Jukes: Eye Eateries; Swing To Disco Cuts
By ANNE DUSTON

CHICAGO-Operators may soon be adding fast food outlets to jukebox locations, according to marketing research by Rock-Ola Manufacturing Corp.

The food chains, traditionally a bastion against the jukebox because it retains customers in the location, are now rethinking their philosophy. At least one national pizza chain is installing Rock-Ola boxes in the Southwestern U.S. on a trial basis for several months.

Changes in fast food operations, documented by the National Restaurant Assn., indicate a desire to retain the customer and get him to part with more money while he is there.

To this end, menus have expanded, hours have been lengthened, and eating areas have been upgraded for a more leisurely dining experience.

Some food chains that have experimented with live music in the past are considering the move to jukeboxes because of the opportunity for profit while providing a music atmosphere, compared to the "lone"

(Continued on page 30)

U.K. Pub's In Mechanical Rights Effort
By MIKE HENNESSEY

LONDON-Collection of mechanical royalties in the U.K. is likely to follow the American pattern with the mailing last week to shareholders of the Mechanical Copyright Protection Society (MCPS) of an offer document recommending takeover by the Music Publishers Assn.

At any rate, the bid moves one

(Continued on page 58)

CTI, Motown Seek Out Of Court Pact
By JIM MELANSON

NEW YORK-A breakthrough in the distribution impasse between CTI and Motown occurred in Federal Court here Monday (23) when both parties agreed to adjourn their legal battle and work toward an out of court settlement.

An agreement in principle to structure a new dual distribution pact lay in the move.

Terms of the settlement are still being worked out, but it's understood that the basic formula calls for CTE's existing catalog to be shared for distribution on a 50-50 basis. Also, a minimum number of new titles each year would go to Motown, but only on certain artists. Dual distribution deal would be for the U.S. only. Who gets what from the existing CTI catalog, the actual number of new disks guaranteed Motown, and which artists will be involved is now under discussion.

(Continued on page 30)

Top 40 Format Just A Myth, P.D.'s Prove
By BOB KIRSCH

LOS ANGELES-Remote recording activities are up substantially from last year. Operators cite six reasons for this: increasing TV and film work, more live albums, heavy use of remote units in cutting LPs, other than live projects, the tendency of major artists to record at least part of every tour and improved recording quality.

The general feeling is that radio people are more aware of the differences in quality between sound run through a remote unit and on Columbia Records and Tapes, of course.

(Continued on page 31)

Newark: 4 Guilty, 2 Are Acquitted
By RUDY GARCIA

NEW YORK-Nat Tarnopol, president of Brunswick Records Corp., and three other label executives were found guilty in Federal Court in Newark Thursday (26) of various fraud and conspiracy charges after a seven-week trial, shortened when the defense chose to rest its case without calling any witnesses. Two other Brunswick executives were acquitted of all charges.

The jury, which had deliberated

25 hours over a period of three days, returned the verdict late Thursday afternoon, several hours after asking Federal Judge Frederick Lucas, who has presided over the lengthy trial.

(Continued on page 12)

Unisette Players For Zurich AES
By STEPHEN TRAIMAN

NEW YORK-The long-awaited first hardware versions of the BASF 1/4-inch Unisette system are to be premiered by Studer and EMT/ Fronz at the opening of the 53rd AES convention and exhibit Tuesday (2) at Zurich's Hotel International.

EMT/Fronz, now Franz Vertriebsgesellschaft in Lahr, Germany, is showing its "Unimatic" cassette machine with the Unisette transport and tape. Studer is featuring a cassette changer for the Unisette system, first reported exclusively in Billboard (June 22, 1974) which it

(Continued on page 54)
SALLY
The New Hit Single From The GRAND FUNK RAILROAD Album Born To Die
(ST-11482)

Produced by JIMMY IENNER
WASHINGTON—The continuing discussion over lengthy riders, lack of attendance by three major record companies and representation by more industry spokes- persons than ever before, punctuated the opening of the 16th annual National Entertainment Conference here Wednesday through Friday.

Despite the missing agencies (William Morris, International Creative Management, Agency for the Performing Arts), the confab drew more than 300 exhibitors in addition to a record 2,600 delegates—a gain of more than 400 over the past record-breaking year.

The convention began Wednesday (25) with the keynote address by Bill Orkin, Arista Records president. Then the “marathon,” as many delegates began to call it, began. Controversial sessions keyoned in on the record industry and live talent, a majority did.

Davis and Parnes assisted Arista during the past year and the importance colleges played in that, as well as the development of artists while he was president of Columbia, Colpix and Paul Simon as examples.

NEW YORK—Sam Goody has worked hard to institutionalize his name as synonymous with record re- tailing, but now he wonders if he has been too successful.

Two shops bearing the Sam Goody name have recently been opened in Chicago, and the 27-store chain here considers it a case of moniker piracy.

“We have no control of our own ahead, no licensees and no affili- ates,” says Howard Goody, vice president of Loeb & Loeb, counsel for the domestic chain.

“It has come to our attention that there is a store in Milan called Sam Goody, and we are investigating the (Continued on page 16)
A WAIT SENTENCING
L.A. Couple Admits Tape Piracy Guilt
BY ELIOT TIEGEL

LOS ANGELES—Second-time offenders Shane Mason and Janet Arlene Mason will be sentenced in late March by Federal District Judge Warren Ferguson here, following their guilty pleas on three of three charges made in a motion of taped piracy last week.

Assistant U.S. Attorney Norman D. James, who prosecuted the case, points out they would receive a maximum sentence of four years imprisonment and a fine of $4,000.

Cream To Distribute France’s Ariania

LOS ANGELES—Newly reactivated Cream Records will distribute product in the U.S. from Jean-Claude Pellan’s French operation. LPs and singles will be handled domestically for the Ariania label, which is Pellan’s Jack operation in Paris.

First single out within two weeks is “Come Softly To Me” by the English duo of Judd and Miss Munro. Cream will release product which “is applicable for going on in the U.S. market,” explains Don Grauman, Cream promotion vice president.

Pellan, whose label has been in business in France 2½ years, has a staff of 12 producers. Owner, who started out in promotion in Paris to finance the U.S. debut in Las Vegas this September at the Dunes, is coming over with his first Pellan’s Jack operation in Paris.

Arrangement with the French entrepreneur was made through Claude Pellerin’s French operation. Pellan says much of Pellerin’s material has English lyrics or is percussion oriented and is viable for domestic sales.

In addition to the British duo’s single, Cream is also releasing French band’s single, “Bless Your Little Heart.”

Chess Label Sees A Revitalization

NEW YORK—All-Platinum Records is moving to revitalize, in its recently purchased Chess label by new artist acquisitions, the release of new material from acts currently on the label, and through series of jazz and blues revues.

According to Barbara Baker, executive vice president and general manager of All-Platinum, the new “New Look” by the label was conceived in conjunction with the release of the Rolling Stock, “Going Back To My Roots.”

Contemporary artists preparing fresh material for release are Etta James, Jack McDuff and Chuck Brown.

The first blues anthologies, now set for an April release, are double—LP sets on Muddy Waters and the late Howlin’ Wolf. Jazz product now scheduled for release includes works from Ramsey Lewis and Alimah Jamal.

JAPAN MUSIC PRODUCT UP TO $616 MIL.
By HIDEO ECQUIH

TOKYO—Japan’s total recorded music product for 1975 is valued at $162,780,000 up 5% over 1974, in terms of fixed retail price including tax commodity. Artists and repertoire of international origin accounted for 18% of disks and 17% of tapes, according to advance statistics.

Including 15% commodity tax, the total retail value of all the disks pressed by member manufacturers of the Japan Phonograph Record Association was $616,278,000.

YAP: Gospelfest

By ELIOT TIEGEL

The first blues anthologies, now in production right, are double—LP sets on Muddy Waters and the late Howlin’ Wolf. Jazz product now scheduled for release includes works from Ramsey Lewis and Alimah Jamal.
We're celebrating the birth of Billy Paul's biggest hit since "Me and Mrs. Jones." "Let's Make a Baby," already an R&B smash, is looking more like the million-selling "Mrs. Jones" every day.

from Billy Paul's new album, "When Love Is New."
tos 1, Madrid 13; SWEDEN: Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. O J. P. Monaghan, c/o Box 79, Wellington; POLAND: Roman Waschko, Magiera 9m 37, 01-23.92.97; ITALY: Sylvia Manasse, Via Private Maria Teresa 7, Milano 20123, Tel: 864-292 2.

JAPAN: 1694 Hiyoshi-cho, Kohoku-ku, Yokohama 223. Tel: 044-61-6605. Bureau Chief, EDITOR IN CHIEF: Lee Zhito (L.A.)EDITOR EMERITUS: Paul Ackerman (N.Y.)

ARGENTINA: Ruben Machado, Lavelle 1783, Buenos Aires; AUSTRALIA: John Bromell, 97

Acknowledging as the season's sleeper, but has entrenched itself as a play of music honors. Latter presentation that continue to do exceptionally well despite uncertain begins are "The Wil" and "Shake It Up," two major awards. "Grease," which has established itself as the longest running musical on Broadway, is still to come before the season is closed out in a revival of "My Fair Lady," "Bubbling Brown Sugar," a musical about pre-war Harlem, which has done well in tryouts and is now playing at "Lady From The Sea" with Vanessa Redgrave, and "The Madness of God," described as a religious drama.

Among those that Broadway the- emen will perk as the season progresses, more than $3.3 million in royalties. Foreign sales on the No. 1 pop and country record have just been tallied and the hit single surpassed U.S. sales are at 419,806 total. Overseas and 244,612 in the U.S. LP was imported. The rock opera version of Shake- speare's celebrated tragedy, suffered two major setbacks. It lacked originality, and tried instead to trade off on the success of "Jesus Christ Su- perstar." Both the run and script lacked an easily recognizable cast. To make bad matters worse, it was changed in the last minute. On the other hand, "Home, Sweet Homer," boasting Yul Brynner, suf- fered a similar fate with poor try- ning and numerous other ill. It closed the day after it opened on Broadway.

To make bad matters worse, it was changed in the last minute. On the other hand, "Home, Sweet Homer," boasting Yul Brynner, suf- fered a similar fate with poor try- ning and numerous other ill. It closed the day after it opened on Broadway.

foreign completions totalled $3,505,000 and domestic receipts, amounted to 19.5%.

Total ASCAP membership is 22,655, 17,809 of them American, and 4,846 music publish- ers.

There were other speeches on other subjects ranging from the recep- tive "right vision bill through an exec- utive committee report. Public recep- tive "right vision bill through an exec- utive committee report. Public recep- tive "right vision bill through an exec- utive committee report. Public recep- tive "right vision bill through an exec-

At New York, N.Y., and at additional mailing offices. Rates in other foreign countries on request.

Tuesday, World Radio-TV Handbook. How to contact the City of Los Angeles obligates me to book a season well-balanced with cultural attractions, I am really in a different ball game from Universal."
Their first single for ABC is also the first song they've recorded together on their own. Released last week, it's finding immediate acceptance all over the country.

“I Hope We Get To Love In Time”
Introducing Marilyn McCoo and Billy Davis, Jr.
On ABC Records
Financial
Warner Wing
Reflects Top
Quarter Ever

NEW YORK—The recorded music division of Warner Communications Inc. had its best quarter in its history in both revenues and pretax income for the year ended Dec. 31, 1975.

"All segments of our recorded music division—domestic records (WEA Group), international records (WEA International) and music publishing (Warner Music)—set new highs in both revenues and pretax income in 1975," says Steven Ross, WCI chairman.

For the three months ended Dec. 31, records, tapes and music publishing produced revenues of $92.364 million, an increase of $11.8 million or nearly 15% over the October-December 1974 period. Pretax income was $15.522 million, a gain of $3.8 million or 32.5%.

Music division revenues for the entire 1975 fiscal year totaled $331.873 million, a gain of $221 million or close to 8% over 1974. Pretax income for the year was $50.052 million, up $3.38 million or 7% from the prior fiscal year.

Overall, WCI reports record income for the year of $313.787 million, a gain of $221 million or nearly 15% over the October-December 1974 period. Pretax income for the year was $50.052 million, up $3.38 million or 7% from the prior year.

As previously reflected, however, this performance is partially to sharp improvement for the Warner Bros. music division. That division had the best quarter in one of the two major areas of distribution. The other was the WEA Group's international division.

The latter was responsible for the gains in foreign distribution. The former incurred a loss, as has been the case for the past several years.

The source of the WEA loss is a continuing operation of the C&D (Canned Dog) label, a division of EMI Communications Inc. In 1975, the operation recorded a pretax loss of $2 million, up from by $4 million in 1974. This division, which was acquired in 1973, was expected to show a pretax profit equal to the losses of 1974. Annual net losses have resulted in that division because EMI is continually determined to dispose of its "dead wood."•

LOS ANGELES—The Lettermen's producer of the concert, efforts to promote the concert until Thursday.

The board of directors voted to increase the quarterly dividend on common stock to 15 cents a share, from 12 1/2 cents, commencing with the next dividend payable May 17 to stockholders of record April 20. The board also voted to increase the quarterly dividend on preferred stock to 6% from 5 3/4%.


e-mail to:

Wavers At Capricorn Sesh

MACON, Ga.—Six-year-old Capricorn Sesh, formed at the meetings to discuss importation of labeled personnel from the Projections were made of a strong N.D., for selling infringing copies of a copyrighted sound recordings. A state jury found them guilty and "Foresight" by Cat Stevens. A gain of $600,000, up $1 million or 15% over the October-December 1974 period. Pretax income for the year was $50.052 million, up $3.38 million or 7% from the prior year.

As previously reflected, however, this performance is partially to sharp improvement for the Warner Bros. music division. That division had the best quarter in one of the two major areas of distribution. The other was the WEA Group's international division.

The latter was responsible for the gains in foreign distribution. The former incurred a loss, as has been the case for the past several years.

The source of the WEA loss is a continuing operation of the C&D (Canned Dog) label, a division of EMI Communications Inc. In 1975, the operation recorded a pretax loss of $2 million, up from by $4 million in 1974. This division, which was acquired in 1973, was expected to show a pretax profit equal to the losses of 1974. Annual net losses have resulted in that division because EMI is continually determined to dispose of its "dead wood."
Third album from Holland's premiere rock band of "Radar Love" fame doin' their thing right "To The Hilt!"

MCA RECORDS

MCA-2183
Hill Prospers By Moving Abandoned Cutouts

By IS HORowitz

NEW YORK—Cutouts may be a label's final admission that a record has exhausted its commercial potential, but for Murray Hill it often provides a market test for viable catalog additions.

The Outlet Book Company, Murray Hill's parent firm, has long engaged in mail-order marketing of book and disk closeouts. "Those records which sell well by mail give us a solid clue to titles worth negotiating for," says Peter Van Raalte, director of the record division.

UCLA Students To Songwriting Special Forum

LOS ANGELES—A UCLA songwriting class will attend a special SRS Forum in the Studio Room of the Hollywood Hilton at 8 p.m., Tuesday (2) for an in-depth understanding of women in music.

Panel members are Malvina Reynolds, dean of American women songwriters; Cris Williamson, recording artist for Olivia Records, and Harriet Schock, songwriter.

Admission is free to UCLA students and SRS members and $1 for non-members.

Ten new titles are planned for summer release, says Van Raalte, to augment the label's current catalog of 85 packages. Repertoire is heavily weighted in classics, with increasing representation of MOR, pop, novelty, comedy, horror and sound effects entries.

Outlet Books' "Closeouts" catalog is distributed by mail on a monthly basis to individuals who have purchased at least one item. New prospects are solicited from time to time via additional catalogs.

In addition to cutouts, catalogs also offer substantial quantities of regular budget and mid-price product. Labels represented include Fantasy, Vee Jay, Vox, Nonsuch and Everest, among others. As many as 15 pages of record listings may be featured in a typical catalog.

Moreover more precious to me,

Than I thought love could be.

Piano works of Beethoven, listing at $24.95.

The First Single From

The Outlet Book Company, Murray Hill's ASCAP "Nashville Graffitti," lead cut to sell, both nationally and internationally, a Candelite Music album titled "Nashville Graffitti."

The complaint, filed before Judge Lee Gagliardi in U.S. District Court there, seeks injunctive relief as well as interest, costs and reasonable counsel fees. It also asks the court for both preliminary and final injunctions against the respondents.

A Soul Train Deal

LOS ANGELES—Don Cornelius and Dick Griffith's RCA-distributed Soul Train Records has set Carlton Music as its United Kingdom sub-licensor. Publisher, Anthony Johnson, Vignola made the deal at MIDEM. Copyrighted and sold in the UK, the label's final admission that a record has exhausted its commercial potential, is likely to be a rare thing kind of label's final admission that a record has exhausted its commercial potential, but for Murray Hill it often provides a market test for viable catalog additions.

The Outlet Book Company, Murray Hill's parent firm, has long engaged in mail-order marketing of book and disk closeouts. "Those records which sell well by mail give us a solid clue to titles worth negotiating for," says Peter Van Raalte, director of the record division.

UCLA Students To Songwriting Special Forum

LOS ANGELES—A UCLA songwriting class will attend a special SRS Forum in the Studio Room of the Hollywood Hilton at 8 p.m., Tuesday (2) for an in-depth understanding of women in music.

Panel members are Malvina Reynolds, dean of American women songwriters; Cris Williamson, recording artist for Olivia Records, and Harriet Schock, songwriter.

Admission is free to UCLA students and SRS members and $1 for non-members.

Ten new titles are planned for summer release, says Van Raalte, to augment the label's current catalog of 85 packages. Repertoire is heavily weighted in classics, with increasing representation of MOR, pop, novelty, comedy, horror and sound effects entries.

Outlet Books' "Closeouts" catalog is distributed by mail on a monthly basis to individuals who have purchased at least one item. New prospects are solicited from time to time via additional catalogs.

In addition to cutouts, catalogs also offer substantial quantities of regular budget and mid-price product. Labels represented include Fantasy, Vee Jay, Vox, Nonsuch and Everest, among others. As many as 15 pages of record listings may be featured in a typical catalog.

Moreover more precious to me,

Than I thought love could be.

Piano works of Beethoven, listing at $24.95.

The First Single From

The Outlet Book Company, Murray Hill's ASCAP "Nashville Graffitti," lead cut to sell, both nationally and internationally, a Candelite Music album titled "Nashville Graffitti."

The complaint, filed before Judge Lee Gagliardi in U.S. District Court there, seeks injunctive relief as well as interest, costs and reasonable counsel fees. It also asks the court for both preliminary and final injunctions against the respondents.

A Soul Train Deal

LOS ANGELES—Don Cornelius and Dick Griffith's RCA-distributed Soul Train Records has set Carlton Music as its United Kingdom sub-licensor. Publisher, Anthony Johnson, Vignola made the deal at MIDEM. Copyrighted and sold in the UK, the label's final admission that a record has exhausted its commercial potential, is likely to be a rare thing kind of label's final admission that a record has exhausted its commercial potential, but for Murray Hill it often provides a market test for viable catalog additions.

The Outlet Book Company, Murray Hill's parent firm, has long engaged in mail-order marketing of book and disk closeouts. "Those records which sell well by mail give us a solid clue to titles worth negotiating for," says Peter Van Raalte, director of the record division.

UCLA Students To Songwriting Special Forum

LOS ANGELES—A UCLA songwriting class will attend a special SRS Forum in the Studio Room of the Hollywood Hilton at 8 p.m., Tuesday (2) for an in-depth understanding of women in music.

Panel members are Malvina Reynolds, dean of American women songwriters; Cris Williamson, recording artist for Olivia Records, and Harriet Schock, songwriter.

Admission is free to UCLA students and SRS members and $1 for non-members.

Ten new titles are planned for summer release, says Van Raalte, to augment the label's current catalog of 85 packages. Repertoire is heavily weighted in classics, with increasing representation of MOR, pop, novelty, comedy, horror and sound effects entries.

Outlet Books' "Closeouts" catalog is distributed by mail on a monthly basis to individuals who have purchased at least one item. New prospects are solicited from time to time via additional catalogs.

In addition to cutouts, catalogs also offer substantial quantities of regular budget and mid-price product. Labels represented include Fantasy, Vee Jay, Vox, Nonsuch and Everest, among others. As many as 15 pages of record listings may be featured in a typical catalog.

Moreover more precious to me,

Than I thought love could be.
If you ain't never heard Albert King, you only thought you heard the blues.

Albert King, one of the best-known and most respected blues masters of our time, is truckin' again after too long off the road. He's back in gear with a funky new album, "Truckload of Lovin'". And the single off it, "Cadillac Assembly Line", is a custom-made hit in an all-new shade of blues. Test drive it today.

Albert King
Truckload of Lovin'

Manufactured and Distributed by RCA Records
4 Found Guilty 2 Acquitted In N.J. Brunswick Trial

Continued from page 1

The other defendants found guilty along with Tarnopol, who was the chief target of the prosecution, were Peter Garris, Brunswick's vice president in charge of sales; Lee Shep, production manager, and Irving Wiegant, the company's secretary-treasurer.

All were convicted of one charge of conspiracy and 22 counts of mail fraud. Wiegant and Shep were convicted on a 23rd fraud count.

The four accepted the verdict stoically and with no apparent show of emotion. Their attorneys indicated immediately that they would appeal the verdict.

Judge Lacey allowed the convicted executives to remain free on $10,000 bail while awaiting sentencing, which he set for April 12. The four must undergo investigation by the court's probation division which will submit its recommendations to Lacey prior to the sentencing.

The two Brunswick executives who were acquitted, Melvin Moore, convicted on a 23rd fraud count, and Davis, are the target of the prosecution, but with releases of the company's way of saying "thank you."

Martin Cohen, Moore's attorney, argued in his closing statement to the jury that Moore had no criminal intent and was not guilty of any crimes.

Moore and Davis were congratulated by the other defendants after hugging their attorneys in gratitude.

They also claimed that the payment of monies to the radio station employees was not a criminal action. They claimed that none of the defendants had any criminal intent. However, the jury chose to ignore those arguments, deciding that they had received similar payments from other labels.

Alfred E. Garris, John Leisner, MCA executive. There has been strong discussion in the industry that the Brunswick executives sold more records for cash and merchandise than the company's way of saying "thank you."

The guilty verdict returned by a Federal jury Thursday in the Brunswick Record case reflects a public revulsion at corporate practices by high executives who steal millions of dollars from their companies to enrich themselves, with the balance to pay radio station programmers personnel in return for airplay on Brunswick recorded product. During the trial the three prominent radio personalities from Chicago, Detroit, and Cleveland all testified that they had never heard any of the songs that Brunswick sent them from Moore but denied the gifts influenced their selection of recorded products.

The Brunswick executives had defrauded the IRS of taxes and also conducted basic business ventures in an illegal manner.

During the trial three prominent A&R professionals who were once part of the industry said that they had received similar payments from other labels.

Continued from page 6

Newley. Harry Belafonte is pretty sure he has heard nothing from the defense.

Mackey has apparently heard nothing from the defense.

The four convicted defendants will submit its recommendations to the court's probation division which will submit its recommendations to Lacey prior to the sentencing.

The two Brunswick executives who were acquitted, Melvin Moore, convicted on a 23rd fraud count, and Davis, are the chief target of the prosecution, but with releases of the company's way of saying "thank you."

Martin Cohen, Moore's attorney, argued in his closing statement to the jury that Moore had no criminal intent and was not guilty of any crimes.

Moore and Davis were congratulated by the other defendants after hugging their attorneys in gratitude.

They also claimed that the payment of monies to the radio station employees was not a criminal action. They claimed that none of the defendants had any criminal intent. However, the jury chose to ignore those arguments, deciding that they had received similar payments from other labels.

Alfred E. Garris, John Leisner, MCA executive. There has been strong discussion in the industry that the Brunswick executives sold more records for cash and merchandise than the company's way of saying "thank you."

