," said Bill Gavin of the Gavin Report tipsheet. KSAN general manager Jerry Graham, a relative newcomer to the Bay Area, echoed those sentiments.

"As far as I can see, San Francisco radio is no different from radio in most major cities," said Graham, former WNEW program director who still owns his own radio station (WGRG, Pittsfield, Mass.), which he built literally from the ground. Graham assumed his KSAN responsibilities last summer, replacing the late Tom Donahue, who brought underground radio to KSAN in 1968, following a strike at the original KMPX.

"What makes KSAN different," Graham continued, "I guess, is the past history. We've got tremendous tolerance from our listeners to go off in different directions."

If KSAN, as the undisputed boss of Bay Area progressive rock stations, does reflect something of the City's unique flavor in its free-wheeling, irreverent approach, most of the other stations in town offer nothing different than anywhere else, as Graham and Gavin noted.

KFRC, with its powerful signal, bare-bones playlist and yappy jocks, holds the same commanding position as northern California's number one Top 40 rocker it has enjoyed for the past half dozen years. The latest ARB book gave KFRC record-breaking cumulative ratings, the highest of any station west of the Mississippi for the first time in station history.

Over at KYA, the traditional competition for

Varied Radio Formats Spread Across Bay Area Vastness



KFRC photo



Billboard photo by Jack McDonough

KFRC's Rich Shaw with see-through vault winner Paul Walters who collected \$10,000. At right, Bill Gavin, a radio industry legend.

KFRC, confusion seems to reign on the AM side, while energy focuses on the renewed FM half, where former KMPX-KSAN disc jockey Bobby Cole recently took over as music director. He and KYA program director Mark Taylor do the only live shows on the FM currently, but Cole hopes to be full-time live by April.

Jim Gabbert, owner of K101, plans to split his AM and FM entirely once the FCC approves the application, now pending, for a power boost to the AM which will spell an end to its sundown days. Gabbert recently completed more than two years work, using his station to experiment, on quadrasonic broadcasting for the FCC, and has now begun work on a similar study on AM stereo. He also recently purchased a Honolulu progressive rock station (KIKI-AM).

While K101 continues to program an eccentric mix of Top 40 and MOR, KCBS-FM approaches the adult contemporary market with a less hit-oriented "soft rock" sound. Evaluating the station's impact, however, has always been hampered by diary confusion created with its sister station, KCBS-AM, the City's top-rated all-news station.

The AM side of adult radio is dominated by KSFO and KNBR, both of which emphasize broadcast personalities over music formats, although KSFO is often credited by local record company promotion representatives with broader taste in music than its MOR tag might indicate.

While no progressive rock station besides KSAN currently broadcasts from San Francisco, FM stations in the outlying areas—both San Jose and Marin counties—are beginning to have their influence felt.

In Marin, across the Golden Gate Bridge, KTIM has gone from a distinctly provincial FM station to a thoroughly professional, sprightly radio station, operating both on FM and an AM sundowner. An application to boost the AM power rating to 5,000 watts is pending, which would make a large difference for KTIM.

Currently, the station's signal is only heard best in Marin and parts of the East Bay. San Francisco coverage is spotty, although KTIM slips into some bayside areas of San Francisco with greater strength than in-town FMs.

According to station manager Clint Weyrauch, the station is making money for the first time in five years. Weyrauch says the station is "not even conscious of ratings at this point . . . we're a small station, but we seem to move lots of people."

This may be true, but, according to Michael Kilmartin—who, as promotion head for Eric-Mainland distributors, oversees a dozen labels in the Bay Area—"you can't sell a matchstick's worth of albums unless KSAN plays it."

In San Jose, KOME and KSJO vie for the progressive market against some surprisingly strong college competition (KFJC at Foothill Junior College, and KZSU at Stanford, especially). KSJO recently converted to the "Earth Rock" format that worked well for KSFM-FM near Sacramento, including hiring program director Don Wright and music director Burt Baumgartner from KSFM.

KOME-FM in San Jose has risen rapidly from a shabby-sounding, free-form station to the South Bay's leading progressive rocker with a boogie-in-

Continued from page SF-22



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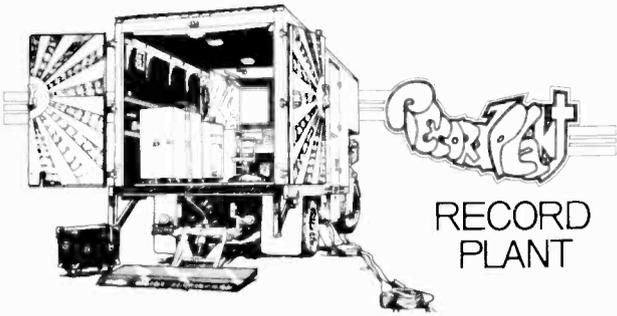
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Record Factory promotion.

Record Factory photo

Retail, Distribution

Continued from page SF-14

slated for the spring. Bullock's Northern California sites include Salinas and Monterey as well as Santa Cruz, and in the immediate Bay Area he has outlets in both Berkeley and San Francisco. The San Francisco store, located in the heart of downtown, is easily the biggest classical/opera outlet in the city. The whole main floor there is classics and 50% of the store's total sales are classics. "That doesn't mean the other doesn't sell," says Odyssey's Janice Towne. "We stock it all and we sell it all. We're strongly oriented toward exposing unfamiliar or forgotten music. We were ahead of our time with music that's now becoming more favored, like reggae." The San Francisco market is very challenging, she says, "not just because of the strength of the competition but because it's a very responsive market."

The Warehouse chain is headquartered in Southern California, but has 24 stores in Northern California, with 15 stores in the Bay Area. All are administered out of a San Mateo office, where Wayne Hibner is the general manager. The most recent Bay Area store came to Pleasant Hill last June. They have opened seven stores in the past three years.

Discount Records, the CBS-owned chain, has six stores in the area, although the most recent development in that chain was the dropping of the Berkeley store, which Odyssey took over, as part of the CBS hope to sell the chain.

The newest entry in the retail sweepstakes is the Jax stores, an offshoot of the All Record Service one-stop/Pacific Records and Tapes distributor which have their home base in downtown Oakland. The business began with the one-stop, distribution was added in October 1974. Those have done well enough that now Mike Paikos, Bob Sarenpa and new partner Sandy Skeie have gone into retailing. The Jax stores, all opened with the past year, are in shopping centers in Oakland, Redding and Chico. And Sarenpa says a minimum of three more will be added in 1976, with one of those going into San Francisco. "The Oakland store," he says, "is already the biggest soul singles account in the Bay Area. I think we'll have a major chain within two years." The existing stores range from 1,500 to 2,000 square feet in size, and the projected ones will range from two to four thousand. The stores carry jewelry, posters, sunglasses, and other paraphernalia as well as records and tapes.

Sarenpa reports that ARS, the one-stop, "is about 25% ahead of same period last year" and that PRT, the distributorship, "is doing fantastic." PRT began with a staff of two people and now has eight, and they are handling about 30 labels, of which the main ones are TK, 20th Century, Groove Merchant, and CTI Mainstream. The PRT territory covers seven states, including Alaska and Hawaii.

Sarenpa, who was here with Mercury when they opened their local office at the height of the psychedelic boom, probably knows the area as well as anyone. "It's a more solid industry now," he says. "Everybody up here has become more professional. From the standpoints of pricing and advertising San Francisco and L.A. have got to be the two most aggressive markets in the country. We have the strongest group of retail and wholesale merchandisers we've ever had. The chains are doing well and the good independents are doing well also. On the plus side we have some of the most innovative and imaginative retailers around and the wholesalers have had to keep pace to function. The bad side is the fact that they've destroyed price structure with \$3.59 and \$3.66 sales. They're trying to give product away to develop more volume. But it doesn't sell any more product, it just cuts everybody's profits."

Al Bramy, who heads up Eric-Mainland, by far the largest independent distributorship in the Bay Area, agrees. "I find it hard to reconcile the prostitution of list prices in the industry. My pet peeve over these past Christmas holidays was that pet rock that was topping the charts at \$4, while our own product was going for \$3.66. I was out shopping at Christmas and

went past the department selling those rocks. I stood there a half-hour and saw 25 or 30 of those rocks sold. And every time one sold my stomach was turning, because downstairs they were selling Cat Stevens and Elton John for \$3.66."

The biggest news for Eric-Mainland over the past year was its expansion into the Los Angeles market where it now handles U.A./Blue Note, Kama-Sutra/Buddah and Casablanca/Oasis as well as a dozen lesser labels. "We were 69% over our projections for last year," says Bramy, "but when those projections were made we were not in L.A. So we're doing extremely well and expect to continue doing well." Bramy points to his firm's promptness as a reason for the good business: "82.6% of our orders were shipped the same day and received the next, and 12.7% were shipped the following day, and those figures include shipping to San Diego." Bramy's ideal is of working toward "the concept of trying to have the same label at both ends of the state."

Besides the bigger firms like Eric, ARS and PRT, the San Francisco market boasts a score of other distributors and one-stops. Some of them, like Direct, Mighty Fine, and Record Merchandising are well-known in their own right; some, like Old Barn and Rhythm Research, specialize in jazz, blues, folk and ethnic; and as befits a city like San Francisco, there are distributors specializing in Chinese and Latin music. The entire Bay Area, of course, is laced with small retail outlets catering to a specific clientele. Gramophone specializes in disco music. Cavalli's has Italian records, the Kinokuniya Book Store has Japanese records, the Mandala Folk Dance Center has very ethnic stuff, Discolandia and Musica Latina specialize in Latin music while Libreria La Latina is even more specific, advertising "Central American Top Hits." Kingston Records is an excellent reggae shop. Rather Ripped Records has developed a loyal clientele of imported English rock fans, for whom they throw mailing-list-only parties. The trade in used records is fat, with stores like Aquarius in the City and Rasputin's and Moe's in Berkeley very active. Edison's Dream in Oakland offers old 45's. And the entire Bay Area is still an excellent market for bootlegs with several stores offering unauthorized live concert recordings to the zealous fans.

In addition to the independent distributors, of course, are the majors. WEA, RCA, Capitol, Columbia, Phonodisc, ABC, MCA and London all maintain branch offices in the City by the Bay.

Radio Formats

Continued from page SF-21

clined sound that caters substantially to the car crowd of Santa Clara county.

Until a couple years ago, KDIA-AM of Oakland ruled the large black radio-listening audience. No less than three different stations have encroached on their territory since, causing KDIA to continue its dominance only with a few changes.

Nevertheless, stations like Berkeley's KRE-AM/FM, the Peninsula's KSOL-FM, and KSFX, an ABC-affiliate now playing disco/soul music with good results, have carved their niche in the Bay Area. KSOL and KRE both reach more specialized audiences, with KRE appealing especially to Berkeley with a decidedly hip mix of r&b and progressive jazz. According to Kilmartin, some records played on KDIA, KSFX, and KSOL at once can sell nearly as well as hits on KFRC or KSNAN.

Ethnic folk music and avant-garde jazz can be heard with relative frequency on KPOO-FM, Poor People's Radio, and KPFA-FM, the local Pacifica listener-sponsored station. Pat Henry's KJAZ-FM continues to roll along, programming a tasty mix of '50s, '60s and '70s jazz and Latin, making it the only pure jazz station in the Bay Area.

True, KMPX-FM, recently purchased by film director Francis Ford Coppola, plays jazz and pop oldies of the Big Band era, but K106-FM, KFRC's FM side, plays rock oldies, and that does not make it a rock station. Neither would KLPK-AM, San Jose's leader in the AM oldies field, be considered a rock station with its emphasis on MOR—oldies and current.

Quality Is Hallmark Of San Francisco's Studios

The most important fact about San Francisco studios, as David Rubinson points out, is not their number, or the quantity of product coming out of them, but the quality of the product.

"We have more hit records per capita coming out of the San Francisco studios than anywhere else. Proportionately Heider's San Francisco studio comes up with more hits than Heider's L.A. The Sausalito Record Plant proportionately has more hits than Record Plant L.A." And the CBS studio, the third major facility in town, also has its share of hits, particularly in the mastering department."

Heider's over the past two years has been responsible for the Jefferson Starship hit albums, "Dragonfly" and "Red Octopus," Herbie Hancock's "Death Wish" and "Manchild," the Pointer Sisters "Steppin'," Graham Central Station's "Ain't No Bout A'Dout It," and the new Santana LP, "Amigos."

Heider also did the Winterland takes for Peter Frampton's live set and recorded Dizzy Gillespie live as well as Rick Wakeman live. John Fogerty's solo LP for Asylum was also recorded at Heider's. The studio reports that it is 80% booked for the upcoming months, with several of the aforementioned clients back in for new projects. Gary Blohm is now general manager here.

Sausalito's Record Plant has been the recording site for the past three LPs from Tower of Power and the New Riders and the last two from Commander Cody. Dan Fogelberg's "Captured Angel," Pure Prairie League's "Two Lane Highway" and America's "Hearts" were worked on here, as was Elvin Bishop's "Juke Joint Jump" and the new "Paris" LP. The Plant, where Michelle Zarin is general manager, is "booked for the next few months."

CBS Studios in San Francisco has been responsible for two Journey albums and the last two Taj Mahal sets; Sly Stone's "High On You," the Grateful Dead's "From the Mars Hotel," Quicksilver's "Solid Silver," and Santana's "Barboieta." No less than 48 chart records have been mastered at the local CBS facility in the past two years. These include Bob Dylan's "Blood On the Tracks" and the basement tapes, The Band's "Northern Lights, Southern Cross," Art Garfunkel's "Angel Clare," Neil Young's "Zuma" and Paul Simon's live LP.

George Horn, who is in charge of mastering, and Roy Segal are the supervising engineers at CBS; Lyn Weiner does booking.

Both Sly Stone and Billy Cobham recently completed projects and engineer Glen Kolotkin is doing the mixes on a Dave Mason live album. Kolotkin is also coproducing product from the Beserkley label. Segal is working with local rockers Stoneground on its LP.

Eliot Mazer at His Master's Wheels says he is 75% booked over the coming months, with Canadian band Garfield in for Mercury; David Soul (of "Starsky And Hutch") for Private Stock; Keith and Donna for Round; plus Barclay James Harvest and the Sufi Choir.

Fantasy's studios are still used exclusively for house projects and at present most of the activity is with people finishing up projects. Kenny Burrell, McCoy Tyner, Roger Glenn, and Angelo all have been mixing new recordings recently. Tommy James has also been working on his first Fantasy LP.

Other area houses in the studio field in one form or another are Funky Features and Different Fur Trading company, whose studios are favored by many local artists; Factory Productions (formerly DSR) which does all its recording in its truck and which is also involved in developing local bands like Valley and the Don Harrison Band (who just signed with Atlantic); the studios at Family Light and Blue Bear Schools; Coast Recorders and Beggs/American Zoetrope, which concentrate mostly on ad work; Golden State Recorders, run by Leo Kulka, used mainly for classes at College of the Recording Arts; and small studios catering mostly to friends, such as Zandor in Orinda.

Studio Instrument Rentals has rehearsal studio space, with the main studio offering a stage, seating, side mirrors and video facilities.

Mills College in Oakland has the only public access studio in the area, where 8-track is available for only \$15 per hour with an engineer provided and it is available for demo work. A 4-track Moog studio there is also available at \$5 per and a Buchla machine can be had for \$2.50 per. Mills also has two dubbing studios.

1750 Arch Records in Berkeley maintains its own studios, overseen by staff engineer Bob Shumaker. Billy Roberts, the author of "Hey Joe," has Better Mousetrap Recording (8-track) in San Francisco where he and Tulip Records head Hillel Resner work on projects.

Cory Sound Company (founded by George Cory, who wrote the music for "I Left My Heart In San Francisco") has a studio for narration work and also does cassette duplication for a number of well-placed clients, such as Heider's, Coast Recorders and FM Productions.



Photo by Michael Zagaris
Peter Frampton at Oakland Stadium.

A Billboard Spotlight

MARCH 13, 1976. BILLBOARD

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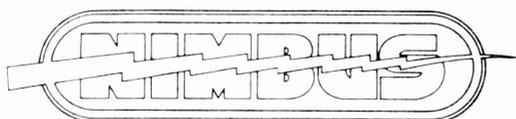
PETER COWAN, Oakland Tribune

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PHILIP ELWOOD, S.F. Examiner

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JOEL SELVIN, S.F. Chronicle

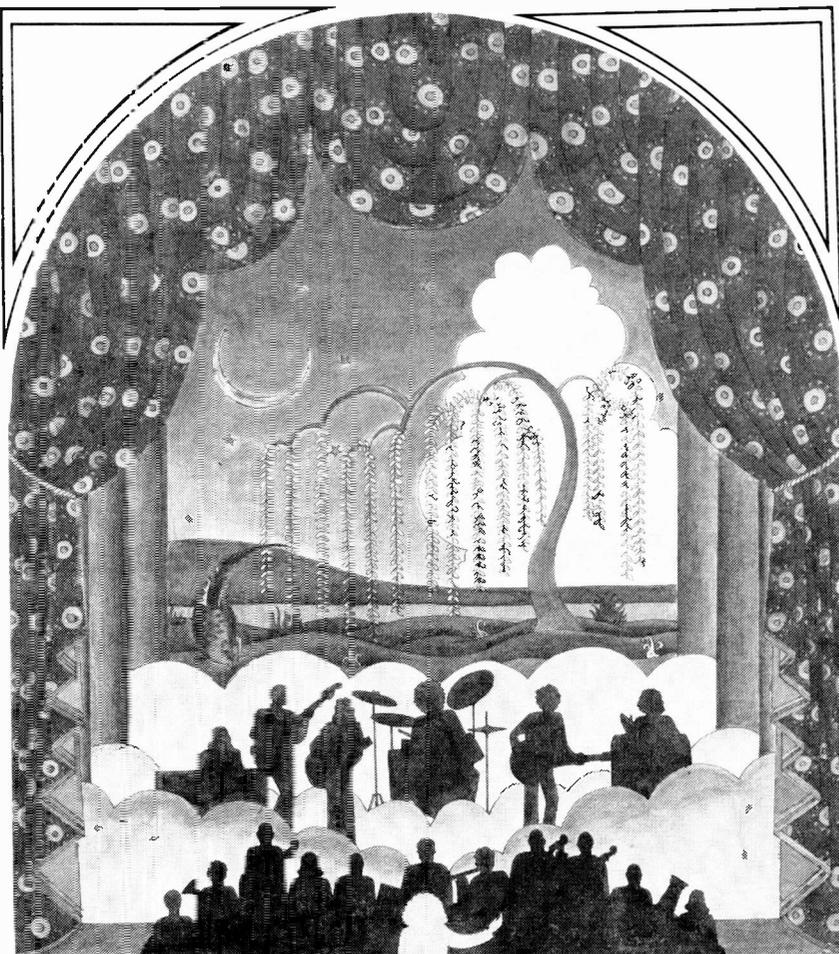


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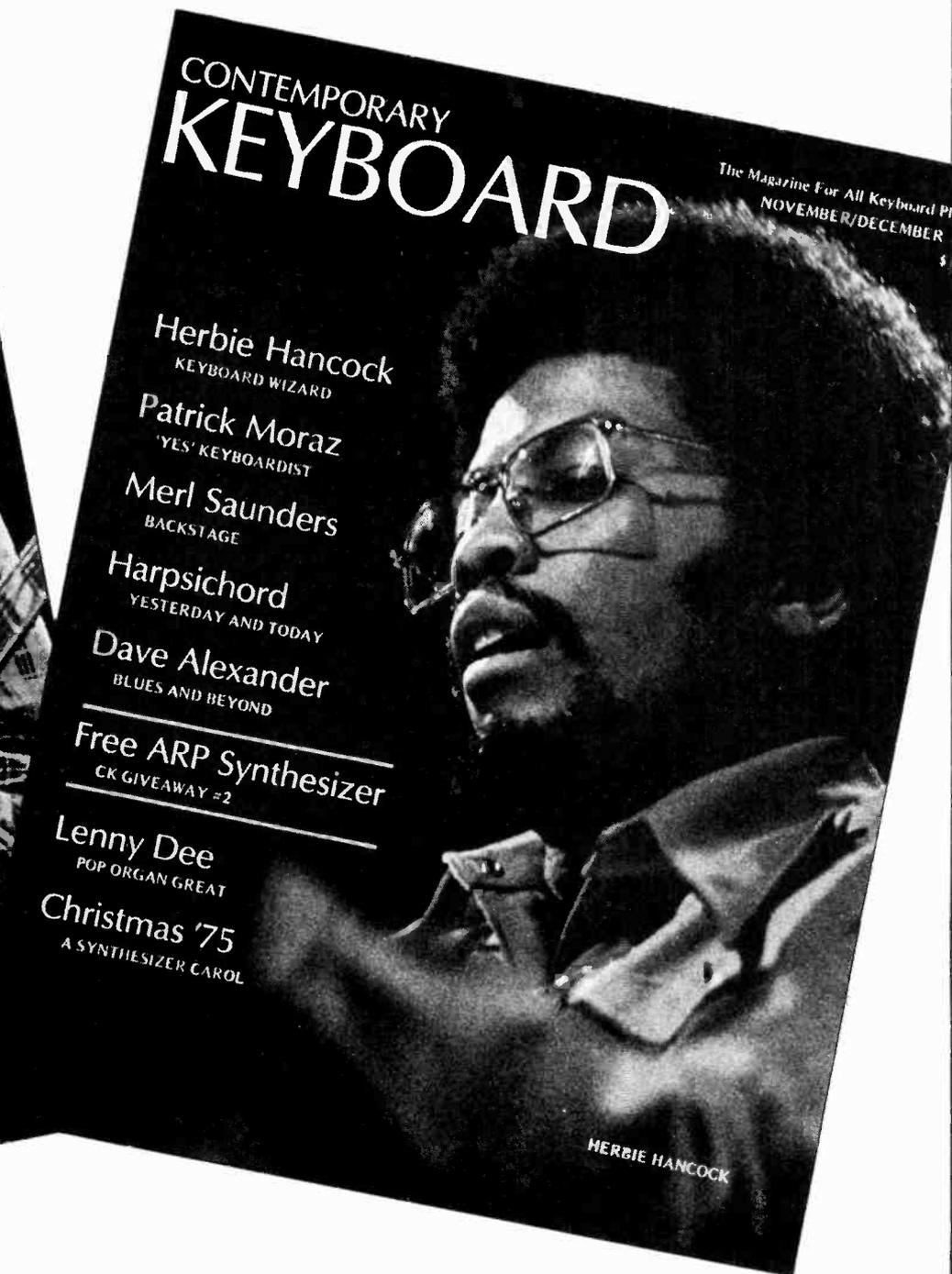
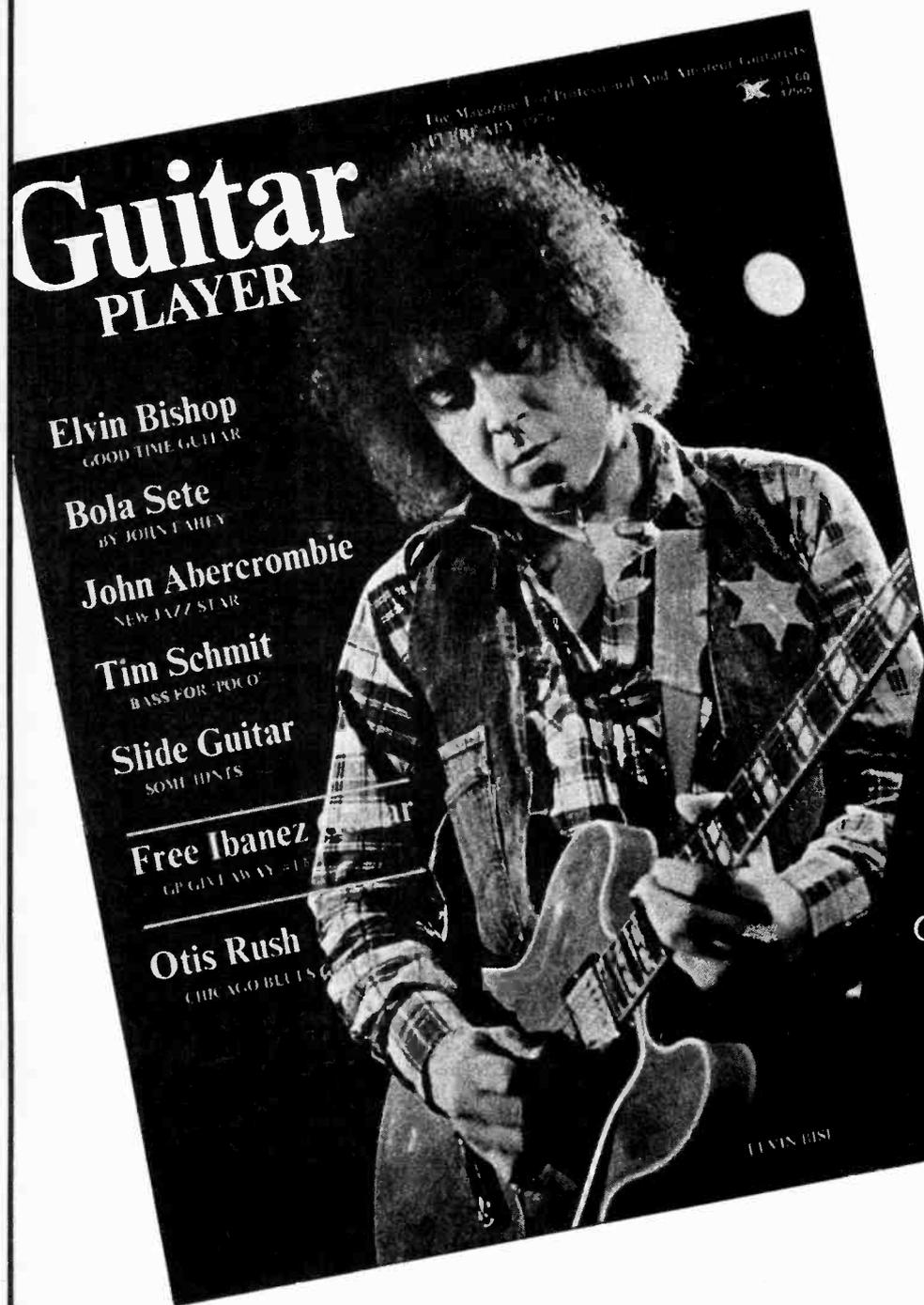
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ALL IN THE FAMILY

Orion Stalks Rarities For Growing Catalog

By DAVE DEXTER JR.

LOS ANGELES—Giveon and Marion Cornfield comprise a two-person record company that issues a classical album once a week 50 weeks in the year.

Their Orion catalog contains 250 LPs. By this time in 1976 it will embrace 300.

"We," says Canadian-born, former radio man Cornfield, "run a label unlike anyone else."

For one thing, a majority of the artists featured on Orion underwrite the cost of recording themselves. In some instances the composers bear a share of the expenses involved.

"It's like a cooperative venture," says the Orion chief, who does all the engineering himself on one of several Revox recorders he owns. "The big major labels will not consider hundreds of capable performers, nor will they record much in the way of contemporary works. Orion fills that void."

"We strive to break fresh new ground," Cornfield notes. "And my criteria revolve around excellence in performance, sound and presentation."

Orion graphics are handled by Mrs. Cornfield. The couple works 14-hour shifts from their office in suburban Malibu.

Since the firm was founded in 1969, an impressive distribution network has evolved. "The bulk of our business is done from Chicago to the east," Cornfield declares. "In New York we get sales from Larry Sockell, from Waterfall in New Jersey, and from Sam Goody, King Karol, Record Hunter and Chesterfield in Manhattan."

"Exports are good. They are handled in the main by Harbor, Albert Schultz and Cardinal, but we also have our own distributors in Europe. Phonogram covers Germany and the Benelux nations, Ember and Saga represent Orion in Great Britain, it's Harmonia Mundi in France

and in Italy our distributor is Vedette. Hispavox handles Spain.

"In the Orient we rely on Philips, Trio and Nippon Columbia. Some of our LPs are released abroad on labels other than Orion.

"Polydor represents us in Mexico and sales are beginning to build in the Latin countries."

Cornfield also notes sales in the Midwest by Rae Flerlage of Kinara.

The frenetic recording schedule
(Continued on page 55)



London Photo

CEMENTS RELATIONS—Star tenor Luciano Pavarotti affixes his signature to hand prints in concrete during a promotion arranged by London Records for opera buffs at the Peaches store in Ft. Lauderdale, Fla.

Dent Symphonic Formula

• Continued from page 1

AFM, "special" sessions may now be scheduled for a reduced ensemble at which "only the persons actually performing shall be paid."

The contract was signed late in January after apparently reluctant approval was received from the national federation. In an earlier draft form, the proposal drew string censure from AFM leadership (Billboard, Dec. 6, 1975).

Other orchestra managements across the country are now expected to exert considerable pressure to achieve equivalent concessions. The standard union agreement permits reduced personnel payments only in the third hour of recording. For the first two hours in the studio all regular members of the orchestra must be paid, even though as few as half may actually play.

No mention is made in the standard agreement of the special session option achieved by the Los Angeles and Boston orchestras.

In the case of the West Coast orchestra, executive director Ernest Fleischmann believes he was able to win the option waiver by trading off an escalating recording payment guarantee for all personnel in return for the special session proviso.

All Philharmonic musicians, under their new local union contract, are guaranteed \$1,000 in recording money the first year, \$1,500 the second, and \$2,000 in the pact's final year.

The use of special sessions will permit the Los Angeles orchestra to stretch its recording budget over more recording, Fleischmann notes. He anticipates that the new formula will "at least" double the orchestra's normal expectation of four LPs a year.

In addition to the April session a number of special sessions are planned as far ahead as near March, he says.

Although the Philharmonic has long been under contract to London Records, there are plans to record for other companies as well under the new special session formula. Zubin Mehta, the L.A.'s music director, may figure in some of these non-London recordings, according to Fleischmann.

Discussions with a number of "interested" labels are already said to

Jean Martinon Dies

NEW YORK—Jean Martinon, internationally known conductor, died in Paris Monday (1) at age 66. He had recorded the complete orchestral works of both Ravel and Debussy for Angel Records, a number of which have appeared recently on the best-selling classical chart.

Angel's Cautious Move To 4-Channel Vaults Hazards

By IS HOROWITZ

NEW YORK—Little more than two years ago a reviewer called an Angel Records promotion man to ask about references to quad stage movement in the booklet packaged with the label's new recording of Mozart's "Magic Flute." As far as was known Angel had not yet issued any 4-channel disks in the U.S.

The reviewer was told that the booklet was not intended for the American release. It was used in error. The explanation was accepted by the trusting soul.

As it turned out, the opera was indeed the label's hush-hush, low-keyed entry into quad. So low key, in fact, that it took more than a year for Angel to admit any involvement with 4-channel.

If there was some industry chuckling over this "naive" tip-toeing into new waters, retroactive analysis proves that Angel knew exactly what it was doing. It pursued a course that led to a viable commercial exploration of quad single inventory stereo/quad, without falling into catalog and marketing traps that have beset other labels.

Best evidence of the success of the approach is Angel's achievement of the No. 1 position on the classical chart with its "Music of Victor Herbert," featuring Beverly Sills.

Almost certainly the album would have hit that eminent slot even if it had not been a compatible stereo/SQ 4-channel disk. But it is just as certain that Angel's policy of

low-key quad identification—double-circle logo on the cover and boxed reference on the back liner—imposed no barrier to its salability.

This is the kind of handicap still faced by such compatible protagonists as Connoisseur Society and Vox/Turnabout. It is of the same nature that cut so deeply into RCA Record's sales before that label abandoned its once firm commitment to single-inventory product.

Many dealers still segregate compatible disks in 4-channel bins, especially if their quad capability is noted on album covers. Perhaps as detrimental is the lack of listings in the regular composer columns of the Schwann catalogs for some of these labels.

Schwann's reasoning is that it is impractical to list the same records both in stereo and quad sections. If a label has declared itself quad, that is the catalog section where its listings go. And the stereo listings, where most buyers look, are bare of cross reference.

To avoid this hazard, Connoisseur's new albums will remove any reference to quad from the front cover and will relegate it to the back, a la Angel. It is also mulling a similar approach on its older compatible records when reprint time rolls around.

"This should give us better store exposure," says Alan Silver, Connoisseur president, and "and move
(Continued on page 55)

MARCH 13, 1976, BILLBOARD

DG's 'Prestige' Cassette Packs In Canada Bow

MONTREAL—Deutsche Grammophon's "Prestige Boxes," the label's multiple cassette marketing concept, are shortly to be made available in Canada by Polydor Ltd.

Each specially designed box is a self-contained package consisting of two to six Dolby system cassettes, plus a multi-lingual commentary or libretto.

The 16 titles in the initial release represent some of DG's best-selling multi-record sets, among which are the complete Beethoven symphonies, performed by Herbert von Karajan and the Berlin Philharmonic; the Metropolitan Opera production of Bizet's "Carmen," featuring Marilyn Horne and James McCracken, and Mahler's Fifth Symphony with Christa Ludwig and the Berlin Philharmonic led by Karajan.

Dieter Redecki, Polydor vice president of sales and distribution, says individual cassettes have shown a marked upswing in sales recently. He expects the "prestige" packages to spur further interest in classical tapes.

The Archive series of early music recordings is also to be represented in the new cassette line.

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Soul Sauce

Rock Scene A Put-On, Singer Says

By JEAN WILLIAMS

LOS ANGELES—"Rock music is just a put-on. It caught young people in a daze with its big amplifiers and glitter," says Hi Tide Harris, 28-year-old blues singer who vocals Leadbelly's tunes in the Paramount film "Leadbelly."

"The drugs, long hair and atmosphere of rock music is what captured the young people, and they just went along with the music," he claims.

Harris notes that his audience has changed from black senior citizens to young whites. Pointing out that this change took place in 1970, he adds that when his audience changed his performing facilities improved.

Harris formerly played guitar for blues artists Big Mama Thornton, Lowell Fulson and he added vocals with John Mayall.

He contends young blacks are still not in tune to blues, refusing any association with that type music.

"Young blacks still seem to be at a level of 'let's rock,'" he says.

Harris, who says he wrote the theme song for the film "Mandingo," recently signed a personal manager, Jerry Levy. Levy is in the process of negotiating a record deal, college tours and a European tour for Harris.

The Three Degrees are no longer with Philadelphia International, according to Earl Shelton, label president. The trio has signed with CBS International.

After 18 years of togetherness, Little Anthony and the Imperials are going their separate ways.

It has been reported that Las Vegas hotel lounges are closing or having problems filling the rooms. However, during the Imperials' (minus Anthony) recent engagement there, the group not only packed the room nightly but led management to schedule shows as late as 3:45 a.m.

As if that wasn't enough, management also added 100 seats.

Dakar recording artist, Bohannon, is throwing his hat into the disco ring with his soon to be released all-disco album, "Welcome To My Party."

Bohannon recorded the LP as a tribute to six press parties tossed for him in discos in New York, Chicago and Atlanta.

Motown Records is moving from its present location on Sunset Blvd. to 6255 Sunset, occupying floors 16-18 and a portion of 15.

The label will locate its executive and administrative offices in the new building and has signed a seven-year lease.

WLLC, Decatur, Ill., opened its doors two months ago, making it the only r&b outlet in Central Illinois, according to Tony Gray, program director.

Its format consists of 75% disco/r&b, 20% contemporary jazz and 5% pop.

The 24-hour station is operating without watts, but is tied into the general electric cable system. This week, WLLC expands its Decatur territory to include Springfield, Ill.,

(Continued on page 44)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	2	7	DISCO LADY—Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)	★	48	3	FOPP—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI)	68	68	7	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)		
	2	1	16	BOOGIE FEVER—Sylvers (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI)	35	30	12	THAT OLD BLACK MAGIC—Softones (E. Mercer, H. Arlen), Avco 4663 (Famous, ASCAP)	69	71	4	RATTLESNAKE—Ohio Players (L. Crane, B. Baine), 20th Century/Westbound 5018 (Southfield, ASCAP)	
★	3	6	8	KEEP HOLDING ON—Temptations (E. Holland, B. Holland), Gordy 7146 (Motown) (Stone Diamond/Gold Forever, BMI)	36	40	6	TRAIN CALLED FREEDOM— South Shore Commission (E. Sigler, R. Tyson), Wand 11294 (Scepter) (Mighty Three, BMI)	70	70	6	OH NO, NOT MY BABY—DeBlanc (G. Goffin, C. King), Arista 0161 (Screen Gems/Columbia, BMI)	
★	4	9	6	HE'S A FRIEND—Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tamla 54266 (Motown) (Stone Diamond/Mighty Three, BMI)	37	42	7	TODAY I STARTED LOVING YOU AGAIN—Bobby Bland (M. Haggard, B. Owens), ABC 12156 (Blue Book, BMI)	★	83	2	CRADLE OF LOVE—Gwen McCrae (C. Reid), Cat 2000 (TK) (Sherlyn, BMI)	
★	5	7	6	NEW ORLEANS—The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tamerlane, BMI)	★	49	7	DON'T GO LOOKING FOR LOVE—Faith, Hope & Charity (V. McCoy), RCA 10542 (Van McCoy/Tamerlane, BMI)	72	73	5	ADVENTURES IN PARADISE— Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50190 (Columbia) (DickieBird/Four Knights, BMI)	
	6	3	13	SWEET THING—Rufus featuring Chaka Khan (T. Maiden, C. Khan), ABC 12149 (American Broadcasting, ASCAP)	★	50	4	IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)	★	73	NEW ENTRY	HOW CAN I BE A WITNESS—R.B. Hudson (R.B. Hudson), Atlantic 3318 (East Memphis/ Candlestick, BMI)	
	7	4	13	SWEET LOVE—Commodores (L. Richie/Commodore), Motown 1381 (Jobete/Commodores, ASCAP)	★	64	3	I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)	74	75	3	I CHOOSE YOU—Chicago Gangsters (W. Hutch), Gold Plate 1949 (Amherst) (Jobete, ASCAP)	
	8	5	12	LET THE MUSIC PLAY—Barry White (B. White), 20th Century 2265 (Sa-Vette/January, BMI)	★	41	21	13	HONEY I—George McCrae (H.W. Casey, R. Finch), T.K. 1016 (Sherlyn, BMI)	75	65	5	UPTOWN & COUNTRY—Tom Scott (T. Scott), Ode 66116 (A&M) (Hollenbeck, BMI)
★	9	14	5	MISTY BLUE—Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI)	★	42	36	9	TANGERINE—The Salsoul Orchestra (J. Mercer, V. Schertzinger), Salsoul 2004 (Galytronic) (Famous, ASCAP)	76	78	3	BOHANNON BEAT—Bohannon (H. Bohannon), Dakar 4551 (Brunswick) (Hog/Bohannon, ASCAP)
	10	10	10	FROM US TO YOU—Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 10005 (A&M) (Ganga, BMI)	★	43	38	10	BAD LUCK—Atlanta Disco Band (Carstarphen, McFadden, Whitehead), Ariola America 7611 (Capitol) (Blackwood, BMI)	★	77	NEW ENTRY	DISCO CONNECTION—Isaac Hayes Movement (I. Hayes), Hot Buttered Soul 12171 (ABC) (Incense, BMI)
	11	11	17	THEME FROM "S.W.A.T."—Rhythm Heritage (B. DeVorzan), ABC 12135 (Spellgold, BMI)	★	44	47	5	I'M SO GLAD—Jr. Walker (B. Holland), Soul 35116 (Motown) (Gold Forever, BMI)	78	79	6	DO YOU LOVE ME—Lowell Fulson (L. Fulson), Granite 533 (ATV/Lowell Fulson, BMI)
	12	8	11	I NEED YOU, YOU NEED ME—Joe Simon (J. Smith, R. Gerald, B. Kennedy), Spring 163 (Polydor) (Pee Wee, BMI)	★	45	46	6	HIPIT, Part 1—Mosanna (J. Harnett), Calla 12078 (Shakat) (Little Joe, BMI)	★	79	NEW ENTRY	CADILLAC ASSEMBLY LINE—Albert King (M. Rise), Utopia 10544 (RCA) (East Memphis, BMI)
	13	13	15	TURNING POINT—Tyronne Davis (L. Graham), Dakar 4550 (Brunswick) (Julio-Brian/Content, BMI)	★	46	67	3	PARTY DOWN—Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)	★	80	NEW ENTRY	GRATEFUL—Blue Magic (B. Eli, V. Barrett), Atco 7046 (WIMOT/Friday's Child/Poo-Poo, BMI)
	14	12	12	YOU'RE FOOLING YOU—Dramatics (T. Hester), ABC 12150 (Groovesville, BMI)	★	47	24	14	NURSERY RHYMES (Part 1)—People's Choice (L. Huff, C. Gilbert), TSOP 8-4773 (Epic/Columbia) (Mighty Three, BMI)	81	81	7	LET THE MUSIC PLAY—J.G. Lewis (J.L. Gilliam), IX Chains 7014 (Mainstream) (Swope/Brent, BMI)
★	15	19	7	YOU'RE MY ONE WEAKNESS GIRL—Street People (R. Dahrour), Vigor 1728 (PIP) (Sister John/Vignette, BMI)	★	48	84	2	HEAVY LOVE—David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamerlane, BMI)	82	87	4	DOES YOUR MAMA KNOW—Rudy Love & Love Family (R. Love), Calla 107 (Shakat) (JAMF/Lov-Fun)
	16	16	8	PARTY HEARTY—Oliver Sain (O. Sain), Abet 9463 (Nashboro) (Excellorec/Saico, BMI)	★	49	60	3	LET'S MAKE A BABY—Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)	83	90	5	MORE MORE MORE Pt. 1— Andrea True Connection (G. Diamond), Buddha 515 (Buddah/Gee Diamond, ASCAP)
★	17	34	5	HAPPY MUSIC—Blackbyrds (D. Byrd), Fantasy 762 (Elgy, BMI)	★	50	22	14	HOLD BACK THE NIGHT—Trammps (Baker, Harris, Felder, Young), Buddha 507 (Golden Fleece/Mured, BMI)	84	88	5	STORYBOOK CHILDREN— Sam Dees & Betty Swann (C. Taylor, B. Vera), Big Tree 16054 (Atlantic) (Blackwood, BMI)
	18	15	15	INSEPARABLE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4193 (Jay's Enterprises/Chappell, ASCAP)	★	51	52	6	FINDERS KEEPERS—Soul Children (J. Colbert, N. West), Epic 8-50178 (Columbia) (Hearsay, BMI)	85	86	2	DON'T WANT NO OTHER LOVER—Touch Of Class (M. Steels, M. Steels), Midland International 10554 (RCA) (Diagonal/Steels Bros., BMI)
★	19	25	5	THE JAM—Graham Central Station (L. Graham), Warner Bros. 8175 (Nineteen Eighty Five, BMI)	★	52	57	4	DAY AFTER DAY (Night After Night)—Reflection (K. Williams), Capitol 4222 (A-Dish-A-Tunes, BMI)	86	89	2	SAY YOU LOVE ME—D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)
	20	23	6	MERRY GO ROUND—Monday After (M. Tennant, A. Smith), Buddha 512 (John Davis/Barbro, ASCAP)	★	53	77	2	LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)	87	74	5	HAVE YOU EVER—Joe Tex (J. Tex), Dial 1156 (Phonogram) (Tree, BMI)
★	21	43	4	DAYLIGHT—Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI)	★	54	20	11	YOU—Aretha Franklin (C. Jackson, M. Yancy, J. Butler), Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)	★	89	NEW ENTRY	I FOUND LOVE ON A DISCO FLOOR— Temprees (J. Gonzalez, S. Bradford), Epic 8-50192 (Columbia) (Syl John, BMI)
	22	27	8	WHEN I'M WRONG—B.B. King (B.B. King), ABC 12158 (ABC/Dunhill/King Guitar, BMI)	★	55	66	6	QUALIFIED MAN—Latimore (B. Latimore), Glades 1733 (TK) (Sherlyn, BMI)	★	90	NEW ENTRY	MELLOW MADNESS—Quincy Jones (Q. Jones, T. Bahler, P. McWilliams, A. Ciner), A&M 1791 (Kidada, BMI)
	23	17	17	SING A SONG—Earth, Wind & Fire (M. White, A. McCay), Columbia 3-10251 (Sagittaire, BMI)	★	56	80	2	QUEEN OF CLUBS—K.C. & The Sunshine Band (H.W. Casey, W. Clarke), TK 1005 (Sherlyn, BMI)	91	94	3	HUSTLE ON UP (Do The Bump)—Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)
★	24	41	3	LET'S GROOVE (Part 1)— Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOP 4775 (Columbia/Epic) (Mighty Three, BMI)	★	57	63	5	DR. LOVE POWER—Ann Peebles (G. Anderson, D. Oliver), Hi 2302 (London) (Jec/ Petmar, BMI)	92	93	3	WE GONNA MAKE IT—Roger Hatcher (R. Hatcher), Brown Dog 9009 (All Night, BMI) (Mainstream)
★	25	32	6	FEEL THE SPIRIT (In '76)— Leroy Hutson and the Free Spirit Symphony (L. Hutson), Curtom 0112 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	★	58	58	6	THE POWER OF LOVE—The Dells (L. Williams), Mercury 73759 (Phonogram) (Groovesville, BMI)	93	95	4	MARCHING IN THE STREET— Harvey Mason (H. Mason), Arista 0167 (Masong, ASCAP)
	26	26	11	JUST YOUR FOOL—Leon Haywood (L. Haywood, M. Tynes), 20th Century 2264 (Jim-Ed, BMI)	★	59	69	4	P. FUNK (Want To Get Funked Up)—Parliament (G. Clinton, B. Collins, B. Worrell), Casablanca 852 (Malbiz/Ricks, BMI)	94	96	2	MAKE IT SWEET—Coke Escovedo (H. Eberitzsch), Mercury 73758 (Phonogram) (Perennial, BMI)
★	27	35	4	YOU ARE BEAUTIFUL—Stylists (Hugo & Luigi, G.D. Weiss), Avco 1664 (Avco Embassy, ASCAP)	★	60	29	12	ABYSSINIA JONES—Edwin Starr (E. Starr), Granite 532 (ATV/Zonal, BMI)	95	NEW ENTRY	I CAN'T SEEM TO FORGET YOU—Heaven & Earth (J. Shelton, M. Commander), Gec 1000 (20th Century) (20th Century/Jason Sean, ASCAP)	
★	28	45	4	THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)	★	61	28	11	I HAD A LOVE—Ben E. King (N. Ashford, V. Simpson), Atlantic 3308 (Nick-O-Val, ASCAP)	96	NEW ENTRY	MUTHA'S LOVE—Bobby Franklin (B. Franklin), Columbia 3-10285 (Sore Caspi/Wood, BMI)	
	29	18	13	LOVE OR LEAVE—Spinners (C. Simmons, B. Hawes, J.B. Jefferson), Atlantic 3309 (Mighty Three, BMI)	★	62	39	11	HEART BE STILL—Carl Graves (L. Garrett, R. Taylor), A&M 1757 (UFO, BMI)	97	NEW ENTRY	BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Morns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)	
	30	33	9	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)	★	63	NEW ENTRY	NEW ENTRY	98	NEW ENTRY	MASADA—Joe Thomas (J. Thomas, B. Baker), Groove Merchant 1035 (PIP) (Music Of The Times, ASCAP)		
	31	31	9	CLOSE TO YOU—B.T. Express (B. Bacharach, H. David), Roadshow 7005 (Scepter) (U.S. Songs/Blue Seas/Jac, BMI)	★	64	62	8	I AM SOMEBODY—Jimmy James & The Vagabonds (Biddu) Pye 71057 (ATV) (Chappell, ASCAP)	99	99	2	WE GOT TO GET AN UNDERSTANDING—Daryl Fletcher (J. Webster, D. Fletcher), Crossover 983 (Mavid, ASCAP/Tangerine, BMI)
★	32	44	5	MIGHTY HIGH—Mighty Clouds Of Joy (D. Crawford, R. Downing), ABC 12164 (American Broadcasting/DaAnn, ASCAP)	★	65	NEW ENTRY	NEW ENTRY	100	100	2	DISCO HOP—3rd World Band (T.W. Stewart, B.R. Wright), Abraxas 1701 (For Better or Worse/Fudge Tips, BMI)	
	33	37	8	(Call Me) THE TRAVELING MAN— Masqueraders (O. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson), Hot Buttered Soul 12157 (ABC) (Incense, BMI)	★	66	85	2	SUPERSOUND—Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 3316 (Jimpire, BMI)				
					★	67	72	5	IT'S BEEN A LONG TIME—Stuff 'N Ramjet (R. Wilkins, K. Moore), Chelsea 3036 (Savona/Sugar Tree, BMI)				

MARCH 13, 1976, BILLBOARD

You Never
Heard It So Good!

