

Billboard

82nd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

May 1, 1976 • \$1.50

PIRACY LOOT DROPS \$125 MIL

Military Consolidates Global Buying Base

By JOHN SIPPEL

LOS ANGELES—The plum \$48 million at retail Army and Air Force Exchange Service account is moving to improve service globally by consolidating its warehousing and buying of records and tapes at Fort Gillem, Forest Park, Ga., an Atlanta suburb.

The agency is shuttering its Arlington, Tex., warehouse and moving into 90,000 square feet of warehousing and office space in Forest Park.

The new quarters almost double previous space. Ron Pircio, chief of record/tape distribution activity there, will maintain a \$3 million at retail inventory to serve approximately 600 stores globally.

The Forest Park base is already serving the 50 states and Britain and continental European bases. The Orient will be linked by the end of

(Continued on page 70)

RIAA's Antipiracy 'Coded' Tapes At L.A. Conclave

By IS HOROWITZ

NEW YORK—Recorded tapes encoded with subaudible signals, enabling positive identification of the original source, will undergo analysis at a meeting of the RIAA engineering committee May 7 as part of the association's ongoing effort to stem tape piracy.

Six major labels have furnished Audicom Corp. with master tape copies which the latter firm will encode and bring to the Los Angeles meeting for evaluation. Tapes supplied for the test have come from MCA, RCA, Columbia, A&M, Capitol and Polydor, according to Robert Engelke, Audicom president.

The Audicom detection system is one of at least two approaches to the problem which the RIAA has been considering for more than a year (Billboard, April 26, 1975). The other is a system developed by Muzak.

Under the Audicom method, subaudible codes are fixed on mas-

ter tapes which then may be read and identified no matter how many copies are made. The company would maintain a permanent file of

(Continued on page 49)

'Dub-Proof' Betamax Is Introduced By Sony

By STEPHEN TRAIMAN

NEW YORK—A "dub-proof" videocassette copy has been developed by Sony for its Betamax home video system, made possible via an interface with the new D-500 printer to be shipped to several U.S. duplicators by early fall.

Expected to encourage more producers to offer prerecorded ½-inch program material, the announcement reinforces earlier observations, initially downplayed by Sony, that such programming would be as important to initial Betamax success as

(Continued on page 49)

Volume Is Halved In 2½ Years

By RADCLIFFE JOE

NEW YORK—Intensified antipiracy investigations and stepped-up programs for antipiracy legislation by the RIAA have played a major role in slashing music industry dollar loss from unauthorized duplication to about \$125 million last year from its peak of around \$250 million in 1972-73.

This achievement is highlighted in the RIAA annual report for 1975, just released.

However, the RIAA admits that its triumph has been somewhat blunted by the shift in marketing emphasis by pirates from urban and suburban to rural areas, and a stepped-up concentration on international sales.

Despite the cat and mouse tactics of the pirates, the RIAA's efforts,

(Continued on page 70)

IMIC-6 Expands Experts & Topics

LOS ANGELES—Experts in the areas of publishing, import/export, women in the industry, technological innovations, artists and auditing, have been added to the growing list of panelists set for Billboard's sixth International Music Industry Conference, May 6-10 at the Royal Hawaiian Hotel in Honolulu.

Paul Adler, ASCAP, New York and Al Ciancimino, SESAC, New York, have joined the panel discussing the "Collection Of Foreign Publishing Income—Sub-Publisher versus Collection Society" May 7.

Biruta McShane of GTR, Sunnyvale, Calif., has signed up for the "Women—An Untapped Resource

(Continued on page 70)



Welcome home OLIVIA NEWTON-JOHN. Back from a long & successful tour where many attendance records were shattered, "Come On Over" is the perfect album to continue her incredible success story. Filled with a balance of pop and country stylings, Olivia has chosen such songs as "Jolene," her newly released single; "Come On Over," "Don't Throw It All Away," and "The Long And Winding Road." Produced by John Farrar, recorded in England. (MCA-2186) (Advertisement)

Philly's WMMR Loves To Broadcast Rock Concerts

By MAURIE H. ORODENKER

PHILADELPHIA — Broadcasting concerts live has not only become a fixture in the progressive rock programming of WMMR, but, according to program director T. Morgan, the 60-minute concert format evokes great listener response.

With WMMR leading the FM band in ratings for many years and now fighting hard to move back to the top position, the radio concert cult represents big listening numbers.

Station started out four or five years ago with rock concert broadcast tests from a local sound studio before an invitational audience. After several tests, Morgan now programs several concerts every week.

Apart from pleasing listeners, the concerts provide much-needed ex-

(Continued on page 20)

Paper Records Posed For Viable Comeback

LOS ANGELES—After a hiatus of several years in order to technically improve its audio quality, the four-color laminated paper record is bidding for consideration as a viable commercial phonograph record or sampler.

Richard Mueller, Wisconsin businessman who bought existing patent rights in 1972 from Harry Gorman, who pioneered the "Color Record," claims he can cut mono, stereo or quad with audio equal to a hard vinyl record and a wearability better than the vinyl disk.

A six-to-seven-inch record, capable of holding up to 5½ minutes of

(Continued on page 70)



Have you ever listened to an artist and know he was destined for greatness? Listen, then, to John Miles! Following a string of hit singles in Europe, London Records proudly presents this outstanding new singer/songwriter with his superb debut LP in the USA, "REBEL." To quote one recent review, "This LP is touched with greatness."—Miles ahead in 1976. PS 669 on London Records. (Advertisement)



BDS 5655

2
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and ERT
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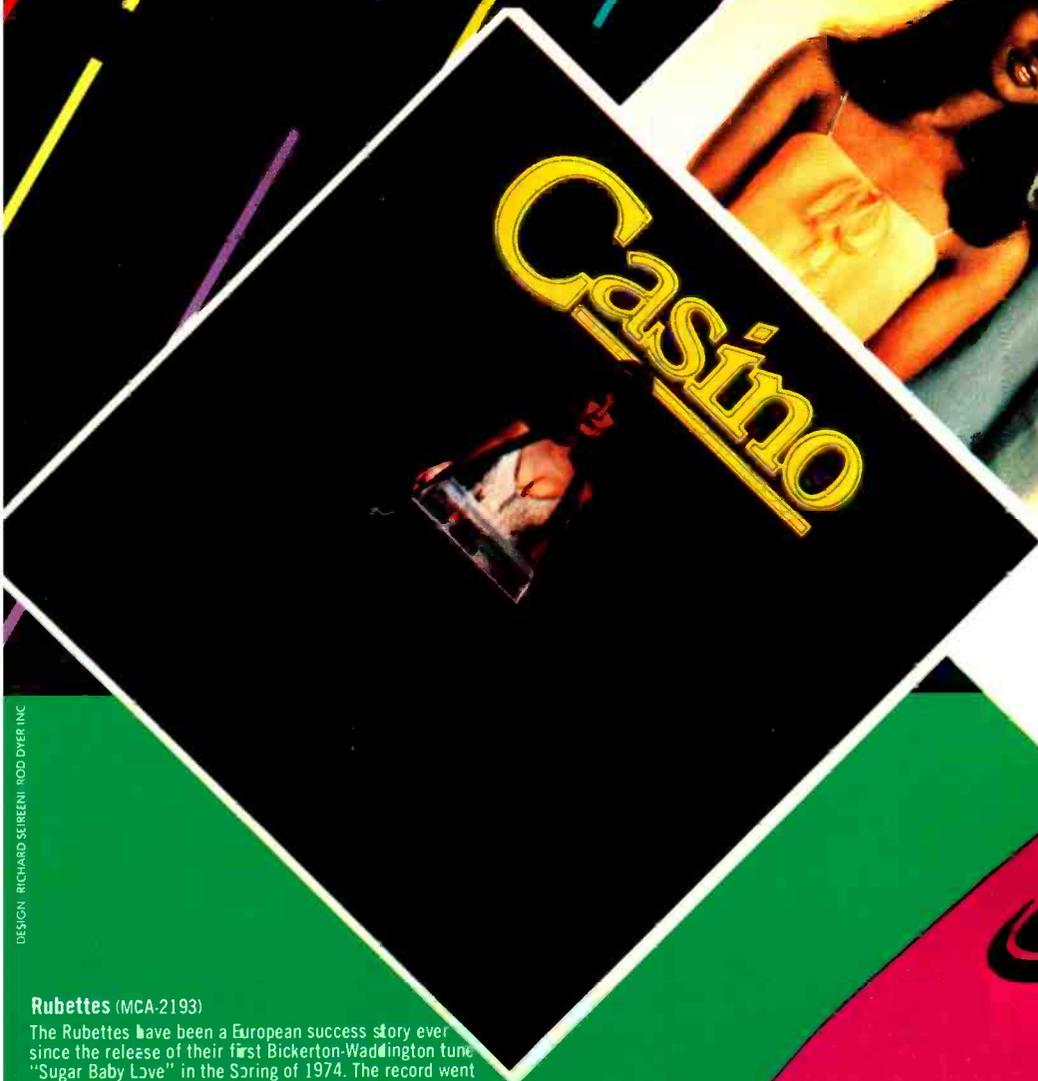


BDS 5657

MCA Records proudly presents

STATE RECORDS

TM



Rubettes (MCA-2193)