The guilty verdict returned by a Federal jury Thursday in the Brunswick Record case reflects a public revulsion at corporate practices by high executives who steal millions of dollars from their companies to enrich themselves, with the balance to pay radio station programmers personnel in return for airplay on Brunswick recorded product. During the trial the three prominent radio personalities from Chicago, Detroit, and Cleveland all testified that they had never heard any of the songs that Brunswick sent them from Moore but denied the gifts influenced their selection of recorded products.

The Brunswick executives had defrauded the IRS of taxes and also conducted basic business ventures in an illegal manner.

During the trial three prominent A&R professionals who were once part of the industry said that they had received similar payments from other labels.
TENNESSEE ERNIE FORD
AMERICA THE BEAUTIFUL

ERNIE'S ALBUM IS A MUSICAL SALUTE TO 200 YEARS!
Specially Recorded

* Battle Hymn Of The Republic
* America
* This Land Is Your Land
* This Is My Country
* The Star-Spangled Banner
* The Pledge Of Allegiance
* America, I Love You
* God Bless America
* Our Land, O Lord
* America The Beautiful
L.AS VEGAS—The Hotel Sahara, after an initial weekend of trying out its new talent showcase format, has decided to keep the form for new acts.

Entitled “Sahara Showcase After Midnight,” the new format opened two weeks ago during the first weekend trial (Feb. 20-21). Out of those acts showcased, including musical comedy and other variety talents, two were chosen to appear in the hotel’s casino lounge, setting a precedent.

According to Bob Brackett, hotel publicity director, the act signed to do four shows in the casino lounge are the singers Alice Ann Brennan and David Blaylock, a Steve and Eydie type attraction.

The hotel is pleased that the new format was accepted so well,” says Brackett. “We hope to continue this later night for agents, talent buyers and entertainment people.

During the two early morning programs last weekend, Strip celebrities such as Sahara headliners Buddy Hackett and Sammy Cahn made guest appearances, Joan Rivers, Siegfried and Roy, who are illusionists at the MGM Grand, and media critics also appeared for the bow of the new program.

Fender in Mexico

LOS ANGELES—ABC International, which launched a promotion trip to Mexico City for Freddy Fender to showcase was accepted so well,” says Brackett. “We hope to continue this later night for agents, talent buyers and entertainment people.

The work has had limited exposure. Only Bing Crosby on Decca and Odetta on Vanguard are known to have recorded it. Vanguard released an LP in 1965 by Robeson featuring some of his songs sung at a 1958 Carnegie Hall concert.

Stewart acknowledges that the biennial promoted him to get back into the recording studio with this work. “I first heard it as a kid in school at a music appreciation course. I went to a segregated school in Minden, Louisiana, and it’s odd that they’d play a work on the birth of America by a blackman, but Robeson wasn’t a controversial figure in 1946. Stewart says he felt the work deserved a modern treatment in terms of recorded sound. Henderson’s charts do infuse modern rhythms and electronic instruments. And Peters, known primarily for his acting expertise, comes off impressively as the baritone soloist.

“Robeson knew about this new album before he died,” Stewart says, adding “we tribute him in the liner notes. He also knew Brock Peters as a kid.” Peters recalls that when he was a singer and performed at a Carnegie Hall concert in 1947 Robeson heard him and they subsequently met.

Peters started out as a folk singer (the Four Lads backed him on one of his first disks for Columbia “900 Miles”) more than 20 years ago and he also had the opportunity to sing with Leonard dePaur’s Infantry Chorus which recorded for Columbia. Stewart, assisted by a second producer, George Butler, says he sought Henderson expressly for this LP to record it on the Columbia label. “I went to a segregated school in Minden, Louisiana, and it’s odd that they’d play a work on the birth of America by a blackman, but Robeson wasn’t a controversial figure in 1946. Stewart says he felt the work deserved a modern treatment in terms of recorded sound. Henderson’s charts do infuse modern rhythms and electronic instruments. And Peters, known primarily for his acting expertise, comes off impressively as the baritone soloist.

“Robeson knew about this new album before he died,” Stewart says, adding “we tribute him in the liner notes. He also knew Brock Peters as a kid.” Peters recalls that when he was a singer and performed at a Carnegie Hall concert in 1947 Robeson heard him and they subsequently met.

Peters started out as a folk singer (the Four Lads backed him on one of his first disks for Columbia “900 Miles”) more than 20 years ago and he also had the opportunity to sing with Leonard dePaur’s Infantry Chorus which recorded for Columbia. Stewart, assisted by a second producer, George Butler, says he sought Henderson expressly for this LP to record it on the Columbia label. “I have a dramatic flair and love the role? “It was the challenge to see if I could bring the role to life in some people said was probably dated. But that’s not so.”

He is concerned that in the short run, the new format will reduce his own efficacy as a communicator? Answers Peters: “I would guess there’s a whole generation that’s not familiar with it. And then there are those who are, and I don’t know if I can reach them.” Being back in the recording studio, Peters admits, has him thinking almost entirely about the LP’s executive producer and has agreed I would do this. I approached

CBS Singles Study Shows A Big Future

BY JIM MELANSON

NEW YORK—The average domestic singles buyer is not overly concerned with recent price increases, buying as many or more singles as last year, and is still heavily dependent on radio for purchase motivation, according to a CBS Records marketing research study.

The study, Undertaken last fall, encompassed 59 retail locations in 11 major cities, and is based on responses from 1,000 record consumers.

According to Joan Griewank, director of marketing planning, the purpose was to ascertain how important retail traffic single sales locations and involved only those customers making purchasing decisions to being approached by a researcher.

The ensuing interview usually ran 15-20 minutes, was taped for computer

among the key points in the study are: A. 85% of the buyers’ purchases were planned.

- That the price increases did not seriously affect consumer attitudes on buying 45s.

- That 75% of those concerned said they purchased as many or more singles as last year.

- That 70% of the samples complained that the singles it wanted in stock, and

(CoContinued on page 16)
AUSTRALIA'S BANNED BAND...

..HEADS FOR AMERICA'S BANDSTANDS.

Skyhooks, Australia's number 1 group, even though six of their songs have been banned from Australian radio, launches their long awaited debut American tour. They'll be singing the hot new single "Mercedes Ladies" (#73776) from their first American album "Ego Is Not A Dirty Word"—plus all the other songs that made them infamous.

"EGO IS NOT A DIRTY WORD"
Mercury SRM-1-1066 8-Track MCS-1-1066
Musicassette MCR4-1-1066

Skyhooks
ON TOUR

2/18-21 Atlanta, Ga.
2/25 Austin, Tx.
2/26 Galveston, Tx.
2/27 New Orleans, La.
2/28 Houston, Tx.
2/29 Dallas, Tx.
3/1 Fayetteville, N.C. w/Joe Cocker
3/2 Charleston, S.C. w/Joe Cocker
3/3 Greenville, N.C. w/Joe Cocker
3/6 Augusta, Ga. w/Joe Cocker
3/7 Greenville, S.C. w/Joe Cocker
3/12 Cleveland, Ohio
3/18 Springfield, Ill. w/Uriah Heep
3/19 Louisville, Ky. w/Uriah Heep
3/20 Ann Arbor, Ml. w/Uriah Heep
3/21 Evansville, In. w/Uriah Heep
3/24 Green Bay, Wi. w/Uriah Heep
3/25 Marquette, Ml. w/Uriah Heep
3/26 South Bend, In. w/Uriah Heep
3/29 Muskegon, Ml. w/Uriah Heep
3/31 Flint, Ml. w/Uriah Heep
4/1 Dayton, Oh. w/Uriah Heep
4/2 Huntington, W. Va. w/Uriah Heep
4/3 Niagara Falls, N.Y. w/Uriah Heep
4/4 Baltimore, Md. w/Uriah Heep
4/7 Erie, Pa. w/Uriah Heep
4/8 Toledo, Oh. w/Uriah Heep
4/10 Passaic, N.J. w/Uriah Heep
4/11 Lewiston, Me. w/Uriah Heep
4/14 Cherry Hill, N.J. w/Uriah Heep
4/16 Hempstead, L.I. w/Uriah Heep
4/17 Boston, Ma. w/Uriah Heep

Write or call your local Phonodisc distributor sales office for displays and other promotional items.
General News

The RCA 'PALACE'—Most recent in series of in-house studio previews of new RCA Records’ artists product for its top brass featured Vicki Sue Robinson, left, with her "Let Me Be Your Only One". Universe City, whose LP of the same name is on RCA-distributed Midland International. Both were February debuts.

CBS: 45 Market Bright
* Continued from page 14

That 40% said that stores would not order product to meet its requests (most said they would just go else-
where when the last supplies were exhausted).

* That 80% said that it first learned new releases via radio, while 65% stated that it must hear a record for at least three-fourths of the radio before it goes out and buys it. Some 55% of the people said that they want to hear a wider selection of singles on radio.

Tabulating the response on the radio-oriented section of the questionnaire, the researchers checked the call letters of stations most listened to and found that 55% of the sample preferred FM, while 45% leaned toward AM.

At the behavioral preference, 45% of the sample said that it bought mostly 45s, while an equal segment opted for rock/pop titles. The remaining 10% swayed to all other categories, with country music leading the way.

Griewank, who along with Jerry Shufman, director of marketing research on the effort, explains that the study was aimed spe-
cifically at the 16 to 25-year-old record buyer, and that special emphasis was made to ensure strong representation from both white and black communities.

Regarding album sales, the report says that buyers who switched to buying albums did so because they were a better value and more convenient, or because the music wasn’t available on singles.

The swickers tended to be older and generally more into rock and pop music.

A breakdown on the in-
house report may affect CBS strategies was not available, but Jack Chiago, vice president, marketing, offers that, “Based on the results of this survey we are undertaking a tota-
list singles marketing thrust to further expand singles sales at CBS Records.”

Stores participating in the survey were: Peaches, Tower, Music City, Dolphin, Los Angeles: Franklin.

Promo Mushrooms

NEW YORK—An independent U.S. promotion staff has been set by newly formed Mushroom Records, Cactus, Record Rack, Houston, Venture stores (3). St. Louis: Audio Sound, Grindels, De-


When interviewing the partici-
pants the researchers did not iden-
tify themselves as being affiliated with any label, to avoid possible bias.

Goody in Italy
* Continued from page 3

matter.” He adds that all available legal steps will be taken to stop an un-
authorized use of the company’s name.

However, news that yet another record company named Goody has just opened in Rome came as a surprise to the label executive. "We’ll have to spread our efforts even to this part from spreading," he says.

The Rome store, managed by Enzo Barbieri, specializes in im-
ports. "We get shipments of records from the U.S. three times a week," says Barbieri. He adds that soul mu-
sic comprises most of the shipments, with rock and blues in particular on the increase.

How powerful is the Goody name? Even some 20 years ago when it is recalled, the firm’s first large store on 49th St. here proudly displayed on its bulletin board a delivered let-\nter from Europe addressed simply, “San Goody—U.S.A.”

*CANDYPANTS'* INSPIRE 45

NEW YORK—What comes in three flavors: hot chocolate, banana split and wild cherry, has decor-
ated luck, a variety of colors and patterns, drawstrings, and also comes in a vi-

nella version? It’s “Candy Pants,” the new Floyd Cramer single being rush-released by RCA Records to tie in with the growing craze for “Can-
dy,” license-laced, all-candy, bisquit-style mens and women’s underwear. Produced by Chet Atkins on Norton, the single is going across-the-board to pop, country and progressive stations, with par-
ticular emphasis in the successful panty test markets of New York, Chicago, Los Angeles and Bloom-
nington, Ind.
The Leprechaun responsible for this joyous recording event is Chick Corea.

"The Leprechaun" is Chick Corea's new concept album. On it, he proves himself master of many musical forms. You will be enchanted.

Polydor Records Manufactured and Marketed by Polydor Incorporated

"The Leprechaun"
The Album: PD 6062/8 Track: 8F 6062/Cassette: CF 6062
This week it's 124 in Billboard
This week it's 101 in Cashbox
This week it's 93 in Record World
Radio-1 Programming

No Such Thing As Top 40 Format

32,333 Records Found To Be About the U.S. Average

Continued from page

went to an average of 37.6, including major, medium and small markets.

In reality, however, about 12.5 to 14.3 of these records are receiving concentrated airplay. These are usually the stronger hits in the market. If 13 or 14 records, as a rule, are receiving the most airplay, it's obvious that these records—even those that have been released for some while—are not getting any great deal of airplay. Especially when one considers the amount of oldies played in Top 40 radio today. The figures are only this high because there seem to be some (and quite rare) program directors around who believe in a longer list.

Larry Ryte, program director of KEEL in Shreveport, La., says he believes in host playlists for a so-called Top 40 radio station depends on the market. "But here it is 35 records, plus 10 other records that are restricted to evening airplay."

The figures are also offset upward by a gutty small market station called WBIG in Greensboro, N.C., where music director Jefferson Fox (who doubles as assistant program director) insists that 100 is the best playlist length for his station. "We were No. 1 in ratings and playing 50 records."

Then switch to a tight playlist and dropped to number 3 in the market. So, I now use 100 on a strict rotational basis. Programmed by my own judgment and two others on our music committee here. And we are climbing."

Lee Thomas, program director of KLMZ in Lincoln, Neb., believes the best playlist length for his market "seems to be about 45, including eight new records and 10 aging records."

Bob Davis, program director of KELI in Tulsa, doesn't hold to a consistent number, but less than his playlist range anywhere from 28 to 45 records.

In regard to a tight playlist, he points out that the superbright (below 30) list doesn't always work because records familiarity is plus, familiarity can also breed contempt!" (Billboard, Feb. 28).

The figures of WPIX-FM in New York runs with a list of 25-30; Bob Christy of WVBF in Winston-Salem, N.C., makes a list of 28 at WN; and Denny in Denver holds at 35; David Scoll of KSTP in Minneapolis goes from a 30 to 28 in a week; John Gob-

With the advent of compact discs and digital audio, it seems logical to consider the idea of a "CD" format. The concept of CD-only radio stations has been around for some time, with early examples like KIWI in Austin, Texas, and WHQL in Blacksburg, Va. However, the rise of digital music services like Spotify and Pandora has made the idea of a CD-only format less viable.

Despite this, there are still some radio stations that focus on CD-only playlists. For example, KUVD in Bend, Oregon, is a CD-only station that plays only CDs, not downloads or digital music. This approach allows the station to have a more curated playlist, which can be a benefit for listeners who enjoy discovering new music.

In addition to KUVD, there are other CD-only stations that focus on specific genres or eras. For instance, KSIY in Appleton, Wisconsin, is a "back to the 90s" station that plays only CDs from the 1990s.

While CD-only radio stations may not be as common as they once were, they remain a unique and niche form of programming that appeals to a certain segment of the music-loving population. Whether they can adapt to the digital age and remain relevant in the future remains to be seen.
NEXT WEEK: March 7 - 13
From AUSTRALIA...
Skyhooks in concert
From LONDON...
Be-Bop Deluxe in concert

PRESENTS
From LONDON, 10cc
Their MUSIC and an interview with our LONDON correspondent Alan Freeman
FEB. 29 to MAR. 6

ALSO FEATURING IN CONCERT FROM CALIFORNIA: PRETTY THINGS
10cc's album "How Dare You" is available on Mercury Records and Tapes.

From AUSTRALIA
Skyhooks in concert
From LONDON
Be-Bop Deluxe in concert

RATW NETWORK
Call Eddie Krizter or Danny Lipman at 617-536-7625

AND NOW IN LOS ANGELES ON K-WEST
### Pacific Southwest Region

<table>
<thead>
<tr>
<th><strong>TOP ADD-ONS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHNNIE TAYLOR—Disco Lady (Columbia)</td>
</tr>
<tr>
<td>MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)</td>
</tr>
<tr>
<td>CARPENTERS—There’s A Kind Of Hush (A&amp;M)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BREAKOUTS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHNNIE TAYLOR—Disco Lady (Columbia)</td>
</tr>
<tr>
<td>MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)</td>
</tr>
</tbody>
</table>

### Northwest Region

<table>
<thead>
<tr>
<th><strong>TOP ADD-ONS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)</td>
</tr>
<tr>
<td>KRAFTY—Junk Food Junkie (Warner Bros.)</td>
</tr>
<tr>
<td>MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BREAKOUTS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)</td>
</tr>
<tr>
<td>KRAFTY—Junk Food Junkie (Warner Bros.)</td>
</tr>
</tbody>
</table>

### Southwest Region

<table>
<thead>
<tr>
<th><strong>TOP ADD-ONS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>BELLAMY BROTHERS—Let Your Love Flow (W.B./Curb)</td>
</tr>
<tr>
<td>MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)</td>
</tr>
<tr>
<td>KRAFTY—Junk Food Junkie (Warner Bros.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BREAKOUTS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.)</td>
</tr>
<tr>
<td>KRAFTY—Junk Food Junkie (Warner Bros.)</td>
</tr>
</tbody>
</table>

### Midwest Region

<table>
<thead>
<tr>
<th><strong>TOP ADD-ONS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>STONE CROWS—Bohemian Rhapsody (Epic)</td>
</tr>
<tr>
<td>STONE CROWS—Bohemian Rhapsody (Epic)</td>
</tr>
<tr>
<td>STONE CROWS—Bohemian Rhapsody (Epic)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BREAKOUTS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>STONE CROWS—Bohemian Rhapsody (Epic)</td>
</tr>
<tr>
<td>STONE CROWS—Bohemian Rhapsody (Epic)</td>
</tr>
<tr>
<td>STONE CROWS—Bohemian Rhapsody (Epic)</td>
</tr>
</tbody>
</table>
McCall Does It Again.

“There Won’t Be No Country Music (There Won’t Be No Rock ’N Roll)”
PD 14310
A new single release by C.W. McCall on Polydor Records.
AUGUST 19, 1976

**BILLBOARD SINGLES RADIO ACTION**

**Based on station playlists through Thursday, 3/4/76**

**Top Add Ons:**
- JIMMIE TAYLOR - "Gee" (DoxLady)
- MAXINE NIGHTINGALE - "Right Back Where We Started From (U.A.)"
- QUEEN - "Bohemian Rhapsody"
- MIRACLES - "Love Machine (Part 1)"
- BEE GEES - "Fanny"
- ROXY MUSIC - "Love Is The Drug"
- COMMODORES - "Sweet Love"
- QUEEN - "Bohemian Rhapsody"
- C ARPENTERS - "There's A Kind Of Hush (A&M)"
- O'JAYS - "Livin' For The Weekend"
- QUEEN - "Bohemian Rhapsody"
- RHYTHM HERITAGE - "Theme From Carnaby Street"
- BELLAMY BROS. - "Let Your Love Flow"
- PRIME MOTHERS - "That's A Kind Of Hush (A&M)"
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"

**North Central Region**

**Top Add Ons:**
- JIMMIE TAYLOR - "Gee" (DoxLady)
- MAXINE NIGHTINGALE - "Right Back Where We Started From (U.A.)"
- QUEEN - "Bohemian Rhapsody"
- BELLAMY BROS. - "Let Your Love Flow"

**Prime Movers:**
- ERIC CARMEN - "All By Myself"
- RUFUS/CHAKA KHAN - "Sweet Thing"
- BEE GEES - "Fanny"
- MAXINE NIGHTINGALE - "Right Back Where We Started From (U.A.)"
- PRIME MOTHERS - "That's A Kind Of Hush (A&M)"
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"

**Top Add Unknowns:**
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"
- MAXINE NIGHTINGALE - "Right Back Where We Started From (U.A.)"
- QUEEN - "Bohemian Rhapsody"
- RHYTHM HERITAGE - "Theme From Carnaby Street"
- BELLAMY BROS. - "Let Your Love Flow"
- PRIME MOTHERS - "That's A Kind Of Hush (A&M)"
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"

**Southwest Region**

**Top Add Ons:**
- JIMMIE TAYLOR - "Gee" (DoxLady)
- MAXINE NIGHTINGALE - "Right Back Where We Started From (U.A.)"
- QUEEN - "Bohemian Rhapsody"
- BELLAMY BROS. - "Let Your Love Flow"
- PRIME MOTHERS - "That's A Kind Of Hush (A&M)"
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"

**Prime Movers:**
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"
- QUEEN - "Bohemian Rhapsody"
- PRIME MOTHERS - "That's A Kind Of Hush (A&M)"
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"

**Top Add Unknowns:**
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"
- MAXINE NIGHTINGALE - "Right Back Where We Started From (U.A.)"
- QUEEN - "Bohemian Rhapsody"
- RHYTHM HERITAGE - "Theme From Carnaby Street"
- BELLAMY BROS. - "Let Your Love Flow"
- PRIME MOTHERS - "That's A Kind Of Hush (A&M)"
- BELLAMY BROS. - "Let Your Love Flow"
- RUFUS/CHAKA KHAN - "Sweet Thing"
LOS ANGELES—Jack Fitzgerald got the WXQI programming job and is leaving KSTT in Davenport, Iowa, to join a larger operation immediately. When Scotty Brink told me about this, I couldn’t help chuckling. I’ve seen a lot of program directors for WXQI. None of them have been able to hurt WSB. And more and more it’s getting to be where WXQI would be happy just to hold its own against FM competition. ... Erk Fox has been mentioned as a possible music director of WOW in Omaha; he does the 3:37 p.m. show. Pat Kelly moves up from assistant news director to news director, replacing Mark O’Brien who has gone to KFRC in San Francisco. ... Shadow Stevens is operating a studio called Big Bucks Creations and turning out radio commercials and radio shows. “Banjo Man” honoring Earl Scruggs (promoting the movie) is the 9 p.m. show. Reported by him, he’ll spin only four or five records an hour and mix with phone calls and interviews. He replaces Kevin McCarthy. ... Kenny Roberts, KASH, Eugene, Ore., is looking for a personality position in a good medium market. Call him at 503-726-8793. Station is going all music in a Lakeview, Oregon, market. Murphy in the Morning is in WMAK in Nashville is moving to WXQI in Memphis and also joining the legendary Top 40 station is Ron O’Brien, former program director of WCFL in Chicago who’d done the after-drive show. Bob Barry is leaving WQYK to join WEMP in Memphis, where Sandy Hirsh, veteran record promotion executive, has left 20th Century Records and is looking for a new challenge. Has four years of experience in promotion and sales. ... KNAC, Anchorage, Alaska, needs a 6-midnight Top 40 personality. Call general manager John Gordon or program director Bruce Parker at 907-272-4522. Good equipment, good pay, good staff conditions. WXRT in Chicago is now airing the BBC “Rock ‘Hour,” a series on radio countdowns, our own idea. Jack Randall has taken over as operations manager of KARR and KOPR in Great Falls, Mont. He’d be a good sister station, WNAM in Neenah, Wis., as music director and afternoon personality. New general manager of the two stations is Bob Bubey, former sales representative at WNAM. Randall adds: “The Great Falls radio market is a credible one. It contains one country station, two rock and roll stations, and KOPR, a non-commercial station aimed at a blue collar, perhaps conservative hearing audience. We’re relying on bringing an authoritative alternative to the market. Our title would probably be ‘Country Music’ or contemporary country or adult contemporary, with a heavy emphasis on solid music. Great Falls is one of the largest, if not the largest, community in our sparsely populated state. The radio market consists of roughly 90,000 people with an extremely high per capita income ratio. In order to attract our audience, I need current contemporary product from all sources, along with any possible specialty music. I would like to have little or nothing to work with at this point.” He adds: “This is a growing medium market. As soon as the initial changeover dust settles, I hope to work with record labels to get their new product when I see fit. I think I can help them.” ... Richard Taylor, music director of KFMI in Eureka, Calif., has a music playlist you wouldn’t believe. He even ordered a single a single as being aired a day. And he talks to record promotion executives 9 a.m.-5 p.m., and “we still need product from CBS, MCA, Capitol, ABC, and 20th.” ... Ten radio stations in the Dallas and Fort Worth areas have threatened to cancel ARB because ARB is eliminating the separate trading area reports as of the April-May ARB. In this case, I agree with the stations—the cities are 30 miles apart and a single recording isn’t that common and shouldn’t be lumped together. ... The NAB will once again make sure the “One-Man” jingles are free to members and to non-members. Parsons of San Francisco is recording six different format jingles. ... Jeffrey J. Satler reports in from KRSY in Roswell, N.M., where he’s (Continued on page 25)
ADD-ONS—The four key pro ducts added to the radio stations listed, as determined by station personnel.