THE LOVE I NEVER HAD

(4221)

Is A Hit!



TAVARES

From Their Album,
In The City

(ST-11396)

Written and Produced by Dennis Lambert and Brian Potter



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	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	16		RUFUS FEATURING CHAKA KHAN ABC ABCD 909	32	32	11	YOU GOTTA WASH YOUR ASS Redd Foxx, Atlantic SD 18157
2	2	15		GRATITUDE Earth, Wind & Fire, Columbia PG 33694	33	25	10	MUSIC MAESTRO PLEASE Love Unlimited Orchestra, 20th Century T 480
3	3	15		WAKE UP EVERYBODY Harold Melvin & the Blue Notes Philadelphia Int'l, PZ 33808 (Epic/Columbia)	34	NEW ENTRY		DISCO-FIED Rhythm Heritage, ABC ABCD 954
★	6	6		HE'S A FRIEND Eddie Kendricks, Tamla T6-343 S1 (Motown)	35	35	14	WHEN LOVE IS NEW Billy Paul, Philadelphia International PZ 33843 (Epic/Columbia)
5	5	16		FAMILY REUNION O'Jays, Philadelphia International PZ 33807 (Epic/Columbia)	36	NEW ENTRY		SMOKEY'S FAMILY ROBINSON Smokey Robinson, Tamla T6-341 S1 (Motown)
6	4	17		FEELS SO GOOD Grover Washington Jr., Kudu 24 S1 (Motown)	37	49	3	I HEAR A SYMPHONY Hank Crawford, Kudu (Motown)
7	7	32		INSEPARABLE Natalie Cole, Capitol ST 11429	38	38	31	KC AND THE SUNSHINE BAND TK 603
★	10	6		THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDS 5653	39	40	11	I LOVE THE BLUES, SHE HEARD MY CRY George Duke, BASF/MPS MC 25671 (Audiofidelity)
9	9	16		CITY LIFE Blackbyrds, Fantasy F 9490	40	42	5	TYMES UP Tymes, RCA APL1-1072
10	11	6		LET THE MUSIC PLAY Barry White, 20th Century T 502	41	33	5	JEALOUSLY Major Harris, Atlantic SD 18160
★	14	5		TURNING POINT Tyrone Davis, Dakar DK 76918 (Brunswick)	42	NEW ENTRY		LOOK OUT FOR #1 Brothers Johnson, A&M SP 4567
12	8	13		SPINNERS LIVE! Atlantic SD 2-910	43	NEW ENTRY		TRUCKLOAD OF LOVIN' Albert King, Utopia BUL1-1387 (RCA)
13	12	22		LOVE TO LOVE YOU BABY Donna Summer, Oasis OCLP 5003 (Casablanca)	44	NEW ENTRY		SECOND CHILDHOOD Phoebe Snow, Columbia PC 33952
★	18	7		MYSTIC VOYAGE Roy Ayers Uniquity, Polydor PD 6057	45	55	2	BACK TO BACK The Brecker Brothers, Arista AL 4061
15	17	12		NEW YORK CONNECTION Tom Scott, Ode SP 77033 (A&M)	46	50	8	MARCHING IN THE STREETS Harvey Mason, Arista AL 4054
16	13	30		HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	47	NEW ENTRY		LOVING POWER Impressions, Curtom CU 5009 (Warner Bros.)
★	21	5		MOTHERSHIP CONNECTION Parliament, Casablanca NBLP 7022	48	NEW ENTRY		FEEL THE SPIRIT Leroy Hutson, Curtom CU 5010 (Warner Bros.)
★	22	5		BRASS CONSTRUCTION United Artists UA-LA545-G	49	NEW ENTRY		CONCERT IN BLUES Willie Hutch, Motown M6-854 S1
★	23	3		GROOVE-A-THON Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)	50	NEW ENTRY		FOR ALL WE KNOW Esther Phillips with Beck, Kudu 28
20	19	8		DISCO CONNECTION Isaac Hayes Movement, Hot Buttered Soul ABCD 923 (ABC)	51	53	3	HOUSE OF THE RISING SUN Idris Muhammad, Kudu 27 (CTI)
21	16	13		RATTLESNAKE Ohio Players, 20th Century/Westbound W 211	52	36	7	CONFESSIN' THE BLUES Esther Phillips, Atlantic SD 1680
★	30	2		DIANA ROSS Motown M6-861 S1	53	37	8	RAISING HELL Fatback Band Event EV 6905 (Polydor)
23	15	12		ARCHIE BELL & THE DRELLS Tsop PZ 33844 (Epic/Columbia)	54	52	3	BEFORE THE DAWN Patrico Rushen, Prestige P 10098 (Fantasy)
24	26	9		BOHANNON Dakar DK 76917 (Brunswick)	55	44	23	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers with Curtis Mayfield, Curtom CU 5005 (Warner Bros.)
25	27	18		MOVIN' ON Commodores, Motown M6-848 S1	56	NEW ENTRY		COLLAGE Eddie Drennon & B.B.S. Unlimited, Friends & Co. FS 108
26	20	17		PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists)	57	39	19	MAKING MUSIC Bill Withers, Columbia PC33704
27	24	18		WHO I AM David Ruffin, Motown M6-849 S1	58	51	3	HARMONY GRITS Street Corner Symphony, Bang BLP 406 (Web IV)
28	28	5		BEAST FROM THE EAST Mandrill, United Artists UA-LA577-G	59	45	4	HOT SHOT Junior Walker & The All Stars, Soul S6-745 S1 (Motown)
29	29	10		SHOWCASE Sylvers, Capitol ST 11465	60	NEW ENTRY		2ND RESSURECTION Stairsteps, Darkhorse SP 22004 (A&M)
★	46	3		BABY FACE Wing & A Prayer Fife & Drum Corps, Wing & A Prayer HS 3025 (Atlantic)				
31	31	14		THE SALSOUL ORCHESTRA Salsoul SZS 5501				

Soul

ABC Shifts Disk Promo Stance

Only 'Proven' Entries Will Get the Full Treatment

By JEAN WILLIAMS

LOS ANGELES—ABC Records has changed its philosophy regarding record promotion to now concentrate its major efforts on product that has proven itself, reports Otis Smith, label vice president.

ABC has recently undergone reorganization of its pop and r&b promotion staff. "We had a staff that was overburdened with personnel," says Smith, adding that the old staff was not functioning to its fullest capacity.

"We will now promote one record at a time. And the entire staff will have the same priority," he declares.

Smith notes that ABC entered the r&b arena totally in 1973, and since that time, the label had a situation where its promotion representatives in different parts of the country were promoting different records.

Smith points out that often it becomes difficult to recognize which record should be promoted.

Records will now be promoted according to their sales. The disk with the greatest early sales will receive the heaviest concentration, he explains.

"It's difficult to go into a radio station and ask it to play three or four of our records.

"We must establish credibility with the promotion representative and the music director of a station.

"I recognize the station can get burned with a record if it's not good.

"Establishing credibility with the

stations cuts down the amount of time it takes to get a record on the air. Our reputation will speak for itself and stations are more inclined to play our product."

"I have found that promoting a record the right way will bring a faster turnover for our product."

Smith feels that promoting a record that is not hitbound promotes morale problems with the staff.

"With our philosophy change, when a record is put on the priority list, promotion representatives know it's a hit, and they should go all out for it. Promotion people like to be on a winning team.

"If I put a record out, and three months from now the record is not selling, I act like the record never existed and forget about it," says Smith.

He believes that crossover records are a must, however, he notes, "Anybody who can take an r&b record and sell it pop has a good staff.

"It is more difficult to take an r&b

record and cross it pop than it is to promote pop pop.

"We want no superstar promotion people. They can not function under this new philosophy. We need a team.

"As for superstar promotion persons," he continues, "there is no one person on our staff who can make enough money in the course of a year to make ABC profitable."

Smith's promotion staff consists of 33 persons, all local or national. He feels regional representatives are unnecessary.

"In promotion, there should be personal contact. These people should be able to talk to the label's vice president. If we have regional people, the local person could never talk to anyone higher than the regional person."

Smith points out that his method works better for him and his promotion representatives because the lines of communications are open to everyone.

Gospel In Philly Concert Breakout

PHILADELPHIA—Gospel music is breaking out of its church confines here and promises to take its place beside folk, jazz and rock in the concert halls. Louise Williams, who has been spinning gospel records on Station WDAS here for the past 18 years and is the top promoter and

emcee at the gospel concerts in the area, proved that gospel can attract white audiences as well when she packed the Tower Theatre here earlier in the month with a gospel concert. The Tower, owned by Electric Factory Concerts, major rock concert promoters, will serve as a concert base for Williams.

Scheduling her shows on Sunday afternoons, Williams scheduled another gospel concert for the Tower on March 14 headlining the Dixie Hummingbirds. She feels that many whites who appreciate gospel will attend such concerts if taken out of the inner-city black churches and halls. Whites are even turning up in the request letters she gets at the radio station.

That gospel music is beginning to break the ethnic barrier has also been noted by Bruce Webb, owner of the Webb Department Store, where the record department is the largest outlet for gospel records in the city. He observes that young white people are beginning to buy gospel records, and until recent disorders in the neighborhood scared customers away, Webb said that he would get 30 to 40 students from nearby Temple Univ. coming in every day to buy black music, especially gospel.

Although the Tower Theatre is a newcomer to the gospel scene, the church locations still loom big. Tony Carter Enterprises promoted a major Pre-Spring Gospel Music Festival last Saturday night (Feb. 21) at the Christ Community Baptist Church, located in a black neighborhood, with Williams the emcee. Program brought on the Brockington Singers, Victory Choral Ensemble, Ms. Renee Brooks, Voices of Fellowship, Young Voices of Faith and The Pacemakers.

It is also expected that Williams will host a number of gospel music festivals to be staged at the outdoor Robin Hood Dell East this summer. Attracting over 20,000 persons to the concerts, the gospel festivals the past two summers at Robin Hood Dell, outdrew the pop, jazz, rock and other ethnic programs presented by the city's Department of Recreation August Music Festival at a \$1 admission. Gospel draw was greater than the biggest pop and jazz names offered on other nights.

Free Concerts a Click In Las Vegas

By HANFORD SEARL

LAS VEGAS—The third Invitational Jazz Festival, involving four major college bands from the western region, offered free concerts Saturday-Sunday (28-29) during competition at the Univ. of Nevada, Las Vegas campus.

The two-day festival showcased musical groups from the local school, Arizona State, Los Angeles City College and Cal State Long Beach with appearances by some of the best Strip jazz musicians.

Co-sponsored by a grant from the Nevada State Council of the Arts and Musicians Local 369, the annual event was appraised as expanded and better by Frank Gagliardi, assistant professor of music and Jazz Ensemble director at the Las Vegas campus.

"This year was no exception as far as talent is concerned," Gagliardi reports. "Our reputation is growing and we anticipated standing room only crowds again this year."

The local Ensemble opened competition in the 600-capacity Judy Bayley Theater Saturday followed by the Arizona Jazz Combo and L.A.'s City College Studio Jazz Ensemble directed by Woody James.

Bob Miller led the Arizona Jazz Ensemble, which opened the evening competition with John Prince directing Cal State's jazz group next up. Local groups Spirit Free and the Danny Skea Quintet also appeared on the program.

A "Big Band Concert," featuring trombonist Carl Fontana and top Strip musicians, was directed by Gagliardi Sunday after the presentation of individual and group awards by a panel of Strip musician judges.

The local music department of the College of Arts and Letters coordinated the two-day event. The school Jazz Ensemble, with the assistance of the Las Vegas Jazz Society and fund-raising projects, is aiming for a performance at Switzerland's World Jazz Festival this summer after receiving an invitation.

Soul Sauce

Continued from page 42 giving it 19,000 additional listeners, says Gray.

Wendell T. is heard from 9-11 a.m., Marlon Lap 11 a.m.-2 p.m., Leroy Lamb 2-5 p.m., Gray 5-8 p.m. Deborah Green 8-11 p.m., John Wilder 11 p.m.-1 a.m. and Jerome Bond 1-15 a.m.

Gray is seeking record label service.

In an effort to gain total audience acceptance, Atlantic Records' rock/jazz ensemble, Black Heat, has employed Dr. Roger James, a New York psychiatrist, to discreetly survey the audience before each performance to decide the type of music, rock, jazz, r&b, etc., that will most appeal to the crowd. The group feels a psychiatrist is the best person to handle this type of assignment, according to Major Robinson, Atlantic publicist.

Sources report the Edward Windsor Wright P.R. firm in Los Angeles has closed its doors. Wright is a former president of NATRA and an ex-disk jockey.

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Big Stakes For Music Industry In TV Sound

Better Audio Possible—But Its Cost Is High

This is the first in a series of articles on the state of sound on television and what is being done to improve its mono qualities. In the weeks to come we will discuss reasons for sound sounding like it does from various viewpoints and what can and should be done so that musical programming can truly be presented properly to the public.

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stereo systems now being evaluated and 4-channel potential of the leading videodisk systems, the current problem is simply how to get better "mono" sound from any tv set now on the market—from the smaller portable to the giant 25-inch consoles.

No one in the music industry or the tv field is "putting the rap" on any one element, but all concur that the tv chain is only as strong as its weakest link. This covers the original tape supplied to the network or station, the audio/video signal origination equipment, the audio transmission capability of AT&T phone lines and finally the electronics of the typical tv set, focusing on its speaker(s) and cabinet enclosure.

Both RCA and Zenith, which between them have close to 50% of the U.S. tv market, admit that the technology is available to put superior speakers in any tv set—and both have made significant audio advances in recent top-of-the-line model introductions.

At the same time, where profit is measured literally in pennies per unit, both the tv giants claim the public doesn't really want better tv sound at the additional price they would have to pay.

About eight years ago RCA came out with several "hi fi" black and white models that were "too high frequency" for the market and just didn't move at all, according to David

Daly, division vice president, RCA Consumer Electronics planning and industrial design.

At the fall introduction of RCA's new high end Color Trak line, he did emphasize the upgraded audio elements featuring a pair of 6 by 9-inch RCA oval duo-cone speakers in the top 25-inch console, and a 3 x 5-inch oval in two "low-end \$510" 19-inch table models. Intermediate models in the new remote-control line feature pairs of 9-inch and 7-inch oval duo cones.

A Zenith spokesman notes that their firm's new line also offers two 6 by 9-inch "hi fi type" speakers in its top 25-inch consoles, but basically the same 3 by 5-inch oval or 3, 4 or 5-inch round speakers in its smaller models similar to last year.

He makes the point the speaker costs can vary quickly by 50 cents per unit rather than in just pennies of savings, and this becomes a significant factor in profitability. Zenith works with its vendors to get the best performance speaker at the cost it can afford to pay, and offers same size speakers of varying performance depending on the model and line.

"A bigger speaker may not really be any better," he emphasizes. "You can ruin a perfectly good speaker with a lousy cabinet, which is why we pay so much attention to better cabinet design."

He had no comment on the potential for a

larger investment per unit in tv sound at Zenith which may come to pass with the firm's announced color picture breakthrough with Corning that will be offered to the industry as a new standard. Some of the significant cost savings anticipated within a few years could well go toward improved audio.

At the fall AES here, a videodisk panel zeroed in on the key element of the built-in hi fi characteristics of the leading systems. Both Dr. Don McCoy of RCA and George Hrbek of Zenith acknowledged that their respective systems had significantly higher audio parameters than existing tv sets offered today. Demonstrations of both their company's prototypes, and the MCA/Philips videodisk system, are all hooked into stereo hi fi playback systems to show the better audio capability of the disk—stereo or bilingual at the minimum, 4-channel or "more-channel" at some future point.

The recent call for another industry look at stereo tv by John Eger, acting director of the Office of Telecommunications Policy (OTP) in the Executive Office (Billboard, Feb 14), brought the same comments from the OTP that helped convince the FCC to cancel its initial two-year-old tv stereo inquiry back in 1967.

Jack Wayman, senior vice president, EIA/
(Continued on page 48)

Expo 'Psyching Up' San Diego Retailers

SAN DIEGO—"Everyone is really psyched up by this show and it should stimulate the market substantially," states Steve Sekol of Sound Company, one of four area retailers participating in the first San Diego High Fidelity Music Show, March 12-14 at Golden Hall.

More than 62 brand names will be represented by the retailers, manufacturers reps or the companies themselves in the sold-out expo, report co-producers Bob and Terry Rogers.

Special feature will be a Super Disco, expanded in scope after the successful draw at the Rogers' recent Detroit Hi Fi Show (Billboard, Feb. 28), with a massive equipment set-up produced by Gene Czerwinski, founder of Cervin-Vega, utilizing mostly C-V components.

The retailers involved in the show, in addition to Sound Company which will feature such familiar lines as AKG, Dahlquist, dbx, Genesis, Harman/Kardon, Janszen, Linn Sondek, Magnapan, Nakamichi, Rabco, Sonab and Soundcraftsmen, are promoting to the hit and tying in with both pre and post-expo offers.

Dow Sound City will be featuring Crown, Sansui and Yamaha in addition to its other lines which will have factory representation; Sound Center is bringing in Marantz, Superscope, Philips and Ultra-Linear among other familiar names, and High Fidelity House will have the Advent VideoBeam large-screen projection tv system and Bang & Olufsen.

Acknowledging the big push from the committee of Southern California ERA members headed by Dick

(Continued on page 47)

'Hi Fi TV,' Equalizers For JVC

NEW YORK—One of the industry's first major campaigns for a "hi fi tv line," plus three stereo receivers with built-in graphic equalizers, and its first cassette deck incorporating the Dolby system, are among highlights of the 1976 JVC hi fi/home entertainment line bowed last week.

Both the 19 and 17-inch "Nature Color" tv sets incorporate oval 6 by 4-inch hi fi speakers with heavy ceramic magnets, driven by a 1.5-watt power output section to offer what sales manager Joe Ikeda terms "full fidelity sound we feel is just as important as the picture."

JVC's five-control S.E.A. graphic equalizer, one of the most popular "new" hi fi add-ons, is featured in three new AM/FM stereo receivers. The top-line JR-S600 offers 110

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Indie Dealers Push Their Audio 'Identity'

By STEPHEN TRAIMAN

NEW YORK—Partly in search of their own "identity," partly as a reaction to the new marketing situation in the post fair trade era, independent audio and hi fi retailers across the country are looking to regional and perhaps national co-op groups.

Action in recent months includes active discussion at the ERA national conference in Palm Springs on how reps can help dealers start their own associations formation of independent buying groups in Los Angeles and Chicago, establishment of the Central New York Hi Fi Assn. of indie dealers and reps to put on an expo similar to events last year in Minneapolis and Cincinnati, among other sites, and initial meeting to form a regional hi fi group in the metro New York area.

A number of audio/hi fi retailers belong to the National Appliance Radio-TV Dealers Assn. (NARDA)

headquartered in Chicago, and executive director Jules Steinberg notes that the group initiated several buying plans for audio accessories and components that have worked out very well.

But, generally, the indie dealers are looking for their own group, mostly on a regional basis for now, with the possibility of some loose national association in the future.

In Los Angeles, the Audio Dealers Guild has about two dozen members (Billboard, March 6), headed by Marcos Karpodimes of Delphi Custom Stereo. Its main goal is to make the small dealer as equitable in purchasing power as the larger chains, with future plans that include a possible hi fi show, centrally located audio marketplace, a product education program and possible co-op ad ventures.

The Chicago group of four indie dealers has had an informal buying arrangement for about two years, and just issued its first catalog listing 20 brands of audio products. In addition, each of the dealers has his own catalog for specialty items carried by Audio Consultants, Audio Enterprises, Hi-Fi Hutch and Co.

(Continued on page 47)

Precision Tapes Dir. 'Integrated' In Pye Revamping

LONDON—Precision Tapes is to have its selling, marketing and repertoire divisions integrated into Pye Records, a move said to be part of a general streamlining and money-saving policy within the Pye group.

But Pye chairman Louie Benjamin says there is no question of Precision Tapes ceasing operation as a separate entity and that no decision had been made yet about dismissals possible because of the change.

Precision is to maintain a sales force to service non-record outlets and will continue to develop special tape-only product. But the new arrangement, which starts April 1, means a rationalization of accounting and credit control procedure.

The precision duplicating plant at Chadwell Heath is to continue operating for both Pye and Precision product and for custom duplication, and under the existing management team.

Benjamin says it is probable that the Precision premises in London

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ADC'S ACCUTRAC

Today Turntables, Tomorrow??

NEW YORK—The state-of-the-art combination of micro-electronics, electro-optics and mechanical technology in Audio Dynamics Corp.'s (ADC) new Accutrac turntables has much more promise for future professional applications than in its first high-end consumer models.

Launched at concurrent press conferences here and in Zurich at the opening of AES March 2, with subsequent showings in Los Angeles, London and Tokyo, the new system incorporates electronic track selection, a computerized memory bank and remote control operation—all with future potential for broadcast and disco deejay operation, and random access tape selection as well.

Introduced by John Hollands, ADC chairman and president of parent BSR (USA) Ltd., the Accutrac 4000 high end unit includes an automatic direct-drive single-play turntable, remote receiver and cordless hand-held transmitter by which



ADC/BSR photo

Innovative Accutrac 4000 system by ADC incorporates turntable with all controls for electronic track selection, pitch, size, etc., external to dust cover; remote control transmitter, and receiver with winking LED eye that actuates select, play, clear, cue (pause), reject or repeat of up to 13 "tracks."

a listener can select cuts on each record numerically.

Message goes to the receiver, which activates the turntable arm and in turn "reads" the tracks on the disk with an infrared LED built into the specially modified ADC XLM Mk II cartridge (model LMA-1). Up to 24 commands can be programmed for any one side, including reject, cue (arm lifts and drops back into exact point in groove), repeat and clear, as well as play.

Future applications for disco or broadcast use are obvious, and ADC/BSR officials acknowledge that professional units are "down the road" once the basically audio-ophile line is launched.

The new Accutrac units, with the 4000 available in April at suggested \$500 list and the step-down 3000 and 2000 by July, will be marketed as a franchised line by the ADC Professional Products Group, with the company's current reps setting up a new limited group of dealers.

(Continued on page 48)

Sutton-Miller In GRT Tape Deal

LOS ANGELES—A long-term agreement has been reached between GRT Music Tapes and Sutton-Miller Ltd. whereby GRT will distribute all Sutton-Miller product on GRT Music Tapes, according to GRT president, White Sonner, and Joe Sutton, president of Sutton-Miller Ltd.

Terms of the agreement, extending the initial pact last year, include marketing and promotion commitments by both companies to guarantee unity of record and tape merchandising throughout the U.S.

According to Sutton, GRT's commitment will enable Sound Bird and Shadybrook Records to continue gradually expanding their artist roster.

LOUISVILLE McDONALD'S

'Q' Can Be Sold—And Profitably

By VICKORA CLEPPER

LOUISVILLE—While many retailers relegate quad to a small section of their stores, Harold McDonald, president of McDonald's Sound Goods here, believes in flaunting it. He's built his 3,000-square-foot shop around 4-channel—and makes a success of it.

"I may be the only guy stupid enough to concentrate so heavily on quad," McDonald says. "But the competition, by ignoring quad, is driving customers over here."

Between one-fourth and one-third of his sales—which could hit

Pye Restores QS Labeling

By BRIAN MULLIGAN

LONDON—Pye is restoring label identification for its Sansui quadraphonic albums. It is two years since the use of the word "quadraphonic" was dropped in favor of a simple stereo label.

Now eight albums labelled Compatible Stereo/Quadraphonic QS 4-Channel Stereo are to be released: "Military Musical Pageant," "National Brass Band Festival 1975," the Orchestra of St. John's Smith Square; "Love" by the Norrie Paramor Orchestra; "Two's Company" by Miki and Griff; "Top Hat, White Tie And Tails" by the Ken Moule Orchestra; "Spectacular" by Leopold Stokowski, and Robert Farnon's "Sketches Of Tony Bennett And Frank Sinatra."

Pye managing director Walter Woyda says: "We're just scratching the surface of the potential to sell quadraphonic records in the U.K. But as the QS system is compatible with stereo and produces a superior sound, we've decided to promote the benefits. It means just one inventory."

It is possible there may be a reawakening of interest in the dormant 4-channel market? Pye's decision to implement a one-inventory policy for its Sansui-system quadraphonic albums follows a similar decision taken last year by EMI, which backs the competing CBS SQ system in respect of classical material.

Another recent development concerned the release by Virgin of "Ommadawn" by Mike Oldfield in both SQ and QS systems to test the market potential (Billboard, Feb. 21).

\$500,000 this year—are in quad, McDonald estimates, partly because he allows customers to enjoy quad in a setting similar to their own homes. They sit on a large, centrally located sofa, with plush carpeting under their feet and a marble-top coffee table in front of them, in the "sound conditioned" showroom. Even the glass windows are shuttered.

In each of the corners of the room are the custom-built, six-foot-high \$1,000 speakers which comprise the "McDonald Quad Squad" and there is more equipment up front. When not being used in the demonstration room, the "Squad"—speakers-on-wheels—is loaned out to country clubs, company parties and discos.

"Instead of pressuring quad skeptics, we have them listening to the music in a festive mood, and the publicity is great," McDonald says.

In the front room of the store, where merchandise is displayed more conventionally, quad equipment can quickly be compared with stereo in a flip of a switch on the Switchcraft unit. It helps to show that the quality of quad, added to a comparable cost price, makes 4-channel a good buy, states McDonald.

One young couple came into the store, listened to the quad in the "living room" and departed with a new system. Although they'd been shopping elsewhere, no one had mentioned quad to them. McDonald thinks that's lamentable.

"When people are exposed to quad under the proper conditions and greeted with enthusiasm, they say, 'Let's get the latest thing,'" says McDonald. "Dealers right now are killing the goose that laid the golden egg."

In quad, JVC is the store's largest seller. "We think they're ahead of the game," McDonald says. "Pioneer and Marantz, on the other hand, are in this line with a 'me, too' attitude."

McDonald's carries four general consumer receiver lines—Yamaha, JVC, Pioneer and Technics—plus other limited-distribution brands and as many speakers as room will allow. "We believe in people picking out their own speakers and we have the facilities to compare amplifier and speaker combinations."

He considers the JVC 4VR 5456X 4-channel receiver a good seller at up to \$800 retail. In speakers, the Jennings research Contrara group

sells well, ranging in price from \$125 up, and the Dahlquist DQ10, at \$400 each, also is a fast moving unit. The Technics SL-1300 turntable is one of the most popular at about \$300—when he can get enough to meet demand.

The main customer complaint is not about the quality of the quad system, but the lack of record selection. McDonald claims record stores are missing a good bet by not stocking more of the available software.

McDonald salesmen are instructed to refer customers to stores that do sell quad software and McDonald's has more than 400 records for listening to the equipment. Now, McDonald is considering stocking records himself this year. Although the initial investment would be in the neighborhood of \$3,000 to \$4,000 and take up a good deal of space, he says it would be a valuable customer service.

McDonald, who at 52 has been in the music business for quite some time, is not one to discount innovations. Back when stereo was just breaking in, "some dodos thought it was impossible," and he sees the same phenomenon happening with quad.

"I've seen equipment go from mono to stereo, from tubes to transistors to integrated circuits, and I think quad is next," he says.

Before opening his own store over four years ago, McDonald was manager of a six-store chain based in Indianapolis. When it came to starting out on his own, the entrepreneur was ready.

With two chains in the same center and another some 100 yards behind him, both his competitors and his banker told McDonald he didn't have a chance. But he was in the black within 90 days and has been there ever since.

(This exclusive interview with Harold McDonald concludes next week with a look at some unique merchandising innovations and the reasons he believes a small independent can compete successfully with the big audio chains.)

Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.



Matrix 4-Channel

Classical—Last movement from "Beethoven: Violin Concerto In D Major, Op. 61," Isaac Stern with Barenboim and New York Philharmonic, Columbia, MQ 33587.

Folk/Rock—"Hurricane" from "Desire," Bob Dylan, Columbia, PCQ 33893.

Pop—"Goodbye To Morning" from "Janis Ian/Aftertones," Janis Ian, Columbia, PCQ 33919.

Instrumental—Title cut from "Summer Of '42," Peter Nero, Columbia, CQ 31105.

Jazz—"Upendo In Pamoga" from "People Make The World Go Round," Ramsey Lewis, Columbia, CQ 31096.

Rock—"Two Guitar Lovers" from "Split Coconut," Dave Mason, Columbia, PCQ 33698.



Discrete 4-Channel

Pop—"Attitude Dancing" from "The Best Of Carly Simon," Carly Simon, Elektra, EQ-1048.

Country—Title cut from "The Happiness Of Having You," Charley Pride, RCA, APD1-1241.

Classical—"Leonore I" from "Beethoven's Overtures," Masur and Gewandhaus Orchestra of Leipzig, JVC, CD4K-7524E.

MOR—Title cut from "Just Out Of Reach," Perry Como, RCA, APD1-0863.

Folk—"Harry's House/Centerpiece" from "The Hissing Of Summer Lawns," Joni Mitchell, Asylum, EQ-1051.

Instrumental—"Peter Gunn" from "Symphonic Soul," Henry Mancini Orchestra, RCA, APD1-1025.



Matrix Quadraphonic

Classical—"Stars & Stripes Forever" from "Stokowski Spectacular," Stokowski and National Philharmonic Orchestra, Pye (ATV), PCNH4.

Jazz—"Dark Lady" from "Sweet Hands," David Liebman, A&M/Horizon, SP-702.

Symphonic Rock—Closing of Part II from "Ommadawn," Mike Oldfield, Virgin, QVQS-2043.

Pop—"Do You Know The Way To San Jose" from "Plays The Great American Music People," Glenn Derringer, Ovation, OVQD-1444.

Instrumental—"Cordoba" from "The Soul Of Spain," Kelly and 101 Strings, Audio Spectrum, QS-106.

Soul—"Jesus Children" from "Instant Hip," Cleveland Eaton, Ovation, OVQD-1442.

Earlier Dealer Demo "Q" Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16, Sept. 20, Oct. 18, Nov. 29, Dec. 20, 1975; Feb. 7.

RepRap

The elements of skill and chance in forecasting sales potentials in the audio and electronics manufacturing industry will be discussed by John Wurts of Rothenheber Wurts, Ardmore, Pa., at the March 8 dinner meeting of the Mid-Lantic chapter, ERA, at The Presidential in Philadelphia.

* * *

Financial dealings faced by distributors negotiating with banks was to be reviewed at the afternoon meeting and dinner of the Keystone Chapter of the National Electronic Distributors Assn. (NEDA), March 3 in the Blue Room of the Philadelphia Spectrum.

Chaired by chapter president Albert Steinberg, Steinberg Electronics, and arranged by Ty Yonker, Raymond Rosen Parts & Service, the program for electronic and consumer products distributors included dinner, followed by the NBA game between Philadelphia and Boston.

* * *

J.W. Sales, 6501 Second Ave. So., Richfield, Minn. 55423, will cover North and South Dakota, and Minnesota for all EV-Game products and Electro-Voice cartridges and needles, according to Jim Rohr, sales vice president of the Gulton subsidiary.

* * *

Three rep groups shared honors at Columbia Magnetics' annual sales meet held at the recent Winter CES. Aztec Sales, Detroit, was named rep

of the year; J. Connor & Assoc., Sunnyvale, Calif., took most improved rep award, and Audio Plus, Wantagh, N.Y., took the title most professional rep.

Leo Dreyfus has joined Don Sanders Assoc., 33-39 80th St., Jackson Heights, N.Y. 11372, covering the New Jersey area for Clarion Corp. of America car stereo.

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MULTICHANNEL UNIT

Ampex Bows New Recorder

NEW YORK—At simultaneous showings here, at the Zurich AES and in Los Angeles March 2, Ampex unveiled its new MM-1200 multi-channel recorder/reproducer. It replaces the MM-1100, and is available in 8, 16, and 24-track formats.

Prices are \$2,000 to \$3,000 higher than comparable earlier models, but the new prices (from \$17,000 to \$32,000) include a built-in search-to-cue system. A remote control



Ampex photo

Ampex bowed new MM-1200 multi-channel audio recorder/reproducer for master tapes of LPs, at Zurich AES and in New York March 2. Prices range from \$17,000-\$32,000 for 8, 16 and 24-channel versions of MM-1100 successor.

search-to-cue is also available as an accessory for \$275.

The MM-1200 features an improved sel-sync and transport control panel. Each track is controlled by a two position ready/safe switch, plus a three position input/reproduce/sel-sync switch. A master monitor override switch puts all tracks in reproduce or sel-sync mode, while a standby monitor switch allows the engineer to preview selected inputs while the machine is at rest.

The MM-1200 is available in either 7½/15 or 15/30 i.p.s., versions. Although readily changed from one format to another by the user, the slower speed option is delivered with narrower gap record and playback heads. The narrow gap assembly gives better high end response at 7½ i.p.s., while the 15/30 stack offers an improved signal-to-noise ratio at 30 i.p.s.

As another feature, the audio switching relays are now installed on a front-mounted card. The card is located just above the erase, record and playback cards and may be quickly removed for servicing.

The MM-1200 will be shown in Nashville this week (9-10) at the Spence Manor Motor Inn. Apex is presently quoting 30-day delivery of the MM-1200. JOHN WORAM

NEW MINN. OUTLET

'Sound Wave' Betting On Hi Fi Now, Disco Future

By ANN DUSTON

CHICAGO—A hifi stereo store specializing in disco equipment, service and installation is being opened this week in Minneapolis by Denny Kruger, former district manager for Allied and Schaak stores in the area.

The 2,000-square foot store, named Sound Wave, is opening in a shopping center in a south suburban area, and features mid to high price equipment with major lines Pioneer, Sansui, Sony, Cerwin-Vega, TEAC and Akai. Disco equipment includes Shure, Cerwin-Vega, Sansui, Sony, Technics, Meteor Lighting and ESS.

Kruger is adding the disco service as a "bet" on a future industry development, while relying on the stereo end of the business for bread-and-butter profit. "The disco scene is still very new, and people who get experience in it now will be the ones who will be able to capitalize on it in the future," he predicts.

Records, blank tape, prerecorded 8-track and cassette, and accessories will be displayed in the store area. Demonstration of disco equipment is possible on the floor, and a sound room for hifi equipment is set up off the main floor, Kruger says.

Kruger has found that getting lines for a new venture is difficult because vendors are limiting distribution in order to limit fair trade problems. "It would be impossible for someone without previous experience in the industry to attempt," he says.

Despite loosening of financial assistance and lower interest rates, store openings are an expensive proposition, especially in shopping centers with lease-hold improvement arrangements, that is, the center makes available the basic building shell, and the leasee adds the improvements.

Dealers 'Up' For San Diego Expo

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Gravley of Jack Berman Co., Terry Rogers reports that both the Jack Carter Co. and Markman Co. will be exhibiting their top lines. On the committee with Gravley, Carter and Mark Markman is Jack Goldner of G.D.S. Marketing.

The Carter firm will have new models from Jennings Research, Nikko, Pickering, Phase Linear and Tandberg, while Markman will be featuring units from ADC and BSR, Dokorder, Dynaco, Infinity, Sherwood, and Fuji blank tape.

Manufacturers exhibiting directly in the two-story convention center that includes closed rooms, conventional booth space and an auditorium are Allison Acoustics, Altec, AR Speakers, Becker Autoradio, B.E.S., Beyer B.I.C., Bozak, Cerwin-Vega, Design Acoustics, Garrard-Plessey, IMF International, Ken-

wood, Koss, Lux Audio, McKay-Dymek, Meteor Light & Sound, Revvox, SAE, Sony, Spector Acoustics, TEAC and U.S. Pioneer, as well as blank tape by DAK, Maxell, 3M and TDK.

In addition to the Super Disco that will be open an extra hour to midnight Friday-Saturday (12-13), special show features include the first Southern California public exhibit of Pioneer's multimedia audio/visual presentation, two custom audio-equipped recreational vans and a 1957 "antique" sedan claimed to have the first custom installation of in-door speakers.

Show trade hours for reps, retailers and press are 1 to 5 p.m. Friday and 10 a.m. to noon Sunday, with public hours for exhibits 5 to 11 p.m. Friday, noon to 11 p.m. Saturday and noon to 9 p.m. Sunday, each day slightly expanded from Detroit.

Indie Retailers Push For Audio 'Identity'

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lumbia Hi Fi & TV, latter two with two outlets each.

Dick Aquilina, audio buyer for Sam Goody, is one of the founders of the metro New York group, which held an organizational meeting here March 3 at the Society of Audio Consultants (SAC) headquarters. Basic aim of this regional organization would be educational, he states, with no group buying or policy-making being considered at this point.

In Syracuse, N.Y., the Central New York Hi Fi Assn. was quietly formed last November as a not-for-profit group of indie dealers and reps. Its primary undertaking will be the production of the first consumer hi fi show in the region, set for Oct. 9-10 at the local Sheraton Inn.

Harry Paston of Paston-Hunter and Cary Gordon, president of Gordon Electronics, are informed leaders of the group, which hopes to

emulate the success of similar rep dealer shows in Minneapolis and Cincinnati last fall.

Other dealers involved are Syracuse outlets Clark Music, Fred Shoninger; Sound Synergy (Tech Hi-Fi franchise), Lynn Breedlove; and Sounds Great, Jim Harrington; E & D Sounds Unlimited, Watertown, Jerry Halstead; Hi Fi Specialists, Oswego, Sheldon Goodman; Stereo Shack, Ithaca, Robert Vann, and Carm's Record Shop, Auburn, Carmen Iacónnis.

Other Syracuse-based reps in the group include Robert Randall of Kramerson-Randall Sales, Bernie Darmsteter of Darmsteter Assoc., and Roger Bishop of Bishop Sales, with G. Andre Delaporte Agency handling promotion and advertising.

At the ERA national conference, Jack Carter, chairman of the consumer products division and whose firm is involved in the upcoming

San Diego High Fidelity Music Show, filled in attendees on how their firms could work with dealers in their own areas to form co-op groups.

