Renowned Execs On Program For IMIC-6

By LEE ZHITO

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

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

2 Publishers Hike Record Production

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

United Artists Music has moved Bob Skaff, veteran promotion and record production executive, into its own Warner Bros. label. But that's nothing new to the record industry where, for example, such publishing firms as ATV Music operates Granite Records in friendly competition with its Pye Records.

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

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

By CLAUDE HALL

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

The technology is available. And has been available for some while. Evans, a former professor of transmission engineering for the PBS, has developed a system that produces both stereo and monaural high-fidelity audio signals via subcarrier attached to the video signals. Right now, network stations feed video and audio from the same subcarrier.

Suit Shoots At California Tax

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

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

Brother Records alleges the state board assessment was illegal in that the artists' songs and recorded performances thereof were "intangible personal property," and...
Kingfish. One of the first major new groups to emerge in 1976! Fresh From The Bay, Kingfish is:
Bob Weir (Grateful Dead),
Dave Torbert (New Riders),
Matthew Kelly (T-Bone Walker),
Chris Herold (New Delhi River Band)
and Robby Hodinott (Kingfish).
"Kingfish"--Already making waves!
On Round Records and Tapes.
Distributed by United Artists Records.
Discounts, Growth Spur NARM Contab

By IS HOROWITZ

NEW YORK—Trade discount structures and the potential for sustained industry growth in the near term stimulated immediate and long-range problems slated for major attention at the NARM convention (March 19-23) in Hollywood, Fla.

The confab, to be held at the Diplomat Hotel, will be the largest ever mounted by the American record industry. It will draw more than 2300, according to organi-

The question of pricing patterns, which has gained new urgency with the disclosure of MCA's $100 million cash settlement of the federal anti-trust suit, is certain to come in for a thorough airing at separate meetings of recordkeepers, retailers and independent distributors/manufacturers the first day of the confab.

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

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

(Continued on page 10)

SHOWS FADE AS
Vegas Unions
Continue Strike

By HANFORD SEAR

LAS VEGAS—The majority of the Strip hotel showrooms remains closed in a continuing out-and-out shoo-

mobil of entertainment missing from the Vegas tourists' diet.

As once popular shows went dark Wednesday (10) when 2000 members of Musicians Union Local 369 went on strike, superstars were forced to cancel their openings and hotel orchestra members walked out over wages.

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

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

LONG-TERM AGREEMENTS

ABC's Licenses Rise To 27 Broad

By JEAN WILLIAMS

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

"The signing of GRT completes the final stage of finding successful compagnies with whom we want to associate with long-term," he says.

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

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

"We were seeking independents because of their desire to work with major American companies. We feel they will be responsive to acts and catalogs which have value overseas," he says. Executive feels that 50% of the ABC music today is Ameri- can-originated.

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

"We have obtained from companies exclusive personal services will be assigned to ABC Records," says Diener.

Within the next few months, new bookings will open doors in Europe. He explains that from a marketing level, the label is planning a special series of "abc," jazz, classical and country product designed especially for the overseas market.

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

GUIDED BY COOPER

20th Century Promo
Undergoes Overhaul

By CLAUDE HALL

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

Tom Rodden, vice president and general manager of the label and the other half of the sales team, will be in charge of promotions. He'll also continue in charge of advertising, production and graphics.

Tom Rodden, a veteran of promo departments, is sensitive to the fact that a major promotion department is a necessity for successful new acts, and he's anxious to giveSSF

FBI In Okla. City Tape Raid

But No Arrests Made In Haul Valued At $230,000

By JOHN SIPE

LOS ANGELES—One of the larg- est seizures of alleged pirate tape-making equipment and product from her occurred Wednesday (10).

Discount Chain Halts Shipments

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

chandise shipments. "We will not accept any ship-

ments of merchandise if transit after Wednesday, March 7, the Discount letter to its vendors reads.

A source close to the negotiations confirms that there will be "reasonable assurance" that the deal will be con-

cluded quickly. He admits that the likeliest take-off date for the new division is sometime after the first of the month but that all of the 50 or so store chain to Heilicher led to the cut off of prod-

uct shipments by Discount.

(Continued on page 43)

JAPAN DUTY WAIVE IRKS

Zenith Corp.

By MILDRED HALL

WASHINGTON—Zenith Radio Corp. here has told the Treasury it wants to contest the Customs Service finding that no counter-

vailing duty is required on Japa-

tese electronic products imported here.

Because of broad tariff and tax is-

 dues in dispute, a court contest be-

between Zenith and Treasury could even reach the Supreme Court, Treasury attorneys say.

The Treasury's Customs Service began investigation of charges by Magnavox and Zenith groups that the Japanese government was unfairly subsidizing its manufacturers' exporting of home electronics, from tvs to tape and audio components.

(Continued on page 76)

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**New York Office Moves**

**Indie Producers**

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

**By BOB KIRSCH**

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

Herb Belkin, vice president, creative services, calls the balanced use of independents from time to time a good move "into an area in which we feel development is a surefire and sure-tosome before. But we also have a talented array of producers already associated with our label such as Brian and Eddie Holland, Hal Davis, Leon Ware and Jeffrey Bowen.

Independent producers and artists who have scored high on the charts today include Michael Cusumano and Mark Myerson with Luther Allison.

**Motown & CTI Distribution Accord**

*New York*—Motown and CTI companies have announced their distribution differences last week.

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

Key to the settlement is a new deal which will give Motown a minimum number of albums a year on certain artists, as well as in the areas of publishing, advertizing and marketing. The CTI music arm, Allied Music Marketing, also will have a cut in returns for a set number of each CTI CD.

**Cutouts: The Changing Picture**

*By BOB KIRSCH*

**Los Angeles**—The cutout business is changing, with really good merchandise necessary to attract customers. "The concept of cut- outs is also becoming a bit more difficult to obtain with labels keeping good product in their catalogs longer."

Soul also seems to be becoming a big item in this area, too, partly as a result of the disco explosion and partly because several major labels are adding to the scene."

**New First Artists Label**

**A LongGary LeMel Goal**

*By JOE PRICE*

**Los Angeles**—Gary LeMel, director of music operations at Burcv, a London-based First Artists, reports he is on the brink of realizing a goal he'd spelled out for the company when he was first named to take over the then-new post last September: "The formation of a record company never dreamed of in the early days of First Artists." He has set the company on the path of embracing not only the mass market, but also the more niche areas, such as jazz, dance and world music.

LeMel is currently moving toward the establishment of a new label, First Artists Records, and a publishing wing as well. "The deal is expected to be finalized at some point in the next month and will give us a foothold in what many might call the 'niche market,' but which he will not name." He adds that the label will be part of a larger effort to establish a "true independent label in the industry." LeMel has also been working on a "world music" label, which will be announced later this year.

**INDIE PRODUCERS**

**Haven Distributors Moves To Arista**

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

The Haven roster includes the Righteous Brothers, Gene Redding, Willie Wilson, Evie Sands, Bob Grill and the Grass Roots.

"We're interested in bringing all of them on under our label," says Lambert. "We've got the people to do it, the energy. You gotta' be with the Righteous Brothers and 'My Ship' by Willie Harry Wilson.

Arista will handle all marketing and promotion of the product, but Haven is responsible for the on-street promotion department with an eye to complete coordinating and coordinating with Arista.

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

OUT OF CHUTE NO. 1
A ROCK'N' COUNTRY SMASH
"YOU'LL LOSE A GOOD THING"

BILLBOARD 43*
CASHBOX 49*
RECORD WORLD 66*

BILLBOARD 5*
CASHBOX 15*
RECORD WORLD 7*

THE HIT SINGLE
FROM HIS LATEST ALBUM

DOSD-2050

Dot Records
NASHVILLE—Tennessee Gov. Ray Blanton says the state’s music industry isべき toward a record-breaking year as he applauded the June 1967 explosion of new acts and original music that has helped the state’s music industry.

The news comes as state officials prepare to unveil a comprehensive five-year plan to chart the future course of the state’s music industry.

The plan, spearheaded by the Tennessee Department of Economic Development, is expected to focus on expanding the state’s music industry by attracting new businesses, promoting local artists, and providing resources to support the industry’s growth.

Blanton, who has made music a priority of his administration, said the plan will help the industry reach its full potential.

"This is a major milestone for Tennessee’s music industry," he said. "We are committed to doing everything we can to support the growth of this vital sector of our economy."
Welcome back, John.

John Sebastian
"Welcome Back, Kotter"
RPS 1349

His new single On Reprise

Steve ("Theme From S.W.A.T.") Barri's first production for Warner Bros. Records.
LONDON—EMI's worldwide record and music publishing sales continued to grow in the second half of 1975, with interim figures just announced showing that trading profits increased 25% from $26 million to $32 million compared with the same period of 1974.

The figures generally show a strong second half for EMI Ltd., with the original forecast profits of 50% ahead in fact by a full 81%, at $32 million compared with the same period of 1974.

Biggest improvement is in electronics where trading profits have increased 25% from $26 million to $626 million.

The figures generally show a 50% ahead in fact by a full 81%, at $32 million compared with the same period of 1974.

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

In the three months (November- January), sales hit $76,157 million, a 13% gain from the prior year, while net income rose 37% to $3,243 million, with earnings per share up 21 cents to 24 cents.

For the first nine months of fiscal 1976, sales showed a 7% gain to $119,341 million, with net income growing 30% to $6,982 million and earnings per share of $1.59, up 39 cents. All net income figures for fiscal 1975 are restated to reflect the change that year to LIFO valuation of the major portion of Pickwick's domestic inventory.

"The improvement in the economic environment was apparent in the third quarter, as all basic operational groups produced sales gains over the previous years," chairman Cy Leslie comments. Among highlights noted by Leslie for each division:

- Retail benefited from the best Christmas season in its history, and additionally Pickwick opened 32 free-standing retail locations in the nine months, and closed 17 unprofitable leased departments.
- Proprietary products, inaugurating the RCA Camden line of licensed product, continued its growth.
- Pickwick International (GB) Ltd., the English subsidiary, achieved record performances contrary to the continuing negative economic condition in the U.K., although results showed a reduction from the prior year when converted into U.S. currency due to devaluation of the pound.
- Leslie also notes the continued discussions with CBS Inc. on the possible purchase by Pickwick of approximately 50 Discount Record Stores (see separate story, this issue). Pickwick will pay a third quarter cash dividend of 8 cents per share in accordance with the policy adopted in July, 1975. Leslie adds: "All of the activities of the third quarter and the stated growing trend in sales and earnings for the three periods completed are indications of returning consumer confidence and increased discretionary spending." Leslie concludes, "We believe that the last quarter and our fiscal year will again show growth and improvement in sales and earnings."

NEW YORK—The best Christmas season in history for the expanding retail division (Musicians), resumption of growth for the rack merchandising/wholesale distribution division (Hellerich Bros.) and inauguration of the RCA Camden line of licensed product contribute to Pickwick’s $7.6 million profit in the third quarter ended January, compared with the same period of 1975.

Pickwick International Inc., for the third quarter and nine months ended January, reported net sales of $260.2 million, up 13% from the prior year's $231 million, and net income $19.5 million, up 51/2% from last year's $19.3 million.

These results include sales of $46 million for the Music Arm alone, up 55% over the prior year's $29 million.

The figures generally show a 50% ahead in fact by a full 81%, at $32 million compared with the same period of 1974.

In the third quarter, as all basic operational groups produced sales gains over the previous two years, chairman Cy Leslie comments: "Among highlights noted by Leslie for each division:"

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JOAN BAEZ

"PLEASE COME TO BOSTON"

The new, "live" single with all the power and majesty of a Joan Baez concert performance.

From the album, "From Every Stage" (SP 3704) ON A&M RECORDS
Produced by David Kershenbaum
Discount Structures, Growth Plans Spark NARM Meet

But Malamud tends to give even more importance, via its long-term implications for the entire industry, to national demographic trends. Stepped-up growth of the adult population, and the proportionate percentage decline of teenagers, calls for a satisfaction of the older segment's musical needs if the record market is to show significant expansion, he and other industry leaders feel.

Disclosure at the convention of the results of NARM's extensive survey of the adult market and the implications it presents are expected by many to be among the more provocative subjects of the conceave. The separate meetings of the three main merchandising categories of NARM membership will be held the first day of the convention, on the afternoon of Friday (19). Louis Kwerker, Handleman Co., will chair the rackjobbers meeting; John Cohen, Disc Records, and Russ Solomon, Tower Records, are co-chairmen of the retailers session, and Joseph Simone, Progress Record Distributors will moderate the independent distributors/manufacturers discussion.

Opening business session Saturday (20) will be convened by overall chairman George Souvall, Alta Distributing, with the president's message from Jay Jacobs, Knox Record Rack; keynote address, "The $1 Billion Figure ... Its Future Is Now," by Arthur Taylor, CBS Inc., and featured speaker Dr. Mortimer Feinberg, Baruch College, CUNY, "Maximizing Profits Through People." Lunchtime panel discussion, "Music And The Money Game: As Wall Street Sees Us," will be moderated by Cy Leslie, Peekwick International, with Emanuel Gerard, Warner Communications; Charles Klein, Lehman Securities; David Londoner, Wentrce & Co.; J. Mark tin Pompadou, ABC Inc.; Harvey Sandler, Goldman, Sachs & Co., and Sheldon Wool, CBS Records.

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


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

Renown Execs At IMIC-6

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

Some of the topics scheduled for concurrent sessions include: "Doing Business With Soviet Russia," a session featuring Alexandre Lebedev, head of VAAP, the Russian copyright society. The session will be chaired by Sai Chauitana, president of the National Music Publishers Assn. and MCA Music president, a veteran of many years in successful dealings with Soviet bloc countries. This will mark the first time in its history that IMIC has attracted participation from a Communist market. Other sessions will be:

- Videotape: "Dawn Of A New Era" ("What does it mean to performers, authors, publishers? How will it be marketed?")
- "The Export-Import Business, Blessing or Curse?"
- "How To Get the Most Out of Your Foreign Licensing Deal Today?"
- "The TV LP Package—Today's Windfall, or Tomorrow's Woes?" (The pro's and con's of special LP selling, complete with some eye-opening multi-million grossers).
- "The European Economic Community—What Does The Common Market Mean To Europe, And The World At Large?"
- "Tape Piracy—Where Is It Today?" (Has the evil been curbed, or has it mushroomed into a multi-national business? What is being done, what has to be done in the continuing battle?)
- "Whatever Happened To The Talent Manager?", co-chaired by George Grief and Sid Bernstein.
- "A Comparison of Worldwide Performing Rights Structures And Practices—In Europe, Asia, The U.S."
- "Harvesting The Computer—Will The Magic Wand Lead To Universal Numbering?"

Other sessions, speakers and panellists, in addition to other program details, will be announced shortly. Registrations for IMIC should be addressed to Diane Kirkland, Conference Director, IMIC-6, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.
A hot spring for Mac Davis.

A sizzling new album, “Forever Lovers,” and a brand-new NBC-TV Show beginning Thursday, March 18, kick off a hot spring for Mac Davis.


*Check local listings for time of show.*
Catena Suit Vs. Capitol Evokes Varied Testimony

By JOHN SIPPEL

LOS ANGELES—Contradictions and clarifications mark the middle stage of the class-action suit brought on behalf of Capitol stockholders by ex-label executive Rocco Catena before Federal Court District Judge William P. Gray here. Catena is accused of fraudulently新世纪 executive Rocco Catena be-
stage of the class action suit brought Evokes Varied Testimony

Two plaintiff witnesses. William

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Longbranch

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Receiving Console, Echo Chamber
etc.

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Office, Mailroom, 2 Small Executive
Offices

THIRD FLOOR
Executive Offices and Accounting
Department

FOURTH FLOOR
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Room, 1 Small Salon Room,
Executive Office Reception Room,
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Offices

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tors

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Tax Suit
Continued from page 4

therefore not liable for a sales and
use tax.

No prejudice pleading notes that
the plaintiff originally was dun-
ned for $57,030 including $45,375 in
tax. $7,117.50 interest and $4,537 in
penalties. The label asked for a re-
dermination of the total and the tax
board dropped the demand for pen-
nalties, but increased the interest to
$9,159.42. Brother Records paid that
amount to the state board July 7,
1975.

Several months later, the record/
tape industry won a legislative battle,
and artists royalties exempted from
payment of state and local sales
and use taxes.

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

JOHN SIPPEL

General News
BROADWAY SHOW REVIEW
‘Brown Sugar’ One Of Season’s Finest
RUDY GARCIA

NEW YORK—Another of those
bolts of lightning which electrify
everyone in the community of lead-
ng artists and directors awaiting the
appearance of a new smash Broadway musical
occurred here when “Bubbling Brown Sugar” opened at the ANTA
Theater Tuesday (3).

While some reviewers carpied
mildly, saying the new show, which is
admittedly slow in getting underway, was
uninspired in its conception, the play, al-
though not without many showy and
infectious gaiety of what amounts to hardly more than a show-


Distrib Ties
NAIRD Topic

NEW YORK—Strengthening dis-
tributor ties will be a key discussion
topic at this year’s National Assn.
of Independent Record Distributors and
Manufacturers convention, in Washington, according to Kenneth
Irwin, president.

At present, NAIRD membership
is made up of over 120 indie labels and 30
distributors.

Irwin, who is principal at Roun-
day Records in Somerville, Mass.,
says NAIRD members will also be
pitched on a need for greater busi-
ness and performing.

Among the topics up for dis-

cussion at the convention are: trans-
shipment of dealers, with new trans-

plication, use of WATS lines for in-
creased sales, label support for local
distributors, and advertising direc-
tions.

Registration for the convention,
March 26-28, which will be held at
Washington, D.C.’s Dulles Marriott
Hotel, is being handled through
Adagio Records in Silver Spring, Md.

A new voice good belongs to
that of black film production, one of
the major characters, playing the
role of a young man being shown the
Harlem scene and suddenly prefers
to stay in the past.

There is some question as to how
strong the film will be as the two leads
Aren Long and Josephina Prentice
would be in terms of recording and the
Kool and the Gang commercial possi-
ibliics of the album. The night this
reviewer won, Long’s voice seemed
woefully weak and he was often im-
possible to bear or understand.

However, both Long and Prentice
have an easy familiarity with the material and could probably get
themselves up for a recording date.

Prentice, although possessed of a
strong voice, seemed at times to be
straining, a quality which would ap-
pear to be difficult to overcome if
manifested on record. However,
without that quality, the infectious-
ess of the show might lose some-
thing.

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

All in all, the production is a joy-
ous one, which with the Avco
label, have enough faith in the music
and performers to be preparing an
original cast album which is sched-
uled to be recorded sometime this year. They also have faith in one of
the principals, Vivian Reed, who is a
delightful singer and possessor of

Buyers Alert To Cutouts

Buyers include everyone from the
mom and pop stores to the racks.
Coplen says, “The Avco label has
the large chains and servicing them
with product.”

Coplen adds. “A smaller retailer
may not have sufficient money to
capital to buy all catalog ma-

the large chains and servicing
them with product. “Cutouts also
tend to promote an artist at times,”
Coplen adds. A smaller retailer
may not have sufficient money to
buy all catalog ma-

The consumer himself is more
willing to pay for a record at a lower
total than a few years ago,

Coplen adds, because labels are
simi-
larly keeping it in the catalog longer.

To sell really well now,” he says,
you must have good quality mer-
chandise. The consumer sees
more than a few years ago,” he says,
you must have good quality mer-
chandise. The consumer sees

Coplen has done no mailings yet,

Apex-Martin N.Y.

Arrest Distributor

WASHINGTON—Arrest Records
bazar located here will be distributed in the

Wards Cove area. Apex Martin.

The new company’s first single

‘Sound of Disco,’ by the Special Needs Family has been

Arrest is part of Capital City
Production, which also includes Cap-

tal City Management and Angels
Music Publishing.

According to Sonny Smith, execu-
tive vice president, the company
recently completed a new studio fea-
turing a 24-track MCI recording sys-
tem with Dolby input.
E.L.O.'s new album "FACE THE MUSIC" is available on UNITED ARTISTS RECORDS & TAPES.

**RATW Network**

Call Danny Lipman or Eddie Krizer at 617-536-7625

**1108 Boylston St., Boston, MA 02215**

**E.L.O.'s new album "FACE THE MUSIC" is available on UNITED ARTISTS RECORDS & TAPES.**
ROCK N' ROLL LOVE LETTER

BAY CITY Rollers

INCLUDES THE SMASH SINGLE
"MONEY HONEY"

Their New Album!
Watch The Explosion Take Place!

Arista Records...Where CAREERS Are Launched!
Radio-TV Programming

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

WIXY Expanding Playlist
Cleveland Station Goes Up To 40 Disks

BY CLAude HALL

LOS ANGELES—The record industry received good news last week when WIXY in Cleveland, under new program director Bill Bailey, expanded in playlist to 40 records, making it one of the few major market or medium market Top 40 stations that long. Bailey, who joined the station a week ago from WDRQ in Detroit, says that some of the 40 current tunes will be going down the playlist—"but everything we say we’re adding, we will be playing." He points out that a lot of firms rack off the WIXY playlist, "and we’re not going to fool with them. They need us and we need them. We will list 40 records."

The station is currently revamping its audio chain and also has invested $700,000 in a new antenna site and new nighttime signal pattern that will hit the air April 1. After WIXY engineers get the new pattern into operation, they will begin working on the audio chain. "I want this signal to be really clean, not overly compressed. We’re just now getting involved with the audio chain because the engineers have been working on the new nighttime pattern. Once they get that done, they’ll be cleaning up the sound even more."

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

"We’re a product. You can’t fool with it, edit it down, speed it up. "You have to have the personalities... they’re there to communicate and to link everything together."

"But music is what the listeners want."

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

Murphy will do 6-10 a.m., following by Paxton Mills 10 a.m.-2 p.m., Bailey 2-6 p.m., Randy Robb 6-10 p.m.

(Continued on page 31)

BOOKER T. OF THE M.G.’S WAS A MEMBER OF WHAT BAND?

MARCH 20, 1976, BILLBOARD

SPECIAL OFFER
1975 SUPPLEMENT plus the original book shown here plus the 1974 Supplement... All for Only...
$29.95

The complete reference books—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 26 years!

Previously selling for $25, this virtual encyclopedia of popular music is being offered for only $29.95 because of the great demand that sold out the first 1974 Supplement.

RDA & TRIVIA
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PLUS-More than 1400 trivia questions and answers!!

NEWLY-MADE CHART INFORMATION. (Up to 52 monthly and annual charts per year)

PLUS-X THE top R&B albums of those years, including: The top 10 R&B albums of every month from 1950-1975.

AND—The top 10 R&B singles of every month from 1950-1975.