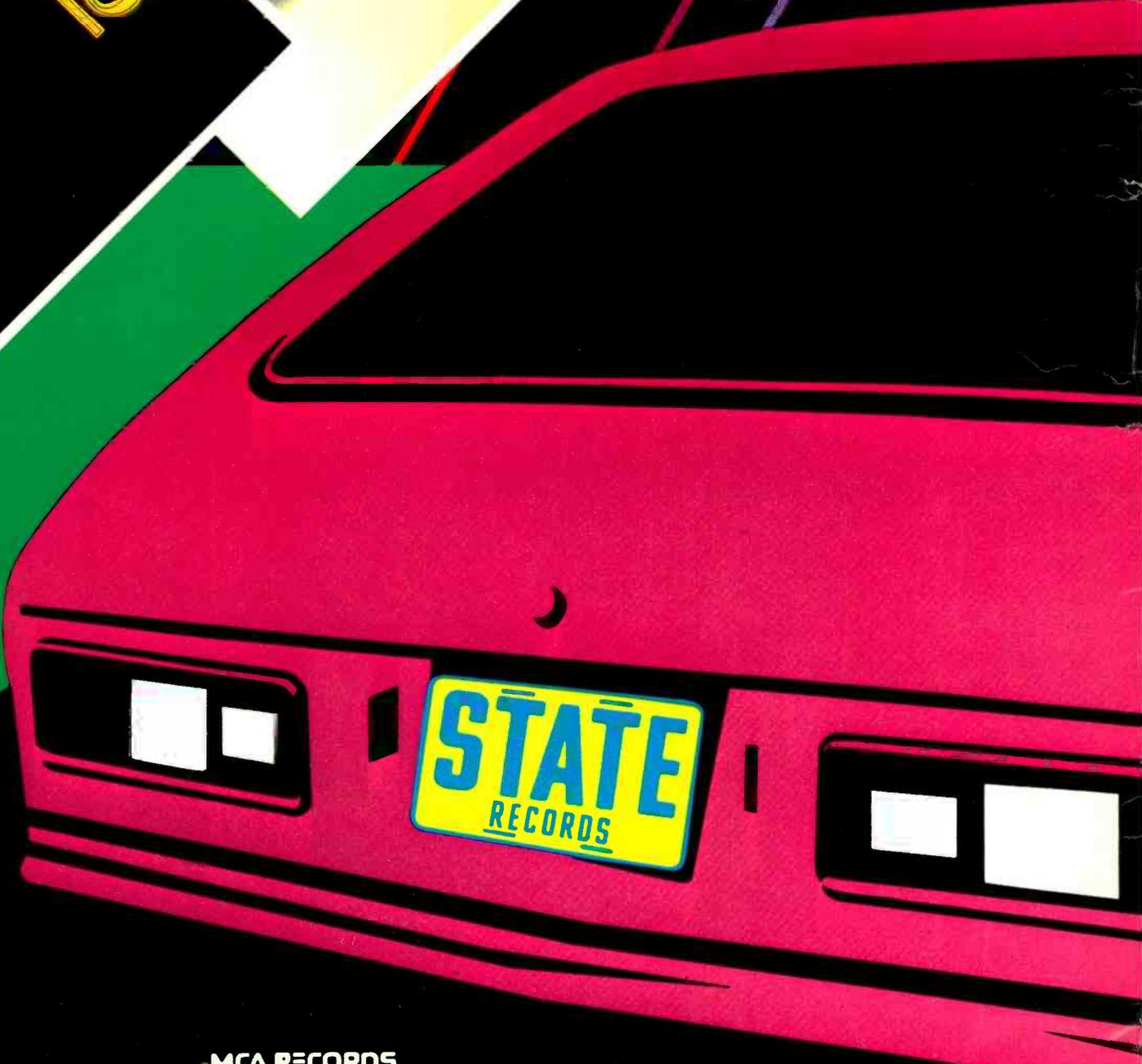
The Rubettes have been a European success story ever since the release of their first Bickerton-Waddington tune "Sugar Baby Love" in the Spring of 1974. The record went straight to #1 and became the biggest pop single in Europe that year. The group followed with a non-stop run of singles, all reaching into the Top 20 throughout Europe and England. The Rubettes, made up of Tony Thorpe (guitar), Mick Clarke (bass), Alan Williams (guitar), Bill Hurd (keyboards) and John Richardson (drums), have racked up gold records in several countries. Their first release in America is simply titled "Rubettes" and contains their hit songs "Sugar Baby Love," "Tonight," "Foe Dee O Dee," and their just released first single in America, "JUKE BOX JIVE."

Mac and Katie Kissoon (MCA-2192)

Mac and Katie Kissoon are a brother-sister team who have just released their first album in America on State Records titled "The Two of Us." Having followed separate musical careers until five years ago when they joined forces and gained notable success in Europe, though fame in England did not reach the duo until they released the Bickerton-Waddington single "Sugar Candy Kisses" on State Records. Their next single, another Bickerton-Waddington tune titled "Don't Do It Baby" was a Top 10 hit, followed by "Like A Butterfly." "THE TWO OF US" is the title cut and their first American single on State Records.

Casino (MCA-2191)

Casino is a five man English group that hails from the West of England, near Somerset. The group utilizes the song-writing talents of Peter O'Donnell, Casino's lead vocalist. Having turned professional in 1973, the group has extensively toured the continent and England. Casino is Peter O'Donnell (lead vocals), Steve Mills (keyboards, guitar, vocals), Rob Simnick (bass), Chris Moore (lead guitar, vocals) and Tim Pavitt (drums). This is their first album release simply titled "Casino," and their recently released first single, "CRAZY," is taken from the album.



DESIGN: RICHARD SEIBERT; ROD DYER INC.

MCA RECORDS

www.americanradiohistory.com

New Tape Advances At Capitol

NEW YORK—Major product introductions by the Capitol family of the XDR expanded dynamic range prerecorded classical cassette series and Formula Q15 heavy-duty 2-mil studio/broadcast mastering tape underscore the heated competition in both markets.

At Angel, which recently incorporated Dolby in its classical cassette releases, the Capitol-originated XDR process at the duplicating stage is claimed to expand dynamic range by 60%.

Capitol/Angel engineers say test results on the average also indicate an increase of sound level by an added 4 dB, extension of the high frequency limit to 15 kHz and a reduction of electrically induced distortion from 5% to 0.3% at peak duplicating levels.

First release of 12 titles, anticipated by June 7, includes 11 previously unissued cassette performances at \$7.98 list, and a 60-minute demo preview tape at a special 99-cent retail promotion price.

All are being duplicated in Capitol Magnetics' new Winchester, Va., plant using the new Formula Q18 high output/low noise formulation, similar to Capitol's premium Music Tape and now available to custom duplicators in bulk.

The new Formula Q15 professional mastering tape is designed specifically to reduce print-through in critical studio and broadcast applications. It is a heavy-duty version of Formula Q19, with both using the same premium gamma ferric oxide base.

However, Joe Kempler, manager, marketing/technical services, emphasizes it was not designed to deal with problems such as noted
(Continued on page 16)

Greenwood Hearing Shifted To May 18

LOS ANGELES—For the second time a hearing for Jim Greenwood, owner of the Licorice Pizza retail chain here charged with receiving stolen goods has been continued. The new date is May 18.

Greenwood was arraigned March 26 on a complaint filed by the Los Angeles District Attorney's office charging him with 33 felony counts of receiving stolen property. An estimated \$113,000 in merchandise is involved.

Greenwood is also owner of Superior Music, a one-stop operation in Glendale, Calif., where he was arrested with an employe Nov. 12, 1975.

British State Label Will Explore U.S. Talent For U.K.

LOS ANGELES — Newly launched in the U.S., State Records of the U.K. hopes to sign American acts "for its European operation," reports Wayne Bickerton, label president.

The 15-month-old label has just released its first three LPs and four singles through MCA domestic distribution, all featuring British artists.

Bickerton and partners John Fruin and Tony Waddington look to find U.S. acts in the broad range of music with the exception of classical.

"There is no tag to our label," says Waddington. "It's wide open."

Cable TV Copyright Legislation Problem Flares Up Again In D.C.

By MILDRED HALL

WASHINGTON—The problem of legislating copyright payment by cable tv systems has flared up again. Movie producer and cable tv associations have reached a new compromise agreement they would like to plant in the copyright revision.

The associations, MPAA (films) and NCTA (cable tv), have submitted the new proposal for consideration by the House subcommittee now marking up its copyright revision bill. Broadcaster association NAB is deadset against the new fee formula, and urges its rejection.

Rep. Robert W. Kastenmeier (D-

Wis.), chairman of the House Judiciary subcommittee on Courts, Civil Liberties and the Administration of Justice, has informally invited comment from all interested parties, and the Register of Copyrights.

Copyright revision bills call for the FCC-regulated cable service to pay, under compulsory licensing, for tv programming it picks up for subscribers. The Supreme Court has ruled cable tv not liable for copyright fees under the present (1909) copyright law.

The subcommittee hopes to deal

with the cable tv royalty section of the bill when it resumes markup hearings, possibly this week. In past years, the three-way tug of war between cable systems, broadcasters and movie producers over methods and amounts of cable tv payment of royalty fees has threatened passage of the revision bill in floor fights.

There are three major proposals for cable tv liability being thrust on the Kastenmeier subcommittee: the new MPAA-NCTA agreement, NAB's own plan, and one proposed

(Continued on page 70)

Salstone In Transamerica Negotiations

By JOHN SIPPEL

LOS ANGELES—Milt Salstone, independent label distribution pioneer, is dickering for three Musical Isle distribution points, San Francisco/Los Angeles and Denver, that would boost his monthly billing to a point among the largest in the business.

John Salstone, his son, emphasizes that his father is interested only in the record/tape distribution activities of Transamerica-owned firms.

Eric-Mainland, Emeryville warehousing and distribution base for a Hollywood-based sales office, also has a rackjobbing entity but the Salstones are not interested in that. And Record Sales of Colorado located in Denver, also is a combination distribution/rack point. Transamerica recently sold off its dual one-stop points in the Bay area to Mike Lipton and Elliot Blaine, former Musical Isle executives.

The Salstones have no interest in acquiring Roberts Record Distributing, St. Louis, they say. They will officially open their own St. Louis and Kansas City sales/promo/merchandising offices in 10 days to handle Arista, the first label they acquired for that territory (Billboard, March 24). Salstone will warehouse for the area in Chicago, where he has operated MS Distributing since 1947.

Salstone has been an advocate of the super-branch concept, originated by Malverne Distributors, New York, who in 1972 consolidated the New York-to-Boston distribution area from a New York City warehouse. It is known that Salstone has a long association with Al Bramy, manager of Eric-Mainland.

U.K. Disk-Tape Sales Stabilize; LPs Up Only 2%

By REX ANDERSON

LONDON—Though the record industry here is still healthy, sales figures are leveling off. That is the verdict of industry executives following the publication of a new batch of statistics from the British Phonographic Industry.

These show that single sales dropped by 9% and album sales improved by only 2% in 1975.

That the lack of growth in the industry in 1975 is linked directly to the financial situation in general is beyond dispute. But many other factors have contributed to the picture.

Cliff Busby, general manager of United Artists, believes that a particular musical trend, like the old Marsey-beat, is needed to put more life into the market.

He emphasizes: "You can't organize that kind of thing. It just comes along. An attempt was once made by putting all the different aspects of current musical appeal on one record, 'Blue On Blue' by Jimmy Young, and it failed."

Busby feels that attempting to extend the exposure of record product by selling through more chains like Marks and Spencers and British Home Stores, would be only a temporary hold. A better one, he feels,

(Continued on page 65)

A MEXICAN-U.S. JOINT EFFORT?

Seek End To Latin Tape Piracy

By LUPE SILVA

EL PASO—A concerted bi-national effort aimed at stamping out pirated Latin product in the U.S. and Mexico was the key topic of a Wednesday (21) meeting of Latin industry executives here.

The purpose of the meeting, organized by the U.S.-based Assn. of Latin American Record Manufacturers and the Assn. Mexicana de Productores de Fonogramas (AMPROFON), was to expose to federal, state and local authorities the extent of damage caused in both countries by illicit tape manufacturing.

CES To Consider Audio Retailers

By STEPHEN TRAIMAN

NEW YORK—The feasibility of a national organization for audio retailers will be explored at an opening day conference of the Summer CES in Chicago, cosponsored by the EIA/CEG, the IHF, ERA and NARDA.

The Sunday session, kicking off what already is a record-breaking exhibit for the June 13-16 McCormick Place run, is in response to the growing push by mostly independent audio/hi fi dealers for regional co-ops and perhaps a national group (Billboard, March 13).