Virtually every one of the successful consumer-type shows, involving either a major auditorium facility or one of the larger local retailers, have relied heavily on rep involvement for advance counsel and active participation.

At the recent Detroit Hi Fi Show, eight rep firms were responsible for bringing in nearly three dozen major brands whose factories would not participate on their own, and co-producers Bob and Terry Rogers readily acknowledge the part they played in the expo's success.

However, Carter and other reps involved in similar ventures emphasize that any retailer group would basically have to "go it alone," if such an identity is really a goal of independent audio dealers.

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Big TV Sound Stake

Continued from page 45

Consumer Electronics Group, repudiates the whole idea: "We'd love to sell better tv sound, but years of experience have taught us that the general public is not willing to pay extra for it. "We've tried it. The extra cost for stereo would be worthwhile only with music programming—it would do nothing extra for news and mass audience programming."

It is this "music programming" that the industry is most concerned about, and spokesmen for every group with a solid contribution to make in this campaign for better tv sound will have their chance to be read in the months ahead.

Producers of network specials and music-variety series look at the ratings game and better sound. The top specials such as Elton John/Cher/Bette Midler and John Denver get good ratings but the weekly shows like Sonny & Cher and Tony Orlando & Dawn are only marginally successful—how important is better sound here?

Syndicated tv musical shows seem to be holding their own over sustained periods of time, with perhaps better attention to sound input playing a part. Major syndicators such as Don Kirshner, Don Cornelius and Dick Clark have their own views.

The a&r chiefs at major labels have ambivalent feelings on tv as a showcase for their acts. How vital is exposure of a song or artist on a show like "Your Hit Parade" that was a solid success for many seasons due to its format, not the sound?

Artists themselves may be reluctant to turn down the top dollar offered by the networks or syndicators for their services, but a growing number with sizable investments in their own "home studios" have outspoken comments on what happens to their "product" on tv.

Recording studios also share varying degrees of "discouragement" over their role in producing the best master tapes possible for tv, and then listening to the end result that comes from the transmitter over the phone line into the typical tv set.

Producers of the growing number of musical awards specials on tv have to be frustrated in having the top stars in their fields—the Grammy Show, Country Music Show, Rock Awards, etc.—perform on what should be the industry showcase in a virtual "audio vacuum."

Lincoln Center's new "live" series on tv is using FM station simulcasting to beat the problem of tv sound, as are a growing number of

basically classical-oriented programs. But it's hardly the ideal solution, is limited technologically to a relatively few areas, and these producers have their own theories.

Tv station owners obviously care about their ratings but do they care enough to consider how better tv sound would affect their listening/viewing audience and thus build their own outlet's appeal?

Speaker technology has advanced to a point where smaller more powerful units are now available at relatively low cost in volume for annual tv set output of 8 to 9 millions sets or more. The American Loudspeaker Manufacturers Assn. in Chicago, which counts most major suppliers as members, has been pushing this concept for years.

Advances in FM stereo and matrix quadcasting are significant, with more than 200 stations now using the newest Dolby units and 125-plus with QS or SQ matrix encoders for enhancing stereo disks or quadcasting—all boosting the tv simulcast potential as well as their ratings in many markets.

The FCC evaluation of the five competing discrete FM systems, and another industry pre-FCC evaluation of three AM stereo systems, both offer potentially better radio and tv sound in the not-too-distant future, but it will be a long road for either configuration.

Major tv suppliers abroad, both in Japan and Europe, keep building their share of the U.S. market and have their own stake in better tv sound. Sony, among others, is known to be working on a stereo tv model, and its new Betamax home videocassette system offers superior mono sound now, with the potential for stereo/bilingual and eventual 4-channel capability. And JVC just introduced its first "hi fi" color tv line (see separate story, this section).

Billboard will provide a forum for all their views, with a commitment to the music industry aimed at upgrading tv sound—now and in the future.

Tape Duplicator

Pentagon Industries will be demonstrating its Tri-Master Editor at the National Assn. of Broadcasters Convention, March 21-24, McCormick Place, Chicago.

The duplicator allows rapid conversion from cassette to open reel, cassette to cassette, or reel to cassette in either two track or four track versions.

Lafayette Aim: Small Retailers

By RADCLIFFE JOE

NEW YORK—Lafayette Electronics is expanding its dealer network to include about 1,000 small retailers in towns where company executives feel it is unprofitable for the 489-store chain to maintain its own outlets.

The program, instituted earlier this year, is aimed at smaller department stores, appliance and shops, and furniture retailers. It has already netted more than 100 new retailers, and hopes to have at least 150 by April.

According to Robert Laub, Lafayette vice president in charge of franchising, the program is aimed at providing dealers in small U.S. towns and cities with the opportunity of getting into audio compacts, hi fi components, Citizen's Band products, radio, and other consumer electronics products.

Lafayette is soliciting dealers for the program through a number of different channels including direct mail. However, Laub explains that the firm is being very selective about whom it accepts from the hundreds of affirmative replies received.

Among the applicants being turned down are mass merchandisers and catalog houses, along with clothing stores and greeting card outlets.

Laub explains that the mass merchants and discounters are being turned away because to accept them would be "to defeat the whole purpose of the program." On the other hand, the card shop and clothing store operators are being rejected because the company is not interested in firms without experience in selling electronics.

Those retailers that are accepted pay an initial \$500 fee before sitting with Lafayette officials to work out the details of the program which are customized to suit location, facilities and dealer preferences.

After the details of an individual program are worked out, the prospective dealer must place an order for \$10,000 worth of Lafayette products, this entitles him to choose from close to 400 top selling Lafayette items. The products are immediately available from the firm's large inventory, an can either be carted away on the spot or delivered.

Lafayette is wooing the dealers with prospects of markups of from 30 to 33 1/3% on CB and other audio lines, and up to 61% on other home electronics items.

One of the motivating factors behind the new wholesaling program is the spiralling costs of opening company-owned or franchised operations.

ADC Accutrac

Continued from page 45

Initial marketing will be in New York, through Component Marketers, and Los Angeles, through the Markman Co., with gradual "roll-out" across the country by mid-summer when the two as-yet-unpriced step-down models will be available.

Additional features of the Accutrac 4000 include a complete control panel external to the dust cover, including program buttons for up to 13 cuts per disk side in any order, the five main function buttons, separate pitch control circuits for either 338 or 45 r.p.m., and 7 or 12-inch size buttons. STEPHEN TRAIMAN

Car Stereo New CB Distributor Group Open To Autosound Firms

By ANNE DUSTON

CHICAGO—The newly formed Communications Equipment Distributors Assn. will open its membership at PC '76 in Las Vegas, March 29-April 1, to manufacturers and dealers on an associate membership level.

The organization is restructuring one of its criteria for membership in order to permit manufacturers to join, Harry Weiss, public relations chairman, says. "The question centers on whether a manufacturer favors two-stop distribution," Weiss says.

CEDA was formed by two-stop distributors and is primarily aimed at protecting the two-step distribution of CB product, while also disseminating marketing information and acting as legislative representative.

"There is definitely a place for the car stereo manufacturer who has added CB to his line, because our

members can be tremendously supportive in distribution. In-dash will eventually reach about 35% of the market where at the present time it represents less than 10%. Many of our distributors sell car stereo as well as CB now," Weiss says.

At its first national meeting held Jan. 29-Feb. 1 in Miami Springs, Fla., areas of concern included the need for a standard warranty service report form, imprinting of serial number on boxes and invoices to cut pilferage and help in inventory control.

Training programs for associate dealer members are being formulated. The programs, either through the organization directly or through distributor members, will help dealers and their salesmen to fit features and accessories to customer needs, and solve installation and service or service affiliation problems.

JVC Bows New '76 Line

Continued from page 45

watts (RMS) per channel at suggested \$750; model JR-S400 delivers 70 watts (RMS) per channel at suggested \$500, and JR-S300 has a 50 watts (RMS) per channel power rating at suggested \$400.

The new line will be backed by the biggest ad campaign—both trade and consumer—ever committed by JVC, which is aimed at "telling it like it is" in the new audio marketplace, notes Phil Stogel, whose agency is now responsible for the firm's advertising and pr.

The first JVC cassette deck to offer Dolby instead of the firm's own ANRS noise reduction system, model CD-1740, includes selectable bias and equalization, and auto-stop at end of tape, at suggested \$200 list.

An automatic belt-drive turntable, model JL-F35, with "approximate retail value" of \$160, offers a memory-repeat system, 4-pole synchronous motor, damped cuing in both directions, and optionally selectable automatic tone arm return and power shutoff. Unit is the first in a planned series.

In addition to the three stereo receivers incorporating the graphic equalizers, two other restyled models include JR-S200 with 35 watts RMS per channel and a pair of power output meters, at suggested \$300, and JR-S100 with 200 watts RMS per channel, at suggested \$200.

Other new components include a pair of integrated power amps, model JA-S71 with 80 watts RMS per channel at \$400 and JA-S31 with

40 watts RMS per channel at \$250. Companion tuners, respectively, are model JT-V71 at suggested \$270, and JT-V31 at \$170.

New hi fi cassette decks include three top-load and a trio of front-loading models. Top of the conventional line is CD-1669-2, with logic-controlled tape transport at suggested \$500, with step-down CD-1770 at \$300, and the first portable hi fi unit, model CD-1636 at suggested \$350.

The front-loaders are topped by model CD-1970 at \$400, with CD-S200 at \$300, and CD-1920, with a Cronius tape head instead of the new Sen-Alloy compound in the other five, at \$250.

Precision Tapes

Continued from page 45

would be disposed of, with remaining personnel being housed at the Pye offices. "It is a matter of making practical decisions to meet the general economic situation."

Rumors that EMI's tape department would also be merging with the mainstream record company are either denied or continued. A tape department spokesman said that nothing definite has been fixed as yet. "There is a possibility of us moving back into Manchester Square with the main company, but it could be three months or longer before it might happen."

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MARCH 13, 1976, BILLBOARD

Nashville's Mayor Vows To Aid the Industry

Richard Fulton Once Cut a Record Himself
By GERRY WOOD

NASHVILLE—Metropolitan mayor Richard Fulton—with a background that includes seven terms as a U.S. Congressman, a one-record stint as a recording artist on RCA, and appearances on the "Grand Ole Opry"—has pledged his continued support for all facets of the Nashville music industry, from country to gospel to the troubled Nashville Symphony Orchestra.

"We estimate the music business means more than \$200 million annually to the economy of Nashville," Fulton comments.

"It's difficult to measure it because the combination of the music industry, the 'Grand Ole Opry' and Opryland brings in more than two million tourists a year.

"Nashville is now ranked in the top 12 cities that people say they'd like to visit or vacation in. We rank even with San Francisco—and Nashville is the place that most Canadians would like to go."

While Nashville is known as the country music capital, Mayor Fulton would like to see the city's symphony orchestra strengthened. A highlight of Fulton's inauguration last fall was a performance of the Nashville Symphony with Chet Atkins as guest.

"It's ridiculous that, under the charter of the Metro government of Nashville, we're allowed to give the Nashville Symphony only \$15,000 a

year. That's not much in today's inflated economy.

"Every city that has a good symphony orchestra has to subsidize it. There's not any way for the symphony to make it on its own."

Fulton promises he'll press for additional monies for the Nashville Symphony which has been without a conductor since the death of Thor Johnson last year. "As soon as we have a referendum on any changes to the charter, I hope we'll be able to up that \$15,000 amount significantly.

"The next primary in Nashville is in late May—and at that time, there'll be an opportunity to amend the charter to allow a larger contribution."

While a congressman, Fulton enjoyed a brief stint as a recording artist when he recorded "Poor Little Paper Boy." He recalls, "We went into Starday Studios one Saturday morning, and an hour and a half later we had a take. John Bozeman took it to RCA and sold them on it. They released it, and I ended up with a little over \$1,000 from it."

The record led to a pair of "Grand Ole Opry" appearances, but he never gave a show business career a second thought: "I'm a politician, not an artist. Almost anybody in the record industry has to be available to make public appearances. As an officeholder, I don't

have an adequate amount of time to go around and assist in the promotion of a record.

"But I enjoyed it and wouldn't take anything for the experience. As a 6-year-old boy standing in the doors of the old tabernacle where the 'Grand Ole Opry' was held in the late '30s with sawdust floors and wooden benches without any backs, I never thought I'd someday be standing on the stage singing."

Fulton discovered the international impact of country music during European journeys while a member of the House of Representatives. "When I met with our counterparts in the parliaments and legislative bodies of Great Britain, France, Belgium, Spain, Italy and Germany, music is the first thing it meant to them when they found out I was from Nashville. Even in Athens the people were not familiar with Nashville having an exact replica of the Parthenon, but they knew Nashville for the music industry—particularly the country music that has become so popular throughout the world. This was also true in Jerusalem where country music was played on their radio stations."

Fulton, who spent seven terms as a congressman, notices a vast difference in the amount of people in recent years who identify with country music and the Nashville Sound. "Country
(Continued on page 52)

ONCE STRICTLY R&B

Hi Label Swinging Into Country Sound

By COLLEEN CLARK

NASHVILLE—Hi Records of Memphis, long known as the home of Al Green, Willie Mitchell, Ann Peebles and other noted r&b artists, has of late put an emphasis on country and geared its roster in that direction.

Nick Pesce, president of Hi, places the bulk of their country strength on two groups that established themselves in other areas of music before returning to country. They are the Bill Black Combo and Ace Cannon. Hi has been represented in the country charts in the past few months with Black's "Boilin' Cabbage," which reached top 20. His second LP "The World's Greatest Honky Tonk Band" and his latest single, "Fire On The Bayou," are doing well.

Opening an office in Nashville recently, primarily for promotional purposes and headed up by Joe Sun, London is planning an all-out promotional and merchandising effort to establish itself in the country field. Sun is working closely with Eddie Nuhfer, Southeastern regional promotion manager.

Reviving the Hi country label after many years, an album has been released on Merle "Red" Taylor, a fiddle player. His debut album on the label marks his own return to recording after spending the past 15 years writing.

Although the more traditionally country Taylor album is on the Hi country label, country product will be on the Hi label as well. A single by Narvel Felts, "This Time," and an album by the same title is to be released this week. Former Columbia artist Jerry Jaye is recording for Hi. In the more contemporary or progressive field, Greasy Wheels, a Texas group, is readying its second album for the label. Hi is not restricting itself or its artists to just the "Memphis Sound," as the Wheels album was recorded in Texas, Nashville and Memphis.

Hi's country involvement has been slow and deliberate, and has produced results. With excellent product already on the market and more on the way, London has begun its country push.

MGM Acts Switched To Polydor Tag

NASHVILLE — Polydor/MGM record artists, such as C. W. McCall and Jim Stafford, who have had their records released under the MGM logo, will now be under the Polydor logo.

The McCall smash "Convoy" carried MGM on the label while his new release "There Won't Be No Country Music (There Won't Be No Rock 'N' Roll)" lists Polydor as the label. Stafford's new release "Jasper" also carries the Polydor logo.

"We're trying to establish an identity between our trademark and the corporate name—Polydor, Inc.," explains Irwin Steinberg, president of the Polygram Record Group which includes Polydor/MGM.

Established MGM acts and those signed in the future will fall under the Polydor logo. However, Steinberg notes one exception: "We'll use the Polydor name except for any soundtracks we release. They'll carry the MGM name."

29 Tunemsmiths Wins ASCAP \$\$

NASHVILLE — Cash awards ranging up to \$1,500, have gone to 29 writers from Nashville and other cities served by ASCAP's Southern region office.

These writers are sharing in the \$64,500 given to ASCAP writers as pop music awards—based mainly on the chart success of their songs.

The awards are in addition to ASCAP's normal royalty distribution, and recognize the Society's new members as well as the established writers, notes Ed Shea, Southern Director.

Among the writers winning the grants are: Buzz Canon, Guy and Susanna Clark, Bob Dean, Bobby David, Dave Gillon, Bobby Harden, Webb Pierce, Ben Reece, Charlie Rich, Austin Roberts, Larry Rogers, John Schwaers, Russell Smith, Darrell Statler, John Tipton, Rusty-Wier and Johnny Wilson.

Heavy Registration For June Fan Fair

NASHVILLE—Registrations for the 1976 International Country Music Fan Fair are running dramatically ahead of last year's figures, prompting officials to predict a record crowd for the June 9-13 event.

Late figures show the registration has reached the 6,000 mark, compared to 3,874 at the same period last year, when registration totaled 10,000.

"We'll probably register about 12,000—an all-time record," predicts Jerry Strobel, public relations manager of the "Grand Ole Opry" which sponsors Fan Fair along with the CMA.

Registration fee of \$25 covers 25 hours of live entertainment by top country artists, a bluegrass concert, and old-time fiddling contest, photograph and autograph sessions with country stars, three lunches, a ticket to the Country Music Hall of Fame and Opryland USA, and admission to the Municipal Auditorium exhibition area with booths promoting stars, labels and other facets of the country music scene.

A popular feature of last year's event—the Fan Fair Softball Tournament—has been slated for June 7-

8 and will field teams comprised of country music artists and executives.

Registration checks for the fifth annual Fan Fair should be mailed to 2800 Opryland Drive, Nashville, 37214. Separate checks for "Opry" tickets, at \$4 each, should be made out to Grand Ole Opry Tickets and mailed to the same address with a request for the Friday (June 11) show or either of the two Saturday night shows.

ABC-Dot Leaps High On Chart

NASHVILLE—ABC/Dot makes a grand assault on the top 10 of this week's Billboard Hot Country Singles chart with four entries—three of them with stars.

Don Williams leads the label's charge with "Til The Rivers All Run Dry" at Number 4 with a star. Barbara Mandrell follows in the next position with "Standing Room Only." ABC/Dot's starred 9 and 10 entries are "You'll Lose A Good Thing" by Freddy Fender and "If I Had To Do It All Over Again (I'd Do It With You)" by Roy Clark.

Minnie Pearl Wins Award From Tennessee Governor

MEMPHIS—Sarah Ophelia Colley Cannon—a living legend in her own time—will be presented the "Tennessee Outstanding Woman Who Works Award" at a banquet here at the Summit Club March 15 by former Gov. Winfield Dunn.

Known to millions as "Minnie Pearl," she is the premiere comedienne of country music and has been for more than a quarter of a century.

As a young woman she graduated from Ward Belmont College in Nashville majoring in speech. She developed a comedy act and went to audition for the "Grand Ole Opry." She was accepted and the rest is history.

She is an honoree of the Country Music Hall of Fame, has received

the Brotherhood Award from the National Conference of Christians and Jews and has been presented a doctorate of humane letters by Kentucky Wesleyan College, Owensboro.

Minnie Pearl was a star attraction on the "Opry" for more than 20 years, then dropped out for a few years in the mid and late '60s. She played state fairs and show dates all over the country. She traveled to performance dates by private plane with her husband, Henry Cannon, a pilot.

In recent years she has been a regular on the television series "Hee Haw." She has been semi-retired since 1970.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
			* Star Performer—LPs registering proportionate upward progress this week.
1	1	6	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
★	3	7	ELITE HOTEL—Emmylou Harris, Reprise MS 2236 (Warner Bros.)
3	2	18	BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008
★	5	7	LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167
★	6	6	JESSI—Jessi Colter, Capitol ST-11477
6	4	8	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176
★	13	4	ROCK N' COUNTRY—Freddy Fender, ABC/Dot, DDDSD-2050
8	8	13	OVERNIGHT SENSATION—Mickey Gilley, Playboy PB 408
★	11	5	200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035
10	7	10	LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram)
11	9	14	THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241
12	12	7	THE BLIND MAN IN THE BLEACHERS—Kenny Starr, MCA 2177
★	18	4	WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179
★	20	4	SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182
15	10	22	PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045
16	14	21	ARE YOU READY FOR FREDDY—Freddy Fender, ABC/Dot DDDSD 2044
17	19	5	STIPPIN' OUT—Gary Stewart, RCA APL 1-1225
18	16	18	NIGHT THINGS—Ronnie Milsap, RCA APL1-1223
★	28	3	EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DDDSD 2040
★	26	3	NARVEL THE MARVEL—Narvel Felts, ABC/Dot, DDDSD 2033
21	15	22	CLEARLY LOVE—Olivia Newton-John, MCA 2148
★	32	3	JASON'S FARM—Cal Smith, MCA 2172
23	17	8	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009
24	21	15	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
25	22	5	THE WORLD OF CHARLIE RICH—Charlie Rich, RCA APL 1-1242
★	34	5	I LOVE YOU BECAUSE—Jim Reeves, RCA APL 1-1224
★	47	2	THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)
28	23	24	WINDSONG—John Denver, RCA APL1-1183
29	33	39	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★	40	2	THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014
31	25	31	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
★	42	2	HAVANA DAYDREAMIN'—Jimmy Buffett, ABC/ABCD 914
33	24	7	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 (Janus)
★	NEW ENTRY		IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
35	27	21	WHAT CAN YOU DO TO ME NOW—Willie Nelson, RCA APL1-1234
36	38	4	RAY GRIFF—Ray Griff, Capitol ST-11486
37	39	32	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
38	30	14	UNCOMMONLY GOOD COUNTRY—Dave Dudley, United Artists UA-LA512-G
39	31	20	ROCKY—Dickey Lee, RCA APL1-1243
40	44	2	BEST OF BUCK OWENS, Vol. 6—Buck Owens, Capitol ST 11471
41	41	10	ODD MAN IN—Jerry Lee Lewis, Mercury SRM-1-1064 (Phonogram)
42	NEW ENTRY		CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL 1-1167
43	29	47	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DDDSD 2020
44	NEW ENTRY		THE SWEETEST THING—Dottsy, RCA APL 1-1358
45	37	13	BARBI BENTON—Barbi Benton, Playboy PB 406
46	35	17	COUNTRY WILLIE—Willie Nelson, United Artists UA-LA410-G
47	49	17	HOLY BIBLE: New Testament—Statler Brothers, Mercury SRM-1-1052 (Phonogram)
48	36	16	TODAY I STARTED LOVING YOU AGAIN—Sammi Smith, Mega MLPS 612 (PIP)
49	50	2	SO FINE—Loggins & Messina, Columbia PC 33810
50	43	15	TOGETHER—Anne Murray, Capitol ST-11433

Chappell Acquires Another Catalog

NEW YORK—The song catalog of the Ohio Payers has come under the Chappell wing worldwide as a result of an exclusive publishing agreement between Play One Pub-

lishing Co., a division of Tight Corp., and Unichappell Music.

Chappell has already issued a folio of the tunes in the group's "Honey" LP, and now has in preparation a "Skintight/Fire" songbook.

Hall-Bethel's Golf & Concert Set For Mid-May

NASHVILLE—May 14-15 has been set for the 1976 Tom T. Hall-Bethel Celebrity Golf Tournament and Concert this year, to be held at Creeks Bend Golf Club in Chattanooga. The Celebrity Concert will be held at Memorial Auditorium May 14.

The fourth year for the tournament, it is only the second year that Tom T. Hall has been involved with the event. "I heard about Bethel for the first time early in 1975," Hall explains. "I visited Bethel soon afterwards, and that's when I was sold on the home, the program and the children. Someone suggested that we in Nashville join forces with the Chattanooga folk who have been working on the tournament the previous two years. We agreed, and came up with some initial ideas for expansion, such as the concert, and we had a great time. I'm told last year was the most successful thus far, but this year is going to be even bigger."

All proceeds from the tournament go to the Bethel Bible School, a home for children whose parents are imprisoned.

Basically invitational, the Hall-Bethel Tournament consists primarily of celebrities from the sports world and from the world of entertainment, mostly Nashville-based artists and musicians.

7 Writers

• Continued from page 3

member was Maggie Cavender, executive director of the Nashville Songwriters Assn.

The group centered its efforts on pressing for extension of composer copyright protection to lifetime-plus-50 years and increasing mechanical rates.

"We went up there to let them know there are real live writers," comments Eddy Raven, an artist with ABC/Dot and writer for Milene Music. "You're not the enemy if you sing a song they've heard. A lot of them told us that this was the first time they had ever talked to a songwriter."

Raven estimates the writers talked personally to 35 congressmen, plus many of their aides.

Rep. Allen's reception provided a stage for the interplay of opinions and songs. "We sang and played and gave our pitch," Raven reports. "It was a fantastic turnout."

The new slant on lobbying continued into the wee hours as the writers accompanied AGAC lobbyist Tom Boggs to a nightclub frequented by politicians—and the Nashville contingent put on an impromptu stage show.

Reaction to the trip was so positive the writers are talking about a return to Capitol Hill when the bill is returned to the full House committee and when it reaches the floor. They hope their serenading might result in a revised copyright bill that's sweet music to their ears.

Bob Luman Better

NASHVILLE—Bob Luman, admitted to Parkland Hospital in Dallas in critical condition Feb. 28 with a ruptured blood vessel in his esophagus, has been taken out of intensive care. Doctors report they're encouraged with his improvement. Luman became ill while traveling between shows in Odessa and Houston and was rushed to Dallas where he received blood transfusions.

Country

COUNTRY ACTS IN ENGLAND

A BBC-TV Splurge For Wembley Fest

LONDON—The Eighth International Festival of Country Music, set for April 17-19 at the Empire Pool, Wembley, will again be videotaped and presented on BBC-TV in three prime-time programs.

Additionally BBC Radio is taping programs with some of the leading stars in the "BBC Marquee" for the sixth successive year and these will be transmitted after the event for 12 weeks on the "Country Club" series.

While the festival is to highlight international stars from the U.S., Sweden, U.S. and Eire, young British up-and-coming artists have not been forgotten. They will be heard in a second setting devoted to the mini-festival, with 40 acts being judged over the first two days, the winners being given a spot on the Sunday evening main concert.

The winners will also get recording contracts with Westwood Records, plus cash prizes.

Promoter Mervyn Conn will also fly a big party of the top artists to Gothenberg, Sweden, where they will perform at the Scandinavium April 19 before an audience of at least 16,000.

Conn has always promised that this festival would one day include

country rock and this year has added an extra day to spotlight this area of music.

Artists appearing on the first day, April 17: Jeannie Denver; Frank Jennings and Syndicate; Jack Greene and Jeannie Seely (as MCs); Connie Smith; Philomena Begley, Ray Lynham and the Hillbillies; Don Williams; Leapy Lee; Tex Withers; Wanda Jackson; Vernon Oxford; Jim and Jesse & the Virginia Boys; Tammy Wynette; with backing groups the Johnny Young band and the Joannie Denver Band.

April 18 artists: Pete Sayers and the Grand Ole Opry Road Show; Jimmy Payne; Skeeter Davis; Lloyd Green; Johnnie Gimble; Dolly Parton. Also included: the awards presentation with Gene Autry; and Kathy Barnes; Dottie West; Red Sovine; Jeannie Pruett and Marty Robbins.

Appearing on April 19: Kenny Johnson's North Wind; Country Gazette; John Hartford; the Ozark Mountain Daredevils; Buffy-Sainte Marie; the Dillard's; Brewer and Shipley; Country Express; Rick Nelson & the Stone Canyon Band and Carl Perkins.

Presley House His Studio

• Continued from page 38

commented when he saw his in-home studio for the first time. "I like it better this way than the way it was."

"When Elvis first saw the studio it looked like early funk," Jarvis notes. "It was real comfortable for him because it was home."

The first session started at 9 p.m. and ran until 1 p.m. the following afternoon. The 16-hour marathon inaugurated a week of all-night sessions usually lasting from 9 p.m. to 9 a.m.

Nashville Mayor Fulton

• Continued from page 49

music has meant a lot to Nashville—but it has meant equally as much to our country. Every country has its own folk music. What we call country music most people throughout the world interpret as the folk music of the U.S."

While in Washington, Congressman Fulton was inundated with requests for records and Opry tickets. "Whenever some of my colleagues were visiting my office at the House of Representatives, I'd give them an album when they expressed an interest in a certain artist. Most of the requests were for 'Grand Ole Opry' tickets. As mayor, I still get requests."

Though no longer in Washington, Fulton keeps a close eye on impending copyright and antipiracy legislation. "When Johnny Cash came to Washington and testified, he had a great impact and influence on the committee and members of congress on the antipiracy legislation."

Fulton recently met with Nashville music leaders regarding the copyright laws. "We discussed ways we could continue to be of assistance—and followed up with contacts with our friends on the committees and in the House of Representatives. I was very pleased that action was taken. It wasn't all we wanted or

Jarvis maintained communications with the truck while Presley recorded 12 sides—enough for two singles and an album. Presley was backed by his band, Nashville musician David Briggs, and J.D. Sumner and the Stamps Quartet.

The next single will be an up-tempo rocker from Dennis Linde who wrote "Burning Love"—Presley's last million-selling record.

"We really got a good sound and Elvis was pleased with it," Jarvis comments. "Elvis has lost weight, he looks good, and he's singing better than ever."

needed, but at least we're headed in the right direction."

Looking at the future, the mayor of Music City notes, "The gospel music industry that we thought was going to other areas of the south has located its Gospel Music Hall Of Fame site just opposite the Country Music Hall Of Fame. To me, much of the gospel music is the same as our country music—and vice versa. It's good that those persons primarily interested in gospel music are coming home."

'Dilemma' Series At Memphis School

MEMPHIS—A music and lecture program honoring Memphis musicians and recording artists opens the "Dilemma" lecture series Thursday (4) at Southwestern College. Title of the program is "A Salute To Memphis Music."

Furry Lewis, Memphis blues great, will be the featured performer.

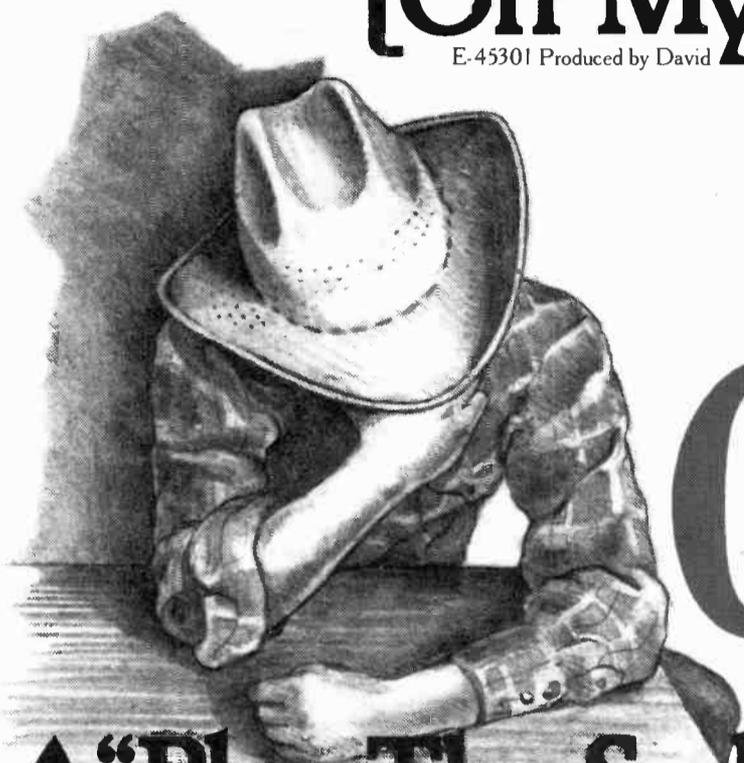
Artists on the program include: Fannie Clark Singers, a gospel group; performer Paul Kraft; Alex Chilton, former member of the Box Tops; Sid Selvidge, an anthropology instructor, and Jim Dickinson, a Memphis pianist who has recorded with the Rolling Stones.

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★53 "As Long As There's A Sunday"

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IF YOU DEAL IN 45 R.P.M. RECORDS, THIS
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prices are hard to beat. Major Labels. Below
distributors cost. Over 100,000 in stock. Over 8,000
titles. Replenished weekly. From past 25 years to
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OLDIES ON TAPE. A BASIC OLDIES LI-
BRARY on tape, available to Radio Stations. Top
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mono. 24¢ great OLDIES at less than 70¢ each.
Write: THE MUSIC DIRECTOR PROGRAM-
MING SERVICE, Box 103, Indian Orchard,
Massachusetts 01151. mh13

Orion Catalog

• Continued from page 41

also has received financial aid from
the Ford Foundation, the Rockefeller
Fund For Music and the Alice M.
Ditson Fund, and occasionally a col-
lege or university will contact the
Cornfields offering to subsidize
recording costs of certain repertoire
and artists.

"No more than 10% of our catalog
was acquired on a lease basis,"
Cornfield declares. He says his top-
selling LPs are those by Jean-Pierre
Rampal, flutist, and the two-guitar
team of Peter Kraus and Mark Bird,
whose 24 Satie melodies have found
favor with hundreds of young
people.

"Orion grossed \$100,000 in 1975
and we figure to boost that figure to
\$150,000 this year," Cornfield says.
"The truth is, 1974 was better for us
than '75."

The Cornfields detest recording
studios. "They are cold, lifeless and
formal," he comments. "Most of our
masters are taped in campus build-
ings or churches or lodge halls and
we fly all over the nation with our 24
microphones to wherever the artists
are available."

All Orion product is in stereo.
"We recorded a dozen or so albums
in 4-channel and couldn't sell them,"
Cornfield comments, "so until the
quad market is important we
shall ignore it."

Nor does his line carry cassettes
and 8-tracks.

Orion LPs retail at \$6.98. Most of
the pressing is done at Award Rec-
ords in nearby Inglewood; LRS Stu-
dios in Burbank handles mastering.

Next week, the Cornfields will
motor down to the Univ. of Califor-
nia at Irvine to tape the first diskings
of Ginastera's Second Piano Con-
certo and Quintet for Piano and
Strings with Hilde Somer and soloist
and Alvaro Cassuto conducting the
school's symphony orchestra.

The two Cornfields are accom-
plished recorder players but they
don't figure to cut masters yet.
They're just too busy. In June they'll
have some help when daughter
Eleanor departs Stanford Univ. with
a master's degree in music.

"She can handle the administra-
tion of the label," says her father. "I
prefer to manage the music."

Cautious Angel

• Continued from page 41

us back into the main Schwann col-
umns."

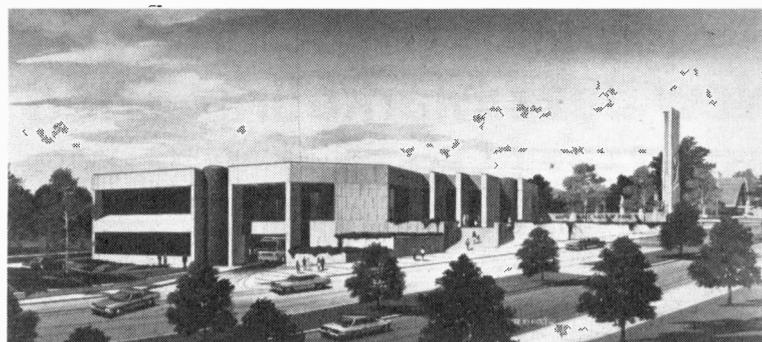
Schwann, meanwhile, is known to
be considering eliminating its sepa-
rate quad listings in favor of inte-
grating appropriate titles in the main
listings section. This may not hap-
pen until later this year, according to
a spokesman, at which time quad ca-
pability of compatible disks will be
identified by a special symbol, still
to be chosen.

Disco Mix

• Continued from page 39

sponse disks. . . . Melba Moore's "This Is It"
single, title cut from her forthcoming LP, will be
released in two weeks. It was written and ar-
ranged by Van McCoy, and it sounds like her
most commercial effort to date. Buddah plans
on releasing a 12-inch disco disk, which will run
4:44. The sound of the record is unmistakably
McCoy.

Columbia has just released "Disco Fever" by
Tina Charles. It's a followup to "You Set My
Heart On Fire," and it's very uptempo with
strong vocal and horn tracks. . . . The Joneses'
new single on Mercury is "Child Of Mine." the
song is very mellow for the group, giving them a
different sound. . . . Friends & Co. here have re-
leased "Don't Stop The Music" by the New
group Got-Cha. The sound is melodic and mel-
low. There is a vocal and instrumental version.



NEW HALL: Architects rendering of the new \$1.5 million Gospel Music Hall of Fame to be built this spring with opening scheduled for the fall of 1977.

Firm Preps Europe Action

NASHVILLE—Southern Ma-
chine & Tool Corp., manufacturer of
7- and 12-inch automatic phono-
graph record manufacturing equip-
ment, presses, hydraulic systems and
extruders, is finalizing arrangements
which will result in complete manu-
facturing, service and sales in Eu-
rope.

Until arrangements are com-
pleted, all machinery sold in Europe
will continue to be made here; how-
ever, technical services and assist-

ance will be available from an Euro-
pean headquarters within the next
two months.

W. S. Westermann, president of
the firm, indicates that machinery is
presently operating at Sonopress in
Gutersloh, West Germany, and four
other complete machines have been
ordered for Record Services to be es-
tablished at Alsdorf, West Germany.
Two of those four have already been
shipped.

THEATERS, DISCOS

IMI Sees 'Big' TV Picture

VERONA, N.J.—Image Magnifi-
cation Inc., a major factor in big-
screen closed-circuit tv for theaters
and multiple-city closed circuit tv
"teleconferences" for business meet-
ings, sees the disco scene as the next
big mart for oversized projection.

"If the interest we had at Bill-
board's recent Disco Forum is any
indication, huge, lively color tv pic-
tures are about to become an impor-
tant part of the modern disco scene,"
maintains Richard Wood, IMI's na-
tional sales manager.

His equipment, usually ceiling
mounted, which throws video pic-

tures on screens as large as 15 by 20
feet, performed successfully in its
disco debut at the new 12W club in
downtown Manhattan, he reports.

Demonstrations at the Forum in
conjunction with the Projectivision
display brought dozens of serious in-
quiries from locales as scattered as
Topeka, Kan.; Miami, Brazil and
Australia, Wood says.

Also helping build interest was
use of an IMI video projector with
other sophisticated equipment one
evening as part of scheduled Forum
entertainment, with Digital Lighting
and Projectivision providing the au-
dience with a light/sound/video
expo.

"The word often used to charac-
terize the nature of tv versus film is
immediacy," Wood observes, "and
that lively immediacy of the really
big tv picture seems to match the
disco style.

"Up where everybody can see it,
you can show prerecorded video-
tapes of top acts, or just dazzling
color of vidual effects displays. You
can pick up live tv pictures of your
own guests on the dance floor or can
magnify the effect of live entertain-
ment by projecting them bigger than
life while performing. You can also
project a live off-air event, just as
thousands of bars do on their con-
ventional tv sets."

Artists Due At
Atlantic City

ATLANTIC CITY—The top
recording names in the gospel field,
along with the literary giants, are ex-
pected to convene here in July when
the prestigious Christian Booksellers
Assn. stages its annual convention in
the resort's Convention Hall. The
convention will also be a home-
coming for vocalist Dave Boyer,
voted the Christian music industry's
"Top Male Vocalist" four out of the
last six years and a top recording art-
ist for the Word label.

Before taking the name of Dave
Boyer, he was a familiar figure on
the local nightclub circuit as
singer and saxophonist under the
name of Joey Stevens. His late father
was a minister here. Among the en-
tertainers already set to come here
for the July convention, according to
Boyer, are Ray Price, Pat Boone and
Anita Bryant.

Davis Imprinted

LAS VEGAS—Sammy Davis Jr.
cemented his palm prints and signa-
ture recently in front of Strip disco
Dirty Sally's. The popular disco at-
tracts such stars as Liza Minnelli,
Clint Eastwood and Ann-Margret
when they're in town.

Davis joins showman Liberace
and the Dick Clark gang in Vegas'
answer to Grauman's Chinese The-
ater in Los Angeles.

IN W. GERMANY

New Jazz Marketing Tried

HAMBURG — Deutsche Grammophon Gesellschaft here has been using two new marketing concepts which are proving very successful on the German market.

Werner Klose, marketing manager, has already reported that the first promotion push for the jazz repertoire was very successful and has now started a second. Under the banner, "Jazz Power—The Power In Music," Deutsche Grammophon is pushing three labels, Verve, Pablo and ECM.

Deutsche Grammophon has also produced a catalog listing more than 400 albums and the first print order of 100,000 copies has sold out. The "Jazz Power" sampler record also

sold out at 100,000 copies. Most popular artists involved are Ella Fitzgerald, Count Basie, Oscar Peterson and Charlie Parker.

The jazz package comes under three titles: "Verve—Jazz Power"; "New Jazz Festival, Hamburg," and "Pablo Montreux Collection."

Deutsche Grammophon has also set up the "Tanz and Stimmung Center," a sales table piece of furniture which is so neatly designed that dealers will take it into their own homes once the campaign is over. This display table features 250 albums from James Last, Max Greger and other dance bands on the Polydor roster.

Says Klose: "Marketing is vital in Germany and we are, every day, looking for new ideas to support the whole range of repertoire."

DGG has sold 400,000 albums through a commercial link with the weekly newspaper Bild Am Sonntag and other big sales came from co-operation from the weekly Hor Zu in Hamburg.

Klose is now chief of special promotions for Deutsche Grammophon here, involved in club activities, mail order schemes, special marketing of James Last and deals with magazines and newspapers. He says: "In such a competitive market, we aim to be the pacemakers."

Diapason Charts French Classics

By HENRY KAHN

PARIS—Classical music charts are rare in the music business here but when they do appear they generally throw up interesting facts and statistics.

French magazine Diapason recently published a chart for 1975, though it was based on record companies' information about the year and was not involved with actual sales figures or even individual record listings.

But the chart showed that in 1975 Erato French recordings totalled 68, followed by Pathe-Marconi with 32. Decca was third with 25 and Philips fourth with just six. But these figures apply only to French-made recordings.

It is true that some companies produced more than Decca but the chart took into account the number of musical styles put on the market as well as the category of the record. This indicates the money invested, since a symphony costs far more than a quartet.

In this, the chart shows that Pathe-Marconi-EMI leads the way with a total of 166. It came third in the orchestral section with 42 against 48 for Philips and 45 for Decca, but led in the instrumental music section with 47 against Decca's 22.

And taking into account compositions by living composers and works on which royalties have to be paid, Pathe-Marconi-EMI comes out top in all sections, with 31 world "premieres" of compositions.

The chart is inevitably somewhat complicated, simply because of the manner in which it has to be compiled. But of particular interest is that all the record companies are increasing their budgets because of the growing demand for classical music in France and elsewhere.

Pathe Marconi has been specially encouraged by the fact that it won two top Academie du Disque prizes in 1975: the President of the Republic prize for "Tout Un Monde Loin-tain," by Henri Dutilleux, played by

(Continued on page 61)

London Set For Denver Explosion!!!

LONDON—With tickets for his London Palladium concerts selling out at the rate of 20 a minute, and with unprecedented lines outside the theater, there are signs that the U.K. is about to experience an explosion of interest in John Denver.

Result is that RCA here is planning an intensive marketing campaign to move the whole Denver catalog of 11 albums.

Denver plays a week of concerts at the Palladium, March 29-April 3, preceded by shows in Manchester and Glasgow. Demand for tickets was so great that the 15,000 seats for the six Palladium shows went in just 12 hours. Following a telephone plea from RCA managing director George Lukan to New York, Denver agreed to add two Palladium matinee concerts.

Manchester and Glasgow had already sold out, with an extra midnight concert added at Glasgow.