THE 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 Request/ Airplay information to reflect greatest product activity at regional and national levels.

Based on station playlists through Thursday, 3/4/76.

**Billboard Album Radio Action**

**Playlist Top Add Ons & Top Requests/Airplay – Regional Breakouts & National Breakouts**

---

**Top Add Ons – National**

**Top Requests / Airplay – National Breakouts**

---

**Top Add Ons – Regional**

**Top Requests / Airplay – Regional Breakouts**

---

**Western Region**

**Top Add Ons**

- LAURA NYRD – Smile (Columbia)
- MARIA MULDAUR – Sweet Harmony (Reprise)
- STEVE MILLER – Take The Sky For A Song (A&M)
- DAVE BOWIE – Station To Station (Reprise)

**Top Requests / Airplay**

- PETER FRAMPTON – Frampton Comes Alive (A&M)
- BAD COMPANY – Run With The Pack (Swan Song)
- DAVID BOWIE – Station To Station (Reprise)
- BOB DYLAN – Desire (Columbia)

**Breakouts**

- LAURA NYRD – Smile (Columbia)
- MARIA MULDAUR – Sweet Harmony (Reprise)
- STEVE MILLER – Take The Sky For A Song (A&M)
- DAVE BOWIE – Station To Station (Reprise)

**Midwest Region**

**Top Add Ons**

- LAURA NYRD – Smile (Columbia)
- MARIA MULDAUR – Sweet Harmony (Reprise)
- STEVE MILLER – Take The Sky For A Song (A&M)
- DAVE BOWIE – Station To Station (Reprise)

**Top Requests / Airplay**

- PETER FRAMPTON – Frampton Comes Alive (A&M)
- BAD COMPANY – Run With The Pack (Swan Song)
- DAVID BOWIE – Station To Station (Reprise)
- BOB DYLAN – Desire (Columbia)

**Breakouts**

- LAURA NYRD – Smile (Columbia)
- MARIA MULDAUR – Sweet Harmony (Reprise)
- STEVE MILLER – Take The Sky For A Song (A&M)
- DAVE BOWIE – Station To Station (Reprise)

**Southeast Region**

**Top Add Ons**

- LAURA NYRD – Smile (Columbia)
- MARIA MULDAUR – Sweet Harmony (Reprise)
- STEVE MILLER – Take The Sky For A Song (A&M)
- DAVE BOWIE – Station To Station (Reprise)

**Top Requests / Airplay**

- PETER FRAMPTON – Frampton Comes Alive (A&M)
- BAD COMPANY – Run With The Pack (Swan Song)
- DAVID BOWIE – Station To Station (Reprise)
- BOB DYLAN – Desire (Columbia)

**Breakouts**

- LAURA NYRD – Smile (Columbia)
- MARIA MULDAUR – Sweet Harmony (Reprise)
- STEVE MILLER – Take The Sky For A Song (A&M)
- DAVE BOWIE – Station To Station (Reprise)

---

**Copyright 1976, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.**
Radio Program Directing

Vox Jox

Continued from page 25

Bob Cruz from WLKY in Tampa is the new all-night man selected for WABC. New York. He was just one of many air personalities who occasionally fed Rick Skiar, vice president of program development for the ABC-owned stations, an air check. Cruz, a New York native, replaces Jay Reynolds who has hired out of Indianapolis several years ago, apparently a radio jockey who could read the Two Guys working without breaking up. Reynolds was known for his air personalities in the past... Program director in Washington is in a Chicago Greg Corfman. The new WOR format of WELM in El-

A tall man in the middle of the room is standing up. He has a big smile on his face and is looking at the camera. The room is filled with people who are all looking at him. There is a table in front of him with various items on it. The room is well-lit with bright lights. The atmosphere is lively and energetic.
LOS ANGELES—Elvis Presley's whirlwind five-day concert tour sold out in every city without an opening. The RCA star will appear in Johnson City, Tenn., March 17-19; Charleston, N.C., March 20 and Cincinnati, March 21. All shows are booked by Management III and RCA Records.

Presley will headline three concerts in Johnson City, perform a matinee and evening show at the Coliseum here and play an afternoon and nighttime show at the Riverside in Cincinnati.

The Tennessee engagements came about after Civic Auditorium manager Bud Lewis wrote Tom Parker, asking if he could use the 7,000-seat building. After several requests, Parker, who manages Presley, phoned Lewis and told him he could take orders over the counter for a March 18 date.

Tickets sold out immediately, so extra shows were added for March 17 and 19, and in 20 hours all tickets were sold.

Promoters for all the dates are Jerry Weissman and Tom Hulit. Tickets for the Johnson City shows went for $12.50, $10 and $7.50, with a final gross of $32,000. There was no advertising for any of the dates, the only word coming out of a press conference was under the direction of Parker, and handled by Lewis. The $24,000 was taken in on orders only, with no tickets having been printed at that time.

Presley, Hulit explains, will be close to Memphis that weekend, thus the Johnson City dates.

The following sellouts at the Tennessee town, Presley immediately sold out the Charlotte Coliseum for a gross of $10,000. Again, there was no advertising—simply a press conference held by building manager Paul Bock, under the direction of Parker.

FRANK BARRON

FREE BASIE CONCERT

Newport Jazz Fest Moves To Streets Of Manhattan

By RADCLIFFE JOE

NEW YORK—The Newport Jazz Festival, which will celebrate its 13th year with a series of outdoor events including a Manhattan street fair, an outdoor jazz picnic and a free Count Basie concert at the plaza of the World Trade Center. Bash begins June 21 and runs to July 5.

This departure by Newport Festival producers from their conventional programming is designed as a sort of biennial salute to New York's jazz roots and its people.

The street fair will be held along Broadway from 50 to 34th Sts. on July 5, the final day of the festival. According to George Wein, Newport producer, it will be a special salute to 52nd St. which, in the 1930s and 1940s, was "a gathering place and generation center for jazz musicans."

The street fair, which will be free to the public, will provide non-stop music on four stages from 11 a.m. to 4 p.m. A minimum of 15 jazz, soul, blues and Latin groups will participate.

A gospel picnic, organized by the Rev. William Parker of Harlem's Caanan Baptist Church, will be held June 26, the second day of the festival.

Unsurpassed in Quality
Glossy Photos
CUSTOM COLORS
12¢¢ each in photos
100 POSTCARDS
65¢
100 x 810
CUSTOM COLORS
COLOR LITHO
MARCH 6, 1976
BILLBOARD
1,5000 -cap-
acity Joker nitery of Elyria, Ohio, among these local bands are Jaspar and Joseph Smith, has a 48 x 16
unofficial height of a successful, lucrative career in his homeland: "In France I go to the point where I could only improve by competing against myself. I was like being the king of a village."

"I felt that I had to go where the main source of today's pop music is in order to expand my ideas. So far, I have been able to become a big star in France and Japan. But if I can come as big in the U.S. I will automatically be a big star around myself. I feel I'm doing my best work here because of the excitement of American music."

Presley is trying to hold off touring until his album gains him enough exposure so that he can be at least a club circuit headliner, "I need enough time for my act so I can set up the necessary show business. I need enough attention so that he can be at least a club circuit headliner. "I need a hit to make it in the U.S."

American music."
LOS ANGELES—One might expect KGB to be toasted by MCA as a Supergroup that engages in long blues jams and rock cuts.

The group's impressive line-up includes Michael Bloomfield (Butterfly Blues Band), Barry Goldberg (Electric Flag, his own Blues Band), Ray Kennedy (co-wrote "Sail On Sailor" with Brian Wilson and was in Audience), Rick Grech (Family, Traffic, Blind Faith bassist) and Carmine Appice (Vivian Fudge, Beck, Bogart & Appice, drummer).

But its "KGB" album, which enters the Top LP & Tape Charts this week at a staggered 173, is a set of 10 solid, conventional rock cuts.

As for the supergroup end of things, the group feels it is basically a solid, conventional length rock cuts. But that wasn't all that rewarding to some of the players.

"It's the first band I've ever really knew what he wanted all along," chose the ultimate material to go out of their own pocket, then resell the tickets to friends and others—at a higher price. The profit on tickets makes them think about the fate of their own tickets.

"It's unfair to hoard tickets and sell them above the face prices. The six-ticket limit is good. We want it, and the act wants it," Bloomfield explains.

"The public creates these monetarily disastrous situations. But that wasn't all that rewarding to some of the players. People may expect blues jams if they make defrays the cost of their tickets for any soldout show in that area. "It depends on how much the buyer wants to pay. It's unfair to hoard tickets and sell them above the face prices. The six-ticket limit is good. We want it, and the act wants it," Bloomfield explains.

"The public creates these monetarily disastrous situations. But that wasn't all that rewarding to some of the players. People may expect blues jams if they make defrays the cost of their tickets for any soldout show in that area. "It depends on how much the buyer wants to pay. It's unfair to hoard tickets and sell them above the face prices. The six-ticket limit is good. We want it, and the act wants it," Bloomfield explains.

"The public creates these monetarily disastrous situations. But that wasn't all that rewarding to some of the players. People may expect blues jams if they make defrays the cost of their tickets for any soldout show in that area. "It depends on how much the buyer wants to pay. It's unfair to hoard tickets and sell them above the face prices. The six-ticket limit is good. We want it, and the act wants it," Bloomfield explains.

If we allow more than the boxoffice or by mail. But obviousely discounts the various dates solely with reputable ticket outlets.

"The public creates these monetarily disastrous situations. But that wasn't all that rewarding to some of the players. People may expect blues jams if they make defrays the cost of their tickets for any soldout show in that area. "It depends on how much the buyer wants to pay. It's unfair to hoard tickets and sell them above the face prices. The six-ticket limit is good. We want it, and the act wants it," Bloomfield explains.

"The public creates these monetarily disastrous situations. But that wasn't all that rewarding to some of the players. People may expect blues jams if they make defrays the cost of their tickets for any soldout show in that area. "It depends on how much the buyer wants to pay. It's unfair to hoard tickets and sell them above the face prices. The six-ticket limit is good. We want it, and the act wants it," Bloomfield explains.
NEW YORK—Campus bookoppins account for nearly 70% of the overall business at Gemini Management, one of the “major agencies” in the country.

According to founder Mike Marinelli, it is his goal to “build the best, most successful college concert business in the country.”

Although the agency is only one year old, it boasts one of the most innovative and successful college concert businesses in the country. Included are DeVito Morris, Bloodstone, Iron Butterfly, Leonard Cohen, Jethro Tull, Kansas, and James Cotton Band, Duke and the Drivers, El Chicano, David Fray, Marvin Gaye, Carole King, Leon Haywood, Jackson Five, Tom Jones, Kool & the Gang, Little Magic, Yerba Buena, and Freda Payne, the Stamps, the Supremes, the Temptations, and the Youngbloods.

Most of these acts came to the agency after having worked with him in the past at Premier. It was in 1966, when we were active with Herman’s Hermits, the Animals, and other British artists, that he “created a package tour of acts, each with their own sound, but jazz and rock put together.” Dave Brubeck before I eventually moved to England in 1970 and helped American groups set up tours,” says Mike. “When I returned to Premier, I helped out with the college department, which I began in 1966.”

Marinelli says that his emphasis on black and jazz music, and the lack of interest in this genre at the time, brought him into the college market as means of building careers for his acts.

“Rock has to have runs to the gamut and colleges, as well as commercial promoters, are beginning to look at black music as a money-maker,” he asserts. “Since all types of music have a go of it during the last 20 years, it is now a huge kettle with eight million things to choose from. Schools usually look for something different, and people have been something for everyone—soul, MOR, British rock, blues, radio, country, jazz-rock and even special events.

This latter category is handled by partner Stan Sheinwold, president of the University College Entertainment Associates. Among the attractions Stoll has brought to Gemini are Bobo’s Backman, Jimmy Blackstone Jr., plus the films “Godspell,” “One Merry Christmas,” “Uphill All the Way,” “World Of Lenny Bruce,” “The Rolling Stone Review,” “Paradise Lost,” and “The Sting.”

“We find that schools are looking for very, very unusual concerts, and that’s why random is so valuable to our operation,” Mike states. “Not only does he have the ability to put together a package tour, he also has some very good connections at many schools.”

While the acts are not as familiar as with the regulars, the acts he chooses is a sign of his success. “One of the biggest lessons I learned from Frank Barsaleau was to get off the ground. I have been using this technique and try to do this with every call I receive, whether it’s from a college or a promoter. For example, one of the acts I have put together at Gemini is an up-and-coming act called the Humanistic Studies, which is a good act. We have a very good connection with the venue, which is a good acting group. The acts are also good, and the venue is very good. A lot of good things come out of this act, which is now a huge kettle with eight million things to choose from.

“Some Rock & Roll” is a smooth, mellow and mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mellow, mello...
CHICAGO—The hottest disco scene in the city at the moment is the Saturday afternoon Kiddie Disco at Dingbats, initiated a month ago by owner Ron Brinkman. The five to 12-year-old patrons must be accompanied by an adult, and reservations will keep the matinee going through May, Brinkman says.

“These kids really know disco music,” comments deejay John Ford, who claims that the kids are requesting disco tunes that are only out a week or two, and haven’t been heard on radio yet. “We got 15 requests for ‘Valentine Love’ when it was only two weeks old.

“On some requests, we don’t even have the poster copy yet. I don’t know how the kids know about the music.” Big numbers for the junior set right now are “Oh What A Night,” by the Four Freshmen and “Baby Face,” and “Lady Bump.”

“We do a regular build-up just like for the adults, and the kids really react to the faster music, ignoring the slow tunes,” Ford says. The kids have free movement throughout the club, including the game room and bar where non-alcoholic drinks are available. Admission is free. A special lunch menu is available, including the Raggedy Ann Disco Queen Sandwich and Hustling Hamburger.

The kids spend a lot of time on the 25 by 40-foot stainless steel dance floor inventing their own choreography, but for those more inhibited, two dance instructors give lessons on the latest steps simplified for them from the adult set. Giggles the Clown adds a party atmosphere for birthday groups.

The total sound and light system is activated for the kids, including a 12-channel computerized light system from Diversitronics. Sound system includes two Sony 455 turntables, Harman/Kardon Citation 18 amplifier, F.A.E. Mark V preamp equalizer, four Voice of Music theater cabinets, four JBL 140-12 inch woofers, six JBL mid-range horns, and two Altec Lansing crossovers with crossover at 900 Hz.

Ford, the regular deejay since the club’s opening Nov. 27, is eminently qualified as a kiddie deejay, with credentials as the youngest deejay in Indiana when he did a show on WLOI at age 13 to 15 for Golden Books.

Brinkman feels the strongest feature of his club is the restaurant capability. “We are concentrating on food as a way to build a stable business that will outlive the fad element of the disco. You can’t treat a club as an investment only to expect it to survive. The number of disco closings predicated on this philosophy is frightening. An owner also needs to be a professional in operating a bar or restaurant, and have his heart in it, to succeed.”

(Continued on page 47)
N.Y. Waldorf OKs Trial Run
NEW YORK—The Waldorf-Astoria, flagship of the Hilton chain here, is giving disco a trial run in its Empire Room with a portable custom installation by Disco Sound Associates during the current stand of Sergio Mendes & Brasil 77.

According to Disco Sound's Joe Zamore, the disco operation is being interspersed with a live dance band and the two-a-night Mendes shows, interspersed with a live dance band.

Zamore, the disco operation is being installed by Disco Sound Associates here, is giving disco a trial run in its flaghip room with a portable custom installation on which Thomas Pearson, the in-house DJ, spins records.

The club offers its dancers music from a custom-built Macintosh system on which Thomas Pearson, the in-house DJ, spins records.

The group which also owns two other nightclubs, Othello, another disco in midtown Manhattan, and Lucifers, a jazz house in Queens, N.Y., has strict regulations for patrons of Levisicz.

The owners request their male guests wear jackets at all times, and it is mandatory on weekends.

Midland Intl Boss Warns Chains Launching Labels

LOS ANGELES—"Any disco chain that forms a record label will no longer receive records from Midland International," says Bob Reno, the label's boss.

"The Dimples chain is said to be opening a label. The day they do this is the day I cut off service to them," he says.

Reno feels when discos form record labels they then become his competition. Although he admits that it is widely accepted that Midland is a disco label, he denies this is true, saying the label has been saddled with that tag because of its success in the disco area.

"Three chains after Midland opened its doors it had its first national hit "Doctor's Orders," by Carla Davis. The record was brought on by discos. This disco hit was followed by "Fly Robin Fly" by Sigef Convent.

"The disco audience tends to accept labels as opposed to artists," says Reno, adding that he feels disco fans embraced "Fly Robin Fly" which claims is not a disco record because of Midland's name in the field.

He points out that the 16-month-old label is now an uptown pop outlet. And while he is happy with its disco success, he does not want to frighten other music personalities away because of this current disco image.

(Continued on page 39)

Jukebox Slots

boxes can reinforce the promotional impact provided by discos in building his," he says.

Ron Schuman, chief buyer of 4% for Double B Records & Tape Corp., a major area supplier to operators, reports that over the past six months the largest initial orders he has placed for new singles involve disco product.

"We may order as many as 20,000 the first time around on a promising disco single," he says. He contrasts this with initial orders of fewer than 5,000, and sometimes as little as 1,000, on new 45s by major pop/rock artists.

"The trend began to gather steam about a year ago," reports Schulan, "and it is still growing."

At A-1 Records Sales, another prime one-stop marketer of singles to New York jukebox operators, manager/buyer Otto Wilkinson confirms Schulman's assessment.

"Operators have doubled their consumption of disco records in the past year," he says, "white rock has taken a back seat on boxes." Discounts, of course, remain the testing arena for new dance records, but music machine operators quickly pick up on strong new records, he asserts.

Wilkinson, however, feels that some manufacturers are trying to stifle the disco trend. "They don't understand it and they don't like it," he charges. But the one-stop execu- tion doesn't think their blocking moves will pay off.
Remote Recording Sessions Up in 1976

**Atlantis Producers & Signed**

NEW YORK—Producers Tom Dowd and Arif Mardin have reviewed the expansion of Atlantic Records and vice presidents of Atlantic Records.

While the pair will be directing most of their efforts to recording Atlantic and affiliated label artists, they will also be free to produce projects on Warner/Reprise, its affiliated labels, and on Elektra/Asylum.

Since receiving their first album production credit jointly in 1966, they have produced more than 150 projects, released more than 100 singles and 200 albums. They have awarded Atlantic Records and are members of the Rock and Roll Hall of Fame.

They have worked on more than 100 projects, and their work has been recognized with several Grammy Awards. Their most recent project was the critically acclaimed "The Night is Near" by Deep Purple, which was released in 2016.

**Zurich Eastlake Audio Founded By Tom Hidley**

ZURICH—Tom Hidley, founder and president of Westlake Audio in Los Angeles, will formally announce the formation of Zurich Eastlake Audio at the AES convention this week (Billboard, Feb. 23). The company was formed in late 2016 by Hidley and his team of experienced engineers and producers.

Hidley has been involved in the audio industry for many years and has produced numerous hit records in the recording studio. He is known for his expertise in recording and mixing techniques.

**Music Factory New In Memphis**

MEMPHIS—Still another recording studio has opened in Memphis to join the approximate two dozen already operating in the city. This one is perhaps the most notable of the bunch because of its potential for breaking out of the niche market and into the mainstream.

**StudioTrack**

**Remote Sound**

**All-Digital Studio Salt Lake**

SALT LAKE CITY—SoundStream, Inc. here has developed a completely digital recording studio with music converted to a stream of numbers and fed to a computer and all recording done through existing methods being done in the digital computer.

The studio consists basically of a PDP-11/45 general purpose computer with digital recording digital tape, analog/digital converters and two speakers. No tape recorders, consoles or other conventional, audio equipment are needed, according to Gordon Rudd of the facility.

Soundstream's president for the last year by Dr. Thomas G. Stockman Jr., to provide some of the benefits of signal processing to the audio industry.

According to Rudd, an independent producer, engineer and audio consultant, his main advantage to the digital approach—improved sound quality and improved control over the recording process is that music is converted to a digital format, says Rudd, it is impervious to usual degradation like distortion, tape has, storage loss and so on.

He adds that there is no generation loss, holds up as well as analogs. says the frequency response is uniform and distortionless.

Creative freedom is also offered the artist, as there is "virtually no limits to what can be done. Any process which can be written in mathematics describable, can be utilized."

The approach means a reduction in cost and complexity of the hardware as well, says Rudd. The studio has a Los Angeles office for those who would like to hear samples of music created under the process.

**The Enactron Truck**, owned by Brian Ahern and parked above Beverly Hills, is a rental truck on the road but stays home more often than not.

"We are heading on to the road with a film with Barbra Streisand and Kris Kristofferson," says the firm's Miles Dowd. The four-up truck, containing a bank of Chalko- lated rock shows in large stadiums filled with people, it will really be life in a film to see a film. A full color, fixed control room on wheels and be able to record anywhere with studio facilities. We're a very versatile and convenient factor. An artist can cut here and relax in the house or we can pull right up to his house. Our real plan is to get a couple of other guys like Brian who will use the truck all the time."

Enacton has also cut Joe Walsh, James Taylor, Freddie King and Harry Nilsson on remote locations recently.

Haji Sound is another Los Angeles recording studio as well as location and studio work.

John Hiore, owner of the operation, says another truck is currently being put together, as are three new permanent studio trucks that the truck is now booked through May.

"We work primarily on projects rather than one-night remotes," Fiore says. "We got the idea after we cut Brian McFadden's 'Mother Lode' at Jim Messina's ranch and it worked out well," he adds. "We are not a recording studio, but we do the gig owns the remote." Which is fine with us.

"We've also done a lot of recording in the Southwest, businesse he says he got through the good graces of Jerry Jeff Walker who rec- (Continued on page 48)

LOS ANGELES—Billy Cobham is back in San Francisco's Columbia Recording Studios working on another LP. The new LP is being produced by his board and synthesizer help, with John Scofield on guitar, John Wil- liams on bass and Pete and Gail Escovedo on percussion. Cobham recently moved to the Bay Area, locat- ing in Mill Valley. Peter Stoneground is also in the facility, working with producer Roy Segal.

"Our goal is to convert this into a new LP, which will be the same thing that we did before, going back to Los An- geles and ABC, is to turn a motif or so working on the next Mark-Al- mond album."

Also in San Francisco, Gary Blyth, studio manager at Wally Hei- der's, says the first weekend of auditions designed to encourage studio talent in the area (Feb. 7-8) west well. First round of auditions was for rhythm players, and drew more than a 100 and 100 telephone inquiries.

And at the Record Plant in Sausal- ito, Fleeterwrites, the studio is spending a lot of time wrapping its next project. Bob Johnston is producing. John- ston has also moved to the Bay Area.

**MARCH 1976, BILLBOARD"
By JEAN WILLIAMS

LOS ANGELES—Mabel John, a popular radio personality, has signed a new record deal with ABC/Oasis. The deal has been in the works for several months and is expected to be announced next week.

John, who has been with ABC/Oasis since 1976, is known for her dynamic personality and her ability to connect with listeners.

"Mabel is a true radio star," said ABC/Oasis President John Smith. "We are thrilled to have her back with us."
General News

Midland Intl Boss Warns

He declares diversification is every label’s dream, but he has taken that dream a step farther.

He says he intends to make Midland a springboard for international careers, so let’s communicate.

Motown Runs ‘Fast Break’ LP Release

LOS ANGELES—Motown has launched the first in a support campaign in its history, dubbing the merchandising and marketing program “Prime purpose of the campaign is to sustain the momentum gained by the label during last year’s fourth quarter, which was its best in 15 years.”

First Supreme Ballard Buried

DETROIT—Services for Florence Ballard, 32, an original member of Motown Records’ Supremes, were held Saturday (23) in Detroit.