More than 500 exhibitors already have contracted for 350,000 net square feet of space at the 10th Summer CES, exceeding last year's prior record by 17% with two months to go, according to Jack Wayman, EIA/CEG senior vice president.

With the first price increase in several years, to \$4.50 from \$4 per
(Continued on page 49)

Representative of federal, state, county and city law enforcement agencies, as well as a representative from U.S. Congressman Richard

'CHORUS' LP SALES LEAP 100%

By RADCLIFFE JOE

NEW YORK—Sales of the cast album of "A Chorus Line" have more than doubled at most retail record shops in the greater New York area since the Broadway hit romped away with nine of the 10 Tony Awards for which it was nominated.

Several retailers, not anticipating the show's enormous success in the Tonys, found themselves completely sold out within 72 hours of the announcement of the Awards April 18.

Among those caught off guard was the Sam Goody chain of shops
(Continued on page 71)

White's office were present at the event.

Industry concern for the problem was demonstrated by the presence of key executives from Mexico, Los Angeles, Texas, Miami, New York and New Mexico.

Oswaldo "Ozzie" Venzor, Orfeon Records vice president and chairman for the event, noted that the Latin industry in the U.S. grosses some \$30 million annually. Out of this gross Venzor estimated that some 40% is derived from the manufacture of 8-track tapes. Illegal tape duplication prevents the industry from bringing in another 40% to 50% of that figure," stated Venzor, "so we are talking about a possible \$5 to \$6 million rip-off every year."

The bulk of private activity is centered mainly in California and the Southwest, according to Venzor, but the problem also exists in New York and Miami.

Border areas are favorite spots for pirates because the illegal product can also be transported into Mexico,
(Continued on page 16)

Youngest U.S. Retailers In Philly?

PHILADELPHIA — Harmony Records, Inc., a non-profit corporation, has opened a record shop in the blighted Kensington section of the city.

With a donation of \$8,000 from the JDB Fund, a suburban foundation, Harmony is a cooperative of seven young men between the ages of 16 and 20.

The teen-run store hopes to gross enough to pay the seven "partners" \$3 an hour for a 20-hour week. To encourage area residents to patronize their store, all profits will be

spent to rehabilitate neighborhood playgrounds and set up mini-parks where needed.

The project is being nursed through its infancy by the Lutheran Settlement to provide employment for some of the area's youth, who collectively have one of the city's highest dropout and unemployment rates.

The store will feature rock records. The ambitious president of Harmony Records, Inc., is 18-year-old Tim Hart.

together 10 years. Waddington and Fruin are vice presidents of the company. Previously Fruin had been managing director of Polydor U.K. and Bickerton had headed pop & r there. Waddington was an independent producer.

In its 15 months of operation, State in England has released 21 singles (by eight acts) and five LPs. The Rubettes are its top selling rock group attraction. They, plus Casino, Mac & Katie Kisson (brother-sister singing duo), and Federation, another rock group, are in the initial
(Continued on page 71)

Bickerton expects to spend three months in the States each year because he doesn't want to be "an absentee record company owner."

The trio is also about to firm up a publishing administration deal for its newly formed State Music Inc., a subsidiary of London-based State Music Ltd.

Ronnie Beck, among the firm's 12 London staffers, handles the publishing operation. Of the 600 odd copyrights controlled by State, 300 belong to Ladysmith Music, the veteran writing team's firm. Bickerton and Waddington have been writing

\$175,000 DAMAGES

5 Labels Win a Suit Settlement

CHARLESTON, W.Va.—A group of major tape duplicators and distributors have agreed to pay \$175,000 in damages and to a permanent injunction in settlement of a civil suit brought by five record companies.

Defendants in the suit were: The Jelco Corp., and Carl R. Hager and Kenneth R. Stultz as individuals; Continental Industries, and T.A. Cogar as an individual; and Emil R. George Enterprises, and Emil George as an individual.

Record firms involved in the case were CBS, Atlantic, MCA, MGM and Phonogram.

The action was initiated in September 1975, in the U.S. Dis-

trict Court for the Southern District of West Virginia.

The record companies claimed that the defendant's duplication of pre-Feb. 15, 1972, recordings constituted unfair competition, and a violation of their common law copyright in the recorded sounds.

They also charged that the distribution and sale of so-called "sound-alike" recordings by the defendants constituted "palming off" recordings as those of the record company. They also cited the Lanham Act, dealing with the use of the names and likenesses of a manufacturer's artists and recordings without consent.

Musical Instrument Sales Show Rise

By IS HOROWITZ

NEW YORK—More than half the music dealers responding to a broad-based survey by the American Music Conference (AMC) report sales increases in 1975, and better than three-quarters expect improved sales this year.

The annual AMC survey covers retailers handling musical instruments and print music, with many also marketing records. Some 650 outlets across the country are represented in the study.

Of the nearly 62% of dealers reporting 1975 gains, 20% said in-

creases moved ahead by 16% or more; 36% said growth ranged from 5 to 15%.

Slightly more than 23% of the reporting stores noted decreases, with some 13% stating that sales stayed the same as the previous year.

And 87% predict sales jumps this year, with 22% looking forward to a "big increase." Some 14% say they plan to open new stores in 1976, a shade under the 15% of respondents who actually did launch new outlets last year.

Practically all categories of merchandise handled by the responding stores showed sales increases on the year. These included pianos, band instruments, organs, sheet music, accessories and fretted instruments.

Commenting on how general economic conditions affected their business in 1975, more than a third reported slower payment from customers, 30% cited late shipment of merchandise, and 22% complained of lack of financing for customers.

Most music merchants answering the AMC survey, 63%, do an annual volume of less than \$500,000. Nearly 15% report annual volumes of \$1 million or more, and 20% gross between \$500,000 and \$1 million.

Nab 16,000 Tapes

CHICAGO—More than 16,000 allegedly pirated tapes were seized here when FBI agents, led by assistant U.S. Attorney Ted Scudder, raided W.H. Wholesale.

Among the confiscated tapes were Al Green's "Full Of Fire," The O'Jays' "Family Reunion" and Silver Convention's "Get Up And Boogie."

Danjay Opens New Warehouse

LOS ANGELES—Danjay Distributing, Denver, is preparing for an expanded servicing of its affiliated Budget Tape & Record store chain with a move to 11,000 square feet of warehousing space there. The new quarters double previous Denver facilities in size.

Phil Lasky, who split from founder Cleve Howard of Houston approximately four years ago, expects 50 stores in the franchised record/tape store chain by year end.

Three more stores were opened in Missouri recently and additional stores are planned soon for the states of Washington, Idaho and Wyoming.

Lasky sells a store franchise, together with the agreement that the franchisee buy album stocks from him.

Calla To ATV-Pye

NEW YORK—Calla Records has signed with ATV-Pye Records for distribution in the U.S. and Canada.

Tape Pirate Indicted On A Witness Assault Charge

KANSAS CITY—William F. Wallin of Royal Productions here has been indicted for assaulting a witness in a copyright infringement case for which he is also currently under indictment.

Wallin, who was convicted last December for selling pirated tapes, fined \$1,200 plus court costs and placed on probation for one year, was charged with seven counts of manufacturing illegal tapes follow-

ing a raid by FBI agents in January of this year.

The FBI had seized more than 5,000 illegally duplicated tapes as well as some duplicating equipment. The alleged assault on the witness took place sometime since that raid.

Under federal law Wallin was charged with a felony in view of his previous conviction. He faces a fine of up to \$50,000 and/or imprisonment of up to seven years on each count.

ABC Chairman Discloses How Label Dropped \$28 Mil In 1975

By JEAN WILLIAMS

LOS ANGELES—ABC Records' \$28 million 1975 loss can be explained, says Jerry Rubinstein, chairman of the board and executive officer.

He says three major problems accounted for the 43% earnings decline: inventory writedowns and adjustments, excessive returns and writedowns of artist advances.

Georgia Tape Raid

LAWRENCEVILLE, Ga.—More than 25,000 allegedly pirated tapes and a quantity of duplicating and packaging equipment were seized in a raid on a warehouse here by officers of the Georgia Bureau of Investigation assisted by agents of the FBI and local police.

Robert Drabson Curtis was arrested during the raid and charged with violating the state statute requiring the true name and address of the manufacturer be imprinted on the tapes. He was later released on \$2,000 bond. Also charged and still sought is Charles Dixon. Authorities say the investigation is continuing.

LAKERS STAR PLUGGING CB

By JIM McCULLAUGH

LOS ANGELES—Kareem Abdul-Jabbar, pro basketball's premiere player, will be dunking a few shots for car stereo and citizen's band radio.

The Los Angeles Lakers center and the NBA's most valuable player this year has signed a contract to endorse Far Eastern Research Labs products, a Northridge, Calif.-based firm, which markets the Xtal brand of autostereo, CB, and combination CB/car stereo.

Jabbar will appear shortly in Xtal print ads in regional editions of

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Rubinstein notes that the first, and probably most important problem, was the method of inventory accounting. It was such, he says, that everytime the label pressed a record there was a profit recognized on paper, as opposed to selling a record in order to recognize a profit.

He points out that the accounting system was put into effect when ABC was distributed by independents.

As the label eliminated independent distributors in certain territories to open its own branches, it maintained the same accounting system. Therefore, the same record when shipped to a branch, carried the same profit structure as sending a record to an independent distributor.

"As the branch operation was started there were profits being recognized in this company on records still in inventory. This caused another situation.

"Once management had the ability to create profits by pressing, pressing became very generous. We had a situation where record pressings became more important than record sales. And as long as year-to-year inventories increased, so did profits," he claims.

Warehouses that were not necessary to the distribution system were set up to house the abundance of inventory, therefore overexpanding its branch system, he asserts.

By way of explanation as to why this surplus amount of records was

(Continued on page 84)

Stiff Piracy Bill Now Law In Colo.

LOS ANGELES—After 18 months of persistent lobbying by primarily two industry executives, Richard Lanm, Colorado's governor, signed into law a stiff piracy bill Friday, April 16.

The efforts of Randy Brown, CBS Records' branch manager and Mel Nimon, Budget Records and Tapes' executive, are credited with final passage of HB 1230 authored by Nancy Dick, state representative

from Aspen, and state senator Marty Hatcher of Gunnison.

Manufacturing of pirate tape is a felony, punishable by a minimum of one day imprisonment or \$1,000 fine to a maximum of five years' imprisonment and a \$15,000 fine or both.

Retailing and distribution of illegal tape is a class 3 misdemeanor and could be punished by a \$50 fine or up to six months' imprisonment and a \$750 fine or both.

Executive Turntable



AMADOR



RICH



WITOFSKY

R.A. Harlan has been named vice president, operations, for the Handleman Co. Harlan had been executive vice president of ABC Record and Tape Sales Corp. He fills a slot left vacant when Lou Kwiker was elevated to Handleman president recently. Harold Sulman is leaving the ABC rack operation as chief record/tape buyer to return to sales management with Private Stock Records. Sulman served as sales chief for Scepter Records earlier. Ed Rich, who joined ABC Record and Tape Sales in early 1973, has been named vice president, finance and administration, of the firm.