RCA's album promotion campaign is using all types of media, including nationwide television advertising spotlighting the "Best of John Denver" and "Windsong" albums.

Also lined up: local radio advertising, press campaigns, in-store and window displays and London bus and underground posters.

Peak promotional activity comes during the two weeks Denver is in the country and a second campaign will be built round a "John Denver Live In London" album to be recorded at the Palladium for rush-release immediately after the concerts.

While in London Denver is to record a BBC-TV special on the Talk Of The Town and RCA will mount a third sales campaign to tie in with the telecasting of the show later this year.

Says George Lukan: "There is no reason why the entire John Denver catalog should not be on the album chart this year." PETER JONES

French Retailers Ask MIDEM Role

PARIS—Should a part of MIDEM be set aside for the record retail trade? Show magazine here decided to conduct an inquiry into the question, pointing out that the event is a great marketplace for all aspects of the industry but without the retailer fitting in.

The magazine quizzed 15 retailers, located in different parts of France and generally speaking they felt that MIDEM should have a specific interest in their side of the business.

Many felt they would learn a lot if they were invited to participate. Most felt that as things are they are neglected and left uninformed about important matters. One said that he felt the retail trade should be represented at MIDEM but added: "However, no one would listen to us even if we did take part."

But the concrete emerging fact was that the retailer in France would like to be fully informed as to what goes on in the trade. The retailer is the link between record companies and the general public and therefore information is essential—and at present that link is severely strained. MIDEM would enable retailers to meet the people who send them letters and whose instructions they are expected to follow.

The provincial retail shops particularly want to draw closer to

(Continued on page 61)



CBS photo

CBS SUMMIT—It appears as if the "heads of state" of CBS International were on hand in Paris recently to kick off the announcement of the first European concert tour for the label's recording artist, David Essex. At the "Council of Europe" CBS summit meet were, from left, Maurice Oberstein, Managing Director, CBS Records, U.K.; Peter de Rougemont, Vice president, CBS International, S.A.; Essex; and Dick Asher, president of CBS Records International.

U.K. Charts Show Soulsound Singles Are Supersellers

• Continued from page 6

The Summer single, "Love To Love You Baby," remains unheard over the national radio links, despite having become a top 10—if controversial—hit.

Tamla/Motown is the big soul success story of the moment, with David Ruffin's "Walk Away From Love" and Yvonne Fair's "It Should Have Been Me" along with the Miracles on the chart. Three hit singles is better representation for Motown than at any time in the past 14 months in the U.K.

"Love Machine" could become Motown's biggest seller here, for it has already racked up the best daily sales of any single so far issued by the company. The previous daily record was by R. Dean Taylor's "There's A Ghost In My House."

Motown attributes its sales surge to discotheque and radio activity, plus promotional efforts. Says Julian Moore, U.K. general manager of the label: "Ultimately, however, the success has to be due to the high standard of the product coming in from America."

The O'Jay's hit, "I Love Music," is the first breakthrough from CBS' Philadelphia International merchandising campaign, currently concentrating on the label's new albums and singles. Interest in the group has been building through discotheques for several months, partly through imports from the U.S., where "I Love Music" was a pre-Christmas release.

Because of heavy advance orders, CBS had to increase the disk's pressing run prior to its January release.

And RCA attributes the success of its Faith, Hope and Charity single partly to the company's "disco nights," organized at various locations through the U.K. since October last year, specifically to increase consumer awareness of RCA soul product.

Donna Summer's hot single started through the discos, where disk jockeys were specially keen to play the unedited, 16-minute version of the song which is on the artist's album. But radio stations, particularly BBC Radio One, were reluctant to play the single because of its "sexual suggestiveness."

Other soul artists featured recently in the charts are Barry

White, the Stylistics and the Drifters, while Motown has scored further with its television-advertised Motown Gold compilation.

Polydor is offering a consumer discount to purchasers of the Fatback Band's new "Raisin' Hell" album, through the chart group's latest single "Spanish Hustle," out now.

All copies of the single are sold in a four-color bag with a detachable "20 pence off the album" coupon, redeemable by the dealer with no loss of profit and valid to the public until March 31.

This offer also extends to the cassette and cartridge release of "Raisin' Hell." And the offer was linked locally to concerts given by the band on its U.K. tour last month.

Bicentennial Jazz Fest In Hamburg

HAMBURG—The city of Hamburg, along with German record companies and the Phono-Academie here are linking together to celebrate the U.S. Bicentennial with a jazz festival during May and June.

Under the all-embracing title "Music USA," the promoters, Lippmann and Rau, Hans Werner Funke and WFA chief Siegfried E. Loch, hope to have a long list of big music names in the city.

Program so far lines up: May 28, "The Soul Sound Of Jazz," with Curtis Mayfield, Les McCann, the Staple Singers, James Taylor and Linda Ronstadt.

June 3, "The Cool Sound Of Jazz," with the Gerry Mulligan Quintet and Chico Hamilton; June 5, "The Swing And Funky Sound Of Jazz," with Lionel Hampton, Milt Jackson, Wolfgang Schluter, Teddy Wilson, Benny Goodman, Buck Clayton, Zoot Sims and the SFB Big Band, under Paul Kuhn; June 11, "The Classic Sound Of Jazz," with Professor Longhair, Champion Jack Dupree, Euby Blake, Joshua Rifkin, Gottfried Bottger, Peter Meyer's Ragtime Band and Art Hodes.

And June 13, "The Traditional Sound Of Jazz," with Turk Murphy, Ikey Robinson, Wild Bill Davison, Jazz Lips, Abbi Hubner's Low Down Wizards, the Old Merrytale Jazz Band and Bruno's Salon Band.

Costs Could Force French Price Rise

PARIS—A general increase in prices is expected in France this year, the main reason being ever-rising production costs. And on top of the increase, it is unlikely that the 33% tax on disks will be lowered.

Various anticipated developments in the industry will hinge on general profit margins, taking into account the introduction of television advertising for records by Arcade and K-Tel—a novelty in France—and the growing competition from supermarkets.

Certainly it is evident that the independents will have to re-think their buying methods. Discounts on the basis of high stocks places too heavy a burden on the smaller shops who will have to face price rises.

The effect on record sales is not immediately clear but if the cost to the public is too steeply increased then there will surely be some sales resistance.

Though there is evidence of a general economic expansion following the recent slump, it is by no means certain what form it will take. For example, a fall in the unemployment figures, at present over the million mark, is not expected in the immediate future.

And the general weakness of the franc, which is over-valued, and the warming up of the political atmosphere as the country moves toward a hectic election period makes forecasting difficult.

It is expected that the supermarkets will continue to keep prices down, particularly on budget lines, as far as possible and that certain new ideas will be introduced, including self-service for cassettes.

Another vital matter for the industry is the present best-seller chart system, which is currently in a chaotic state and something will have to be done, and fast, to put it right.

The general view is that 1976 will be an eventful year for the record industry. And it seems certain it will show an upsurge in mail-order disk sales. Latest figures, not as yet complete, show a surprising increase in this area during 1975.

HENRY KAHN

Braunlich Celebrates

Guenther Braunlich, promotion chief of Teldec in Hamburg, has celebrated his 20th anniversary with the company, and also his 50th birthday. He was chairman of the Arbeitsgemeinschaft Schallplatte, which promoted a gala here every year in Berlin, and was also one of the founders of the German Song Contest.

From The Music Capitals Of The World

LONDON

Positive flood of visiting soul artists arriving here for concerts and promotion, reflecting much chart action in this field, and the incoming performers include **Bobby Womack**, **Diana Ross**, **Grover Washington**, the **Miracles**, **Gloria Gaynor**, **Esther Phillips**, **Fats Domino** and the **Three Degrees**. ... **Donna Summer's** follow-up to the controversial "Love To Love You Baby" album is the "Love Trilogy" LP, rush-released here by GTO to beat importers.

Power Exchange signed a three-year marketing, pressing and distribution deal with RCA to give it its own label identity in Canada. ... And Trojan and B&C have a three-year U.K. distribution deal with Selecta for the entire catalogs, labels including Trojan, Horse, Attack, Mooncrest, People and Dragon.

Baby son born to **Gerry and Claire Oord**, the day before the proud father stepped down as managing director of EMI in the U.K. ... Supplied with each copy of **C.W. McCall's** "Convoy" hit single is a glossary of trucker slang terms. ... Soundtrack of the **Who's** film "Tommy" has now sold nearly 100,000 to become biggest-selling soundtrack album of 1975.

Elvis Presley fans here organizing radio request campaign throughout the U.K. for May 3, to celebrate the 20th anniversary of "Heart-break Hotel" hitting the charts here. ... Head of BBC Radio 2 **Mark White** retires April 30 and is to be replaced by **Geoffrey Owen**, White having out in 34 years' service with the Beeb. ... One-time teenage star **Adam Faith** makes West End stage debut this week in **Stephen Poliakoff's** play "City Stars"—playing a disk jockey.

Spanish ballet company **Espanol Siluetas** in for three weeks in a **Louis Benjamin** presentation (with **Thomas Fernandez**) at the Victoria Palace. ... British song through to the Eurovision Song Contest is "Save Your Kisses For Me" by **Brotherhood of Man**, on Pye, and Pye also took second place, from 12 final entries, with **Co-Co's** "Wake Up". ... Britain's current favor-

ite Frenchman, **Sacha Distel**, coming April for a week-long season at the Palladium.

Safari Records launching highly-touted reggae band **Matumbi**. ... Short concert tour for Phonogram duo **Peters and Lee** here, followed by South African and Rhodesian engagements. ... New Penny Farthing singer **Josy Valentine** once turned down the chance to be lead singer with the **Bay City Rollers**. ... **Chick Corea** secretly in London adding finishing touches to the next **Return To Forever** album.

Extra concert laid on for **Focus**, the original gig being sold out fast. ... **Shirley MacLaine** definitely fixed for three-week Palladium season, starting May 17, following her sensational success here a month ago.

Canadian singer-writer **Bill Amesbury** has signed to Capdol for the U.S. and Canada, being with Power Exchange for the rest of the world. ... **Elkie Brooks**, hugely successful at **Ronnie Scott's** London club, cancelled out her forthcoming gigs to concentrate on promotion of the single "He's A Rebel". ... Much publicity for **Bill Wyman's** "Stone Alone" album in national press.

Ringo Starr to join the tax exiles, settling soon in Los Angeles. ... **Les Cocks**, former ATV "New Faces" producer, back with Pye Records, where he was once general manager, as personal assistant to **Louis Benjamin**. ... Sunbury Music chief **John Merritt** in U.S. for business talks in Nashville, Los Angeles and New York. ... Comeback bid by **Peter Noone**, 28, ex-**Herman's Hermits**, includes new record "We Don't Need The Money" and television shows.

PETER JONES

BUDAPEST

Jazz pianist and composer **Janos Gonda**, who graduated at the Budapest Music Academy, is head of the jazz department of the Association of Hungarian Musicians and vice president of the European Jazz Federation board. On his initiative the next board meeting (March 12-14) is

being held here and included will be a showcase of latest Hungarian jazz product.

Gonda, also holder of the jazz chair at Budapest Conservatory, presented 16-year-old pianist **Frigyes Pleszkar** in a sold-out concert in the 2,400-seater Erkel Theatre. ... Hungaroton cut an album with Gonda and his quartet, for April release. ... And the company produced an LP with **Gyorgy Szabados'** group of violin, piano and string bass, and with viola virtuoso **Caaba Dezzo** and his group on a debut album. ... Hungarian bassist **Aladar Pege** has been guesting with the **West Berlin Jazz Group** over the past year.

The jazz section of the Musicians' association here plans an exhibition of jazz pictures with the Association of Hungarian Photographers. ... The French Academy de Disques gave one of its main awards for the Hungaroton recording of Mozart's "Divertimento in E Flat Major," played by **Geza Nemeth**, **Ede Banda** and the Music Academy's Dean, **Denes Kovacs**.

The Budapest State Opera issued its 91st anniversary year book and among the statistics for 1975 was a total of 502 performances (410 operas and 92 ballets) in the two theaters, the Opera and Erkel, which together seat 3,600. ... The Opera's staff-list comprises 1250 employees, including 41 female and 60 male soloists, 14 ballerinas, 12 solo dancers and a chorus of 162. There are 11 conductors, not including the director and six associates.

PAUL GYONGY

HAMBURG

Melodie der Welt publishing reports international reaction for the German title "Hey Mr. Musicman," sung by **Elke Best**. ... WEA here having big success with the children-slated albums of the "Kung Fu" television series.

RCA starting a new series of "The Best Of Broadway And Hollywood," with music from "Hair" and "Porgy And Bess." ... **Guenter Korber**, **Hans Joachim Viehr** and **Frank Michael Wiegand** set up Sky Records in Hamburg, the address: 2 Hamburg 61, Quedlinburger Weg 4. ...



Doug McKenzie photo

MUSIC WEEK—Neshui Ertegun (left), president of WEA International, was guest of honor at Music Week's annual chart survey awards dinner in London and was presented with an inscribed silver salver to mark his contribution to the worldwide growth of the WEA group of labels. He is pictured with Music Week editor Brian Mulligan and in the foreground is Mrs. Mulligan.

Intersong promotion chief **Elke Prinz** celebrated her 10th anniversary with the company.

Singer **Oliver Bendt** signed a contract with Chappell. ... EMI Electrola the most successful company in the popular television series "ZDF Hit Parade," with 26 artists. ... RCA Schallplatten in Hamburg had a sales increase of 31.5% in 1975 over the previous year, reports director **Hans Georg Baum**.

Teldec started a campaign for the Nova label with artists like **Cat Stevens**, the **Rolling Stones**, **Michael Chapman**, **10cc** and **Ten Years After**. ... **Rainer Pietsch** produced the new **Tanned Leather** album "Saddle Soap." ... **Kraftwerk** starting a European tour this month. ... German band **Can** had a Paris concert on March 6. ... Meisel Music sold the copyright of the single "More" to Toga.

Wilfried Jung to be chairman of the board of directors of EMI Electrola in Cologne from July and **F.E. Wottawa** is the new managing director. Deputies are **Guenter Ilgner** (program director) and **Bernhard Krajewski** (marketing director). ... **Udo Stoecker**, press chief, left WEA in Ham-

burg. ... **Vicky Leandros** awarded the annual "Thistle" for her lack of co-operation with the press here.

Howard Carpendale has produced his own album in Cologne. ... Swedish singer **Harpo** number one in the chart here with "Moviestar." ... Ten different versions of "Charlie Brown," the song by **Benito di Paula**, already already available on the German market. ... **Heino** a recent chart-topper with his "Komm In Meinen Wigwam." ... Contract between the publishers **Rideau Rouge** and **EMA**, who own the rights for the complete **Gilbert Becaud** repertoire, renewed for German-speaking territories.

Ariola published the German version of **Dalida's** number one in France, "J'Attendrai," under the new title "Komm Zuruck." ... **Udo Juergens** started his Austrian tour in Innsbruck, during the latter stages of the winter Olympic Games. ... **Udo Juergens** composed and recorded "Ein Lied Fur Alle, Die Einsam Sind," theme of this year's German Fernsehlotterie, the song written by **Michael Kunze**.

(Continued on page 61)

MARCH 13, 1976, BILLBOARD



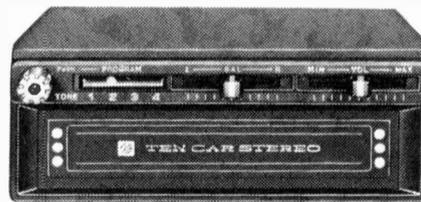
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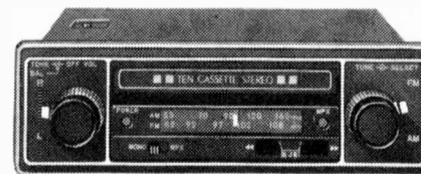
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 - Easy installation in dash or console
 - Fast forward and eject buttons
 - One-touch auto loading device
 - Automatic switch-over of radio-player power source



- 8-Track Car Stereo SL-450
- 4 ICs give high reliability and vibration resistance
 - Vertical head for good tape touch, stable stereo sound
 - Lighted program indicators show which program is playing
 - Easily installed in dash or console



- Cassette Car Stereo with AM/FM Stereo Radio DP-460
- Easy in-dash installation in any 12V negative ground auto
 - DIN Standard and adjustable shafts between 130-160mm
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San Juan Shunning Superstars

By LORRAINE BLASOR

SAN JUAN—Local hotels, once the entertainment meccas of the island, have bid adieu to the extravaganzas of the past and are resorting more and more to a no-frills line of entertainment.

Two years ago the line-up of artists at major hotels in San Juan read like a Who's Who: Liza Minnelli, Sammy Davis, Jr., Jerry Lewis, Shirley Bassey, Roberta Flack.

Today, both local and tourist audiences must adapt to a less sensational, more spartan fare. Like Sandler and Young, the Stylistics, Kelly Garrett, appearing at the Caribe Hilton's Club Caribe.

The Hilton is apparently the only hotel to have booked individual artists at all this year.

Except for the season's four initial offerings that come directly from the United States (the highlight being a series of appearances by Blood,

Sweat and Tears), the rest of the contracts are either with Puerto Rican artists like Nydia Caro, Chucho Avellanet, Lisette, Celines, Ednita Nazario or big Latin names such as Olga Guillot, Charytin, Julio Iglesias, and Marco Antonio Muniz.

This of course is all to the better for the Puerto Rican artist community. Until a recent law made it mandatory for hotels here to hire 50 per cent of its entertainers from among the local talent, island artists had long suffered the hotel industry's neglect.

Meanwhile, other hotels like the San Juan, the Americana, and the Flamboyant are rediscovering the revue.

Revue, as one hotel spokesman put it, are more varied and have the additional advantage of pleasing both the local public and the Ameri-

can tourists who do not speak Spanish.

True, putting up a revue is expensive due to the elaborate montages necessary but on the whole it turns out to be a more advantageous deal.

The Flamboyant, for example, is currently showing the Million Dollar Roman Nights Revue, a veritable orgy of bursting lights, flashing wardrobe and colorful imagery, featuring song and dance and even a live bear as a side treat for the young at heart.

The revue, produced by the Flamboyant, is scheduled to go on until the middle of the year. The hotel will also get a return on its investment having been successful in selling the show to a hotel in Caracas.

The Flamboyant is currently trying to contact big Latin artists like Rafael, Sandro and Jose Jose for possible future contracts. However, these artists' salaries are so prohibitive that unless the hotel persuades them to lower their fees it is highly unlikely that they will be seen around these shores.

At the San Juan hotel the Viva Carnival revue continues until May. According to a hotel spokesman, the San Juan first decided on staging a revue last year in July. Having received a favorable response from the general public, the management decided to keep it as a permanent fixture.

At the Americana hotel, revues are not entirely new having been standard fare for some time. Last year it was Barry Ashton's Revue Royale de Paris. This year it's the Folies Bergere. As one entertainment critic here put it once, "The only conspicuous change at (this) entertainment mecca has been the name of the year in the title."

Still up in the air is the entertainment at the recently re-opened, under new name and management, Condado Holiday-Inn, formerly known as the Helio Isla.

According to a hotel spokesman the booking of acts is currently being done from the Holiday-Inn central offices in Dallas. The local management is however trying to change the procedure since it feels that the acts being booked from the States are not necessarily in keeping with local tastes.

Currently featured at the Condado Holiday-Inn is a sextet known as the Originals International. They are to be followed in March by a Mexican group.

The Condado Hyatt too is uncommitted, entertainment wise, at least until its brand new convention center, featuring among other things a multi-level, ultra-modern night club, opens in March. In the meantime its major offering is Joe Quijano's band music.

The common denominator at most hotels today is a moderate brand of entertainment.

One popular feature found at at least four main hotels is a jibaro show or Puerto Rican festival highlighting typical island music and food.

Meanwhile, at the hotels' smaller clubs both local or stateside groups of lesser name are booked and rotated frequently.

The entertainment horizon is not as brilliantly lit these days with stars of the first magnitude, as it was in the past. But on a clear night, one can still detect a glimmer or two.

Salsa Folklórico Historico

By GERARDO FEENEY

LOS ANGELES—From the Salsoul label's Salsa Series has come a hot new group which has made history here, El Grupo Folklórico y Experimental Nuevayorquino.

Better known as simply El Grupo Folklórico, its new double LP, "Concepts In Unity," has already passed the 13,000 mark in sales here.

Though a Latin LP that sells more than 13,000 copies in less than three months is not, in itself, history-making, the fact that "Concepts In Unity" has sold that amount with virtually no airplay is without question a rare occurrence that nobody in the business seems to be able to recall happening. Perhaps even more significant is what this indicates that an LP can sell by word of mouth if it's good enough.

"Concepts In Unity" is unquestionably one of the heaviest pieces of salsa ever put down on wax. Basically, the album is a sort of anthology of salsa, demonstrating what the original roots of salsa were and progressively bringing the sound around to what salsa sounds like today.

At the same time, it explores some of the other areas of Cuban and Puerto Rican musical heritage. The

opening cut, "Cuba Linda," begins with just a conga, demonstrating a basic rhythm pattern of a primitive stage of what we now call salsa.

It then adds a tres, clave and one trumpet, exactly like the salsa heard some 40 years ago in the street carnivals of Cuba. The album even features a couple of cuts sung in authentic Afro-Cuban dialect.

The reason this LP has received no airplay is that the cuts are too long and the content is just too heavy to be appreciated by commercial radio standards.

Because of this, Salsoul has cut a single from the LP, making short versions of a couple of cuts, enabling more of the public to get a glimpse of this masterpiece.

But for the most part, the LP has been more than satisfactory for the true salsa lovers, since there has been a trend amongst salsa fans over the past few years to get back to the basic roots of salsa and get away from any modernization.

The benefit of this LP for such persons is that it gives the true, unadulterated, authentically original salsa of many years ago with the quality of modern day recording facilities.

Mexico Joins Disco Craze

By MARV FISHER

MEXICO CITY—The rage of disco type production of records in Mexico has started, if the first, "Besame Mucho," is any indication of what is to come. The song, written by Consuelo Velazquez and made a hit by Andy Russell for Capitol some 30 years ago, was re-done here and released by Gamma Feb. 14. Singer on the latest version is a relative unknown, Anamia.

The local label's international executive, Luis Moyano, predicts: "It is only the start of digging back into the old Mexican copyrights for our own versions in this style." And a quick survey proves that he is right. Polydor, Orfeon and CBS, among a few, are already in production with the disco beat.

"We have a bundle of old copyrights right at our fingertips," exclaims Moyano, "so why shouldn't we jump on the bandwagon along with the other countries." Gamma basically has only Latin distribution in the U.S., but on this one they plan to set up a special release to reach the general over-all market, including all of the radio stations and discos.

LOS ANGELES

Caytronics' superstar, Sandro De America, has made a strong and sudden comeback to the U.S. Latin market, especially in Los Angeles. This highly idolized "Tom Jones of Argentine," as many have referred to him, is best known for his unique and unusual vocal stylings.

However, a few years ago, Sandro began to decline in popularity, for no apparent reason, and with his popularity went his record sales also. But now, to the surprise of many, Sandro has returned to the radio. His latest LP, "Tu Me Enloqueces" ("You Drive Me Crazy"), has delivered two simultaneous hits, "Esa Mujer Donde Estara" and the title cut, both of which have remained on KALI's hit list for over eight weeks. Naturally, the LP has sold accordingly, indicating that Sandro's fans did not die out when his fame did.

Equally amazing on the Caytronics label is Roberto Carlos, the romantic Brazilian singer whose last two LPs have hit with stunning impact on the West Coast. The most recent of the two, "Inolvidable" ("Unforgettable"), so far has provided one hit, the title cut. The previous LP,

Prior to the Feb. 14 release date, Gamma had arranged a special "tease" campaign with most of the more than 40 AM and FM stations within the Federal District. "We were so excited with the original Spanish version," remarks the Gamma executive, "that we rushed her (Anamia) back into the studio to do it in English and to throw on a cover version for the flip side."

The ironic twist of the impact is that many of the executives "thought it was a release from the U.S." when they heard the English cut. "That's why we did it in this rush manner, and the stations were in back of us with 100% enthusiasm." A general consensus was that it was "an excellent recording," consequently the confusion of where it came from when it was aired early this month.

Reaction to the record, produced by Gamma artistic director Julio Jaramillo Arenas at Val Valentin's Estudios Lagab, at its first disco (Le Dome in Acapulco) was "fantastic," according to Moyano.

"Quiero Verte A Mi Lado" ("I Want You By My Side"), had three concurrent hits: the title cut, "Propuesta" and "Quiero Amigos," which to date are still selling at a rapid pace.

Meanwhile, on the Pronto label, one of Caytronics' subsidiaries, Camilo Sesto continues his triumph with two simultaneous hits, "Amor Libre" and "Quieres Ser Mi Amante?" ("Do You Want To Be My Lover?"), the title cut from his last LP. Ever since the huge success with "Llueve Sobre Mojado," the romantic young Spaniard has been an idol of Latin youth in L.A., and is sure to be a big draw when he makes his first appearance here.

Making the people at Caytronics smile even brighter is the fact that they have been named the U.S. licensee of Spain's Hispavox line, starting with such winners as Raphael and Alberto Cortez on the Pronto label.

The Attractive young Cuban vocalist, Kelena, is getting her career off to a very good start, beginning with her two recent hits, "La Sombra Del Dolor" and "Del Brazo De Oira," for Musimex Records.

GERARDO FEENEY

Billboard SPECIAL SURVEY For Week Ending 3/13/76

Billboard Special Survey Hot Latin LPs

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EDDIE PALMIERI Unfinished Masterpiece, Coco CLP-120	8	CAMILO SESTO Amor Libre, Pronto, Pts-1013
2	GRUPO FOLKLORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	9	ROBERTO CARLOS Quiero Verte A Mi Lado, Caytronics 1439
3	TIPICA NOVEL With A Touch of Brass, TR-116XCP	10	PUPI Y Su Charanga, Vaya XVS-40
4	BOBBY RODRIGUEZ Lead Me To That Beautiful Band, XVS-43	11	PACHECO El Maestro, Fania JM00485
5	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480	12	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38
6	SALSOUL ORQ Salsoul Orchestra SZS-5501	13	ORQ. BROADWAY Lo Mas Duro En Charanga, Coco, CLP-119
7	YOLANDITA MONGE Floreciendo, Coco CLP-123	14	MORRIS ALBERT Dime, Audio Latino, 4085
		15	YAMBU Sunny, Montuno 506

IN LOS ANGELES

1	CAMILO SESTO Amor Libre, Pronto Pts 1013	8	ROSENDA BERNAL A La Edad De 14 Anos, Latin Intl. 5036
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450	9	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014
3	GRUPO FOLKLORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400	10	LOS BABYS Un Viejo Amor, Peerless 1849
4	EDDIE PALMIERI Unfinished Masterpiece, Coco-CLP-120	11	FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020
5	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283	12	ISMAEL MIRANDA Este Es Ismael Miranda, Fania XSLP-00480
6	LOS DIABLOS Mexico Es, Latin International-Diis 2037	13	MONGO SANTAMARIA Afro-Indio, Vaya XVS-38
7	SALSOUL ORQ. Salsoul Orquestra, SZS-5501	14	MORRIS ALBERT Dime, Audio Latino 4085
		15	CORTIJO Bochinche, Coco-CLP-117

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Latin BMI Signs New Latin Composers

Continued from page 1

threats of the Puerto Rican Broadcasters Assn. to reduce payment of fees to performance rights agencies, BMI made a concerted effort to study the market and deal equitably with Latin composers. The operation was led by Elizabeth Granville, BMI's director of performance rights activities, who also conducted the seminar here at the Caribe Hilton Hotel.

Granville reported more than 70 persons attended the seminar. "It was a very productive day," she says.

Writers representing the entire gamut of Latin music, from salsa to boleros, from protest to classical, signed with the rights agency.

Among the most well known Puerto Rican writers to affiliate were: Rafi Monclova, Alberto Carrion, El Topo (composer of Puerto Rican folk music), Paquito Lopez Vidal, Lito Pena, Wilkins, Puchi Balseira, Jose Quiro, Raul Morero and Hector Campos Parsi.

The Puerto Rican music publishing firm of Alfred D. Herger, Inc. also signed with BMI as a result of the seminar.

Granville was obviously elated with the day's success, commenting that many of those who attended knew nothing of performing rights royalties.

"Whatever they did know made them confused," she says.

In her study of the market Granville learned that many Latin composers being recorded and receiving heavy airplay had no performance rights affiliation.

She noted that some writers had been urged by their publishers or recording companies not to do so while others were not aware of what they could gain by affiliation.

An important factor in securing the signings in Puerto Rico was BMI's agreement to provide retroactive fees for foreign performances over the past two years.

"I think it is an extremely productive development," comments Fania president Jerry Massucci after being advised of the seminar results. "They have proven they do have an interest in dealing equitably with Latin composers."

As a consequence, Massucci indicates he is leaning towards reaffiliation with BMI and has instructed his staff to resume negotiations with the agency.

"Right now I would say that things look favorable in terms of our returning to BMI. Our principal concern was that our composers get a fair shake in terms of royalties considering the heavy amount of airplay their compositions receive in the Latin radio markets," he says.

Before leaving Puerto Rico, Granville will be touring the island talking to disk jockeys and radio station managers about the importance of mentioning the title of the compositions they play as well as the name of the composer so that proper recognition and credit can be given.

The BMI executive says Puerto Rican stations are already paying fees to the agency for the right to use their entire catalog but since many Latin writers were not previously affiliated they could collect no royalties. Hopefully the situation has now been changed.

In any event, the contention by the Puerto Rican Broadcasters Assn. to the effect that the music they played was by unaffiliated composers will no longer hold true. This was the basis for the request to reduce fees paid to BMI.

A&M Of Canada Opens Facts On Acts To Public

TORONTO—A&M Records of Canada set aside the week of Feb. 14 as the First Annual Canadian Roster Week during which artist information on all Canadian acts on the A&M label was made available to the public via the telephone.

Explains Joe Sommers, the director of marketing for A&M Canada, "We took the opportunity of expressing our continued admiration and support for what must be one of the largest and most active rosters of talent in Canada today.

"Increasing requests from the media and the performing arts for background material on virtually our entire catalog have prompted us to provide a series of releases which will eventually constitute perpetual files on all our artists. The prime example is FM programmers whose forthcoming regulations may require them to compile actual libraries of information.

The A&M Canadian roster includes Valdy, Charity Brown, David George, Cliff Edwards, Gino Vannelli, Bruce Miller and Cherrill and Robbie Rae as well as Susan Jacks, Bim and Chilliwack through a distribution agreement with the Vancouver-based Casino Records headed up by Ray Pettinger.

Question Heart Juno Nominee

VANCOUVER—An inquiry into the eligibility of Heart as a nominee for a Juno Award in the category of Best New Canadian Group was launched recently by the Canadian Academy of Recording Arts and Sciences, the organization that oversees the Juno Awards each year.

There had been reports that the majority of the members of Heart, all of whom come from the U.S., were not citizens of Canada and therefore ineligible for a Juno nomination.

Ken Kinnear, the Seattle-based manager of the band, indicates that four out of six members of the band are landed immigrants in Canada and has sent a letter with the pertinent information to CARAS and the CBC, who will run the 90 minute television special on March 15 for the presentation of the Junos.

Mike Flicker, who produces the band out of Can-Base Studios in Vancouver and has been nominated as Canadian Producer of the Year based on his work on the album, also confirmed the band's eligibility for a Juno nomination.

According to Mel Shaw, the president of CARAS:

As the Academy has no guidelines of its own for establishing the eligibility of an artist for nomination it goes by the guidelines set by the Canadian Radio and Television Commission in their Canadian content rulings. They state that a record is considered to be Canadian content if two of the following requirements are met: the music is composed by a Canadian, the lyrics are composed by a Canadian, the material was produced in Canada and the artist is Canadian."

There is no official agency at the CRTC in Ottawa which makes any rulings on whether a particular record meets these regulations. "Producers and record companies really have to work on the honor system," Shaw says.



SLIP 'N SLIDE—Fred Turner (left) and Robbie Bachman of Bachman-Turner Overdrive enjoy the party they gave for press and friends at the Rockefeller Center Skating rink in New York by slipping and sliding on the ice. No hockey pros they but they sing better than Maurice Richard.

Sniderman Feted

TORONTO—Sam Sniderman, a leading Canadian record retailer, was honored by a good-natured "roasting" given him by the Canadian music trade paper, Record Week, and attended by more than 400 industry leaders.

Sniderman was honored on the occasion of the 25th anniversary of the founding of his chain of franchise retail record outlets which carry the name of Sam the Record Man. The chain accounts for 10% of retail record sales in the entire country. Sniderman owns only two of the 38 outlets, the main Toronto base and a new store in Montreal.

After all of the kidding, Sniderman was visibly moved as he thanked the members of the industry for their friendship and made special mention of the support given to him by members of his family who all participated to some degree in the success of his business.

Major Canadian recording stars such as Anne Murray, Gordon Lightfoot and David Clayton Thomas were conspicuously present as were most of the executive personnel from record companies across Canada.

RCA Canada Inks The Good Bros.

TORONTO—The Good Brothers, a Canadian bluegrass band, signed a record contract with RCA Canada during the Bob McLean Show, a talk show televised nationally by the CBC on Feb. 27.

The contract calls for two albums over the next two years and for a number of singles releases. The first single "That's the Kind Of Man" will be released next month and the album is expected in early summer.

The album will contain a number of cuts produced last year by Adam Mitchell as well as some new material currently being recorded with Cliff Edwards producing.

The day of the signing the band appeared on the Ronnie Prophet Show on the CTV network. On the following day, they played two sold-out concerts at the Delta Theatre in Hamilton.

Eikhard to Foreign Epic

TORONTO — Shirley Eikhard, who is signed to Attic Records in Canada, has just been signed to Epic Records for other markets.

Eikhard has been recording at Toronto's Sounds Interchange with producer Michael Jackson. The first product is being mixed at Sound City and will be released shortly.



Phonogram photo
NEWS FROM HOME—Bachman-Turner Overdrive, the Canadian group which has had so much success in the U.S., gave a big party for press and fans at the famous Rockefeller Skating Rink in New York City. Just so they wouldn't feel lonesome, Canadian Prime Minister Pierre Trudeau sent a telegram thanking BTO for their contributions to the Canadian music industry. On hand to read the telegram to the group was Acting Canadian Consul General in New York, John Blackwood, who joined the group in a gesture of camaraderie as if to say "together we will conquer." Shown from left to right are: Randy Bachman, Blair Thornton, Robbie Bachman, Blackwood, Fred Turner and Bruce Allen, BTO manager.

Trade Record Promos For TV Music Shows

Continued from page 4

shows to tv stations across Canada in return for advertising time spots on the shows.

"That cut costs for us because next to the manufacturing of our record and tape product, our largest cost is advertising. We spend a lot of money on tv and still will but we can add frequency to our advertising through these shows.

"Besides that, we're selling music and every one of those shows will have the Tee Vee Records International logo at the beginning and at the end of the shows which lends credibility to our record product and to our corporate image. From the artist's viewpoint, we are creating renewed interest in them through use of all the media," LaBuick says.

The Charley Pride special is the first of Tee Vee's own tv productions. It has secured worldwide distribution rights to the show. This show is tied in with a record package on Pride just released by Tee Vee as well as a companion radio special.

"The whole thing will be tied in with Pride's tour of Canada in the near future," says Ed Preston, president of RCA Canada Ltd., who was in Edmonton for the taping of the tv special. "The budget for the show was in excess of \$200,000. It is one of the first country shows that they have ever produced and they wanted it to be of the highest quality so that it would attract other artists in the country field."

According to Preston, record packages of the type put out by Tee Vee stimulate the catalog of the artist that is being featured. "I remember in the case of Jim Reeves and Eddy Arnold, when the Tee Vee packages were released on them, we increased our regular sales on each of those artists by about 30,000 units," says Preston.

LaBuick's first contact with the specials came through the Tom

Jones tv special. Tee Vee Records has a Tom Jones 10th anniversary record package so when the special was aired, Tee Vee decided to purchase advertising time.

Subsequently, it came to its attention that the rights to the show were available and LaBuick contacted Doug Hutton, who along with Tommy Banks and Wendell Wilks, was involved in the production of the various shows for the ITV network.

After seeing videocassettes of the shows, Dave Harding, Tee Vee's general manager, and LaBuick put their heads together and decided to buy the rights to all the shows.

Stampeders Success

TORONTO—The Stampeders, who were the first act to have product released by Quality Records, the Canadian company that recently set up in the U.S. under a distribution pact with Private Stock Records, have had immediate chart success with their single "Hit The Road Jack."

The single, also features Wolfman Jack in a comedy dialogue with band member Ronnie King.

The band has just been booked on a 30-date tour with Robin Trower by their American booking agency Premier Talent. Confirmed so far are dates in St. Paul, Milwaukee, Chicago, Cleveland, New York, Pittsburgh, Indianapolis, Detroit, Philadelphia, St. Louis and Louisville.

A highlight date on the tour will be an appearance at Madison Square Garden on March 24 after which Quality Records will hold a press reception for the band.

"Hit The Road Jack," which has just been nominated for a Juno Award in Canada in the category of Best Selling Canadian Single, has just been released in England on the Private Stock label.

Substantial Publisher Offer For Rights Org.

• Continued from page 3

other music users for the mechanical use of copyright musical works.

During its 50-plus years it has become the predominant mechanical royalty collecting society in the U.K.

The document points out that many mechanical and performing right societies have been set up, but that the majority, particularly in the performance area, have been established as non-profit making and run by publisher and composer members.

"For many years it has been apparent that publishers, as owners of the mechanical right in copyright music, should control the administration of mechanical royalty collections.

Court Ruling Scares Critics

PARIS—A court case here which may well make legal history is worrying French music critics.

The serious-minded and established evening newspaper *Le Monde* has been ordered to pay \$1,000 damages to the music publisher of a series of songs by the French pop singer Michel Fugain.

Because French justice is notoriously slow, it has taken more than two years for the case, brought by Minautore Editions, against *Le Monde* critic Claude Fleouter to come before the court.

In an article, Fleouter criticized the lyrics of songs sung by Fugain in the Olympia show "Big Bazaar." He referred to the words, written by Maurice Vidalin, as "sheer trickery" and in an effort to prove his point he printed several stanzas.

The music publisher could not sue on the grounds that the criticism was unjust or unfair since opinion is not a crime in France. Instead, the journalist was attacked for having reproduced the words without permission and without mentioning the publisher's name.

The court found in favor of the publisher and not only awarded damages but ordered that the complete judgement should be published in the newspaper. *Le Monde* has decided to appeal.

If, in fact, the finding is eventually cited as law, then critics seeking to prove a point will have to take great care. One end product is that poor lyrics may in the future be protected by the court ruling. HENRY KAHN

"There has been criticism from copyright owners abroad and music users generally that the copyright society is a private company controlled by shareholders who are not themselves necessarily involved in music publishing.

"There have been moves in the U.K. toward the establishment by publishers of their own mechanical collecting society." The publishers' association believes it can only be in the best interests of the music industry (both copyright owner and music user) that the protection and collection of mechanical royalties should be exercised by and controlled by persons appointed from within the publishing industry."

The publishers' group believes the best solution is for it to purchase the shares. "But it is our wish to offer a fair price for the shares so that investment of the purchase money will provide shareholders with a satisfactory return not less favorable than the dividends they have received in the past," the document states.

The last reported dividend, for the year ending June 1975, was approximately 75 cents per share.

Europe Set For First Shearing Tour Since '62

LONDON—British-born pianist George Shearing, who has been living in the U.S. for the past 28 years, makes his first U.K. appearance since 1962 when he presents his new quintet in concert at Edinburgh and London later this month.

Shearing, whose last U.K. concerts were at the Royal Festival Hall, London, is now an exclusive MPS recording artist. He signed with the label in 1973 after running his own mailorder label, Sheba, following his departure from Capitol in 1969.

BASF is rush-releasing Shearing's latest MPS album "Continental Experience" to tie in with his visit.

Shearing's U.K. appearances are part of a European tour which takes in Copenhagen, Malmo, Cologne, Zurich and Berlin among other cities. A concert in Frankfurt, April 15, features Shearing with guest artist Stephane Grappelli and will be televised.

During his European visit, Shearing is recording three more albums for MPS at the company's Villingen studios, including one with Grappelli.

International

Finnish Group's Sales Jump 26%

HELSINKI—The Finnish group of IFPI, representing eight record companies here, has released sales figures for 1975 which show an increase of some 26% on the previous year.

Total sales at retail level, including tax, were \$25.5 million, and the share of domestic product was \$14 million, representing 54% of the total music market. This compared with a domestic figure of \$9.6 million and 48% in 1974.

Certainly this marks a big shift in sales trends, though much can be credited to Finnlevy's domestic television-compilation albums and to Love Records, now included in IFPI figures for the first time.

In unit terms, the sales added up to 4.1 million records and tapes, the sales ratio being 54.3 for disks to 45.7 for tapes. While 8-track dropped by some 50% to a mere 10,000 sales, singles showed at least a temporary upsurge, sales going up by nearly 90,000 to a total 460,000 units.

But again in analyzing the figures, much of the progress is due to Love Records which does a fine job as a production company and marketing organization for domestic product, particularly in the rock field.

Musicassette sales jumped, decisively, by around 75% after a very disappointing set of sales results in 1974.

'Yesterday' First EMI Beatles Single

• Continued from page 4

the first Beatle to end a 13-year-plus association with EMI, joining the artist roster of his own Dark Horse label with A&M. Both Ringo Starr and John Lennon are currently on the loose, contractually, though signing pacts are said to be imminent.

EMI is claiming that the single availability of "Yesterday," on Parlophone, coupled with "I Should Have Known Better," is a key component of a campaign to repromote all 22 of the cataloged Beatles' singles through a special Collectors' Issue.

"Yesterday" has never been out as a single in the U.K., despite being a chart-topper in the U.S. in 1965, but it remains probably the most popularly-covered Lennon-McCartney song. It first appeared on the group's "Help!" album more than 10 years ago.

The Collectors' Issue campaign will draw attention to the Beatles' singles through a special browser box, containing 110 disks, five copies of each title. First single is "Love Me Do," and the last is "Let It Be."

All the 45s have remained in the EMI catalog since their original release and none has ever been deleted. Sales, in fact, have been consistent through the years.

EMI is to run various competitions with local radio stations and the press, with limited-edition presentation boxes containing the 22 singles, plus "Yesterday" as prizes.

ADAM WHITE

Atlantic Signs Kuehn

HAMBURG—Jazz pianist Joachim Kuehn has signed with Atlantic in Germany and is to produce an album with John Lee, Gerry Brown and Philip Catherine.

International Turntable

Bert Bullin, who was copyright and royalty manager for Feldman Music, has now joined State Music and State Records in London to handle the copyright division.

Peter Scaping has been appointed manager, research and administration, of the British Phonographic Industry. He starts the new job from April 1. Scaping joins the BPI from Decca where he has been manager, marketing data and research, since 1969.

June Chamarette has been appointed general manager of the Tony Hall group of companies. Formerly in film distribution and production, she moved into the music business in 1970, working as an executive with Peter Phillips at KPM and, more recently, Jeff Wayne.

Her new job covers all activities of Manna Entertainments and Management, Fresh Air Records, the publishing outlets Fresh Air Music and Brampton Music and the newly formed Tony Hall Promotions.