AND—The top 10 Rhythm & Blues singles of every month from 1950-1975.

PLUS—the top R&B singles of each year!

PLUS—the top R&B albums of each year!

PLUS—the top R&B albums of each year from 1950-1975 PLUS the top R&B albums of three years PLUS 15 selected R&B albums for each year from 1950-1969. The average sales total in excess of $4.50 for each year of chart information. (Up to 52 monthly and annual charts per year!!)

PLUS—the top 10 R&B questions and answers!!

PLUS—65 selected single index contains every record that ever made the weekly top 100 singles. Each index contains every single charted, every single that ever made the weekly top 5 chart! (Artist, record title, record label and serial number, the year(s) each record made the top 10 and if it made #1 is also included)

SACRAMENTO—Country Fans Shun Singles

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

It is something that don’t surprise as well: 55% of the people responding to the survey say they buy none at all, 25% say they buy one to five, and 20% say they buy six or more.

In response to questions concerning whether they would like to see music playlist on KRAJ, the answer was an overwhelming yes. And 37% of the people said they didn’t listen to radio any station other than KRAJ, while 10% said they didn’t listen to KRAJ, while another 10% also to KNEV in San Francisco, which also programs country music.

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

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

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

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

So, early in March, the 50,000-watt automated station, in its only Art Laboe and his oldies, plus Johnny Hayes on the air. The former air personality has succumbed to the temenos of going automated with "real" oldies, the station manager. "We had no way of borrowing money from others, such as some stations could do."

But music is what the listeners want."

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

Murphy will do 6-10 a.m., following by Paxton Mills 10 a.m.-2 p.m., Bailey 2-6 p.m., Randy Robb 6-10 p.m.

(Continued on page 31)

Syndicated Series Will Focus On B’way Musicals

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

The show, "Curtain Up!," is being produced and will be a special 25 minutes. It will feature interviews with the people who made the show happen.

"Hands Across America" is a project that consists of six or more.

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SILVER CONVENTION:
THEIR LAST HIT SINGLE
"FLY, ROBIN, FLY."
GRAMMY AWARD
WINNER, BEST
R&B INSTRUMENTAL
1975.

THEIR LATEST HIT
SINGLE
"GET UP AND BOOGIE;"
OVER 300,000
SOLD IN
FOURTEEN DAYS.

Includes
the hit
"FLY,
ROBIN,
FLY."

Includes
the hit
"GET UP
AND
BOOGIE"
from their
new album.

Manufactured and Distributed by RCA Records.
Bubbling Under The HOT 100

LET'S MAKE A BABY, Billy Paul, Philadelphia International 3034 (Columbia/ Epc)

FROM US TO YOU, Stairsells, Darkhorse (RCA)

CALL ME THE TRAVELING MAN, Matisse (Supreme)

DANCE, DANCE, DANCE, Charlie Calloway, Columbia

BORN TO GET DOWN, Muscle Shoals "From Gregorian Chant to classical with a wide variety of sacred music to Gregorian Chant to classical jazz. Top 40 and country music stations have been using such shows for some while. First time I know of a classical station doing so. The show will be produced by the Dept. of Radio and Television of the Catholic Diocese of Cleveland. Jerry Lackamp, executive producer of the department, will host the show."

That annual April Fool's Day tomfoolery of KNAC, Long Beach, will be done again, according to program director G. Paul Sullivan. Reporting promotion men in Los Angeles have the chance to play an hour of being a deejay; the only rule is that they can't play their company's product. That is, Steve Renick, Tony Richards, and such ilk get to have an hour and Jan Basham, because she's prettier than they are, gets two hours. Tune into 105.5 on FM March 31 and April 1 and hear what owners Claudia and James Hardin allow to happen right before your ear.

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

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

George MacKay, national music director for the McLendon Collection, Dallas, 214-651-1010, would like to renew contact with former Guam-based Air Force broadcasters from 1969-71, especially Leo Guest, Ray Ross and others. Charles Warner, manager of WMAQ in Chicago, says that WMAQ's Ellie Dylan is probably the leading female deejay in the U.S. She is ranked No. 1 in adults in the latest Oct./Nov. Chicago A.R.B. She has a major and vitally important air shift 7-midnight and isn't hidden overnight or on the weekends. Her voice can probably be heard in more states—more than 38—than any other deejay in the nation with the exception maybe of WMAQ's Fred Sanders who's on midnight-6 a.m. WMAQ is not only the nation's largest (in total number of different people that listen in a week) country music station, but is also one of the leading stations in the U.S., regardless of program format. All these facts add up to the inescapable conclusion that the peti, highly energetic, 23-year-old Co- lumbus, Ga., girl is surely the nation's leading, most successful and probably most listened to female deejay. Also, she is one of the best disk jockeys in the U.S., period. And as soon as Paul Drew or Rick Slater reads this, they'll probably hire her away from WMAQ, Charlie.

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

(Continued on page 31)
AMERICAN AIR-CHEXX MAGAZINE

It is The Ultimate Radio Trip

AND FURTHERMORE...

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

THE MESSAGE

If you believe radio has a future, think of American Air-Chexx Magazine as a professional necessity (and a personal pleasure). Not many hypes can say that with as much sincerity.

It will cost you a few bucks to find out whether we blew two years and our sanity to con you OR to deliver a truly unique and exciting magazine. Be the first jock on your block to find out. Call us toll-free.

THEM

If you believe radio has a future, think of American Air-Chexx Magazine as a professional necessity (and a personal pleasure). Not many hypes can say that with as much sincerity.

It will cost you a few bucks to find out whether we blew two years and our sanity to con you OR to deliver a truly unique and exciting magazine. Be the first jock on your block to find out. Call us toll-free.

AMERICAN AIR-CHEXX MAGAZINE
It is The Ultimate Radio Trip

NEVER LEAVE THE FARM

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

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Pacific Southwest Region

**TOP ADD ONS:**
- **ELVIN BISHOP**-
  - Faded and Fell in Love (Capricorn)
  - Trouble (ABC)
- **SYLVERS**-Boogie Fever (Capitol)
- **QUEEN**-Bohemian Rhapsody (Columbia)

**BREAKOUTS:**
- **ELVIN BISHOP**-
  - Faded and Fell in Love (Capricorn)
  - Trouble (ABC)
  - We've Got Love (W.B./Curb)
  - I Hardly Even Know Myself (RSO/DOT)
  - I Hardly Even Know Myself (RSO/ABC)

**PRIME MOVIES:**
- **JOHNNIE TAYLOR**-
  - Disco Lady (Columbia)
  - There's A Kind Of Love (Capricorn)
  - I Hardly Even Know Myself (RSO/DOT)
  - I Hardly Even Know Myself (RSO/ABC)

**BREAKOUTS:**
- **JOHNNIE TAYLOR**-
  - I Hardly Even Know Myself (RSO/DOT)
  - I Hardly Even Know Myself (RSO/ABC)
  - There's A Kind Of Love (Capricorn)
  - There's A Kind Of Love (Capricorn)

Southwest Region

**TOP ADD ONS:**
- **ELVIN BISHOP**-
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  - Trouble (ABC)
- **SYLVERS**-Boogie Fever (Capitol)
- **QUEEN**-Bohemian Rhapsody (Columbia)

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**BREAKOUTS:**
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  - I Hardly Even Know Myself (RSO/ABC)
  - There's A Kind Of Love (Capricorn)
  - There's A Kind Of Love (Capricorn)

Midwest Region

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  - There's A Kind Of Love (Capricorn)
  - I Hardly Even Know Myself (RSO/DOT)
  - I Hardly Even Know Myself (RSO/ABC)

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  - There's A Kind Of Love (Capricorn)
  - There's A Kind Of Love (Capricorn)
Billboard's in love with it! "Exceptionally strong..."

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

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

FOOL AROUND WITH IT, AND YOU WILL LOVE IT TOO.

FOOLED AROUND AND FELL IN LOVE (CPS 0252) IS THE SMASH SINGLE FROM ELVIN BISHOP'S NEWEST LP STRUTTIN' MY STUFF ON CAPRICORN RECORDS, MACON, GA.

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

The BMI writers responsible for this music are:

Chet Atkins  Howard Greenfield  Muddy Waters  Paul Simon
Larry Butler  Billie Holiday  Carl Orff (GEMA)  Charlie Smalls
Harry Casey  Kris Kristofferson  Eddie Palmieri  Billy Swan
Ray Charles  Van McCoy  Gary Paxton  Hank Williams
Willie Clark  Arif Mardin  Oscar Peterson  John Williams
Earth, Wind and Fire  Willie Mitchell  Richard Pryor  Betty Wright
Richard Finch  Chips Moman  Neil Sedaka

BMI
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The world's largest performing rights organization.
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<td>SUTHERLAND BROS. &amp; QUIVER: Knockin' On Heaven's Door (Capitol)</td>
<td>FLEUR DE LIS: Open Your Eyes You Can Fly (Warner Bros.)</td>
<td>LEE OSKAR: The Great Mistake (Chrysalis)</td>
<td>NELSON: Red River Woman (Warner Bros.)</td>
<td>BOZ SCAGGS: Silk Degrees (Columbia)</td>
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<td>BROTHERS JOHNSON: Love In The Morning (Capitol)</td>
<td>BOYD DARNELL: All My Life (A&amp;M)</td>
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<td>JOHNNY WINTER: At The Sound Of The Bell (Columbia)</td>
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<td>LEE OSKAR: Chicago (Chrysalis)</td>
<td>BOB DARNELL: All My Life (A&amp;M)</td>
<td>ROBIN TROWER: Trower Live (Chrysalis)</td>
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<td>PACIFIC OCEAN: Give Me Back My Love (Capitol)</td>
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Don Kirshner Presents a new star: Lisa Hartman. He believes in her.
Produced by Jeff Barry—he believes, too.
Lisa Hartman. Another success story on Kirshner Records and Tapes.

Management: Allan Carr/Dennis Pregnoleto.
Distributed by CBS Records.
**Radio-TV Programming**

**Vox Jox**

*Continued from page 20*

"Now, to the real purpose of this communication. After 10 years building KQWB into one of the better medium-market stations in the state of the county, we have purchased, subject to FCC approval, WECF in Duluth. WECF enjoys a fine reputation in the market. We are looking forward to making it one of the real powerhouses in Midwest rock radio, with 5,000 watts on the dial in a market of 267,000, it surprises me that WECF has not assumed its rightful position. We intend to call this station KROG, and we will announce its identity in the near future. We are looking forward to establishing a new and exciting relationship with the record industry we enjoy in Fargo. No major personnel changes will be made. We announce several adjustments and additions in staff will be a priority. Therefore, we will be seeking something in young, good vibes interested in advancing their careers in a program-oriented atmosphere. If you run across any of these types, turn them on to us."

Good to hear from you, Larry; and you're right, KQWB has an excellent reputation in every way, shape and form.

**Eddie Dillon,** formerly program director and deputy at KDID in Monterey, Calif. The staff there includes program director Greg Lohman, Barkley Go, Roger Barkley, veteran air personality team on KFI radio here, and Roger Barkley, veteran air personality. The program director J.J. Jordan will be adding more.

Sam continues from 9 p.m. until midnight, on Honolulu K-108.

Phil Sheridan, after 24 years with Cox Communications and People's Broadcasting, who owned WRFD and WNDC in Columbus, has left the firm. He was general manager lastly of WNDC, one of the early pioneer progressive stations which later became an easy listening format. Phil is interested in a management position of some kind and we can reach him at (213) 230-9627.

Howard Hildreth, the last all-night personality of KGIL in Los Angeles, is now doing the 2-7 a.m. shift.

Edie Mccabe, back programming WFTL in Fort Lauderdale, used the package for WLW in Cincinnati, an MOR format, for the first time a couple of weeks ago. And he has cut the package again for WFTL. He hears that in the near future, Mccabe goes back to Dallas to record for the Ron Hickland Singers, a Los Angeles MOR format. Sally Stevens is lead female voice; she does vocal backing for Hickland. She will tour occasion. The group is heard on the "Continental Moves Its Tail For You" spot campaign.

What O'Shea did was combine some of the U package with cuts from the old TM Design 70 and the TM Design 72 packages that aired in 1970 and 1972 on WNBC in New York and KQWB in Duluth. He added some MOR, says O'Shea, and "we aim for listeners 30-64 years old." And he also packed three cuts, added a shot of juice into jingles," he claims, pointing out that before this trend was called "jingle packages." In any case, the TM package is one of the honest properties getting right now in the entire jingles game today.

KHS in Los Angeles has started a mini-thing or other called "Discolope." What it is eight discascope records secured so beautifully you can hardly believe it. Don El- lioth of KHS did the production. The "Discolope" is designed as a continuing entity on a regular rotation basis, non-stop, and Elliot is about to start the next stage of the "Discolope." Also to use as a form of exciting music. Good Music. Inc. is a member of the National Station Owners. The services are going to share a suite at the Conrad Hilton during the NAB convention.

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**New Syndicated Shows Blends It In With Music**

**ESP PHENOMENON**

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

Five-minute series will be aired March 24 all day on KMPC, where Melendrez does the all-night show. Five segments, each five minutes long, will be aired once an hour consecutively for 24 hours. "It's a preview of the show, which will be 26 segments long." Melendrez, producer and writer of the show, has been delving into psychic phenomena on his show for several months. The format of the show will be a collage of psychic experiences from superstars of music including Glen Campbell, Olivia Newton-John and Dick Clark. Psychics will also be featured, including Peter Hurkos. Uri Geller and David Hay, along with interviews with parapsychologists, all interwoven with appropriate pop music such as "If You Could Read My Mind," "Windmills Of Your Mind," "Anticipation" and others.

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

Various psychics will give predictions for superstars such as Sonny & Cher, Bee Gees, Carpenters, Dick Clark and Elvis Presley.

Melendrez will tape the shows at Watermark recording studios, Los Angeles, with the assistance of Watermark engineer Lee Hansen. The format of each show will also include a psychic experiment which listeners can do at home; radio stations will receive printed copy about the experiment to use for local promotion.

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

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

**WBSM News Remote**

*By GERRY WOOD*

WASHTENAW COUNTY REMOTE WBSM broadcast of the Merle Haggard Show from Harrah's in Reno has been successful with audience and readership response that Ralph Emery, the show's host, and WBSM officials plan to expand the concept to other cities.

Emery recently returned to the nine-channel nighttime airwaves on WBSM after gaining fame with his nightly show from 1973-77. In his first week back on the job, Emery took his microphone to the stage of Harrah's for a live three-hour broadcast of the Haggard show.

(Continued on page 49)
A Day In The Life Of
LAWRENCE WELK
His many show business activities Gross $6 Million Every Year

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

Clarinetist Myron Floren already are occupied on the set with the nearly 50 singers and musicians who invade 30 million American and Canadian living rooms every week. We believe we cover about 98% of the population," says Sam Lutz, who has managed Welk with nearly a handshake agreement for 30 years. "But why the program is most popular in Boston is something we’ve never figured out." Welk, in dark blue sport shirt and noisy black and white checked slacks, moves with Lutz into a spacious dressing room. For 16 years the ABC network carried the Welk show pioneering at 4:45 a.m. every day. It was dropped, despite respectable ratings. So Lutz and Welk, with a strong assist from their friend Don Fedderson, quickly set up their own tv network.

"It was a trial," Lutz recalls. "The average annual pay for my musicians is $35,000. It is true that they are paid union scale for tv but they consistently earn substantially more by making personal appearances. And it is almost a certainty that their overall earnings in big money."

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

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

The Welk program is telecast 52 weeks a year, 32 of them original shows and 20 repeated. Each one-hour stanza offers a variety of music. Announcements and commercials occupy the remaining 21 1/2 minutes.

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

"We sometimes scoff at a bit trying to conceive new ideas for Welk," he says. "There are so many singers and musicians out there. It demands a problem with sets, costuming and selection of music. But Welk’s a pleasure to work with. He has an uncanny sense of what will and won’t play."

Bob Ballard, Curt Ramsey and Joe Rosse write most of the charts, under George Cates’ supervision. There are 12 writers in conferences regarding themes, making suggestions and serving as Welk’s right hand on and off camera. Manager Lutz points out that Florida was filmed at Miami Beach. "Guy & Raina, will gross $200,000 this year between their Welk appearances and gigs on their own, most of which we provide Advocating the man himself.

"They are all first rate today; several are extraordinarily gifted. But Welk’s sidemen. The four check in on the massive ABC lot, including bandleader in the history of American popular music."

Guy Lombardo excepted, Welk unarguably is the most m"
Chicago's Mexican Tour
Sought By Caribou Mgt.

Chicago's 2,600-seat Casino Theater, Associate Billy produce the shows for the Casino theater, with nightly performances as part of the single admission for all attractions among those named.

Howard Kaufman of Caribou says, "There was never the slightest bit of trouble inside the hall. You couldn't have asked for greater audiences. It's only the kids who couldn'tfind tickets who caused trouble outside the first night. We put up speakers to pipe the concert into the parking lot the next day, but there were some cops all around only a handful of kids showed up." As an added perk, the sold-out shows were expensive.

"The audience management wanted to keep the house tidy on the first shows, so we put on an encore for the kids," Kaufman says, "so they'd have Rene Leon, the promoter, book us into the National Auditorium for 10 nights."

Parazaider says, "The audience management, IN 2,600-SEAT THEATER
Concerts Set For A. C. Steel Pier

ATLANTIC CITY—The famed Steel Pier, a landmark on the Boardwalk, will feature concerts from now until the end of the season. The shows will be part of the show business in Atlantic City's boardwalk entertainment area.

Since the beginning, Steel Pier has been a major showplace for top musical and theatrical names, and in earlier years offered big band names in its Maritime Ballroom—all for one admission price plus the cost of a meal with the many outdoor shows offered.

The 2,600-seat Casino Theater will feature concerts for the summer season, July 5 to August 8.

Rock Flicker Filmed For 'Star' Flicker

PHOENIX—Bill Graham's FM Productions will produce a rock concert here Saturday (20) as part of the O'Jays and other artists' summer season in the Phoenix area.

The O'Jays Win Gamble
No Guarantees In Front

With the tour halfway over, the O'Jays have set at least a half-dozen house records along the way, have earned $7,500 a night for a flat percentage, and have set at least a half-dozen house records along the way. They have never seen a rock audience stand up and hold up lighted matches before.

The O'Jays win the gamber, the organization that runs the National Auditorium and other government-owned theaters in Mexico City and Guadalajara announced a ban on U.S. pop shows.

Ticket prices, closely controlled by the Mexican government, ran from $2 to $24 for the Chicago three-night stand.

In a news conference before the shows began, the opening night disturbance was produced mainly by teenagers, who caused trouble inside the hall, saying that the electricity didn't work. "They arrive at 9 p.m. and are gone at 1 a.m.," Kaufman said. "In between, they autos and audiotoriums with buried-in music, but never lost their touch for a passer-by was killed—think they've opened anything up that happened in that part of town at that time on the concert," says Kaufman. "We're lucky in that they didn't get back in after proving that Mexico is a viable rock headliner concert market and having a great time all-around," says Parazaider.

Parazaider says, "The audience management..."
With shows at 3 and 7 p.m., Corbett Colonial Cinema here on Sundays to promote rock concerts at the Colonial shows movies, Jim Corbett plans to bring rock groups back into the city again, especially with the demise of Stax's Big Star. Few cities can boast of the wealth of talent that Memphis can, and the Colonial Agency presented the cream of the crop for various record executives in an effort to bring major labels back into the city again, especially with the demise of Stax's Big Star.

Kean ♥

Memphis Is Dead? It Just Isn't So

SMOKEY ROBINSON SYLVERS MIGHTY CLOUD OF JOY FLATBACK BAND Feltoi Forum, New York

It is an understatement to say that Robinson is an important figure in the history of popular music. He has written some of the most nobly as a songwriter he is responsible for some of the most melodic and evocative music in the popular idiom.

Unfortunately most of Smokey Robinson's hits have been covered by other artists, in March 5 performance he relied on his own appeal and his most recent material which is currently running at its formula.

The show was well received by the female members of the audience who feel Smokey Robinson's hit songs are a part of their lives. It would appear that the Mighty Clouds Of Joy were typical of the many groups utilizing projected color effects in their performances. The Mighty Clouds of Joy have a strong identity of their own. The opening act, the Flatback Band, was most impressive during its short set. The group, which comes from St. Albans, N.Y., is sold in all respects and could, with more exposure, become a first-rate act. Griffith and Ed Ford Jr.

CATERINE M.V.A.C.E

London Palladium

Beck is town to retire everyone of his status as one of the world's truly top-selling talents. Friday night found fans at the Palladium to welcome Beck's act. The audience was the majority of the crowd was ready to leave when the performance came to a premature halt after about 45 minutes due to technical problems.

The audience was made up of the artists and groups opening for their own shows. The Mighty Clouds Of Joy were performing as guests along with the other artists.

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SYNDICATE APOLLO THEATER

Talent In Action

NEW YORK - A syndicated series of 90-minute television specials called "Memphis Is Dead? It Just Isn't So" is being handled through Dimensions Unlimited. Fred Dukes produces for Group W.

Cities where the shows will be seen include Denver, Colorado; D.C., Los Angeles, San Francisco, Chicago and Pittsburgh.

LOS ANGELES - What happens when an artist cuts superbly produced and critically acclaimed albums but then, for whatever reason, fails to get the right recognition for those works? The artist might have six, seven or eight albums under his belt, sell 150,000 copies of each one, never tours and spends as much time producing and engineering for his friends as he does for himself?

Not too much, Dave Edmunds readily admits. But there is one artist whose success seems to have gone against every conventional grain in the record business. We're talking the Mighty Clouds of Joy, the group that topped five singles in England and one here. Now Edmunds says he is going to change his ways, at least slightly.

Edmunds found out he lived in sensitivity in the mid-'60s as a member of Britain's Love Sculpture. One abortive tour in the States or with the band stranded somewhere in the Midwest and Edmunds returned to England, staying away from this country for eight years.

He surfaced again in the early '70s with his own band, but as a studio artist working in the movie "Stardust," providing backup, intermingled with many other groups, utilizing projected color effects in their performances, included 10 classics and playing, included 10 classics and playing, included 10 classics and playing. The group successfully incorporates the artists' own band members.

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It was true that his art has little changes through the years but Valente is old and he knows just what to serve the audience with . . . the hottest audience on the stand . . . (Continued on page 35)

Talent In Action

MEMPHIS-It has been rumored in the past few months that this city is losing its music industry. But the Don Dorsett International Talent Agency discovered any rumors of that nature, March 2 with an exclusive, one-night-only showcase of talent with "Expo Presents A Special Evening Of Entertainers." More than 20 companies attended the event, which promises to boast of the wealth of talent that Memphis can, and the Colonial Agency presented the cream of the crop for various record executives in an effort to bring major labels back into the city again, especially with the demise of Stax's Big Star.