THYRET



DIANTE

Denny Diante has been elevated from director of a&r to vice president, pop a&r, at UA Records. He joined the label two years ago as director of artist acquisition and development. . . . Russ Thyret has shifted from vice president and national sales manager of Warner Bros. Records, to director of promotion for the label. He's been there five years in sales. . . . At CBS, Marvin Witofsky appointed director, business affairs, CBS International. Peter Philbin, formerly press activities coordinator for CBS International, New York, named manager, talent acquisition, West Coast a&r, Columbia Records; and Alan Ostroff switches from special products to join Epic/CBS Custom as manager, merchandising and sales administration.

* * *

Tom Thacker, independent producer/promo man, joins the Wes Farrell Organization as national album promo chief. . . . At Private Stock, Mike Rymkus leaves indie promo in the Southwest to become field promo out of Houston. . . . One-time Billboard chart staffer Shelly Heber promoted to director of marketing at 20th Century Records from assistant marketing director. . . . Victor Amador named president, BSR New Products group. He had been president, BSR Consumer Products Group, a slot now filled by William McDaid.

* * *

Jonathan Fricke has left his post as general manager of Warner Bros. Nashville office to become operations manager at KLAQ, Denver, where he begins May 1. Stan Byrd joins the WB Nashville office as head of sales and promo for the country segment. He was handling CBS Records promo in Dallas. . . . Buddy Brown has left Phonodisc to join Bang Records as national sales manager. . . . Joanie Lawrence promoted to local promo manager, Nashville.

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Vol. 88 No. 18

Arizona Meet Tabbed For WEA Group

LOS ANGELES—More than 60 key WEA personnel will participate in a marketing seminar, featuring national authorities, and product representations by three major labels when WEA's Joel Friedman, president of the distribution wing, hosts a six-day meeting starting May 11 at the Camelback Inn, Scottsdale, Ariz.

Product presentations by Mo Ostin, WB Records; Joe Smith, Elektra/Asylum, and Jerry Greenberg, Atlantic, will review summer and fall marketing plans. Past, present and future promo campaigns will be studied. Outside experts will discuss subjects covering retail, radio and management.

WEA's branch, sales and credit managers and marketing coordinators are being brought in from eight branches.

Another Memphis Bank Sues Stax' Chairman Al Bell

MEMPHIS—Tri-State Bank of Memphis has filed suit in Chancery Court against Al Bell, chairman of Stax Records, charging he owes \$44,300 on a loan Tri-State made to him last year.

The suit says Bell borrowed \$50,300 on a note signed May 8, 1975, had repaid \$6,000 and became delinquent on payments.

There were these other developments in the Stax case:

Union Planters National Bank foreclosed on the Stax studio property at 926 B. McLeMore, sold it at auction as required by law and bought the property for \$85,000 when there were no other bidders. U.S. District Judge Robert M. McRae Jr. called a meeting of attorneys to determine procedures to be followed in a jury trial to determine whether Stax is bankrupt.

McRae said the meeting would also determine the approximate length of the trial and how many witnesses would be called.

Stax was forced into bankruptcy last Dec. 19 by three creditors but demanded a Federal Court jury trial to determine whether the firm is solvent. Union Planters National Bank, a party to the bankruptcy proceedings, contends Stax owes \$20 million, \$10.5 million of that to it.

Bell is also scheduled to go on trial July 6 in Federal Court on a criminal indictment charging he and Joseph P. Harwell, former Union Planters bank officer, conspired to obtain \$18 million for Stax in fraudulent loans.

WB's Promo Chief Pondering Airplay

LOS ANGELES—Russ Thyret, who last week moved to Warner Bros. vice president of promotion from WB sales vice president, filling a vacancy of about six weeks since the departure of Gary Davis, says his philosophy of getting airplay will have to develop on the job.

"What I bring to this new challenge is five years of experience at working closely with Warner regional and national promotion men," says Thyret. "I spent my first day as promotion chief on the phone with all our local guys and they were (Continued on page 70)



Bruce Talman photo

WONDERFUL MOMENT—Four who celebrate Stevie Wonder's final signing of his \$13 million pact with Motown in Los Angeles are from the left: Johana Vigoda, Wonder's attorney; Berry Gordy Jr., Motown's president; Wonder, and Barney Ales, label's executive vice president.

PROGRESSIVE & TRAD

Music Minus One Unveils Contrasting Jazz Labels

NEW YORK—Two new jazz labels, one in the progressive vein and the other traditionally oriented, have been unveiled by Music Minus One Records here.

According to Irv Kratka, president, the bulk of the titles on Inner City will be progressive product licensed from Europe. First releases are by Archie Shepp and Phil Woods, while to come are disks by such artists as Jean-Luc Ponty, the Art Ensemble of Chicago, Memphis Slim, Don Cherry, Paul Bley and Ornette Coleman, among others.

The records came to Music Minus One via a deal with Paris-based Musidisc-Europe. Kratka says he's actively looking to make other licensing pacts for either progressive jazz, blues and/or gospel material.

On the traditional side, Kratka has also formed Classic Jazz Records. The first releases are albums by Jane Harvey and Zoot Sims. The Sims disk features Bucky Fizzarelli.

Planned for later release are LPs by Jim Cullum and his Happy Jazz Band, Bob Wilbur and John Kirby.

Product on both labels carries a suggested price list of \$6.98.

Music Minus One, formed in 1950, has been primarily involved in educational play-along records.

Judge Rules Otis Redding Estate Can Seek Stax Pay

By ELTON WHISENHUNT

MEMPHIS—Federal Bankruptcy Judge William B. Leffler lifted a stay order April 9 to allow the estate of the late Otis Redding to pursue a royalty claims case against bankrupt Stax Records and East Memphis Music Corp., former Stax affiliate now owned by Union Planters National Bank.

In another Stax related matter, Leffler took under advisement a motion by singer-producer Isaac Hayes to proceed with a \$3 million royalty claim against Stax.

In the Redding case: Nashville attorney James H. Harris contended in his petition that the stay order, which had forbidden litigation against Stax, should be dissolved to allow Redding's widow and three children, now living in Macon, Ga., to seek \$638,000 they contend is owed Redding since 1964 but has not been paid.

Attorney Michael Pleasants, representing Stax, argued the Redding estate should be barred from claiming royalties since its claim was filed more than 10 years after the singer's death. (Redding was killed in a plane crash in 1964. He had produced several million seller hits for Stax.)

Ken-Tone Label An HSE Spinoff

By COLLEEN CLARK

NASHVILLE—HSE Records, one of the South's largest mail-order firms in gospel music and home of Jimmy's One Stop, expands its operation with an r&b label.

Heading up the new Ken-Tone label is Charles Howe, formerly national director of promotions for Satellite Records in New York. Howe is developing a national distribution setup for all of HSE product. He will also be responsible for Ken-Tone Publishing, a SESAC affiliate.

Ken-Tone's debut album was released two weeks ago, on Rayfield Reid, and a second album is due the end of May on the Magnificents.

While Reid and the Magnificents are newly signed artists to the Ken-Tone label, Howe feels there are many gospel artists that have cross-over potential into r&b.

Hoyt Sullivan, owner and president of HSE Enterprises, says he has long thought of expanding in this direction, but only reached the decision upon finding the right person to handle the label.

Leffler ruled with Harris, allowing the Redding claim to be a part of the Stax bankruptcy litigation. In the Hayes case: Patrick Ardis, attorney for Union Planters, argued that Hayes' royalty claim should be dismissed because he agreed to a settlement with Stax in 1974. Hayes' attorney contended Hayes should be allowed to reopen the issue in the bankruptcy forum because Stax had failed to abide by the settlement terms of 1974 and had defaulted on royalty and other overdue payments.

Judge Leffler said he would rule on the Hayes petition later.

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CBS, Warner Figures Spurred By Top 1st Qtrs. For Music Divisions

By STEPHEN TRAIMAN

NEW YORK—Best first quarter sales and earnings for the recorded music and music publishing division of Warner Communications, and the CBS/Records and CBS/Columbia Group of CBS Inc. had a significant impact on the reports of both parent corporations.

At the annual CBS shareholders meeting in Chicago last week, chairman William Paley noted that the CBS/Records Group, both nationally and internationally had "attained new peaks" in sales and profits, while the CBS/Columbia Group "registered significant gains" in sales and profits.

In his follow-up report, CBS president Arthur Taylor stated that sales for all four operating groups advanced notably in the first quarter, "while the company's income benefitted from particularly outstanding gains in our recorded music business."

At Warner Communications Inc.

(WCI), chairman Steven Ross noted that the recorded music and music publishing division had the best first quarter in history, with revenues and pretax income rising 18% and 32% respectively from the 1975 period. "This strong improvement reflects increased earnings from domestic records (WEA), foreign records (WEA International) and music publishing (Warner Music)" he emphasized.

For the January-March period, music division sales hit \$85.15 million, up \$13 million from the prior year, while income topped \$14 million, a gain of \$3.4 million. Impact on overall corporate income was most dramatic, as WCI net was \$15.5 million, or 9% above 1975, while sales were up only 6%, to \$181.9 million.

"Overall, the strong earnings performance in the first quarter gives us confidence that WCI will continue

to show gains for the balance of the year," Ross concluded.

At CBS, Taylor termed the CBS/Records Group's first quarter performance "nothing short of phenomenal, as the Group achieved the highest sales level it has ever reported for any quarter—21% ahead of the same quarter in 1975."

Growth was due principally to the accomplishment of the domestic CBS Records division, he noted, with LPs taking the top four spots on every industry chart for four straight weeks, "a feat never before achieved by any record company." The international division also advanced, though modestly, he pointed out, as it continued to feel the effects of slower economic recovery evident in many foreign markets.

A sales increase of 20% for the first quarter was noted for the CBS/Columbia group, most affected by the 1975 recession due to its consumer products business. Specifically, Taylor pointed out that Columbia Record & Tape Club sales increased substantially, and that Pacific Stereo (CBS Retail Stores) also benefitted from the improved consumer economy.

No separate sales and profit figures are broken out on a quarterly basis for either music group, but overall CBS Inc. net income rose 15% to \$27.8 million on estimated net sales of \$515.7 million, a 17% gain over 1975's record first quarter.

Off The Ticker

Twentieth Century-Fox Films, Los Angeles, will report a moderate loss for the first quarter, chiefly because of disappointing results of record/music operations and lower-than-expected film rentals from some recent releases, according to a company statement.

Craig Corp., Los Angeles, posted higher sales and earnings for nine months ended March 31. Earnings were \$5,965,000, or \$1.95 a share, on sales of \$83,394,000 compared with earnings of \$2,095,000, or 68 cents a share, on sales of \$46,880,000 in the year-ago period.

Radio Shack consumer sales in the U.S. and Canada were approximately \$62.3 million for March, a 61% increase over comparable sales of \$38.8 million in March 1975. Tandy Corp., Fort Worth, the parent company, posted sales from continuing operations in March of about \$67.7 million, a gain of 58% compared with sales of \$42.9 million in March 1975.