Dave Adams has been appointed commercial manager of Phonogram following his return to the company from Contour to which he was seconded just it was closed down.

The appointment is a new one and makes Adams directly responsible to Ken Maliphant, marketing director. Adams is being given total responsibility in certain areas, initially tackling tape marketing, marketing services and management information services.

Maliphant says the appointment and eventual restructuring was designed for effectiveness but also to distinguish clearly between creative marketing operations and commercial marketing activities.

Adams moved to Contour at the end of last year, having been three years with Phonogram, first in marketing operations departments and then as tape manager. Prior to joining the company he was with Music for Pleasure.

Fred Kent, Phonogram's company secretary, has retired after 18 years with the organization. At a special farewell champagne ceremony he was presented with gifts from staff and management. He was guest of honor at a lunch at the Dorchester Hotel and also flew to Baarn in Holland to say farewell to colleagues at Phonogram International.

Kent joined Philips in 1958 as a product administrator for the electrical concern, moving the following year to the accounts division of the records' department. He became head of commercial planning in 1962 and development manager four years later. In 1970 he joined senior management as financial controller and became company secretary in January this year.

Bob Lake has become financial controller at Chappell. He joins the Polygram group from Gallo Africa, where he was financial manager of music operations. He has experience in music publishing, marketing and distribution.

Pran Gehil is the new manager of Chappell's special projects division, which includes the theater department, recorded music library and the hire library service center. He recently returned to the U.K. having been responsible while with Phonogram International for operations in the Middle East and Far East.

Mary Jennings, recently in charge of publicity and creative services for Contour, is manager of the newly-formed publicity department at Chappell. Gohil, Lake and Jennings all report to Chappell executive vice-chairman Steve Gottlieb.

Jonathan Simon, manager of Chappell's printing company, has

been appointed director and general manager of Chappell in Australia. Simon, with the company 16 years, succeeds Basil Ahrens, who has retired after 30 years' service.

Fraser Kennedy has left Bruce May Music/Management in London to concentrate on managing Konk recording artist Andy Desmond.

New head of promotion at United Artists, following the departure of Mike Willis, who returns to freelance promotion work. In addition, Malcolm Fisher, previously with RCA and Transatlantic, joins the company's promotion department.

Meanwhile, following Sue Brown's transfer from U.A. Records press officer to the same position on the film side, Judith Riley takes over press responsibility, excluding rock material. Andy Childs, editorial member of ZigZag, has joined the UA press office to take responsibility for the label's rock material.

Headline Artists has moved to new offices in London as part of a general reorganization of the company. Larry Westland joins Richard Griffiths, who formed Headline after leaving the Virgin agency, as a director of the firm.

Football Kicks Off Album Promo

LONDON—Touchline advertising at big football stadiums in the U.K., including a showcase cup final at the 100,000 capacity Wembley Stadium is one of two marketing techniques used by Phonogram to promote Status Quo's new album "Blue For You."

Brian Baird, Phonogram advertising manager, says: "We think this is the first time that a specific record has been advertised at these stadiums. Usually promotion at soccer grounds has been angled at promoting companies or general product."

"Particularly attractive in our scheme is that all the matches chosen, and there are 10, are being featured on BBC-TV's 'Match Of The Day' Saturday evening presentations. The matches are picked by the television authorities in advance, but no newspaper announcement is made as to which is featured until the Saturday evening."

Second promotional idea is through taped advertising plays in 600 boutiques and department stores through the U.K. where Levi jeans and jackets are sold. It is part of a merchandising deal arranged between Phonogram, Quo's management and the Levi company. It comes as a result of Quo's denim image—they are featured on the album sleeve wearing Levi clothes.

Status Quo's U.K. tour was sold-out well in advance.

New Buk Gets Promo

LONDON—Radio commercials and point-of-sale material are being used to promote a new album on Buk. "In The Region Of The Summer Stars," by the Enid. The album represents a breakaway from Buk's normal style of MOR output because the Enid is a five-piece group featuring keyboards and synthesizer in the line-up and concentrates on contemporary rock.

Nick Underwood of Buk's a&r department says: "This album is a drastic change for us and its release means that Buk now covers just about every aspect of popular music. As for the Enid album, we believe it could well have success similar to that of Mike Oldfield's 'Tubular Bells'."

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Issue Date: March 27

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Today!**

From The Music Capitals Of The World

• Continued from page 57

Ariola, WEA, Teldec and Hansa have issued recordings of the Brazilian hit "Charlie Brown," the German version with **Benny** via Hansa, German lyrics by **Fred Jay**. ... After a gap of one year, **Adamo** has brought out a German single, "Leih Mir Eine Melodie," written by **Eckart Hachfeld**.

German version of the winning title of the festival "Rose d'Or 1975, Antibes/Juan-les-Pins," recorded by **Tina York** under the title "Umarmst Du Mich, Umarm Ich Dich, the original French version with **Clement and Virginie** out here through Ariola, Montana holding the German publishing rights. ... In future Montana to represent **Frederic Francois** and all his titles in German territories, the artist having long been very successful in France. ... **Gilbert Beaud** March concerts took in Prague, Zagreb, Vienna, Munich and Stockholm.

WOLFGANG SPAHR

HELSINKI

The Finnish entry in the Eurovision Song Contest, "Pump Pump" is considered by many here to be our best bet yet for the title and there are many European inquiries about the rights to the master. Now sung by **Fredi and the Friends**, it was originally by **Fredi and Marion**, the latter pulling out because of her solo commitments at home and abroad.

Janus, in the U.S., has released a solo album by **Jukka Tolonen**, "Cross-Section," featuring material from his professional career, back to the 1960s. ... New releases in Sweden, where some 250,000 Finns live now, include such Finnish recordings as "Crazy Days" by the **Hurricanes** and **Olavi Virta's** "Unforgettables," the latter being currently under a heavy television promotion here.

Yleisradio has named "B The Magpie" by **Pekka Porjola** (Love) and "Pohjalaisia" by **Jorma Panula** (Finnlevy) as the best Finnish recordings of 1975, following a polling among its own producers and disk-jockeys, with the latter work an opera by **Leevi Madetoja**, the first of its kind on record in Scandinavia.

Syd Walker, manager of **Steeleye Span**, visited Helsinki recently to look over possible concert venues for his act, with a Span tour coming up in the summer. ... **Mosse Vikstedt**, boss of Discophon, plus many country music fans, went to a big concert in Gothenburg's Scandinavium, promoted by **Merv Conn**, from London.

Country Express (EMI), top dogs of Finnish country music, out with a new single "Daddy Frank," a **Merle Haggard** song, with Haggard particularly popular here for his musical contribution to "Moving On," a top television series starring **Frank Converse** and **Claude Atkins**. ... "Feelings," worldwide hit by **Morris Albert**, covered here by **Kisu** (EMI) and **Inga Sulin** (Reeb).

Johnny Liebkind, once top domestic male singer here, now working as product manager with **Valitut Palat-Readers' Digest**, a company heavily involved in local record and tape merchandising, Liebkind having been the first Finnish act ever signed to MCA.

Second album of the **Hurricanes**, "Roadrunner," released in France through RCA, with Ariola and Bellaphon battling for rights in West Germany. And in Finland the group is in the news through the recent marriage of bassist **Cisse Haakinen** and for problems with the police for drummer **Remu Aaltonen**. ... Musica, a relatively new label, celebrating its first chart entry with "I Wanna Go," by **Orso-Maria Querinni**, originating from a recent television series based on **Jack London** writings.

Kasettimyynti is a new company specializing in the sales and marketing of cassettes and among the founders are **Stereokasetti**, a local cassette duplicator, and noted industry figures **Ronald Krank**, **Robert de Godzinsky**, **Juhani Lahti** and **Ilkka Kuusisto**.

French Classics

• Continued from page 56

Rostropovitch with the Orchestra de Paris; and the Grand Prix des Arts et Lettres for "L'Oeuvre d'Orchestra" by Ravel, also by the Orchestra de Paris with Ciccolini and Itzhak Perlman.

The company has announced new world premieres this spring. They include "Zemir and Azor," by Gretry, with French singer **Mady Mesple**, and "Mannon Lescaut" by the same artist.

Fonovox releasing a special "Anti-Eurovision" album, featuring "left-overs" from the local elimination rounds of this year's Eurovision Song Contest. Says **Henry Haapalainen**, Fonovox managing director: "As the contest was open to all Finnish composers and only nine of the original 250 entries were heard in the Finnish finals, there must be many suitable songs for our project, particularly from lesser-known writers who lack necessary contacts to be heard."

KARI HELOPALTIO

MILAN

Orietta Berti's San Remo presentation "Omar," a gypsy serenade to her son, complete with violins, is being specially promoted by Phonogram here. ... Ariston's newest group "I Matia Bazar" on the hit trail with "Per Un Ora D'Amore," a danceable number already featured on top RAI-tv music programs.

The 100th anniversary of Italian-American opera singer **Giovanni Zenatello** celebrated at the U.S. Information Service building with Italian singers and composers joining in, under the direction of **Walter Wells**, director of USIS and noted musicologist. ... Red-carpet treatment for the U.K. Covent Garden opera company at La Scala here and reciprocal fanfares for the Scala team in London.

Despite his overwhelming success at San Remo as featured guest star, **Domenico Modugno**, whose "Professor and Violinist" single is a chart hit, is not going back to straight singing having now turned actor-singer in the Piccolo Theatre's production of **Bertoldt Brecht's** "Threepenny Opera," directed by **Giorgio Strehler**.

SYLVIA MANASSE

OSLO

Strata-East Records, started in New York by **Charles Tolliver** and **Stanley Cowell**, now distributed through EMI Norway. ... Five composers engaged to write for the Norwegian Grand Prix, to find a Eurovision Song Contest entry, and the winner was "Mata Hari," by jazz musician **Frode Thingnaes**, lyrics by **Philip Kruse**, and it will probably be sung in the contest by Thingnaes' wife **Anne Karine Strom**.

Arne Bendiksen, Oslo, has presented the first Sonet-produced albums in the "Giants Of Jazz" series, featuring **Dizzy Gillespie**, **Sonny Stitt**, **Al Cohn** and **Zoot Sims**, **Barney Kessel** and **Lee Konitz**. ... And another Bendiksen series this year is "Jazz On The Horizon," featuring **Sonny Fortune**, **Jim Hall**, **Thad Jones** and **Mel Lewis** and **Chuck Mangione**.

New CBS address is P.O. Box 143, Okern, Oslo 5. ... CBS artists visiting for Oslo concerts soon include **Ivan Rebroff**, Russian folk artist; **David Essex**, with a "David Essex In Scandinavia" collection of hits album to tie in; and **Chick Corea's** Return To Forever, which also records through ECM, with CBS putting out a new album, plus a solo LP from group member **Al Di Meola**.

ECM is the German record company, with **Manfred Eicher** as producer, and most are produced in Oslo with, in addition to Norwegian artists, musicians like **Keith Jarrett**, **Paul Blay**, **Obercrombie**, **Steve Swallow**, **Gary Burton** and **Ralph Towner**. Latest product is by the **Jack de Johnette Quintet**, plus one with **Johnette solo**, playing drums and piano-organ. Most artists combine recording dates with concerts here. Most successful Norwegian-artist recordings by ECM have been by **Jan Garbarek**, **Jon Christensen**, **Terje Rypdal** and **Arild Andersen**, both tenorist Garbarek and guitarist Rypdal figuring in **Down Beat** jazz polls.

Jan Garbarek has produced his second record with strings in Germany, with music specially composed for him by **Keith Jarrett**, who also played piano on the sessions. ... And Garbarek has also produced a new album with his quartet—pianist **Bobo Stenson**, bassist **Palle Danielsson**, drummer **Jon Christensen**, and Garbarek on tenor and soprano—both for release in a few weeks via ECM.

Frank Zappa in Oslo for a show in the top hall, the Chateau Neuf, 1,500-seater. ... **Albert Mangelsdorff** and **Dollar Brand** both in this month (March). ... Latest in a long stream of pop artists visiting Oslo: **Gloria Gaynor**, **Leo Sayer** and **Bad Company**.

Meeting here between jazz critics, newspapers, radio and television authorities, to discuss how it is possible to give more quality music space in the media. Arguments included whether to write about the **Bay City Rollers**, for example, or ignore them even though many young fans love them. But the main aim was to press producers and editors to award more space for good music, as they do for books and theater.

March 20 concert for **Benny Bailey**, U.S. trumpeter, with the **Guttormsen Big Band** in the Ibsen Hall, Skien. ... **The Drifters** and **Neil Young** on the "visitors list" here, and **10cc** in for Oslo promotion March 28. ... **Alan Price** selling well here with his "Jarrow" production. ... New album from **Popol Ace**, top Norwegian group formerly **Popol Vu**, on Polydor, titled "Stolen From Time."

Jazz guitarist **Terje Rypdal** producing new record with local group **Ruphus**, "Let Your Light Shine," his first production task with a pop group. ... **Bjarne Nerem**, veteran tenorist who has been in Sweden for 20 years, making his first album here for Disco/RCA using Norwegian musicians, the disk produced by trad-band drummer **Bjorn Krokfoss**. ... **Ytre Suloen Jazz Band**, from a small fishing village in west Norway engaged for the jazz festival in New Orleans, in April.

RANDI HULTIN

BRUSSELS

Follow-up activity after MIDEM ensures that the Eurovox Music Group here has had its biggest successes yet, with "Nostalgia" by **El Greco** sold to 12 countries and the original version of "Charlie Brown," by **Marco Remes** and his **Gringos**, also placed in 12 territories, despite the fact that the Belgian sub-publisher of the song claimed it was an "illegal" version.

Eurovox-owned **Arcade** and **Cannon** labels placed masters in Germany, Holland, Scandinavia, the U.K., South Africa, Canada, U.S., Mexico, Spain, Australia, France and Argentina and acquired singles "Jet Set Lady" by **Transit** (from **Budde**, Germany) and "Hallelujah Europa" from **Rod Buckle**. ... Tremendous success for top musician **Bobby Setter** at the Berliner Palace in Berlin, and his band returns in April to play at

(Continued on page 62)

U.K. Firms Still Stymied

• Continued from page 4

found its way into the shops there is the difficulty of establishing that the person handling it knows it is pirated.

"The British Phonographic Industry, for the record companies, or the Mechanical Copyright Protection Society can take civil action against offenders, or resort to criminal law. But they have to prove that people know the product is illegal before any sort of prosecution can take place."

Says the spokesman: "It is up to all the injured parties to band together and jump on these pirates like a ton of bricks when their product arrives here."

He points out that a government-appointed committee is currently studying the whole problem of people getting recourse under the copyright act. "The committee is actually taking evidence now and I'm sure that if the two groups collated details about what is happening with pirated tapes then the committee would give it due consideration."

But **Geoffrey Bridge**, British Phonographic Industry director thinks the whole situation of pirated tapes is back to square one. "If we follow the Dept. of Trade advice then it would mean manning all the airports and docks 24 hours a day, which is quite impractical."

He says that for two years both groups have asked Customs and Excise to know when consignments of tapes are arriving, so they could be looked at before passing through customs.

"Yet despite our pleas, they will not allow us to do it and won't even tell us the name of the importers. They base their argument on the ground of ethics. There just seems no solution in sight."

International Briefs

LONDON—Two early Rod Stewart albums, "An Old Raincoat Will Never Let You Down" and "Gasoline Alley," are to be released this week here by Mercury as a double package. Under the blanket title "The Vintage Years 1969-70," the two-record set retails at approximately \$8. Stewart is now with Warner Brothers and has often cited these albums as his personal favorites. He was consulted by Phonogram about the general packaging of the set, and notified of the marketing plan for the package. Stewart says: "I'm very pleased they paid me the courtesy of consulting with me, particularly about the timing of the album set. "I think it is very much to their credit for setting this sort of example, which is not often the case when an artist has left a company. Naturally this kind of approach gives me encouragement to give them every support in their campaign, as and when needed." And he adds: "I just hope other record companies will follow the leader when dealing with catalogs of artists whose contracts have terminated." Phonogram is naturally using a heavy marketing campaign on the double-album set, and a single from the "Gasoline Alley" album, "It's All Over Now" is being rush-released.

★ ★ ★

HAMBURG—**Otto Demler**, **Freddy Quinn** and **Werner Triepke** have set up their own company here. Demler is one of Germany's most successful hit-record producers, having built up Czechoslovakian singer **Karel Gott** here, and has built Spanish international singer **Julio Iglesias** into a million-seller on the German market.

Quinn started his career 20 years ago, has sold more than 20 million records and starred in 13 movies. Now 43, he is still very much at the top of the show-business world here. Quinn is one of the most international of German artists, speaking seven languages fluently and is constantly on television. The businessman, the active managing director of the company, **Esperanza-Casarica Music Production**, is **Triepke**, who recently left Polydor after 23 years with the company in the international markets, but notably in Germany. He is an expert in marketing, promotion for product and artists and in a&r work. Says **Triepke**: "We are looking for international copyrights and artists to build big in Germany. We are sure that our team covers the very best of experience in the various facets of the business."

★ ★ ★

LONDON—Transatlantic here has launched the Granada label which is to concentrate on recordings derived from programs produced by Granada TV for the Independent television network. The label will be marketed and distributed by Transatlantic and the first release is the "International Pop Proms," featuring an orchestra conducted by **Les Reed**. This precedes the launch of a seven week "Pop Prom" series. Future releases will include an album from the series "The Wheeltappers And Shunters Social Club" and one featuring members of the cast of the long-running "Coronation Street." The label will be co-ordinated by Granada light entertainment **John Hamp**, in liaison with Transatlantic a&r manager **John Whitehead**. Granada has rights to a variety of recorded material. Says **Hamp**: "First timers on Granada have included the Beatles, **Herman's Hermits** and **Gilbert O'Sullivan** in the early days. Now

there are new club acts coming through and many have distinct recording potential. We will have records running in tandem with television shows and series."

★ ★ ★

PARIS—**Mike Clifford**, of California, U.S., is the singing star of the new Casino de Paris revue "Paris Line," directed by **Line Renaud** with music by her husband **Loulou Gasté**. The U.S., in fact, is well represented in the production. **Jerry Jackson**, who worked with **Line Renaud** in Las Vegas, is the ballet master and **Jose Vinas**, who worked in **Renaud's** costumes in Vegas, is responsible for the show's 800 changes, 22 of which will be worn by the star herself. Reportedly **Jean Bauchet**, who is footing the production bill and who saved the Casino from closure, has put up some \$3 million. And the first tableau is a tribute to the famous theater which celebrates its 80th anniversary this year. **Line Renaud** is also planning a new revue, to be staged elsewhere, on the life of **Gaby Deslys**, the first star of the Casino after it had been taken over by **Leon Volterra** just before World War I.

Di Capri Cops San Remo Prize

SAN REMO—Italian music industry hopes to give a new vitality and significance to the San Remo Festival were not totally fulfilled by the 26th event in the series, which ended in a win for **Splash** artist **Pepino Di Capri**, with "No Lo Faccio Piu," written by **Depsa** and **Iodice** and published by **Splash**.

The song, which concerns a young girl's first encounter with love, caused considerable headaches for the RAI television chiefs because of the fairly explicit lyric.

Second place went to **Durium** artists **Wess** and **Dori Ghezzi** with "Come Stai Con Chi Sei," written by **Minellono** and **Balsamo** and published by **Karma**.

The three-day event was successfully staged by **Vittorio Salvetti** and well hosted by disk jockey **Gigi Guardabassi**. Special guests included **Morris Albert**, **Esther Phillips**, the **Chater Sisters**, **Suzi Quatro**, **Julio Iglesias**, **Domenico Modugno**, **Walter Chiari**, **Rita Pavone** and **Macario**.

The artists competed this year in teams which contained a well-balanced mixture of established talent and up-and-coming artists. The juries in the various Italian towns were selected from applicants who responded to advertisements printed in regional newspapers.

RAI television gave scant coverage to the festival, devoting only an hour of screen time to it, though the whole three days were covered by the company's radio team.

Winning group in the team event was that composed of CBS's **Sandro Giacobbe**—whose "Gli Occhi Di Tua Madre" was well-liked by public and press alike—I **Camaleonti**, the **Opera** group, the **Profeti** group, **Umberto Lupi** and **Vanna Leali**.

MIDEM Role

• Continued from page 56

MIDEM. Those based in Paris can more easily have direct contact with the record companies, but the provincial dealer often feels cut off from the action.

The basic feeling was that MIDEM could well prove a means of improving the human links within the industry.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)

*Denotes local origin

SINGLES

This Week	Last Week	Title	Artist
1	2	I LOVE TO LOVE	Tina Charles (CBS)—Mautoglad (Biddu)
2	1	DECEMBER '63	Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)
3	4	CONVOY	C.W. McCall (MGM)—American Gramophone (Don Fares/Chips Davies)
4	3	RODRIGO'S GUITAR CONCERTO	Manuel & the Music of the Mountains (EMI)—Critic (Norman Newell)
5	6	IT SHOULD HAVE BEEN ME	Yvonne Fair (Tamla Motown)—Jobete London (Norman Whitfield)
6	7	DAT	Pluto Shervington (Opal)—Nems (Paul Khouri)
7	9	RAIN	*Status Quo (Vertigo)—Shawbury (Status Quo)
8	20	LOVE REALLY HURTS WITHOUT YOU	Billy Ocean (GTO)—Black Sheep (Ben Findon)
9	5	FOREVER & EVER	*Slik (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)
10	18	FUNKY WEEKEND	Stylistics (Avco)—(Hugo/Luigi)
11	10	SQUEEZE BOX	*Who (Polydor)—Eel Pie (Glyn Johns)
12	29	YOU DON'T HAVE TO SAY YOU LOVE ME	*Guys & Dolls (Magnet)—B. Feldman (Arnold/Martin/Morrow)
13	22	I LOVE MUSIC	*O'Jays (Philadelphia)—Gamble Huff/Carlin (K. Gamble/L. Huff)
14	11	LET'S CALL IT QUITS	*Slade (Polydor)—Barn (Slade) (Chas Chandler)
15	23	DO THE SPANISH HUSTLE	Fatback Band (Polydor)—Clita/Sambo (Fatback Band)
16	37	PEOPLE LIKE YOU PEOPLE LIKE ME	*Glitter Band (Bell)—Rock Artists (Mike Leander)
17	19	SOMETHING'S BEEN MAKING ME BLUE	*Smokie (Rak)—Chinnichap/RAK (M. Chapman/N. Chinn)
18	15	MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD	Glenn Miller (RCA)—United Artists/KPM
19	25	MISS YOU NIGHTS	*Cliff Richard (EMI)—Off the Wall/Island (Bruce Welsh)
20	16	LOW RIDER	War (Island)—Carlin (J. Goldstein)
21	12	LOVE TO LOVE YOU BABY	Donna Summer (GTO)—Louigny Marquee (Peter Bellotte)
22	41	I WANNA STAY WITH YOU	*Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)
23	8	NO REGRETS	*Walker Bros. (GTO)—Essex (Geoff Calver/Scott Walker)
24	13	MAMA MIA	Abba (Epic)—Bocu (B. Anderson/B. Ulveus)
25	50	LET'S DO THE LATIN HUSTLE	Eddie Brennan & BBS Unlimited (Pye)—Dimit (Eddie Brennan)
26	40	LET'S DO THE LATIN HUSTLE	M&O Band (Creole)—Dimit (Mufin/Owen)
27	45	FALLING APART AT THE SEAMS	*Marmalade (Target)—Macaulay (Tony Macaulay)
28	26	TUXEDO JUNCTION	Manhattan Transfer (Atlantic)—MCPS (A. Ertegun/T. Hauser)
29	27	YOUR MAGIC PUT A SPELL ON ME	L.J. Johnson (Philips)—Leviathan/Horse
30	47	WAKE UP EVERYBODY	Harold Melvin & The Blue Notes (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)
31	17	WE DO IT	R. & J. Stone (RCA)—Rondor/Tin Lid (Phil Swern)
32	14	LOVE MACHINE	Miracles (Tamla Motown)—Jobete London (Freddie Perren)
33	28	WEAK SPOT	Evelyn Thomas (20th Century)—Leviathan/Horse (I. Levine/D. Leake)
34	31	CLOUD 99	*St. Andrews Chorale (Decca)—Ardmore/Beechwood
35	24	WALK AWAY FROM LOVE	David Ruffin (Tamla Motown)—EMI (Van McCoy)
36	44	SHIPS IN THE NIGHT	*Be-Bop Deluxe (Harvest)—Feldman (John Leckie/B. Nelson)
37	34	IF PARADISE WAS HALF AS NICE	*Amen Corner (Immediate)—Cyril Shane (Andy Fairweather—Low/Sheil Talmy)
38	43	HEY MISS PAYNE	Chequers (Creole)—Creole (John Mathias)
39	21	BABY FACE	Wing & A Prayer Fife & Drum Corps (Atlantic)—Francis Day & Hunter
40	—	CONCRETE & CLAY	Randy Edelman (20th Century)—Burlington (Bill Schnee)
41	49	CAN'T SAY HOW MUCH I LOVE YOU	Demis Roussos (Philips)—Leros/Britico (Demis Roussos)
42	—	NEVER GONNA FALL IN LOVE AGAIN	*Dana (GTO)—Campbell Connelly (Geoff Stephens)

43	—	YOU SEE THE TROUBLE WITH ME	Barry White (20th Century)—(Barry White)
44	—	TAKE IT TO THE LIMIT	Eagles (Asylum)—Warner Brothers (Bill Szymczyk)
45	—	HEY MR. MUSIC MAN	Peters & Lee (Philips)—Cyril Shane/Gema (John Franz)
46	46	THE OLD RUGGED CROSS	*Ethna Campbell (Philips)—High-Fye (Frewin Prod.)
47	—	SEAGULL	*Rainbow Cottage (Penny Farthing)—Page Full Of Hits (Larry Page)
48	—	OTHER SIDE OF ME	Andy Williams (CBS)—Kirshner/Warner Brothers (Jack Gold)
49	—	LONDON BOYS	*T. Rex (EMI)—Wizard (Marc Bolan)
50	—	HERE THERE AND EVERYWHERE	Emmylou Harris (Reprise)—Northern (B. Ahern)

LPs

This Week	Last Week	Title	Artist
1	1	THE VERY BEST OF SLIM WHITMAN	(United Artists)
2	2	THE BEST OF ROY ORBISON	(Arcade)
3	3	MUSIC EXPRESS	Various Artists (K-Tel)
4	5	A TRICK OF THE TAIL	Genesis (Charisma)
5	6	THE BEST OF HELEN REDDY	(Capitol)
6	7	CARNIVAL	Manuel & The Music Of The Mountains (Studio Two)
7	4	DESIRE	Bob Dylan (CBS)
8	8	RUN WITH THE PACK	Bad Company (Island)
9	13	HOW DARE YOU	10cc (Mercury)
10	11	A NIGHT AT THE OPERA	Queen (EMI)
11	12	24 ORIGINAL HITS	Drifters (Atlantic)
12	14	MOTOWN GOLD	Various Artists (Tamla/Motown)
13	17	TUBULAR BELLS	Mike Oldfield (Virgin)
14	10	STATION TO STATION	David Bowie (RCA)
15	9	40 GREATEST HITS	Perry Como (K-Tel)
16	15	OMMADAWN	Mike Oldfield (Virgin)
17	21	ELITE HOTEL	Emmylou Harris (Reprise)
18	16	ABBA	(Epic)
19	19	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon (CBS)
20	20	SUNBURST FINISH	Be-Bop Deluxe (Harvest)
21	26	SHEER HEART ATTACK	Queen (EMI)
22	22	THE BEST OF GLADYS KNIGHT & THE PIPS	(Buddah)
23	25	LOVE TO LOVE YOU BABY	Donna Summer (GTO)
24	31	SCOTCH ON THE ROCKS	Band Of The Black Watch (Spark)
25	23	20 SONGS OF JOY	Nigel Brooks Singers (K-Tel)
26	—	RAISING HELL	Fatback Band (Polydor)
27	—	GREATEST HITS	Eagles (Asylum)
28	41	ONE OF THESE NIGHTS	Eagles (Asylum)
29	29	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
30	45	WISH YOU WERE HERE	Pink Floyd (Harvest)
31	35	ROLLED GOLD	Rolling Stones (Decca)
32	24	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
33	—	RODRIGO CONCIERTO DE ARANJUEZ	John Williams (CBS)
34	18	TITLESS FLIGHT	Steve Harley & Cockney Rebel (EMI)
35	—	THE FOUR SEASONS STORY	(Private Stock)
36	27	THE BEST OF THE STYLISTICS	(Avco)
37	36	QUEEN 2	(EMI)
38	—	WALK RIGHT BACK WITH THE EVERLYS	Everly Bros. (Warner Bros.)
39	47	FAVORITES	Peters & Lee (Philips)
40	46	BREAKAWAY	Gallagher & Lyle (A&M)
41	—	A LEGENDARY PERFORMER	Glenn Miller & His Orch. (RCA)
42	—	GLENN MILLER: A MEMORIAL 1944-1969	(RCA)
43	40	QUEEN	(EMI)
44	38	MAKE THE PARTY LAST	James Last (Polydor)
45	37	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
46	44	THE VERY BEST OF ROGER WHITTAKER	(Columbia)
47	—	GET RIGHT INTAE HIM	Billy Connolly (Polydor)
48	39	CRISIS? WHAT CRISIS?	Supertramp (A&M)
49	48	DESPERADO	Eagles (Asylum)
50	34	GIMME BACK MY BULLETS	Lynyrd Skynyrd (MCA)

ITALY

(Courtesy Germano Ruscitto As Of 2/24/76)

ALBUMS

This Week	Last Week	Title	Artist
1	—	LILLY	Antonello Venditti (RCA)
2	—	WISH YOU WERE HERE	Pink Floyd (Harvest—EMI)

3	—	MINA CANTA LUCIO	Mina (PDU-EMI)
4	—	SANDOKAN	Oliver Onions (RCA)
5	—	XXIA RACCOLTA	Fausto Papetti (Durium)
6	—	FORSE ANCORA POESIA	I Poo (CBS-MM)
7	—	RIMMEL	Francesco De Gregori (RCA)
8	—	HASTA LA LIBERTAD	Inti Illimani (Vedette)
9	—	PRODONDRO ROSSO	Goblin (Cinevox-Fonit/Cetra)
10	—	NUMBERS	Cat Stevens (Ricordi)
11	—	LA BETTERIA	Lucio Battisti (Numero Uno-RCA)
11	—	COME TASTE THE BAND	Deep Purple (Purple-EMI)
11	—	MUSIC MAESTRO PLEASE	Love Unlimited Orchestra (Philips-Phonogram)
14	—	LA MINA	Mina (PDU-EMI)
15	—	LA LUNA	Angelo Branduardi (RCA)

BELGIUM

(Courtesy HUMO)

SINGLES

This Week	Last Week	Title	Artist
1	—	LOVE HURTS	Nazareth (Philips)
2	—	VOLARE	Al Martino (EMI)
3	—	LET'S TWIST AGAIN	Chubby Checker (Decca)
4	—	J'ATTENDRAI	Dalida (Decca)
5	—	WILLEMPIE	Andre Van Duin (CNR)
6	—	KING KONG	Jimmy Castor Bunch (EMI)
7	—	HOLIDAY	Tony Bravo (EMI)
8	—	ICH BIN WIE DU	Marianne Rosenberg (Philips)
9	—	ALS HET GRAS TWEE KONTJES HOOG IS	Hydra (Polydor)
10	—	LA BALLADE DES GENS HEUREUX	Gerard Lenorman (CBS)
11	—	QUEEN OF CLUBS	KC and the Sunshine Band (RCA)
12	—	BOHEMIANRHAPSODY	Queen (EMI)
13	—	PATRICK MON CHERI	Kiki and Pearly (Philips)
14	—	THE LIES IN YOUR EYES	Sweet (RCA)
15	—	1, 2, 3, 4, 5 FIRE	Penny McLean (Jupiter) LPs

LPs

This Week	Last Week	Title	Artist
1	—	A NIGHT AT THE OPERA	Queen (EMI)
2	—	DESIRE	Bob Dylan (CBS)
3	—	LET THE MUSIC PLAY	Barry White (Philips)
4	—	IN DE WEIDE	Uranus van Anus (Parciful)
5	—	JOE DASSIN	Joe Dassin (CBS)

DENMARK

(Courtesy I.F.P.I.)

As Of 2/20/76

SINGLES

This Week	Last Week	Title	Artist
1	—	MOVIESTAR	Harpo (EMI)
2	—	GIVE US A WINK	The Sweet (RCA)
3	—	GAS 5	Gasolin (CBS)
4	—	DESIRE	Bob Dylan (CBS)
5	—	NOBODY'S FOOL	Slade (Polydor/NPA)
6	—	O.K. MIAMI	C. Jerome (EMI)
7	—	THE ELEPHANT SONG	Kamahl (Philips/NPA)
8	—	GOLDENHITS	Suzi Quatro (RAK/EMI)
9	—	GREATEST HITS	ABBA (POLAR/EMI)
10	—	THE LIES IN YOUR EYES	The Sweet (RCA)
11	—	A NIGHT AT THE OPERA	Queen (EMI)
12	—	LIEGSTOUW	Spillemaendene Fra Himmerland (STUK)
13	—	JORGEN RYG	Jorgen Ryg (EMI)
14	—	WHEELS	Tommy Seebach (EMI)
15	—	ELEFANTSANGEN	Henning Vilgen (Starbox/NPA)

ISRAEL

(Courtesy Israel Broadcasting Authority)

As Of 2/22/76

SINGLES

LPs

This Week	Last Week	Title	Artist
1	—	EVIL WOMAN	Electric Light Orchestra (Jet)
2	—	GLASS OF CHAMPAGNE	Sailor (Epic)
3	—	ARTFOR ART'S SAKE	10 C.C. (Mercury)
4	—	LET THE MUSIC PLAY	Barry White (20th Century)
5	—	DO YOU KNOW WHERE YOU'RE GOING TO?	Diana Ross (Motown)
6	—	LOVE TO LOVE YOU BABY	Donna Summer (Casablanca)
7	—	GROW SOME FUNK OF YOUR OWN	Elton John (DJM)
8	—	MAMA MIA	Abba (Polar)
9	—	IN DULCE JUBILO	Mike Oldfield (Virgin)
10	—	RAMAYA	Afric Simone (Isradisc)
11	—	MIDNIGHT RIDER	Paul Davidson (Tropical)
12	—	LOVE MACHINE	Miracles (Motown)
13	—	HURRICANE	Bob Dylan (Columbia)
14	—	CHICAGO	Frederic Francois (Vogue)
15	—	BABY FACE	Wing & A Prayer Fife & Drum Corps (Atlantic)
16	—	FOREVER AND EVER	Slik (Bell)
17	—	GOLDEN YEARS	David Bowie (RCA)
18	—	WE DO IT	R. & J. Stone (RCA)
19	—	SUNSHINE DAY	Osbisa (Bronze)
20	—	DECEMBER '63	Four Seasons (Warner Bros.)

SPAIN

(Courtesy El Gran Musical)

As Of 2/29/76

SINGLES

This Week	Last Week	Title	Artist
1	—	PARA QUE NO ME OLVIDES	Lorenzo Santamaria (EMI) (Ego Musical)

2	—	HOY TENGO GANAS DE TI	Miguel Gallardo (EMI) (Ego Musical)
3	—	JAMAS	Camilo Sesto (Ariola) (Arabela-Southern)
4	—	I'M ON FIRE	5,000 Volts (Fonogram) (Canciones Del Mundo)
5	—	HAY QUE LAVALO	Charanga del Tio Honorio (CBS) (Discorama)
6	—	TORNERO	I Santo California (Ariola) (Armonico)
7	—	THAT'S THE WAY	K.C. & The Sunshine Band (RCA) (Sunbury)
8	—	THE HUSTLE	Van McCoy (Columbia) (Hispanavox)
9	—	AMOR AMOR	Lolita (CBS) (April Music)
10	—	ABRAZAME	Julio Iglesias (Columbia) (Notas Magicas) LPs

LPs

This Week	Last Week	Title	Artist
1	—	WISH YOU WERE HERE	Pink Floyd (EMI)
2	—	JESUCRISTO SUPERSTAR	Versiqon Teatral Espanola (Ariola)
3	—	VIATGE A ITACA	Lluís Llach (Movieplay)
4	—	R-A-I-N-B-O-W	Ritchie Blackmore's Rainbow (EMI)
5	—	OMMADAWN	Mike Oldfield (Ariola)
6	—	PARA PIEL DE MANZANA	Joan Manuel Serrat (Ariola)
7	—	JESUS CHRIST SUPERSTAR	SOUNDTRACK—(Movieplay)
8	—	AMOR LIBRE	Camilo Sesto (Ariola)
9	—	HEIDI/TV SOUNDTRACK	(RCA/CBS)
10	—	SANTA MARIA DE IQUIQUE	Quilapayun (Movieplay)

SWEDEN

(Courtesy GLF)

Denotes local origin

LPs

SINGLES

This Week	Last Week	Title	Artist
1	—	FRIDA ENSAM	Anni-Frid Lyngstad (Polar)
2	—	KRAMGOA LATAR 2	*Vikingarna (Mariann)
3	—	GIVE US A WINK	Sweet (RCA)
4	—	EMIL I LONNEBERGA	*Soundtrack (Philips)
5	—	BLUE FOR YOU	Status Quo (Vertigo)
6	—	HAN AR MIN SANG	*Pelle Karlsson (Signatur)
7	—	LOVE TO LOVE YOU BABY	Donna Summer (Casablanca)
8	—	HOW DARE YOU	10cc (Mercury)
9	—	ABBA'S GREATEST HITS	Abba (Polar)
10	—	SCHIFFZ	*Bjoern Skifs (EMI)
11	—	STATION TO STATION	David Bowie (RCA)
12	—	GREATEST HITS	Cat Stevens (A&M)
13	—	HEAD ON	Bachman-Turner Overdrive (Mercury)
14	—	THE ELEPHANT SONG	Kamahl (Philips)
15	—	NYA PERSPEKTIV	*Ola Magnell (Metronome)

LPs

This Week	Last Week	Title	Artist
1	—	MOVIESTAR	*Harpo (EMI)
2	—	I'M ON FIRE	5000 Volts (Philips)
3	—	LADY BUMP	Penny McLean (CBS)
4	—	YOU SET MY HEART ON FIRE	Tina Charles (CBS)
5	—	THAT'S THE WAY I LIKE IT	KC and the Sunshine Band

MEXICO

(Courtesy Radio Mil)

As Of 2/13/76

SINGLES

LPs

This Week	Last Week	Title	Artist
1	—	ESCLAVO Y AMO	Los Pasteles Verdes (Gas)
2	—	CUATRO LAGRIMAS	Los Polifaceticos (Capitol)
3	—	ESA PARED	Leo Dan (CBS)
4	—	INTERROGACION	Fresa Salvaje (Capitol)
5	—	THAT'S THE WAY (I Like It)	K.C. & The Sunshine Band (RCA)
6	—	THIS WILL BE	Natalie Cole (Capitol)
7	—	COMO UN DUENDE	Los Baby's (Peerless)
8	—	MELINA	Camilo Sesto (Ariola)
9	—	COMO TE EXTRANO	Revolucion de Emiliano Zapata (Melody)
10	—	NORENA DE 15 ANOS	Los Felinos (Musart)
11	—	FLY ROBIN FLY	Silver Convention (RCA)
12	—	POR QUE TE FUISTE	Los Versatiles (IN)
13	—	—	—
14	—	VOLVERE	Diego Verdaguer (Melody)
15	—	HEY LITTLE FIREFLY	Firefly (A&M)

Rock Singles Best Sellers

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As Of 3/1/76

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

- | | |
|---|---|
| 1 THEME FROM "SWAT" —Rhythm Heritage—ABC 12135 | 21 THE WHITE KNIGHT —Cleddus Maggard—Mercury 73751 |
| 2 ALL BY MYSELF —Eric Carmen—Arista 0165 | 22 ONLY SIXTEEN —Dr. Hook—Capitol 4171 |
| 3 LOVE HURTS —Nazareth—A&M 1671 | 23 ONLY LOVE IS REAL —Carole King—Ode 66119 |
| 4 YOU SEXY THING —Hot Chocolate—Big Tree 16047 | 24 RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale—United Artists 752 |
| 5 LOVELY NIGHT (Angel Face) —Captain & Tennille—A&M 1782 | 25 SWEET THING —Rufus Featuring Chaka Khan—ABC 12149 |
| 6 TAKE IT TO THE LIMIT —Eagles—Asylum 45293 | 26 BOHEMIAN RHAPSODY —Queen—Elektra 45297 |
| 7 CONVOY —C.W. McCall—MGM 14839 | 27 JUST YOU AND I —Melissa Manchester—Arista 0168 |
| 8 DECEMBER 1963 (Oh What A Night) —Four Seasons—Warner Bros./Curb 8168 | 28 WAKE UP EVERY BODY (Part 1) —Harold Melvin & The Blue Notes—Philadelphia International 8-3579 |
| 9 SLOW RIDE —Foghat—Bearsville 0306 | 29 CUPID —Tony Orlando & Dawn—Elektra 45302 |
| 10 DREAM WEAVER —Gary Wright—Warner Bros. 8167 | 30 SATURDAY NIGHT —Bay City Rollers—Arista AL 4049 |
| 11 50 WAYS TO LEAVE YOUR LOVER —Paul Simon—Columbia 3010270 | 31 ACTION —Sweet—Capitol 4220 |
| 12 SQUEEZE BOX —The Who—MCA | 32 I DO, I DO, I DO, I DO, I DO —Abba—Atlantic 3310 |
| 13 JUNK FOOD JUNKIE —Larry Groce—Warner Bros./Curb 8165 | 33 BABY FACE —Wing & A Prayer Fire & Drum Corps—Wing & A Prayer 103 |
| 14 FANNY (Be Tender With My Love) —Bee Gees—RSO 519 | 34 THEME FROM "MAHOGANY" —Diana Ross—Motown 1377 |
| 15 DREAM ON —Aerosmith—Columbia 3-10278 | 35 THERE'S A KIND OF HUSH (All Over The World) —Carpenters—A&M 1800 |
| 16 I WRITE THE SONGS —Barry Manilow—Arista 0157 | 36 I FEEL LIKE A BULLET (In The Gun Of Robert Ford) —Elton John—MCA 40505 |
| 17 MONEY HONEY —Bay City Rollers—Arista 0170 | 37 LET YOUR LOVE FLOW —Bellamy Brothers—Warner Bros./Curb 8169 |
| 18 LOVE MACHINE (Part 1) —Miracles—Tamilia 54262 | 38 TILL IT'S TIME TO SAY GOODBYE —Jonathan Cain—October 101 |
| 19 LOVE TO LOVE YOU BABY —Donna Summer—Oasis 401 | 39 PALOMA BLANCA —George Baker Selection—Warner Bros. 8115 |
| 20 LOVE ROLLERCOASTER —Ohio Players—Mercury 73734 | 40 DEEP PURPLE —Donny & Marie Osmond—Kolob 14840 |

Rock LP Best Sellers

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As Of 3/1/76

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

- | | |
|--|---|
| 1 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 | 21 GREATEST HITS —John Denver—RCA CPL1-0374 |
| 2 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 | 22 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 |
| 3 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 | 23 ROCK OF THE WESTIES —Elton John—MCA 2163 |
| 4 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 24 BLACK BEAR ROAD —C.W. McCall—MGM M3G 5008 |
| 5 DESIRE —Bob Dylan—Columbia PC 33893 | 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 THE HUNGRY YEARS —Neil Sedaka—Rocket PIG 2157 |
| 7 MAIN COURSE —Bee Gees—RSO SO 4807 | 27 PRISONER IN DISGUISE —Linda Ronstadt—Asylum 7E-1045 |
| 8 HELEN REDDY'S GREATEST HITS —Capitol ST 11467 | 28 OUTLAWS —Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 |
| 9 TRYIN' TO GET THE FEELIN' —Barry Manilow—Arista AL 4060 | 29 LED ZEPPELIN (IV) —Atlantic SD 7208 |
| 10 GREATEST HITS —Elton John—MCA 2128 | 30 THE BEST OF CARLY SIMON —Elektra 7E-1048 |
| 11 RUN WITH THE PACK —Bad Company—Swan Song SS 8416 | 31 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 12 GRATITUDE —Earth, Wind & Fire—Columbia PC PG 33694 | 32 CLEARLY LOVE —Olivia Newton-John—MCA 2148 |
| 13 WINDSONG —John Denver—RCA Asylum 7E-1039 | 33 STATION TO STATION —David Bowie—RCA APL1-1327 |
| 14 FLEETWOOD MAC —Reprise MS2225 | 34 THE BAY CITY ROLLERS —Arista AL 4049 |
| 15 GREATEST HITS —Seals & Crofts—Warner Bros. BS 2885 | 35 WAKE UP EVERYBODY —Harold Melvin & The Blue Notes—Philadelphia International PZ 33808 |
| 16 K.C. & THE SUNSHINE BAND —TK 603 | 36 THOROUGHbred —Carole King—Ode SP 77034 |
| 17 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot DOSD 2020 | 37 AFTERTONES —Janis Ian—Columbia PC 33919 |
| 18 ALIVE! —Kiss—Casablanca NBLP 7020 | 38 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 |
| 19 SEDAKA'S BACK —Neil Sedaka—Rocket 463 | 39 RUFUS FEATURING CHAKA KHAN —ABC ABCD 909 |
| 20 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 40 NATIVE SON —Loggins & Messina—Columbia PC 33578 |

Buddah To Distrib Pi Kappa Product

NEW YORK—Pi Kappa Records joins the Buddah Group as a distributed label.