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CAL TJADER, WILLIE BOBO MONGOOSE at Troubadour

BOBBY RODRIGUEZ & CIA

Beezer, Beacon Theater, New York

For the first time in many years, the trio of musicians most responsible for setting the standard in true Latin jazz got together in New York City, the setting of many of their early triumphs, and it was worth the wait. TJader, Bobo and Santamaria are individually giants in their own right, but together they have the capacity to excite and entertain.

Mongo started the set off with his group doing a couple of numbers, "Por Que No" and "Also Itos" which were well received. But when he was joined by Tjader and Bobo they brought the audience down.

Of course, their big hit, "Mash Wash" had everyone stamping and shouting, but more importantly, through the material they chose to play it was evident they still had that comfortable relationship where each member could read each other and check with each other. They instinctively knew when to take solos and when to return to structure. They also felt at ease with each other's style.

But these solo numbers drew tepid response, and the band appeared to be losing their edge. However, in their set they played around the world at the finest clubs and venues, so it was rather unfair to find the audience not as attentive as it could have been. Indeed, the couple who left early were not the only ones who left.

The evening's best moments were scattered throughout the entire set. Bromberg's utilization of an Eastern chant in the lyric of one song was the dramatic point of his act. Still, those who were attentive to his performance were rewarded.

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New York - Golden Crest Records is taking direct orders to the public in a case against trade factors said to undercut adequate distribution of small classical labels. In a newsletter to some 25,000 consumers the company charges that overproduction, price-cutting, lack of service, and guaranteed sales policies all work to inhibit the availability of quality specialty product at the retailer level.

Recipients of the brochure are urged to order directly from Golden Crest if they can't find albums in their local stores and if dealers refuse to special-order requests. "The problem is getting more severe all the time," says Clark Galehouse, label president. "About 65 to 70% of our catalog sales are now on a direct basis, and the percentage keeps rising." Galehouse insists he would much prefer to market all his product through retailers. But he views this as impossible in the context of the present industry structure.

The newsletter states that heavy duplication of standard classical titles makes it all but impossible for any one dealer to carry stock in depth. Price-cutting, record buyers are told, keeps dealers' profit margins so low that they can't afford knowledgeable help and would just as soon lose a sale as fill an out-of-stock order. "Dealers sometime tell customers that recordings are out of print when they've just been released," (Continued on page 65)

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

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

Already taped in England is Bing Crosby in a recording of "Tom Sawyer." Also being readied for release on Argo is an LP featuring Glenda Jackson. Prominent film artists are among those who will record for the label later in the U.S., according to Leo Horberg, general manager of the import.

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

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**BEST SELLING CLASSICAL LPs**

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**THE CHAR PIANISTS**

ALICIA de LARROCHA

ALICIA de LARROCHA SPANISH ENCORES

Abelanz Scoler Comunales Turia

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**GRAND AMERICAN**

Ravel:

PIANO CONCERTO IN G: CONCERTO FOR THE LEFT HAND

Faure: FANTASIE

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**THE NEW YORK TIMES**

Number One In The Nation (Billboard)

Impeccable Pressings...Imported From England

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**Billboard SPECIAL SURVEY FOR Week Ending 3/20/76**

(Published Once A Month)
NEPHI HANNEMM
Hina Mauna, American Samoa, Honolulu

Utled as “The Polyneesian Man,” singer-entertainer Hannemm is one of Young America’s hottest stars in his prime in the Garden Lanai here—a new home for him since January. You name it, he does it—anything from Hawaiian surf/oldie parodie and other such subjects.

Wainwright's show on guitar and Fingers Taylor on harmonica. They do their best material with a band which will probably be his next single.

Perhaps the reason the artist has so rarely...
LOS ANGELES—Two computerized dance floors are bringing customers into Slabtown Disco, in Portland, Ore., according to its owner, John Tehan.

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

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

“We’ve asked our customers to expand with us. Many original customers have come in change and they enjoy it. That’s partly why we offer dance lessons, to help our patrons enjoy it. That’s partly why we offer pand with us. Many original cus-

umerized dance floors are bringing cus-

tomers away,” asserts Tehan.

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

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

Bass, Middle & Treble Controls
giving 128 of cut or boost so a pre-amp is not required.

Twin Phono inputs so both turn-

ables can be played together & professional fades achieved.

Set your voice level with its own Volume Slider.

The Tape Input allows special effects and tapes to be added.

A Master Volume Slider to set overall system level,

Pre-Cue play one turntable while cueing up the other or the tape.

Headphone Output from 400 to 10K impedance.

Mic Input accepts any impedance microphone.

Talkover Button with its auto fade recovery makes voice talk-over easy.

Top Audience Response Records in N.Y. Discos

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(Continued on page 3)
Milwaukee's Up To the Minute
Its Night Life Flourishing Just As In Manhattan

By MARTIN HINTZ

Milwaukee—It's long been said that the city has survived for decades to get on top of the latest thing. There have been even rumors that the Twin Cities' Twin Towers are a case in point. So it has been somewhat of a surprise to some persons here that the city's Night Life has caught on so strong and so fast.

But there are a few people who think that Milwaukee's Night Life has been used to death, with the ever increasing changeover of live music clubs to a disco format. So it's like the old disco always, snots one operator. "Some guy gets a jukebox into his 13-stool place and bangs a sign in the window saying he's got a discotheque. That just doesn't do it."

The town's manager who has changed formats agrees that the new ways have been worth the cost of renovation. "We don't have the bar with the bands anymore. The wear and tear on the place isn't so great. There's a bigger selection of music. And the fact that people drink more, spends more and acts better," says one downtown disco operator.

Over the past few years, he's changed his layout four times and has just done another changeover, adding a 55-foot bar and 25 custom-molded ceiling mounted speakers. The he's had so far is so good, he's able to hold about 900 persons, is one of the biggest disco in town.

But there are a few who think Milwaukee, switched from live music to disco last year with no regrets voiced by the staff, and a bell of a lot easier," he says. However, in true Milwaukee fashion, Balistrieri still holds to traditions, keeping hands on a live music image by booking in bands at least once a month. The club's straight format with the music, as evidenced by the playlists. "We pay a lot of attention for the Hollywood look with flashing lights. That's not Milwaukee," says Dave Reynolds, manager of one of the top live music clubs in the city. "It's a family oriented place, not a disco; then all of a sudden, everybody was changing over," says Mark Balistrieri, of the city's Ye Old Regulator.

The Ye Old Regulator, in the basement of a shopping center on the city's South Side, opened in 1973, making it one of the earliest places in town utilizing a lighted dance floor. DJs is responsible for the music.

According to manager Ray Chapman, the club's capacity of 1,000 people is a popular place to "meet the girls," and a "good number of the "curious older people," who are part of the deal. A courtesy card can be offered to the regulars, and the club is now changing the name to something else because of the "curious older people," who are part of the deal. A courtesy card can be offered to the regulars, and the club is now changing the name to something else because of the "curious older people," who are part of the deal.

PHILADELPHIA—Increased interest in radio stations for the future growth of college radio in general, was stressed at the National Association of Broadcasters (NAB) convention here March 5-7.

"With a club you can do a lot things you can't on radio because of those commercial breaks," says Reynolds. "You can target the audience and keep the level up; let me tell you if the crowd seems to want it."

"The room seats about 300 and can accommodate more patrons. "The test, which will involve some of the regulars at the Hungry Lion, which holds 256-300 people, is being discoed to the window saying he's got a discotheque." The Ye Old Regulator also has a regular club circuit he plays after his Pfiscotheque hours, utilizing a custom built, portable sound system. "How many 2,000 records with his on his rounds. "You want Simon and Garfunkel?"

John Volpe of the new Frito's recently initiated a 13 and under disco party on Saturday nights. "It's a good place to go, he says, "This disco thing is what's happening and we have it on. One night here, our DJ can go through 200 records; a band could do only about 10." The Frito's opens at 11 a.m. with a (Continued on page 65)

YE OLD REGULATOR

Indiana Students Dig 3 Deejays At Campus Spot

By VICKORA CLEPPER

record also works well. The special disco mix was done by Atlantic's Anita Wexler and Jimmy Douglass.

Angeloni's disco in Trenton, NJ., is another club that is doing good business with its disco acts. Starting off the new policy there will be Sunday and Tuesday nights.

According to manager George Angeloni, the club's capacity of 1,000 people is a popular place to "meet the girls," and a "good number of the "curious older people," who are part of the deal.

BLOOMINGTON, Ind.—Since opening Jan. 5 as the first disco in this home base of Indiana Univ., Ye Old Regulator, has been packing them in, using three deejays from a local station four nights a week. "This is a headache of a dancing every evening."

The room seats about 300 and can accommodate more patrons. "The test, which will involve some of the regulars at the Hungry Lion, which holds 256-300 people, is being discoed to the window saying he's got a discotheque." The Ye Old Regulator also has a regular club circuit he plays after his Pfiscotheque hours, utilizing a custom built, portable sound system. "How many 2,000 records with his on his rounds. "You want Simon and Garfunkel?"

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LOS ANGELES—"In the music business you live and die by what you do and you can’t afford to get old. You have to keep going, and to be healthy and take a stand and let people throw a brick at you when you do."

"I’m not a model," says the 59-year-old Bucky Pizzarelli, who, along with his brother Bob, has been making music together for four decades, as a respected artist, producer, writer and executive, a versatile man who is now following his own most recent LP get rolling and continuing his production work.

Townsend is probably best known to those in the business for his own brand of what he calls "innovative music," a number of years back, as well as his production of Marvin Gaye’s "Let’s Get It On."

While Townsend is certainly considered a success, he has not always had an easy time of it, and he has formed a number of strong opinions over the years about production and the music business in general.

"In hand," he said for some big labels, "but, "he said, "he’s being in-house in the old days seemed to inhibit creativity. You had to spend the day at the desk, be in at a certain hour and it has hard to hang on to hours, you were responsible for which is one thing a producer must do. So I went into independent production.

"I love it," he said. "I don’t like the idea of it, but I like the way it is. I’m working with an artist, a good idea, and you can tell if your music is honest. You must record with the right people.

What about the earlier days, more than a decade ago, when there were not a lot of black independent producers?

"I don’t want to think of what happened to labels of the past. But I think that one of them ran that I didn’t want to help a company make millions of dollars and take home $10,000 for a year. If you can’t make a living, do it!"

"What do you do when you get too old to make money?"

"I was just picking up the material," Townsend adds. "That’s one reason I’m independent today. I enjoy working and having someone to tell me to do it."

New York—Tucked away among ramshackle warehouses and dilapidated tenements on a non-descript side street in Manhattan’s Soho district, is a small but artistic designed and commercially thriving recording studio.

Blue Rock Recording is a one studio, one scientist, one engineer and a bunch of kids who are out there recording their records. The studio is owned and operated by Ken Kirkwood and the head honcho is engineer. Bob Kirkwood is the head honcho of the studio.

Kirkwood and his team are busy at work in the studio, and are constantly offering those little extra touches which only the personal touch can bring. The studio is open for business and is successful.

Consequently, they never miss an opportunity to broaden their knowledge of the business, and participate in seminars and training programs is an essential part of their overall growth program.

Blue Rock Recording though small, offers sophisticated facilities. This includes a 16-track console with 20-input. Doleby noise reduction system, SSL and phase, equalizer, and a wide range of instruments.

In addition to working with big names in the entertainment business, Blue Rock is also available for jingles, soundtracks for film and television and publishing demos.

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** Hidden N.Y.’s Soho, Blue Rock a Little Gem **

By RADCLIFFE JOE

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To my Star.
Berry
Diana Ross. From The Projects to The Palm Court. The Supreme supreme. Profiled in People, Ebony, TV Guide, Rolling Stone, Vogue. Academy Award-nominated actress. Wife, Mother, skillful swimmer, tennis player. Acclaimed fashion designer. A permanent place in modern musical history. Simultaneously, a hit movie and a #1 single…her life story is magical and moving, with inescapable Cinderella overtones. The Diana Ross story…

ACT ONE, SCENE ONE. Camera pans the bleak, cheerless exterior of the Brewster Housing Projects, Detroit, then zooms in on three young girls sitting on the front stoop. They are MARY WILSON, FLORENCE BALLARD, and DIANA ROSS.

Introduced by singer Eddie Kendricks, the three high school girls form a trio called The Primettes, sister act to his group, The Primes (which would later evolve into The Temptations). Singing around Detroit, in school, in church, at record hops, the girls are determined to be known in the world of music. The music world is small, in Detroit in the early Sixties, and everyone knows everyone else; they naturally gravitate to its hub—Motown Records.

The girls’ tenacity, their constant presence around Motown, earns them an audition at the fledgling record company’s studios. Berry Gordy, founder and president, hears them sing and sends word that they should come back when they finish high school. They do, and are soon singing background vocals for Marvin Gaye, Mary Wells, Marv Johnson…at $2.50 per session.

ACT ONE, SCENE TWO. Interior of Motown Records, Detroit.

Renamed The Supremes, Florence, Mary and Diana are signed by Berry Gordy to Motown. Then the hard work begins. Rehearsals, choreography, honing and perfecting a sound, a look—a mystique. The group is popular locally, but nine singles are released between 1962 and the summer of 1964 with little national activity. In June of 1964, they record the song, Where Did Our Love Go. Within three weeks of
its release, the song jumps to #1 on the national charts, becoming the first in a string of five consecutive #1 records for The Supremes within one year. *Baby Love; Come See About Me; Stop! In The Name Of Love; Back In My Arms Again; Nothing But Heartaches; I Hear A Symphony*; the initial impetus carries them back again and again to the top of the charts, and the list goes on and on.

ACT ONE. SCENE THREE. Montage: airports, hotels, Las Vegas, the Copa, television shows. Incessant activity. THE SUPREMES, stunningly dressed, are everywhere. Gold records shower on them.

One hit song follows another; one smash performance follows another. The Supremes’ perfect balance of sweetness and energy projects their sexy-vulnerable image through the smallest of transistor radios, or on the most fabled of showroom stages.

The lushness of their sound, the intensity of their music, establishes them as the world’s most famous female trio. They are in demand all over the world. Their fame spreads further through television appearances—Ed Sullivan, Dean Martin, Red Skelton, Mike Douglas, Steve Allen showcase them, as well as such music shows as *Shindig, Hullabaloo, and Shivaree*. In live performance, especially, audiences are entranced: Lillian Roxon writes, in her *Rock Encyclopedia*, “When Diana and The Supremes move it’s in their beautiful steps they have choreographed inside their minds. It’s that very timing and planning that makes them exciting, like a woman who has planned every detail of what she’ll wear, and she knows you know, but you are flattered that she has gone to that trouble for you. Audiences are flattered at the obvious hours, days of rehearsals that lie behind every Supremes appearance. Every single sells, every album sells.”

Florence Ballard leaves the group to spend more time with her family; she is replaced by Cindy Birdsong. The group continues to cut hit records. Following natural evolution, they become known as Diana Ross and The Supremes. Then, after much agonizing over the decision, Diana leaves the group in late 1969 to pursue solo superstardom. (Continued on page D-10)
CONGRATULATIONS

DIANA ROSS AND MOTOWN

A.G.I
To Diana

The first always

-In our hearts

-In our minds

-In our ears

With love and devotion from:

Your first 'Personal Manager':
Mrs. Esther C. Edwards
Sr. Vice President
Motown Records

And your first 'Road Manager':
Mrs. Gwen Gordy Fuqua
Director
Motown Records

We know Where You're Going To and always did know from day one.
To a very beautiful & wonderful lady and person...

David Ruffin
Diana

you're bigger than life.

Ivy Hill Communications Inc.
ACT TWO, SCENE ONE. Interior of Hollywood’s fabled and fabulous Cocoanut Grove showroom. Diana, slim and vibrant, stands alone, center stage.

“Welcome to the Can-Diana-Ross-Make-It-On-Her-Own Show,” she says, and embarks on a virtuoso tour of music and emotions that leaves the audience gasping in wonder. Reviewers sing her praises...“an electrifying debut,” says John L. Scott. “The slender singer played her heart out...and deserved the adulation she received.”

Diana’s solo records, too, are solid smash hits. Her first, Reach Out And Touch (Somebody’s Hand) rises instantly to the top followed immediately by her #1 solo hit, Ain’t No Mountain High Enough.

If critical acclaim had been given before, now it comes in bushels: “A young Lena Horne,” says one writer; another calls her blues singing “pure Bessie Smith.” Yet another opines, “she has the best chance in the world to capture the Barbra Streisand audience.” All agree, Diana Ross is the brightest star on the horizon.


Diana Ross starring in the life story of Billie Holiday? Even her most ardent fans had to stop and pause at the thought. That Diana was destined for films had seemed natural, but to take on a portrayal of the tragic life of the legendary jazz singer...it seems monumental. But, perhaps ultimately unsurprisingly, the lady is more than equal to playing Lady. Nominated for the Academy Award for Best Actress in her very first motion picture, Diana’s exploration into the world of film is stunningly launched. Michael Thomas, in Rolling Stone, writes: “…Here was this little slinky, not long out of the Supremes...the girl never acted in her life except for a couple of skits on Johnny Carson, and here she is with the audacity to impersonate the most beloved jazz martyr of all time...They’ve got a smash box-office rags-to-riches movie on their hands, and most of the credit has to go to the little girl from the Supremes who comes up with the most compassionate and extravagant virtuoso star turn of the year.” About Diana’s recording of the Billie Holiday songs, Rolling Stone headlines their review, “The Lady Lives,” calling the
soundtrack album among Diana’s finest recordings.

ACT TWO, SCENE THREE. A sumptuous home in Beverly Hills. Diana is seen with her husband and three children.

Diana’s marriage to publicist/manager Bob Silberstein, and their three daughters, Rhonda Suzanne, Tracee Joy, and Chudney Lane, bring her delight and satisfaction. “Bob and I have a good relationship,” she says. “Bob is an unbelievable man when it comes to really enjoying life, which helps me to enjoy life. About her daughters, she says, “I don’t mind if I spoil them by giving them a lot of love. If loving them means spoiling them, that’s just too bad.” Making a happy home is, for Diana, a goal on a par with any career achievement.

ACT THREE, SCENE ONE. Another premiere—Mahogany. Once again, Diana stars in a smash hit film—this time, as actress and as costume designer.

When the script of Mahogany comes to Diana for consideration, she sees the chance to make a life-long dream become reality. As a high school student, her goal had been to become a fashion designer, and she had studied fashion and costume design. During her singing career, she has supervised or designed many of her costumes for the stage, or worked closely with the top designers who dressed her for performance. At first reading, Diana sees that the script would allow her to combine her favorite hobby with her acting career. The climax of the film, where the secretary/model/fashion designer portrayed by Diana unveils her fabulous fashion creations, features Diana’s own original designs. In all, she creates more than 50 outfits for the film, from casual sportswear to extreme high fashion. She supervises every phase of their production, from color-fashion coordination, beading and fabric selection, to their actual fitting.

Designing and acting in Mahogany garners Diana more critical kudos, and 1976 starts on a bright note when her recording of the Theme from Mahogany (Do You Know Where You’re Going To) reaches #1 on the Billboard charts, and is nominated for an Academy Award.

Act Three is still in progress, and the leading lady has only begun to explore the wonders her life will hold. There are many roads to be traveled, many years to fill with accomplishments and honors. If Diana Ross continues at the rate she’s gone so far, her inevitable cinematic biography may have to be serialized...
To Diana, who touches us all.

Angel Color

Diana—
You're music to our ears.

Nylen Brothers & Co.,
Honolulu, Hawaii
Diana: Our Lady.

America's #1 Publisher

6464 Sunset Boulevard, Hollywood, California 90028
She pinned pictures of Billie Holiday all over the walls and stared at them for months.

Diana Ross is batting "2000" in the acting game, and doing it with the verve and elan that marks all of her enterprises. The world sat up and took notice when the famed singer made her acting debut in *Lady Sings the Blues*, tackling a role that would give the most experienced of actresses pause, and making it so much her own that she was nominated for the Academy Award for Best Actress. In 1975, *Mahogany* was released, and once again Diana Ross, actress, was the subject of raves.

"Diana Ross is the funkiest beauty the screen has known! She's a cyclone blowing through this movie!" extolled Pauline Kael in *The New Yorker*. Charles Champlin gave "A long and luscious love-token to the extraordinary Diana Ross. She is a genuine movie queen, the absolute essence of the star!" in his review in the *Los Angeles Times*. *American Home*’s Daphne Davis saw in Diana "the makings of a spunk-and-funk comedy queen a la Carole Lombard" and WABC-TV’s Kevin Sanders opined, "She'll probably get another Oscar nomination."

Of course, she had wowed them in *Lady Sings the Blues*, and at that time her instinctive acting ability had been chronicled by Michael Thomas in *Rolling Stone*: "Every whisky breath she takes, each flutter of those heavy lids, all the unstudied nuance of her performance, each shrug of those exquisite shoulders, every ululation of the clavicles—it comes from a clairvoyant affinity for the period, the music, and most of all for the woman Billie Holiday might have been."

Preparing for the role, Diana did a great deal of homework. She pinned pictures of Billie Holiday all over the walls and stared at them for months—picking out little details like the candy bar on the

(Continued on page D-18)
Keep on Keepin' on...
Peace & Love
Sammy.

A Special Thanks... with admiration and gratitude.
Diana.
"You're still my baby after all these years."

Smokey
We’re all for you, Diana.

Heilicher Brothers
Minneapolis, Minnesota
Opa Locka, Florida
Dallas, Texas
St. Louis, Missouri
You really know where you're going to.
We're happy to be going with you.

To the hit of Boston.

Hitsville of Boston
Diana—We're im-pressed!

Plastic Enterprises
Southampton, Pennsylvania

United Record Pressing
Nashville, Tennessee

Dixie Record Pressing
Nashville, Tennessee

Superior Record Pressing
Somerdale, New Jersey
Mr. & Mrs. Diana Ross? no way, says her husband of five years, Bob Silberstein

Photographs by Douglas Kirkland

With her hit movie, a No. 1 record and their three daughters, no wonder Diana Ross and Bob Silberstein are all smiles.

Outsiders who only half know Berry Gordy, the chairman of the board of Motown Industries, might figure that his first personal statement in film would be titled Success Story and that the promo catch line would go, "Success means never having to say you're sorry." Actually he has such a movie, a rag-trade-to-riches romance called Mahogany, and, rather affectingly, the pitch Berry himself penned reads, "Success is nothing without someone you love to share it with." In his own case, of course, Berry has been thrice wed and now confesses for the first time that Mahogany star and his long-time protege Diana Ross was also his sometime love.