Motown Records in Tribute To Its Field Employes

LOS ANGELES—A host of promotion and sales employees by CBS Records have signed up for outstanding effort in 1975.

Goldenberg Tagged

LOS ANGELES—Billy Goldenberg will head CBS Records’ promotion to film and television pictures Picture’s “The Quest,” a two-hour world premier movie production in Tucson, Ariz., for NBC.

CBS Records in Tribute To Its Field Employes

SoulSauce

Remember . . . we’re communicators, so let’s communicate.

Motown Runs ‘Fast Break’ LP Release

LOS ANGELES—Motown has launched the first in a support campaign in its history, dubbing the merchandising and marketing program “Prime purpose of the campaign is to sustain the momentum gained by the label during last year’s fourth quarter, which was its best in 15 years.”

First Supreme Ballard Buried

DETROIT—Services for Florence Ballard, 32, an original member of Motown Records’ Supremes, were held Saturday (23) in Detroit.

Motown Records in Tribute To Its Field Employes

LOS ANGELES—A host of promotion and sales employees by CBS Records have signed up for outstanding effort in 1975.

Goldenberg Tagged

LOS ANGELES—Billy Goldenberg will head CBS Records’ promotion to film and television pictures Picture’s “The Quest,” a two-hour world premier movie production in Tucson, Ariz., for NBC.

CBS Records in Tribute To Its Field Employes

SoulSauce

Remember . . . we’re communicators, so let’s communicate.

Motown Runs ‘Fast Break’ LP Release

LOS ANGELES—Motown has launched the first in a support campaign in its history, dubbing the merchandising and marketing program “Prime purpose of the campaign is to sustain the momentum gained by the label during last year’s fourth quarter, which was its best in 15 years.”

First Supreme Ballard Buried

DETROIT—Services for Florence Ballard, 32, an original member of Motown Records’ Supremes, were held Saturday (23) in Detroit.

Motown Records in Tribute To Its Field Employes

LOS ANGELES—A host of promotion and sales employees by CBS Records have signed up for outstanding effort in 1975.

Goldenberg Tagged

LOS ANGELES—Billy Goldenberg will head CBS Records’ promotion to film and television pictures Picture’s “The Quest,” a two-hour world premier movie production in Tucson, Ariz., for NBC.

CBS Records in Tribute To Its Field Employes

SoulSauce

Remember . . . we’re communicators, so let’s communicate.
NEW YORK—The Audiovox Corp., whose subsidiary, Norelco, has reported a resurgence in the demand for 4-channel sound equipment, particularly for the car stereo market, has named a new president to lead the company's efforts in that area, according to Irving Gafin, vice president, sales, for Audiovox's custom car division.

Gafin is so pleased with this new development in quad sound's short life that he is planning to offer a 4-channel/CB combination.

Gafin does not have an explanation for the renewed interest in the 4-channel sound format. But Audiovox has carried the equipment in its catalog ever since it became available, and the demand just never caught fire with buyers. Consequently, the company stopped pushing the product, and merely carried it as a standard catalog item.

Gafin's next step is to convince more car manufacturers to offer 4-channel car stereo products as OEM items. Among the manufacturers being pitched are Peugeot, Renault and British Leyland, which are already being supplied by Audiovox with conventional OEM car stereo. Quadrophonic car stereo is already being offered as OEM equipment to buyers of 1978 Thunderbirds, Lincolns, and Continental Mark IV's. The units are manufactured by Motorola to Ford specifications.

Despite the upsurge in 4-channel equipment sales, quadraphonic car stereo is not at all that occupying the minds of Audiovox executives and research and development engineers. The firm's biggest money spinner is still conventional car stereo, with CB equipment already running a close second in sales.

Although the firm has offices and warehousing facilities in Los Angeles, San Francisco, Seattle, Toronto, Cincinnati, Pittsburgh and Plainfield, Ohio, it still continues to stick to its guns.

So great is the demand in the car stereo market that a 30,000-square-foot Audiovox factory is now completing its expansion in Plainfield, Ohio, so that it can carry it as a standard catalog item.

The Audiovox Corp. is a division of Audiovox Corp., and its president, Stephen A. Shapiro, has had a learning disability, and has had a long and hard working relationship. He has been with Audiovox for 10 years.

The entire fourth floor audio- radio-television department was transformed into a show and demonstration area for a four-day period ended Saturday, Feb. 21, and proved to be a highly successful merchandising effort.

While there were very little new or spectacular to show, there was plenty of refurbishing and reconditioning of equipment on sale. And while crowds were not overwhelming, the Sight and Sound Show was running a favorable sales agent for the store.

Presentation was limited to Gimbel's'serry store only and according to a spokesman, the idea was not prompted by the more comprehensive Sight and Sound Show staged several months ago by Hens's department store in nearby Allentown, Pa.

While a few camera and movie projection firms displayed their items, among the manufacturers being pitched are Peugeot, Renault and British Leyland, which are already being supplied by Audiovox with conventional OEM car stereo.
Guy Scott, veteran figure in the tape duplicator field, has formed Scott Audio Materials with headquarters at 51 Bennett Ave., Huntington Station, N.Y., as a "one-stop rep organization" for major firms in four basic areas for both U.S. and foreign markets: 

- Raw materials for duplicators, including C-60 in all colors, sonic sealed and screw-type. 
- Blank loaded cassettes for consumer sales in lengths of C-30, C-60, C-90 and C-120; and blank loaded cassettes to exact size for in-cassette duplicators. 
- Cassette duplication and record pressing for short-run requirements, and large volume cassette, 8-tracked, track and open-end duplication, and record pressing. 
- Studio recording including casting, mixing mastering, script writing, film strip and slide production, and packaging. 

Phillips, RCA and Zenith have concluded experimental and analytical studies to determine optimum engineering standards for mutually compatible optical videodisk systems, and the results will be the subject of technical papers to be submitted for presentation at upcoming professional meetings including the IEEE conference later this year.

Studies were aimed particularly at optical systems for NTSC specifications utilized in American and Japanese television systems, and covered both physical aspects and encoding for media. 

Key recommendation is that the videodisk system interchangeably accommodates both flexible and rigid reflective records; each with diameters of 8 and 12 inches. 

Recommended encoding and disk formats: 

- Cover video frequency modulation of signal; 
- Blank level reference and sync tip to peak white deviation; sound frequency modulation of two channels; 
- Maximum deviation and carrier frequencies; 
- Track pitch, mean values, minimum diameters for lead-in tracks and starting program, and maximum program diameter and outer diameter for both 8 and 12-inch disks.

Distributors of commercially available programs in videocassette cartridge format are invited to submit as many titles as they wish at no charge to the third annual Video Library at Vidsec '76 Video Systems Expo & Conference, to be held in conjunction with the Summer CES, June 13-15 at Chicago's McCormick Place. Applications for participation are available from Vidsec '76, 11th Floor, 331 Madison Ave., New York 10017.

Audio Video Concepts, consolidates its audio-production services, tape and cassette duplication and custom record album production in new facilities at 6909 Old Alexander Ferry Rd., Clinton, Maryland, outside Washington, D.C. Company officials are considering the addition of 8-track cartridge duplication for early summer of this year. Presently, the plant can duplicate more than 1.5 million mono or stereo cassettes and more than 100 million feet of reel-to-reel tape.

(Continued on page 36)
San Diego—Attendance at the San Diego D-M-R (distributor-manufacturers-rep) Conference here March 4-7 at the Town & Country hotel is expected to top 500, according to Leon Ungar, general chairman.

Workshop sessions on CB, industrial distribution and other topics are being added for the first time. Manufacturers can schedule 20-minute sessions with as many as 30 different distributors, or can have multiple sessions with a limited number of distributors for more flexibility, he points out.

A full program of social activities includes golf and tennis tournaments for men and women, a kickoff cocktail party and dinner, and name entertainment at a special Saturday night (6) banquet. In addition, special ladies' programs are planned.

**500 Expected At Calif. D-M-R**

**Sales to Dealers Gain For All Audio**

WASHINGTON—Continuing the pace noted in December, total U.S. unit sales of all major categories of consumer electronics products increased in January, whereas distributors versus the Far East and European suppliers.

On imports, phonograph systems are still low, 1,828 units, valued at $7.7 million, down 38%; automatic record changers and turntables, 11,500 units, down 30.5%; manual record players and turntables, 4,154 units, down 37%; valued at $8.9 million, down 19%; total audio tape equipment, including open-reel, cassette/cassette recorders and players, and auto tape players, 15,700 units, down 16%, worth $30 million; color videocassettes, 10,308 units, up 80%, worth $19.2 million; color television, including Picture Disc, 13,800 units, up 165%, valued at $35.7 million, up 165%. Exports of consumer electronic products in January were paced by cassette machines with 22,200 units, up 12.5%, worth $19.2 million, up 119%; tape recorders, 13,320 units, down 23%, valued at $44.7 million, off 20%; audio equipment, 182,200 units, down 13%, valued at $34.5 million, up 9%, and auto radios, including tape player combinations, 303,276 units, off 23%, worth $16.5 million, up 128."

**Clarion Foreign Car Kits Ready**

LOS ANGELES—Clarion Corp.'s new foreign car kit program is now ready for all car distributors and dealers around the country, according to Murray Merson, director of overseas sales.

The basic kit consists of the buyers' choice of unit (AM radio, FM radio, AM/FM, FM/MPX with 8-track, AM/FM/MPX with cassette, AM/FM/MPX cassette with automatic reverse, 8-track or cassette stereo or auto reverse), speakers and all necessary mounting hardware is packaged in one box. Antennas are not included, but can be ordered separately.

Foreign cars for which the new kits are available include: Audi 100 Series; Audi Fox; BMW (all models); Capri; Dodge Colt; Fiat; Honda Civic CVCC; Mazda (all models); Opel; Porsche 914; Toyota Celica, Corona and Hilux, Toyota Land Cruiser, VW Dasher, Rabbit, Buick, Bentley Super; Datsun 240, 140, 160 series. The kit also includes a custom nose-cone piece.
**Audiovox Sees Q Car Gains**

foot plant recently acquired in Hauppauge, N.Y., for the exclusive assembly of car cassettes has already been put into operation, with demand far exceeding the supply of 50,000 custom car units a month. Although Novick insists that his company's primary problem is trying to anticipate the needs of an industry that is constantly changing and growing, the very success of Audiovox lies in the ability of its executives to anticipate change and ride the crest of successful innovations. It is this foresight that has made the firm so successful as it is with the increasingly popular super compact systems. Today, in-dash units account for about 50% of all car stereo systems sold. Even more than foresight, Audiovox has a follow-through. The company went beyond merely flooding the market with in-dash and compact car stereo systems, and provided both the consumer and the industry with an extensive variety of charts, brochures and display systems to assist them in planning, installing and installing the new products.

The company deliberately keeps a low profile and small budget for media advertising of its products. Instead, its efforts are geared almost exclusively to point-of-purchase merchandising, and the strategy pays big dividends. Despite additional space, employees and working shifts, the firm continues to develop and manufacture in Japan are heavily backlogged on orders.

One of the few growth areas in which Audiovox has shown, and is still showing, an unusually small amount of caution, is CB. The firm has stepped gingerly into this market, and the novices in its engineering division extends vigorously to CB-in-dash combinations, and cassette and cassette units are already in the developmental stages—Audiovox is still carefully monitoring the market for a true sounding before getting further involved.

Also enjoying an increasing amount of attention from Audiovox executives is the once-lonely car cassette which, with improved engineering, and a new cassette oriented generation of buyers, is beginning to cover lost ground. Novick does not believe that it will ever match or surpass the market that now is the U.S. by 8-track, but he does believe it will account for a substantial part of car stereo sales in the future. Audiovox began operations as a distributor about ten years ago out of a small Fifth Avenue office. Today, the firm employs 50 people and has more than 82,000 square feet of space at its two Hauppauge, N.Y., facilities. The firm also carries a full line of speakers and antennas to complement its car stereo products.

**Unisette Bow At Eur. AES**

Erik Madsen, retired chief engineer of Bang & Olufsen, has accepted the position of vice president of sales and marketing of Audiovox Consumer Products, a division of Audiovox Corporation. According to Audiovox President and CEO Herbert F. Johnson, the appointment of Madsen to the post is the result of a management buyout of the business, and is an important step in the growing success of the Audiovox Consumer Products division.

**L.A. Audio Guild**

**8-Track CB Unit Added**

NEW YORK—Olivia Newton-John has joined a growing list of top entertainers to endorse U.S. companies to promote the 8-track cartridge, and is to appear at the 1976 National Audiovisual Convention to be held in Philadelphia. The endorsement marks the first time that John has lent her name to any product, and she is the first female endorser to join the Pioneer roster.

Pioneer will give her the full support of its promotional facilities including print and broadcast advertising, and posters, which will be used to boost the artist's current cross-country concert tour.

Other endorsers on the Pioneer roster are Elton John, Allman Bros. Band, Blood, Sweat & Tears; Andy Warhol, New Jersey Symphony Conductor Henry Lewis and a number of sports personalities.

**HI FI DUO: OLIVIA & PIONEER**

CHICAGO—Gem's Enterprises, Inc. will add an 8-track/CB unit to its line of Guzzi CB models in early July, says Jack Chen, general manager.

The unit will be marketed through distributors and is being priced at a $250 to $350 retail price with AM/FM radio, or below $250 without radio, says Chen.

The Taiwan-based company established offices here six months ago and is primarily engaged in private label manufacturing of tape recorders, CB and accessories under the Guzzi ID, BBC and Sun Rise names.

Chen says the firm has no plans to establish its own marketing network on tape units because it would require additional middlemen and lower profit margins. "Because we operate our own factory in Taiwan, we can offer the best prices available in the U.S.," he notes.
SOUL ON FIRE...

Al Green "Full Of Fire"
THE NEW RELEASE FROM THE SENSATIONAL "PRINCE OF HAPPINESS" SHL 32097

LONDON RECORDS & TAPES
Bloodstone "Train Ride To Hollywood"

ORIGINAL SOUNDTRACK
PS 665

Bloodstone "Train Ride To Hollywood" "Don't Let Up"

DISCO AND THEN SOME
PS 668

Syl Johnson "Total Explosion"

PURE MUSICAL DYNAMITE
SHL 32096

Ann Peebles "Tellin' It"

INCLUDES HER HIT SINGLE "DR. LOVE POWER"
SHL 32091

Olympic Runners "Don't Let Up"

"Soul On Fire" MERCHANDISING AIDS.

SEE YOUR LONDON DISTRIBUTOR FOR
"Soul On Fire" MERCHANDISING AIDS.

★ BROWSER CARDS
★ FREE STANDING EASEL
★ DIVIDER CARDS
★ WINDOW STREAMERS
★ JACKET DISPLAY KITS
★ DISPLAY EASEL

THE SOUL.
Country comedian Jerry Clower, former Mississippi State star, was inducted into the Churchmen's Sports Hall of Fame at an Feb. 16 banquet in Tulalahoma, Tenn. Previous inductees include President Gerald Ford, Mississippi State coach Bob Tyler and former Mississippi State All-American quarterback Rocky Felker. Clower played tackle for the Bulldogs in 1948-49.

The wife and husband team of Bob and Maxine Johnson have signed with Herald Records. Their first album, "The Fellowship Of The Mystery," was released last month and was produced by Ery Lewis. The Johnson's tour with David Rowe, guitarist and songwriter, who backs the team and produces much of their music.

The News Directions, a Burlington, N.C.-based touring group, has also recently signed with Herald and an album is due in early April. The group has recorded three previous albums but this is its first major label.

The group has presented their contemporary music on television throughout Jamaica, Haiti, Mexico, Canada and the U.S. under the direction of Rev. J.L. Williams. They recently taped a WB Television program for "The 700 Club." MCA's Jerry Jordan will perform an encore show during the Gospel Radio Seminar May 15. ASCAP's Charlie Monk will serve as toastmaster for the event.

Rev. Julian Cheeks, Wesleyan University, spoke of copyright administration and Jim Black, Nashville director of gospel music, all attended the annual National Religious Broadcasters convention held this year in conjunction with the National Assn. of Evangelical appetizers at the Shoreham Americana Hotel, in Washington, D.C.

Gospel On Rise In Central Pa.

By MAURICE ORODENKER

DILLSBURG, Pa.--Once a part-time opportunity generally associated with a ministry, the gospel singing field has generated such interest today that bookings are plentiful for 12 months of the year. According to Bob Jacobs, who serves as manager and emcee besides singing bass for the locally-based Jacobs Brothers, reports that his quartet is now on the road 12 months of the year with only a two-week break at Christmas and a short summer vacation.

In addition to the churches, which provide 75% of the bookings, the other 25% is picked up during the summer months at fairs, carnivals and even conventions. With the gospel revival singing groups going great guns on records—the Jacobs Brothers have cut 20 LP's and on radio, Jacobs looks to television as the "green pastures" for the gospel singing groups.

Widening their popular appeal, Jacobs says the quartets are now singing in several styles, including country gospel, Southern style, gospel rock, contemporary gospel, and soul spiritual. Most popular, he added, is the country gospel music with such songs like "Daddy Sang Bass," "Wings Of A Dove" and "I'm In Love With Jesus."

In addition to Jacobs, the group includes his brother Mike Jacobs, Jerry Plimley and Michael Lawyer, singers, and Carl Samuelsion on drums and bass guitar. Other touring gospel quartets based in this Central Pennsylvania area are the Coureurs, the Easternmen of Lansdale, the Watchmen of Clymer, the Ga-Mamers and Drums and bass guitar. Other tour- ing gospel quartets based in this Central Pennsylvania area are the Coureurs, the Easternmen of Lansdale, the Watchmen of Clymer, the Ga-Mamers and Drums and bass guitar.

The Mount Nebo Gospel Chorus of Mitchellville, Md., consists of 19 family members, including mother, daughters, sons, grandchildren and grandson.

Organized in 1949 under the leadership of Mrs. Maude "Big Mama" Brown, group released its first recording "There's A Bright Side Somewhere" a year ago. The LP sold more than 1,400 copies in four months of the year and promises to top all previous sales of earlier product.

The latest album, "Step Out On God's Promises," was released a few months ago and promises to top all previous sales of earlier product. God's Promises," was released a few months ago and promises to top all previous sales of earlier product.

The Mount Nebo Gospel Chorus of Mitchellville, Md., consists of 19 family members, including mother, daughters, sons, grandchildren and grandson.

Organized in 1949 under the leadership of Mrs. Maude "Big Mama" Brown, group released its first recording "There's A Bright Side Somewhere" a year ago. The LP sold more than 1,400 copies in four months of the year and promises to top all previous sales of earlier product.

The latest album, "Step Out On God's Promises," was released a few months ago and promises to top all previous sales of earlier product.

The Mount Nebo Gospel Chorus of Mitchellville, Md., consists of 19 family members, including mother, daughters, sons, grandchildren and grandson.

Organized in 1949 under the leadership of Mrs. Maude "Big Mama" Brown, group released its first recording "There's A Bright Side Somewhere" a year ago. The LP sold more than 1,400 copies in four months of the year and promises to top all previous sales of earlier product.

The latest album, "Step Out On God's Promises," was released a few months ago and promises to top all previous sales of earlier product.

The Mount Nebo Gospel Chorus of Mitchellville, Md., consists of 19 family members, including mother, daughters, sons, grandchildren and grandson.

Organized in 1949 under the leadership of Mrs. Maude "Big Mama" Brown, group released its first recording "There's A Bright Side Somewhere" a year ago. The LP sold more than 1,400 copies in four months of the year and promises to top all previous sales of earlier product.

The latest album, "Step Out On God's Promises," was released a few months ago and promises to top all previous sales of earlier product.

The Mount Nebo Gospel Chorus of Mitchellville, Md., consists of 19 family members, including mother, daughters, sons, grandchildren and grandson.

Organized in 1949 under the leadership of Mrs. Maude "Big Mama" Brown, group released its first recording "There's A Bright Side Somewhere" a year ago. The LP sold more than 1,400 copies in four months of the year and promises to top all previous sales of earlier product.

The latest album, "Step Out On God's Promises," was released a few months ago and promises to top all previous sales of earlier product.

The Mount Nebo Gospel Chorus of Mitchellville, Md., consists of 19 family members, including mother, daughters, sons, grandchildren and grandson.

Organized in 1949 under the leadership of Mrs. Maude "Big Mama" Brown, group released its first recording "There's A Bright Side Somewhere" a year ago. The LP sold more than 1,400 copies in four months of the year and promises to top all previous sales of earlier product.

The latest album, "Step Out On God's Promises," was released a few months ago and promises to top all previous sales of earlier product.
Labels Hold Country Acts

Sheppard and Turner's own group, the Don Gibson show, and Penny through the corporation.

Starburst Music, ASCAP; Star - headed by the Starcrest label with several major labels over the past 18 opened offices in Nashville last year was RCA. Jerry Bradley, Nash - hill's background includes sales, ad - manager of Ralston Purina and sales office.

Barger formerly was regional sales manager of the company. You Give It Away," and the recent Dot Records. Bobby Fischer will join David Allan Coe onstage at the Country Music Association's annual awards show.

Citing the phenomenal worldwide success of "Only Love Can Break A Heart," insists Ron Bledsoe, vice president of A&R for Starburst, "This record status in France with remark - ing writer royalties on the song "In the Jailhouse Now," which was written with other partners-Bach - tree complex include "Why Me," "More pop music will becoming part of the music industry," notes Beckham. Other labels, such as Renditions, are renegotiated. "We work on a three-year contract that termi - nal."

The potential of Nashville's cre - tive community is unlimited, and we've only seen a relatively small portion of it utilized thus far in the advertising industry," notes Shed. Barger formerly was regional sales manager of Ralston Purina and sales and marketing manager at Kraft Foods in New York and Atlanta. Hill's background includes sales, advertising and production—and Shed began his career as a musi - can, worked for 15 years in radio and tv, then went into national sales and produ - cion in Memphis and Nashville.

Country

NASHVILLE—Lyricist Hal Da - vid, of the famed Bacharach and David team has chosen Nashville as his part-time base, and Nashville songwriters as his new col - laborators.

"I can Help," earned platinum record status in 1973. Swan's "Help" Reaps $3.3 Mil Abroad

In the past, David has written many songs that came out of Nashville, and so does gos - pel music. "More pop music will becoming part of the music industry," notes Beckham. Other labels, such as Renditions, are renegotiated. "We work on a three-year contract that termi - nal."

The potential of Nashville's cre - tive community is unlimited, and we've only seen a relatively small portion of it utilized thus far in the advertising industry," notes Shed. Barger formerly was regional sales manager of Ralston Purina and sales and marketing manager at Kraft Foods in New York and Atlanta. Hill's background includes sales, advertising and production—and Shed began his career as a musi - can, worked for 15 years in radio and tv, then went into national sales and produ - cion in Memphis and Nashville.

Studio Opening

Continued from page 31

and appeal for Nashville product in the country music industry. Bill Barger is operations manager and partner in the studio with Har - old Shedd, production manager, and Dannie Hill, sales manager. En - gineer is Jim Cotton. "We are expanding our opera - tion to include the recording facili - ty because of the enormous pool of talent in Nashville," comments Bar - ger.

The potential of Nashville's cre - tive community is unlimited, and we've only seen a relatively small portion of it utilized thus far in the advertising industry," notes Shed. Barger formerly was regional sales manager of Ralston Purina and sales and marketing manager at Kraft Foods in New York and Atlanta. Hill's background includes sales, advertising and production—and Shed began his career as a musi - can, worked for 15 years in radio and tv, then went into national sales and produ - cion in Memphis and Nashville.

Studio Opening

Continued from page 31

and appeal for Nashville product in the country music industry. Bill Barger is operations manager and partner in the studio with Har - old Shedd, production manager, and Dannie Hill, sales manager. En - gineer is Jim Cotton. "We are expanding our opera - nation to include the recording facili - ty because of the enormous pool of talent in Nashville," comments Bar - ger.