Founded two years ago by Paul Kyser, the r&b label headquarters in Jersey City, and its artist roster features such acts as Jimmy Briscoe &

the Little Beavers, Calender, the Super Disco Band and LaRosa Grier.

First releases covered by the deal are a single by Briscoe, scheduled to ship the end of this month, and LPs by Calender and the Super Disco Band, shipping in April.

General News

400 Attend ITA Seminar

• Continued from page 3

with the unauthorized use of duplication or infringement of sound recordings.

"It's time we agreed on some definitions of terms," he said, "because they continue to be misused and abused in the press and in the courts. Namely, counterfeiting, bootlegging, piracy and infringement. Each has a different legal connotation."

By way of explanation for ITA attendees Meyers explained that counterfeiting "deals essentially with the forging or duplicating of the label, the artwork, the album cover or the packaging regardless of the content of the product, whether its prerecorded disk or tape.

"This became a problem before the tape explosion after Congress in 1962 provided for criminal penalties for phonograph records, sound recordings, which bore forged or counterfeited labels.

"Bootlegging is the unauthorized recording of a live performance, whether you tape it in a music hall or take it live off the air. This type of activity may violate many state laws and it's designed to protect the performer against any invasion of his right to privacy for the performance of his work.

"It may also constitute an infringement of the underlying musical work and it really has nothing to do with the sound recording.

"Piracy, another term, consists of the unauthorized duplication of a legitimate sound recording. If that unauthorized duplication took place prior to Feb. 15, 1972, it would violate the laws of 38 states and the common law of states that have enacted criminal sanctions.

"If the recording was fixed after Feb. 15, 1972, then it loses its characterization as a pirating crime and becomes an infringement crime, if the sound recording was copyrighted.

"So anything that was fixed prior to Feb. 15, 1972 is eligible for protection under the state law and anything fixed after Feb. 15, 1972 is eligible for protection under the federal law. The first category is piracy where the product is duplicated without the authority of the owner of the master and the second category is called infringement, which violates the federal law."

Product demonstrations, developments and merchandising plans that highlighted ITA exhibition halls and suites included:

• Columbia Magnetics announced a new "free head cleaner promotion" with the purchase of Columbia Cassette and Cartridge 2-packs. If one 50-minute Converts Quad 8-track cartridge is purchased or one C-60 Columbia cassette, a second is included at half-price plus a coupon for the free head cleaner.

• Certron demonstrated its recently introduced Memotape MT30 mini-cassette that can be used with all Philips type mini-cassette recorders and is available in 30-minute lengths (15 minutes per side) with plastic storage box. Also on

Windchime Signs

NEW YORK—Chappell Music will administer the catalog of Windchime Music, Nashville-based publishing and production company, under a deal recently signed by the firms. The worldwide deal also includes material in Sandstorm Music, an affiliate of Windchime.

During the past year, songs by Windstorm and Bandstorm writers have been recorded by such artists as Rex Allen Jr., The Carpenters, Vikki Carr, Tom Jones, Charlie Rich, B.J. Thomas, Tanya Tucker, among others.

hand were the firm's high density, high energy gamma and low noise lines of cassette and 8-track.

• The Magnetic Audio/Video Products Division of 3M demonstrated its newly introduced line of audio accessories for professional use. They included a cassette head cleaner, an 8-track cartridge head cleaner; model 24 leader and timing, tape; a tape recording index system, a three-ring binder with referencing capabilities and containing materials for cataloging 288 different tapes; pre-cut splicing tabs, model 620 splicing tape; empty cassette plastic storage boxes and empty plastic boxes for 7-inch reel; and self threading reel.

• Maxell demonstrated its new AV cassette tape featuring a sonically sealed window, a precision molded heavy duty styrene case, free running Derlin rollers for less friction, specially impregnated slip sheets and a leader made of a special non-abrasive, surface treated polyester. It's available in 30, 45, 60, 90 and 120-minute lengths and in new two-drawer library packs.

UA Increase

• Continued from page 14

capitalize on her string of recent top 10 country sides.

Teller, with UA about a year, points up the importance of the addition of the Grateful Dead product six months ago. Notable, he says, are the new albums coming from this source such as Kingfish, the Bob Weir-led band, and the forthcoming Lee Oskar's first solo harmonica concept LP. "Blues For Allah" topped 400,000 and Jerry Garcia's "Reflections" at 59 with a star this week is nearing 200,000 units.

Teller is optimistic about War's late March release of its soundtrack package, "The River Niger," based on a screen play of the Off-Broadway award-winning play of the same name.

Until last week, UA planned to release the package prior to the film's national break-in, which appeared to be ready for early fall. Cine Artists has taken over the film and it breaks in Chicago April 1, with national tour following. War composed and performs the score, produced by Jerry Goldstein. Film stars Cicely Tyson and James Earl Jones.

The second quarter's early figures will also be bolstered by a Ventures' disco-oriented album and a long-promised two-pocket deluxe LP of the soundtrack from the Grateful Dead's in-concert movie.

TV Grammy Awards

• Continued from page 10

home viewer was given a brief history lesson into Chicago's attributes.

From a visual standpoint the five-men dance team called the Lockers which worked with presenter Aretha Franklin was sensational in its choreography and zippy costuming. Camera work was fast-paced with lots of cuts to the audience but not enough time spent on faces. Close-ups of the singers doing their nominated tunes were, however, intimate.

There were two funny ad lib lines. While thanking people for winning the LP of the year, Paul Simon interjected: "And most of all to Stevie Wonder who didn't make an album this year." And when Neil Sedaka had to read someone's "cute" joke, he responded with "I didn't write that" which drew audience applause.

Music for the show was arranged by Jack Elliot and Alan Ferguson. Image West provided the computer animation.

Jukebox Programming

Crossovers Problem For Title Strips

By ANNE DUSTON

CHICAGO—Despite an increase in disco jukebox product, Dick Steinberg, president, Sterling Title Strip Co., Newark, N.J., will not move to a separate color strip to define the category.

"Disco is a new development, gets more coins into the box, and I welcome it for the industry, but we are not breaking into subcategories at this point. If we try to get color programming down to a fine point, we will run out of colors."

Steinberg suggests that retaining the categories already set up is becoming a problem today with crossover music. "Disco crosses to soul, easy listening and pop. It may be a passing fancy or it may stay around a long time. The music is difficult for us to determine because we don't listen to records here."

Sterling Title Strip began programming in color codes in 1946, and introduced plain white strips as an option two years ago. Categories include: red—pop; green—country; blue—soul; orange—easy listening; and the newest, brown—Latin or Spanish.

On the latest hit program service sheet from Sterling, disco artist Willie Hutch appears in both soul and popular with his new "Party Down," on Motown. Silver Convention's new "Get Up And Boogie," on Midland International, also appears in the soul and pop lists. Billy Paul, who had the popular disco single "People Power," is listed in pop with "Let's Make A Baby," on Philadelphia International, but isn't listed in soul.

The listings indicate that new records by disco artists K. C. and the Sunshine Band and the O'Jays, are in both soul and hot pop. The releases are: "Living For the Weekend," O'Jays and "Queen Of Clubs," K. C. and the Sunshine Band.

Steinberg explains that a record will move from one category to another based on the impact sales volume figures gleaned from one-stops across the country. Cumulative sales figures are not used. "When a record reaches a certain sales figure, you know that one category is not absorbing all those sales." Sales surveys are done on a continuing weekly basis.

One interesting phenomenon on the sheet shows Emmylou Harris' Reprise release, with the "A" side, "Together Again," showing on country, and the "B" side, "Here, There And Everywhere," showing on the pop list. "It's an unusual situation, but reflects the requests from one-stops," Steinberg comments.

Subjects Set For MCA Seminar Slate

CHICAGO—Employee/employer relationships and good business practices will be stressed at the MOA Regional Seminar to be held April 20-May 1 at the O'Hare Hilton Hotel. Coordinating the program is Dr. Jerry Sequin, faculty member, Notre Dame College of Business Administration.

Speakers for the two-day seminar will include: Dr. William P. Sexton, associate professor, management, "Interview Skills: An Application To Hiring, Training And Evaluating Employees"; Dr. John R. Malone, associate dean, graduate study, Col-

(Continued on page 66)

Talent In Action

• Continued from page 36

the California Soul promotion fell considerably short of expectations—and considerably long on time.

Not only did the six acts play to substantially less than a full house—they played to substantially less than a premiere jazz standard.

George Benson played magnificently well although he appeared to be a little out of sorts due to the fact he went on at 1 a.m. after nearly everyone had gone. He had suffered a similar fate on opening night. It was interesting to hear him with a string section for backup to his strong jazz guitar very particularly on a selection called "El Mar."

David "Fathead" Newman sounded more as if he was into the disco bag than into jazz. He too played with a string section backup and enthused the dancers in the audience but hardly any of the jazz purists who kept on suggesting he send the strings home.

David Sanborn, the alto saxophonist from St. Louis, provided the purist jazz aspect of all and received the most applause for well-constructed solo improvisations although his tone was a bit harsh.

The balance of the show should have been left for another night, perhaps the 30th of Feb. which mercifully never arrives.

Alice Coltrane, who is into her cosmic spirituality bag, met a tired audience yawning and sleeping when she went on at midnight. She contributed enormously to keeping them that way with the opening piece from her album called "Spiritual Eternal" and an apparently unending original composition called "Los Caballos" which she claims to have written for

Classical Acts

• Continued from page 32

Notably, his own involvement bridges both worlds, as, aside from his promoting activities, he manages the Chieftains, David Bromberg, Oregon, Ravi Shankar and Anna Russell, among others.

Schutz also sees his targeting of young pop listeners for classical music as a plus for record sales, and he isn't above nudging labels, and even music publishers, for support. Both the Tashi-Serkin and Rampal-Bolling gigs here were heavily supported by RCA and CBS. The Rampal/Bolling date also produced a joint CBS/Hansen Music Publishing advertisement in the consumer press.

"Classical music has always been tabbed as being cultural, and not commercial. But, to me, commercial just means that a lot of people are interested in something," explains Schutz.

Schutz is noncommittal as to which artists he might be pitching to clubs in the future, but he does say that he's been having exploratory talks with the Tokyo String Quartet and Anthony Newman.

some horses on her California property. The horses must be taking a siesta somewhere after hearing the dully repetitive piece.

Pat Martino provided quaint though hardly stimulating change of pace about midway through the proceedings. He turned things nicely from mild boredom to desperate tedium. The built-in synthesizer which he incorporated into his guitar would make an interesting instrument in the hands of someone who was less esoteric and a bit more jazz oriented. The clown he had playing weird percussion and whistles should have been left for a children's hour.

Miroslav Vitous, formerly of Weather Report, showed up with a guitar and dampened the proceedings. One thing certain, he opened the show in a manner calculated to warn the audience of what the night would be like.

All in all it was a dismal show lasting seven hours with a total of about 30 minutes of good music. **RUDY GARCIA**

BILL LA BOUNTY

Roxy, Los Angeles

LaBounty showed strong chops March 1, singing, playing piano and gyrating across the stool with great energy. He also writes solidly commercial mainstream rock melodies and lyrics.

The problem is that not only does the Wisconsin beer-bar alumnus whose debut "Promised Love" LP was just released on 20th Century sound like Elton John, he also physically resembles Elton, moves onstage like Elton, writes melodies with chord progressions like Elton's and in general comes across as if he's attempting "La-Bounty: A Tribute To Elton" in the manner of the new wave of Presley mimics.

The label sprung for a clever, compact screen setting upon which were projected effective lighting effects, plus an all-star L.A. studio backup group featuring the likes of keyboardist Mike Melvoin and guitarist Dan Ferguson.

But the group was amplified with at least twice the volume needed to fill the Roxy and the sound mix gave off enough painful treble reverberation to produce an excellent headache in this reviewer.

It's not necessary to write off any artist who performs with the force and drive of Bill La-Bounty. He's got something going all right—but right now that something is going mostly in the wrong direction. **NAT FREEDLAND**

TEMPTATIONS

BOBBY WOMACK

DONNA SUMMER

ARCHIE BELL &

THE DRELLS

Radio City Music Hall,

New York.

It is hard to argue with the Temptations' credentials as a headline attraction. They are a consistently entertaining aggregation with a professional show and a string of hits that is unmatched by any currently touring soul attraction. It is therefore surprising that their Feb. 21 performance was so thoroughly overshadowed by Bobby Womack's preceding set.

The Temptations' failure to top Womack's set had nothing to do with the group's ability to perform. The group still dances and sings as well as anybody around and its show went off with its usual machine-like precision. But the Temptations are no longer in the mainstream of black music and its show is now mostly a combination of memories and Vegas-like flash. While much of it is enjoyable the group is no longer setting the standards for the idiom as it did in the past.

During his portion of the show Bobby Womack electrified the crowd with his exciting brand of soul-rock. Womack is a unique performer with charismatic stage presence and a knack for writing solid soul songs. He closed his show with "I Feel A Groove Coming On" and had most of the audience dancing in the aisles with the help of his excellent band and John Blair on vitar. The song, from Womack's latest UA album seems destined to become a soul standard much like "I Can Understand It" an earlier Womack song that has been performed by many others.

Donna Summer was aided during her set by an excellent young band, bizarre costuming, creative lighting and six scantily-clad dancers. The band which featured Bernard Purdie on drums is called Smoke and it all but stole the show from Summer who did not display much as a vocalist.

Opening the show was Archie Bell and the Drells, making its first New York appearance since its hookup with Philadelphia International Records. The group displayed fine choreogra-

phy, an excellent band and some great new material. **ROBERT FORD JR.**

PATTI PAGE

Top Of The World, Lake Buena Vista, Fla.

Backed by a 14-piece band, Page took a large audience from middle-aged America on a trip down Memory Lane Feb. 12 at this ultramodern, yet comfortable, dinner club atop Walt Disney World's Contemporary Hotel.

Patti provided a smooth, polished, well-paced show, using her low-key time-honed skills to the maximum. She has the body and hand movements down to a science and her fog-cutter voice is perfect for such songs as "Only You"—a fine arrangement starting with only Patti's voice and a bass guitar.

Well-synched into the orchestra that vacillated between jazz and country sounds, Patti sang old and new material for her 45-minute set, broken at the 20-minute mark with an exit and forced encore after "Tennessee Waltz." She still sings the classic with beauty and feeling. Despite her smile, there's a world of pain reflected in her face and, sometimes, in her voice.

"Gentle On My Mind" drew a hot response, and a highlight of the show was her tremendous version of "Scarlet Ribbons." A cute autobiographical song revealed the human side of Patti: "Does she remember her first gold record—and how long ago it was? She does."

But the best came last as the perennial Patti showed good form on the incredible string of hits that once made her the singing rage: "Old Cape Cod" the nostalgic favorite of the night, "You Belong To Me," "Allegheny Moon," "Mockingbird Hill," and "Cross Over The Bridge." **GERRY WOOD**

KENNY COLMAN

Coco Loco, Acapulco

There isn't too much live entertainment going on here this season, but what there is certainly fills the bill for the tourists. Back for his fifth time over the past four years is a young Canadian, Kenny Colman, unranked in the U.S. but with great acceptability at this largest hotel, Acapulco Princess, in the vacation spa. He apparently has made friends and influenced people, latter reference being two Mexican recording companies bidding to sign him to a contract.

In a stint of close to an hour, Colman builds with exceptional authority in the delivery of ballads and uptempos, bridges each number with friendly dialog. Actually, he could easily afford to eliminate the patter as it does tend to slow some of his pacing. Overall, though, his turn comes across as good as any star attraction which has ever appeared here.

In the Jan. 31 show, witnessed by a near-capacity 350, Colman, in the midst of a three-week booking, exhibited some neat lyricizing, reminiscent of Frank Sinatra, on such selections as "Feelings," "You are The Sunshine Of My Life" and "It's Impossible," among more than a dozen offered. He has a certain crackle in the voice which puts him into a distinctive class. Hefty applause was displayed by the happy patrons during the turn. **MARV FISHER**

CELIA CRUZ AND
JOHNNY PACHECO
ADALBERTO SANTIAGO Y
LOS KIMBOS
ORCHESTRA NOVEL Y
FAJARDO

Beacon Theater, New York

Following on the heels of their highly successful LP for Fania Records, Cruz, the only existing successful female Latin salsa singer, and Pachecho, the charismatic flute player and percussionist as well as leader of the Fania All-Stars, joined efforts for this concert which was sold out for both performances Feb. 13.

Celia and Johnny work well together and the product of their compatibility is an exciting sound which is even more devastating in person than on their highly successful recordings.

I remember Cruz singing in Cuba with La Sonora Matancera two decades ago and it is incredible to hear her voice just as strong and resonant. She is the nonpareil salsa singer as noted but she has a sensitive approach to boleros, the romantic standbys of Latin music, which is effective and which she showed in good form at this concert.

Pachecho is more than just a good musician. He is highly entertaining, moving about the stage with animated dance steps and flashing his engaging grin.

When they swung into such numbers from their album as "Cucala" and "Quimbara"

people started dancing in the aisles and standing on the seats. Celia and Johnny have become the premier salsa act in the industry and deservedly so.

Adalberto Santiago and Los Kimbos opened the bill and proved to be a highly enjoyable group with good vocal arrangements.

The Orchestra Novel had two highlights, their usual violinist, Eddie Drennon, who with B.B.S. Unlimited has a hit record, "Let's Do The Latin Hustle," which he composed, and Fajardo, the noted Cuban flutist who was in town and sat in with the band for the two shows. **RUDY GARCIA**

ROXY MUSIC
FLASH CADILLAC

Hollywood Palladium

Roxy Music's sold-out concert Feb. 20 provided conclusive evidence that American fans are ready to accept its unique brand of rock.

The group's repertoire of original compositions and oddly revamped oldies combined with its ultra-stylish stage presence to make the concert a qualified success. The six-man band's most captivating feature was lead singer Bryan Ferry's voice. His smooth tone and strangely monosyllabic phrasing invested the music with an urgent, almost depressing quality that was well-received by the capacity crowd.

The style manifested itself most dramatically during the group's rendition of Dobie Gray's "The In Crowd." Ferry's sharply punctuated vocals complemented the steady, deliberate musical backing and gave the song an eerie, almost nightmarish sound. Because his vocals were so dramatic, Ferry often sounded sarcastic and left the audience wondering whether they were witnessing an honest offbeat interpretation or a well-executed put-on. This ambiguity characterized most of his performance and added a provocative second dimension to the music.

Instrumentally, the band was polished and professional, opting to reproduce the recorded arrangements of its songs rather than experiment or improvise. Highlights included Edwin Jobson's brief solos on electric violin and Andrew Mackay's fine saxophone work on "Love Is The Drug," the current chart single. Mackay's oboe riffs were also effective, particularly when performed in duet with Phil Manzanera's fluid guitar lines.

One noticeable flaw in the 1½-hour set was its poor pacing. Roxy Music's rhythms do not vary tremendously from song to song. As a result, the show contained several tedious sequences. Fortunately, Ferry's stylish demeanor held the audience's attention during these periods.

bums and from Bryan Ferry's two solo albums. Noteworthy were "The Thrill Of It All," "Mother Of Pearl," and "Both Ends Burning." As an encore, it presented Ferry's unique version of Bob Dylan's "A Hard Rain's Gonna Fall" which reflected the full extent of its interpretive abilities.

Flash Cadillac opened the show with a competently performed collection of oldies and communicated the kind of genuine enthusiasm that such a repertoire demands. The audience, much of which was still waiting in line outside, responded warmly, but it was apparent that they had come expressly to see Ferry and company. **MITCH TILNER**

MICHAEL ALLEN

Playboy Club, Los Angeles

If a supper club music chart existed, here is a singer who would score consistently. But realities being what they are, Allen is taking another route, promising as his next Elektra a 5½-minute-long disco song, "Something Super."

An audience here Feb. 24, jammed with admiring movie-television-stage clan followers, Carol Channing, Ricardo Montalban and press first-nighters as well, attest to Allen's deft handling of material ranging from obscure cabaret repertoire to hits like "Breaking Up Is Hard To Do."

Performers such as Allen, who seem to fall between cracks due to the pre-eminence of rock that even backs onto the easy listening charts, should win special praise for bringing audiences such rich musical experiences as Coleman and Fields' "If They Could See Me Now."

Probably as pleasing as his perfect diction and flawless phrasing are Allen's moves. For example, he tosses the mike cord over his shoulder and does a little march a la soldier and rifle.

He makes you believe the PR about how he loved synagogue singing as a junior cantor so much he would sneak over to sing in a church choir Sundays. In one of his rare departures from just going from one song to another, he tells of his especially warm feelings toward his grandmother and sings to this memory, Kern's "They Didn't Believe Me."

Allen's 10-song and two-medley set is swiftly paced, starting and ending with Charles Aznavour's "Yesterday When I Was Young" and "You've Got To Learn." Other gems are "Makin' Whoopee," "Nobody Knows You When You're Down And Out" and a tribute to silent screen star Mabel Normand, Jerry Herman's "Mack & Mabel" song "When Mabel Comes In The Room." This song brought Channing to her feet, leading the entire room to an ovation.

Most curious in the set are Allen's choices for a "rock" medley: "Proud Mary" and "Games People Play," not quite seeming to fit what some would call rock repertoire, but performed with all of Allen's overall excellence. **EARL PAIGE**

CHI-LITES

Ed Howard's Place, Oakland

The four-man soul vocal group drew about 250 to this handsome nitery Jan. 30, its second night in the first of two consecutive four-night weekends. The strength of the show—its smoothness—also proved to be its weakness when the smoothness slipped over the line into jive and slickness.

The Chi-Lites are excellent vocalizers and are obviously right at home onstage with no prompting, so there was no need for the hokey fringes to the act. Dress (and overdress) is important to any soul act but the Chi-Lites should hire someone in this department who has even a little taste.

The weirdly scalloped, long-tailed and high-croched outfits were foppish enough, but then two of the group took off their jackets to reveal shirts emblazoned with "Chi-Lites" on big hearts across the chest. This bit of self-hype was exaggerated by the very first words out of their mouths after they hit stage as they named off in hyper DJ fashion their nine gold records before serving up "I Can Make It On My Own" as their opening tune. This misstep was compounded at the end by MC Jay Payton, whose effusive incantation of "Chi-Lites, Chi-Lites" at show's end was well-nigh embarrassing.

This jiveness in the external elements seeped into the performance itself, which was heavy on the patter and medleys, although basically the warmth and sweetness of the Chi-Lites' singing saved the evening, as did a very energetic and funny moment when six females from the audience made their way up to dance around the stage.

Shortly after this, Eugene Record, one of the two original Chi-Lites, provided an excellent moment with the lead vocal on "Never Had It So Good And Felt So Bad."

A strong nine-piece band opened the Chi-Lites' segment with three tunes of its own, highlighted by one long interlude where the band members pantomimed stiffly exaggerated robot movements as a prelude to kicking open one of the songs.

Willie and the Wild Bunch, founded by an "ex" of Graham Central Station and developing a good reputation in the area, opened the show doing strong and well-structured versions of disco tunes like "Fame" and "Standing On Shaky Ground" as well as some originals. **JACK McDONOUGH**

CASINO DE PARIS '76

Dunes Hotel, Las Vegas

The new edition of "Casino De Paris '76"—a spectacular extravaganza of astonishing costumes, choreography and staging—also reaches musical heights with original arrangements and scores. Bill Reddie created the music, which is professionally executed by the John Lexia Orchestra conducted by Joe Berlinger. It is the musical adaption which makes the new edition more cohesive than rival Strip productions of this size during the dizzying and elaborate 90 minutes.

Mixed among the 100 talented dancers and artists Feb. 4, all imported from Paris, are outstanding specialty acts headlined by English comedy sensation Freddie Sales.

Polish Gypsy singing star John Mike Arlow, in his first American appearance, scores well in a three-song set which leads off with his strong tenor voice on "Gypsy Mama," works into a stylish "A Girl For A Season" and finishes with a guitar rendition of a Gypsy love song, "Pasa." Arlow, who sings like a Tom Jones and Jose Feliciano, is on his way to a singing career backed by a warm, sexual stage presence sure to catch female fancy and recording execs.

Producer Frederic Aparc has successfully, if not brilliantly, molded together 16 scenes, acts, staging, costumes and music to create an entertainment masterpiece in the specially constructed showroom of the Dunes. **HANFORD SEARL**

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Problem: New Paper Shortage a Possibility Next Fall?

• Continued from page 1

of 1977, and several point out that record labels are going to take a close look at projected sales and then order jackets accordingly as well as planning on an overall level more carefully. Or they could find themselves on the same sort of allocation plan jacket manufacturers are expecting.

Briefly, the paper industry experienced a worldwide shortage in 1973. A number of smaller, marginally profitable mills decided to close down because they could not or would not comply with the Federal Water Pollution Control Act, an act that called for cleaning up the waters. The act is a vague one, but complying at all is an expensive proposition. So some mills closed.

By the same token, constructing a paper mill is an immensely expensive proposition, running as much as \$25 to \$30 million and most cannot guarantee investors that they will see even their initial investment returned. In the past several years only one new mill machine has been announced, a facility owned by Continental Can in Augusta, Ga.

When the recession hit in 1973, according to one spokesman for a major jacket manufacturer, boards of directors of the larger paper organizations rationalized, and reasonably enough, that plans for new mills would be shelved since there was no indication as to how long the economic situation might remain poor.

At the same time, a great deal of paper was exported as a result of the lack of price control on exported product. Little was left for domestic stockpiling.

Now the economy appears to be leveling off and paper consumption is again on the upswing. But there are no new mills to meet the rising demands and that is the situation that could eventually add up to trouble.

While most do not feel the situation would be as immediately severe as the 1973-74 shortage, allocations are not out of the question and allocations to jacket manufacturers could have an effect on their customers, including record labels.

Floyd Glinert, vice president, marketing, at Shorewood Packaging Corp. in New York, points out that demand is expected to move ahead of expansion, which is lagging. The general upturn in the use of paper, which began recently, is continuing.

Shorewood is one of the nation's largest LP jacket manufacturers, working primarily with bleached

board, which involves direct printing onto the jacket. Bleached board is made from virgin pulp.

"The growing concern over a shortage of virgin pulp opposed to recycled material (used as a partial ingredient in the manufacture of chipboard jackets) is somewhat of a myth," Glinert says.

"There is no question that if every bit of paper was made of virgin pulp you could exhaust an industry. But there are a great many products where the printing quality is not as crucial as it is in the record industry. And what the record industry uses in the way of paper compared to the entire industry is a very small percentage.

"I don't see the same sort of problems we had during the previous shortage, but it is conceivable, if things get tight, that we could be placed on some sort of allocation.

"How much record labels will be affected by any problems is hard to say. I do know that labels are engaged in far better long range planning than in previous years, and this is bound to help them.

"Still, when the controls were imposed in 1973, allocations were based on a percentage of the prior two years average use. And this year, the demand is exceeding supply."

Richard Block, vice president, marketing, of American Graphics in New York, says "We are aware of and alerted to shortage symptoms. As a daily buyer of paper these symptoms are clear."

What symptoms? "There are hints that prices will go up," Block says, "and there was an announcement last week that Continental Can was adding a paper machine in its Georgia Mill. That's a huge investment and firms only make investments like that when there is an almost assured capacity."

Is there any possible effect on the record industry looming ahead? "If the labels anticipate the shortages the same way we anticipate them," he answers, "there shouldn't be much of a problem.

"We obviously do some stockpiling when we see something like this ahead, and a label would be wise to do the same. There are certain catalog items that are almost a sure bet to sell a certain amount of albums in a given year and certain artists who are guaranteed to sell a certain amount on a new release. These are the jackets that should be stockpiled."

Block points out that there will obviously be fewer problems if a trouble situation is realized before it hits full force. "It's a matter of managing a company, or a label, in harmony with a tight commodity situation."

Another spokesman from a leading jacket manufacturer says, "The way a jacket manufacturer does business with his supplier and the way a label does business with his supplier also plays a role.

"You can put one person on 80% allocation and another on 110%," he says. "You add up things like how much he's cherry-picked against how steady his business has been, how much he's complained over price and so on. Then you allocate and the ones who get hurt are the ones who may not have treated their suppliers real well."

Block adds that jacket fabricators using bleached boards are considered desirable customers to bleached board manufacturers, simply because the board is a good commodity from several points of view. American Graphics is exclusively bleached board in regard to the jacket business.

A spokesman for Queens Lithographing Corp. in New York says that "paper will be tight in the foreseeable future. As long as the economy remains healthy and quality paper stays in demand, the light situation will continue. Allocation is also in the foreseeable future.

"The record industry's approach to LP covers is better controlled than it was, but there could still be some problem. What has happened? Money that could have gone into expansion has gone into pollution controls."

In Los Angeles, a spokesman for Bert-Co. confirms that supply will be behind if business jumps the way it is expected to. "Mills are warning us on a daily basis that things are liable to slow up. We use recycled material for a lot of our LP work, and we do not anticipate any severe shortages."

C'right Bill Change Hits Publishers

• Continued from page 3

fringement, the new wording qualifies "teaching" by adding, in parentheses, the words "including multiple copies for classroom use."

Music publishers have been fighting hard to prevent music teachers

How To Build

• Continued from page 37

and artists Catesby Jones and Kathy Black.

Case said there is a trend toward creating a more intimate atmosphere between entertainer and audience, while Geisler stated that the club is the best setting to showcase an up-and-coming act.

Students from the Univ. of Pennsylvania, Pace College and other schools all explained their clubs or pubs, with most being governed totally different. A Pace student said his club was set up to lose money and that's just what it did, although it presented many top artists in a club setting. These included Eric Anderson, Mary Travers, Larry Coryell and Kenny Rankin. In addition, the club has used David Buskin as an opening act and built him into a headliner.

Geisler stated that this was the way to insure full houses, because it brings in people looking for more than one act.

Publicity was another key topic and all of the participants agreed that it was a major factor in establishing a successful club and keeping it that way.

Several students said that they had to depend solely on local talent, because of rising costs, while others felt record company support could help secure upcoming acts at a reasonable fee.

One student asserted that it is difficult to reinforce a listening room concept, unless the management is committed to this idea.

"Let people know that the room is for listening and not for drinking and then the feeling becomes contagious," she stated. "Artists will perform better and it doubles the chances of getting artists to perform."

Another student said that record companies have budgets for campus tours of clubs and then can be easily approached for artists, air spots, giveaways and other publicity necessities.

Geisler concurred with this idea and added that record companies always benefit from these dates because it helps sell product.

JIM FISHEL

William Pine, president of Modern Album Of California, says the American Paper Institute indicates the future for bleached board is bleak because the mills are now at the top of their productivity. In recycled chipboard, however, he adds that there is "ample opportunity for growth."

Pine says he does not anticipate price hikes, but it is possible. And a price hike to him would mean a hike to customers in the record business. "We are campaigning for the recycled product because we feel it's today's product, primarily because of environmental conditions. Those jackets using bleached board may have some trouble."

From the paper manufacturer's viewpoint, a spokesman for one of the leading firms says there are "some shortages now in the

bleached craft field, but they are basically annoying, short term shortages. There is no shortage in recycled material.

"I would not expect any shortages until late 1977 at the earliest, but if demand keeps going up, it could happen. And it could affect the record industry. Shortages in 1977 could be serious."

So, most agree that at least some shortage situation is possible, though the degree of shortage is not agreed upon.

It is fairly evident that keeping up with pollution controls is an expensive proposition, and this will continue to limit expansion to a certain degree.

Until any shortages come, the effect on the record business is a difficult one to predict. But the fact that there will be some seems to be agreed on by all.

from being allowed to run off hundreds of copies of sheet music for bands and choral groups. Publishers felt somewhat safer when the Senate bill included a warning that several factors must be considered in Fair Use by educators and scholars, to avoid infringement.

Two factors that were felt to be helpful to music publishers required (1) consideration of the amount used, in relation to the copyrighted works as a whole, and (2) the effect on the potential market for or value of the work. Multiple copying of most or all of a piece of copyrighted sheet music would seem to run the risk of infringement under this warning.

But the House subcommittee has now added wording that weakens one of the factors to be considered; namely, the "purpose and character of the use." To this was added the phrase "including whether such use is of a commercial nature or is for nonprofit educational purposes."

NEC Rates High Rating

• Continued from page 37

members overlook this and look only to making sales on the spot, according to him.

"Many of the newer exhibitors have voiced concern over the lack of bookings at the convention, and they sometimes ask if the national is a necessity and worthwhile," he stated. "I think the NEC should have an indoctrination period for these new members explaining the fundamentals of the convention."

The only change that Becker would like to see implemented in the next year is the formation of a separate showcase for classical artists, since many of the students are still fairly hostile and rude to artists.

One of the newer associate members, asking to remain anonymous, asserted that the convention was a good place to meet students, but the cost of having a booth and showcasing a group was astronomical in terms of the money he had to invest.

"At a 10% commission, I had to do more than \$20,000 worth of bookings to recoup my losses on a booth and showcase," he said. "In addition, there were so many things going on at the same time, we didn't have as many students come by a booth as we felt we should."

Several other agents agreed that this year's convention was the best in terms of dollars. Instead of merely passing by the booth, students came inside to talk and many of them committed to purchase acts.

This can only be viewed by publishers as another move in favor of broad rights for educators versus protection for the exclusive rights of copyright owners. The subcommittee report to be issued at the end of the markup hearings is expected to further clarify the wording and intent of these changes.

The copyright revision bill spells out Fair Use for the first time in U.S. copyright history, which has up to now relied on court-upheld traditional rights of critics, scholars and teachers to copy or quote from copyrighted works without risk of infringement.

The subcommittee will not schedule its next copyright revision hearing until later in the month. Rep. Robert W. Kastenmeier (D-Wis.) hopes to clear the decks for continuous markup hearings at that time. He told the subcommittee it would be a "tragedy" if delays were to prevent passage of the bill in this session.

The only complaints lodged by associate members concerned the overbooking of hotel rooms, the poor structuring of exhibit hours, the overabundance of bluegrass acts in the showcases and the "three-ring circus" of the convention.

Ken Thompson of Western Illinois Univ. said it was helpful to him, since he serves as financial director of minority programming at the school.

"I came to learn the basics of what I didn't know, so that I could pull things off more successfully in the future," he said. "The NEC convention presents a great meeting place for the colleges and the top people in the entertainment business, besides helping to educate students in a way that they can convey this information to their student body."

David Eisen, treasurer of the entertainment committee at the Univ. of Cincinnati, asserted that there is no better place to make connections than at the NEC.

"Since everyone is under one roof, it is easy to meet about 60 important people in one day," he stated. "Because of this, it is easier to book a top group now that the agent knows you on a personal level."

Accompanying Eisen to the convention were three other people including student Nancy Eakes, who felt that the five days were valuable in terms of getting the booking job done in the best possible way.

More than just a pretty balance sheet.

- Album of the Year* Paul Simon,
"Still Crazy After All These Years."
- Best Pop Male Vocalist* Paul Simon,
"Still Crazy After All These Years."
- Best Pop Female Vocalist* Janis Ian, "At Seventeen."
- Best Country Male Vocalist* Willie Nelson,
"Blue Eyes Crying in the Rain."
- Best Rhythm and Blues Performance by a Group* Earth, Wind & Fire, "Shining Star."
- Best Country Vocal Performance by a Group* Kris Kristofferson and Rita Coolidge,
"Lover Please" (Monument Records).
- Best Performance by an Orchestra* Ravel: "Daphnis and Chloe"; Pierre Boulez conducting the N.Y. Philharmonic.
- Best Choral Performance* Orff: "Carmina Burana"; Robert Page, Director; Michael Tilson Thomas, Conductor.
- Best Vocal Soloist* Janet Baker; Mahler: "Kindertotenlieder."
- Song of the Year* "Send in the Clowns," Stephen Sondheim; "A Little Night Music."
- Best Engineered Recording (Non-Classical)* Janis Ian, "Between the Lines"; Brooks Arthur, Larry Alexander, Russ Payne.
- Best Engineered Recording (Classical)* Ravel: "Daphnis and Chloe"; Bud Graham, Ray Moore, Milton Cherin.
- Best Album Notes (Pop)* "Blood on the Tracks"; Pete Hamill, annotator.
- Best Album Notes (Classical)* "Footlifters"; Gunther Schuller, annotator.
- Hall of Fame Award* Billie Holiday, "God Bless the Child" (1941 on Okeh release).

Grammy Award winners on Columbia Records.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 3/13/76

Number of LPs reviewed this week 57 Last week 45

Spotlight

Pop

GENESIS—A Trick Of The Tail, Atco SD 36-129 (Atlantic). First LP since lead voice Peter Gabriel left, and he really isn't missed. Blend here of rock, classical and electronics. New lead singer is drummer Phil Collins (who often works with Eno, if that gives you an idea of where he's at). Set is perhaps even better than the Gabriel days, with a set of songs working better than a concept project. Some of it sounds a bit like surfing folk music, with good harmonies, pretty songs and good singing from Collins and Tony Banks. Soft easy melodies and good guitar and synthesizer work, with emphasis on synthesizer. Mainly mid-tempo things.

Best cuts: "Squonk," "A Trick Of The Tail," "Los Endos"
Dealers: Group has strong, solid following.

WISHBONE ASH—Locked In, Atlantic SD 18164. Featuring new co-guitarist Laurie Wisefield, the British rock are again headed in the right direction with some good rock and roll. Producer Tom Dowd has taken Wishbone back into their original direction and the music, with twin lead guitars, is excellent. Uptempo material is perhaps the group's forte, but they do well on slower songs as well. As usual, guitarist-vocalist Andy Powell is in the forefront.

Best cuts: "Rest In Peace," "Moonshine," "It Started In Heaven," "Say Goodbye"
Dealers: This group has a longtime following.

RICHARD & LINDA THOMPSON—Pour Down Like Silver, Island ILPS 9348. Kind of a longshot here, but Thompson is perhaps the most underrated writer in pop today and, with wife Linda, creates the most viable product to come out of the folk/rock scene in Britain with the possible exception of Fairport Convention. What the two do is arrive at a workable blend of folk and rock, keeping a strong base in tradition but showing the ability to create new elements as well. Thompson is a top guitarist, who prefers deliberate rather than flash playing, while both he and Linda are excellent singers. Stark arrangements for the most part. The traditional feel comes through, but the pair are far more than folkies in a pop world. A real breath of fresh air in a pretty stagnant musical atmosphere.

Best cuts: "Streets Of Paradise," "For Shame Of Doing Wrong," "Pour Down Like Silver," "Jet Plane In A Rocking Chair," "Hard Luck Stories," "Dimming Of The Day/Dargai"
Dealers: Pair never tours, so in-store play is a must. Expect favorable press and stock two import LPs.

Soul

KOOL & THE GANG—Love & Understanding, De-Lite DEP 2018 (PIP). Five studio, three live sides from one of the first of the big disco groups and one that has far more to offer than just plain disco. Heavy jazz influence. Nine members play usual rock instruments as well as sax (tenor and alto), trumpets, trombone and flute and give a strong big band feel. Disco bottom comes from drums and congas. Quite well done throughout, with group vocals adding to overall sound and giving a much more versatile sound than early recordings promised. Good ballad cut included among the rockers. Much better direction for group than straight soul feel.

Best cuts: "Love & Understanding," "Sugar," "Hollywood Swinging," "Summer Madness," "Universal Sound"
Dealers: Place in pop and soul.

AL GREEN—Full Of Fire, Hi SHL 32097 (London). Good easy rockers from one of pop and soul's better stylists, but side one is taken up with exactly the same kind of thing he's done for years. Side two, on the other hand, includes a good Green rendition of the country standard, "Together Again," as well as some vocal variety and some new tempos in the instrumentation. Green is a proven star and Willie Mitchell is a remarkable producer, so there is no reason for him to get caught in a rut. More material along the lines of side two is what he really needs. Good work from Wayne Jackson, Andrew Love and the rest of the Memphis Horns.

Best cuts: "There's No Way," "Full Of Fire," "Together Again," "Soon As I Get Home"
Dealers: Still a major pop and soul name, with big London push already underway.

Country

GEORGE JONES—The Battle, Epic KE 34034. The best Jones LP yet—from the songs to the impeccable country-to-the-core voice to the sensitive production to one of the best country covers to some of the finest liner notes you'll ever read thanks to Emmylou Harris who admits, "At last count I had in my possession twenty-three George Jones albums."
... The country's best country singer keeps getting better.

Best cuts: "The Battle," "Baby, There's Nothing Like You," "You Always Look Your Best (Here In My Arms)," "Mean Me," "Love Coming Down," "I Still Sing The Old Songs"
Dealers: Heavy sales should be in order for this classic Jones product.

TAMMY WYNETTE—Til I Can Make It On My Own, Epic KE-34075. The crystal clear voice of Tammy rings pure on a varied assortment of material including her present chart



OLIVIA NEWTON-JOHN—Come On Over, MCA 2186. Most commercial LP in several tries for artist, with emphasis on ballads working to her advantage. The obvious attempts at country don't really work, but the straight pop ballads come off well. Usual strong orchestration and form fitting production from John Farrar and continued improved singing from Newton-John. Best material comes from the pens of the Bee Gees and Rory Bourke, though Farrar has written a couple of good songs. The folksy "Greensleeves" is pretty but there really isn't much point. There are several potential singles here, the artist has one of pop's most recognizable voices and has developed into a good singer. Good, romantic set.