Over the dozen years since he discovered the slinky lead singer of Motown's Supremes (the second hottest-selling group of the '60s after the Beatles), Gordy evaded talk of marriage while Diana pined for a family of her own. "I'd traveled a lot, was going temporarily insane and became very successful," she reflects, "but there was no one to take that all home to. I even thought of adopting a child as a single mother." So she finally cut her Gordyan Knot (emotionally but not professionally) and chose to share her success and love with Bob Silberstein, a born-to-run kid from Jersey, who is, at 30, 15 years junior to Gordy and one year younger than Diana.

Silberstein is today one of Hollywood's most likable and few trustable young personal managers, though when he met Diana six years ago he was just a jobless newcomer two months in town. "No one introduced us," Bob recalls, and Ross still kids that she "picked him up." The scene was a Los Angeles men's shop where the always dramatically put together Diana (she makes "best-dressed" lists and designed all the flamboyant Mahogany costumes) was shopping for a present for Berry. She asked for Silberstein's help and discovered "a rare thing, a gentleman who is young, alive and very handsome—all the fantasy things you think of in a husband." Though they "were never alone together" for a year and a half, they married in 1971 after Bob presented her with red pajamas to match his own—a galvanizing event Diana claims "was the first time we realized we were a couple."

That didn't mean, though, that Silberstein was reconciled to becoming Mr. Diana Ross, or to playing Jeff Wald to his wife's Helen Reddy. Under the name of "Robert Ellis" (he briefly dropped the Silberstein "because I thought everybody did"), he got into real estate speculation and began taking over top rock acts like Billy Preston and Rufus. "I would never manage Diane"—as intimates call her. Rather, he notes "she's been in the business a lot longer than I have and I respect her advice."

And why shouldn't he? Under Berry Gordy's management (he is still a close friend of the family), Diana has made a splash in movies at a time when most Hollywood actresses are an extinguishing species. In her only prior role, Diana was an Oscar nomination for playing Billie Holiday in Lady Sings the Blues.

Now Mahogany seems to be one of the first box office clicks of this winter despite what Gordy concedes to be "the worst reviews in the history of the world." Diana even managed a pop hit from her first non-singing role. Her voice-over Theme from Mahogany promptly rocketed to the top of the pop record charts, her second No. 1 record (a feat unmatched by her leading rivals, Barbra or Liza).

All the while, the family life of Mrs. Robert Silberstein (as she proudly labels herself on charge accounts) has hardly suffered. In five years, she and Bob have had three daughters—Rhonda, 4, Tracee, 3, and Chudney, 2½ months. They share a sleekly modern mansion Diana bought in Beverly Hills equipped with a cook, an English secretary, a yardman, a housekeeper, a nannie, Diana's 20-year-old brother, Chico, and her nephew, Tommy, 7. "He's the son I haven't had yet. We're still looking for Robert, Jr."

Despite her wispy 100 pounds and size six ("I don't get fat," she grumbles, "I get skinny"), Diana is an all-out jock. In the summer, she and Bob whack around tennis balls on their backyard court three times a week; this winter they're commuting to Aspen with buddies like Jack Nicholson and Art Garfunkel. On their last skiing trip, Bob, the good neighbor, sat up all night in the hospital with Cher when Chastity had a 105° fever while Gregg was away on tour.

The Silbersteins' vigorous professional life makes them party poops at home. They host maybe one blast a year, go out only to a few more, and most nights hit the sack after 6 p.m. dinner with (Continued on page D-26)
IF ONE’S STARDOM IS SHOWN WITH BRIGHT LIGHTS, THEN MAY THE LIGHTS OF YOUR SUCCESS SHINE AS BRIGHT AS THE SUN.

CONGRATULATIONS DIANA,
STEVLAND MORRIS
their daughters and a movie. They recently finished Werner Erhard’s est course, which some friends suggest has made “Di” less of a prima donna than in the past. Since Bob and Diana think their kids got too many toys this Christmas, next year they’ll try his Chanukah tradition of opening one present a day for eight days. “But I’m no supermommy,” Diana protests. “I need my career, too.” Bob agrees that “Diana would have missed a lot by not having children, but she’s too talented to be only a mother.”

Diana herself grew up in a family of six in a low-income housing project in Detroit, where her dad worked on an assembly line. “I never felt we were poor,” she reflects. “We just didn’t have money.” She and two teenage friends from Cass Technical High School started singing together as the Primettes, a sister group to the all-male Primes (later the Temptations). But when they auditioned for Gordy, then running Motown from a ramshackle frame house office, he told them to come back after graduation. They did, and, as the Supremes, packaged glassy wigs and grabbing rhythms into an astonishingly successful formula. Beginning with 1964’s Where Did Our Love Go?, the Supremes turned Motown into a recording industry giant, once cutting a string of seven successive No. 1 hits.

For Diana, Gordy played Professor Higgins—sending her to classes to learn how to sit, light cigarettes and shake hands. All the while they both denied any romance. But now Gordy finally owns up that “it would have been hard to work with her and not fall in love.” Diana elaborates, “At first he was a dictator, and I really hated him. Then I loved him more than anything. Then I started to hate him again, and now I really like him.”

“We’re still very close, obviously,” Gordy acknowledges. “But our relationship has changed. At first, I taught her a lot. Then we became equal. Now I work for her.” But she hasn’t quite become a dictator. Diana loyally is still friendly enough with the present edition of the Supremes (only Mary Wilson remains from the founding trio) to see them frequently. “I feel happy and strange sitting in the audience,” she muses, “and a little sad too.”

Bob says that any hangups caused by their interracial marriage vanished long ago. “I’ve tried to involve myself in her family and to understand and appreciate the way she grew up,” he points out, “and she’s done that with me.” Bob is from a wealthy family of Jewish garment manufacturers in Elberon, N.J. (“Since Bruce Springsteen, I say Asbury Park,” he cracks.) He graduated from West Virginia University and tried teaching. But after a dispute with his principal he quit and moved to California.

Silberstein recognizes that “there’s still a color line in 1976” and illustrates the point in show-biz lingo. “Diana’s a ‘cross-over’—just like an R&B record going pop or Diana Ross the singer becoming Diana Ross the movie actress.” Diana Ross is not ready to give up any of her cross-overs. She has an ABC TV special coming up in May that could lead to a series. A new record album is in the can, and unlike most actresses, she notes, “I don’t have to sit around and wait for the next movie to come along, I can go out and sing.” As for dealing with the pitfalls of success, she says, “With the Supremes I made so much money so fast that all I wanted to do was buy clothes and pretty things. Now I’m comfortable with money, and it’s comfortable with me.” According to someone who should know—Gordy—all that Bob and Diana need to do now is to stay cool. “They discuss each other’s business problems some,” Gordy says. “But the way for that to continue as one of Hollywood’s finer marriages is for them not to get involved in each other’s careers.” That’s really taking care of business.

ROBERT WINDELER

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CONGRATULATIONS
TO A
BEAUTIFUL LADY
AND A
DEAR FRIEND

[Signature]
DIANA,
YOU REACH OUT AND TOUCH EVERYONE.
LOVE, NICK & VALERIE

You're very special to us.

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Here's to our number one P.O.P. star

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TO DIANA ROSS:
THE AWARD OF MERIT.

Merit Distributors; Detroit, Michigan
Dear Diana,

Thank you for bringing your soul & beauty to my music.

Michael Masser

1973 - "Touch Me In The Morning"

1974 - "Last Time I Saw Him"

1975 - "Theme From Mahogany (Do You Know Where You're Going To)"

1976 - "I Thought It Took A Little Time (But Today I Fell In Love)"
"Diana Ross generates enough star voltage to melt Mr. Baldy in December," wrote Richard Gasden in the Los Angeles Herald-Examiner. "Diana proves to be a mesmerizing night club performer," he exulted. "Alternately sexy, ladylike, grave, soulful and bluesy, Diana's appeal bridges generations and musical preferences."

From her debut solo performance at the Cocoanut Grove in 1970, where she gave humorous reference to the speculation as to whether or not she could last with the Supremes ("Welcome to the Can-Make-It-On-Her-Own Show"), Diana has been literally lifting audiences out of their seats with her energy. At the Newport Jazz Festival in 1974, where she headlined, some devout fans slipped past the tight security and stormed the stage while one anguished voice screamed "I love you!" from the balcony. After playing to a capacity crowd at the Royal Albert Hall in London, the audience rushed onto the stage during Diana's finale—forcing the 27-piece orchestra to disband in the middle of the song.

And everywhere she goes, Diana Ross sets records. Chosen to be the first performer at the brand new Westchester Premiere Theatre in Tarrytown, New York, she broke all opening night attendance records. Recipient of the 1972 Image award for "Best Actress of the Year," Diana told the audience how thrilled she was, but continued that she was "just a singer." Evidence to the contrary exists in her Golden Apple and Golden Globe Awards, Academy Award nomination, and Cue magazine "Entertainer...
of the 'Year' award, a tribute to her versatility and appeal.

Still, singing is ingrained in Diana—it is the natural talent that began in her childhood. Even as a young girl, she loved performing. "I used to sing for my family or for the neighbors or anybody I could make listen to me back in Brewster," she says. "I've been a ham for as long as I can remember. People ask me if I mind singing every night almost all year round. Why, of course not! That's me!"

The critics return her enthusiasm, consistently acclaiming her as "as uniquely versatile as she is talented..."—"electrifying..."—"a superstar performance...". Renowned jazz writer Phil Elwood, writing in the San Francisco Examiner about Diana's performance at Newport, said "For a young lady who has had many a great moment, this certainly must have been one of Miss Ross' finest hours—certainly was one of mine."

One of the secrets of Diana's success is that she makes contact with her audience. As a performer, she says, "I have to keep it intimate. It's between me and you. I met a young man in Beverly Hills just recently who said, 'You don't know how much happiness you've brought me.' And I said, 'You know what, you don't know how much happiness you have brought me—because whatever I give out, I get it back. It's like a wonderful circle.'"

With a philosophy like that, it's no wonder that 1976 finds Diana preparing for an international tour with high enthusiasm and excitement. And audiences from coast to coast—and over the shining seas—will welcome her with the same enthusiasm and excitement, multiplied by the thousands. A true performer knows, senses, lives by the "wonderful circle" of audience response—and there can be no doubt at all, Diana Ross is a true performer.
DIANA,

we are very proud to play a part in your great career.
sincere congratulations and thanks for all the hits.

El Palacio de la Musica s.a.
Caracas - Venezuela

Diana, to me, you are the prime vocalist, performer, actress and human being. Love.
Eddie Kendricks.
Diana, you’re a hit with us. Hitsville of Philadelphia
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Touring just got to be the hardest business of show business, with every smoothly-staged appearance a miracle of logistics, scheduling, organization and good old-fashioned luck.

To Diana Ross, a performer first, last and always, a tour gets the blood circulating, the adrenalin racing, and the spirits soaring. "The biggest difference between now and the early days," she says, "is that now we go by plane, instead of bus. I've learned to catnap—I can sleep anywhere for five or ten minutes, and awaken refreshed. Sure, it's exhausting—when we set out on a tour, it's a hectic schedule we keep. But it's worth it. For me, the show is the thing. I love to perform—to relate to the audience, to feel their reaction. It's one of my biggest thrills."

In the truest show-must-go-on tradition, Diana has appeared onstage in dresses three sizes too large (her luggage was delayed) with her musical director improvising arrangements for the orchestra right up 'til curtain time (snowstorms caused the charts to travel by a later plane): one learns to be adaptable.

"Touring has its particular problems," says Shelley Berger, Diana's personal manager, who travels with her for concert dates. "But you learn to be flexible. Particularly abroad... but once you've been through it, you learn to watch for the idiosyncracies. On one tour, we started with the 'romance countries' where the pace is very relaxed. We did a television show in Spain, where we lip-synched two numbers in eleven hours, then we went to Germany, where things are very scheduled. But you adapt to the customs, and everything works out.

"Once, in Milan, the tour of us—Diana, Mary, Cindy and I—discovered escargot. We must have eaten twenty apiece—it was our first time, and we loved it! We got into a cab (it was in February and it was a cold day) and the driver kept rolling the window down. We asked him, 'pleas, it's cold—roll up the window' but he kept it down. Finally we realized—it was the garlic! We didn't notice—we were talking, laughing, and the garlic must have been overwhelming, in the tiny taxicab. But every tour brings discoveries!"

"Audiences vary from one country to another," Shelley explains. "Our first date in Paris, we weren't sure that the concert had gone well—the reception seemed quite restrained. The next day we found out it was the most fantastic response to an artist ever, but that French audiences don't applaud, stamp and cheer the way we do here. You just learn, by doing, what to expect.

"Our most fantastic response comes in England. In fact, the last time we played the Albert Hall, we had to dress somebody like Diana and use her as a decoy while we slipped out the back. In the provinces, we've been thrown into police cars and driven away from concerts because the limousine would be covered with people."

Security for concerts is necessary, but Diana has a theory that you receive back what you give. People have told her, for instance, not to do "Reach Out and Touch," where she goes into the audience and makes contact—yet she feels so strongly about the song, its message and its importance, that she keeps it—and it is a high point of each show. "Diana has a way about her," Shelley says. "A mob could come running up to her, and she'd say 'Stop!' and they would stop. She's very concerned with audiences; she wants everyone to feel comfortable, and happy. Thus, her fans feel close to her, they get a feeling of 'family.'"

The 1976 tour will include much new material, accumulated and selected over the past three years and incorporated into her highly polished show. Some surprises, some familiar songs—altogether, Diana Ross On Tour... whether her costumes arrive the same day or not.
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Thax Diana, For All The Hits

Thanx Diana, For All The Hits

Congratualtions Diana From Motown's Manufacturer In Canada

Abel Music Corp. Ltd. Willowdale, Canada

We're Proud To Serve The Queen of Music, Diana Ross

La Preuve Que Diana Ross Est Toujours Au Sommet Au Quebec

La Preuve Que Diana Ross Est Toujours Au Sommet Au Quebec

Merci Diana

Alta Musique Distribution, Atec 389 Quest Rue St. Paul Montreal, Quebec, Canada

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Diana, we love you.
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Thank you, Diana, for a #1 record... and an Academy Award nomination!

"Theme From Mahogany"
(Do You Know Where You're Going To)

Written by:
Michael Masser and Gerry Goffin
Published by:
Screen Gems—Columbia Music, Inc.
Jobete Music Co., Inc.

Screen Gems—Columbia Music/Colgems Music
The music division of Columbia Pictures Industries, Inc.
THE COMMODORES
SENT ALL THEIR
"SWEET LOVE" AND
CONGRATULATIONS
TO DIANA ROSS,
A SUPER LADY.

Thank you,
DIANA,
for including
CHAPLIN's "Smile"
in your
new album

Bourne Co., NY

Diana Mahogany:
Indeed words are inadequate to salute
a multi-talented superstar like Diana Ross.
Diana's talents cannot be equalled by any other
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DIANA: YOU PUT THE HIT IN HITSVILLE.
TO THE TOAST OF LONDON...SEE YOU IN THE SPRING!
MOTOWN LONDON
Diana’s 1976 International Tour covers over 20 dates in The United Kingdom, France, Belgium, Germany, Scotland, Italy—a very extensive tour, her first in 3 years. And now that she knows the territory, she’s looking forward to it eagerly.

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Diana, you're a mile high to us!
DIANA ROSS: THE MUSIC

Diana Ross is many things, but she is first of all a singer. A very good singer. And she has the instinct and talent to remain totally contemporary; always in touch with, and generally just ahead of, what’s happening. She has been hitting the Billboard charts so regularly, since 1962, that occasionally her musicianship gets taken a bit for granted: one simply—and correctly—assumes that the next Diana Ross record will become a hit.

Her just-released album, Diana Ross, is a good example of how up-to-date and versatile she can be. No two cuts on it are alike, as she stretches to meet the challenges imposed by a wide variety of material and styles: “Theme from Mahogany (Do You Know Where You’re Going To)” is on it; the title song from Diana’s most recent motion picture is a lush ballad composed by those most contemporary of songwriters, Michael Masser and Gerry Goffin. Closing the album is another ballad, the bitter-sweet “Smile,” composed in part by film comedian Charles Chaplin, but sounding every bit as “today” as “Mahogany.”

Between the two romantic ballads are a number of songs, all new and all dealing with romance, which cover a wide range of rhythms and attitudes. Of special note are the tender “I Thought It Took A Little Time (But Today I Fell In Love)” and the overpowering “Love Hangover”—a nearly eight-minute venture into disco territory; a reminder that The Supremes were making disco records before there were discotheques, and that Diana Ross can do anything she puts her mind to, and do it better than anybody.

Looking backward (something Diana rarely does) through the Ross discography, one notices that from nearly the very beginning, she developed her talents as a singer to cover as much territory as possible. With The Supremes (in addition to her dozen #1 singles) Diana recorded albums of songs by Sam Cooke, Lennon-McCartney, Rodgers and Hart, even tackling the entire score of Bob Merrill and Jule Styne’s Funny Girl. An impressive, far-reaching repertoire. More impressive is the fact that each song, no matter what the source, became uniquely Diana’s.

Peter Reilly, in a Stereo Review feature on the Touch Me In The Morning album, described this quality: She is a fine actress... as she demonstrates with Lorenz Hart’s bitter lyrics to ‘Little Girl Blue.’ The song can stop any show, but Ross’ reading here is controlled and emotionally discreet, giving off the flickering radiance of a butterfly at twilight, fluttering away a too-short life. A stunning performance.”

Diana’s talents had reached the ears of most of the world by 1972, but it was in that year that her consummate artistry made its greatest single impact. For it was in 1972 that her album of songs associated with Billie Holiday, perhaps the greatest of all jazz singers, was released in conjunction with the film Lady Sings The Blues. What impressed the critics and fans alike was Diana’s ability to take upon herself the spirit of Lady Day’s performance, while again adding a special Diana Ross touch that kept her from being a mere mimic. Stephen Davis, reviewing the album for Rolling Stone, wrote about Diana’s handling of the songs: “Ross succeeds brilliantly in their revival on record.... ‘My Man’ and especially ‘Good Morning Heartache’ come off as among Ross’ finest recordings!” Diana’s readings of the Holiday classics are contemporary in feeling with both the historic era of the film—the forties and fifties—and today. The album was a huge popular hit, as was the film. Diana reached recognition as a jazz singer, in addition to the pop and rock fields that she had already conquered.

Her solo albums generally include songs from a number of sources, with Diana Ross’ style and personality providing the needed cohesiveness. There was an album recorded live at Caesar’s Palace in Las Vegas, allowing those who had never shared the experience of a Diana Ross in-person appearance at least some of the impact—and refreshing the memories of those who would travel many miles to see Diana on stage. An album of duets united two of Motown’s greatest talents—Diana and Marvin Gaye.

As a recording artist, Diana Ross’ future seems to have no limit. She has proven her ability to convincingly handle every idiom from jazz to country, and her interest in expressing herself in the most contemporary manner possible.

Two things remain sure. First, that every record made by Diana Ross will be first class in every respect.

And second, that wherever else her career may take her, from high fashion salons to the motion picture screen and beyond, Diana Ross will remain first of all one of the greatest recording stars of all time.
RECORD MERCHANDISING SALUTES DIANA ROSS!
Dear Diana,

Wishing you continuing success.

Monarch Record Mfg. Co.

DIANA ROSS

A HIT IN HOLLAND SINCE 1964*

STRAIGHT THROUGH 1976**

And We Ain’t Worrying About The Next Dozen Years Either!

*Where Did Our Love Go
**Theme From Mahogany

From All Your DUTCH Buddies Old And New
(Peter and Peter)

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Schwartz says "Sensational!"

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DISCOGRAPHY

DIANA ROSS
and
THE SUPREMES

Here, for the wonderment of record collectors, fans and fact freaks, is a complete discography of all albums and singles by Diana Ross (solo) and Diana Ross and The Supremes. You'll be surprised at how many there are. You'll be surprised at how many you wish you had. You won't be surprised that you remember most of them, with pleasure. The totals are: Diana Ross albums—11; Diana Ross singles—13. Diana Ross and The Supremes albums—25; DR&TS singles—33. The first two singles were on Tamla; all other recordings are on Motown.

ALBUMS:

**Diana Ross:**
- **Diana Ross**
- **Mahogany (Soundtrack)**
- **Last Time I Saw Him**
- **Diana & Marvin**
- **Live At Caesar’s Palace**
- **Touch Me In The Morning**
- **Lady Sings The Blues (Soundtrack)**
- **Everything Is Everything**
- **Surrender**
- **Diana Ross**
- **Diana! (TV special)**

**Diana Ross & The Supremes:**
- **Anthology**
- **Farewell**
- **On Broadway (w/The Temptations)**
- **Lady Sings The Blues (Soundtrack)**
- **Everything Is Everything**
- **Someday We’ll Be Together/He’s My Sunny Boy**
- **The Weight/For Better Or Worse (w/The Temptations)**
- **No Matter What Sign You Are/The Young Folks**
- **The Composer/The Beginning Of The End**
- **I’ll Try Something New/The Way You Do The Things You Do (w/The Temptations)**
- **I’m Livin’ In Shame/I’m So Glad I Got Somebody Like You Around**
- **I’m Gonna Make You Love Me/A Place In The Sun**
- **Some Things You Never Get Used To/You’ve Been So Wonderful To Me**
- **Forever Came Today/Time Changes Things**
- **In And Out Of Love/I Guess I’ll Always Love You**
- **Reflections/Going Down For The Third Time**
- **The Happening/All I Know About You**
- **Love Is Here And Now You’re Gone/There’s No Stopping Us Now**
- **You Can’t Hurry Love/Put Yourself In My Place**
- **Love Is Like An Itching In My Heart/He’s All I Got**
- **My Heart Can’t Take It No More/You Bring Back Memories**
- **Let Me Go The Right Way/Time Changes Things**
- **It’s Hot/As Long As I Live**
- **Never Again/Take Me To The Water**
- **Where Did Our Love Go/He Means The World To Me**
- **Run Run Run/I’m Giving You Your Freedom**
- **Back In My Arms Again/Whisper You Love Me Boy**
- **Look To Your Heart/Always In My Heart**
- **Baby Love/Ask Any Girl**
- **Where Did Our Love Go/He Means The World To Me**
- **Run Run Run/I’m Giving You Your Freedom**

**SINGLES:**

**Diana Ross:**
- I Thought It Took A Little Time/After You
- Theme From Mahogany/No One’s Gonna Be A Fool Forever
- Sorry Doesn’t Always Make It Right/Together
- Sleepin’/You
- Last Time I Saw Him/Save The Children
- Touch Me In The Morning/I Won’t Last A Day Without You
- Good Morning Heartache/God Bless The Child
- I’m Still Waiting/A Simple Thing Like Cry
- Surrender/I’m A Winner
- Reach Out I’ll Be There/Closet To You
- Remember Me/How About You
- Ain’t No Mountain High Enough/Can’t It Wait Until Tomorrow
- Reach Out And Touch (Somebody’s Hand)/Dark Side Of The World

**Diana Ross & The Supremes:**
- Someday We’ll Be Together/He’s My Sunny Boy
- The Weight/For Better Or Worse (w/The Temptations)
- No Matter What Sign You Are/The Young Folks
- I’ll Try Something New/The Way You Do The Things You Do (w/The Temptations)
- I’m Livin’ In Shame/I’m So Glad I Got Somebody Like You Around
- I’m Gonna Make You Love Me/A Place In The Sun
- Some Things You Never Get Used To/You’ve Been So Wonderful To Me
- Forever Came Today/Time Changes Things
- In And Out Of Love/I Guess I’ll Always Love You
- Reflections/Going Down For The Third Time
- The Happening/All I Know About You
- Love Is Here And Now You’re Gone/There’s No Stopping Us Now
- You Can’t Hurry Love/Put Yourself In My Place
- Love Is Like An Itching In My Heart/He’s All I Got
- My World Is Empty Without You/Everything’s Good About You
- Children's Christmas Song/Twinkle Twinkle Little Me
- I Hear A Symphony/Who Could Ever Doubt My Love
- Nothing But Heartaches/He Holds His Own
- Back In My Arms Again/Whisper You Love Me Boy
- Stop! In The Name Of Love/I’m In Love Again
- Come See About Me/Always In My Heart
- Baby Love/Ask Any Girl
- Where Did Our Love Go/He Means The World To Me
- Run Run Run/I’m Giving You Your Freedom
- When The Lovelight Starts Shining Through His Eyes/Standing At The Crossroads Of Love
- A Breath Taking Guy/Rock & Roll Banjo Band
- My Heart Can’t Take It No More/You Bring Back Memories
- Let Me Go The Right Way/Time Changes Things
- Your Heart Belongs To Me/(He’s) Seventeen

**Beverly Goldberg**

**Beverly Goldberg**

**Beverly Goldberg**

**Beverly Goldberg**
Success is nothing without some...
everyone you love to share it with

are it with you

around the world

BELGIUM DENMARK FINLAND FRANCE GERMANY GREECE HOLLAND PAKISTAN SINGAPORE SWEDEN SWITZERLAND THAILAND

EMI
From one "Big D" to another... our best wishes.