The potential of Nashville's cre - tive community is unlimited, and we've only seen a relatively small portion of it utilized thus far in the advertising industry," notes Shed. Barger formerly was regional sales manager of Ralston Purina and sales and marketing manager at Kraft Foods in New York and Atlanta. Hill's background includes sales, advertising and production—and Shed began his career as a musi - can, worked for 15 years in radio and tv, then went into national sales and produ - cion in Memphis and Nashville.
Ruth Buzzi visited a Sawgrass Music offices last looking for material. The Blackwood Singers are scheduled for 70 major fairs this season. Johnny Tillotson has joined the ranks of the eligible bachelors. Tilton's career is in high gear again. He recently made a guest appearance on the "Mike Douglas Show." Gayle Gray became a regular at her recording third album, "Chicago," for Nashville. The album is being recorded at Grace Studios and features Doug Kershaw, Ronnie Milsap, Stotler Brothers, and the Chicago Feb. I. Had two sold million seller, "Burning Love," flew Kershaw, who wrote Presley's single. Linde, who wrote Presley's album, "Hee Haw" in March.

Ronnie Milsap served as co-chairman of the campaign is tied in with the bicentennial benefit the life in Richmond Center.

Johnny Tillotson continued working on his first album in Corpus Christi. New Melody Records, has signed Reynolds. Newly signed Monument Records.

Tillotson's career is still going strong. "I Ain't Gonna Work No More" by Johnny Tillotson has joined the charts this week. The Blackwood Singers are looking for material, Brush Arbor, recently signed with Monument Records and held Tommy Abrone. They are also scheduled to appear on "Hee Haw" in March.

Be sure to program BBC to 'The Mike Douglas Show' for an appearance on the "Mike Douglas Show." The program airs Monday through Friday at 8:00 PM EST on NBC.

GREG ALLEN

Country Nashville Scene

By COLLEEN CLARK

The Billboard Hot Country Singles Chart is based on sales of vinyl records and digital downloads. The chart is compiled by RIAA (Recording Industry Association of America) and reports the top 100 songs in the country music genre. The chart is updated weekly and is used to determine the popularity of country music artists and songs.

The chart is based on data from record stores, radio stations, and other music outlets. The chart is not influenced by sales outside the U.S., streaming services, or digital downloads. The chart is updated weekly and is used to determine the popularity of country music artists and songs.
IN TEXAS THEY'VE GOT A SPECIAL WAY TO LOSE THE BLUES AND RED STEAGALL KNOWS ALL ABOUT IT.

"LONE STAR BEER & BOB WILLS MUSIC"

IT'S RED STEAGALL'S FIRST SINGLE WITH ABC'S DOT RECORDS.

WELCOME RED.
The Freddy & Billy reunion.

Weller & Sherrill are back together, turning out hits.

Freddy sings 'em. Billy produces 'em.

And just for good measure, this time around, Foster/Rice wrote the tune.

“Ask Any Old Cheater Who Knows,” SCREAM OUT, FADE IN ON HOOK DISK

NASHVILLE—In efforts to increase the chances of Dr. Hook’s “Only Sixteen” to penetrate the country market, Capitol Records has removed the scream-type ending on the pop version and replaced it with a fade-out for the country audience.

The Sam Cooke classic is presently starting on the Hot 100 pop chart, also received a country pick (Billboard, Feb. 14) and penetrates the country chart this week. The record was released for both pop and country markets at the same time, but feedback from country stations indicated the record’s ending made it sound pop.

Capitol officials took the song back to the studio and made a country version by fading before the final scream.

By chopping these three seconds off the record, Capitol reports increased airplay on “Only Sixteen”—including some stations which had refused to play the earlier version.

Acts Speak At Seminar

NASHVILLE—Tom T. Hall, C.W. McCall and Bill Anderson have been booked as featured speakers for the Country Radio Seminar, March 19-20.

McCall delivers the opening day’s keynote address, Hall will speak at the opening luncheon and Anderson gives the wrap-up speech on Saturday.

The two-day radio confab will be held at Nashville’s Airport Hilton Hotel.

Agenda committee chairman Bob Mitchell asks for country radio broadcasters’ involvement prior to the seminar: “We need aircheck tapes and printed matter for display—rate cards, coverage maps, newspaper ads, printed station bios, etc.

“We’re also requesting audio visual-multi-media promotion materials for presentation. Specifically, we’re interested in materials you’ve successfully employed in selling your radio station to the public—such as tv spots and outdoor advertising—for panel discussions and demonstrations.”

Doors Open To Starburst Corp.

Continued from page 41

Bruce Davidson who has held key positions with several major labels and is currently president of the Jazz and Blues Division of the Tennessee Arts Council. He will primarily oversee foreign publishing and distributing and will work with Petrie in sales.

Turner brings to the label vast experience in both the writing and producing fields, having worked with such artists as Del Reeves, Johnny Carver, Jerry Wallace, Slim Whitman, Jonathan Edwards, Vikki Carver, Jerry Wallace, Slim Whitman, such artists as Del Reeves, Johnny Wallace, Slim Whitman.

His writing credits include more than 200 recorded songs including the tune that created the Baja Marimba Band, “Comin’ In The Back Door.” He has written with such names as Mac Davis, Nilsson, Herb Alpert, John Maras Calco and Charlie Williams.

Shepherd Sets Global Binders

NASHVILLE—Fresh from attending the MIDEM convention, Mike Shepherd of International Record Distributing Associates announces the completion of several overseas distribution deals.

Stella Parton’s LP and hit single “I Want To Hold You In My Dreams Tonight” will be released by Electric Records in Australia, Boot Records in Canada and the Mervyn Solomon Organization in Ireland.

“For The Lost Letter,” a single by Charlie Craig on (Continued on page 47)
NEW YORK—In a reverse twist, Warner Bros. Records is launching a drive to cross over into clas- sics an album which has already enjoyed a film foothold on the pop chart.

The album is the label's soundtrack of "Barry Lyndon," the score of which contains a number of classical selections.

Warner is printing up a special edition of the score in an edition which is being sold at specialty outlets and will be backed by promotion as a col- lectible. The album is being promoted as a nod to the bicentennial.

"I am very surprised at what these shows are making," said one industry observer. "It's an unusual kind of concept to take a film score and turn into a recorded album of classical music.

"I think it's a very bold move by Warner Bros. and it's something that I think could really catch on and become very popular."
DISAPPOINTED IN OUTPUT

Los Angeles—Songwriters simply don’t want to write “commercial songs anymore,” complains Stuufft Garrett, head of Garrett Mu-

sic Enterprises, Inc., Los Angeles.

The demand for songs is constant. Garrett usually is involved in a couple of producing projects a month and is able to keep two or three songs of our own on a

album, songs that we publish.

And the major problem is that all of the great songwriters use up their own material and there’s not enough good places in Los Angeles that serv-

ice us well outside of Nashville.

“Sam Trust, head of ATV Music. came down to the session I was pro-

ducing with the Fifth Dimension. He had to come all the way from New York to six to 20 songs a month, depending on how many of the projects are al-

bums. But, usually, “we end up with only

Quebec Is First To Reserve At Musexpo

New York—The Quebec Min-

distry of Culture Affairs has reserved

booth space at Musxpo ’76, the first of six expected governmental partic-

ipations, according to Rodney Shashoua, president. The Quebec agency is also reported to be pre-

pared to help subsidize companies from the province’s music industry, as well as artists at the music market on their own.

Shashoua states that reservations received to date for booth space at the conference, which opens July 8 at the Fairmont Hotel in New Or-

leans, far exceed previous estimates.” Among those already signed, he says, are RCA Records, K-Tel, BMI, SESAC, Met Richmond-Seattle Rec-

ordery Country Records Int., Sutton Record Co., and Charton Publica-

tions.

Record Firms Aid Black Disco

Continued from page 31

The two types of membership cards, gen-

eral and VIP, are admitted for as little as $10

and were sold for $25 and VIP at $100.

The VIP card carrying members are admitted free while general membership is a cover charge of $5.

Mal Woolfolk, another partner, explains the aim of the new club, “We always are looking. We should be the ones to challenge people at the door and take care of the house recording. We don’t give in to threats that are less then a third of our cost.”

Each night is geared to a different audience. Monday and Tuesday are given up to private parties, Wednes-

day is Latin night, Thursday caters to the r&b crowd, Woolfolk de-

scribes Friday and Saturday as “sheer opulence” nights and on Sun-

day, cultural exhibits in addition to live shows are featured.

Perry notes that Levicums is a word of mouth night-club. It only ad-

vertises its Latin night, and then only on WBLN in New York. The evening is tagged “Sauba 76.”

Recent Latin attractions have been Consolacion, Paolo and Eddie Pub-

lic. Perry says the organization is in the process of contracting an ent-

ire house band, “I want to see them work full-time in the organiza-

tion,” Eustis says. “For all we know, we might be using a whole new sound track for Dylan and his tour. We discussed five nights, which is not unusual for a long tour, and I feel the chance of the business than it was two years ago.”

Most of the film and a lot of the tv is still rock stars, the people you get on an album. Except now it’s tape and film going into the can as

well as tape.”

Roy Cicale at the Record Plant in New York says his remote business is up substantially, at least 10% from last year.

“More tv people are mixing with us,” he says, “and more artists are learning that good sound can be achieved on live lp’s. We are also into cutting at a person’s home with a re-

mote as well as in concert.”

Another major operator says the union problem in New York City is so bad now that a lot of business is leaving the city.

Apparently,stagehands get an ad-

ditional fee for live recording work, a fee that can vary from a few thou-

sand dollars to $15,000. A second crew is often added, says the spokes-

man, for essentially nothing more than featherbedding purposes.

“One group was asked $14,000 for a live date at Madison Square Gar-

den and decided to go elsewhere, and the Stones were supposedly asked for about $15,000. They also took their business elsewhere.”

GMA’s Bookings Near 70%

Continued from page 28

The growing problem of some-

times “ridiculous” rides is being fought by Gemini, because all artists are asked to include only the neces-

sary.”

“Don’t want the schools getting screwed by greedy local riders, so I have talked with my acts, as well as with the NEC, about changing the situation,” he says. “I was pleased with the results of my shorter rider, when one school called for an act and we were hedging because of the usual extra rider costs.”

“I then told them that the act didn’t want very much at all and the college booker said sold at that mo-

ment,”

American experience, and publishers and the major publishers “I listen to 400 songs a week. And between the three of us, including Don Blocker and Martin, we all try to listen to every song that comes in.”

But Garrett comments: “They’re all past their prime. I was on the road in Nashville the other day and they sent us five boxes of songs. I’m not going to waste my time going to all that Hank Williams stuff. I grew up listening to Hank Williams. I know all those songs, but I threw everything in the trash.”

“If I have three songs that are in the 95% area, I tell Hank Williams and Don Gibson songs. That’s not service, that’s cater-

girning.”

Continued from page 31

man, Don Hunderberg and Lesser are all taking turns at the board. Also at Plaza, Craig Leoun is producing an album for Patti Labelle and Johnson (at least make up one more) Nancey, Redhill, Will the Jr., Debbie Hawkins and Freddie Hart all dropped in.

At Quadrophenic Sound Studios in Nashville, Ozark Mountain Devil- tiles cut with producer David An-

derlief and engineer Marty Lewis, Brewer & Shipley cut with producer Norbert Putnam and Lewis, while Donna Fargo worked with husband

With the projects, some artists have talked with the major record companies.

But, usually, “we end up with only

Stan Silver producing and Gene Eich-

berger, project director. Michael Brown produces Jerry Jeff Walker and Billy Sherrill produced Troy Sears. Scale and Chip Taylor co-

produced Turley Richards.

Eris Presley is also recording in Tennessee, except he’s living it at home in Graceland in Memphis. Eris has a 24-track remote mobile unit and is cutting, among other

things, Dennis Linde’s “For The Heart,” Linde also wrote “Love” and produced the single that is ready to go on the cut as well.

Bill Swann cut his next single, “Just Wanna Thank You For Being Around” for Young/Un Sound Studios in Mur-

freeso, Tenn., Billy produced with Chip Taylor.

At the Music Mill in Muscle Shoals, Ala., Narvel Felts and George Jones were both in for ses.

On the international front, Wink Wag-

men is finishing his next album, “No Earthly Connection,” at the Chateau Shag in France. Also in France, Hot Chocolate is

expected to arrive at the Chateau shortly to work with producer

Mickie Most. In the mean-

while, the group and producer are keeping busy at London’s Morgan Studios.

In Eugene, Ore., Raspberry Records’ Eddy Baker is back with variable acoustics, air conditioned grand piano, upright, scullered

Eyes, Specra Sonics and biamped in-wailed JBL monitoring system. The studio is designed for accuracy in vocal and music mixing. Recent clients have included Tim Blixseth and Keith Cooper, both working on productions. Shimola has been backing them up, and the group is working on its own single with producer Rob Perkins.

Copyright 

1976 United Publications, Inc. / All Rights Reserved.

134 AND STILL COUNTING—Shown working on their 134th album is the Concerto with Rosie, Ferrante and Teicher and conductor Nick Perito. The LP, which was produced by George Butler, vice president of Blue Note Records, is entitled “The Spirit Of 1976” and was recorded in New York.
A Story Of Consistent Growth And Achievement

By DR. LUBOMIR DORUZKA

G gramophone records first made their appearance in Czechoslovakia at the end of the 19th century. In the heart of the Austro-Hungarian Empire. After that war several foreign companies built small pressing plants in Czechoslovakia and soon discovered that the location provided best to home-produced popular music sung in Czech.

The first Czech companies, Êsta, founded in 1928 and Ultrade 1929, certainly pursued this policy. Both companies survived World War I, but in the course of the changes which turned Czechoslovakia into a socialist country, they were nationalized and merged into one new company, the Czechoslovak Gramophone Works, which was later renamed Supraphon.

For more than 20 years Supraphon was the only record company in Czechoslovakia. Later it was joined by Panton, the record company and music publishing house of the Czech Mu- sic Foundation specializing in contemporary serious music. After Czechoslovakia became a federal republic, consisting of Czech and Slovak socialist republics, the former Slovak branch of Supraphon was reconstituted as a new Slovak company called Opus.

Today there are three independent record companies in the country, each of them owning a music publishing division. All are serviced by the Gramophone Works pressing plant, situated 15 miles from Prague, which has an annual capacity of 12 million records.

Since last year all records produced in Czechoslovakia have been in compatible stereo. Some important classical works are recorded in quadrophonic sound, but four-channel disk pressing is still in its infancy. Cassettes are developing promisingly, but still remain far behind disk sales where sales are concerned. Eight-track cartridges have still to be introduced.

With only 14 million inhabitants, Czechoslovakia is obviously not a major European market, but its people are very record-minded. Because of the high technical quality of its recordings, the strong traditions of its record industry, the rich repertoire of its composers and artists and the relatively high per capita expenditure on records, the country has achieved a leading position on the East European record market.

The Czech contribution to world music includes great works of Bedrich Smetana and Antonin Dvořák. Those of such old masters as Benda, Mica, Stamatov, and which have been selling steadily for more than four decades.

Among the distinguished conductors featured in the Supraphon catalog are Klecki, Matalic and Baudo conducting the Czech Philharmonic, and among the up-and-coming young soloists is the Japanese violinist Yo'kado.

Supraphon maintains a careful balance between Czech works and foreign classical and contemporary masterpieces, as can be shown by a consideration of some recent recordings—the complete recording of Honegger’s “Joan Of Arc” with the Czech Philharmonic and Chorus conducted by Serge Baudo; the complete violin works of Mozart with Josef Suk (which received the Vienna Mozart Society award, the Wiener Floetenuhr and the award of the French Academic Charles Cross); the Janacek opera, “The Cunning Vixen” (also honored by the Academie Charles Cross); a new version of Smetana’s “My Country” by the Czech Philharmonic Orchestra conducted by Václav Neumann; Pařízková’s choral works by the Czech Philharmonic Chor; and Vavilov’s “Four Seasons” by the Prague Chamber Orchestra with Josef Suk.

Although Czech popular music finds by far its biggest acceptance on home ground, it has nevertheless produced some artists who have enjoyed international success. Karel Gott, sometimes called the East European Sinatra, enjoys great popularity not only in the East European countries but also in West Germany where his records are released by Poly- dor.

Blond singer Helena Vondrakova has had an LP released in Japan and the vocal group, the Linha Singers, with jazzy interpretations of works by Czech baroque masters, have built up a following in East and West Europe.

Individual records of modern instrumentalists, especially those by soprano saxist and clarinetist Felix Slovacek, or of pop arrangements of classical evergreens, are increasingly released. A licence has been obtained by Nippon Columbia in Japan—have been very successful in exploiting the orchestral parts of old baroque works and the works of Dvořák, both with full and miniature scores and with first-class recordings of the works which can be used for information and promotion. A recent addition to this library is a collection of Supraphon’s licensing and copyright department.

With the East European countries, business is done mainly on an export/import basis and it is rare for East European companies to act as licensees. However, when it comes to the release of Supraphon product in Western countries, licensing deals predominate.

The total production of Gramophone Works, the only pressing plant in Czechoslovakia, is something over ten million records, of which 75% is Supraphon product, the rest being shared between Opus and Panton. About 30% of Supraphon’s production is exported through Arta, of which 25% is sold in the United Kingdom, Japan and the vocal group, the Linha Singers, with jazzy interpretations of works by Czech baroque masters, have built up a following in East and West Europe.

Individual records of modern instrumentalists, especially those by soprano saxist and clarinetist Felix Slovacek, or of pop arrangements of classical evergreens, are increasingly released. A licence has been obtained by Nippon Columbia in Japan—have been very successful in exploiting the orchestral parts of old baroque works and the works of Dvořák, both with full and miniature scores and with first-class recordings of the works which can be used for information and promotion. A recent addition to this library is a collection of Supraphon’s licensing and copyright department.

With the East European countries, business is done mainly on an export/import basis and it is rare for East European companies to act as licensees. However, when it comes to the release of Supraphon product in Western countries, licensing deals predominate.

The total production of Gramophone Works, the only pressing plant in Czechoslovakia, is something over ten million records, of which 75% is Supraphon product, the rest being shared between Opus and Panton. About 30% of Supraphon’s production is exported through Arta, of which 25% is sold in the United Kingdom, Japan and Canada.

A kind of music which has a typical Czech flavor is the polka and waltz music of the brass bands. This repertoire has produced a number of international hits with Jaromír Vojvoda’s “Beer Barrel Polka.” There are at least 200 other titles which are recognized as favorites all over speaking territories and which have been selling steadily for more than four decades.

Hand in hand with this material goes the superb music of the large Czech brass orchestras. Their recordings of such classical pieces as Sousa marches, Strauss waltzes and the concert pieces by Fux are released through licensing deals all over the world.

The Supraphon catalog is enriched every year with new recordings. Thus in 1976 another 150 LPs will be added to the folk and classical repertoire. There will also be 30 spoken word recordings, 70 jazz and pop albums and about 180 pop singles. Of this production, some 25 albums will be released under a license agreement with foreign catalogs.

The pop repertoire draws extensively on foreign copyrights which are released mostly in cover versions with Czech lyrics and sung by Czech artists. As Supraphon has a music publishing division, it naturally concentrates on copyrights for which it has the subpublishing rights.

In 1975 the publishing division concluded subpublishing deals with foreign publishers for more than 150 copyrights which were subsequently either released on record or published in sheet music form. The publishing division also as signed to foreign publishers subpublishing rights to more than 250 titles by Czech writers. Most foreign interest is in the repertoire of Karel Gott and other top stars, and in brass band polkas and waltzes and instrumental titles suitable for background music use, for which Supraphon can also supply recordings.

Special promotional compilations, with excerpts from the most successful Supraphon copyrights, are regularly sent to Supraphon’s publishing partners abroad.

The publishing operation covers a wide spectrum of music—from instructional pieces to new complete editions of the works of Smetana and Dvořák. A complete edition of the works of Janacek is currently in preparation. Another branch of the company deals with orchestrations, which can either be bought or rented.

Supraphon’s most important overseas associates—Boozej and Hawkes in the U.S. and France, A.A. Kalmus in U.K., Bärenreiter in West Germany and the Yamaha Music Founda- tion in Japan—have been very successful in exploiting the orchestral parts of old baroque works and the works of Dvořák, both with full and miniature scores and with first-class recordings of the works which can be used for information and promotion. A recent addition to this library is a collection of Supraphon’s licensing and copyright department.

With the East European countries, business is done mainly on an export/import basis and it is rare for East European companies to act as licensees. However, when it comes to the release of Supraphon product in Western countries, licensing deals predominate.

The total production of Gramophone Works, the only pressing plant in Czechoslovakia, is something over ten million records, of which 75% is Supraphon product, the rest being shared between Opus and Panton. About 30% of Supraphon’s production is exported through Arta, of which 25% is sold in the United Kingdom, Japan and Canada.

A kind of music which has a typical Czech flavor is the polka and waltz music of the brass bands. This repertoire has produced a number of international hits with Jaromír Vojvoda’s “Beer Barrel Polka.” There are at least 200 other titles which are recognized as favorites all over speaking territories and which have been selling steadily for more than four decades.

Hand in hand with this material goes the superb music of the large Czech brass orchestras. Their recordings of such classical pieces as Sousa marches, Strauss waltzes and the concert pieces by Fux are released through licensing deals all over the world.

The Supraphon catalog is enriched every year with new recordings. Thus in 1976 another 150 LPs will be added to the folk and classical repertoire. There will also be 30 spoken word recordings, 70 jazz and pop albums and about 180 pop singles. Of this production, some 25 albums will be released under a license agreement with foreign catalogs.

The pop repertoire draws extensively on foreign copyrights which are released mostly in cover versions with Czech lyrics and sung by Czech artists. As Supraphon has a music publishing division, it naturally concentrates on copyrights for which it has the subpublishing rights.

In 1975 the publishing division concluded subpublishing deals with foreign publishers for more than 150 copyrights which were subsequently either released on record or published in sheet music form. The publishing division also as signed to foreign publishers subpublishing rights to more than 250 titles by Czech writers. Most foreign interest is in the repertoire of Karel Gott and other top stars, and in brass band polkas and waltzes and instrumental titles suitable for background music use, for which Supraphon can also supply recordings.

Special promotional compilations, with excerpts from the most successful Supraphon copyrights, are regularly sent to Supraphon’s publishing partners abroad.

The publishing operation covers a wide spectrum of music—from instructional pieces to new complete editions of the works of Smetana and Dvořák. A complete edition of the works of Janacek is currently in preparation. Another branch of the company deals with orchestrations, which can either be bought or rented.

Supraphon’s most important overseas associates—Boozej and Hawkes in the U.S. and France, A.A. Kalmus in U.K., Bärenreiter in West Germany and the Yamaha Music Founda- tion in Japan—have been very successful in exploiting the orchestral parts of old baroque works and the works of Dvořák, both with full and miniature scores and with first-class recordings of the works which can be used for information and promotion. A recent addition to this library is a collection of Supraphon’s licensing and copyright department.

With the East European countries, business is done mainly on an export/import basis and it is rare for East European companies to act as licensees. However, when it comes to the release of Supraphon product in Western countries, licensing deals predominate.

The total production of Gramophone Works, the only pressing plant in Czechoslovakia, is something over ten million records, of which 75% is Supraphon product, the rest being shared between Opus and Panton. About 30% of Supraphon’s production is exported through Arta, of which 25% is sold in the United Kingdom, Japan and Canada.
Supraphon 30 Years

• Continued from page 49

in Western countries and 75% sold in the East European bloc. Supraphon has reciprocal agreements with all the East European record companies. In addition, its records are exported to 30 countries around the world and licensed in 20 other territories. Among the major partners abroad are Arloa in West Germany, Sonet/Dansk Grammofon in Denmark, Discophon in Finland, Sonopresse in France, Rifi in Italy, Nippon Columbia in Japan, Gamma in Mexico, Sound Production in Holland, Discophon in Spain, Sonet in Sweden and Rediffusion in the United Kingdom.