The recently announced Capitol Records tape-records manufacturing contract with Warner Communications Inc. (Warner Bros., Elektra-Asylum and Atlantic Records) takes effect July 1, with production scheduled at Capitol's plants in Jacksonville, Ill., Winchester, Va. and Los Angeles.

Cap-EMI Dividend

LOS ANGELES—Capitol Industries-EMI's board of directors has declared a quarterly cash dividend of \$.08 per share payable June 15, 1976 to shareholders of record as of May 25, 1976.

Market Quotations

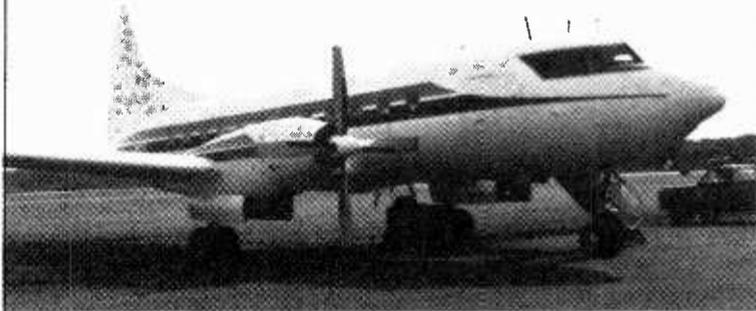
As of closing, Thursday, April 15, 1976

| 1975 | | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|--------|--------|------------------|-------|--------------|--------|--------|--------|--------|
| High | Low | | | | | | | |
| 30% | 19% | ABC | 28.16 | 562 | 29 | 28% | 29 | + 1/4 |
| 8% | 4% | Ampex | 75.00 | 84 | 7 1/2 | 7 | 7 1/2 | - 3/8 |
| 9% | 2% | Automatic Radio | 25.00 | 48 | 9 | 8% | 9 | Unch |
| 20% | 10% | AVNET | 8.76 | 148 | 18% | 18% | 18% | - 1/2 |
| 25 1/2 | 15 | Bell & Howell | 0 | 136 | 22 | 21 1/2 | 21 1/2 | Unch |
| 58 | 46 1/4 | CBS | 12.73 | 141 | 55% | 53 1/2 | 53 1/2 | - 1/4 |
| 7 1/4 | 5 1/4 | Columbia Pic | 3.93 | 70 | 6% | 6 | 6 | - 1/4 |
| 15 1/4 | 8 1/4 | Craig Corp. | 6.01 | 37 | 14% | 14% | 14% | + 1/4 |
| 63 | 50 1/2 | Disney, Walt | 25.94 | 308 | 58% | 57% | 58% | Unch |
| 5 1/2 | 4 1/2 | EMI | 11.01 | 98 | 4% | 4% | 4% | - 1/4 |
| 26 1/2 | 21 | Gulf + Western | 5.05 | 481 | 24 1/2 | 23% | 23% | - 3/8 |
| 7 1/4 | 5 | Handleman | 13.28 | 24 | 6 1/2 | 6% | 6% | Unch |
| 27 | 14% | Harman Ind. | 6.46 | 32 | 23 | 22% | 22 1/2 | - 1/4 |
| 11 1/4 | 7 | Lafayette Radio | 10.29 | 15 | 10 1/2 | 10% | 10% | - 1/2 |
| 21 1/2 | 19% | Matsushita Elec | 19.34 | 29 | 20% | 20% | 20% | + 1/4 |
| 79 1/2 | 65 | MCA | 6.22 | 81 | 69 | 67 1/2 | 67 1/2 | - 3/8 |
| 15% | 12% | MGM | 6.60 | 63 | 13% | 13% | 13% | + 1/4 |
| 65 1/2 | 54 1/2 | 3M | 27.73 | 338 | 64% | 63% | 63% | + 1/4 |
| 4% | 2% | Morse Elec Prod | 0 | 12 | 2 1/2 | 2% | 2% | Unch |
| 54 1/4 | 41 1/4 | Motorola | 36.99 | 526 | 54% | 53% | 53 1/2 | - 1/2 |
| 33 | 19% | No. Amer Philips | 8.54 | 17 | 29 | 28% | 28% | - 1/4 |
| 23 1/2 | 14% | Pickwick Internl | 9.64 | 12 | 19% | 19 | 19 | - 3/8 |
| 5 | 2% | Playboy | 64.58 | 30 | 4 | 3% | 4 | + 1/8 |
| 28 1/2 | 18 1/2 | RCA | 16.41 | 492 | 26% | 26% | 26 1/2 | - 1/4 |
| 10% | 8% | Sony | 32.41 | 1458 | 9% | 8% | 9 | + 1/4 |
| 40 1/4 | 19 | Superscope | 9.92 | 177 | 27% | 26 | 26 1/4 | - 3/8 |
| 47 1/2 | 26 1/2 | Tandy | 12.70 | 304 | 40% | 39% | 39% | - 1/4 |
| 10% | 5% | Telecor | 8.59 | 20 | 8% | 8% | 8% | - 1/8 |
| 4% | 1% | Telex | 12.50 | 93 | 3% | 3% | 3% | Unch |
| 7 1/2 | 2% | Tenna | 0 | 31 | 5% | 4% | 5 | - 1/4 |
| 12 1/2 | 8% | Transamerica | 8.91 | 280 | 11% | 11% | 11% | + 1/4 |
| 15 | 10% | 20th Century | 4.73 | 49 | 10% | 10% | 10% | + 1/2 |
| 25 1/4 | 17 1/2 | Warner Commun. | 45.28 | 220 | 24% | 23% | 23 1/2 | - 1/2 |
| 40% | 23% | Zenith | 26.81 | 304 | 37% | 36% | 37 | Unch. |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-------|-------|-------|--------|------------------|-------|-------|--------|-------|
| ABKCO Inc. | 75.00 | 1 | 2 1/4 | 2% | M. Josephson | 14.83 | 13 | 8% | 9% |
| Gates Learjet | 4.02 | 42 | 11 | 11 1/2 | Schwartz Bros. | 18.75 | 1 | 2 1/4 | 3 |
| GRT | 0 | 34 | 3% | 4% | Wallich's M.C. | — | — | 1/16 | 5/16 |
| Goody, Sam | 3.39 | — | 2% | 2% | Kustom Elec. | 7.86 | — | 2% | 3% |
| Integrity Ent. | 3.33 | 2 | 1/2 | 3/4 | Orox Corp. | 0 | — | 1/4 | 1 1/4 |
| Koss Corp. | 9.69 | 9 | 7% | 8% | Memorex | — | 468 | 29 1/2 | 29% |

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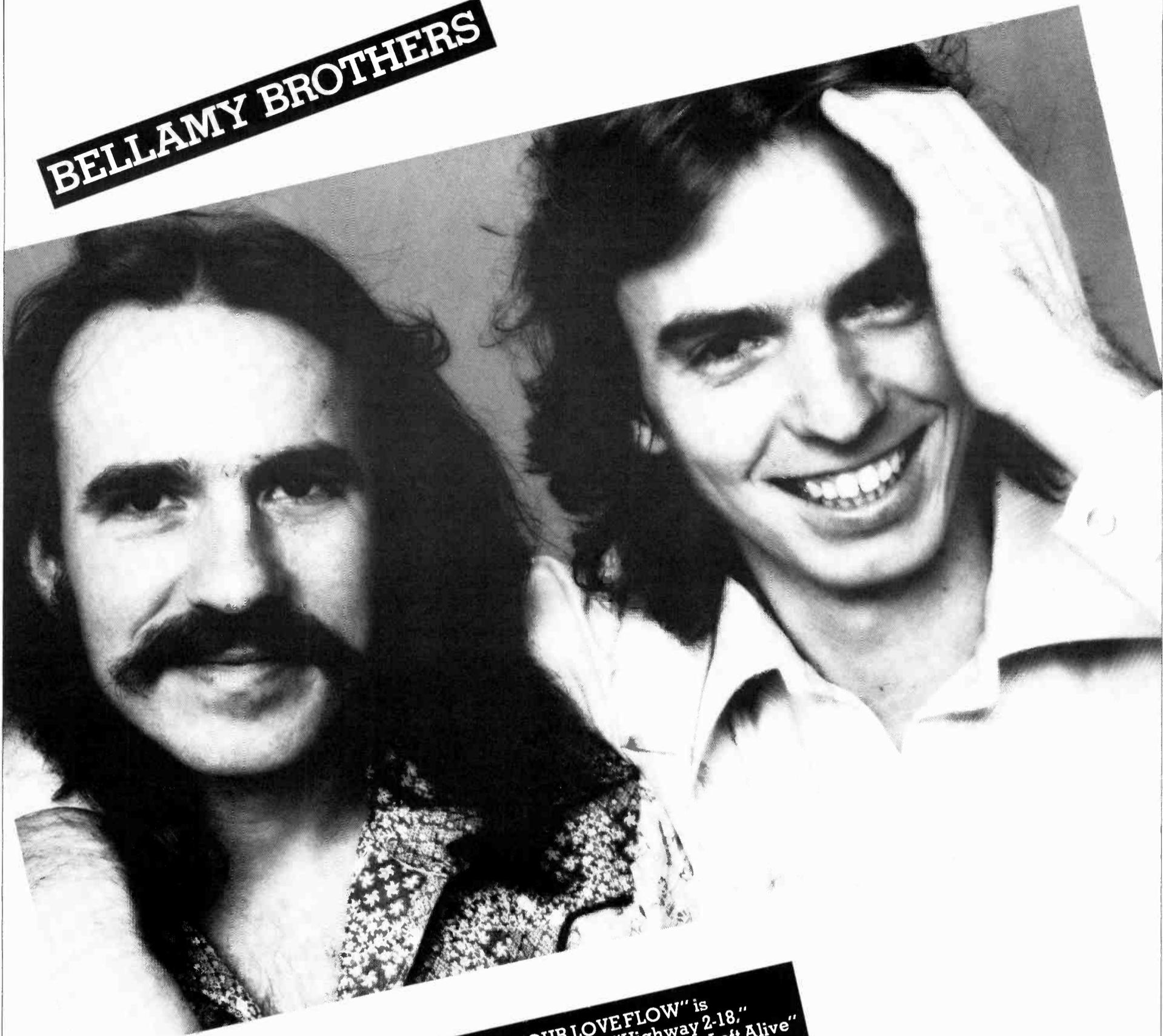
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UNIV. OF ILLINOIS INVOLVED

200 Attend Chicago Law-Arts Seminars

By ALAN PENCHANSKY

CHICAGO—A series of seminars on law and the arts, being sponsored by Lawyers for the Creative Arts, a local non-profit organization, and the Univ. of Illinois at Chicago Circle, has attracted capacity registration, according to Herman H. Slayman, director of conferences

and institutes for the university's office of extension.

Slayman says more than 200 persons signed up for the four-part series that began April 28 with a seminar entitled, "Organizing Your Creative Enterprise."