Best cuts: "Come On Over" (current single), "Pony Ride," "Don't Throw It All Away," "Who Are You Now?," "Smile For Me," "Wrap Me In Your Arms"
Dealers: Still one of pop's major stars.



BAY CITY ROLLERS—Rock 'N' Roll Love Letter, Arista AL 74071. Actually a pretty fair LP, with lots of goodtime. British sounding easy rockers that were so popular during the height of the British boom and several well done ballads as well. Group are not the next Beatles, of course, and once people get over some of the hype they've been exposed to, it's easier to accept the Rollers for what they are—a good, solid rock/pop band that churns out good singles and gives the younger record buyer exactly what he or she wants. All but one of the cuts written by the Faulkner & Wood team, who have developed into pretty good pop writers. Forget the images and all the print and accept the group for what it is—a good, hit making unit in the rock vein.

Best cuts: "Money Honey," "Rock 'N' Roll Love Letter," "Maybe I'm A Fool To Love You," "Don't Stop The Music," "Eagles Fly"
Dealers: Band developing into a real supergroup.

WILLIE NELSON—The Sound In Your Mind, Columbia Lone Star KC 34092. One of the great writers and song stylists of the past 20 years, who is finally getting some of the recognition long overdue him puts together a masterful pop/country album dominated by ballads. Simple sound (Nelson one of the few artists to take his own band into the studio) highlights the package and allows Nelson a perfect opportunity to showcase his own distinctive voice. Usual excellent Spanish guitar from artist on this LP of songs rather than obvious concept. Several potential country and pop singles as he draws from Lefty Frizzell, his own writing and spiritual standards. Lots of moody, blue feelings, which nobody does better than Nelson and a great end of the set featuring the three songs he sings in medley so well in concert. A set all of the current sensitive singer-songwriters would do well to listen to. Don't characterize by category—Nelson's sound is universal.

Best cuts: "That Lucky Old Sun," "The Healing Hands Of Time," "If You've Got The Money I've Got The Time," "I'd Have To Be Crazy," "The Sound In Your Mind," "Funny ... Crazy ... Night Life" medley
Dealers: Artist just won Grammy. On road constantly.



single—the album's namesake. Tammy will garner strong sales and airplay with her latest package of exceptional talent.

Best cuts: "Til I Can Make It On My Own," "He's Just An Old Love Turned Memory," "The World's Most Broken Heart," "The Heart," "Where Some Good Love Has Been," "Easy Come, Easy Go"
Dealers: Wynette fans—a loyal and growing group—will snap up her latest offering quickly.

EDDY RAVEN—This is Eddy Raven, ABC/Dot DOSD 2031. "Eddy is destined to take his place as one of the great songwriters of our time," predicts Wesley Rose in the liner notes. If this impressive package indicates where Raven is headed, you can say the same for Raven the singer. Includes great songs he has written for others and songs others have written for him—a first-rate collection sung convincingly by a fast-rising star with tasteful production from Don Gant.

Best cuts: "Touch The Morning," "It Wouldn't Be Enough," "Free To Be," "I Wanna Live," "I Don't Wanna Talk It Over," "Good News, Bad News"
Dealers: The best record yet from one of Nashville's most promising talents contains his latest single, "I Wanna Live."

MOE BANDY—Hank Williams, You Wrote My Life, Columbia KC 34091. Moe's first album for this new label is a lively group of songs. Ray Baker provides rock-based country production and Bandy cuts loose with confidence in this handsomely packaged product.

Best cuts: "Hank Williams, You Wrote My Life," "Ring Around Rosie's Finger," "You've Got A Lovin' Comin'," "The Biggest Airport In The World," "The Hard Times"
Dealers: Bandy is coming off his biggest hit, included in this LP, and this should prod sales.

CONNIE SMITH—The Song We Fell I Love To, Columbia KC-33918. Connie's hot again, and this strong release will rise onto the LP chart. She responds to Ray Baker's production with a country-gospel set that will appeal to fans of both music forms.

Best cuts: "The Song We Fell In Love To," "Jesus Hears, He Cares, He Can," "(Til) I Kissed You," "Viva La Love," "When I Need Jesus, He's There"
Dealers: Sales should be stronger than for any of her previous efforts of the past few years.

LARRY GATLIN—With Family & Friends, Monument KZ-34042. Though Gatlin is one of the finest writers and performers around, he has yet to tap his full potential as a recording artist. He comes close to it here with a remarkable assemblage of top-notch songs sung with his full-range vocal capabilities. Contains one of his best songs ever—"Maggie Lou's Massage Parlor Blues."

Best cuts: "Broken Lady," "Maggie Lou's Massage Parlor Blues," "Dealt A Losing Hand," "The Heart Is Quicker Than The Eye"
Dealers: Gatlin's followers gain in numbers and he'll lure some new ones for this since it contains his powerful chart single "Broken Lady."

NAT STUCKEY—Independence, MCA 2184. Nat's on a new label—and the transition has spurred him into a great effort. Produced by David Barnes, Stuckey comes through with his finest singing in a long while. He wrote three of the best songs himself.

Best cuts: "Sun Comin' Up," "Lynin' Eyes," "After The Lovin' Has Passed," "Walk On," "That's All She Ever Said Except Goodbye"
Dealers: MCA will be solidly behind Nat's premiere album for the company.

JOE STAMPLEY—The Sheik Of Chicago, Epic KE-34036. Stampley scores with a solid set of songs as country as the south side of the Mason-Dixon line. Though he survives a couple of mediocre songs, he attacks the rest with abandon and, with Norro Wilson's capable production work, demonstrates why he'll be a force to be reckoned with on the country music scene in the coming years.

Best cuts: "Hey Baby," "Live It Up," "Shoot Low Sheriff!" "Why Not Tonight"
Dealers: Stampley's singles have been moving briskly and this LP should follow suit.

First Time Around

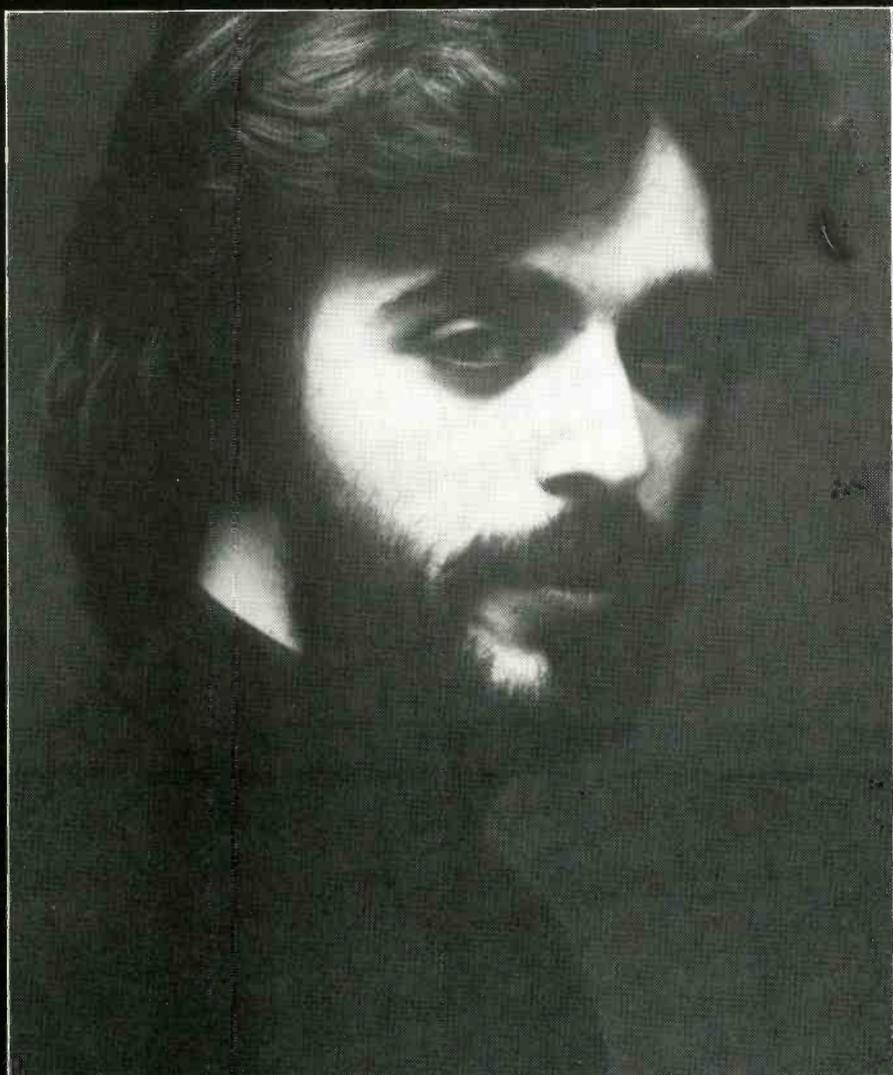
THIRD WORLD—Island, ILPS 9369. Reggae from six man group promoted by Island as progressive reggae. Music is a bit more complex than most Jamaican music and keeps the basic reggae feel, all of which makes it a bit more palatable to the uninitiated in this country. More going on instrumentally and vocally than in most reggae, with one cut legitimate disco and another a strong soul effort with excellent vocal harmonizing. Good, economical guitar from Cat Coore, good vocals from Prilly Hamilton and over-all a good bridge between pure reggae and more Americanized pop.

Best cuts: "Slavery Days" (highlight of the LP), "Got To Get Along," "Sun Won't Shine," "Freedom Song"
Dealers: Band now living in San Francisco with tour hoped for in near future.

(Continued on page 70)

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.





Phil Cody is:

- A. Singer.
- B. Songwriter.
- C. Co-author of "Bad Blood,"
"The Immigrant,"
"Laughter in the Rain"
and "Solitaire."
- D. A new album (MS 2232) on
Reprise records.
- E. All of the above. And
everything you've been
hearing about.

Phil Cody's PHIL CODY. Available now.

Billboard's Top Single Picks

Number of singles reviewed
this week **115** Last week **119**

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BARRY MANILOW—Tryin' To Get The Feeling Again (3:45); producers: Ron Dante & Barry Manilow; writer: David Pomeranz; publishers: Warner-Tamerlane/Upward Spiral, BMI. Arista 0172. Strong ballad from one of the better pop singers to emerge over the past two years. Good lyrics, usual excellent Manilow production and a continuation of the artist's style of never following one release with a similar sounding single.

recommended

HOLLIES—Write On (3:35); producers: The Hollies; writers: T. Sylvester-A. Clarke-T. Hicks; publisher: Famous, ASCAP. Epic 8-50204 (CBS).

LOGGINS & MESSINA—Peacemaker (2:33); producer: Jim Messina; writers: K. Loggins-J. Townsend-E. Sanford; publishers: Gnospos/Porofino, ASCAP, Unichappell/Muhon/Salmon, BMI. Columbia 3-10311.

BILL WITHERS—I Wish You Well (3:36); producers: Bill Withers & Larry Nash; writer: B. Withers; publisher: Golden Withers, BMI. Columbia 3-10308.

C.W. McCall—There Won't Be No Country Music (There Won't Be No Rock 'N' Roll) (3:50); producers: Don Sears & Chip Davis; writers: C.W. McCall-Bill Fries-Chip Davis; publisher: American Gramophone, SESAC. Polydor 14310.

KISS—Shout It Out Loud (2:38); producer: Bob Ezrin; writers: Gene Simmons-Paul Stanley-Bob Ezrin; publishers: Cafe Americana/Rock Steady, ASCAP. Casablanca 854.

JIM STAFFORD—Jasper (3:21); producer: Phil Gernhard; writers: J. Stafford-D. Loggins; publishers: Famous/Antique/Leeds, ASCAP. Polydor 14309.

THE TRAMMPS—That's Where The Happy People Go (3:14); producers: Baker, Harris & Young; writer: Ronald Baker; publisher: Burma East, BMI. Atlantic 45-3306.

OSIBISA—Sunshine Day (3:08); producer: Gerry Bron; writers: Osei-Tontoh-Amarfio; publisher: WB, ASCAP. Island 053.

ASLEEP AT THE WHEEL—Nothin' Takes The Place Of You (2:59); producer: Tommy Allsup; writers: T. McCall-P. Robinson; publisher: Su-Ma, BMI. Capitol 4238.

DONNY GERRARD—Words (Are Impossible) (3:07); producers: Henry Grumpo Marx & Robbie Buchanan; writers: E. Riccardi-L. Albertelli-D. Janssen-B. Hart; publisher: ATV, BMI. Greedy Records Ltd. 101.

MICHAEL KENNY—Emily (2:55); producer: Edward Germano; writer: M. Kenny; publishers: Cataclysmic/Dantry/Kenny Tunes, BMI. Tom Cat JH-10589 (RCA).

MARILYN MCCOO & BILLY DAVIS, JR.—I Hope We Get To Love In Time (3:00); producer: Don Davis; writers: J. Dean-J. Glover; publisher: Groovesville, BMI. ABC 12170.



BETTY WRIGHT—Everybody Was Rockin' (3:48); producers: Willie Clarke & Clarence Reid; writers: C. Reid-W. Clarke; publisher: Sheryl, BMI. Alston 3719 (T.K.). One of the better soul stylists in today's market offers a funky rocker with good disco feel and a slight Caribbean flavor. Strong story and excellent vocals from Wright, who just won a Grammy for her co-writing on "Where Is The Love."

recommended

WILSON PICKETT—Love Will Keep Us Together (2:28); producer: Brad Shapiro; writers: N. Sedaka-H. Greenfield; publisher: Don Kirshner, BMI. Wicked 8120 (T.K.).

SLY STONE—Crossword Puzzle (2:55); producer: Sly Stone; writer: S. Stewart; publisher: Stone Flower, BMI. Epic 8-50201 (CBS).

THE ATLANTA DISCO BAND—Do What You Feel (3:20); producer: E. Young; writer: E. Young; publisher: Da Ann, ASCAP. Ariola America 7616.

CARL GRAVES—My Whole World Ended (3:26); producer: Spencer Proffer; writers: P. Sawyer-J. Roach-H. Fuqua-J. Bristol; publisher: Jobete, ASCAP. A&M 1799.

FIREFLY—If You Ever Stopped Callin' Me Baby (2:59); producer: Kenny Nolan; writer: Kenny Nolan; publishers: Sound of Nolan/Chelsea, BMI. A&M 1798.

THE FATBACK BAND—Spanish Hustle (3:28); producer: The Fatback Band; writer: Gerry Thomas; publishers: Clita/Ambo, BMI. Event 229 (Polydor).



SLIK—Forever And Ever (3:39); producers: Bill Martin & Phil Coulter; writers: Bill Martin-Phil Coulter; publisher: Famous, ASCAP. Arista 0179. Strange sounding, almost dirge like introduction breaks into an easy rocker. Group is coming off the top of the British charts.

BRASS CONSTRUCTION—Movin' (3:49); producer: Jeff Lane; writers: R. Muller-W. Williamson; publishers: Desert Moon/Jeff-Mar, BMI. United Artists 775. Strong, disco soul cut from group whose first LP has been quite successful.

BRUCE FISHER—At The End Of A Love Affair (3:00); producer: Tom Sellers; writers: B. Fisher-C. Lyde; publishers: Rich Fish/Home Boy, ASCAP. United Artists 769. Happy, disco-flavored cut that sounds a bit like '60s material.

JOAN CAROL BUTLER—I Let You Love Me (3:20); producers: Clayton Ivey & Terry Woodford; writer: Joan Butler; publisher: Song Tailors, Capitol 4242. Good mid-tempo love song from young vocalist from Muscle Shoals.



C.W. McCall—There Won't Be No Country Music (There Won't Be No Rock 'N' Roll) (3:50); producers: Don Sears-Chip Davis; writers: C.W. McCall-Hill Fries-Chip Davis; publisher: American Gramophone, SESAC. Polydor PD-14310. A brilliant off-beat left-field gutsy followup to the No. 1 smash "Convoy" establishes C.W. as an entertainer progressing beyond the boundaries of the mindless chatter of CB radio. An ominous ode to what could happen to the country should pollution and SST's and junk and strip mining have their way. This monumental message should take C.W. back to the top ten.

RONNIE MILSAP—What Goes On When The Sun Goes Down (2:51); producers: Tom Collins-Jack D. Johnson; writer: John Schweers; publisher: Chess, ASCAP. RCA JB-10593. Clever and sensuous song from the pen of John Schweers receives a solid performance from Milsap. Ronnie seems to veer from a country-pop career back into solid country with his recent addition to the Grand Ole Opry roster and with such songs as this, with its hard-country production.

ED BRUCH—The Little Cowboy Rides Again (3:05); producer: Larry Butler; writers: D. Ray-G. Ray; publisher: Contention, SESAC. United Artists UA-XW774-Y. Coming off his first major hit with the previous Billboard pick "Mammas Don't Let Your Babies Grow Up To Be Cowboys," Bruch solidifies his claim to become one of the modern giants on the country music scene. He's back to the cowboy theme, but this time Billy is a kid who rides a broomstick horse. A great song gets a powerful rendering from the man who's putting the western back into country and western music.

EDDY RAVEN—I Wanna Live (2:59); producer: Don Gant; writer: John D. Loudermilk; publisher: Acuff-Rose, BMI. ABC/Dot DOA-17618. Rather than wait until the chorus or final verse to lay some heavy Cajun on you, Raven starts this John D. Loudermilk simple-yet-classical song with his naive Bayou tongue. Improving dramatically as a singer, Raven puts his heart and soul—and both his languages—into this tremendous song. The results should give Raven his biggest hit yet.

DOTTIE WEST—Here Come The Flowers (2:41); producer: Chips Moman; writers: Toni Wine-Chips Moman; publisher: Baby Chick, BMI. RCA JH-10553. Dottie's career takes a new direction under the tutelage of her new producer Chips Moman who co-wrote this excellent song with his talented wife Toni Wine. The West-Moman-Wine collaboration provides Dottie with her most potent single since "Country Sunshine."

RAY PRICE—That's All She Wrote (3:09); producer: Jim Foglesong; writer: J. Fuller; publisher: Fullness, BMI. ABC/Dot DOA-17616. Another ballad sung in the solid Price style. Mexican influence on the horns and some beautiful piano and string work yield an individuality and freshness that has been missing on some previous Price works—and make this Ray's best in a long time.

recommended

WILLIE NELSON—The Last Letter (2:55); producer: Tommy Allsup; writer: R. Griffin; publisher: M.M. Cole Publishing, BMI. United Artists UA-XW771-Y.

JACK GREENE—Birmingham (2:59); producer: Walter Haynes; writers: Gary Stewart-Bill Eldridge; publisher: Forrest Hills Music, BMI. MCA MCA-40526.

JOHNNY DUNCAN—Stranger (3:10); producer: Billy Sherrill; writer: K. Kristofferson; publisher: Resaca Music, BMI. Columbia 3-10302.

JEANNE PRUETT—Sweet Sorrow (2:56); producer: Walter Haynes; writer: Jerry Fuller; publisher: Fullness Music, BMI. MCA MCA-40527.

TROY SEALS—Sweet Dreams (2:58); producer: Billy Sherrill; writer: D. Gibson; publisher: Acuff-Rose, BMI. Columbia 3-10303.

JODY MILLER—Ashes Of Love (2:42); producer: Billy Sherrill; writers: J. Anglin-J. Wright-J. Anglin; publisher: Acuff-Rose, BMI. Epic 8-50203.

CHARLIE LOVE—Blue Country Morning (2:45); producer: not listed; writer: Charlie Love; publisher: Country Love, ASCAP. Sound Corp. of America SCA-101.

Billboard LPs

• Continued from page 68



EDDIE HARRIS—That Is Why You're Overweight, Atlantic SD 1683. It gets harder and harder to classify Harris. While he's ably dabbled jazz, blues, soul, disco and pop, he's still searching for a new sound. Here he doesn't really find anything new. Instead he performs one half in the jazz vein and the other in the soul. This mixture works well. As usual, his group experiments with a variety of unusual instruments but unfortunately he doesn't play much saxophone, opting instead for piano and vocals.

Best cuts: "It's All Right Now," "Why Do You Hurt Me," "That's Is Why You're Overweight," "Tryin' Ain't Dyin'," "Exempt."

Dealers: If you have an r&b audience, this LP might be an interesting offering.

DIZZY GILLESPIE—Bahiana, Pablo 2625-708 (RCA). At long last, a Gillespie album with new tunes other than his classic "Olinga," he travels a new course with heavy emphasis on Latin percussion. Featuring his usual quartet with an added flautist-vibist, percussionist and guitarist, this session swings.

Best cuts: "Olinga," "Behind The Moonbeam," "Pele," "Barcelona," "Samaba."

Dealers: One of the all-time jazz greats.

Billboard's Recommended LPs

pop

BILL WYMAN—Stone Alone, Rolling Stones COC 79103 (Atlantic). Stones' bassist gets half the world (Ruth & Bonnie Pointer, Bob Welch, Van Morrison, Joe Walsh, Al Kooper, Ronnie Wood and others) helping and it's a better package than his debut—but still is not satisfying vocally. As a producer, Wyman is excellent showing a strong streak of versatility. The vocals and the songs are only average. Mostly rockers.

Best cuts: "Quarter To Three," "Feet," "If You Wanna Be Happy," "What's The Point."

STEVE GIBBONS BAND—Any Road Up, MCA 2187. Pretty good debut set for British rockers, with most material familiar sounding but a few offering some interesting lyrics and less familiar tempos. Group work with Who leader Roger Daltrey and will open dates for group on current tour. **Best cuts:** "Johnny Cool," "Rollin'," "Strange World."

CHARLIE RICH—Silver Linings, Epic KE 33545 (CBS). Good package of religious material from artist who happens to be an excellent gospel singer. Best stuff he's done in some time. **Best cuts:** "Down By The Riverside," "Where You There," "Amazing Grace," "Sometimes I Feel Like A Motherless Child."

BRIAN & BRENDA RUSSELL—Word Called Love, Rocket PIG 2181 (MCA). Good first effort mixing pop, soul and a few gospel flavored cuts. Pair, produced by Robert Appere, do better with ballads than they do with rockers. Guests include Elton John, Nigel Olsson, Jeff Baxter, Davey Johnstone and Steve Cropper. Should get some MOR play. Lots in traditional soul vein. **Best cuts:** "Please Pardon Me," "Tell Me When The

Whistle Blows," "Highly Prized Possession" (written by Brian and David Palmer), "A Player In The Band."

THIS IS REGGAE MUSIC VOL. 2—Island ILPS 9327. Companion to first, similarly named set (complete with same cover art and different color border) gives another broad view of the scene through artists like Scotty & Lorna Bennett, Third World, Heptones, Arthur Lewis, Augustus Pablo. Not all major names, but enough to excite interest. **Best cuts:** A good sampler, so take your choice.

BING CROSBY—That's What Love Is All About, United Artists UA-LA554-G. Pleasant set of easy listening cuts proves highly refreshing in a time dominated by rock. Crosby has lost little of his vocal talents since last recording, and the efforts of the Pete Moore Orchestra and producer Ken Barnes (as well as a guest shot from Johnny Mercer) help make the set rewarding material from Mercer, Barnes, the Bergmans, Hoyt Axton and Berlin. **Best cuts:** "I Love To Dance Like They Used To Dance," "Have A Nice Day," "Bon Vivant."

JODY MILLER—Will You Love Me Tomorrow, Epic KE 33934 (CBS). Lady with a really excellent voice who has had pop hits in the past and easily could again. Powerful vocals work on both ballads and rockers and artists should not be pigeon-holed into any musical category. Most songs here country oriented, but a few universal cuts. Good MOR shot. **Best cuts:** "Will You Love Me Tomorrow," "Don't Take It Away" (good MOR shot), "Every Time You Touch Me (I Get High)."

JOE STAMPLEY—The Shiek Of Chicago, Epic KE 34036 (CBS). Stampley began as leader of the Uniques, a pretty fair rock band, and he's still got the voice and style to cross over from time to time. His best chance comes on the rockers, which can be listened to as simply good rock of country. **Best cuts:** "The Shiek Of Chicago" (a good tribute to Chuck Berry), "Hey Baby," "Shoot Low Sheriff," "Whiskey Talkin'."

ENO—Another Green World, Island ILPS 9351. Not exactly your hot commercial property but a typically interesting Eno merging of rock, classical and electronics. John Cale and Robert Fripp lend a hand. Best pieces are the semi-classical and electronic instrumentals. **Best cuts:** "St. Elmo's Fire," "I'll Come Running," "Be Calmed," "Spirits Drifting."

PAUL DELICATO—Cara Mia, Artists Of America AOA 5002. Pretty good effort with artist handling a wide variety of material from pop to soul to patriotic. Emphasis on MOR, with some disco instrumentation. Ignore blatant "disco sound" ad on cover, LP is not straight disco. **Best cuts:** "It's The Same Old Song," "What Becomes Of The Brokenhearted," "Lean On Me."

HUGH MASEKELA—Colonial Man, Casablanca NBLP 7023. A bit more commercial than recent product, with heavy Caribbean/reggae emphasis. Trumpet featured from time to time and good vocals. Second side has jazzy feel, first side more disco and pop. Whole set has disco feel. Theme basically around slavery days. **Best cuts:** "A Song For Brazil," "Cecil Rhodes."

HOYT AXTON—Fearless, A&M SP 4571. Good album, but almost completely in a country vein. Expect some pop activity just on the Axton name. **Best cuts:** "Lay Lady Lay," "A Stone And A Feather."

PACO DE LUCIA—Paco, Island ILPS 9354. Probably, and unfortunately, not an album that will rocket up the charts. But this work from Europe's most renowned young flamenco guitarist is a joy. A magnificent musician who combines traditional flamenco with some innovations of his own. **Best cuts:** All cuts.

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.

Lampoon's 1st Songbook

NEW YORK—The National Lampoon will have its first songbook published next month by Cherry Lane Music, according to Matty Simmons, Lampoon co-publisher.

The 100-page songbook will include 47 songs, including the tunes from the Lampoon's award winning shows, "Lemmings" and "National Lampoon Show."

Also included will be songs from the magazine's new album, "Goodbye, Pop," released on Epic. "Goodbye, Pop," includes song parodies of such rock personalities as Bob Dyl-

an, the Who, the Grateful Dead, James Taylor, Neil Young, Cat Stevens and Leonard Cohen.

Release of the songbook marks another step by National Lampoon into the music industry. The magazine has already released a number of records including "Goodbye, Pop," "Cold Turkey," containing excerpts from its highly successful radio show, the original cast album from "Lemmings," "Radio Dinner" and others.

The magazine also has its own recording studio and a full-time record producer.

You know the song.
You know the singer.
But wait
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Frank Sinatra
"I Sing the Songs
(I Write the Songs)"

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Billboard **Hot 100**

Chart Bound

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TRYIN' TO GET THE FEELING AGAIN—Barry Manilow (Arista 0172)
 WRITE ON—Hollies (Epic 8-50204 [Columbia])
 PEACEMAKER—Loggins & Messina (Columbia 3-10311)
 BILL WITHERS—I Wish You Well (Columbia 3-10308)
 SEE TOP SINGLE PICKS REVIEWS, page 70

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	3	12	DECEMBER 1963 (Oh What A Night)—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner Bros./Curb 8168 CPP	35	35	9	HOLD BACK THE NIGHT—Trammps (R. Baker, N. Harris, E. Young), R. Baker, N. Harris, Felder, E. Young, Buddah 507 B-3	68	50	17	SING A SONG—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, Columbia 3-10251 HAN
2	2	13	ALL BY MYSELF—Eric Carmen (Jimmy Ienner), E. Carmen, Arista 0165 WBM	36	39	5	ONLY LOVE IS REAL—Carole King (Lou Adler), C. King, Ode 66119 (A&M) CPP	69	46	8	VENUS—Frankie Avalon (Billy Terrell), E. Marshall, De-Lite 1578 (PIP) WBM
3	1	21	LOVE MACHINE Pt. 1—Miracles (Freddie Perren), W. Moore, W. Griffith, Tamla 54262 (Motown) CPP	37	59	4	SHOW ME THE WAY—Peter Frampton (Peter Frampton), P. Frampton, A&M 1795 ALM	70	75	5	HIGH FLY—John Miles (Alan Parsons), J. Miles, B. Marshall, London 20084 CPP
4	5	13	TAKE IT TO THE LIMIT—Eagles (Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM	38	58	3	THERE'S A KIND OF HUSH (All Over The World)—Carpenters (Richard Carpenter), L. Reed, G. Stephens, A&M 1800 B-3	71	NEW ENTRY	NEW ENTRY	STRANGE MAGIC—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 770 B-3
5	6	11	DREAM WEAVER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8167 WBM	39	47	6	LOVE FIRE—Jigsaw (Chas Peate), C. Scott, D. Dyer, Chelsea 3037 B-3	72	62	15	CONVOY—C.W. McCall (Don Sears, Chip Davis), C.W. McCall, B. Fries, C. Davis, MGM 14839 CHA
6	7	8	LONELY NIGHT (Angel Face)—Captain & Tennille (Daryl Dragon, Toni Tennille), M. Sedaka, A&M 1782 WBM	40	49	5	BOOGIE FEVER—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179 CPP	73	84	2	STREET TALK—B.C. Generation (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2271 B-3
7	4	18	THEME FROM "S.W.A.T."—Rhythm Heritage (Steve Barri, Michael Omartian), B. DeVorzon, ABC 12135 CPP	41	52	5	HE'S A FRIEND—Eddie Kendricks (Norman Harris), A. Felder, B. Gray, T.G. Conway, Tamla 54266 (Motown) B-3	74	NEW ENTRY	NEW ENTRY	MOZAMBIQUE—Bob Dylan (Don DeVito), B. Dylan, J. Levy, Columbia 3-10298 WBM
8	9	17	LOVE HURTS—Nazareth (Manny Charlton), Boudleaux Bryant, A&M 1671 CPP	42	42	8	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	75	88	2	FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Alan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.)
9	11	11	SWEET THING—Rufus Featuring Chaka Khan (Rufus), T. Maiden, C. Khan, ABC 12149 CPP	43	55	5	YOU'LL LOSE A GOOD THING—Freddie Fender (Huey P. Meaux), B.R. Ozen, ABC/Dot 17607 CPP	76	82	4	MIGHTY HIGH—Mighty Clouds Of Joy (Dave Crawford), D. Crawford, R. Downing, ABC 12164 CPP
10	13	10	JUNK FOOD JUNKIE—Larry Groce (Randolph Maurer), L. Groce, Warner Bros./Curb 8165 B-3	44	12	17	WAKE UP EVERYBODY (Part 1)—Harold Melvin & The Blue Notes (Kenneth Gamble, Leon Huff), J. Whitehead, G. McFadden, V. Carstarphen, Philadelphia International 3579 (Epic/Columbia) B-3	77	81	7	SCOTCH ON THE ROCKS—The Band Of The Black Watch (Barry Kingston), B. Bates, Private Stock 45055 PSP
11	8	13	50 WAYS TO LEAVE YOUR LOVER—Paul Simon (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10270 BB	45	14	18	LOVE ME TONIGHT—Head East (Roger Boyd), Somerville, A&M 1784 ALM	78	89	2	RHIANNON (Will You Ever Win)—Fleetwood Mac (Fleetwood Mac, Keith Olson), Nicks, Reprise 1345 (Warner Bros.) CPP
12	26	6	DISCO LADY—Johnny Taylor (Don Davis), M. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP	46	57	5	I DO, I DO, I DO, I DO—Abba (Bjorn Ulvæus, Benny Andersson), B. Andersson, S. Andersson, M. Ulvæus, Atlantic 3310 CPP/TMM	79	80	3	THE GAME IS OVER (What's The Matter With You)—Brown Sugar (Vince Montana Jr.), V. Montana Jr., R.B. Walker, Capitol 4198 WBM
13	23	6	MONEY HONEY—Bay City Rollers (Phil Wainman), Faulkner & Wood, Arista 0170 CPP	47	53	7	I HEARD IT THROUGH THE GRAPEVINE—Creedence Clearwater Revival (John C. Fogerty), M. Whitefield, B. Strong, Fantasy 759 CPP	80	86	3	NEW ORLEANS—Staple Singers (Curtis Mayfield), C. Mayfield, Curtom 0113 (Warner Bros.) WBM
14	16	12	FANNY (Be Tender With My Love)—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 519 (Atlantic) WBM	48	48	13	THE HOMECOMING—Hagood Hardy (Peter Anastasoff), H. Hardy, Capitol 4156 WBM	81	83	2	UPTOWN & COUNTRY—Tom Scott (Tom Scott, Hank Cicolo), T. Scott, Ode 66118 (A&M)
15	17	14	GOLDEN YEARS—David Bowie (David Bowie, Harry Maslin), D. Bowie, RCA 10441 WBM	49	61	2	LOOKING FOR SPACE—John Denver (Milton Okun), J. Denver, RCA 10586 CLM	82	85	5	IF LOVE MUST GO—Dobie Gray (Troy Seals, Dobie Gray), W. Jennings, Capricorn 0249 (Warner Bros.) ALM
16	19	10	DREAM ON—Aerosmith (Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM	50	60	5	LORELEI—Styx (Styx), D. DeYoung, J. Young, A&M 1786 ALM	83	NEW ENTRY	NEW ENTRY	COME ON OVER—Olivia Newton-John (John Farrar), B. Gibb, R. Gibb, MCA 40525 WBM
17	10	20	YOU SEXY THING—Hot Chocolate (Mickie Most), Brown, Wilson, Big Tree 16047 (Atlantic) WBM	51	79	2	LIVIN' FOR THE WEEKEND—O'Jays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3587 (Columbia/Epic) B-3	84	NEW ENTRY	NEW ENTRY	GET UP AND BOOGIE—Silver Convention (Michael Kunze), S. Levay, S. Prager, Midlan International 10571 (RCA)
18	21	14	DEEP PURPLE—Donny & Marie Osmond (Mike Curb), P. De Rose, M. Parish, Kolob 14840 (MGM) B-3	52	63	5	WE CAN'T HIDE IT ANYMORE—Larry Santos (Don Davis), B. Murphy, Casablanca 844 CPP	85	NEW ENTRY	NEW ENTRY	QUEEN OF CLUBS—K.C. & The Sunshine Band (Richard Finch), H.W. Casey, W. Clarke, TK 1005 CPP
19	20	12	THE WHITE KNIGHT—Cledus Maggard (Leslie Advertising Agency), J. Huguely, Mercury 73751 (Phonogram) CHA	53	65	4	FOPP—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73775 (Phonogram) B-3	86	96	3	TRAIN CALLED FREEDOM—South Shore Commission (Bunny Sigler), B. Sigler, R. Tyson, Wand 11294 (Scepter) B-3
20	22	14	SLOW RIDE—Foghat (Nick Jameson), D. Pevovert, Bearsville 0306 (Warner Bros.) WBM	54	56	6	LOVE ME TONIGHT—Head East (Roger Boyd), Somerville, A&M 1784 ALM	87	97	2	HAPPY MUSIC—Blackbyrds (Donald Byrd), D. Byrd, Fantasy 762 HAN
21	24	11	ONLY SIXTEEN—Dr. Hook (Ron Haffkine), S. Cooke, Capitol 4171 CPP	55	18	14	BREAKING UP IS HARD TO DO—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, H. Greenfield, Rocket 40500 (MCA) CPP	88	90	2	ONCE A FOOL—Kiki Dee (Robert Appere), D. Lambert, B. Potter, Rocket 40506 (MCA) CPP
22	25	11	BOHEMIAN RHAPSODY—Queen (Roy Thomas), Mercury, Elektra 45297 WBM	56	67	3	HIT THE ROAD JACK—Stamperders (Mel Shaw), P. Mayfield, Quality 501 (Private Stock) B-3	89	95	2	EH! CUMPARI—Gaylord & Holiday (Sam Loricchio), S. Loricchio, Prudigal 0622 (Motown)
23	31	12	SWEET LOVE—Commodores (James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP	57	72	7	SARA SMILE—Daryl Hall & John Oates (Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 WBM	90	91	4	RATTLESNAKE—Ohio Players (Not Listed), L. Crane, B. Baine, 20th Century/Westbound 5018
24	28	6	CUPID—Tony Orlando & Dawn (Hank Medress, Dave Appell), S. Cooke, Elektra 45302 CPP	58	27	18	I WRITE THE SONGS—Barry Manilow (Ron Dante, Barry Manilow), B. Johnston, Arista 0157 HAN	91	92	4	THE CALL—Anne Murray (Tom Catalano), G. MacLellan, Capitol 4207 B-3
25	45	5	RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM	59	71	3	WITHOUT YOUR LOVE (Mr. Jordan)—Charlie Ross (Paul Vance Prod.), P. Vance, P. Cone, Big Tree 16056 (Atlantic) HAN	92	73	18	TIMES OF YOUR LIFE—Paul Anka (Bob Staff for Paul Anka Prod.), R. Nichols, B. Lane, United Artists 737 CHA
26	29	8	TANGERINE—Salsoul Orchestra (Vincent Montana Jr.), J. Mercer, V. Schertzinger, Salsoul 2004 (Caytronics) HAN	60	70	4	IF YOU ONLY BELIEVE (Jesus For Tonight)—Michel Polnareff (Michel Polnareff), M. Polnareff, G. Clinton, J. Brackman, Atlantic 3314 WBM	93	54	6	KEEP HOLDING ON—Temptations (Brian Holland), E. Holland, B. Holland, Gordy 7146 (Motown) B-3
27	30	6	JUST YOU AND I—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0168 CPP/HAN	61	32	16	SQUEEZE BOX—Who (Glyn Johns), P. Townshend, MCA 40475 WBM	94	NEW ENTRY	NEW ENTRY	YOU ARE BEAUTIFUL—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4664 B-3
28	38	7	LET YOUR LOVE FLOW—Bellamy Brothers (Phil Gernhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 CPP	62	43	13	TRACKS OF MY TEARS—Linda Ronstadt (Peter Asher), W. Robinson, M. Tarplin, W. Moore, Asylum 45295 CPP	95	NEW ENTRY	NEW ENTRY	HERE, THERE AND EVERYWHERE—Emmylou Harris (Brian Aherin), J. Lennon, P. McCartney, Reprise 1346 (Warner Bros.) WBM
29	15	15	LOVE TO LOVE YOU BABY—Donna Summer (Pete Bellotte for Say Yes Prod.), G. Moroder, P. Bellotte, D. Summer, Oasis 401 (Casablanca) WBM	63	74	6	UNION MAN—Cate Brothers (Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294 CPP	96	98	3	MAKE ME SMILE—Steve Harley & Cockney Rebel (Steve Harley, Alan Parsons), S. Harley, EMI 4201 (Capitol) CPP
30	40	5	ACTION—Sweet (Sweet For Chimebridge Ltd.), Scott, Priest, Connelly, Tucker, Capitol 4220 WBM	64	66	5	LOCOMOTIVE BREATH—Jethro Tull (Ian Anderson, Terry Ellis), I. Anderson, Chrysalis 2110 (Warner Bros.) WBM	97	99	2	I'M SO LONESOME I COULD CRY—Terry Bradshaw (Jerry Kennedy), H. Williams, Mercury 73766 (Phonogram)
31	33	12	LOVE IS THE DRUG—Roxy Music (Chris Thomas), Ferry, Mackay, Atco 7042 WBM	65	69	4	THE JAM—Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8175 CPP	98	NEW ENTRY	NEW ENTRY	MORE, MORE, MORE (Part 1)—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 515 B-3
32	37	6	GOOD HEARTED WOMAN—Waylon & Willie (Ray Pennington, Waylon Jennings), W. Jennings, W. Nelson, RCA 10529 WBM	66	76	3	SHANNON—Henry Gross (Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3	99	100	2	WOW—Andre Gagnon (Andre Gagnon, Pete Tessler), A. Gagnon, London 230 WBM
33	34	6	TAKE IT LIKE A MAN—Bachman-Turner Overdrive (R. Bachman), C.F. Turner, B. Thornton, Mercury 73766 (Phonogram) CPP	67	41	6	BANAPPLE GAS—Cat Stevens (Cat Stevens), C. Stevens, A&M 1785 CPP	100	NEW ENTRY	NEW ENTRY	LOVE LIFTED ME—Kenny Rogers (Larry Butler), Rowe, Smith, United Artists 746 B-3

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

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HOT 100 A-Z—(Publisher-Licensee)