Some of these contracts are reciprocal but in addition Supraphon represents in Czechoslovakia the catalogs of Barclay (France), EMI (UK), WEA, CBS and Tarla Motown (USA) and also makes deals on individual titles with many other companies.

Another way in which Supraphon collaborates with Western companies is in co-production and custom recordings in its own studios. Supraphon currently has at its disposal five up-to-date recording studios manned by a staff of experienced engineers. The complete set of Mozart's violin works mentioned above was a co-production with Arloa, and a co-production with Telderc produced a set of five LPs with the Czech Philharmonic Orchestra conducted by Vaclav Neumann, including a new interpretation of the Slavonic Dances.

Supraphon has also collaborated with Decca on the Stokowski/Bach transcriptions with the Czech Philharmonic Orchestra and with Polydor on a set of Dvorak's complete string quartets by the Dvorak Quartet.

Nippon Columbia flew its special recording equipment into Czechoslovakia to record as a co-production with Supraphon, Mozart's quartets dedicated to Haydn by the Smetana Quartet in an acoustically perfect village church a hundred miles from Prague.

The Italian soprano Elenita Olivares used the Supraphon Studios and a Czech orchestra when she recorded an LP of Mascagni's operatic arias for CBS.

Supraphon's studios are also used for the production of movie and tv music. Taurus Film of Munich recorded the music to two 52-instalment tv series in Prague using Czech musicians and Czech composer Karel Svoboda, who is not only a celebrated movie score writer but also the composer of some of Karel Gott's biggest hits.

And the Swiss company Elektromusik records two or three LPs of Czech brass band music in Prague every year.

When Supraphon was founded, it was intended that it should have its own pressing plant, distribution network, and a manufacturing plant for the production of record players and tape recorders. Not all these plans have come to fruition, but Supraphon is justly proud of its 150 specialized retail shops and the Approx of its own retail chain.

Before Czechoslovakia was divided into two republics, Supraphon owned retail shops in Slovakia. These have now been taken over by Opus and Supraphon records are distributed in Slovakia on a wholesale basis through two channels—the Supraphon wholesale store in Bratislava, and the Opus distribution network.

In the Czech republic, Supraphon supplies on a wholesale basis to national companies which control department store chains bookstores and other stores in small towns and villages. But the bulk of the sales of Supraphon product are achieved through the company's own retail chain.

In 1975 the Supraphon shops and wholesale channels turned over three million albums and three million singles. In addition, Supraphon sold some 200,000 LPs imported from other East European countries and 300,000 LPs from the Opus and Panton catalogs.

For the marketing of specialist material, Supraphon created the Supraphon Record Club in 1968. The club makes available to members specially selected records which are not available on the open market. Most members take delivery of their orders through the Supraphon record shops—and this tendency is encouraged so that the club does not represent any competition for the dealer.

The great merit of this club is that it enables Supraphon to press—the basis of advance orders—considerable quantities of titles which might otherwise never be released and which would certainly not reach such substantial sales figures.

In 1958 the Club had 8,000 members. Today the figure is a mighty 118,000 and the Club has sold a total of four and a half million classical records to members. From 1968 the Club has also been making jazz and pop repertoire available and in this sphere total sales amount to nearly two million. Club records are now sold at the same price as normal releases, but the members receive a special bonus album if they order more than five LPs in a year.

This year the Supraphon Record Club has extended its repertoire to include selected Panton and Opus product. There will be eight albums available from Panton and 15 from Opus. A total of 89 titles will be available through the Club in 1976 and this number includes 14 albums released from the catalogs of Supraphon and Opus partners Melodiya, VEB Descha, Polydor, DGG, EMI, CBS, WEA, Fonit Cetra and Philips.

The record club is proving the best means of releasing foreign material which is ordered by club members in substantial quantities.
Nippon Columbia has just presented three “Golden Disk” awards: one to Supraphon, another to Artia—the Czechoslov-

King foreign trade organization for the export & import of cul-

Arps and jazz categories.

a rather high (an “ethnic” affinity with Japanese. More recently, they add, Japan’s music lovers have come around to
discovering that the musical artistry of the Czech orchestras, conductors, ensembles and soloists is second to none. The
Suk Trio has scheduled a series of performances in Japan this June and a Czech Music Festival is scheduled from Oct. 15 in
Tokyo and Oct. 22 in Osaka to Dec. 3 by the NDN promotion agency.

The concert tours by Supraphon artists will of course be
supported by Nippon Columbia.

GERMAN FEDERAL REPUBLIC WEST

Supraphon’s partner in West Germany is Ariola-Eurodisc, which has a first option deal, mainly for classical product, and
which also distributes in Austria and Switzerland.

Most of the product is manufactured in Germany from mas-
ter tapes but for those items in the catalog for which a large
initial sale is unlikely, finished product is imported.

Says Hans Richard Stracke, Ariola’s marketing chief, “The
excellent Prague recordings in the Europe’s Conservatory rep-
ertoire are a permanent part of Ariola’s classical repertoire
and include operas, symphonies, concertos and chamber mu-
sic. Czechoslovakia has some world renowned classical artists
who have a staunch following in Germany. . . . artists like Josef
Suk and Zuzana Ruzickova, conductors such as Ancert, Talich
and Neumann, the Czech Philharmonic Orchestra and the
many chamber ensembles.

Of particular interest to the German record buyer are Sup-
raphon’s baroque music releases, Viennese classical music,
the Bohemian music of the 19th century and classical com-
posers of the 20th century. Among the best selling items are
the Brandenburg Concertos by J.S. Bach with Maurice Andre
and the Ars Rediviva Ensemble, and the recent quadraphonic
recordings of Vivaldi’s “Four Seasons” with Suk and the
Prague Chamber Orchestra.

The most successful of the Viennese classical works are the
Mozart violin concertos, recordings partly produced by Ariola
and Supraphon which were awarded the Grand Prix and the
Viennese award, the Wiener Floetenhuf.

Excellent examples of the Bohemian quartet art are the
Beethoven string quartets played by the Smeltena Quartet,
and among the most consistently popular recordings from
Supraphon are the Smetana cycle, “My Fatherland” and the
nine symphonies of Dvorak, both recorded by Karel Ancert
and the Czech Philharmonic Orchestra. The same works have
recently been recorded in quadraphony by Vaclav Neumann.

Another constant seller is the Violin Concerto by Dvorak
(Continued on page 54)
On the occasion of

WE LOOK BACK AND FORWARD

Music from the heart of Europe to the whole world
aphon

1976

Our 30th anniversary

K WITH PRIDE

ITH CONFIDENCE

Sole exporter: ARTIA-PRAGUE CZECHOSLOVAKIA
Supraphon 30 Years

(Continued on page 51)

with Josef Suk, and Smetana’s: ‘The Bartered Bride’ by the Prague National Opera.

Says Stracker: ‘Our agreement with Supraphon enables classical music lovers in Germany, Austria and Switzerland to hear music which is seldom performed in their own countries—for example the special Dvorak set with the complete piano, violin and ecclesiastical music of the composer. There are also unique recordings of 20th century music by Honeg- ger and Leos Janacek. Also highly successful are Janacek’s operas, “The Cunning Little Vixen” and the Smetacek record- ing of the “Carmina Burana.”

UNITED KINGDOM

Supraphon’s music publishing is represented in the U.K. by Rediffusion International Music, a subsidiary of International Library Services which licenses and imports records from all over the world.

The partnership between the Czechoslovakian record company and Rediffusion goes back five years and according to Charles Berman, manager of the London office, the U.K. company is the largest of Supraphon’s western world representa- tives. “We have always had a good working relationship with Supraphon and naturally we hope to continue that way,” says Berman.

Apart from being the British sub-publishers Rediffusion also represents Supraphon music in other parts of Europe.

In a two-way deal many of the Czech songs are given English lyrics while Rediffusion music has made its way into the East European countries. The Supraphon catalog, in the U.K. now amounts to 300 and 400 titles, and Czechoslovakian film music has been popularized here on record by Ronald Binge. In addition singer Barry Kent has included Supraphon catalog items in his repertoire and children’s television personal- ity Mario Griffiths recently did an English version of the major Czech hit, “Little Bird Where is Your Home?”

Although not all the Supraphon music is released on disk in Britain, it does still reach an audience of millions nationwide through background music. So, who were among several restau- rants and even railway stations and the chances are that among the U.S. and U.K. tunes being piped through, there will be a few Czechoslovakian compositions, by courtesy of Supraphon and its British partner, Rediffusion.

CANADA

The Almada Corporation a company established in Mon- treal Canada in August of 1964 and bearing the name of its founders Aaron Lisspin and Marvin A. Driemer are the exclu- sive importers for the Supraphon line in Canada.

It was four years ago that Supraphon came to Almada as Lisspin explains: “When Supraphon left their previous distribu- tors, the Czechoslovakian trade commission, who as a result of a number of stores and seen our product, came to us to explore the possibility of us handling the line on an import basis. We came to an agreement whereby the contract was renew- able annually. We are now in our fifth year with them. The new trade commissioner from Czechoslovakia is a Mr. P. Janacek and we get along very well with him. Though they are government people they are pretty well on the ball as far as music goes.”

Driemer adds, “Supraphon has an extensive catalog but we stock all titles here in Canada. I think there are just over 1,000 titles. The records retail at $7.98 so they are competitively priced with other Canadian product. The CBC record libraries in Ottawa, Montreal, Toronto and Vancouver have nearly all the Supraphon product so it gets a lot of radio play across the country.”

One of the things that has always impressed Lipsin and Driemer about the label is their packaging. “Supraphon prints under the exclusive rights to distribute and produce records on the Supraphon label print in English, German, French and Czechoslovakian and many of the records have expensive brochures with them, their packaging is certainly the equal on any label.”

Ida Haendel, a violinist from Montreal, who is well known around the world is on the Supraphon label, and the late Karel Ancerl, one of the world’s great conductors who was with the Toronto Symphony at the time of his death, have Supraphon representation.

In summing up their theories towards the label Driemer and Lipsin agreed on the fact that it is “A clean line and one that we have the utmost faith in.” That is the ultimate compli- ment when it comes from two record men whose combined experience in the record business is over 50 years.

NETHERLANDS

The Czechoslovakian label Supraphon started operations in Amsterdam in 1959, the sole function at the time being the distribution and sale of classical records from Czechoslovakia. In 1961 it started selling Czechoslovakian record players and seven years later brass musical instruments. In 1973, the business expanded to take in tuners and amplifiers from Japan.

Czechoslovakian classical violinist Joseph Suk and the late Karel Ancerl, one-time conductor of the Prague Philharmonic Orchestra, are among the best-selling artists of the Supra- phon label.

In August, 1975, the Dutch firm Sound Productions took over the exclusive rights to distribute and produce records on the Supraphon label. A contract to this effect was signed by Supraphon managing director Peter Bronkhorst and Gerald van der Meent, Sound Productions’ managing director, at the MIDEM festival in Cannes.

Under this deal, Sound Productions will import 80% fin- ished product from Czechoslovakia and the other 20% will be produced and pressed in Holland. Record sleeves are to be made in Holland, too, making the retail price slightly lower than imports.

MEXICO

With nine years of distribution already on the boards, Dis- cos Gamma has established a firm base and acceptance for Supraphon of Czechoslovakia in Mexico, according to a recent survey. At present, the sales of the Czech classical line aver- ages 10,000 or more per annum, a considerable leap since be- ginning in the mid 1960’s.

“But it only has been until the past couple of years that the public has become more aware of the great Czech artists,” re- ports Sergio Fernandez Bravo, who specializes in the promo- tion and sales of the classical line for Gamma. “It still consti- tutes a special effort in exploiting their product, which has now reached a catalog size of more than 50 different re- leases.”

One of the basic problems in pushing Supraphon beyond what it is at this point is the vast lines of communication to the Eastern European country. “At times, we can go several months without receiving any masters from there,” adds Fer- nandez- Bravo.

In the past year, only four new LPs in the Supraphon line were distributed by Gamma. “Not because we didn’t want to service the public,” continues the Gamma executive, “but due to the fact that the mails were terribly slow. We hope this situ- ation can improve somewhat in 1976.”

Among some of the most successful Supraphon artists on Supraphon include the Czech Philharmonic Symphony and Chorus and the Prague Symphony Orchestra. Others high on the list are such individual instruments as Frantisek Rausch, Jan Panenka, Valentina Kamenikova, Ivan Moravec, Josef Churcho and Josef Suk.

Apart from the Supraphon catalog present in Mexico are groups like the Czech and Suk trios and the Janacek and Vlach quar- tets. “There is a shortage of nothing in the Supraphon num- bers. We have a good variety of music and we consider that a derivative of the greats of the past,” Fernandez- Bravo emphasizes.

Some of the Supraphon works called for most are those by Bartok and Dvorak, both of whom are well known in Euro- pean countries. The Supraphon catalog in the U.K. now represents Supraphon music in other parts of the world.

Under this deal, Sound Productions will import 80% fin- ished product from Czechoslovakia and the other 20% will be produced and pressed in Holland. Record sleeves are to be made in Holland, too, making the retail price slightly lower than imports.

Under this deal, Sound Productions will import 80% fin- ished product from Czechoslovakia and the other 20% will be produced and pressed in Holland. Record sleeves are to be made in Holland, too, making the retail price slightly lower than imports.

CANADA

Supraphon has been represented in Italy by RiFi since 1967 and according to international manager Gianfranco Finamore the Italian company comes into the highest cat- egory of classical recordings.

“The recordings have a limited but dedicated following in Italy, but as they do such illustrious ensembles as the Prague Sym- phonies Orchestra, the Chorus and Orchestra of the Prague Na- tional Radio and the Smetana and Dvorak string quartets,”

Fernandez- Bravo points out that Supraphon recordings have received many classical awards over the years. For example, the Sym- phonies Orchestra conducted by Vaclav Neumann was awarded the Italian Record Critics Prize in 1969. A similar award was made last year to the recording of “Lubice” by Smetana, with the Chorus and Orchestra of the Prague National Theater.

Among many other awards, two of which were bestowed in Italy are Vaclav Smetacek, a conductor with the Prague Symphonic Orchestra, violinist Josef Suk, Turnovsky and the Magadis of Prague directed by Venhoda, the Ars Rediva, the J anacek String Quartet and the Czech Philharmonic.

“We prize very highly our fruitful collaboration with Supraphon and its British partner, and we are happy to say that the excellent quality of the recordings, both technically and ar- tistically, is well recognized in Italy.”

SWEDEN

The Supraphon repertoire has been exclusively distributed in Sweden by Sonet Grammofon AB for almost ten years. The label has always been highly regarded here for the brilliant technical quality of its recordings and for the excellence of its repertoire.

Most of the material Sonet selects for release is, of course, classical music—only three items in the 100-album catalogue are non-classical.

Among the best-selling releases are the works of the great Czechoslovakian composers—Dvorak, Martinu and Janacek. The operas of Janacek, which are rarely to be found on other labels, are very much in demand.

Last September the Supraphon catalog was reactivated by switching distribution to Amigo, an organization which special- izes in jazz, blues, folk and classical music.

BELGIUM

For the last two years the Supraphon label has been repre- sented in Belgium by Baltic, a company in the Eurovox group.

In those two years, sales of Supraphon records and casset- tes have increased dramatically, with Baltic chief Louis Van Rijmenant claiming business has doubled in that time and the sales figures are still climbing.

Baltic works only with specialist salesmen. Classical music accounts for 30% of the sales figures, jazz picking up 28% and pop and light music just 2%.

Best-selling Supraphon product in Belgium on the album...
DENMARK

Over the years Supraphon has steadily gained on its market share in Denmark, even though the label’s contracted artists do not tour very often through Scandinavia.

Paul Erik Thomsen, managing director of Sonet here, says: "We feel it a matter of pride to have represented Supraphon in Denmark for 15 years—that is half the total existence of the label.

"Though the classical market here has for years been dominated by the big international labels, it is quite possible to create a special interest from students of classical music. The main reason for the Supraphon success here is simply the quality and fantastic technical standards of the recordings.

"We have established a still-growing market for Eastern European classical music. It was a tremendous sales spurt when Supraphon artist Josef Suk started touring here."

Best-selling Supraphon product in the Danish market are Beethoven's 9th Symphony; "Requiem"; and Dvorak. Sales of 1,700 copies of Beethoven’s 9th are extraordinary high in a country of just over five million people.

Supraphon has become very much a collectors’ item in Denmark. Even though classical music has a small share of the market, the Czechoslovakian label is still very much a success story.

FINLAND

The history of the Supraphon company in Finland is a long one, dating back to the 1950s, but the real commercial breakthrough came in the late 1960s, when it was represented by Scandia Musiikki.

Around 1970, the Finnish representation was taken over for a few years by Fermaatti, a subsidiary of Tampereen Musiikkiun, a major record operation in Tampere.

Current Supraphon representative is Discophon, which has handled the product since January 1, 1974.

Risto Kajanne, marketing director of Discophon, says: "There is no doubt that Supraphon is one of the best known and most popular classical labels in the Finnish marketplace and it has a very faithful consumer following.

"Young soloists Wudzech and Mikulka sell best here and most popular among composers are Smetana but a good promotion job, too, by broadcasting concerts and recordings of Czech artists. Not long ago a special "Czech Music Week" was broadcast nationwide.

In 1974, Supraphon product gained a lot of attention at the International Consumer Goods Fair in Helsinki, showcased in the pavilion which was linked with the Czech government. A special Supraphon catalog was available to some 100,000 fair goers.

Kajanne adds: "Karel Gott and the Tandem duo are other hot names here on Supraphon. Unfortunately most of Gott's material is sung in Czech, but the purely instrumental Tan-deum has a wide following.

"I wish to reiterate the words of praise I offered in 1967 when SUPRAPHON Records were first available in Toronto, they were the most eagerly sought of any of the other Scandinavians!"

EL SALVADOR

In two short years, Supraphon of Czechoslovakia has taken on added stature in Costa Rica where gross sales for the last 12 months have gone way over $3,000. It may be very small by other standards, "but for a country of some 2,000,000 inhabitants who were previously rarely exposed to classical music, it is a jump," reveals Julio Guemilo Crespo, independent distributor for the East European nation in Costa Rica.

Actually, prior to 1974 Supraphon did have some sort of release outlet; however, it was simply on a token basis through the Czech Embassy, Dvorak, though, a veteran distributor in the Iry Central American nation, made a deal with consulate Jaromir Vlk—and the dent in the market was made.

"Presently there are only two retail outlets in the capital—Universal and Coronado X del Caribe—but Julio Guemilo Crespo expects that to double within a short time. "I'm still working with a short catalog," he says.

Current retail price scale for Supraphon LP’s runs 60-70 Colones ($6-$7), though that surely will increase with other cost of living spirals. "The important thing is that the public is responding to this hitherto unknown source of musical pleasure," Guemilo Crespo notes.

EL SALVADOR

For the past 12 years, the Supraphon label has been distributed in Greece by Neodisc, a company run by Vasilis Rekou-niotis.

Rekouniotis says: "In the early 1960s, people in Greece were convinced that the Eastern European countries could not create art, simply because they were hungry. And another theory was that records from behind the Iron Curtain were of low quality, even if actual testing proved the theory hopelessly wrong.

"So I had a tough time trying to sell records from Czechoslovakia—a situation not exactly helped by the fact that Supraphon's basic repertoire was almost entirely classical.

"Classical music even now has a limited audience in Greece. In fact, 1965 was the peak year for classical music in this country, but since then, and under the seven-year dictatorship, there was a steep decline.

"There are still many problems for us. The government here has put a 20% on imported albums. To operate a bank, we have to pay 60% of the value of the records before we can import them. The 80% stays in the bank, with no interest paid, for four months before it is returned to the importer.

"Of course, we have thought about pressing Supraphon records here in Greece but it seems unwise because of the limited classical sales we could expect."

"But on Supraphon product we have done well during recent years with the Moldava 'Symphony Of The New World,' Vivaldi's Four Concertos For Brass,' Khatchaturian's 'Mazurkas,' and his 'Dance Of The Swords'—with good sales for Beethoven's 5th and 9th symphonies."

Neodisc also distributes Vox and Turnabout records in Greece.

CREDITS

Special issues editor Earl Page. Writers: Is Horowitz, Hideo Eguchi (Japan); Wolfgang Spehr (Germany); Chris White (U.K.); Martyn Mendler (Canada); Frans van der Beek (Holland); Man弗isher (Mexico), El Salvador, Costa Rica; Sylvia Manasse (Italy); Leif Sahlman (Sweden); Antonissen (Belgium); Knud Orented (Denmark); Karl Helipofinish (Finland); Lefly Kogaliades (Greece). Sales: Andre deVekey, Ron Willman. Production: John Halloen.
Cinerec Supraphon Holland b.v. and Sound-Products Holland b.v. congratulate Supraphon with their 30th anniversary. What a beautiful catalogue in so short a time! They and their artists can be proud of this outstanding achievement. Bravo and encore...

And it is only natural that we from Sound-Products, being their distributors, are proud to be associated with Supraphon. And we hope to continue the splendid job done by Peter Bronkhorst's Cinerec in order to help increase Supraphon's Success which they so rightly deserve.

Gerald Vandermeent
Director Sound-Products Holland b.v.

Producers, importers and distributors
of quality classical & MOR records and Musicassettes
Sound-Products Holland b.v. - P.O. Box 88 - Loosdrecht, Holland

THE BELGIAN SUPRAPHON DISTRIBUTORS

BALTIC P.V.B.A.
Carnotstraat 105/Bus 20
B-2000 ANTWERPEN
Belgium
Administ.: 031/36.38.56
Warehouse: 031/87.60.20
031/87.65.11
Dir.: Ms. Wuyts (Ke Riema)
Gen. Man: Ben Gyselinck

MEMBER OF THE EUROVOX GROUP

We're celebrating 30 years of fine recordings from

SUPRAPHON

and also the happy association of REDIFFUSION RECORDS with this distinguished recording company.

We gratefully acknowledge the friendly cooperation of the export organisation ARTIA of Prague.

REDIFFUSION INTERNATIONAL MUSIC LIMITED
King's Court 2-16 Goodge Street London W1
Great Britain
LONDON—With current interest riding high in the Glenn Miller Orchestra, the old Glenn Miller orchestral sound, and with a hit single to its credit, a dispute has arisen between two recording compa-
nies closely interested in perpetuat-
ing Miller music.

Michel Hellawell, the Belgian promoter who is co-ordinating the European tour of the Glenn Miller Orchestra (March 23-April 21), has fired several complaints against the Glenn Miller Society here, an organi-

What has particularly grieved Hellawell is that, for the Million Airs dates have the name “Glenn Miller” substantially bigger than the words “Million Airs.” Hel-

But Le Vicki claims that the Glenn Miller Society has, over the years, done more to promote the current Miller “boom” than any-

JUS., and composer Paul Gyongy.

The television commission criticized the television company, and the low rating, and gave the case in favor of the plaintiff.

When television lodgred an appeal to the Supreme Court which, recently, rejected the plea, bringing a verdict in a fund-

The Supreme Court reasoning was that the recording of the opera is an artistic production which falls under the protection of the 1969 Au-

Two “Originals Of . . .” have been put on sale, featuring new ar-

Album A Smash

By ADAM WHITE

LONDON—Good reaction to WEA’s “Two Originals Of . . .” has encouraged the company to schedu-

Wea Twin Album A Smash

As well as being an executive of the Glenn Miller Society, he is also promoting the Million Airs’ tour with Tony Wild. But he says: “It’s simply a business deal. We’re not in it for the money. We’re taking a risk, but our main concern is to keep the Glenn Miller name prominent.”

Meanwhile the Glenn Miller Or-

He adds that the Miller Estate knew well in advance about the Million Airs tour, and had even postioned its own visit to avoid any possible confusion.

A significant point Hellawell refers to: “abusive use of the Glenn Miller name in connection with this tour.”

But the law does say that where

The statistics, which reflect rate

The television commission criticized the television company, and the low rating, and gave the case in favor of the plaintiff.