Big State Distributing Corporation, Dallas, Texas
H.W. Daily & Co., Houston, Texas
You're tops from A to Z at ABC!

ABC Record & Tape Sales, Seattle, Washington
You bring us all together

Together Distributing
Norcross, Georgia
Diana, you're magnificent.

Handleman Co.
Attention trivia and nostalgia buffs: As a public service, here is a complete list, including dates, chart position, number of weeks on the charts, and record number of each Diana Ross/Supremes single or album to reach *Billboard*’s “Hot 100” singles chart or “Top LP” chart — in chronological order. Enjoy.

### HOT SINGLES

<table>
<thead>
<tr>
<th>Date</th>
<th>Pos.</th>
<th>Wks.</th>
<th>ARTIST – RECORDING</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/11/62</td>
<td>95</td>
<td>3</td>
<td><strong>YOUR HEART BELONGS TO ME</strong></td>
</tr>
<tr>
<td>12/8/62</td>
<td>90</td>
<td>6</td>
<td><strong>LET ME GO THE RIGHT WAY</strong></td>
</tr>
<tr>
<td>7/27/63</td>
<td>75</td>
<td>7</td>
<td><strong>A BREATHTAKING GUY</strong></td>
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<tr>
<td>11/30/63</td>
<td>25</td>
<td>11</td>
<td><strong>WHEN THE LOVELET STARTS</strong></td>
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<tr>
<td>11/14/64</td>
<td>14</td>
<td>11</td>
<td><strong>RUN, RUN, RUN</strong></td>
</tr>
<tr>
<td>7/11/64</td>
<td>14</td>
<td>1</td>
<td><strong>WHERE DID OUR LOVE GO</strong></td>
</tr>
<tr>
<td>10/3/64</td>
<td>1</td>
<td>13</td>
<td><strong>BABY LOVE</strong></td>
</tr>
<tr>
<td>11/14/64</td>
<td>1</td>
<td>14</td>
<td><strong>COME SEE ABOUT ME</strong></td>
</tr>
<tr>
<td>2/26/65</td>
<td>12</td>
<td>1</td>
<td><strong>STOP IN THE NAME OF LOVE</strong></td>
</tr>
<tr>
<td>5/1/65</td>
<td>1</td>
<td>11</td>
<td><strong>BACK IN MY ARMS AGAIN</strong></td>
</tr>
<tr>
<td>7/31/65</td>
<td>9</td>
<td>9</td>
<td><strong>NOTHING BUT HEARTACHES</strong></td>
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<tr>
<td>10/30/65</td>
<td>1</td>
<td>10</td>
<td><strong>I HEAR A SYMPHONY</strong></td>
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<tr>
<td>5/17/66</td>
<td>5</td>
<td>11</td>
<td><strong>MAY MY WORLD IS EMPTY WITHOUT YOU</strong></td>
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<tr>
<td>4/30/66</td>
<td>9</td>
<td>8</td>
<td><strong>LOVE IS LIKE AN ICHING IN MY HEART</strong></td>
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<tr>
<td>6/12/66</td>
<td>13</td>
<td>13</td>
<td><strong>YOU CAN'T HURRY LOVE</strong></td>
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<tr>
<td>10/29/66</td>
<td>1</td>
<td>12</td>
<td><strong>YOU KEEP ME HANGIN ON</strong></td>
</tr>
<tr>
<td>1/28/67</td>
<td>1</td>
<td>11</td>
<td><strong>LOVE IS HERE AND NOW YOU'RE GONE</strong></td>
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<tr>
<td>4/6/67</td>
<td>11</td>
<td>1</td>
<td><strong>THE HAPPENING</strong></td>
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<tr>
<td>8/12/67</td>
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<td><strong>REFLECTIONS</strong></td>
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<tr>
<td>11/11/67</td>
<td>9</td>
<td>8</td>
<td><strong>IN AND OUT OF LOVE</strong></td>
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<tr>
<td>3/16/68</td>
<td>28</td>
<td>9</td>
<td><strong>FOREVER CAME TODAY</strong></td>
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<tr>
<td>6/6/68</td>
<td>30</td>
<td>7</td>
<td><strong>SOMETHING YOU NEVER GET USED TO</strong></td>
</tr>
<tr>
<td>10/19/68</td>
<td>16</td>
<td>1</td>
<td><strong>LOVE CHILD</strong></td>
</tr>
<tr>
<td>1/25/69</td>
<td>10</td>
<td>9</td>
<td><strong>I'M LIVIN IN SHAME</strong></td>
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<tr>
<td>4/19/69</td>
<td>27</td>
<td>6</td>
<td><strong>THE COMPOSER</strong></td>
</tr>
<tr>
<td>5/31/69</td>
<td>31</td>
<td>6</td>
<td><strong>NO MATTER WHAT SIGN YOU ARE</strong></td>
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<tr>
<td>8/2/69</td>
<td>69</td>
<td>5</td>
<td><strong>THE YOUNG FOLKS</strong></td>
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<tr>
<td>11/8/69</td>
<td>1</td>
<td>16</td>
<td><strong>SOMEDAY WE'LL BE TOGETHER</strong></td>
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<tr>
<td>11/28/70</td>
<td>14</td>
<td>10</td>
<td><strong>RIVER DEEP—MOUNTAIN HIGH</strong></td>
</tr>
<tr>
<td>6/5/71</td>
<td>55</td>
<td>5</td>
<td><strong>YOU GOTA HAVE LOVE IN YOUR HEART</strong></td>
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<tr>
<td>12/1/68</td>
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<td>13</td>
<td><strong>I'M GONNA MAKE YOU LOVE ME</strong></td>
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<td>3/15/69</td>
<td>25</td>
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<td><strong>I'LL TRY SOMETHING NEW</strong></td>
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<td>9/13/69</td>
<td>46</td>
<td>5</td>
<td><strong>THE WEIGH IT</strong></td>
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### SUPREMES & FOUR TOPS

<table>
<thead>
<tr>
<th>Date</th>
<th>ARTIST-ALBUM TITLE</th>
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<tbody>
<tr>
<td>4/25/70</td>
<td><strong>REACH OUT AND TOUCH (SOMEBODY'S HAND)</strong></td>
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<tr>
<td>8/8/70</td>
<td><strong>AIN'T NO MOUNTAIN HIGH ENOUGH</strong></td>
</tr>
<tr>
<td>12/30/70</td>
<td><strong>REMEMBER ME</strong></td>
</tr>
<tr>
<td>5/1/71</td>
<td><strong>REACH OUT I'LL BE THERE</strong></td>
</tr>
<tr>
<td>8/14/71</td>
<td><strong>SURRENDER</strong></td>
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<tr>
<td>11/8/71</td>
<td><strong>I'M STILL WAITING</strong></td>
</tr>
<tr>
<td>1/13/73</td>
<td><strong>GOOD MORNING HEARTACHE</strong></td>
</tr>
<tr>
<td>6/2/73</td>
<td><strong>TOUCH ME IN THE MORNING</strong></td>
</tr>
<tr>
<td>1/7/74</td>
<td><strong>THE LAST TIME I SAW HIM</strong></td>
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<tr>
<td>4/7/75</td>
<td><strong>SLEEPIN'</strong></td>
</tr>
<tr>
<td>9/7/75</td>
<td><strong>THEME FROM MAHOGLANY (DO YOU KNOW WHERE YOU'RE GOING TO)</strong></td>
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### SUPREMES & THE TEMPTATIONS

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<tr>
<td>10/6/73</td>
<td><strong>YOU'RE A SPECIAL PART OF ME</strong></td>
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<tr>
<td>2/23/74</td>
<td><strong>MY MISTAKE (WAS TO LOVE YOU)</strong></td>
</tr>
<tr>
<td>7/13/74</td>
<td><strong>DON'T KNOCK MY LOVE</strong></td>
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### TOP LPs

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<tr>
<td>9/19/64</td>
<td>2</td>
<td>89</td>
<td><strong>WHERE DID OUR LOVE GO</strong></td>
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<tr>
<td>11/28/64</td>
<td>21</td>
<td>21</td>
<td><strong>A BIT OF LIVERPOOL</strong></td>
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<tr>
<td>3/20/65</td>
<td>79</td>
<td>8</td>
<td><strong>COUNTRY WESTERN &amp; POP</strong></td>
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<tr>
<td>6/8/65</td>
<td>76</td>
<td>19</td>
<td><strong>WE REMEMBER SAM COOKE</strong></td>
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<td>8/21/65</td>
<td>37</td>
<td>37</td>
<td><strong>MORE HITS BY THE SUPREMES</strong></td>
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<td>11/13/65</td>
<td>11</td>
<td>54</td>
<td><strong>LIVE AT THE COPA</strong></td>
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<td>3/19/66</td>
<td>65</td>
<td>6</td>
<td><strong>I HEAR A SYMPHONY</strong></td>
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<td>9/24/66</td>
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<td><strong>SUPREMES A GO-GO</strong></td>
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<td>2/18/67</td>
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<td><strong>THE SUPREMES SING HOLLAND—DOZIER—HOLLAND</strong></td>
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<td>6/17/67</td>
<td>20</td>
<td>19</td>
<td><strong>THE SUPREMES SING RODGERS &amp; HAM</strong></td>
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<td>1</td>
<td>89</td>
<td><strong>DIANA ROSS &amp; THE SUPREMES GREATEST HITS</strong></td>
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<td>4/27/68</td>
<td>28</td>
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<td><strong>REFLECTIONS</strong></td>
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<td>152</td>
<td>152</td>
<td><strong>FUNNY GIRL</strong></td>
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<td>17</td>
<td>18</td>
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<td>21</td>
<td>18</td>
<td><strong>LIVE AT LONDON'S TALK OF THE TOWN</strong></td>
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<td><strong>LET THE SUNSHINE IN</strong></td>
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<td>33</td>
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<td><strong>CRAWDADDY</strong></td>
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<td>1/10/70</td>
<td>31</td>
<td>25</td>
<td><strong>DIANA ROSS &amp; THE SUPREMES GREATEST HITS VOL. 3</strong></td>
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<td><strong>FAREWELL</strong></td>
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<td>5/16/70</td>
<td>129</td>
<td>13</td>
<td><strong>THE SUPREMES</strong></td>
</tr>
</tbody>
</table>

**DISCOGRAPHY OF CHART SINGLES AND ALBUMS**

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What becomes a Legend most?

Blackglama

BLACKGLAMA® IS THE WORLD’S FINEST NATURAL DARK RANCH MINK BRED ONLY IN AMERICA BY THE GREAT LAKES MINK MEN.
<table>
<thead>
<tr>
<th>Date</th>
<th>City</th>
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<tbody>
<tr>
<td>March 14</td>
<td>BIRMINGHAM</td>
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<tr>
<td>March 15</td>
<td>BOURNEMOUTH</td>
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<td>March 16</td>
<td>LEICESTER</td>
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<tr>
<td>March 22</td>
<td>SOUTHPORT</td>
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<td>March 23</td>
<td>GLASGOW</td>
</tr>
<tr>
<td>March 24</td>
<td>EDINBURGH</td>
</tr>
<tr>
<td>March 26</td>
<td>BLACKPOOL</td>
</tr>
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<td>March 27</td>
<td>MANCHESTER</td>
</tr>
<tr>
<td>March 28</td>
<td>ROTTERDAM</td>
</tr>
<tr>
<td>March 29</td>
<td>AMSTERDAM</td>
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<tr>
<td>March 31</td>
<td>ANTWERP</td>
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<td>April 2</td>
<td>BRUSSELS</td>
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<tr>
<td>April 5</td>
<td>PARIS</td>
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<td>FRANKFURT</td>
</tr>
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<td>April 10</td>
<td>MUNICH</td>
</tr>
<tr>
<td>April 13</td>
<td>ROME</td>
</tr>
<tr>
<td>April 15</td>
<td>ZURICH</td>
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</tbody>
</table>
**Billboard Hot Soul Singles**

By JEAN WILLIAMS

LOS ANGELES: After 10 years of inactivity and a year of dealing with its catalog product, Vee Jay Records has wrapped up a plans to compete with major soul and jazz labels, reports Calvin Carter, ad dir.

Vee Jay is currently purchasing r&b masters with which to get back into the record business with new product.

During the past month, the label—which was a leader in the blues field in the 50s—has signed several new acts.

Rez, which was also a major part of the label during its early days, is coming back into play.

To coincide with its new jazz signings, Vee Jay will this month open the Southenland Lounge West, a nightclub in Los Angeles, to showcase its jazz acts.

The club will operate on Monday and Tuesday evenings and will also be a platform for other new acts not of the Vee Jay family to gain exposure.

Carders points out that all releases will be contemporary and directed towards today's market.

Jerry "Swamp Dog" Williams, producer/writer and artist is the first act to sign with the label during its rejuvenation campaign. Williams' LP "It's A Birch," is set to be released shortly.

Pat Henley, former background singer for Smokey Robinson and the group, Mixed Sugar, has also signed.

Carders notes that the label is seeking r&b and jazz acts with crossover potential. He is scouting the country for acts.

He points out that although Vee Jay is concentrating its efforts on securing r&b and jazz acts, pop and gospel performers will also be signed.

Vee Jay will initially deal with independent distributors, but will be looking to hire its own staff representatives in the future, says Carter.

**Dionne Warwick**

Dionne Warwick admits that she had become "redundant" with her current sound, and she feels that her alliance with producer/writer Thom Bell has revised her image and added a "swirly" flavor.

"Bell works from a concept level which is different for me. I am now getting my recording career back up to par through Bell and Linda Creed. Bell’s music partner, says Warwick.

She contends many r&b days have not in the past aired her products, feeling that she was a white-ori

ated artist. However, she says her latest I.P. "Track Of The Cat," on Warner Bros., not only has her fans but, her past supporters also seem to appreciate the new sound.

Atlantic recording artist, Jimmy Castor, is attempting to change his image from a producer of novelty tunes to a top pop performer.

Carson, who contends his roots are in jazz, feels that although novelty tunes have been successful for him, they have also stereotyped him.

From each of his past LPS, the tune with the most novel appeal was the tune released as a single.

With the next album—although there will be novelty tunes on it—

(Continued on page 41)
Allen President Of Cotillion

Continued from page 3

him a full shot at running a label and believe this is a perfect opportunity to do so," says Erregun.

Another indication that Atlantic is fully committed to the success of the revived Cotillion operation is the fact that it has assigned Eddie Holland, Atlantic's senior promotion man for r&b product in the Midwest, to be Allen's vice president. The rest of the top management of Cotillion was announced within the next 10 days.

Several acts have already been signed by the new Cotillion operation, two of which, Margie Joseph and Sister Sledge, are coming over from the new Cotillion label.

Joe Hubbard, Butler's business associate who is also a business associate of "Selma" star Eddy Friendly, injects, "I don't know whether the Trinity Baptist Church in Los Angeles sold more tickets to the performances than were sold in six weeks at the Huntington Hartford.

"We knew that we had a special market in churches," Hubbard continues, "and when we went there, we eliminated all of the negatives that we were strapped with at the Hartford.

"Our theory was right, but we had to learn how to do the work, and the Hartford was a good learning experience.

Butter has added elements to the production which he says appeals to a broader audience.

He says that by injecting three new songs, costume changes, set designs and choreography, "Selma" will, he believes, appeal to the entire entertainment industry.

In a similar vein, "I Have A Dream," another production dealing with the life of Martin Luther King Jr. Center for Social Change.

The play, which stars Billy Dee Williams, is set to open at the Ford Theater in Washington April 5.

"I Have A Dream" is conceived and directed by Robert Greenwald.

Jazz Fledglings On New Catalyst Label

NEW YORK—Springboard International has introduced Catalyst Records as a label devoted to showcasing upcoming artists who have not yet established careers of their own.

Many of the artists, however, have already achieved recognition as eminent sidemen for top jazz artists.

Catalyst is headed by Pat Britt, former Vee Jay president, who is based in Los Angeles. First releases will feature Flip Nuzek, George Membus, Hasley Caliman and Jim Henry Gannon. Distribution of the label is handled by MDA, Springboard's parent company.

It's Gamble-Huff

PHILADELPHIA—What has been for a long time a loose-lawyer-type partnership in one of the nation's most successful record producers in Gamble-Huff & Brothers productions, now becomes a two-way team.

The firm is now Gamble-Huff Productions, with only Kenny Gamble and Leon Huff listed as the owners. The same center-city studio and office site is maintained.

For more information, please contact the publisher at (415) 763-1687.
NEW YORK--A group of independent NEM dealers, plagued by shopping, breakouts in dealer/manufacturer relations, mediocrities in promotional programs, and under-utilization of co-op dollars, have formed the Greater N.Y. Audio Dealers Association. It's a weeping effort to rectify these ills.

The group, comprised of dealers from the New York, New Jersey, Long Island area, will meet again on April 7 to map guidelines for dealing with the problems.

The move by the dealers is an extension of a similar program started recently by certain Japanese firms, from their wholesalers, to retailers across the country as part of an intensive search for a marketing identity, and a recognition that the tactics forced on them by the demise of fair trade (Billboard, March 13).

Among its objectives, with action that will be explored by the group is the feasibility of establishing a dedicated show as a hedge against stiff competition from major department stores and mass merchandisers.

However, Brian Stutt, interim secretary/treasurer of the new group, says that a decision on cooperative advertising is yet to be made.

Cooperative buying was identified as one of the primary purposes for the formation of other retailers' associations.

Dealers attending the first meeting included: Arrow Electronics; Al Fox, Grand Central Radio; Robert Boeger, Borger's Audio; Joe Berger, Joe Berger Electronics; William Colbert, Audio Exchange; Luddy Marzo, Corner Distributors; and Arrow, Stutt and Haven Goulding, EBA Associates.

Jerry Joseph, president of the Society of Audio Consultants, is consultant for the group. Meetings are being held at its headquarters in Manhattan.

Zenith Fighting Treasury's Japan Duty Decisions

• Continued from page 3

This week, under U.S. law, constitutes an illegal "bounty or grant." It would call for the rarely invoked correction of tariffs now offering taxable allegedly Japanese government subsidies, and even units up for U.S. manufacturers being held at Heritage Manhattan.

After some four years of investigating, Treasury last fall found no substantial subsidy was granted the Japanese firms. A further study showed that any new tariffs would have been against Japan's advances to certain Japanese firms, from their retailers, to a point where they would be able to compete with the U.S. for cassette assembly and even Mexico is now extremely high. I don't honestly believe that the product can be produced in the U.S., if it's a promotional product.

"I think there are a number of justifications for that statement," interjects Johnson.

"I think we have finally come to the realization that we can't do all things to all people. The Japanese are only certain things we can do well. In America we possess technology, manpower, much lower labor cost, and we have to use those things effectively. Other countries have low cost labor. Nobody says we are not going to everything. The bottom line for the American consumer is that he gets a better product, he pays less for it, and that's not a bad deal.

"I realize it's negative to say American manufacturers have priced themselves out of the market but what else can you do? We haven't got the numbers to prove it, or the fortune to sacrifice the price, selling price, they will be unable to stay in the market. Even Japan has priced itself out of the market, according to the firm's vice president, Ted Werhock, since the high quality of Japan's made tapes is really unnecessary for the mass consumer market.

The main drawback facing American firms, according to Johnson, is their inflexibility or "mortar, bricks, and machinery which are weighing them down like anchors.

It was this analysis of the blank tape market combined with a growing trend on the part of developing countries that led to the formation of the ISO.

Continued from page 46

NEW YORK--Citizens band equipment manufacturers exhibiting at the upcoming Personal Communications Show (PC-76) in Las Vegas at the end of this month, may have great difficulty in show units exceeding 23 channels, according to John Sodolski, staff vice president, communications division, sponsor of the show.

A go-ahead for the showing of the unit has already been approved by the FCC's bureau on safety and special radio services, but must now meet the approval of the full Commission.

Sodolski is confident that the FCC will give its approval. However, his concern is that if the decision comes later than Monday (15), it would be too late for manufacturers to take advantage of it at PC-76, which gets underway March 30.

Several CB manufacturers have already anticipated that the FCC may hold its decision for release during the show, and some are planning to overstate the decision in their public statements, to take advantage of the FCC approval.