To follow are seminars in tax planning (May 5), copyright protection (May 12), and contracts (May 19). All seminars are conducted between 5:30 and 8 p.m. at the school's Chicago Circle campus.

Registration fee for the series is \$8 which includes a syllabus of materials and model forms and contracts.

(Continued on page 70)



UA photo

BALLAD BASH—Brock Peters (right) is greeted by Ray Bolger (center) at a Los Angeles celebration heralding the release of the LP "Ballad For Americans" on which he stars as featured vocalist. Mike Stewart, head of United Artists Music and co-producer of the LP, expresses his own enthusiasm.

Lennon Loses A Court Round

NEW YORK—Ex-Beatle John Lennon has lost another round in his ongoing breach of contract court battle with former business associate ABKCO Industries and its principal Allen Klein.

In the latest development of the protracted case, a N.Y. State Supreme Court judge has thrown out Lennon's motion that the contended agreement was invalid because it was oral and pacted in England, and under British law gentleman or handshake agreements are not enforceable after the first year.

However, the beleaguered defendant was granted the right by the

(Continued on page 14)

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Nashville Makes a French Connection

By GERRY WOOD

NASHVILLE—For the first time ever, a French National Radio team has beamed a program from Nashville to a potential audience of more than 60 million French listeners.

The broadcast was from Nashville at 4 a.m. Easter Sunday when the French broadcasters and a group representing the country music business and a Vanderbilt Univ. French professor met at WSIX radio and aired the program, in French, directly to Paris.

The program was one of a series produced in key American cities

where happenings of interest fired the French imagination and curiosity. Spurred by the film "Nashville"—the Robert Altman film classic now hitting France—producer Jean Pierre Elkabbach and his colleagues were sent to the Tennessee music capital on a fact-finding junket to determine the true story behind Nashville.

Joining him as interrogators and backup people were Paul Amar and Jean Francois Vallet, Washington and New York correspondents for French National Radio.

A problem came in finding anyone in country music who could speak fluent French. The first choice was Mercury recording artist Joel Sonnier, a Cajun from Louisiana, whose accent puzzled and delighted the visiting Parisians. The next choice was multilingual Kermit Goell, co-writer of the first pop song to burst out of Nashville—"Near You"—and co-writer, with Billy Sherrill of the present Charlie Rich chart single "America The Beautiful, 1976." Dr. Raymond Poggen-

(Continued on page 16)

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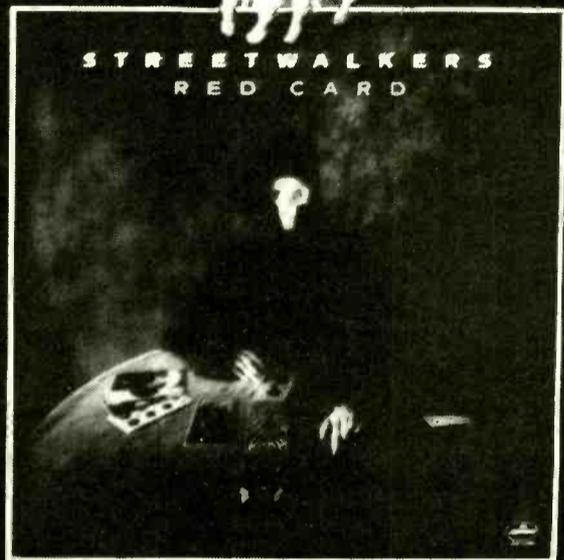
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NEW PRESIDENT SOON

Offices For WJA; First Album Due

LOS ANGELES—The World Jazz Assn. has opened its own office after working out of executive director Paul Tanner's home for its first year of existence.

Tanner, his wife Bunny and Bill Cox, who writes several of the organization's newsletters, are operating out of the office at 1373 Westwood Blvd. in the Westwood section of the city.

In the absence of a president (Hal Cook, the first president, resigned several months ago), Tanner, John Levy and Bob Summers have been handling administrative matters. A new president is to be elected by the board of directors shortly.

The organization celebrated its first anniversary April 4, notes Summers. Its first fund-raising LP, a single pocket taping of its fall all-star concert here, is about to be released by Warner Bros.

As an incentive to increase membership, the organization is planning to tap the listener-fan area. Summers says. Concord Records, Northern California label, which cuts big bands, will donate an LP to all new members. A push is also being formulated to get more LPs available to professional members through the WJA's own record discount program.

"Our only source of income in our first year was from membership fees," says Summers. "Now we are able to rebill members and companies, so we'll have new revenues coming in from this source plus others."

In the past year more jazz was released by more labels, Summers says, than in past years. "That in itself is very encouraging."

Organization boasts over 400 members, including representation in Europe and the Far East.

FTC Will Seek Compliance In Report Program

By MILDRED HALL

WASHINGTON—The FTC is going to seek compliance with its controversial 1974 line of business reporting program in Federal District Court here. The commission says it is dropping attempts to enforce the more limited 1973 questionnaire, which has been under attack in federal courts in Delaware and the Southern District of New York by most of the 117 companies queried.

The product line reporting required for fiscal 1974 business (year ending June 30, 1974) called for breakout on total sales, direct costs, advertising, research and development, direct assets and net profits of each line of business in the merged, or conglomerate corporation queried.

The fiscal 1974 report asks for more details in sales and costs breakdowns than the 1973 forms, FTC says, to determine net operating income along with assets. Some 261 manufacturing and 14 non-manufacturing industries are covered.

Of the 442 companies ordered to file 1974 LB reports, 262 have complied. The FTC says "most" of the non-complying companies have contested the program in new or amended actions before the Delaware and New York federal courts.

The commission's reporting program, originally aimed at breakdown product statistics from 500 leading manufacturing firms, has been attacked by the companies involved on the grounds that the reports would be unduly burdensome and violate confidentiality. The attacks began at the commission itself, went to the General Accounting Office (which had to approve the form), then to the Hill, and into the courts.

The survey form for fiscal 1973 were served on only 345 companies in August of 1974. Over one-third protested, and 228 firms complied. Answers were due 150 days from receipt of the questionnaire.

The FTC says its reporting program will reveal only "aggregate" findings, and hold individual company reports confidential. However, FTC spokesmen have admitted that some sharp guessing as to product breakdowns of actual firms could result from knowledgeable checking of the statistics available. The commission has asked its bureau of economics about publishing the results of 1973 data already obtained.

The commission is attempting to pull individual product line figures out of total corporate sales and profits, to determine which products are the good-selling ones, and whether the multi-product corporation is an anti-competitive marketing force against a smaller individual company selling the same product.

John Lennon Suit

• Continued from page 10

court to file an amended motion to assert additional affirmative defense under the N.Y. Statute of Frauds. An earlier motion citing this defense was said to be incorrectly filed, and was thrown out on those grounds. Lennon has 20 days in which to file this amended motion.

Spinoff Chance For 25 'Concept' LPs

By CLAUDE HALL

LOS ANGELES—The Alan Parsons Project—five years in the creative factory or manager Eric Woolfson, is just the first in a series of 25 album project concepts, all with multimedia spinoff possibilities.

If this first one, about the poems and stories of Edgar Allan Poe called "Tales Of Mystery And Imagination," doesn't sell on 20th Century Records, then Woolfson admits that perhaps some of the other LP concept projects will fall by the wayside. "Temporarily. But the concept album possesses strong marketing possibilities in other medias and we should take advantage of them," he says.

The LP concept project has been receiving strong reaction in retail outlets—in just the few days it has been released. "Stores are already reordering," Woolfson claims.

Woolfson, a songwriter and producer turned manager and marketing expert, wrote the Poe musical LP, which features music based on works such as "The Raven" and "The Fall Of the House Of Usher." It has kept him in the U.S. several weeks and Parsons even longer. Parsons is now producing 20th Century's Ambrosia at Mama Joe's recording studio here.

Parsons and Woolfson conceived of the Poe LP project with something akin to passion and fever, but Woolfson also confesses to calm marketing considerations. He recalls working years ago at a publishing company when two writers named Tom Rice and Andrew Lloyd Webber were turning out all of "those songs about Jesus." He had the idea for the Poe concept LP shortly after that.

"But it wasn't until I became involved with Alan that I had someone who could do what I had in mind." Parsons is one of the engineers—

like Tom Dowd, Roy Baker, and Gus Dugeon—who grew into a producer. The U.S. recording studio scene is somewhat different from England. Here, the studios are all more oriented toward the independent record producer, who brings in his own group and his own engineer.

But he's also finding it enjoyable to work in the Los Angeles creative atmosphere and believes he may someday settle here.

Parsons not only produced the Poe concept LP, but did the engineering. His career in engineering dates back to the Hollies, with whom he engineered five albums and hit singles such as "He Ain't Heavy, He's My Brother" and "The Air That I Breathe."

The first album he was involved with as assistant engineer was "Abbey Road" by the Beatles and he later engineered "Wildlife" and "Red Rose Speedway" for Paul McCartney and Wings. He also engineered "Dark Side Of the Moon" for Pink Floyd, which gained him a Grammy nomination.

Moving into the producer's role was natural for him. But producing the Poe LP project was not necessarily easy. The sound effects of a rain storm, for instance, are real. Parsons and Woolfson checked weather reports for weeks, occasionally sticking their heads outside the studio to see if the weather reports might be wrong. The sound effects were taped in one of the biggest electrical storms in Hampstead, England.

Woolfson already has the stage project based on the Poe LP project in gear, depending on the success or non-success of the LP.

"It's not by mistake we wound up with Russ Regan and 20th Century Records. Among other things they have television and movie tie-ins."

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Music, Tape, Electronics To Be Expanded Globally By EMI

LOS ANGELES—EMI Ltd., London, is making worldwide decisions to expand its music, tape and electronics capabilities.

Work is in progress to complete a recording studio in Mexico, expand a record pressing facility in Cologne, West Germany; establish an electronics product development laboratory in the U.S., and to open a new factory in England.

The project in Mexico for EMI Capitol de Mexico includes recording and tape duplicating equipment. EMI Electrola's record factory in Cologne will be able to produce 130,000 records daily and will be completed in early 1977. The pressing facility will be equipped with fully automatic tandem presses for singles and albums.

Developed by EMI, the record press takes only 18 seconds to press two albums, including putting them into sleeves. An existing manual album press produces one record in a 30 to 34-second cycle.

The new automatic machine takes only 12 to 15 seconds to press and sleeve two singles, while on a manual single press it requires 20 seconds to produce a disk.

When fully operational with new equipment, the factory will be able to produce 130,000 albums and 55,000 singles daily on one shift. Current capacity with manual equipment is 90,000 albums and 40,000 singles on one shift.

At present, the existing plant is capable of producing 24.5 million albums, 15 million singles and 5 million prerecorded cassettes.

In the U.S., EMI Technology Inc., a subsidiary of EMI Ltd., is building an electronics development laboratory in Danbury, Conn., to support the company's electronics business in North America. The facility will be operational in 1976.