Action (Sweet/Warner Bros. ASCAP)..... 30	Disco Lady (Groovesville, BMI/ASCAP)..... 12	Grow Some Funk Of Your Own/I Feel Like A Bullet (In The Gun Of Robert Ford) (Big Pig/Leeds/Sunbury, ASCAP)..... 42	I'm So Lonesome I Could Cry (Fred Rose, BMI)..... 97	Lorelei (Almo/Stygian, ASCAP)..... 50	Once A Fool (ABC/Dunhill/One Of A Kind, BMI)..... 88	Sweet Love (Jobete/Commodores, ASCAP)..... 23	Tracks Of My Tears (Jobete, ASCAP)..... 62
All By Myself (C.A.M.-U.S.A. BMI)..... 30	Dream On (Frank Connelly/Daksel, BMI)..... 16	Happy Music (Egny, BMI)..... 87	I Write The Songs (Artists/Sunbury, ASCAP)..... 58	Only Love Is Real (Colgems, ASCAP)..... 39	Only Love Is Real (Colgems, ASCAP)..... 39	Sweet Thing (American Broadcasting, ASCAP)..... 26	Train Called Freedom (Mighty Three, BMI)..... 86
Baby Face (Warner Bros. ASCAP)..... 45	Dream Weaver (Warner Bros. ASCAP)..... 5	Here There And Everywhere (Maclen, BMI)..... 85	Inseparable (Jay's Enterprises/Chappell, ASCAP)..... 34	Only Sixteen (Kags, BMI)..... 21	Queen Of Clubs (Sherlyn, BMI)..... 85	Take It Like A Man (Ramback/Top Soil, BMI)..... 33	Union Man (Flat River, BMI)..... 63
Barapple Gas (Ashtar, BMI)..... 67	Eh! Cumpari (Public Domain)..... 89	Hold Back The Night (Golden Fleece/Mured, BMI)..... 35	Junk Food Junkie (Peaceable Kingdom, ASCAP)..... 10	Rattlesnake (Southfield, ASCAP)..... 90	Rhiannon (Will You Ever Win) (Rockhopper, BMI)..... 100	Take It To The Limit (Benchmark/Kicking Bear, ASCAP)..... 4	Uptown & Country (Hollenbeck, BMI)..... 61
Bohemian Rhapsody (B. Feldman/As. Trident, ASCAP)..... 22	Get Up And Boogie (Midson, SESAC)..... 74	I Do, I Do, I Do, I Do (Countess, BMI)..... 46	Just You And I (Rumanian Pickle Works, New York Times, BMI)..... 27	Rhinnon (Will You Ever Win) (Rockhopper, BMI)..... 100	Time Of Your Life (Three Eagles, ASCAP)..... 25	Take It To The Limit (Benchmark/Kicking Bear, ASCAP)..... 4	Venus (Kirshner Songs/Welbeck, ASCAP)..... 89
Boogie Fever (Perren/Vibes, ASCAP)..... 40	Get Up And Boogie (Midson, SESAC)..... 74	If Love Must Go (Irving, BMI)..... 82	Keep Holding On (Stone Diamond/Gold Forever, BMI)..... 27	Rhinnon (Will You Ever Win) (Rockhopper, BMI)..... 100	Theme From S.W.A.T. (Spellgood, BMI)..... 77	There's A Kind Of Hush (All Over The World) (Glenwood, ASCAP)..... 66	Wake Up Everybody (Part 1) (Mighty Three, BMI)..... 44
Breakin' Up Is Hard To Do (Screen Gems/Columbia, BMI)..... 55	Get Up And Boogie (Midson, SESAC)..... 74	If Love Must Go (Irving, BMI)..... 82	Let Your Love Flow (Loaves & Fishes, BMI)..... 28	Rhinnon (Will You Ever Win) (Rockhopper, BMI)..... 100	Theme From S.W.A.T. (Spellgood, BMI)..... 77	The Call (Beechwood, BMI)..... 91	We Can't Hide It Anymore (Groovesville, BMI)..... 52
Come On Over (Casseroles/Flamm, BMI)..... 74	Get Up And Boogie (Midson, SESAC)..... 74	If Love Must Go (Irving, BMI)..... 82	Let Your Love Flow (Loaves & Fishes, BMI)..... 28	Rhinnon (Will You Ever Win) (Rockhopper, BMI)..... 100	Theme From S.W.A.T. (Spellgood, BMI)..... 77	The Game Is Over (What's The Matter With You) (Bout Time/Missile, BMI)..... 79	You Are Beautiful (Avco Embassy, ASCAP)..... 61
Convo (American Gramophone, SESAC)..... 72	Get Up And Boogie (Midson, SESAC)..... 74	If Love Must Go (Irving, BMI)..... 82	Let Your Love Flow (Loaves & Fishes, BMI)..... 28	Rhinnon (Will You Ever Win) (Rockhopper, BMI)..... 100	Theme From S.W.A.T. (Spellgood, BMI)..... 77	There's A Kind Of Hush (All Over The World) (Glenwood, ASCAP)..... 66	You're Beautiful (Avco Embassy, ASCAP)..... 61
Cupid (Kags, BMI)..... 24	Get Up And Boogie (Midson, SESAC)..... 74	If Love Must Go (Irving, BMI)..... 82	Let Your Love Flow (Loaves & Fishes, BMI)..... 28	Rhinnon (Will You Ever Win) (Rockhopper, BMI)..... 100	Theme From S.W.A.T. (Spellgood, BMI)..... 77	The Game Is Over (What's The Matter With You) (Bout Time/Missile, BMI)..... 79	You're Beautiful (Avco Embassy, ASCAP)..... 61
December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP)..... 1	Get Up And Boogie (Midson, SESAC)..... 74	If Love Must Go (Irving, BMI)..... 82	Let Your Love Flow (Loaves & Fishes, BMI)..... 28	Rhinnon (Will You Ever Win) (Rockhopper, BMI)..... 100	Theme From S.W.A.T. (Spellgood, BMI)..... 77	The Game Is Over (What's The Matter With You) (Bout Time/Missile, BMI)..... 79	You're Beautiful (Avco Embassy, ASCAP)..... 61
Deep Purple (Robbins, ASCAP)..... 18	Get Up And Boogie (Midson, SESAC)..... 74	If Love Must Go (Irving, BMI)..... 82	Let Your Love Flow (Loaves & Fishes, BMI)..... 28	Rhinnon (Will You Ever Win) (Rockhopper, BMI)..... 100	Theme From S.W.A.T. (Spellgood, BMI)..... 77	The Game Is Over (What's The Matter With You) (Bout Time/Missile, BMI)..... 79	You're Beautiful (Avco Embassy, ASCAP)..... 61

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

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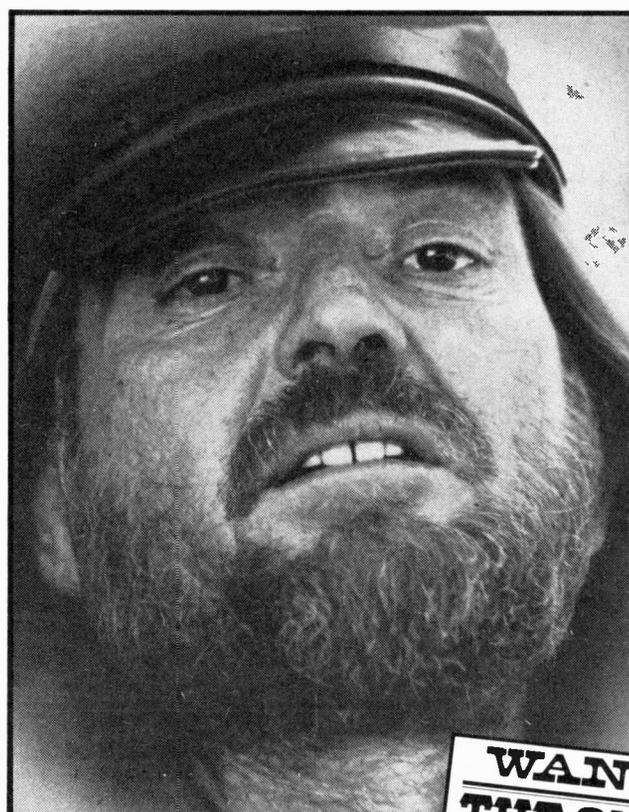
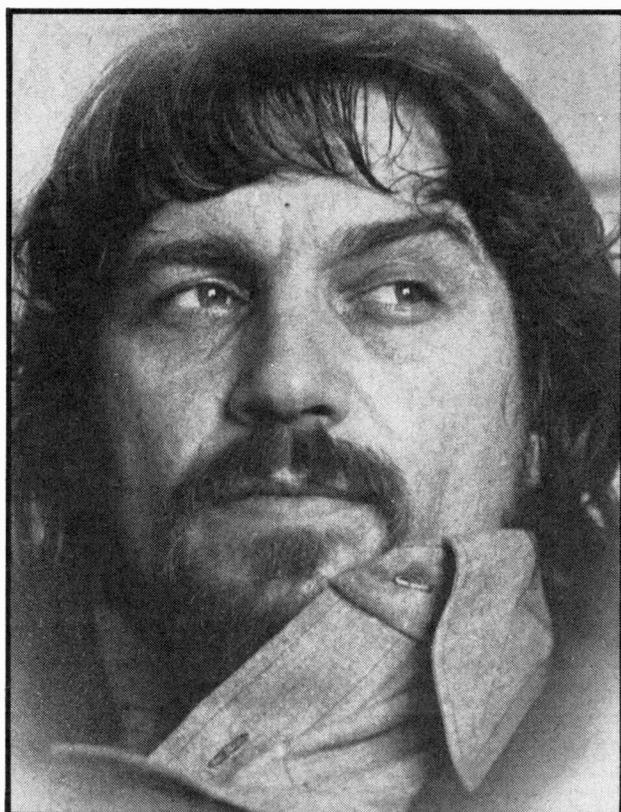
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE															
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL								
★	4	2	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97				36	38	6	JOAN BAEZ From Every Stage A&M 3704	7.98		9.98		9.98				71	72	12	KANSAS Masque Kirschner PZ 33806 (Epic/Columbia)	6.98		7.98		7.98					
★	2	7	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	7.98		9.98		9.98				★	51	4	LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170	6.98		7.98		7.98					72	76	5	ISAO TOMITA Firebird RCA ARL1-1312	6.98	7.98	7.95	7.95	7.95				
	3	1	BOB DYLAN Desire Columbia PC 33893	6.98		7.98		7.98				★	43	17	TED NUGENT Epic PE 33692 (Columbia)	6.98		7.98		7.98					★	80	7	EDDIE KENDRICKS He's A Friend Tania T6-343 S1 (Motown)	6.98		7.98		7.98				
	4	5	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97		7.97				39	39	21	MIRACLES City Of Angels Tania T6-339 S1 (Motown)	6.98		7.98		7.98				★	82	5	HIMMY BUFFETT Havana Daydreamin' ABC ABCD 914	6.98		7.95		7.95					
	5	3	DAVID BOWIE Station To Station RCA APL1-1327	6.98		7.95		7.95				40	42	24	JOHN DENVER Windsong RCA APL1-1183	6.98		7.95		7.95				★	86	3	BLACK SABBATH We Sold Our Souls For Rock 'N' Roll Warner Bros. 2BS 2923	9.98		10.97		10.97					
★	8	6	CAROLE KING Thoroughbred Ode SP 77034 (A&M)	6.98		7.98		7.98				41	44	21	ART GARFUNKEL Breakaway Columbia PC 33700	6.98	7.98	7.98	7.98	7.98				76	78	19	COMMODORES Movin' On Motown M6-848 S1	6.98		7.98		7.98					
	7	6	PAUL SIMON Still Crazy After All These Years Columbia PC 33540	6.98	7.98	7.98	7.98	7.98				42	45	13	TOM SCOTT New York Connection Ode SP 77033 (A&M)	6.98		7.98		7.98				★	96	5	WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic)	6.98		7.97		7.97					
	8	7	RUFUS FEATURING CHAKA KHAN ABC ABCD 909	6.98		7.95		7.95			★	43	53	6	THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah BDS 5653	6.98		7.95		7.95				★	88	6	BRASS CONSTRUCTION United Artists UA-LA 545-G	6.98		7.98		7.98					
★	11	5	BAD COMPANY Run With The Pack Swan Song SS 8416 (Atlantic)	6.98		7.97		7.97			★	44	49	6	PURE PRAIRIE LEAGUE If The Shoe Fits RCA APL1-1247	6.98	7.98	7.95	7.95	7.95				★	137	4	PARLIAMENT Mothership Connection Casablanca NBLP 7022	6.98		7.98		7.98					
	10	10	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		7.97			45	40	20	DONNA SUMMER Love To Love You Baby Oasis OCLP 5003 (Casablanca)	6.98		7.98		7.98				★	80	75	19	ELTON JOHN Rock Of The Westies MCA 2163	6.98		7.98		7.98					
★	21	12	QUEEN A Night At The Opera Elektra 7E-1053	6.98		7.97		7.97			46	46	6	ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349	7.98		8.95		8.95					81	61	13	OHIO PLAYERS Rattlesnake 20th Century/Westbound W 211	6.98		7.98		7.98					
★	26	30	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97			47	48	18	DAVID RUFFIN Who I Am Motown M6-849 S1	6.98		7.98		7.98					82	58	25	BAY CITY ROLLERS Arista AL 4049	6.98		7.98		7.98					
	13	13	M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.)	6.98		7.97		7.97			48	33	19	BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060	6.98	7.98	7.98		7.98					83	83	18	DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists)	6.98		7.98		7.98					
★	16	6	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321	6.98		7.95		7.95			★	49	60	2	SWEET Give Us A Wink Capitol ST 11496	6.98		7.98		7.98				84	47	7	GRAND FUNK RAILROAD Born To Die Grand Funk ST 11482 (Capitol)	6.98		7.98		7.98					
★	17	38	BEE GEES Main Course RSD SD 4807 (Atlantic)	6.98		7.97		7.97			50	52	5	BARRY WHITE Let The Music Play 20th Century T 502	6.98		7.98		7.98					85	65	14	PATTI SMITH Horses Arista AL 4066	6.98		7.98		7.98					
	16	9	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98		8.98			★	51	55	4	ISAAC HAYES Groove-A-Thon Hot Buttered Soul ABCD 925 (ABC)	6.98		7.95		7.95				86	89	9	ISAAC HAYES MOVEMENT Disco Connection Hot Buttered Soul ABCD 923 (ABC)	6.98		7.95		7.95					
★	19	5	PHOEBE SNOW Second Childhood Columbia PC 33952	6.98		7.98		7.98			52	54	16	ROXY MUSIC Siren Atco 36-127	6.98		7.97		7.97					87	87	16	NEIL YOUNG WITH CRAZY HORSE Zuma Reprise MS 2242 (Warner Bros.)	6.98		7.97		7.97					
	18	12	JANIS IAN Aftertones Columbia PC 33919	6.98	7.98	7.98		7.98			★	53	57	17	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98					88	68	16	FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900	6.98		7.97		7.97				
	19	18	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98			54	56	29	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98					89	81	42	DAVID BOWIE Young Americans RCA APL1-0998	6.98	7.98	7.95	7.95	7.95					
	20	20	SPINNERS LIVE! Atlantic SD 2-910	11.98		13.97		13.97			★	55	63	5	10 CC. How Dare You Mercury SRM-1-1061 (Phonogram)	6.98		7.95		7.95				90	90	8	ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.)	6.98		7.97		7.97					
★	25	24	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98			56	62	35	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	6.98	7.98	7.95	7.95	7.95				★	100	2	RHYTHM HERITAGE Disco-Fied ABC ABCD 934	6.98		7.95		7.95						
★	24	16	THE SALSOU ORCHESTRA Salsoul S2S 5501	6.98		7.98		7.98			★	57	67	32	AEROSMITH Columbia PC 32005	6.98		7.98		7.98				92	95	19	MAHOGANY/ORIGINAL SOUNDTRACK Diana Ross Motown M6-858 S1	6.98		7.98		7.98					
	23	23	BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram)	6.98		7.95	7.95	7.95			58	64	40	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98					★	124	2	CHICK COREA The Leprechaun Polydor PD 6062	6.98		7.98		7.98					
★	31	18	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98		7.98			★	59	69	5	JERRY GARCIA Reflections Round RX-LA565-G (United Artists)	6.98		7.98		7.98				94	93	23	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98					
★	28	38	THE EAGLES One Of These Nights Asylum 7E-1039	6.98	7.98	7.97	8.97	7.97			60	37	14	CAT STEVENS Numbers A&M SP 4555	6.98	6.98	7.98	7.98	7.98					95	77	23	NEIL SEDAKA The Hungry Years Rocket PIC-2157 (MCA)	6.98		7.98		7.98					
	26	27	EMMYLOU HARRIS Elite Hotel Reprise MS 2236 (Warner Bros.)	6.98		7.97		7.97			61	59	15	HELEN REDDY'S GREATEST HITS Capitol ST 11467	6.98		7.98		7.98					96	79	14	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98					
	27	15	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98			62	66	13	STYX Equinox A&M SP 4559	6.98		7.98		7.98					97	97	10	ARCHIE BELL & THE DRELLS Isop PZ 33844 (Epic/Columbia)	6.98		7.98		7.98					
	28	14	HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia)	7.98	7.98	7.98		7.98			★	63	73	3	FREDDY FENDER Rock 'N' Country ABC/Dot D0SD 2050	6.98		7.95		7.95					98	84	14	JIGSAW Sky High Chelsea CHR 509	6.98		7.98		7.98				
★	35	4	MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067	6.98	7.98	7.98		7.98			64	50	34	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98					99	101	18	SEALS & CROFTS Greatest Hits Warner Bros. BS 2886	6.98		7.97		7.97					
	30	22	PAUL ANKA Times Of Your Life United Artists UA-LA569-G	6.98		7.98		7.98			★	65	85	2	DIANA ROSS Motown M6-861 S1	6.98		7.98		7.98				100	92	16	C.W. McCALL Black Bear Road MGM M3G 5008	6.98		7.98		7.98					
	31	30	LOGGINS & MESSINA Native Son Columbia PC 33578	6.98	7.98	7.98		7.98			66	41	6	LOU REED Coney Island Baby RCA APL1-0915	6.98		7.95		7.95					101	103	15	THE BEST OF CARLY SIMON Elektra 7E-1048	6.98	7.98	7.97	8.97	7.97					
★	36	23	FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.)	6.98		7.97		7.97			★	67	99	2	BARBRA STREISAND Classical Barbra Columbia M 33452	6.98		7.98		7.98					102	94	21	THE WHO BY NUMBERS MCA 2161	6.98		7.98		7.98				
	33	32	ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA-LA546-G	6.98		7.98		7.98			68	71	17	HOT CHOCOLATE Big Tree BT 89512 (Atlantic)	6.98		7.97		7.97					103	108	19	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95					
	34	34	O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia)	6.98	7.98	7.98		7.98			★	69	74	8	CHRIS SQUIRE Fish Out Of Water Atlantic SD 18159	6.98		7.97		7.97				104	106	6	PARIS Capitol ST-11464	6.98		7.98		7.98					
	35	29	BETTE MIDLER Songs For The New Depression Atlantic SD 18155	6.98		7.97		7.97			70	70	18	GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown)	6.98		7.98		7.98					105	105	33	KC & THE										

You've just run out of excuses.

Billboard 32*
Cashbox 41*
Record World 30*

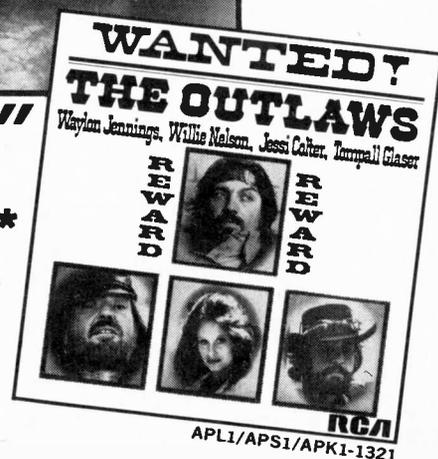
"Good Hearted Woman"
PB-10529
the unqualified hit single by
Waylon and Willie



From the album **"The Outlaws"**

Billboard 14* Cashbox 24*
Record World 21*

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	111	23	DARYL HALL & JOHN OATES RCA APL1-1144	6.98		7.95		7.95
107	110	44	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98
108	115	69	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
109	109	6	JESSI COLTER Jessi Capitol ST-11477	6.98		7.98		7.98
111	102	258	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
112	112	11	HAGOOD HARDY The Homecoming Capitol ST 11468	6.98		7.98		7.98
113	114	18	BARRY WHITE Greatest Hits 20th Century T 493	6.98		7.98		7.98
114	98	65	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98
116	116	25	RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G	6.98		7.98		7.98
117	121	123	SIMON & GARFUNKEL Greatest Hits Columbia PC 31350	6.98		7.98		7.98
119	123	28	MORRIS ALBERT Feelings RCA APL1-1018	6.98		7.95		7.95
121	91	14	KENNY RANKIN Inside Little David LD 1009 (Atlantic)	6.98		7.97		7.97
122	122	19	JOHNNY MATHIS Feelings Columbia PC 33887	6.98		7.98		7.98
123	118	24	LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045	6.98		7.97		7.97
124	104	15	DAN HILL 20th Century T 500	6.98		7.98		7.98
125	125	34	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98	6.98		6.98
126	129	11	REDD FOX You Gotta Wash Your Ass Atlantic SD 18157	6.98		7.97		7.97
127	130	22	HERBIE HANCOCK Man-Child Columbia PC 33812	6.98		7.98		7.98
128	119	15	JONI MITCHELL The Hissing Of Summer Lawns Asylum 7E-1051	6.98	7.98	7.97	8.97	7.97
129	150	2	SMOKEY ROBINSON Smokey's Family Robinson Tama 16 341 S1 (Motown)	6.98		7.98		7.98
130	140	5	JOURNEY Look Into The Future Columbia PC 33904	6.98		7.98		7.98
131	141	5	HENRY GROSS Release Lifesong LS 6002	6.98		7.98		7.98
132	132	27	MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.)	6.98		7.97		7.97
133	134	14	THE BAND Northern Lights-Southern Cross Capitol ST 11440	6.98		7.98		7.98
134	144	2	CREEDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR-2	6.98		7.98		7.98
135	145	16	TEMPTATIONS House Party Gordy GB-973 S1 (Motown)	6.98		7.98		7.98
136	138	14	THE FOUR SEASONS STORY Private Stock PS 7000	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	127	13	TOMMY BOLIN Teaser Wemperor NE 436 (Atlantic)	6.98		7.97		7.97
138	148	6	BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol)	6.98		7.98		7.98
139	107	30	OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram)	6.98		7.98	7.98	7.98
140	NEW ENTRY		LAURA NYRO Smile Columbia PC 33912	6.98		7.98		7.98
141	135	25	PINK FLOYD Wish You Were Here Columbia PC 33453	6.98	7.98	7.98	7.98	7.98
142	117	23	DAVID CROSBY/GRAHAM NASH Wind On The Water ABC ABCD-902	6.98		7.95		7.95
143	147	6	MANDRILL Beast From The East United Artists UA LA 577-G	6.98		7.98		7.98
144	NEW ENTRY		JOHNNY WINTER Captured Live Blue Sky PZ 33944 (Columbia/Epic)	6.98		7.98		7.98
145	113	53	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98
146	136	27	BRUCE SPRINGSTEEN Born To Run Columbia PC 33795	6.98		7.98		7.98
147	NEW ENTRY		DAVID BOWIE The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702	6.98		7.95		7.95
148	NEW ENTRY		ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057	6.98		7.98		7.98
149	149	15	FLEETWOOD MAC IN CHICAGO Sire SASH 3715-2 (ABC)	7.98	8.95	8.95		8.95
150	159	17	GORDON LIGHTFOOT Gord's Gold Reprise ZRS 2237 (Warner Bros.)	6.98		10.97		8.97
151	151	6	NILSSON Sandman RCA APL1-1031	6.98	7.98	7.95	7.95	7.95
152	NEW ENTRY		BARRY LYNDON/ORIGINAL SOUNDTRACK RECORDING Warner Bros. BS 2903	6.98		7.97		7.97
153	NEW ENTRY		KGB MCA 2166	6.98		7.98		7.98
154	143	12	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95
155	139	16	JIMMY JAMES & THE VAGABONDS You Don't Stand A Chance If You Can't Dance Pye 12111 (ATV)	6.98		7.98		7.98
156	NEW ENTRY		SYLVERS Showcase Capitol ST 11465	6.98		7.98		7.98
157	NEW ENTRY		MICHEL POLNAREFF Atlantic SD 18153	6.98		7.97		7.97
158	158	6	CLEO LAINE Born On A Friday RCA LPL 1-5113	6.98		7.95		7.95
159	164	5	HENRY MANCINI CONCERT ORCHESTRA Symphonic Soul RCA APL1-1025	6.98	7.98	7.95	7.95	7.95
160	169	3	FOGHAT Rock & Roll Outlaws Bearsville BR 6956 (Warner Bros.)	6.98		7.97		7.97
161	NEW ENTRY		BILLY PAUL When Love Is New Philadelphia International PZ 33843 (Epic/Columbia)	6.98		7.98		7.98
162	142	8	ROGER GLOVER & GUESTS The Butterfly Ball & The Grasshopper's Feast UK UKL 56000 (Phonogram)	6.98		7.98		7.98
163	152	33	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98
164	NEW ENTRY		MAJOR HARRIS Jealousy Atlantic SD 18160	6.98		7.97		7.97
165	NEW ENTRY		MARIA MULDAUR Sweet Harmony Reprise MS 2235 (Warner Bros.)	6.98		7.97		7.97
166	156	3	GOLDEN EARRING To The Hilt MCA 2187	6.98		7.98		7.98
167	NEW ENTRY		JOHNNIE TAYLOR Eargasm Columbia PC 33951	6.98		7.98		7.98
168	153	7	GEORGE BAKER SELECTION Paloma Blanca Warner Bros. BS 2905	6.98		7.97		7.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	172	4	PRETTY THINGS Teaser Savage Eye Swan Song SS 8414 (Atlantic)	6.98		7.97		7.97
170	176	10	LOVE UNLIMITED ORCHESTRA Music Maestro Please 20th Century T 480	6.98		7.98		7.98
171	131	9	RUSTY WIER 20th Century T 495	6.98		7.98		7.98
172	174	9	ATLANTA DISCO BAND Bad Luck Ariola America ST 50004 (Capitol)	6.98		7.98		7.98
173	181	3	FATBACK BAND Raising Hell Event EV 6905 (Polydor)	6.98		7.98		7.98
174	NEW ENTRY		SOUND OF MUSIC/ ORIGINAL MOTION PICTURE SOUNDTRACK RCA LSOD 2005	6.98	7.98	7.95		7.95
175	182	4	REVERBERI Pausa 7003	6.98				
176	178	15	DIONNE WARWICKE Track Of The Cat Warner Bros. BS 2893	6.98		7.98		7.98
177	NEW ENTRY		MIGHTY CLOUDS OF JOY Kickin' ABC/Peacock ABCD 899	6.98		7.95		7.95
178	NEW ENTRY		BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98
179	154	14	ALLMAN BROTHERS BAND The Road Goes On Forever, A Collection Of Their Greatest Recordings Capricorn ZCP 0164 (Warner Bros.)	6.98		7.98		7.98
180	NEW ENTRY		CLEDUS MAGGARD & THE CITIZEN'S BAND The White Knight Mercury SRM-1-1072 (Phonogram)	6.98		7.95		7.95
181	161	20	BARBRA STREISAND Lazy Afternoon Columbia PC 33815	6.98	7.98	7.98	7.98	7.98
182	183	30	QUINCY JONES Mellow Madness A&M SP 4526	6.98	6.98	7.98	7.98	7.98
183	192	2	LENDY HUTSON Feel The Spirit Custom CU 5010 (Warner Bros.)	6.98		7.97		7.97
184	188	4	GAYLORD & HOLIDAY Second Generation Prodigal PLP 10009 (Motown)	6.98				
185	NEW ENTRY		MILES DAVIS Agharta Columbia PC 33967	6.98		7.98		7.98
186	NEW ENTRY		BRIAN AUGER'S OBVIOUS EXPRESS Live Oblivion Vol. 2 RCA CPL2-1230	6.98		7.95		7.95
187	NEW ENTRY		STARCASTLE Epic PE 33914 (Columbia)	6.98		7.98		7.98
188	190	2	L.A. EXPRESS Caribou PZ 33940 (Columbia/Epic)	6.98		7.98		7.98
189	191	3	CHIEFTAINS 5 Island ILPS 9334	6.98				
190	NEW ENTRY		DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98
191	165	40	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98
192	166	14	HAMILTON, JOE FRANK & REYNOLDS Fallin' In Love Playboy PB 407	6.98		7.98		7.98
193	184	41	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98
194	196	4	DAVID COURTNEY David Courtney's First Day United Artists UA-LA553-G	6.98		7.98		7.98
195	NEW ENTRY		KEITH JARRETT In The Light ECM 1033/34 (Polydor)	9.98	15.96	15.96		15.96
196	NEW ENTRY		COLD BLOOD Lydia Pense & Cold Blood ABC ABCD 917	6.98		7.95		7.95
197	NEW ENTRY		COKE ESCOVEDO Coke Mercury SRM-1-1041 (Phonogram)	6.98		7.95		7.95
198	200	40	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98
199	NEW ENTRY		IMPRESSIONS Loving Power Custom CU 5009 (Warner Bros.)	6.98		7.97		7.97
200	NEW ENTRY		FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy)	6.98		7.95		7.95

TOP LPs & TAPE

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"ANOTHER TOTALLY UNINHIBITED PERFORMANCE."



I'VE GOT A FEELING

AL WILSON

P6062

PRODUCED BY MARC GORDON



Close-Up

Richard Thompson is probably the most gifted of Britain's folk rockers, and the only one who regularly fuses traditional English folk music with contemporary rock elements and arrives at a mix that can legitimately and consistently be called folk rock.

Thompson and wife Linda's "Pour Down Like Silver," (Island) their third LP but the first to be released in this country, is currently the finest available example of true folk rock. It is also a testament to economical production, writing and musicianship.

As one of England's early electric folkies, Thompson first gained notice in the early Fairport Convention editions. Eventually leaving the band, he immersed himself in British folk, emerging in the early '70s as a solo and soon after recording the first of the Richard & Linda albums and beginning the road to where they are today.

"Pour Down Like Silver's" eight songs (vocals fairly evenly split between Richard and Linda, with duets generally happening only on the choruses) are an impressive if somewhat unusual blend of folk and rock.

The uncomplicated instrumental work includes electric guitar, bass and drums, but also depends heavily on accordion, concertina, dulcimer and mandolin. Thompson's guitar playing is the highlight and is subtly dominant throughout. Recognized generally as one of pop and folk's better guitarists, he is a tasteful, highly economical player who can stretch 10 or 12 notes into a legitimate solo.

As for the actual songs, they are difficult to define. Certainly there are rock elements, including some almost Dylanesque lyrics on "Streets Of Paradise" (story of a man who would trade his mansion, father, sister and brother to be walking down the streets of paradise) and most of the other lyrics would have to be judged contemporary over folkly if a choice was offered.

Yet there is an overall folk feeling to the set. Titles like "For Shame Of Doing Wrong," "The Poor Boy Is Taken Away," "Beat The Retreat" and "Dimming Of The Day" at least sound folkly.

Richard's vocal are most blatantly in the folk vein, possibly sounding as such because he does little to conceal his accent. Linda has a marvelous voice which, like Judy Collins', handles folk or rock convincingly.

The vocals, however, while good are not what makes the album a standout. It is the songs. There seems to be a general theme of the cruelty of the outside world in combination with the idea that at least one peaceful spot does exist, generally at homes but occasionally (as in "Night Comes In") in some less clearly defined area.

Through "For Shame Of Doing Wrong," "Best The Retreat," "Dimming Of The Day" and to some extent in "Jet Plane In A Rocking Chair," the theme of returning home to someone or something is stressed over life on the outside.

Production-wise, Thompson and John Wood overdo nothing. Strings are used only once on the album, horn use is at a bare minimum and the dominating sound is one of simplicity.

Between the most simple of the songs and the few semi-rockers, the Thompsons prove one thing convincingly. Folk rock, done as skillfully and legitimately as it is here, can be as viable as any of the other musical forms receiving wide exposure today.

BOB KIRSCH

Top Acts Prefer Pro Promoters

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"Certain acts insist on a professional promoter if they are going to play a college date," he stated. "This can usually be very helpful to both the school and promoter, because it gets a promoter a cheaper facility and the school a professional show."

Ramsey said the rise of professional promoters on campus is a recent happening, prompted by the ability of professional promoters to purchase acts 12 months per year instead of only seven.

"Agents usually like to talk with professional promoters instead of students, because it's on a long-term personal basis," he asserted. "Schools on the other hand, have a new student committee head every year."

In addition, schools can't act as quickly on a group as a pro promoter, because of student committee voting, according to Ramsey.

He said that promoters will not play any type of concert on campus. Instead, they will pick and choose the acts which they feel can draw best.

Bonis stated that schools sometimes promise everything and then don't get it done.

"Although some schools do their promotion in a professional manner, others are just the opposite," he said. "Sometimes they act the same way with a professional promoter and contribute to making the show a losing proposition."

"Because all promoters talk amongst themselves, the school may never get another chance to use a professional promoter."

The image of the promoter has changed greatly, according to Keiser, and whereas they used to grab at schools for presenting only top-name acts, they will now book all price ranges and types of artists.

"A school should always first investigate a promoter, because they are strapped with many of the financial burdens after a date since the promoter occasionally disappears," she stated.

Blachly said some promoters were fine to work with, while others were not, but he feels that a relationship between school and promoter is built upon mutual respect.

One student programmer was disturbed by the discussion and interrupted the panel to instill some of her own thoughts.

"I am concerned that we are transferring everything to the promoters, and many times they are buying purely on speculation and sticking the students with certain things, she states. "If nothing else, we are gradually taking all of the educational process out of student hands and that's a bad sign."

Another student asked about reputable promoters and after some discussion, Hodges agreed to supply a list of several promoters in each area, on a short-term basis since "promoters sometimes come and go."

Steady Suit

• Continued from page 8

assign to Burlington music foreign performing rights to certain records belonging to the plaintiff.

BMI and Jamaica Music are charged with conspiring with Khouri and Federal Records to cause Jamerica Music, a company of Steady and Trefferson, to transfer certain music rights from the plaintiff to the defendant, thereby depriving the plaintiff of its money and profits.

Inside Track

Is an announcement that Dennis Lambert and Brian Potter will take their successful Haven Records to Arista due this week? Pair have seen all but one or two of their single releases over the past two years make at least one chart. The Haven roster includes Evie Sands and Gene Redding, among others.

Steve Barri is now officially moved to Warner Bros. after more than a decade as ABC staff producer. At the moment, he's working with John Sebastian.

Isn't Henry Allen, senior vice president at Atlantic Records, shortly due to make a big advance upward within the organization? ... A top country star who recently reamed out his label in a Nashville fan mag in interview, is readying to sue his way out of the contract. His grounds: The deal is void because the label didn't put his fan club address on the back of his last No. 1 country album, as required by the contract.

Hasn't the 500-seat Roxy nitery applied for a Los Angeles permit to expand the showroom capacity to 700, presumably by building out over the parking lot? ... Peaches Records is opening its next giant retailer outlet in late April, a 15,000-square-footer on the west side of Cleveland. Nehi, the Los Angeles HQ of the Peaches stores, is also starting its Joyce label again. Joyce released the first Captain & Tennille single.

★ ★ ★

Surprise! A Columbia album isn't in the No. 1 position on Billboard's Top LPs & Tapes chart this week. The label has had a remarkable string, though, having held the position since early December last year.

★ ★ ★

A number of people are beginning to talk about ex-Beatle Ringo and Atlantic Records in the same breath. ... A well-known New York label staffer has been making quiet trips to a recording studio to work on a demo. ... It's been heard that even John Lennon got turned down for a label freebie to the Who's Madison Square Garden date this week.

James Keyser, Democratic California legislator from Sepulveda, disclosed his annual income as over \$1 million in a recent survey of state legislators. He reported the income stemmed primarily from Keyser-Century, the company which makes much of the industry's record mix vinyl and operates its own self-contained LP plant.

Tim Kehr, Motown Midwest regional rep, is hosting a Sunday TV show over WCCO, Minneapolis, based on

Natl Sales Of Grammy Disks In Spurt

• Continued from page 12

rackers. Most action came on the Captain & Tennille, with both LP and single sales up over the previous week.

"It's picked up a lot," notes Amanda Willis of the Central South Music Sales one-stop. "Everybody started calling in and requesting the top record, both the single and album." Willis also noted an increase in activity of several of the artists who appeared on the Grammy telecast but did not win awards, such as Aretha Franklin and Barry Manilow.

"Anytime you get tv exposure—the Grammys or a movie—we can tell the difference in sales," comments Jack Holt, buyer with Music City Record Distributors. "Anytime anybody wins, we can tell the next day. There has been a pickup in both single and album sales on Captain & Tennille. We sold the devil out of their first single this week. We rack Sears—and they're going for Captain & Tennille."

Holt notes that one downtown location bought five of each Janis Ian LP on Monday after the Grammy telecast.

Marie Silcox, sales clerk for Music City, handles the jukebox operators and she reports a rush on Captain & Tennille records.

"There's a jump in the number of Captain & Tennille units out of here since the Grammys," reports Dicky Lane, record buyer at Discount Records.

Eric McDonald, assistant manager at Port O'Call Imports, doesn't notice any increase in Captain & Tennille product. "The only rise is in Janis Ian; there's a surge in 'Between The Lines.'" Notably the Ian activity is centered on her album which

features "At 17" and not her latest LP.

A similar boost in Ian's "Between The Lines" album is noted by Terry Willis, buyer for Harvey's Department Store. "But it's strange," she remarks, "Paul Simon didn't sell any at all this week."

Reporters assisting in the preparation of this article include: Jim Melanson, Steve Traiman, Gerry Wood, Rob Wishart, Bob Kirsch and Eliot Tiegel.

Capitol Records' Jim Mazza, marketing vice president, says Natalie Cole's "Inseparable" album is being stickered at the plant and a campaign of tv spots is in the works which would include reference to her winning of two Grammys. "Considering that Cole was a recording unknown just last July, her career is moving amazingly fast. We expect her Grammy wins to give her a much broader demographic acceptance."

At Elektra/Asylum, the Eagles who won the best pop group Grammy currently have a No. 1 album with their greatest hits package. It shipped platinum and the label has all it can do simply to keep up with reorders, a spokesman says. Warner Bros. had a big catalog campaign in November for its two-consecutive-years comedy album Grammy winner, Richard Pryor.

The Recording Academy offers companies a gold Grammy-winner sticker. It has provided labels with some 10,000 since Monday and last year distributed 161,000. The academy charges only for its expenses on the stickers and has the labels fill out a form that the stickers will be used

his interest in nostalgic movie serials ... Michael Lorimer, the classical guitarist whom Segovia has pointed out to succeed him, is the son of Mike Lorimer, veteran music business attorney with Loeb & Loeb, Los Angeles.

Al Alberts, lead of the Four Aces, has started his own label, Alstel Records. Alberts does a Sunday morning tv show out of his native Philadelphia, which showcases new talent. The group is still working some location jobs and network tv.

AFTRA members in New York, Detroit, Chicago, Dallas-Fort Worth, Los Angeles, Philadelphia, San Francisco, St. Louis, Atlanta and Washington-Baltimore, have ratified the radio recorded commercials contract for 1975-78, retroactive to Nov. 16, 1975. L.A.'s membership voted unanimously to ratify the results in radio, but a majority of members present voted against ratification in tv. More than 10,000 tickets for the Who concert in Madison, Wis., went on sale at 9 a.m. Monday, Feb. 16, and by 5 o'clock that same evening they were all sold.

Mark Williams, head of the Ft. Worth-based Cine Media Enterprises, will film a series of 20 musical movies based on the lives of and featuring the performances of country music stars. First artists signed for the films are Dolly Parton, Ronnie Milsap and Jerry Jeff Walker. Projects will air on tv initially, with spots later edited together for theatrical release.

Kiss has formed its own film production company, says manager Bill Aucoin. ... Richard Nader is seeking to open a West Coast office for a major push into tv packaging starting this summer. ... Producer Spence Proffers delivered Elektra/Asylum executives the new solo album of Hollies leader Allan Clarke, "I've Got Time," along with candlelight wine and cheese in their offices to set the proper mood.

"War & Pizza" is the appropriate title of a six-disk introductory package—to retail for \$65—comparing the development of War with Far Out Productions' newly signed hot Italian rock band, Pizza, so we're told.

Tony Bennett sang at the White House Governor's Dinner while in Washington to make tv spots as national chairman of the new United Way communications program "To The People". ... Don Cornelius and Marvin Gaye spearheaded the Soul Train Allstars to a big win over the Jackson 5 for charity, raising \$12,000 at Cal State L.A.

only for authorized winners and for only one year.

Ron Geiger, head buyer at the 18 store Licorice Pizza chain in L.A., says that post-Grammy sales have been up for Simon and Ian as well as the jazz big band winner, Phi Woods & Michel Legrand's "Images." Several outlets which made Grammy floor displays tallied the best results.

Wayne Volat, vice president of the nationwide Peaches chain, says it is not yet possible for their stores to pinpoint Grammy sales effects.

Jim Hoag, chief buyer for Sound Music Sales one-stop in Los Angeles, says that both Simon and Captain & Tennille have sold so strongly in the market that it is impossible for any more major surges on their current albums.

Johnson Court

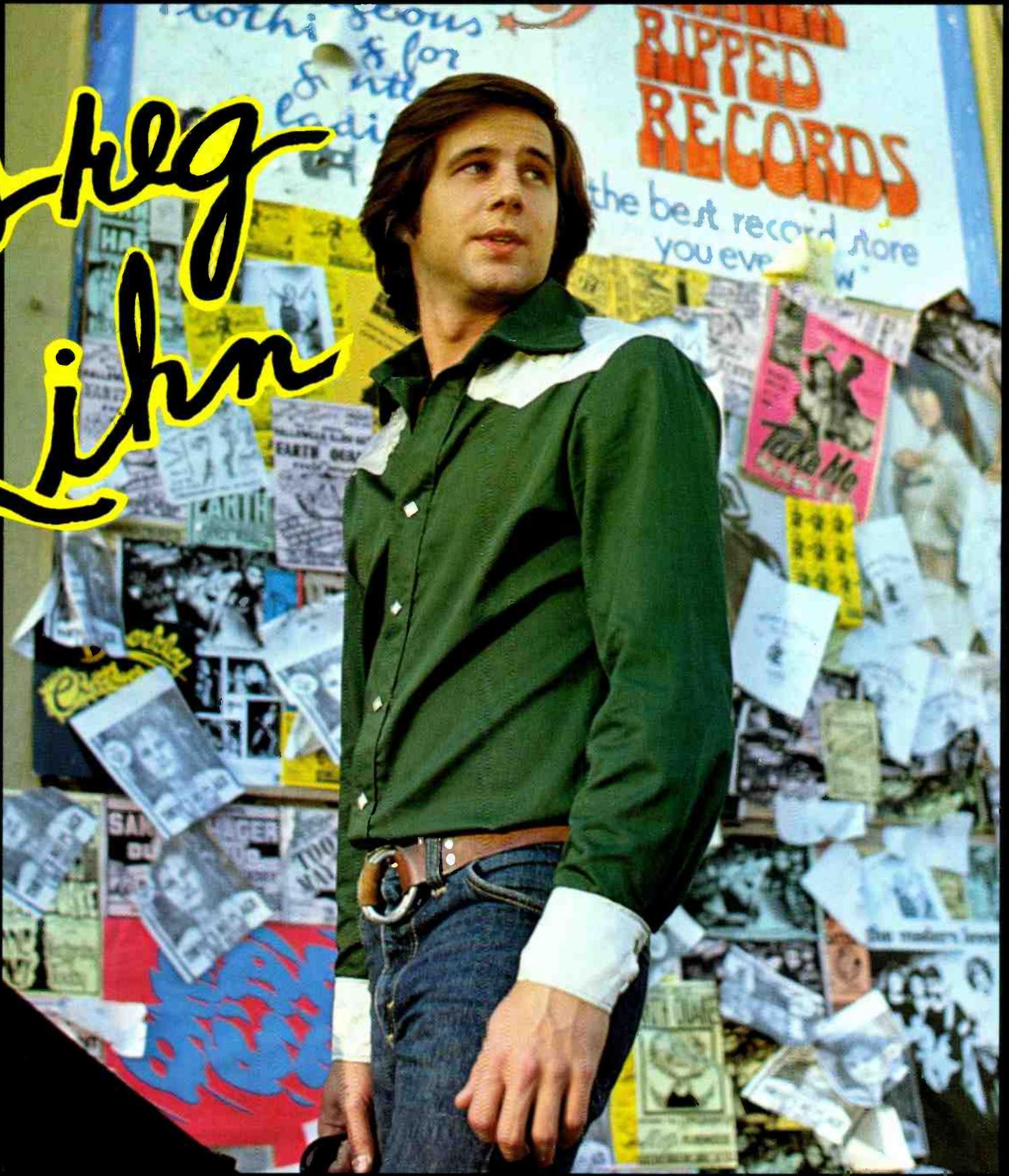
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He pled guilty to the government perjury charges before Chief Judge Lawrence A. Whipple of the Newark federal district court, who sentenced him Wednesday (3).

Johnson was terminated by WAOK after his grand jury appearance. He is now employed as manager of an Atlanta cemetery.

Sources close to the U.S. Attorney's office in Newark which is spearheading the nationwide payola investigation, admit that Johnson's relatively light sentence could be attributed to the fact that he has been cooperating with the government. They also reveal that he is scheduled to testify in April in Philadelphia when executives of Philadelphia International go on trial facing payola charges which were an outgrowth of the investigation.

Greg
Kihn



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