Meanwhile, the show itself will cover the entire spectrum of the personal communications business, including amateur and marine radio, some low-end mobile units, and accessories, with keen interest noted at the show.

First view of prototypes of the EMT-Franz Unimatic studio record/playback system, using 1/4-inch BASF Unilette configuration, has been made by manufacturers to date new market segment, but has no plans to show any new systems at the show.

At the show, Sankyo Seiki bowed its high-quality cassette recorder using the Olympus cassette at the Summer CES, following the March 2 bow in Japan, and will be introducing its own version of the blank cassette (Olympus and Sansui) and smaller minicassette (Philips) later this year.

Since its initial bow in Japan back in May 1973 at $43 retail, with blank, earphone and two penlight batteries, the original Olympus 1/4-inch tape cassette has come a long way to open the U.S. market. Matsushita (Panasonic) introduced its own version in March.

Show Hopes FCC OKs Added-Channel CB Units

By RADCLIFFE JOE

NEW YORK--Limited space is all that awaits the N.J. Audio Retailers Association at the annual ITA Seminar here Feb. 29 - March 1. Among the highlights include: Audio News; William Colbert, Audio Exhibits:

TUCSON--Several new products and promotions highlighted exhibition halls and suites at the sixth annual ITA Seminar here Feb. 29 - March 1. Among the highlights:

• King Instrument demonstrated its new "Learning Tape," model CS-11, which completely loads cassettes by itself and tells the operator when another reel of tape or more cassettes are needed.

• Cetc Audio demonstrated its Copy-Cass II fully automatic high speed cassette duplicator. It can handle up to 15 cassettes at one loading.

• Capitol Magnuset featured a unique tape coin offer as an introduction to the "Learning Tape." Depending on amount of order, from $250 to $1,000, a buyer is eligible to receive U.S. coins of the 20th Century, obsolete U.S. coins, a Lincoln coin collection, and a vanishing trend on the part of developing countries.

New York--Limited space is all that awaits the N.J. Audio Retailers Association at the annual ITA Seminar here Feb. 29-March 1. Among the highlights include:

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NEW YORK—In an impressive promotion aimed at firmly establishing itself as a serious retailer of hi-fi components, Macy's here last week ran a week-long merchandising program involving full-page ads in local newspapers, point-of-purchase displays in audio clinics and special discounts on some products. The show, which generated a healthy traffic into the store's hi-fi department, was also aimed at raising the consciousness level of existing and potential hi-fi buffs.

The promotion, the most lavish in the short history of Macy's romance with the hi-fi industry, met the approval of other dealers in the business who saw it not as a threat, but as "healthy competition." Among the key hi-fi industry people tapped by Macy's to assist with the promotion was Bill Kott, now a manufacturer's representative, who appeared as an "audio doctor" to answer consumer's questions about their ailing equipment.

"The change will offer stronger coverage for each area, to handle the expected tremendous upturn in sales," Smith says.

The CB line being negotiated in Japan will "probably" be in-dash, and of the highest quality to assure minimal problems, Smith says. "We haven't approached this market before because of the rapid changes in improvements and government regulations," Smith says.

The in-dash car stereo line, introduced last June at the CES, is in a back-ordered situation. "We understand it," Smith explains. The three in-dash cassette and three in-dash 8-track models range in price from a promotional $99.95 to $189.00 for top-of-the-line auto reverse cassette/AM/FM stereo radio.

ZOETIS VS. U.S.

Continued from page 45

The total of 22 bankruptcies is not always desirable, as he's not always in the position to buy the right material. Eight times before he or she buys, a customer will tell you that he feels his store has far more to offer than rock bottom prices.

'Talking Storybooks' Join Cassette/Book Entry List

NEW YORK—The children's cassette/book market is getting even more crowded with another entry on the scene. Talking Storybooks, which produced and sold prototypes of its first six titles at the recent American Toy Fair here, and a new national rep group already is going after the traditional variety chain/mass merchandiser locations.

Bruce Wittine, partner in the new Los Angeles-based venture with Bob Fleming, is also looking at the music market, although he was too late for space at the upcoming NABM exposition. The firm will join Supercense, Wonderland, Disney, plus other new firms such as Silver Trumpet (Billboard, March 6).

With a market research background, Wittine and Fleming, whose experience is in manufacturing, are doing the basic ad work on the line, but will be using a national rep network and perhaps radio personality to merchandise the product.

Initial line of suggested $2.49 product offers a 44 to 50% dealer margin, based on either a simple floor display of 12 copies of each of the six titles or a wire rack offering three dozen of each. Joe Portolano Sr., of Portolano and Meyer, New York, is handling the Northeast and setting up the cross-country network.


AudioMagnetics is more than a specialty in blank recording tape. For over a decade, one of the world's largest producers of quality blank recording tape.

To help you sell more tape, AudioMagnetics came up with a great line. AudioMagnetics. Of course, the name isn't new. But now, it's hanging around in some of the best places—creating impulse sales on pegboard and cash register racks. On cassette and 8-track displays. Because now AudioMagnetics is more than just a company. It's a high quality brand of hi-density all-purpose tape. And it's designed specifically for rack jobber/record merchandising type outlets. AudioMagnetics. Rack one up for profits.
Studer Unisette Transport Draws Attention At AES

By BEAT HIRT

ZURICH—Center of attraction at the 33rd AES convention here was Unisette, a professional 1/4-inch (6.3mm) cassette developed by BASF.

It was originally announced two years ago (Billboard, June 22, 1974), but at that time there was no machine available on which to play it. Now it has been presented here by Studer of Switzerland, one of the world's leading engineering companies, and they have also shown a prototype gravity-feed transport.

While no information is available as to the cost of the machine, experts believe Studer is ready to meet requirements once the market is set. So, inevitably, there will be two or three competitors known to have a system ready but unwilling, at this stage, to reveal their plans (see separate EMT/Franz story, this section).

Unisette, mainly destined for radio stations, according to Klaus Goetz, audio tape specialist for BASF, is equipped with a silver-dioxide tape, better and acoustically more efficient than any other tape available. BASF is committed to the project and, over the past year BASF has been in touch with a number of key radio stations in Europe, testing the machine.

It is believed that a number of them are ready to adopt the Unisette concept, which involves the computerizing of radio programming, although the high initial cost may delay marketing both here and in the

LONG HAUL

CB Sales Need Push, Rep Warns

By ANNE DUSTON

CHICAGO—CB may be moving off the shelf in 20 minutes, as one retailer notes, but if retailers don't take a longer look at promotion they could experience the full effect of the fad aspect of the product fames, warns Robert B. Barnesh, Jr., president, Tester Johnson, and Ed Walsh, Craig Corp. Wirth, KRIS, Inc.; John Chase, Feaster & Touhill Co., Inc., and the firm that has been dealing with CB for 24 years.

The necessary services are the areas of Maryland, Delaware, Pennsylvania, New Jersey, New York, North Carolina, South Carolina, Virginia, West Virginia, West Virginia and parts of Tennessee from offices in Timonium, Md.

CB represents a major opportunity, according to Tester Johnson, and the company requires the implementation of an integrated program of concept, promotion, training and education and, very important, the computer as well. At the same time, the computer will memorize the record so that administration and royalties can be left to the computer as well.

Certainly the system is available for any display in the use of more than 15 to 20 times a month. The record will be duplicated on Unisette, and the same and at the same time will be placed in the library for reference. Records will, by no means, become superfluous, for the Unisette is a sort of working archive.

In the U.S. the Unisettes will probably be used by FM stations, though possibly in a different way in Europe. Marketing studies have shown that FM stations will welcome the new equipment, and certainly, because the quality of the current cassette is no longer regarded as satisfactory.

PC-76 & FCC

Continued from page 44

Speaking for manufacturers will be Bill Thomas of PathCom; Gus Wirth, KRS, Inc.; John Chase, Royce Corp.; Dave Bradley, E.F. Johnson, and Ed Walsh, Craig Corp.

The overwhelming response to the show has prompted the EIA to extend it for two additional years. Both the 1977, and 1978 shows will be held at Las Vegas, then a reappraisal and decision on future shows will be made.

Katz Views Blank Market

While about 30 locally owned plants in Hong Kong assembled roughly 20% of the estimated 700 million cassettes sold worldwide in 1975, tape for those cassettes was purchased from American suppliers. This will represent the first tape manufacturing facility in Hong Kong.

Intermagnetics is also building a lubricated tape plant in Montreal (Intermagnetics Canada Ltd.), and one in Singapore (Intermagnetics Singapore Ltd.). Of the Singapore venture, Katz relates, "Possibly the labor rates may be a little higher but again it's going to be one of those complete facilities where they will mold their own product, make their own tape, and they will sell some of their product in their home market and the balance we will import to the U.S. or whatever country we want to sell it to. It will come back fully packaged and we will have whatever name we want to put on it. It could be under the Intermagnetics name."

The firm also has signed letters of intent or agreements now in India, Argentina, Venezuela, Malaysia, Thailand, Italy, Brazil, Turkey, and the Philippines, several countries in Africa, and two in the Eastern Bloc (in Bulgaria and Romania).
Micro-Cassette Boom

*Continued from page 44

The Japan market already is supplying the Sankyo MTC-60 blank cassette, notes John Taylor, retail marketing manager. Sankyo's MTC A/V division. He says Sankyo is evaluating both the Olympus micro and Norelo microcassettes, but doesn't anticipate production on either configuration until the latter part of 1976, at which time other microphone entries are expected on the market that is experiencing its own mini boom.

Tape Duplicator

The National Audio-Viual Assoc., strongly supports President Ford's budget plan for educational programs that would consolidate 25 separate programs, including ESEA IV, Part F, into one general education assistance post of $3.1 billion. "The plan would tear apart present elementary and secondary education programs and all audiovisual, library and media programs," says Kenneth Parrott, NAASA vice president and educational director. "This association is opposed to the President's bill and the house of representatives,筝onorable, and unresponsive to the needs of American education. By reducing his budget for education, the President is retreating when he should be calling for a major advance."

Anthony Lieb, chairperson of Columbia College's Film Department, Chicago, is developing a manual to help draw motion picture and television workers into the field of home video. He was recently named special consultant, Illinois Office of Motion Picture and Television Services.

IFTPA, Film and Video Communicators moves its national offices to 3518 Cahuenga Blvd. West, Hollywood. The group was formerly named the International Film Producers of America Inc.

Small Dealer

*Continued from page 45

With equipment already installed in a dozen or more discos, McDonald plans to enter this market even more extensively. He makes his own inspection of the location, imports "free" with materials being used, looks into consideration both the capacity and the owner's budget, then makes his recommendations for the system.

Two of the jobs have been true stand dual discos, built in the proper configuration to "cuddle the audience," as McDonald puts it.

Contributing to the uniqueness of his store, McDonald found sound room about nine months ago to add recording equipment to his location. To display the merchandise, he set up a mock recording studio and sound booth, which drew good traffic.

Though McDonald admits it's quite possible there's no extra money in it, typical of his business philosophy is that he'll give almost anything a try.

Cap Guinness Offer

LOS ANGELES—Capitol Magazines is offering a $1.95 retail value "1976 Guinness Book of World Records." The magazine is 900 pages with 950 color photos. The $4.95 includes a phone pickup, tie-pin mike, AC adapter, short plug, and carrying case. Shipping is to start by late spring, and the transmitter is due in the fall.

Sankyo 3M in Japan already is supplying the Sankyo MTC-60 blank cassette, notes John Taylor, retail marketing manager. 3M magnetic A/V division. He says 3M is evaluating both the Olympus micro and Norelo microcassettes, but doesn't anticipate production on either configuration until the latter part of 1976, at which time other microphone entries are expected on the market that is experiencing its own mini boom.

French Campaign Warning Buyers On Hi Fi 'Jargon' By HENRY KAHN

PARIS—Beware of the hi fi salesman who talks too much, uses technical jargon and is obviously out to take advantage of the enthusiasm and ignorance of the potential customer.

That is a summing up of a press campaign here, aimed at warning the public that it does not need a great deal of technical jargon to be the innocent but stupid victim of its own credulity.

Considering that more than 8% of French homes are equipped with hi fi, this area of the market obviously offers great growth opportunities.

But it could be a make-or-break campaign here, aimed at warning the public that it does not need a great deal of technical jargon to be the innocent but stupid victim of its own credulity.

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Exhibit Highlights At ITA

*Continued from page 44

on display were the firm's super low noise F100, F190, F130 and FL120 cassette.

Ampex had its 20-20 Studio series of cassettes on hand while the firm's Magnetic Tape Division highlighted its 190 Series of 1-inch helical scan videotape.

Motorola had an exhibit featuring its automotive stereo line including model TM124S 8-track player, TM226S, a mini 8-track player, TM316S mini 8-track player with fast forward and power boost; TM416S tape player with power booster, fast forward and auto eject; model FF756S under dash car stereo-FM combo; and model FF753AX AM/FM/FM stereo radio 8-track car tape player.

Pentagon showed its 2-track monaural Super C-1 cassette copier and emphasized the 2000 Pro Series of high speed 8-track duplicating systems and model AVRCC-2205-4 "AV" series cassette duplicator.

Yves Faroudja, Inc. introduced "Crip Matic," an add-on device designed to improve the subjective quality and signal characteristics of TV images coming from low and medium priced videotape recorders that use the "color under" principle, it's used in the playback mode of any normal, unmodified VTR. ITA seminar here, Feb. 29-March 3.

Ross To Bow Promo 8-Tr. 'Stereo' Radio

CHICAGO—A portable stereo radio with 8-track at a promotional $99.95 list price will be available for March delivery from Ross Electronics, the portable home electronics division of Morse Electrosonic.

"We spent a long time developing this product for this price category," says Bernie Flaxman, national sales manager. Also new is Model 5555, a digital clock radio with 8-track at $99.95.

Flaxman reports an upward sales trend since the market turnaround this winter. Product is directed to mass merchandisers through wholesale buyers.

May 8 Billboards 1976 TAPE/AUDIO/VIDE MARKET SOURCEBOOK

It's Robins Broadcast & Sound Equipment

NEW YORK—Robins Industries is changing the name of its Fairchild Sound subsidiary to Robins Broadcast & Sound Equipment Corp., according to Herman Post, president of Robins.

Robins Broadcast & Sound Equipment Corp. manufactures a complete line of professional audio broadcast, sound recording and sound reinforcement equipment, including standard and custom audio consoles, distribution and monitor amplifiers, equalizers and compressors, and specialized audio control devices.

Ad Deadline: APRIL 24
WEEKLY TV SERIES

May Taping Of New Cash Show By CBS

NASHVILLE—"The Johnny Cash Show," a weekly music variety series for CBS-TV, will begin taping at the Grand Ole Opry House the last week in May, according to Joe Cates, show producer.

The show marks the first time Cash has appeared on a regular basis since his ABC-TV series in 1970.

Initial plans call for the taping of four one-hour programs. "At this time we cannot tape any more than four because of Cash's schedule," says Cates. "He wants a regular country music show for the summer. I feel the series should have a permanent star and that's why we've signed Cash."

Country music will be the main theme and will generally feature Nashville entertainers, but there is the possibility of using outside talent too. The shows will be taped between a live audience at the Opry House and other scenes may include Cash's lakeside home and the interior of Opryland Park.

Cash is also signed to host a network Christmas special to be taped in November. Says Cates: "The Christmas special is of major inspiration within the Opry House and another country artist who's done that. "CBS will be the sponsor for the new prime time series."

CATSKILLS A PARISIAN FLAIR

NEW YORK—This year's Eastern States Country Music Inc. convention is slated for Kushtas in the Catskills, N.Y., resort area April 8-11 due to Duane Wilson, president.

Included on the agenda will be general membership meetings, panel debates on the topic of "Country Music Is Going," talent scouts and musicians' workshop, a golf tournament and an ESCM awards dinner.

The 12th annual convention from station WHN here, will deliver the convention's keynote address.

More than 2,000 music business people from all over the nation will gather at the convention.

The convention is open to all, with costs for the weekend ranging from $65 to $120, depending on length of stay and room choice. Registration for members is $10; non-members pay $15.

The 350-member association headquarters is in White Lake, N.Y.

Youth Has A Spot At Country Seminar

NASHVILLE—A powerhouse lineup of young talent will perform at the Country Radio Seminar's annual New Members' Seminar (Saturday, April 20).

Displaying their talents will be Ed Bruce, Ruby Falls, Earl Conley, Darrell McCall, Jooni Lee, Even Stevens, Donna Cluck Price, Linda Margrove, Nick Nixon and Rex Allen Jr.

Registration fees have been set at $60 for persons affiliated with country music business.

Early response has been unusually heavy for the 15th annual seminar and registration will be held at a maximum of 500.

NASHVILLE—CMA representatives and a special Austin advisory committee have formulated plans for a comprehensive music seminar slated for April 13 in the Texas city.

Designed to probe subjects of interest to both the Austin and Nashville music scenes, the seminar precedes the CMA board of directors meeting April 14-15 in Austin.

Panels will include Ben Atkins, Jerry Bradley, Greg Landon and Frank Mankin, all of RCA Records; Richard Bibby, AM (Canada); Chet Doherty and Mike Maitland of MCA; Ron Blesedle, CBS Records; Jim Fogle for ABC's Dick Clark Productions; and Frank Jones, Capitol Records.

Members of the Austin advisory committee are Willie Nelson; Larry Capello, manager of Asleep At The Wheel; Townsend Miller of the Austin American-Statesman; and Mike Tollefson of Armadillo World Headquarters.

Tentative topics include the discovery of talent, negotiation of contracts, the role of the producer, record promotion and marketing, radio promotion, artist relations and development, the songwriter and publisher and the record company, and what the artists can do to help the record company.

Luman To Nashville

NASHVILLE—Bob Luman has been returned to Nashville from Parkland Hospital in Dallas where he was treated for a ruptured blood vessel in his esophagus.

Luman was admitted to St. Thomas Hospital here and correc
tive surgery was slated as soon as doctors judge him physically able.
WSM Airs Live From Reno

Continued from page 31
Both before and after the show, Emery journeyed to the dressing room for live interviews with Haggard, Leon Williams, Ronnie Reno, Haggard's band—the Strangers, and Adrienne Barbeau.
The show, broadcast from 9 p.m. to midnight, prompted calls from 25 states to WSM, and calls—particularly from the Eastern U.S.—flooded the Harrah's Club switchboard.

Called "Emery Round the Country," the program is now being projected on a monthly basis with specific dates and times on the entertainers featured and the showcases they work. Roy Clark is a possibility for a future show, and there's a tentative drawing board project involving Glen Campbell.

Locations will vary around the country, and WSM officials are looking into satellite charges as they consider the economic and engineering angles in beaming back a show from England.

“We feel we can stimulate new interest in nighttime radio with these live concerts from across the country,” comments Emery.

At the Haggard show, the feed was taken off the club's board by WSM engineer Gordon Evans. Besides his return to nighttime radio, Emery also hosts an early-morning show on WSM-TV and a syndicated radio show that hits 240 stations across the country.

NARAS Honors 162 Performers

NASHVILLE: The Nashville chapter honors 162 musicians and background vocalists March 28 with its second annual Super Pickers Banquet.
The function presents certificates to those working on No. 1 chart records during 1973.

“Last year's Super Pickers Banquet was a great success,” notes Bob Thoman, president of Nashville NARAS. “Our special musicians deserve credit for their talents—and this is the Recording Academy's attempt to honor them.”
The event ends with the announcement of the 1975 Super Pickers—those musicians appearing on the largest number of No. 1 recordings during the year.

Tickets, at $20, can be purchased at the NARAS office or at the Nashville Assn. of Musicians.

Clarks To Allentown

For Annual Fair

ALLENTOWN, Pa.: The Allentown Fair has signed Roy Clark to head up the biggest country show ever presented at the summer festival.

Martin H. Ritter, the fair's general manager, has already booked Tony Orlando & Dawn for Aug. 6-7 shows, and the Onedots, Aug. 13-14, and announced Clark will be the grandstand attraction for Sunday, Aug. 8, for two evening grandstand shows priced from $4-$9, plus a $1 handling charge which includes admission to the grounds.

Joining with Clark, who last appeared at the fair in 1967 along with Johnny Carson, will be Hank Thompson, Buck Trent and the Brazos Valley Boys.

Gov. Boosting Tenn. Music

Continued from page 6

Bill when I was in Washington—and just recently I called some other governors with legislation pending in efforts to get them to support it.”

Blanton praised the increased political awareness of the music industry leaders. “The industry is doing an outstanding job in letting officials know their plight and the problems they have with cheats and the rip-offs and the people who are stealing from them. But a law on the books is not worth anything unless there’s enforcement.” This is the key to it. We need to hit these people with stiff penalties.

“The industry’s political acumen has increased tremendously in the short period I’ve been viewing them. Ten years ago they were kind of feeling their way around and not really understanding the political process. Now I’m seeing some expertise in their lobbying process—an improvement.”

Blanton knows how to make a subtle international influence in music. “In our travels, we advertise the music business by taking albums along to give out to officials. They are a very popular and respected gift. To boil it down to pure accuracy, in a lot of countries the heads of state control the press, radio and TV. If it’s something they like, they’re going to spread it.”

The governor points out that the state’s tourism and industrial development brochures and programs incorporate information on the music industry from country to soul to gospel. “We’re working on more biennial and state promotional ideas that involve the industry here. Some of them are pretty ambitious ideas as far as exposure.”

Now in his second year in office, Blanton feels he has a strong relationship with the music industry. “We’ve been able to perform every time they’ve called on us, and I feel I personally have a close relationship because of my involvement with entertainers.”

What can the music industry do to improve relations with government? “I have made suggestions on approaches in getting legislation passed and following up after passage to get its enforcement.”

“I also made suggestions regarding improving lobbying efforts to get these things done. I think what those six songwriters did in Washington recently was an outstanding step for their part.” Blanton concludes, referring to the trip to Washington of six Nashville writers who personally presented their viewpoints on copyright legislation to key Congressmen and sang for them at a show (Billboard, March 13).
McCoy Cuts Anthem On Harmonica

NASHVILLE—Charley McCoy's latest Monument release is not only being shipped to all radio stations, it's going to major American sports arenas, too.

The reason is the B side of his new single, "Silver Wings." The flip side is "Star-Spangled Banner." McCoy adapted, arranged, produced and played the national anthem as his own unique contribution to the country's bicentennial. The harmonica is also supposed to make it easy for McCoy since he often performs it at major national sports events.

Monument officials report that radio stations often request McCoy's version of the anthem after he performs it. The LP's version—and McCoy decided to release it on record. Many radio stations, as well as the sports arenas, are anticipated to use McCoy's "Star-Spangled Banner."