RIAA photo

RIAA HONOR—Stan Gortikov, left, RIAA president, presents group's Cultural Award to Roger Stevens, board chairman of the Kennedy Center for the Performing Arts, at recent eighth RIAA Cultural Award Dinner in Washington. Stevens was cited for raising millions in private contributions for center, matched by Federal appropriations.

Latins

• Continued from page 3

resulting in greater profits for the bootleggers.

That was the reason given for electing El Paso as the meeting site. Just about two weeks before the meeting, more than 20,000 illegal tapes were confiscated here by the FBI. The case is still under investigation, according to an FBI representative.

It was brought out that Latin product usually has a suggested retail price of from \$4.98 to \$5.98. Pirated 8-track tapes are normally displayed at \$1.25, \$1.98 and sometimes at three for \$5.

Luis Baston, Polydor executive and president of AMPROFOM, expressed concern that illegally manufactured tapes can easily be taken across the border and then transported to areas such as Mexico City, Guadalajara and Monterrey, where they can be sold for even higher prices.

Prime product may sell in the interior of Mexico for as much as \$8. "Since the pirates' revenue represents very little cost and is usually untaxed, the legitimate manufacturer can not possibly hope to compete with those prices," said Baston. He then suggested a possible confer-

(Continued on page 71)

Outdoor Gigs a Kiss Kiss-Off

By NAT FREEDLAND

LOS ANGELES—Huge outdoor stadiums may not necessarily be the best venues for rock concerts by star attractions which could fill either a stadium or multiple dates at an arena.

So says Bill Aucoin, whose Rock Steady management firm has guided Kiss through a phenomenal three-year club from nowhere to probably the hottest new rock record and concert group.

"The new Kiss show starts out in June and will probably do 50 dates by the end of summer," says Aucoin. "I don't expect to play more than six or so stadiums."

Definitely set are dates at New Jersey's Roosevelt Stadium, serving New York; Anaheim Stadium, serving Los Angeles, and Washington Stadium, outside Chicago.

"Let's face it, there is great media impact in filling a major market stadium with Kiss, a group that didn't even have a record out three years ago," says Aucoin. "But except for the charge of energy a giant audience might give the performers, I feel an indoor show is fairer to the ticket buyer."

Aucoin makes the somewhat surprising point that an artist may well take more profits from two or three nights in an indoor arena than from playing one show before the same number of people in a stadium. "It costs a lot more, proportionally, to rent a stadium for a concert than to rent an arena," he says.

Also: "The best concert sound can be gotten indoors and at a stadium most of the audience is too far away

to really see the artists," says Aucoin.

So why is Aucoin playing Kiss at stadiums this summer despite all of his own criticisms?

"It's somewhat easier with a flamboyant production group like Kiss and we are making great efforts to overcome the obstacles," he explains. "We will have big video projection screens at the outdoor shows and we are putting together a state-of-the-art massive sound system."

"The staging effects are being designed to work in big stadiums. But in each market along the route, we are looking closely at the comparative advantages between local stadiums and arenas. We won't do an outdoors show unless it makes sense."

Aucoin is considering bookings in smaller stadiums holding 25-30,000 in cities like Hartford, Atlanta and Winston-Salem. Kiss might also play the Allentown Fairgrounds.

"But when you commit to an outdoors date, you also have to hold open an alternate rain-out date," says Aucoin. "And that can cost money in losing other possible dates."

Capitol Bares

• Continued from page 3

recently with new 3M and Ampex lines (Billboard, April 24), but rather to provide a competitive product in a growing market.

Marketed under the Audiotope by Capitol label, the new mastering tape is available in ¼ and ½-inch widths, as well as 1 and 1½-mil thicknesses in widths from ¼ to 2 inches. All feature a heavy new binder system formulated to give longer wear in repeat-use situations, according to Jack Ricci, Capitol Magnetics manager, marketing services. It will be used in all parent company Capitol Records studios, he says.

The new mastering tape was introduced at last fall's AES here (Billboard, Nov. 15, 1975), and both it and the Q18 formulation cassette tape will be shown at the upcoming 54th AES, May 4-7 in Los Angeles.

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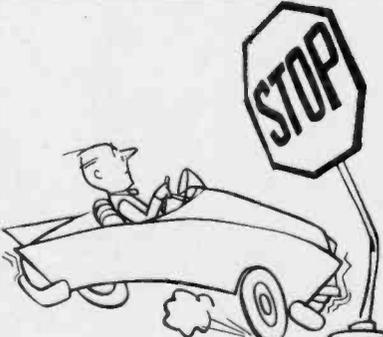
• Continued from page 10

burg of the Vanderbilt French Dept. discussed the cultural significance of the film and country music.

"They seemed more interested in 'country' than in the film," comments Goell. "They wanted to know its origins and styles, how much the musicians and singers earn, what their status symbols are, what kind of people they are, what percentage of the songs are not about specific sex and infidelity, and just what the Nashville sound is."

Accompanied by his manager-accompanist Earl Ball, Sonnier illustrated with Cajun songs and his new release "He's Still All Over You." After his opener, the French station cut to a live seven-minute Easter broadcast by the Pope from Rome.

Several other current country hits were played, including the Rich record that Goell had handy. And Dr. Poggenburg fielded such questions as "Is country music a culture or subculture?" and "Are country songs poetry?" On the latter question, he shocked the French broadcasters with a "Yes" and compared country songs to those sung by Edith Piaf.



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TM International Emerges As Global Power In Texas

DALLAS—TM International Inc., a new corporation that is moving into partnerships in countries such as Australia and Canada, has been born out of the growth-explosive TM Productions here.

Jim Long, chief executive officer of TM Productions, becomes president of the new firm that is currently negotiating for representation in the U.K., with plans for expansion as well into Mexico and Latin America.

In Canada, TM Productions has joined forces with Standard Broadcasting Corp., Ltd., Toronto, and its wholly-owned St. Clair Productions Ltd. Standard also owns CFRB, Toronto; CKFM, Toronto; CJAD and CJBM, Montreal; a tv station in Ottawa, and a sales firm in Toronto, Montreal, and New York, as well as shares in seven additional radio stations in the U.K.

In New Zealand, TM has become associated with Mascot Productions, Auckland, for representation throughout Australasia. The new firm there is called TM/Mascot and the company will be re-recording TM material to comply with recent legislation requiring Australian talent on all product aired on Australian stations.

TM/Mascot has built a production facility in Sydney, Australia, which will be a joint effort there by Peter Clark, managing director of Clover Sound and Music Services with Muriel Barton, managing director of TM/Mascot. David Taylor will be executive producer of TM/Mascot and Jimmie Sloggett musical director.

First Australian project is tailoring "The Producer" commercials aid package for that market; segments are also being recorded in Toronto at St. Clair. More than 400 U.S. and Canadian radio stations are using this package.

Next international product will be radio and tv ID jingles for every for-

(Continued on page 20)

London Station Pulling In Listeners With Oldie Songs

By CLAUDE HALL

LOS ANGELES—More than 25% of the 40-record playlist of Capital Radio, London, is either re-releases or re-recordings of older hits—and this doesn't include the smash single by the Beatles of "Yesterday" which was first released here as a single only a few weeks ago.

The Top 40 radio station—which is now operating in the black despite an enormous overhead that includes \$1 million just for its license each year and a total of 14.5% in fees against net income for music copyrights—is programmed by Michael Bukht.

Bukht was in the U.S. last week lining up an international exchange of disk jockeys between his station and several major market Top 40 operations here on behalf of the bicentennial.

He was talking with radio stations in Los Angeles, San Francisco, Detroit, New York and Chicago. He wants to place Nicky Horne on stations in Detroit and Los Angeles, Kenny Everett in San Francisco, and Michael Aspel on a station in Chicago.

In return, a disk jockey from each of those radio stations would spend a week on the air in London. Graham Dene and Roger Scott would also pull U.S. radio weeks. The tribute—called "American Fortnight"—would conclude on July 4 with Gerald Harper's "Independence Special." Part of the promotion includes a "Stars And Stripes" competition with the big prize a free trip to the U.S.

The June 20-July 4 fortnight dedicated to the bicentennial will feature the greats of American music both on record and in person, with interviews and possibly concerts, Bukht says. And Horne, Aspel, Dene, and Scott will be sending back special programs from the U.S.

Besides a 40-record playlist, Capital Radio features six "climbers," each of which receive maximum rotation the same as the top hits.

Among the major 40 disks, the re-releases last week were "Pinball Wizard" by Elton John, "Riders On The Storm" by the Doors, "April Love" by Pat Boone, "I'm Your Puppet" by James & Bobby Purify, and "Opus No. 1" by the Mills Brothers.

In addition, the re-recordings of past hit tunes included "Jungle Rock" by Hank Mizell, "There's A Kind Of Hush" by the Carpenters, "Band Of Gold" by the Chanter Sisters, "My Resistance Is Low" by Robin Sarstedt, and "I Heard It Through The Grapevine" by Creedence Clearwater.

"Jolene" by Dolly Parton and "Blueberry Hill" by Fats Domino were on the climbers lists.

"I think very few people are writ-

ing good songs like those anymore. The disco scene fouled up everything. Most disco records would hardly be a candidate for the Nobel Prize ... the intellectual content is lacking. And that's why Domino's 'Blueberry Hill' is going to be one of the biggest records of the day in England—a fantastic hit," Bukht says.

He believes that America created the disco music craze, though discos were already big in England years ago. But the music patterns that developed in the U.S. resulted in "Boogie Fever" and "Sweet Love" and "my six-year-old kid could write songs like that."

Aiden Day, Capital's music director, screens all new releases and meets with Bukht once a week.

(Continued on page 28)

Rivals Protest KCBQ Contest San Diego Bicentennial Quiz Devised To Up ARB?

SAN DIEGO—KCBQ last week announced a new "American Revolution Bicentennial" contest, but immediately drew irate protests from many other radio stations in the market. Dan McKinnon, president of KSON here, protested to FCC commissioner Glen O. Robinson Jr., claiming the contest was "an apparent attempt to hypo the ARB ratings being taken April 8 through May 5 here in San Diego."

The 8½x11-inch contest booklet features 200 questions. One question reads:

98. Which famous general was commissioned as major general by Congress on July 31, 1777? (K) General Marquis de Lafayette (C) Brian Roberts (B) General John Thomas (Q) General Burgoyne.

Needless to say, this disturbed McKinnon.

Not all of the questions "even relate to American history. Nearly every question has KCBQ's frequency (1170), disk jockey names, station slogans or promotional phrases. They are also worded to encourage listenership during the dates of the ARB survey."

Another question reads:

82. On April 20, 1976, who was on the air on KCBQ at 10:30 p.m.? (K) Domino Rippey (C) Mason Dixon (B) Shotgun Tom Kelley (Q) Chuck Geiger.

"The purpose seems to be to influence filling out radio listening diaries during the Arbitron (ARB) survey now taking place," McKinnon wrote Robinson. "KCBQ is announcing that it has mailed 'American Revolution Bi-

centennial' questionnaires to households all over San Diego. In addition, those same questionnaires are available at Bill Gamble's Men's Wear, Love's Barbecue Pits and Farrell's Ice Cream Parlors.