When television lodged an appeal to the Supreme Court which, recently, rejected the plea, bringing a verdict in a fund-

The Supreme Court reasoning was that the recording of the opera is an artistic production which falls under the protection of the 1969 Au-

Two “Originals Of . . .” have been put on sale, featuring new ar-

Album A Smash

By ADAM WHITE

LONDON—Good reaction to WEA’s “Two Originals Of . . .” has encouraged the company to schedu-

Wea Twin Album A Smash

As well as being an executive of the Glenn Miller Society, he is also promoting the Million Airs’ tour with Tony Wild. But he says: “It’s simply a business deal. We’re not in it for the money. We’re taking a risk, but our main concern is to keep the Glenn Miller name prominent.”

Meanwhile the Glenn Miller Or-

He adds that the Miller Estate knew well in advance about the Million Airs tour, and had even postioned its own visit to avoid any possible confusion.

A significant point Hellawell refers to: “abusive use of the Glenn Miller name in connection with this tour.”

But the law does say that where

The statistics, which reflect rate
London—Thunderbird Recor- ders here has concluded a deal with Polydor International for release of its new album, "Stepsupplier," in all territories outside the U.K., excluding the U.S. and Japan.

Negotiations represent a "hand- some agreement for both parties," according to Thunderbird chief Chris Fassett. "A very workable situation," he added.

The Polydor deal was started in MIDEM this year and virtually completed in the prop dvi- sion general manager Mike Hale.

But Thunderbird still has to make licence deals in the U.S. and Japan, though Eric rush-released in the U.S. the "Candy Eyes" single by rock group John's Alley. "Alley Heroes" album is just out there.

Polydor International's first re- lease under the deal will be Champagne's Eurovision Song Con- test entry, "A Love For All Seasons," written by Wayne Bickerton and Tony Waddington. "A Love For All Seasons," one of the top songwriters of 1975 in a Music Week chart, and "A Love For All Seasons" will be to co-ordinate the press pro- motion, field promotion and artist liaison sections of the department. Naylor Smith will be to co-ordinate the press pro- motion representatives. Naylor Smith was formerly with WEA and EMI and Cunningham was with MAM and Polydor.

The deal will give Thunderbird a foothold in the music market in Japan, as well as access to some of the hottest new artists in Japan. The company will be able to release new albums and singles by Japanese artists, and will also be able to promote their music in the U.S. and other international markets.

Thunderbird will also signed Keith Baden-Powell, a winner on British TV's "Opportunity Knocks" show, and Nadine, a Northern pop group. The company is already successful in the U.S., where it has released several albums by Japanese artists.

The deal represents a significant step forward for Thunderbird, which has been looking to expand its international footprint. The company has been working with Polydor for several years, and this deal is the first of its kind for the company in Japan. The deal is the result of months of negotiation and planning, and it is expected to bring significant benefits to both companies.

Thunderbird is a small, but growing, record label in Japan, and the deal with Polydor will give the company access to the resources and distribution networks of a major international label. The company is already working with several artists, and the deal will allow it to expand its roster and reach new audiences.

The deal is a significant moment for the music industry in Japan, and it is expected to open up new opportunities for both Japanese and international artists. The deal is also a testament to the increasing globalization of the music industry, and the importance of cross-national collaborations in the industry.

The deal will bring Thunderbird closer to its goal of becoming a major player in the world music market, and it is expected to bring significant benefits to the company and its artists. The deal is a significant step forward for Thunderbird, and it is expected to bring significant benefits to the company and its artists.
LONDON—The British Phonographic Industry has suggested to some unauthorized competitors to back off from using blank space on album inner bags should be prohibited. This suggestion comes at a time when companies are facing a wave of concern about illegal activities on the part of some record companies. The British Phonographic Industry is considering the inner sleeve as an advertising medium, which, if left unregulated, may be used for illegal activities.

The BPI is worried that companies, such as Trackman and Norelco, are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is concerned about the increasing number of illegal copies of albums that are being sold on the black market. The BPI is also worried that these illegal copies are being sold at a lower price than the legal copies, which is leading to a decrease in sales for legal copies.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.

The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped. The BPI is also concerned about the increasing number of companies that are using the inner sleeves for advertising purposes. The BPI has suggested to the music industry that any illegal activities on the inner sleeves should be stopped.
President Joins Assn Fight For Mexican Perf Rights

By MARV FISHER

MEXICO CITY—A new campaign in “defense of composers’ rights” is now being waged from the highest office in the land, vows Mexico’s President Luis Echeverria.

At his last official visit before some 1,200 members, functionaries and friends at SACM’s (Sociedad De Autores Y Compositores De Musica) 10th “Day Of The Composers” luncheon at the Club Lebanese last Jan. 15, President Echeverria made it very clear that he was behind their fight to garner more recognition and returns for their works.

“In fact, I will go so far as being ‘your attorney’ in this struggle from this week forward,” declared the President. He later invited Consuelo Velazquez and Carlos Gomez Barra- rera, president and secretary general of SACM, respectively, among others, to pay an official visit to the Presidential Palace to discuss in de- tail all of the problems.

“You have the right within your country to lay claim to the just returns for their works. You also still have a right to just and fair returns.”

Gomez Barrera had previously in- ferred that there were certain sectors—apart and within organs of the government—who were not com- plying with the laws and interested only in their eigenen country to lay claim to the just returns for their works. He further stated that the composer does not record for Fania. He rec- eived his first solo album. Within a month from its date of re- lease, the album reached the top of the Texas Circuit.

“It is very clear that he was behind their fight to garner more recognition and returns for their works.”

CORPORIS CHART—In order to achieve national recognition, a major Texas Latin artist, Jimmy Edward has embarked on a promo- tional campaign which could set a precedent for the Texas Latin music industry.

Such a campaign recognizes that a national break, while not impos- sible, is not the most important. The initial phase of the campaign is to get the artist firmly within the Chicoano Latin market.

Edward’s vocalists for The Latin Breed. He and The Latin Breed have for the past several years been a suc- cessful unit, not only in recordings but also in the area of live presentations. Their four LPs for GC Productions are a strong force on that label’s catalog. The group

SACM FEES UP 15% IN 75

MEXICO CITY—Official gross collections by Mexico’s performing rights organization for January 1975 shows an increase of about 15% over the previous December period just concluded. The amount for the January to December period just concluded was 54,800,000 pesos ($4,320,000). In comparison to December 1974, the previous month, the amount was 48,000,000 pesos ($3,840,000). The figures cover charges filed by 2,700,000 pesos (slightly under $250,000).

Of the entire amounts, about 40% are credited to Mexican copyrighted, has also had some solid bookings on the West Coast, the Midwest, Flora- ri, and the best spots on the Texas circuit.

In line with his goal of seeking na- tional attention, Edward recently re- corded his first solo album. Within less than a month from its date of re-lease, the album reached the top of the Texas Circuit’s (Billboard. Feb. 7). The LP is done chiefly in English. Its strong showing in the Texas mar- ket should prove helpful to the cam- paign, which had already allocated a budget for buying radio and tv time, as well as newspaper and magazine ads.

Edward’s campaign will be spear- headed by radio and tv person- ality Henry Pena, a veteran of some 15 years on the Texas entertainment scene.

Pena plans to apply techniques which have heretofore not been used in the Texas scene, as well as some innovations here in conduct- ing Edward’s personal management. For one, he plans to isolate Edward from areas conducive to bad public relations, such as financial dealings with booking agents and promoters.

“If he arrives in town,” says Pena, “there will only be one thing on his mind—a good performance. Between five performances, he and the other members of his band will con- tinue working at their music—sign- ing autographs, talking to deejays and the media, etc. I will take upon myself the task of handling whatever unpleasant situations come up.”

Bookings are a major source of in- come for Texas musicians. The cir- cuit, which is strong, has held well over the past decade, not only includes the state but also lucrative areas such as Chicago, California, and Florida.

Pena plans to work at each of these areas with intense promotion, in- cluding advance campaigns and pre-taped and pre-written publicity.

“We do not want to catch our- selves in a ‘what if situation once the event is over,” says Pena. “Advance promoting is the key.”

“At look at this way, every time we come back to a new town there are people who have just turned eighteen and given per- mission to go to their first dance. The attempt is to get 1,000 of other persons who have just had a birthday, an an- niversary, or any other important reason for going to a dance. We want to reach all these people with our campaign.”

Edward will continue recording for Manny Guerra’s GC label, backed by his own nine piece band. He is also special guest for Guerra who first suggested the idea of an English language album. Guerra is one of the most important on the Texas scene and once directed a group called the Sunglows who attained national prominence with the recording of a polka titled “Peanuts.”

At this stage of the game, Ed- ward’s campaign stresses that he will be as many a good will ambassador. He will continue riding the wave of popularity on the Texas scene, whereas he may not be the prettiest, but setting his sights on that national break or that “lucky” invitation to Las Vegas.

“I am a salesman,” states manager Pena, “and a highly successful one. I believe in my product and I believe in my company.”

Bobby Rodriguez

TOP ACES—Special Assistant to the Mayor of New York City for Special Proj- ects, Jose Erazo (center) chats with incoming president of the Hispanic Entre- tainment Writers Association (Asociacion de Cronistas de Espectaculos—A.C.E.) Fernando Campos (left) while outgoing president Ramon Plazza smiles for the camera. Scene took place following swearing in ceremonies of new officers of the association where Erazo performed the honors.

Lead Me To That Beautiful Band

XVS 43 Compatible Stereo Series 0598. Also available on stereo 8- track cartridges and tapes.

Dist. By Fania Records, Inc.

Dist. R & J Records, New York, N.Y. 10034 (212) 942-8185

Allied Wholesale: Calle Cerra, 610 Santurce, P.R. 00927 (809) 725-9255

Canales de TV photo

MARCH 6, 1974 BILLBOARD

IN TEXAS

THE BILLBOARD LATIN DE- PARTMENT'S WEEKLY RE- VIEWING RELEASES OF A ONE MONTH BASIS. IN OR- DERS TO MAKE CERTAIN THAT ALL RELATED PRODUCT IS GIVEN EQUAL ACCESS TO OUR READER, WE ASK THAT MANUFACTURERS OR DISTRIBUTORS MAIL REVIEW COPIES TO:

BILLBOARD LATIN DEPARTMENT

ONE ASTOR PLAZA

(1515 BROADWAY)

NEW YORK, N.Y. 10036

IN CHICAGO

1. CAMILO SESTO

2. VICTOR BAQUERO

3. YOLANDA DEL RIO

4. ED MIDNER

5. EDO PALMIERE

6. LOS DIABLOS

7. ANGELICA MARIA

8. JUAN GABRIEL

9. LOS BABYS

10. HECTOR LAYO

11. CORTINA

12. JULIO IGLESIA

13. MIRIAM ALONSO

14. MERRIL ALBRIGHT

15. CELLO JUNE

IN TEXAS

1. LATIN BREED

2. LOS CLASICOS

3. COSTA AZUL

4. LOS UNSUCOS

5. ROLAND JESTERS

6. MONSOAR

7. DOS RASINGOS

8. TORTILLA FACTORY

9. LATIN BREED

10. VICTOR ED "CHUNCHA"

11. FREDDY FENDER

12. LITTLE JOE

13. VICTOR CONTRERAS

14. LOS FREDDYS

15. LOS TERRICLADOS

Roca, DCO 05003
Fania Price Hike Slows Stars Sales

Continued from page 6
not ready for a regular $6.98 product line, so many people just don't want to pay that much money,” one one-stop says.

Fania promotion director Alex Massucci says the price hike in sales for the Harlow record could be due to what he calls “picking the wrong cut to release and lose the public.” He doesn’t believe that the drop in sales for a giant like Larry Harlow could be attributed to the dollar hike. “You have to remember when you pick the wrong single in this market it hurts. But those are the breaks you have to live with.”

Other sources close to the Fania operation say that the pressing orders for the labels and line product have been well below the norm for such stars. “Usually the first run for Pacific Harlow is 10,000 with orders following up with 5,000 lots. But this time the first order was around 1,000 and the subsequent orders have been 1,000 or less.”

Fania would not officially confirm the reports, however, one source close to the company did admit that the calls were not as heavy as expected for those releases.

“What happened was that Larry Harlow’s deal is the geters deal got scared off because of the price and order in small quantities. But the fact of the matter is that they have to keep coming back,” says Alex Massucci.

However, according to several dealers they are not coming back as often or as much as normal. “I just know our local American product so its prices should be also,” Banner admitted he was not sure of the timing on the hike and said that he had followed the contract.

Other major label executives have reacted with interest to the Fania news. “We didn’t know that they had said anything about the price hike” one dealer said.

When Fania announced its price rise in December, claiming its costs were being pushed up by the American product so its prices should be also, Banner admitted he was not sure of the timing on the hike and said that he had followed the contract.

Other major label executives have reacted with interest to the Fania news. “We didn’t know that they had said anything about the price hike” one dealer said.

When Fania announced its price rise in December, claiming its costs were being pushed up by the American product so its prices should be also, Banner admitted he was not sure of the timing on the hike and said that he had followed the contract.

Other major label executives have reacted with interest to the Fania news. “We didn’t know that they had said anything about the price hike” one dealer said.

When Fania announced its price rise in December, claiming its costs were being pushed up by the American product so its prices should be also, Banner admitted he was not sure of the timing on the hike and said that he had followed the contract.

Other major label executives have reacted with interest to the Fania news. “We didn’t know that they had said anything about the price hike” one dealer said.
62

INTERNATIONAL
FRANCE

This Week
1. "CA VA PAS CHANGER Le Monde"-Joe Carroll (Lili)
2. "FATTENDAL"-Delaire Squeeze
3. "FANTASTIQUE"-Lambert (Polyday)
4. "LA QUERELLE"-Pierre Francile
5. "QUEST CE QUI FAIT PLAIRE Les Fille"-Les Amis (RCA)
6. "MAUVAIS A GUI LE QUI BLESSE Un Fils Malade (Polyday)
7. "KISS ME, KISS YOUR BABY-Brotherhood (CBS-EMI)
8. "DONNE UN PEU DE TOI-Mike Brant (BMG)
9. "VIDES FAIRE UN TOUR SOUS LA PLUVE-Bohème (A&M)
10. "FRIDA QUN PAPA-Aava Corey (CBS)

The International Chart Interlude
Includes Live Knelt in March and Gill Evans in February.

HENRY KAHN

VIENNA

A Sutton tour of business in Vienna has been reported for 1975 and in the coming year the company is expected to promote Miss Olga van den Bergh, the new conductor of the Vienna Boys' Choir, and the Mothers of Invention (Disco) here for a concert at the Wiener Hofburg. New personnel includes Richard Reynolds in Ameland, Richard Patridge.

Poyato artist Michael Heifetz touring Austria in April with the Italian vocal group Granito, Granito, Vera, Vito, V램, Lombardo, Fernich, Sabatini, and Luig.

The Austrian DJ Krakow, Brigitte, and Hannes Moulova.

The new, by Udo Jurgens and Shirley MacLaine in the 2,000-seater Vienna Konzerthaus, for this concert (Marcel): Gilbert Becaud, Soft Machine, Wall- gang Andre and Giorgio Danzer, and Michael and Yvonne. An Austrian pop and rock band (Poland) giving a concert in Israel, and Giorgio Danzer, and the director of the Festival of French Film (spond) follow through to the same country.

"Paradise Lost," the new work of Polish composer Krzysztof Penderecki, has sold its first performances in Austria in May, 1977, and that will be the first the public German seminar on this kind of music in the German-speaking countries. "Musical Sammle," the Budapest Philharmonic Orches-

MILAN

La Scala artist Kasia Roccacelli scored an overwhelming success at the Trieste Opera House as Violetta in the Giuseppe Verdi opera "Traviata," under the direction of Giancarlo Menotti, with special adaptation by Mariella Devoti. Internationally known impresario Renato Penna received the coveted citizen award "La Madeleine." The artistic community, which has given more than 50 of his performances to the cultural work, was the award being handed over at the Palazzo of Culture.

Cellist David Walsh held a concert at Milan's United States Information Center, presenting a program of music from America.

At the Piccola Scala, pianist Antonio Ballista and the Hyndia Orchestra of Torino and Bologna, directed by Giovanni Berretti, gave a concert of the works of seven modern Italian composers, including Luciano Berio, Giovanni Rossetti, Aldo Clementi, Francesco Donatoni, Paolo Curtis, Salvador Solans and the director himself, Mas- colello Petrali, as well as the works of Marcel Cas- tiglioni originally presented in 1956.

Pep singer Wiener, whose latest album "Took a Light on the Road" was banned in a town in the U.S. because of her fear of flying. "Nothing to say to the world is a speech," said Francesco de Gregori, with his RCA album "Himself," for which Centro Pingueto Farmer sent his Kari Skaare, "having a good time in his music: the landscape is much too beautiful."

Tutto il mondo a Maria Callas, the new conductor of the San Franciabale, with Enrico Intra, Bruno Lucato, Linde Franzina, Petre Manco, Umberto Bertaccio, and Enrico Intra, Bruno Lucato, Linde Franzina, Petre Manco, Umberto Bertaccio, and Enrico Intra.


"This is why I want to touch you," Captain and Tennille (A&M). A new, by Lido. With the surprise of the Swiss-based band (Columbia)-(Kitty, NTV, Fuji).

The arrival of the year "Keep the Fallen" in the Italian press has been made by Toshiba. The concert, however, was passed over in the review.

DANISH Information Centre include Lee Knelt in March and Gill Evans in February.

THE UNITED STATES OF THE WORLD

This Week
1. "LOVE ME...Helen Reddy (Warner Bros.)-Jobete London (Freddie Rodgers)
2. "IT SHOULD HAVE BEEN ME-Pluto Shervington (Opal)-Motown (Perren)
3. "I LOVE TO LOVE-Tina Charles (Warner Bros.)-Jobete London (Freddie Rodgers)
4. "EVIL WOMAN-Electric Light Orchestra (EMI)-B. Feldman (Queen/Roy Wood)
5. "YOU DON'T HAVE TO SAY YOU PEOPLE LIKE YOU-Be-Bop Deluxe (Atlantic)-Francis Day & Hunter & Drum Corps (Atlantic)"

DECEMBER '63-Four Seasons (43)
- 1. "THAT'S THE WAY I LIKE IT-Donny Osmond (Epic)
- 2. "YOU ARE SO BEAUTIFUL-Dolores Keane (CBS)
- 3. "I CAN'T HELP MYSELF-Donny Osmond (Epic)
- 4. "YOU DON'T HAVE TO SAY YOU PEOPLE LIKE YOU-Be-Bop Deluxe (Atlantic)-Francis Day & Hunter & Drum Corps (Atlantic)
- 5. "SING LOFTY-Don Estelle/Windsor (Singers) (K -Tel)

EVIL WOMAN-Electric Light Orchestra (EMI)-B. Feldman (Queen/Roy Wood)

Angelo Badalamenti (EMI)-B. Feldman (Queen/Roy Wood)

This Week
1. "BORN TO RUN-Bruce Springsteen (EMI)-B. Feldman (Queen/Roy Wood)
2. "UN ANGELO-Santo California (Baby Records) (CBS/MM)-
4. "STILL CRAZY AFTER ALL THESE YEARS-Joe Walsh (Warner Bros.)-(A&M)"
5. "THE BEST OF HELEN REDDY-Various Artists (Warner Bros.)-(EMI)

The Week
1. "DISCO HITS-Various Artists (K-Tel)
2. "HITS-(CBS)
3. "THE BEST OF ROGER WATERS-Various Artists (Harvest)
4. "THE VERY BEST OF ROGER WATERS-Various Artists (EMI)
5. "QUEEN 2-(EMI)

This Week
1. "SOUL OF A MAN-The What(t) (Poland) (CBS/MM)-
2. "HELLO MR. SATURN-Yumi Arai (CBS/MM)
3. "I WANT YOU TO REMEMBER Me-Various Artists (Warner Bros.)-(A&M)
4. "MOMENTS OF MY HEART-Various Artists (EMI)
5. "I WANNA STAY WITH YOU-Various Artists (EMI)

This Week
- 1. "LOVE & WAR-Dionne Warwick/Johnnie Taylor (Motown)-Jobete London (Freddie Rodgers)
- 2. "THE VERY BEST OF HELEN REDDY-Various Artists (Warner Bros.)-(EMI)
- 3. "IT SHOULD HAVE BEEN ME-Pluto Shervington (Opal)-Motown (Perren)

Week
1. "BORN TO RUN-Bruce Springsteen (EMI)-B. Feldman (Queen/Roy Wood)
2. "UN ANGELO-Santo California (Baby Records) (CBS/MM)-
4. "STILL CRAZY AFTER ALL THESE YEARS-Joe Walsh (Warner Bros.)-(A&M)"
5. "THE BEST OF HELEN REDDY-Various Artists (Warner Bros.)-(EMI)

This Week
1. "DISCO HITS-Various Artists (K-Tel)
2. "HITS-(CBS)
3. "THE BEST OF ROGER WATERS-Various Artists (Harvest)
4. "THE VERY BEST OF ROGER WATERS-Various Artists (EMI)
5. "QUEEN 2-(EMI)

This Week
1. "SOUL OF A MAN-The What(t) (Poland) (CBS/MM)-
2. "HELLO MR. SATURN-Yumi Arai (CBS/MM)
3. "I WANT YOU TO REMEMBER Me-Various Artists (Warner Bros.)-(A&M)
4. "MOMENTS OF MY HEART-Various Artists (EMI)
5. "I WANNA STAY WITH YOU-Various Artists (EMI)
Fred Rector On Trial In L.A.

**Continued from page 3**

The government charges his income was approximately $240,000 that year.

Rector's local counsel, Matt Long, counters that Rector tried to be as accurate as possible in filing but could not maintain proper records due to his heavy business pressures. The defense points out that Rector was constantly on the road, and therefore could not maintain proper records for tax accounting but made a valid effort to fill out a tax return, according to the prosecution.

Robert L. Hughes, representative of the defense, backed up this contention testifying that Rector worked 28 days each week.

The first eight weeks' government witnesses assisted by Assistant U.S. Attorney S. Atwood Burford, showed 13 checks at 35 cents each. Robert T. Hughes, representative of the defense, identified nine checks cashed by Rector in his bank at 1973 totaling $11.50.

In stipulations offered the court, Sam Bills of then Soul City One, Sun Records, stated his total payment of $14,259.90 to Rector for 43,000 singles in 1972 and a payment of $31,155.90; Guy Rappaport, Southland Distributors, Atlanta, agreed that he had paid Rector $17,100 for 12,500 singles in 1973, and Tony Dalasandro, Musical Island, of Rector's Thursday $500 per week retainer, stated that he had paid Rector a total of $14,800. Stone said he had cashed by Rector in the Miami area, and that he had been instructed to be sent wholesalers.

In other stipulations, Marshall Bionto, of then Soul City One, Sun Records, acknowledged that Rector had received $11,900 for 34,000 singles in 1973.

In other stipulations, Marshall Bionto, of then Soul City One, Sun Records, acknowledged that Rector had received $11,900 for 34,000 singles in 1973. In other stipulations, Marshall Bionto, of then Soul City One, Sun Records, acknowledged that Rector had received $11,900 for 34,000 singles in 1973.

**Sales Momentum Figures To Continue, Says RCA**

NEW YORK—With nine debut LPs in its February release and 14 more Gold Seal classical, $4.98 titles, RCA Records expects to continue the sales momentum of the biggest January in history that followed its best "bottom line" report in 1975 for any year in its 75-year history.

For instance, RCA says its custom labels included Tom Pa- checo, Vicki Sue Robinson, Toshiko Akiyoshi, Delia Jones, Jacob Doctry, Annie McLeod and Van- gelia on RCA; Universe on Midnite, Peter Case, and Junior Keny on Tom and Cat and Albert King on Utopia.

Commenting on January sales results, Jack Kieran, division vice president, marketing, notes that the most significant development was the number of artists contributing to sales, and "a greatly improved showing with new artists." He reports 10 of the label's January releases hit the Billboard charts, with five of the 10 debuts in the Top 10 LPs & Tapes charts—David Bowie, Waylon Jennings and his Outlaw friends, Lou Reed, Elvis Presley and Pure Prairie League.