"Silver Wings," written by Merle Haggard, was pulled from McCoy's LP, "The Fastest Harp In The South," is expected to garner most action on a short-term basis, but the long-term prospects and play of McCoy's anthem should reveal some interesting insights into the long-radiant potentialities of a record.

McCoy's version of the anthem after he performed it at major national sports events.

Anthem On

"Walking Into Your Life."

"Candy Pants."

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# Dot's HOT SHOT'S!

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<td>JOHNNY CARVER</td>
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*Denotes chart position.
STARTLING CONTRAST

**DJ's Are Key to Action in the Eastern Pa. Area**

EASTON, Pa.—It's a wide range from just a jukebox with no sound control at the Firehouse in suburban Yorks Township, to sophisticated sound and light control panels operated by a professional spinner like Charlie Flood at the Oasis in York City, on the Jersey side at Phillipsburg, N.J.

And while the equipment in a private book is comparable to that on one side of the table at the West is said to cost between $25,000 and $32,000, it's the disk jockeys who are considered the key persons in the popularity among the young folk for a growing disco scene being created in this Lehigh Valley area in small towns where more than a dozen colleges are located, and Western New Jersey across the river.

For the most part, the spinners must cater to a school-age set, with older high school seniors going to Jersey where 18 is the legal age for drinking. Here in Pennsylvania, it's 21. The older dancers in the mid-20s are attracted to the Library in Allentown, with strictly stereo sound, set up like a library complete with books and cardboard boxes for code mixing jazz and to Phase V, LTD, in Bethlehem, where Vince Palu is the spinner.

Many of the discs combine record playing with live units or feature record playing on selected nights during the week. But at all places the favorite dance is the bootie, hustle and bump, with the top records—sometimes played as many as five times a night—"Fly, Robin, Fly," "Love to Love or Never Baby," and updated disco version of Glenn Miller's "In The Mood."

How the spinner goes about keeping their discos is their own. General pattern is to open up with the dancers with an occasion, deck and played in between the straight disco disks and then have the crowd peak with a light show.

At the Phase V, LTD, spinner Palu finds the albums for disco as ideal for the dancers for the cuts longer than the 45 r.p.m. singles, which generally run three or four minutes. The disco album for some cans run up to 17 minutes, the entire side of an LP. Because the tempos of many cuts are similar, Palu merges one record into another without pause, giving the dancers a non-stop 20 or 30-minute session on selected nights.

Freddy Fredericks, of WEEX here, who spins records on various nights on a variety of eligibility spots in the area, likes to combine the disco record with other music. Disco jock knew how to spin a record, but that is his limit, if you want a party with the crowd's favorite dance, it is also the way to dance. Palu and Palu has found it difficult to set service from the majority of labels. He'd like more product.

**Country Promotion For Pickwick LPs**

NEW YORK—Pickwick International has launched a Country Junk Box, a merchandising and promotional campaign supporting the album, an 11-album priced Pickwick/Camden country catalog, plus 12 new country music LPs.

The campaign includes free-standing floor merchandiser that looks like a jukebox and holds 200 albums, counter cards, a Pickwick sampler LP, posters, stamps, and both print and radio advertising. The campaign is set up to be purchased by promoters who are either currently on the charts, are well-known radio personalities or are included in the Country Music Hall of Fame.

Product in the campaign includes albums by Freddy Flood, Ronnie Milsap, Mickey Gilley, Dickey Lee, Wanda Jackson, Charlie Rich, Dolly Parton, Patsy Cline, Chet Atkins and Hank Snow, among others.

**Country Discs**

41 24 CLEANLY LOVE—Glenda Newton—Janus. MCA APL 2148
41 23 THE VERY BEST OF RAY STEVENS—Ray Stevens. ABC/ABC APL 2145
42 30 OLD NO. 1—Guy Clark. ABC/ABC APL 2140
42 29 RHINESTONE COWBOY—Glen Campbell. Capitol SW 11430
42 28 WHEN I'M LOOKING OVER MY SHOULDER—Johnny Mathis. ABC/ABC APL 2143
42 27 WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jesse Colter, Tappan Gasser. UA. APL 1.1273
42 26 ELITE HOTEL—Emmylou Harris. Reprise MS 2276 (Motor Bootstrap)
42 25 LOVE AND LEARNIN'—Tanya Tucker. Capitol SW 11428
42 24 JESSE—Jesse Colter, Capitol ST 11477
42 23 ROCK N COUNTRY—Freddy Fender, UA. APL 2143
42 22 BLACK BEAR ROAD—C.W. McCall. MGM W 3007
42 21 200 YEARS OF COUNTRY MUSIC—Songwriter. Columbia KC 3405
42 19 OVERNIGHT SENSATION—Mickey Gilley, Fantasy PR 418
42 18 THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty. APL 2141
42 17 WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn. UA. APL 2142
42 16 SOMETIMES—Bill Anderson & Mary Lou Turner. UA. APL 2143
42 15 LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SM 1.1057
42 14 THE BLIND MAN IN THE BLEACHERS—Kenny Starr. UA. APL 2144
42 13 EASY AS PIE—"Bobby" Craddock, UA. APL 2145
42 12 THE WHITE KNIGHT—Clyde Mappard & The Citizen's Band. UA. APL 2146
42 11 IT'S ALL IN THE MOVIES—Merle Haggard. Capitol ST 11483
42 10 MANUEL—The Marveils—Marvel Fabill. UA. APL 2147
41 19 I CAN'T TELL YOU WHY—Gene Pitney. UA. APL 2148
41 18 HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009
41 17 IT'S NOT THE SAME WITHOUT YOU—Hank Williams, Jr. UA. APL 2149
41 16 WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tappan Gasser. UA. APL 1.1272
41 15 BLUE AND GROOVY—Johnny Mathis. ABC/ABC APL 2146
41 14 THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
41 13 REDHEADED STRANGER—Willie Nelson. Columbia PC 33482
41 12 SIXTEEN TONS—Jimmy Dickens. RCA APL 1.1245
41 11 WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn. MCA 2179
41 10 WHEN I'M LOOKING OVER MY SHOULDER—Johnny Mathis. ABC/ABC APL 2144
41 9 SRM. I.1072 (Phonogram)
41 8 WHEN I'M LOOKING OVER MY SHOULDER—Johnny Mathis. UA. APL 2145
41 7 THE HAPPINESS OF HAVING YOU—Charley Pride, UA. APL 1.1246
41 6 BOOGIE AND WOOGIE BAND—MCA 2174
41 5 EASY AS PIE—Bobby Craddock. UA. APL 2145
41 4 WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn. UA. APL 2142
41 3 I LOVE YOU BECAUSE—Jim Reeves. UA. APL 1.1244
41 2 BIG BOSSMAN—Waylon Jennings, UA. APL 2147
41 1 WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn. UA. APL 2142
40 20 REDHEADED STRANGER—Willie Nelson. Columbia PC 33482
40 19 THE WORLD OF CHARLIE HANCOCK—Charley Rich. UA. APL 1.1247
40 18 THE BEST OF THE BEST—Merle Haggard. UA. APL 2148
40 17 THE LONE STAR DEVIL—Willie Nelson. UA. APL 2149
40 16 OVERNIGHT SENSATION—Mickey Gilley. Playboy PB 408
40 15 THE RINGMASTER—Waylon Jennings, UA. APL 2147
40 14 LOVE TO LOVE OR NEVER BABY—Glenn Miller. UA. APL 2146
40 13 WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn. UA. APL 2142
40 12 THE VERY BEST OF RAY STEVENS—Ray Stevens. Warner Bros. APL 2146
40 11 WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tappan Gasser. UA. APL 1.1273
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40 5 THE BAND IN THE BLEACHERS—Kenny Starr. UA. APL 2147
40 4 THE MEETING IN THE STREET—Waylon Jennings, UA. APL 2147
40 3 THE BEST OF THE BEST—Merle Haggard. UA. APL 2148
40 2 THE LONE STAR DEVIL—Willie Nelson. UA. APL 2149
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When Answering Ads . . . Say You Saw It in Billboard
In his own words, Freddie says, "My music is nothing more than real people put to melody... words and music which every man and woman alive can identify with."

His new collection includes, "She'll Throw Stones At You," "Try My Love For Size" and "New York Joe And Red Neck Tennessee."
WILLIAMS AN EXAMPLE
Promo Marts Expand With New TV Shows

SAN FRANCISCO—A number of new markets for record promotion bloom with the launching of new TV shows for late summer and early autumn.

In at least one case, “Hee-Haw,” it means the intensification of an off-network show now in syndication. Plans and sales of new music shows were launched and heavily sold at the recent National Ass'n of Television Program Executives conference here.

Because he already has a track record, “Hee-Haw” looks like the music show with the most promising potential for continuing success. Another new show that received heavy interest at the conference was the 30-minute Andy Williams show through Pierre Cassette Productions. This is a combination of Williams as the host with record artists. The five NBC-owned stations will air the show in the 7:30-8 p.m. slot starting in September. Cassette claims to have lined up enough independent TV stations to hit 50% of the TV homes in the U.S.

Palm Talbot, describes as “the highest budgeted pop-rock series ever produced” is part of a group that includes the Bay City Rollers, David Essex, the Supremes, the Holies, Drifters and others. Show Biz Inc., a Nashville company, has “Dolly” featuring Dolly Parton, already a solid record name in the country market, but homes. Acts already set are the Pointer Sisters, Linda Ronstadt, Mac Davis, Chet Atkins and others.

Show producer seemed hesitant to label their new shows “music shows,” even though the formats are chiefly that.

San Francisco’s KPIX-TV, a West Coast station which has a game show at 7:30 p.m., will use the format of a TV show which uses a 90-minute format. The show and record artists will receive important parts.

Peter Marshall has 90 minute talk-victory-music show that will also give record artists good plays.

Group W Productions also has “The Apollo Presents,” a 90-minute special filmed at the Apollo Theatre in New York City.

BILL SMITH

Times Music In U.K. & Pact


Included in the catalog are works by the Moody Blues, David Bowie, Charles Aznavour and Norman Newman, as well as more than 60 million picture stories, many of which were composed by three-time Academy Award winner John Barry.

Newell, as well as more than 60 major labels and fifteen independent labels. Mostly pop played. Late Forties and early Fifties. All major labels present. Send $1.00 for large catalog to cover costs.

 dochtehuze@musicaela.com

FREELANCE SYRENE, 850 N. Broadway, Long Island City, New York, N.Y. 11101.

SOLD @ AUCTION: COLLECTORS RECORDS. 7” singles, albums, 45’s, and 78’s. “That Is Why I Love You So.” Sold at the recent National Ass’n of Record Dealers Convention in Chicago, May 1974.

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BPI Blasts Discounting

Continued from page 3

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It was, he added, becoming increasingly difficult to break new acts, since independent dealers were wary of stocking the records and

W.H. Smith declined to stock them at all. "This rebounds not only on the manufacturer, but also on the captors and artists from whom our whole joint enterprise is derived."

He said that by its "irresponsible actions," W.H. Smith was "biting the band that feeds the goose that lays the golden eggs."

Pointing out that the book and newspaper side of W.H. Smith's business was protected against price-cutting, Bridge noted that perhaps the firm really did not understand the record industry. "Records are not just little black round plastic disks to be commercially ripped off like any other soulless product. Records are about people, creative people who compose and perform music."

He urged that the company should "wax-up" to its responsibilities and allow sanity to return to the industry.

And more strong words came from the managing director of Warwickian Laurie Krieger, who accused W.H. Smith of "effortless cut-throat business ethics."

He alleged that the company "was working on the principle that any knife stuck in the back of the competition is good business."

The dispute, which also involved Polydor as co-defendant on behalf of the group, came to an end after a five-day hearing.

This left the group free to record (for Polydor) but prevented them from using the deal, "Hois Lips," was released last week. During the hearing it was alleged that the group were washed up puppets under the Martin-Coulter contract. They had been recruited to perform the song "The Bump" after the record, made by session musicians, climbed the chart.

The decision in the action did not affect the validity of the record. But the songwriters sought to enforce it and to stop Kenny from recording with Polydor.

The judge was told that the group, previously part-timers called Chuff, were signed to present "The Bump" on the television show Top Of The Pops, because the "anonymous" session musicians told them that the record did not fit the young pop star image. The record hit number three on the chart and Kenny went on to make his own hits.

Andrew Batenon for Polydor said the company were not interested in the acts which they had paid the band in advance royalties and more and had been spent on the record and the Polydor International label.

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But Gerald Butler, representing Martin and Coulter, said royalties had not been paid to the group because the songwriters had themselves received no statements from the record company, but that the group would eventually be paid. They were to make a decision elsewhere and make recordings, having been made successful by Martin and Coulter and to take the name given them under the agreement.

After the case, Martin said the settlement of the case out of court meant Kenny could continue with their Polydor in The Bump. Martin-Coulter Enterprises retain rights to back product on which royalties will be paid on.

But it is a blow to the music industry that people are able to walk out of a contract. There is no way that we could give a huge advance and a 12% royalty. The most that an indie producer can make is 6%.

Parties Agree In Kenny Suit

BY CHRIS WHITE

LONDON - An out-of-court settlement in the High Court action between the band Kenny and songwriters/producers Bill Martin and Phil Coulter followed accusations that the group had been kept in the dark.

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And he said that Kenny had earned $114,000 gross from live appearances but were left, after expenses, with only some $80 a week each.

But Gerald Butler, representing Martin and Coulter, said royalties had not been paid to the group because the songwriters had themselves received no statements from the record company, but that the group would eventually be paid. They were to make a decision elsewhere and make recordings, having been made successful by Martin and Coulter and to take the name given them under the agreement.

After the case, Martin said the settlement of the case out of court meant Kenny could continue with their Polydor in The Bump. Martin-Coulter Enterprises retain rights to back product on which royalties will be paid on.

But it is a blow to the music industry that people are able to walk out of a contract. There is no way that we could give a huge advance and a 12% royalty. The most that an indie producer can make is 6%.
NEW YORK—The creation of the new Creative Group Services unit by RCA International signals a major change in our record company's effort by our RCA music division to give support to both its international subsidiaries as well as to its recording acts on tour.

"Our primary function will be to service our overseas people with the necessary marketing support. We'll be American product," says Stan Levine, who has been named to head the new unit. "However, we will not be limited to that. It is a two-way street in that we will be helping to do these acts on tour and they will be helping in terms of acts which may be crossing over from one country to another without passing through this new entity."

The unit is already functioning and among its first efforts will be the publication of a bimonthly newsletter devoted to information concerning its Red Seal label which specializes in classical product.

"Unlike our previous efforts which were all in English," says Le- vine, "we will be marketing the unit's promotional material in the functioning language of the country we are aiming for, as well as help in translating the acts on tour. We do this because all of the unit's staff is at least bilingual."

The Creative Services Group plans to meet with the overseas people regularly to help them decide what product would do well in the market, and provide promotional material to help sell the product. "We will also be trying to great the skids for personal appearances in those countries," says Levine.

**Swiss Movement For Status Quo**

**ZURICH—It seems possible that Swiss hardcore rock band Status Quo, according to the group's manager, Phono- gram, the group sells more records here, in relation to population, than anywhere else in the world.**

And that includes the U.S. and U.K.

During the group's recent appearance here, Phonomag presented the group with gold disks for sales of the "On the Ledge" release.

The presentation, before a se- lected number of fans, turned out to be a great success. According to Phonomag's Louis Spillmann, some fans wanted to buy several copies of the album, because they "fear the record company might drop an LP like this from the cata- log."

Spillmann: "Quo here have become very much a cult group. For example, at their one recent concert here, 5,000 fans constantly hit matches all the way through the concert."

Sales here of the new "Blue For You" album, released only a few weeks ago, are near 20,000 copies, with a pre-release date order of more than 6,000. **BEAT HIRT**

Thunderbird Signs Polydor Int Pact

**HAMBURG — Polydor Inter- national has signed U.K. company Thunderbird Records for distribu- tion outside the U.K., North Amer- ica and Japan.**

The label, formed by former MAM executive Chris Hutchins, one-time publicist for Tom Jones and former manager of the J. Geils Band and per- dindex, and music-maker Mick Green.

Major artists involved so far are Champagne, multiple winners of the British television talent show "Op- portunity Knocks." Green's own band Shanghai and comedian- singer Freddie Staff.

First release under the new deal is a European rush-release of Cham- paigne's British Eurovision Song Contest entry "At the Country and Seasons."

The deal, according to Mike Hales, Polydor director of popular music, runs for two years and he says, "The Thunderbird artists, who will appear on the Polydor label, have big international potential and it is backed by vigorous professional label managed in."

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**Aarhus Univ. has been working on this computer programming concept for years.**

A local computer firm, Datatalian, acknowledged the scale of his project. Now an ICL computer and special writing equipment have been contracted to write the scores. The system involves a small home organ, built without an amplifier, which sends signals to the computer and then a drawing machine is told to write the music according to the notes played. The score is then re- duced to a smaller format and printed through orthodox printing machines.

Under normal circumstances, the composition is completed before the computer is put to use. Each sheet for each instrument is played on the organ and then a negative is made should a note be omitted. It took three years to create the special organ and special pro- grammed computer.

The only thing the music-con- sumer needs is the special organ, with tape recorder built in. The re- sulting cassette is sent to Datatalian, where the sheet music, or parts, manuscripts are printed.

The Danish team has already re- ceived 1,000 calls from publish- ers in Germany and locally. Old works by great musicians have generally been too expensive to reproduce commercial- ly but now it is much cheaper to create sheet music, thanks to the computer operation in the Danish town of Aarhus.

Geoffry Heath, managing direc- tor, and Eddie Levy, a director and general manager of the London office, left ATV Music to form their own production company. ATV's background goes to the days of Welbeck Music, when Levy was one of a staff of music managers, which included Len Beadle, now general manager of ATV's Brighton, Sussex, office.

Heath joined when it became ATV-Kirshner Music and later the deal with Kirshner's Britpop Group. Now ATV has a staff of 50, and the company handles John Lennon, Paul McCartney and Buffalo Springfield catalog, Northern Songs, Lynsey de Paul, John Denver and the Goodies.

Heath and Levy are, they say, forming a major company, feeling that there is a "vacuum" within the U.K. music business, where some of the other majors have "gone stale."

Tony Woolcott is returning to CBS as marketing director. He left CBS in the U.K. group in 1971. Now he joins CBS in the U.K. group in the U.K. group in the U.K. where some of the other majors have "gone stale."

CBS in the U.K. also shows inter- est in the group, believing it can be broken in Britain. **KNUT ORSTED**

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**Gasolin Burning Up Tour**

COPENHAGEN—Danish rock group Gasolin has just completed the most successful tour here yet by any rock band, playing to packed houses for almost two months.

That's the word from Danish music magazine. The group comprises former jazz player and organist—singer Christian Karlsen; bassist Willi Joensson; and drummer Sorel Bernt.

Up until a year ago they played in small clubs but now concentrate on concerts in the biggest halls. Production of all Gasolin records, even though they sing in Danish, is Roy Baker, who works with U.K. group Queen.

Lennie Petze, a.m. for Epic in the U.S., visited Denmark recently and said his company was prepared to do "something big" to launch Gasolin in America.

"The group has something special to offer. One problem could be translating the image lyrically into English, but that can definitely be done. We'll be looking for U.S.-an- nual material for an album and a single."

CBS in the U.K. also shows inter- est in the group, believing it can be broken in Britain. **KNUT ORSTED**

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**International Turntable**

**Cape Town Tower Fabulous setting looking over the gardens of Cadogan Place. Two world-class restaurants. And the most comfortable suites you could wish for.**

"There isn't a hotel we rate higher than The Carlton Tower. Fantastic setting looking over the gardens of Cadogan Place. Two world-class restaurants. And the most comfortable suites you could wish for."

"We'd like to thank Billboard for the opportunity to write.
Power Exchange Growing

BY MARTY MELHUISH

TORONTO—The London-based Power Exchange Records, headed up by Barry Authors and Paul Robson, have increased their distribu-
tion pacts covering Canada, Ger-
many, Holland, Austria, Switzer-
land, Scandinavia and the Benelux
countries.

A manufacturing and distribution deal for Canada has been arranged by Power Exchange in Toronto recently with RCA Canada representing the negotiations for Barry Authors and newly appointed na-
tional sales manager Andy Nagy.

Initial product to be released in Canada under the Power Exchange/ RCA pact includes Kristin's single entitled "Autumn Leaves" from her album, "A Song".

Carole Rich, who formerly headed up her own label, Rich Records, and a num-
er of French acts signed including Diane Jus-
et, Bernard Blanc, Rina Clair, Clotilde
Soine, Le Plaisir and Nathaniel. She has
also negotiated a licensing deal for the U.K.

General Manager, Stan Vaughan, is 
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Fania Goes Ahead With Price Hike

By RUDY GARCIA

NEW YORK—Despite what were considered early unfavorable sales reports, Jerry Masucci, president of Fania Records, reports this week that the label will continue with its 11 cent in retail prices for new albums.

"When we studied the final sales reports at the end of February we learned that there really was no appreciable drop in sales relative to the. The albums were released in December," says Masucci.

January and February are usually very slow months and when we compared the figures with previous LPs by Johnny Pacheco, Ismael Miranda, Willie Colon and Larry Harlow we found that taking all factors into consideration the increase has been justified.

"There was a noticeable drop in Larry's sales compared to his last album but you must remember his last album was a monster hit. When compared to his last to last album his sales are running ahead.

"The same can be said for Pacheco and Colon. And as for Miranda, he is actually ahead of his last LP at the same stage. In fact, our $6.98 albums are selling better than the $5.98 on balance," Masucci adds.

Questioned about reports from dealers and other sources that the sales have not been as high as expected, Masucci selected December releases which were chosen to pioneer the price hike, Masucci called the reports "dirt-grapes" from disgruntled dealers and competitors "who need to work harder."

"This is a funny business," Masucci says. "You have guys who are supposedly selling your product who also have their own labels which they are pushing and so they're partners as well as competitors."

I'm not talking about someone like Joe Banner who is my main distributor. I'm talking about some of the one-stop dealers and 10th Avenue distributors who are somewhat jealous of our growth."

"Tell you how confident I am that we have made the right move," Masucci adds. "We have six reles scheduled for the month of March and we are placing a $6.98 re- tag on all of them. I'll even give you the names and you'll see that they're not all Latin superstars yet. Los Igninos, Kombo, Joe Cuba, Tipica, Ismael Quintana, Louise Ramirez and Cheo Feliciano."

Other major Latin labels had been holding off on any price rise waiting for the results of the Fania experiment. Most had decided to stay at the $5.98 price level due to the early reports of slow sales. However, Masucci's decision to go ahead may just force several of them to jump on the bandwagon in the near future.

MEXICO CITY—A call to promote Mexican music on a worldwide scale was made at the installation ceremony of the new officers of EMMAC (Mexican publishers group). The event was held at EMI-Capitol headquarters here.

"Music publishers have the responsibility to promote Mexican songs, now more than ever, in displacing the exaggerated amount of foreign copyrights which fill the massive mediums of communication," emphasized attorney Gabriel E. Larrea Richerand, director of the publishers together over the past 11 years. "And, as for Miranda, he is actually ahead of his last LP at the same stage. In fact, our $6.98 albums are selling better than the $5.98 on balance," Masucci adds.

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BUDDIE AWARD—A special gold award to the original publisher of "Dolores Melody" was made in Berlin by Buddie Musikverlag to commemorate sales of 500,000 singles in Germany. Pictured from left: Paul de Senneneville, composer, Andreas Buddie, the publishing director, Jean-Louis Detry, of Edition Trompil, and composer Olivier Toussaint.

International U.S. Office Will Handle Polish Acts

Continued from page 4

The responsibility of the PWM Editions in Poland, plus other industry matters.

New company the company can offer from New York and 18 to 20 acts of Polish groups. And the company is to be particularly active in the biennial concert, which it has led to an increased demand for concert dates. Particularly involved: the Zanzibar Festival, which is being run by the Contemporary Music Foundation.

In addition, the committee has been approached with inquiries about Polish groups suited for artistic promotion to the Polish Communist government. The festival is to be held in June 25, the company offers the Skalski rock group, top Polish outfit, already knowing a disk between Poland and Hungary has reported 8 million disk sales in Russia.

Skalski will visit the U.S. a few days before the major part of its U.S.R. and six weeks in Japan. The Polish-American agency will have a look at the Polish musical and broadcastings and recordings of all Polish groups and soloists. And it is particularly important in Poland, which is interested not only in exporting Polish product but also in importing from Poland.

The U.S. aspects involves obtaining new and old singles for discs and cassettes. At this moment, the two Skalski singles are "That's The Way I Like It" and "The Sunshine Band," "Do You Love Me?" by Sheen Dean. The Polish Rock and Roll Revue, "Musical Space," and the Supraphon are interested in licensing deals inside Poland, plus inviting U.S. soloists and groups for tours of Poland.

New Radio Rules Limit Ad Records

By DAVID LONGMAN

LONDON—The Independent Broadcating Authority here has introduced new regulations aimed at ensuring a wider gap between commercial records and free airplay for the same records.

It says that the rules will be 20 minutes between the two, and the ruling comes as a reflection of the organization's growing wariness of the ruling record companies advertising on local stations.

The IBA also met with complete approval and some sales directors are concerned that the ruling may deter prospective advertisers. They see a situation where a commercial is repeated three times during a programme and is allowed to be repeated on free air, the record itself would be denied an airing. Previously the tie-in between commercial and free airplay has been left to the discretion of individual stations.

Harry Theobalds, the authority's deputy head of advertising control, says it regards the present level of record company advertising, which is currently an average of six per hour, as acceptable. But he stresses that the authority would be wary if the figure were increased to 9 or 10 per hour.

And some radio stations have predicted that the time could come when half the ads on their show would be from record companies.

Another area being carefully watched is the relationship between record companies and disc jockeys. There is concern over record companies putting pressure on disc jockeys to buy on disc jockeys and says Theobalds, "we would hope that anyone involved would not oversell the mark.

He adds: "The ruling is that disc jockeys cannot be plugged individually and we rely heavily on the control of program directors at the station to see that this does not happen."
HAMBURG—Now the German record business has a new "scandal" to consider. After investigation into the origin of the Eurovision Song Contest this year, it was established that it was four years old and had previously been sung by Nizzi Thob in Munich.

The contest presented the final 12 titles for audience votes to see which would go through to the final. One of the three first came "Der Stolz," written by the young Deiter Piepen and sung by Kriesthera.

That entry won 118,250 votes, beating the Leahs Simpsons with "Fly High" and Rigal Siegel and Kirti Hertha, which pulled in just 96,705 votes.

Gott & Urbanka Win Poll

PRAGUE—Karel Gott and Nadia Urbankova again won the Czechoslovakian popular polls organized by the biggest-circulation young-person publication here. Altogether 440,000 readers took part in the balloting.

Karel Gott left his rivals far behind him in the poll. The 42-year-old singer, with Waldemar Matyus (19,900), and Vaclav Neclak (18,000, in runners-up spots), was well ahead of the other contenders. The results were announced last December, then more votes were added to them in Krakow, Katowice, Warsaw, and around $9, for tickets. The group appeared in Krakow, Katowice, Wroclaw, and just did not satisfy the enthusiastic audiences there by speaking to them in Russian.

"It coincides with the growing impact of Russian music on television and for the variety of his music, giving us a unique view of his work in the wider distribution rights.

One of the main achievements of individual centers in Poland.

The Horslips started a five-week U.K. tour, moving on later to a series of German cities and back to Dublin for a tour in the fall of 1977.

Of The World

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Continued from page 62

HERMAN, WOODY, & THE TUNELLYNNE, GLORIA

HINES, EARL, see Joe Venuti

DERING HERD

PIANO RED

SAUNDERS, MERL, & AUNT

RYPDAL, TERJE

RETURN TO FOREVER

MONK

Colonial Man

Kenton 76

In The Light

King Cobra

Open Your Eyes You Can Fly

Dog No More

Reflections Of A Golden Dream

In guaranteed sales—a song, or have an executive call me in the middle of the night and ask me to record my girlfriend. That actually happened to me once.”

The next Townsend project will involve an album with his son Dan, who has a group called Port Auf.

Golden Crest Goes Public

Continued from page 36

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ENCORES-Late Night, Polydor SD 41455 (Warner Bros.). Singer-songwriter with a strong thril

ROBIN TROWER-Loves, CHRYSALIS CHR 1078 (Warner Bros.). Man saw a spot that needed filling that the band backed him for his very first hit. Good pop/soul with lots of variety and excellent, powerful singing from Hart-T.

WILLET-MORE on the Label. "Let's Do It Again." JR Foundation.

WILLIAM H. "PARTNERS IN KRYSTAL-Love, Philips 6913 (Warner Bros.). Early rock/new wave with lots of variety and excellent, powerful singing from Hart-T.

WILLET-Get bd with the latest from the label with eight new-fangled record producers’ cuts and a few oldies, just right for stocking your shelf with. Also, you’ll get a free copy of the discography!


WILTON-MORE on the Label. "Let's Do It Again." JR Foundation.


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IF ALL THE GROUPS WHO TRIED TO MARRY JAZZ AND PROGRESSIVE HAD LISTENED TO PHIL WOODS FIRST, THEY MIGHT STILL BE GROUPS TODAY.

For years, Phil Woods has been regarded by players and listeners alike as one of the most exciting jazz saxophonists ever to lift a horn. He won the 1975 Downbeat Poll. He's played with every major jazz star on both sides of the continent. And he's got the most devoted group of fans this side of The Stones.

But for Phil, that wasn't enough. He wanted to be heard. By everyone. Without compromising what he stood for. To do it, there was only one place he could go. And he has. In the past twelve months Phil has played on albums by Paul Simon and Steely Dan, to name but two, plus his own album, "Images," won a 1975 Grammy Award.

Now his new album is here. It's called "The New Phil Woods Album." On it, everything Phil Woods feels for jazz has been incorporated into an imaginative, flowing whole. Perfect for every kind of ear. Listen to it.
**TOP POP**

- "Let Your Mind Be Free" by Brother to Brother
- "Love Train" by Earth, Wind & Fire
- "Mr. Cool" by Sweet Sensation
- "Takin’ Care of Business" by Grand Funk Railroad
- "The Way You Make Me Feel" by Michael Jackson

**Recommended**

- "When I'm Not In Love" by Maroon 5
- "Last Night A DJ Saved My Life" by the Black Eyed Peas
- "One" by U2
- "What a Wonderful World" by Louis Armstrong
- "Bohemian Rhapsody" by Queen

**Close-Up**

- "Walk" by The Strokes
- "Swamp" by Beck
- "Sugar" by The Black Keys
- "The Middle" by Zedd ft. Foxes
- "Let Her Go" by Passenger

**Scat Track Fins Win New World Pressing**

BY IRVIN HORTON

New York: The music industry is on the verge of producing a new technology that could revolutionize the way we experience music. The Scat Track Fins, a new line ofEARL, INC.

**Billboard**

**Billboard's Recommended LPs**

- "Voices" by The Isley Brothers
- "The Last Waltz" by The Band
- "Rumours" by Fleetwood Mac
- "The Dark Side of the Moon" by Pink Floyd
- "Thriller" by Michael Jackson

**First Time Around**

**KAREN SIMONET—"Huck" (2:42); producer: Cliffie Stone

- "Hit the Road, Jack" by Van Morrison
- "Brown Eyed Girl" by Van Morrison
- "Ain't No Mountain High Enough" by Marvin Gaye & Tammi Terrell
- "What's Going On" by Marvin Gaye
- "Let's Stay Together" by Al Green

**Soul First Choice**

- "Modern Day Magic" by Marie Cain
- "Movin' Like a Superstar" by Jackie Robinson
- "Hush" by Karen Stanton
- "Midnight Lady Pt. 1" by David Morris, Jr.
- "Jealousy" by Major Harris

**Primal Scream—Maynard Ferguson, Columbia PC 39953**

After living in England for several years and returning to the U.S. when he got tired of the swinging modern jazz band recordings last year, Maynard Ferguson’s recent activities have taken a decidedly significant turn.

This new entry is very different from the kind of music he has been recording here and in the U.K. where he led a band of young, enthusiastic jazzmen.

This LP, a studio situation as opposed to using the sidemen who have been away for a few years, is not designed for big band aficionados but for the crossover market which excels jazz and pop artists.

It is a discussion on top price packages although this is not carried over through all of the five turns. Three of the cuts: "Primal Scream." "Invasion" and "Pagliacci" (if you can fathom that) have the catchy bass-top hat bump bump bump.

Drummer Jack DeJohnette, three sections are composed by this band and won for the selections published this week: recommended — a tune produced by Red Lion Productions; writer: Jack Lawrence; publisher: Little Peanut, ASCAP. BMI RCA 3.10306. Good love ballad from Stones, very strong female vocals.

**Billboard’s Special Survey For Week Ending March 23, 1974**

Number of singles reviewed for this week 111. Last week 115.

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### Publishers Up Disk Prod.

**Continued from page 1**

Electronic Industries Assn. three years ago, allowed manufacturers to multi-channel sound for TV. But it hasn't, been moving very fast, it doesn't consider it a priority.

Bruce Earl, chief engineer for the Sterling Recreation Organization radio chain, finds "TV audio highly offensive. It's probably going to be better than that off of a cheap transistor ra-

Eric Small, a broadcast audio consul-

sultant operating out of San Fran-

isco, also affirms, "People with a good mind..." If TV is going to turn off to TV, it can have a good audio distribution system, it could avoid some possibilities for music programs.

He points out that today with audio, and video, the quality is "at the mercy of the telephone system." Small believes that manufacturers of TV equipment are holding back the development of the audio qual-

ity because they feel it would up the cost of the receivers to the custom-

ers.

Engineer Earl points out that TV stations must meet the same per-

formance standards for audio as an FM radio station. They have the same acoustic potential. It's not un-

common to find between 8 and 9 KC audio information being broadcast. The TV receiver is designed for communication, not music, for multi-channel sound for TV. But it hasn't been moving very fast, it doesn't consider it a priority.

### Casablanca

**Continued from page 6**

For instance, Screen Gems-Colum-

bia Music will occasionally produce a master "on the come," says vice president of finance, Davy Davis. "When no one appears inter-

ested in a tune, we will sometimes request a piece for recording. However, the theme from the 'Police Story' tv show is now on Shadybrook Rec-

ords. We produced that master!"

Davis believes Screen Gems COLUM-

bia will be more and more in-

volved in record production in the future, as a separate profit center.

### Catena Trial

**Continued from page 12**

serves for obsolescence, artist debt or for other reasons, and there are doubtful accounts to bolster profitability. Palmer said Khoury ordered an insurance policy to be able to keep track of the manipulations. Fi-

nancial executives like Lloyd Hawe, Chuck Weiner and Jim Cavanaugh objected to the manipulations. Palmer said.

John Joyce, former Capitol na-

tional sales chief, could not recall in-

stances cited by prior witnesses in which they stated he was involved. He could not recall giving testimony to Khoury about the raid on the ad dollar reserve, testified by Dom Prado previously (Billboard, Nov. 29, 1975). He countered Dawson, stating that as sales head he tried to cut co-op ad spending to increase profitability.

Present Capitol chief Bhaskar Menon testified he recommended as a board member that Capitol lend Invictus Records another $500,000 in April 1971. Menon had joined the label. He was persuaded by Stan Gortikov, then president of Capitol, who felt it might be a good business deal around and they could possibly bring all the money advanced home. Menon said that during his short stay at Capitol he felt the Invictus romance was over when he learned in June that the production contract made it possible for WB to walk out if Gortikov left. Gortikov left Capitol the previous May.

The much-debated的命运 re-

serve was set up in fiscal 1972 be-

cause "it was a convenient time to do so because we had heard that the Pickwick (stock) sale appeared to generate," Menon said. He denied overestimating that at that time because he said better controls to stop overpiling had been initiated a year earlier to cut down returns.

### ABC Licensees

**Continued from page 3**

has set more tours for its acts in the past six months than in the previous year.

ABC's foreign licensees and terri-

ories include: Europe, Ariola-Ero-

dis Germany; Australia, Capital Dis-

cos, Australia; Canada, GRT Dis-

cords, Australia; China, Sony China, Australia; Japan, Nippon Columbia Co. Ltd., Singapore, Malaysia; Victor Music Corp., Manila; Festival Rec-

ords, Australia; Canada, CRT Corp.

South America, Industria Fon-

ecuadoriana S.A., Ecuador; and other mid-

dle eastern nations.

ABC Inc. of London, New York, and Los Angeles. He has an eight-

piece group behind him, two singers and four dancers. That's a big nut to crack. Where it makes sense, we say: 'Hey, please play the date and we'll back it up.'

Over his desk, every week, passes a complex analysis of how much is spent on advertising and what the returns are. "We watch this care-

fully and there are times we have to back requests off." And other times we say: "Hey, this is start-

ning to pay off and we should put a little more in."

"For example, Parliament: It just did $12,000 in Washington, 6,000 in Seattle, 8,000 in Baltimore and 3,000 in Houston, in a advertis-

ing budget." This was last week as the group's LP passed around $140,000.

With Larry Santos, he has been a nine-month project. "But we're able to get a lot out of him," and he said to Larry: "Don't go on the road. We don't want you on the road yet. Stay in the studios and record and write. The result? This week 'We Can't Hide It Anymore' is going up. Their best record took nine months of work."

Nor do they seem in any hurry, he said.

"The argument against feeding better sound to TV stations, the argu-

ment that Bell gave us, was that re-

ceiver is too costly."

But he feels that this is the old chicken and egg question. If nobody moves, the new picture will never have decent audio with TV. Mill, once a manager of KNJ-

FM radio, is now a managem-

ent consultant, questions the value of straight music on TV at all. Music of comedy shows are a differ-

ent matter. "But I don't believe that music, played in the same fashion as in a concert, is a valid pre-

sentation. He feels that it's not entertain-

ing enough unless special video con-

cepts are also featured."

Art Fisher, currently director of the "Donny And Marie Osmond Show" on network tv, also feels that video is the major factor in tv.

Meanwhile, the possibilities of better audio for tv are extremely lim-

ited unless the FCC takes action and puts a spur to the tv industry much as it did to foster the growth of the FM business limiting simulcasting in major cities.

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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

HOT 100 A -Z -(Publisher -Licensee)

Do It With Feeling (Web IV); Good Hearted Woman (Baron/Cupid (Kegs, BM1))

Convoy (American Gramophone).

Boogie Fever (Pansy-Vibes.

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NOW IN STOCK!

"THE FONZ SONG"

by the HEYETTES

"AaaaY, SIT ON IT will ya"

LON 232

LONDON RECORDS & TAPES
FOR WEEK ENDING MARCH 20, 1976

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label, Number</th>
<th>REEL</th>
<th>WEEKS</th>
<th>PRICE</th>
<th>SUGGESTED LIST PRICE</th>
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| 1 | 3 EAGLES | Their Greatest Hits 1971-1975 |视力 | 36 34 | 17 | 6.98 |
| 2 | 8 PETER FRANZON | Captain Leslie Allen |视力 | 36 34 | 17 | 6.99 |
| 3 | 34 FLEETWOOD MAC | Rumours |视力 | 36 34 | 17 | 6.99 |
| 4 | 7 CAROLE KING | Tapestry |视力 | 36 34 | 17 | 6.99 |
| 5 | 9 BOB DYLAN | Street-Legal |视力 | 36 34 | 17 | 6.19 |
| 6 | 7 DAVE BOWIE | Station To Station |视力 | 36 34 | 17 | 6.19 |
| 7 | 22 PAUL SIMON | Still Crazy After All These Years |视力 | 36 34 | 17 | 6.19 |
| 8 | 9 BAD COMPANY | Run With The Pack |视力 | 36 34 | 17 | 6.19 |
| 9 | 13 QUEEN | A Night At The Opera |视力 | 36 34 | 17 | 6.19 |
| 10 | 18 AMERICA | America- America's Greatest Hits |视力 | 36 34 | 17 | 6.19 |
| 11 | 47 THE SALSOUL ORCHESTRA | The Salsoul Orchestra |视力 | 36 34 | 17 | 6.19 |
| 12 | 14 BARRY MANILOW | The Best Of Barry Manilow |视力 | 36 34 | 17 | 6.19 |
| 13 | 29 ELTON JOHN | Captain And The明细 |视力 | 36 34 | 17 | 6.19 |
| 14 | 15 JOHN DENVER | Back Home On The Range |视力 | 36 34 | 17 | 6.19 |
| 15 | 18 JANIS IAN | All These Years |视力 | 36 34 | 17 | 6.19 |
| 16 | 25 JANIS IAN | Second Childhood |视力 | 36 34 | 17 | 6.19 |
| 17 | 19 JANIS IAN | Baby |视力 | 36 34 | 17 | 6.19 |
| 18 | 20 JANIS IAN | Original Man |视力 | 36 34 | 17 | 6.19 |
| 19 | 21 JANIS IAN | After The Love Has Gone |视力 | 36 34 | 17 | 6.19 |
| 20 | 22 JANIS IAN | All By Myself |视力 | 36 34 | 17 | 6.19 |
| 21 | 23 JANIS IAN | Down |视力 | 36 34 | 17 | 6.19 |
| 22 | 24 JANIS IAN | Time After Time |视力 | 36 34 | 17 | 6.19 |
| 23 | 25 JANIS IAN | Photographs |视力 | 36 34 | 17 | 6.19 |

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase In sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, slow down products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal for sales of 500,000 units. *Recording Industry Association Of America seal for sales of 1,000,000 units. (Seal indicated by asterisk) Recording Industry Association Of America seal audit and optional to all manufacturers. (Seal indicated by bullet.)
On Academy Award night, March 29th, over 60 million of 'em will be watching John's most powerfully positioned ABC-TV Special, "John Denver and Friend."

On March 30th, they'll be coming after his albums. Stock up now and make sure you have enough to go around.

The John Denver People

an evening with John Denver

Management III

RCA Records
<table>
<thead>
<tr>
<th>Title</th>
<th>Suggested List Price</th>
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<tbody>
<tr>
<td>SIMON &amp; GARFUNKEL's Greatest Hits</td>
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<tr>
<td>JOAN BAEZ's Diamonds &amp; Rust</td>
<td>7.98</td>
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<tr>
<td>EARTH, WIND &amp; FIRE's That's The Way We Are</td>
<td>7.98</td>
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<td>JIMMY HANCOCK's The Healing Of Summer Laws</td>
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<td>KENNY ROGERS' / The Best Of</td>
<td>7.98</td>
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<td>BARRY LINDON'S Soundtrack Recording for Who's That Girl?</td>
<td>7.98</td>
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<td>DINO ZIGGY STARDUST's Tapestry</td>
<td>7.98</td>
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<td>NEIL YOUNG'S After The Gold Rush</td>
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<td>ELTON JOHN'S Goodbye Yellow Brick Road</td>
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<td>JOHN DENVER'S Back Home Again</td>
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HOT BLOOD

LYDIA & PENNSE
COLD BLOOD

A NEW ALBUM FROM A LEGENDARY SAN FRANCISCO BAND
FEATURING THEIR SINGLE "I GET OFF ON YOU" ABC-12172
Most Showrooms Go Dark

A survey of the Strip shows Thurs- day (11) showed pickets out in force, with some of the usual comments saying “show cancelled” and a darkened marquee at the Desert Inn.

A telephone call from an entity was locked out of shows during the last Strip strike, a six-day walkout in March 1970 by the culinary union.

Peter Pan Deals Ready at NARM

NEWARK—Peter Pan Records, now in full production with its “Super Adventure Series” of 7 and 12 inch book/record sets, has six special deals for retailers that will be announced at the NARM convention in Hollywood, Fla. President Martin Kasen notes.

The program is a major extension of the six-week-to-seven-week series with three dozen 7-inch “little LPs,” four dozen 1.49 book/record sets and two dozen 1.49 12-inch LPs with total retail value of $1.50 each. A display counter with two dozen book/record sets and dozen 12-inch LPs, with total $1.15.

Assortment of the $2.49 12-inch LPs includes “The Amazing Spider-Man,” “Planet of the Apes Vol. 1,” “Batman,” “Superman,” “Star Trek,” “Space 1999” and “6 Million Dollar Man.”


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MCA Multi Price

Continued from page 12

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MCA Multi Price

Continued from page 12

from one location to MCA and the location of such consolidation center. It also inquires of other cost-saving practices not covered in the questionnaires.
JBL's K Series. Six speakers. Each built to do something perfectly: electric bass, organ, lead or rhythm guitar, voice. $90 to $219. Some of the finest musical instruments ever made are loudspeakers.

Build your own K Series Enclosures.

That's right. (Only your lumber yard will know for sure.) Here's how.

See your musical instruments dealer. He has a JBL Loudspeaker Enclosure Construction Kit that covers enclosure theory, materials and assembly techniques. The kit also includes complete blueprints, baffle board layouts and porting information. Then the next time someone asks, "Are those your JBL's?" you can say, "Are those my JBL's!"
ROBIN TROWER LIVE! is a new album that contains nowhere-else-available moments recorded one magic evening in Sweden. Available now on Chrysalis records and tapes.

Includes:
Too Rolling Stoned
Daydream
Rock Me Baby
Lady Love
I Can't Wait Much Longer
Aloha
Little Bit of Sympathy