Success of the first 20 releases in the new $4.98 Gold Seal series prompted the additional titles, according to Ernest Gilberg, director, Red Seal marketing. Among the top catalog artists in the "package" are Pierre Monteaux, Asa Seeger, N-...
COUNTRY

JOHNNIE TAYLOR—Eargram, Columbia CM 3959. The listener gets Taylor at his best here, and it seems safe to bet that the same set of ears that has bought his records before will buy this one. But the material is solid, well-made, and it is here that Taylor really shines. The yodelling acompaniments are gone, replaced by a more modern one that goes well with the rhythm section. The thrill comes when Taylor's voice breaks out to do his thing, and it seems that he is really coming into his own. The songs are a good mix of originals and covers, and all of them are well-recorded. screened. Taylor's voice is clear, and the overall sound is excellent. Best cuts: "Can't Help Myself," "I'm A Fool," "Get Loose." Dealers: A good opportunity to catch Taylor at his best.

JAZZ

FLORA PURIM—Open Your Eyes You Can Fly, Milestone M-6065 (Fantasy). Purim's first effort since her release from prison, this album is a strong statement of her commitment to her art. The writing is solid, the arrangements are tight, and the overall sound is excellent. Best cuts: "Look At Yourself," "Hello Walls," "Take Me Back To Tulsa." Dealers: Strong cut following for award winner.

CALT-JUINORANTAM—Fantasy F-952. A studied attempt at hard bop, this album shows Calt-Juniors' growth as musicians and as a unit. The trumpets are sharp and brilliant, the bass is solid, and the overall sound is excellent. Best cuts: "It Had To Be You," "It's Kinda Hard To Say Goodbye." Dealers: A good opportunity to catch Calt-Juniors at their best.

STAN GETZ—Compass 7-4954. The bebop of this album is very attractive, and the overall sound is excellent. Best cuts: "Seven Steps To Heaven," "Sixty Million Dollar Man." Dealers: A great opportunity to catch Getz at his best.

JAZZ-LATIN

EL HOMBRE-Yo-Yo La Tomada, Warner Bros. 14-891. A good attempt at a fusion of jazz and Latin music, this album is well-recorded and the overall sound is excellent. Best cuts: "Juerga," "Guacharaca." Dealers: A good opportunity to catch this fusion at its best.

JAZZ-FUSION

THE MANHATTAN TRANSFER—At The Wheel, CBS 67099. The overall sound is excellent, and the overall sound is excellent. Best cuts: "Cherokee," "Tenderly." Dealers: A good opportunity to catch this fusion at its best.

JAZZ-COUNTRY

BOB WILLS AND HIS TEXAS PLAYBOYS—You're The One I've Been Waiting For, Mercury SRM-1-1176. The album is well-recorded and the overall sound is excellent. Best cuts: "Don't Be Cruel To Me," "You're The One I've Been Waiting For." Dealers: A good opportunity to catch this fusion at its best.

JAZZ-CLASSICAL

INNOCENT WOMAN—Medici 9-055. A well-recorded and the overall sound is excellent. Best cuts: "Innocent Woman," "My Melancholy Baby." Dealers: A good opportunity to catch this fusion at its best.

JAZZ-ROCK

TOM PETCHEL—Swing Over To The Great American Heartland, Arista AR-1274. A good attempt at a fusion of jazz and rock, the album is well-recorded and the overall sound is excellent. Best cuts: "Swing Over To The Great American Heartland," "The Heart Is A Muscle." Dealers: A good opportunity to catch this fusion at its best.

JAZZ-MOOG
group, and later his voice often covered of white versions of the same songs. Interesting thing was the way he & Tina arranged material to suit themselves and often became the focus of the group's attention. The result was a unique and distinctive sound that was both popular and critically acclaimed. Best cuts: "Proud Mary," "Come Together." Dealers: Fans of the group's music will enjoy this album.

BOZ SCAGGS—Silk Degrees, Columbia PC 33920. A mixed bag, this album has its good and bad moments. The vocal performances are good, but the instrumental arrangements are often weak. Best cuts: "Handful Of Rain," "Frankie's War." Dealers: A good opportunity to catch Scaggs at his best.

STEVE WONG—The Jackpot, Enja 8136. The album is mixed bag, with some good instrumental arrangements and some weak vocal performances. Best cuts: "Archangel," "After The Rain." Dealers: A good opportunity to catch Wong at his best.

WILLIE NELSON—Freddy Fender, Asleep At The Wheel, Bob Wills And His Texas Playboys—Texas Country Gallows, Asleep At The Wheel, Bob Wills And His Texas Playboys. The album is well-recorded and the overall sound is excellent. Best cuts: "It's Been A Long Time," "Caravan," "It Had To Be You," "It's Kinda Hard To Say Goodbye." Dealers: A good opportunity to catch this fusion at its best.

SEBASTIAN HARDIE—Four Moments, Mercury SRM-1-1071. The album is well-recorded and the overall sound is excellent. Best cuts: "Four Moments," "One For My Baby," "I'm Just In Love." Dealers: A good opportunity to catch this fusion at its best.

SEBASTIAN HARDIE—Four Moments, Mercury SRM-1-1071. The album is well-recorded and the overall sound is excellent. Best cuts: "Four Moments," "One For My Baby," "I'm Just In Love." Dealers: A good opportunity to catch this fusion at its best.

SEBASTIAN HARDIE—Four Moments, Mercury SRM-1-1071. The album is well-recorded and the overall sound is excellent. Best cuts: "Four Moments," "One For My Baby," "I'm Just In Love." Dealers: A good opportunity to catch this fusion at its best.

SEBASTIAN HARDIE—Four Moments, Mercury SRM-1-1071. The album is well-recorded and the overall sound is excellent. Best cuts: "Four Moments," "One For My Baby," "I'm Just In Love." Dealers: A good opportunity to catch this fusion at its best.

SEBASTIAN HARDIE—Four Moments, Mercury SRM-1-1071. The album is well-recorded and the overall sound is excellent. Best cuts: "Four Moments," "One For My Baby," "I'm Just In Love." Dealers: A good opportunity to catch this fusion at its best.

SEBASTIAN HARDIE—Four Moments, Mercury SRM-1-1071. The album is well-recorded and the overall sound is excellent. Best cuts: "Four Moments," "One For My Baby," "I'm Just In Love." Dealers: A good opportunity to catch this fusion at its best.
THE WHO '76 TOUR

March 9  Boston Gardens, Boston, MA
March 10 Garden, New York, NY
March 12 Civic Center, St. Paul, MN
March 13 Dane County Coliseum, Madison, WI
March 15 Myriad, Oklahoma City, OK
March 16 Tarrant Comm. Conv. Ctr., Ft. Worth, TX

March 18 Salt Palace, Salt Lake City, UT
March 19 McNichols Arena, Denver, CO
March 21 Anaheim Stadium, Anaheim, CA
March 24 Coliseum, Portland, OR
March 25 Coliseum, Seattle, WA
March 27-28 Winterland, San Francisco, CA
**Billboard's Top Singles Chart**

Number of singles reviewed this week 119
Last week 97

---

**DARRA ROSS— I Think It Took a Little Time (But Today I Fell For You)**

Mandolins and dobro are the order of the day as the group Masquerade, featuring composer & producer Masquerade Sound, writer John Johnson, and producer James Dean, released by RCA in May 1970. The song has already been recorded. They've included songs like, "The Last Blues I'll Ever Play," "Really Tied One On," and "Fell In Love." "Kronborg: 1582," two years ago. "We're strictly a sales agency." All told, his best effort in over a year. "We're going to make sure that our customers are satisfied with the service," Allen says.

"For Johnny Mathis, we set up the plane to leave 45 minutes early," says Pat McCartan, president and chief executive officer of Aviation, Inc., which is being sued by the New York law firm of Kohn, Kohn & Gilbreath. "We were able to find a buyer for his plane at a price that was more than 50% of that total comes from the sale of the plane. Our goal is to pay the law firm for their legal fees and to minimize their (defendants') income tax obligations.

**NEW YORK—Belwin-Mills has entered into a significant agreement with Elinore Music of Canada for publishing rights outside of Canada to the new Broadway work, "Rockabye Hamlet." Elinore Music will continue to handle all other publishing aspects of the show.

Elinore Music is a division of Chapmann Productions of Montreal. The firm acquired the rights to "Rockabuye Hamlet." The creators of "Rockabuye Hamlet," including original cast album, traveling road companies, a motion picture, and all other secondary rights.

A number of songs from the show have already been recorded. They include, "The Last Blues I'll Ever Sing," by the Liz Hart Band on Rising Records, another division of Chapmann Productions, and "That It Should Come To This," by Cal Dodd, released by RCA in Canada.

**HIGH-FLYING MILWAUKEE OPERA**

*...32nd place on the Hot 100 between 31 and 100. Review editor Pick—who charts the top 30 chart tunes in the opinion of the review panel which is being sued by the New York law firm of Kohn, Kohn & Gilbreath. "We were able to find a buyer for his plane at a price that was more than 50% of that total comes from the sale of the plane. Our goal is to pay the law firm for their legal fees and to minimize their (defendants') income tax obligations.

**NEW YORK—Pink Floyd Music, the publishing arm of the British-based rock group of the same name, is being sued by the New York law firm of Kohn, Kohn & Gilbreath. The firm acquired the rights to "Rockabuye Hamlet." The creators of "Rockabuye Hamlet," including original cast album, traveling road companies, a motion picture, and all other secondary rights.

A number of songs from the show have already been recorded. They include, "The Last Blues I'll Ever Sing," by the Liz Hart Band on Rising Records, another division of Chapmann Productions, and "That It Should Come To This," by Cal Dodd, released by RCA in Canada.

**HIGH-FLYING MILWAUKEE OPERA**

*...32nd place on the Hot 100 between 31 and 100. Review editor Pick—who charts the top 30 chart tunes in the opinion of the review panel which is being sued by the New York law firm of Kohn, Kohn & Gilbreath. "We were able to find a buyer for his plane at a price that was more than 50% of that total comes from the sale of the plane. Our goal is to pay the law firm for their legal fees and to minimize their (defendants') income tax obligations.

**NEW YORK—Pink Floyd Music, the publishing arm of the British-based rock group of the same name, is being sued by the New York law firm of Kohn, Kohn & Gilbreath. The firm acquired the rights to "Rockabuye Hamlet." The creators of "Rockabuye Hamlet," including original cast album, traveling road companies, a motion picture, and all other secondary rights.

A number of songs from the show have already been recorded. They include, "The Last Blues I'll Ever Sing," by the Liz Hart Band on Rising Records, another division of Chapmann Productions, and "That It Should Come To This," by Cal Dodd, released by RCA in Canada.
Gladys Knight & the Pips

"Make Yours A Happy Home"

Produced by
Curtis Mayfield

from their new chart album
"The Best of Gladys Knight & the Pips"

BDA 523

NEVER BEFORE RELEASED AS A SINGLE!
### Sheet Music Suppliers

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF

Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

- Breakaway (Almo/Calendonian)
- Bohemian Rhapsody (B. Feldman/ASCAP)
- Baby Face (Warner Bros., ASCAP)
- Acton (Sweet/Warner Bros., ASCAP)

### Billboard

#### 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 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.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love Me Tender</td>
<td>Elvis Presley</td>
<td>28</td>
</tr>
<tr>
<td>The Blue Suede Shoes</td>
<td>Elvis Presley</td>
<td>29</td>
</tr>
<tr>
<td>Rocket Man</td>
<td>Elton John</td>
<td>30</td>
</tr>
<tr>
<td>Respect</td>
<td>Aretha Franklin</td>
<td>31</td>
</tr>
<tr>
<td>Brown Eyed Girl</td>
<td>Van Morrison</td>
<td>32</td>
</tr>
</tbody>
</table>

#### FOR WEEK ENDING MARCH 6, 1976

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lens</td>
<td>The Pointer Sisters</td>
<td>Capitol</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>Take It Like A Man</td>
<td>Bachman-Turner Overdrive</td>
<td>Atlantic</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>Theme From &quot;S.W.A.T.&quot;</td>
<td>Rhythm Heritage</td>
<td>ABC</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>Lonely Night</td>
<td>Captain &amp; Tennille</td>
<td>ABC</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>Dream Weaver</td>
<td>Gary Wright</td>
<td>Warner Bros.</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>December 1963 (Oh What A Night)</td>
<td>Four Seasons</td>
<td>Columbia</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>I Write The Songs</td>
<td>Carole King</td>
<td>A&amp;M</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>He's A Friend</td>
<td>Stone &amp; D'Angelo</td>
<td>Blue</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>Only Love Is Real</td>
<td>John Lennon</td>
<td>EMI</td>
<td>1976-03-06</td>
</tr>
<tr>
<td>I Can Help You</td>
<td>Roy Orbison</td>
<td>Capitol</td>
<td>1976-03-06</td>
</tr>
</tbody>
</table>

#### Themes From "S.W.A.T." Rhythm Heritage

- Theme From "S.W.A.T." - Rhythm Heritage
- LONELY NIGHT (Captain & Tennille)
- DREAM WEAVER (Gary Wright)
- DECEMBER 1963 (Oh What A Night) - Four Seasons
- I WRITE THE SONGS - Carole King
- HE'S A FRIEND - Stone & D'Angelo
- ONLY LOVE IS REAL - John Lennon
- I CAN HELP YOU - Roy Orbison

#### Upcoming Themes

- Theme From "S.W.A.T."
- LONELY NIGHT
- DREAM WEAVER
- DECEMBER 1963 (Oh What A Night)
- I WRITE THE SONGS
- HE'S A FRIEND
- ONLY LOVE IS REAL
- I CAN HELP YOU

#### Billboard Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Eagles</td>
</tr>
<tr>
<td>2.</td>
<td>Starchild</td>
</tr>
<tr>
<td>3.</td>
<td>Osmond Brothers</td>
</tr>
<tr>
<td>4.</td>
<td>Allman Brothers</td>
</tr>
<tr>
<td>5.</td>
<td>Bee Gees</td>
</tr>
</tbody>
</table>

#### Certification

<table>
<thead>
<tr>
<th>Title</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Million Seller</td>
<td>Seal indicated by bullet.</td>
</tr>
</tbody>
</table>

---

A reflection of National Sales and programming activity by selected dealers, one stops and radio stations, without the charts from the Department of Billboard.
A SMASH SINGLE

"Sunshine Day"

BY

osibisa

ON ISLAND RECORDS
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label, Number (Dot, Label)</th>
<th>Album, Track, Date</th>
<th>SUGGESTED LIST</th>
<th>NEEL'S REEL</th>
<th>THIS WEEK</th>
<th>REL. CHG.</th>
<th>SUGGESTED LIST</th>
<th>NEEL'S REEL</th>
<th>THIS WEEK</th>
<th>REL. CHG.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bob Dylan</td>
<td>Columbia CS 3005</td>
<td></td>
<td>6.00</td>
<td>3.08</td>
<td>3.08</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Purple Rose</td>
<td>ABCD 914</td>
<td></td>
<td>6.98</td>
<td>7.98</td>
<td>7.98</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FOR WEEK ENDING MARCH 6, 1976**

**TOP LP'S & APE**

**STAR PERFORMER:**
- LPs representing greatest progress this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**TOP LP'S & APE:**
- LPs achieving greatest upward movement this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**SUGGESTED LIST:**
- LPs recommended for purchase:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**REAPER CHART:**
- LPs maintaining rank from last chart:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**NEW ENTRIES:**
- LPs newly entered into the chart:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**REL. CHG:**
- LPs showing relative change from last chart:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**REVIEW:**
- LPs reviewed in detail:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**GENERAL:**
- LPs achieving general upward movement this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

- LPs achieving general downward movement this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**TOP RANK:**
- LPs achieving top rank this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**TOP LP'S & APE:**
- LPs achieving greatest upward movement this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**SUGGESTED LIST:**
- LPs recommended for purchase:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**REAPER CHART:**
- LPs maintaining rank from last chart:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**NEW ENTRIES:**
- LPs newly entered into the chart:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**REL. CHG:**
- LPs showing relative change from last chart:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**REVIEW:**
- LPs reviewed in detail:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**GENERAL:**
- LPs achieving general upward movement this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

- LPs achieving general downward movement this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)

**TOP RANK:**
- LPs achieving top rank this week:
  - Bob Dylan: *Nashville Skyline* (Columbia CS 3005)
  - Neil Young: *After the Goldrush* (Reprise RS-60009)
"For every heart and soul
You know the joy you bring
When you start to sing
Harmony, sweet harmony."

International copyright secured.
All rights reserved. Used by permission.

Sweet Harmony
Maria Muldaur's new album
On Reprise records and tapes.
**CHRONICLE** is a double album collection of the 20 greatest hits of Creedence Clearwater Revival recorded during their remarkable career from 1967 to 1972, and presented in chronological sequence. Of these 20 songs, 15 were in the Top Ten in chart listings, and 8 were certified gold. CCR's current hit: single, "I HEARD IT THROUGH THE GRAPEVINE" is also included.

<table>
<thead>
<tr>
<th>BILLBOARD</th>
<th>CASHBOX</th>
<th>RECORD WORLD</th>
</tr>
</thead>
<tbody>
<tr>
<td>194</td>
<td>35</td>
<td>1</td>
</tr>
</tbody>
</table>

Songs:
- Suzie Q
- I Put A Spell On You
- Proud Mary
- Bad Moon Rising
- Lodi
- Green River
- Commotion
- Down on the Corner
- Fortunate Son
- Travellin' Band
- Who'll Stop the Rain
- Up Around the Bend
- Run Through the Jungle
- Lookin' Out My Back Door
- Long As I Can See the Light
- I Heard It Through the Grapevine
- Have You Ever Seen the Rain?
- Hey Tonight
- Sweet Hitch-Hiker
- Someday Never Comes
**The Clasical Slant**

If a recording is produced with a specific audience in mind, and if that audience in the case of Columbia's Technicolor Baroque is a relatively small group of collectors whose passion is art song, then the album should represent the music in that light. From that admittedly parochial view, the performances miss on a number of counts and not all the blame is Streisand's. Instrumental arrangements, particularly of the Handel selections, are stylistically inexact. In fact, serious arguments can be raised about the validity of orchestral transcriptions at all where the original calls for piano. When conductor/arranger Claus Ogerman, who is part of, as in Wolf's "Vergewischtene Liebe" and Schumann's "Mondnacht," has had the freedom of collaboration that ledermaniatrics have come to expect is not to be taken lightly. Streisand's vibrant vocalism is certainly attractive, but unreasoning and sometimes distorting. The impression that in more skilled hands might illuminate the poetic intent of song. If Streisand misses in this effort, her failure to truly hit the mark is no less lamentable than the lack of definition seems a pronounced character who has esbayed pop. Joseph Yehudi Menuhin try to swing with Stephane Grappelli. But those who knock Streisand already in the classical journals on the "uncleanliness" of jazz, folk, classical and other kind of acts should be brought on stage for another encore called for by the crowd. Time flies department. Bing Crosby celebrates his 50th year in show business with a concert March 17 at the Music Center in Los Angeles. He has recently reported $2 million deal with the Las Vegas Hilton, covering two years. He's been filling the hotel's main showroom balcony area, some thing he finds "trying," as the show has been and still is Eisv, incidentally, hasn't re-signed with the Hilton yet. . . Talk on the Strip is that Paul Anka will be moving from Caesars to the MGM Grand. Anka initially just wrote the lyrics to Marvin Hamlish's melody from the abys-CBS xy-xy songs "Beacon Hill" which will be re releasing on A&M. Quincy Jones produced. Bill Thompson is no longer managing Cecilio & Kapono, the total Hawaiian pop act. Split occurred while all on the road recently. Thompson, who was guiding the act for the past two years, will be doing concert tours, while Cecilio & Kapono, whose first L.P. is out on the Abbeatar label in Honolulu. Label is owned by a group called Pacific Sound. Four Seasons producer/writer Bob Gaudio raps in a Warner Bros. International film feature about the group's music. Gaudio also wrote the lyrics to Marvin Hamlisch's melody from the total-CBS xy-xy songs "Beacon Hill." lasycs of the Jackson 5 to become the 5th Dimension's musical di-rector. Roland Bautista has taken his guitar out of the Ronnie Laws group to start his own ensemble. The soul band "The Four Knocks at SRO London debut. . . Bobbi Sherman played a rock wretch on an episode of NBC's "Jigsaw John." Tempo new hosts Gino Vanelli's L.A. Shubert Theater one-ter. David Shire to score "All The President's Men." Douglas & Lusero with Chico, a popular Los Angeles area marina area dance group for five years, has split and is now Bobby Lusero with Chico and the Band. . . Bad Company extends its second U.S. headliner tour in March. The Allman Bros. 1975 toured grossed $4.5 million in five months. . . Electric Light Orchestra touring 80 U.S. cities starting March 24, February 5. . . Supertramp starting 40-date U.S. tour this month. . . Helen Reddy holds onto her "Midnight Special" tv hosting while starting. will be on the "Midnight Special" on tour. . . WaterTower touring U.S. arenas through March and April. . . The Average White Band closed its Far East tour with a $52,203 sellout of Honolulu's H.I.C., reaching an all-time record second only to John Denver in the facility. Richard Nader's, Original Book N' Roll Spectacular will return to Madison Square Garden March 12 with Fats Domino, Jay Black & the Americans, Little Anthony & the Imperials and Johnny Maestro of the Crests with the Brookline Bridge. There will be a special appearance by Lesley Gore. . . Ross McManus, manager of the now jazz and blues singer, Lily, will be held March 7 at Eddie Condon's, N.Y. Money raised will be put into a music scholarship fund. Vermont people are to be awarded to a student of Indian descent. The panel voiced concern over the in-terest in pop artists. By Pat Cox, director of MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm Osborne, local director for MOR stations and in charge of trade chart communications; Harvey Hoffner taking over as local director in the Seattle market; Norm ...
EAGLES
THEIR GREATEST HITS
1971-1975

TAKE IT EASY
WITCHY WOMAN
LYIN' EYES
ALREADY GONE
DESPERADO
ONE OF THESE NIGHTS
TEQUILA SUNRISE
TAKE IT TO THE LIMIT
PEACEFUL EASY FEELING
BEST OF MY LOVE

AVAILABLE NOW ON ASYLUM RECORDS AND TAPES
Coming your way!

Hot from a sell-out 25-date British concert tour, where the Melody Maker proclaimed, "Be-Bop Deluxe, tipped by many for rock stardom in '76, stormed the Theatre Royal Drury Lane on Sunday with a set which earned them a standing ovation from the capacity crowd;" where the readers of New Musical Express overwhelmingly voted Be-Bop the Most Promising New Group In The World; where Bill Nelson has already been talked of as the Most Important Rock Guitarist Of The New Generation; where Sunburst Finish, their critically acclaimed album, is already a Top 10 Smash!

In The U.S., where Ira Robbins in The Trans-Oceanic Trouser Press calls "Bill Nelson the most dignified rock star alive ... he plays the most original lead guitar to be heard in many years"; where Jon Tiven in Circus says, "Be-Bop Deluxe is one of the most exciting groups I've ever come across, and it's all in the hands of Bill Nelson."

"Sunburst Finish" the hit album by Be-Bop Deluxe, on Harvest Records and Tapes From Capitol Records

First U.S. Tour
March 8-April 20
Atlanta, Georgia
Detroit, Michigan
Allentown, Pennsylvania
New Haven, Connecticut
Philadelphia, Pennsylvania
Charleston, West Virginia
Cleveland, Ohio
DeKalb, Illinois
Omaha, Nebraska
Chicago, Illinois
Kansas City, Missouri
St. Louis, Missouri
New York, New York
Washington, D.C.
Boston, Massachusetts
Vancouver, B.C.
Portland, Oregon
Seattle, Washington
Medford, Oregon
Denver, Colorado
Phoenix, Arizona
Los Angeles, California
San Diego, California
Texas and Florida cities to be announced.