"Notice the subliminal confusion over filling out diaries. The average radio listener does not discriminate in filling out the details of a diary and if he thinks filling out a diary can win him or her thousands of dollars ... naturally KCBQ will be mentioned heavily.

"Listeners are urged to return the diaries to KCBQ. What would happen if real ARB survey diaries were sent to KCBQ instead of to the rating service direct?"

"This is a serious situation and an inflated rating book will be around for six months after issue. That can affect the placement of tens of thousands of advertising dollars.

"The San Diego Radio Broadcasters Assn.—composed of nearly every AM and FM broadcasting station in the market—has met several times about this serious situation. To say we are alarmed is an understatement.

"But our alternatives as a group seem limited.

"The officials at ARB say they will check with KCBQ to find out what they are doing. If, in ARB's opinion, this is unusual promotional activity, then ARB will sticker the book ... which has zero affect on the decisions of timebuyers and the placement of hundreds of thousands of dollars over the next six months. In other words, ARB refuses to police improper promotional activity and any affect it may have on their rating service."

Aussies To Meet Sydney Site June 25-27

SYDNEY—The annual major meeting of the radio and record industries of Australia—Radio 77—will be held here at the Sydney Hilton June 25 through June 27. For the first time, the once exclusive convention will be open to anyone from either industry. Originally, radio attendance was limited to non-competitors of the 2SM radio station group.

In past years, the meeting has drawn radio and record executives from as far away as New Zealand.

Peter Davidson, coordinator of the three-day meeting, hopes this year to attract attendance from the record industry of the U.S.

For the first time, also, the meeting will feature equipment exhibitions.

Keynote speakers will include a record executive from the U.S.; George Wilson, president of Bartell Broadcasters, New York; Jack McCoy, president of the research

firm of DPS Inc., San Diego; and George Burns, president of the radio consulting firm of Burns Media Consultants, Los Angeles.

Another new aspect of the convention will be an awards presentation for: best commercial produced by a radio station, best special produced by a station, top newsmen, best single promotion, best talk personality, best announcers in contemporary music, beautiful music and country music, best record promotion executive, best concert promoter and record man of the year. A national poll will decide the winners.

To operate the convention, the 2SM Group of radio stations has formed Pedlar Marketing, Promotion. This firm will be involved in various merchandising activities, including Radio 77, overseas tour programs, and sponsorship brokerage deals.

Albums Out, Oldies In At Pa.'s WMAJ

STATE COLLEGE, Pa.—WMAJ, Top 40 station here programmed by Croy Pitzer, has shifted gears and substituted oldies, programmed by daypart, for the LP cuts it featured for some while.

Previously, the station weaved in three or four LP cuts per hour. But now it has changed to all hits—oldies from the top 30 records of each year—mixed with recurrences (oldies from 1976 that may have dropped off the chart), and the top 30 records that fit from the best selling 40 singles of the week.

However, in the morning period, oldies date back to 1955; in mid-day, the oldies go back as far as 1960 or less; in afternoon and evening the oldies only date back to 1965.

The theory is that older listeners are tuned in during the morning hours than later in the day. The format concept was put together by program director Pitzer and music director Doug Flodin.

Staff lineup includes Tod Jeffers 7-11 a.m., Jackson P. Malloy 11 a.m.-4 p.m., Flodin 4-9 p.m., Jeff (Jefferson Ward) Palmer 9 p.m.-1 a.m., and Darrel Colpo 1-7 a.m.

Montana's KERR To Progressive Country

POLSON, Mont.—KERR, a new station with 25,000 watts daytime and 1,000 watts at night, is pumping out progressive country music now in Montana, reports program director Dan Sollom.

Biggest problem faced so far by the new operation, he says, is "we are short on good contemporary country records." The station "gets our share of standard country."

Staff lineup include Barry Morris, who doubles as news director, 5-7 a.m.; Sollom 7-11 a.m., Smilin' Ed 11 a.m.-4 p.m., Mitch Miller 4-8 p.m., and Jim O'Brien 8 p.m.-1 a.m.

'Contempo 300' On New FMer WRCV

MERCERSBERG, Pa.—WRCV, a new FM here, has gone on the air with the syndicated "Contempo 300" programming service created by Drake-Chenault, Los Angeles. The station, managed by Dick and Donna Whitney, is owned by Susan Breakefield, sales manager of WASH in Washington, and Dick Fulton, a Washington attorney. Contempo 300 is an adult contemporary format; Drake-Chenault provides programming now for nearly 200 radio stations in six different formats.

(Continued on page 20)

Diamonds

**Thank you Neil for
a record weekend.**

Thursday, April 8
Seattle Center Coliseum
... sold out

Friday, April 9
Vancouver Pacific Coliseum
... sold out in 3 days

Saturday, April 10
Portland Memorial Coliseum
... sold out on mail orders

Sunday, April 11
*Performing Arts Coliseum
Washington State U. (Pullman)*
... largest gross in building history



*Jerry Lonn and the staff
of Northwest Releasing*

and thanks to Sherwin Bash, BNB Management; Patrick Stansfield and the limousine roadies; Peter Golden and Tony Fantozzi, William Morris Agency; Jack Fearey, Norm Emden, John O'Connor, Murph Anthony, Randy Chiarelli, Seattle Center; Mario Caravetta, George Greenwood, Al White, PNE Coliseum; Dick Reynolds, Jim Murphy, Roy Nelson, Tim Plummer, Hugh Seeley, Portland Coliseum; Jim Crow, John Nestor, Pullman Performing Arts Coliseum; Bob Smith, Columbia Records; Paul Wasserman, Jim Mahoney & Associates; Connie Noland; Marilyn Sheldon; Hugh Pickett & Ron McDougall; Linda Hodge; Wendy Burns



WMMR Keys On Concerts

• Continued from page 1

posure for up-and-coming recording artists and especially for many good local groups that have little or no opportunity to be heard.

In earlier days, radio stations would vie with each other for the credit of being able to break a record. For WMMR, Morgan sees the concerts as a means for the station to "discover talent."

A number of top names, principally Bruce Springsteen, rank among the station's concert "discoveries." While Morgan doesn't look for the top names for the concerts, some of them like Springsteen do an "encore" when coming to town.

To insure a steady stream of concert material, WMMR has installed permanent telephone lines to the Towers Theater, Bijou Cafe, Main Point and Grendel's Lair. Plans are also in the works for a concert broadcast for the first time from the Academy of Music, city's major concert hall, with Melissa Manchester.

All the concerts are broadcast live, with tapes used for filler concerts, Morgan credits the good sounds produced to Sound Advice, local sound firm engineered by Joel Fein and Steve Tose.

"They handle each broadcast with the same kind of care they would give to a recording session in their studio," says Morgan.

The broadcast studio is set up backstage so that audience noises do not interfere. Morgan personally handles all the production details, using closed-circuit television to follow the movement of the group at all times. All sound mixing and sound checks are live.

While the cost is high, Morgan says, "it is well worth it when we see all the letters and comments that come in from listeners."

Costs actually vary from broadcast to broadcast, with additional charge for stagehand standbys when a theatre is the originating point. Morgan estimates that the station has a nut running as high as \$750 per concert. The Sound Advice engineers get \$400 and line charges vary from \$100 to \$275 monthly.

Talent fees are generally picked up by the recording companies. The station pays union fees for local area groups without any record affiliation such as Johnny's Dance Band, which was voted by listeners last year as the best new artist of the year.

While the live concerts are programmed as artists are available, concerts from the Main Point, generally featuring a folk artist, are aired on Sunday nights during Gene Shay's 10 p.m. to 2 a.m. segment devoted mostly to folk music records. If the artist isn't available to do the program live on a Sunday night, the station will tape the stanza earlier in the week. Every Wednesday at 9 p.m., it's "Encore" time with a re-broadcast of a concert program. According to Morgan, "Encore" brings in the best ratings and the best reaction from listeners.

In earlier days, artists shied away from such radio concerts, fearing it would hurt ticket sales for their own concerts or record sales by listeners recording off the air their own show tapes.

"Such fears have been proven completely false by our own experiences," Morgan says. "We found that the exposure of a full hour's broadcast, without any commercial interruptions, gave listeners an excellent opportunity to get acquainted with the group. So much so that it influences many to go to the

record store the next day and buy albums.

"The concerts have also been a boost for the boxoffice, particularly for the lesser-known names coming to town without all the heavy advance ballyhoo. Promoters tell us of many instances where a sluggish boxoffice has picked up considerably after the exposure of a radio concert. Even the record companies are now well aware of the promotional sales help they get from the radio concert."

Indicative of the listener appeal of the concerts is the experience WMMR enjoyed earlier this year when Morgan programmed an entire weekend playing concert tapes for 48 hours around the clock. The replay was done during the rating period, Morgan admits, "and it worked—so much so that we are planning to do it again in the late spring."

While most concert candidates are submitted by the record companies, Morgan invites local area groups to submit tapes. Last year, the station promoted a concert at the Towers

Theatre featuring 10 local groups and solo performers who had submitted the 10 best tapes selected by the station.

Broadcasts are not limited to points having permanent station lines and Morgan also goes out to colleges in the area if there is a group there that fits the concert pattern he has established at the station.

Nor is the music formula limited to rock, which is the most popular, and to folk, which has its steady following. Although the appeal was admittedly limited, Morgan went out to the Univ. of Pennsylvania campus to produce a jazz concert with David Sancious.

Since the station gets very little advance notice of the availability of an artist for a radio concert—sometimes the very same day—there is very little time to promote the broadcast excepting for the station's own advance promo spots.

In special cases and where time allows, newspaper ads are used to promote the concert. All the broadcast tapes are the property of Metro-media, which owns the station.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Award winners at KNAC's annual April Fool's Day takeover by Los Angeles amateur deejays were **Chuck Thagard** of Columbia Records—the Blue Oyster Cult Kiss Memorial Award for a heavy show; **Jack Ashton** of United Artists Records—the Elton John Memorial Award for a crass commercial show; and myself—The John Denver Memorial Award for most farout show. **Don Stone** of Lifesong Records and **Lindy Goetz** of Mercury Records received special mentions. There will be a testimonial awards luncheon April 27 in Long Beach to honor the winners, hosted by **Claudia** and **James Harden**. For the first time in several years, **Tony Richland** did not win even a **Jimmy Heap** Memorial Award and it's not true that he lost out in the competition because of all those phone calls demanding he be taken off the air.

KNAC, each April Fool's Day, gives most of the record promotion men in Los Angeles an hour to try to be a disk jockey.

Jonathan Fricke, general manager of Warner Bros. Records country operations in Nashville, is leaving to get back into radio. He'll be operations manager of KLAQ in Denver, a fine country music station that has been purchased by **Arthur H. McCoy**. **Robert R. Prangley** will be president of KLAQ-AM-FM. Before joining Warner Bros., Fricke programmed KFOX in Long Beach, Calif. . . . **Tom Straw** is the new program director of KSD in St. Louis; he has been the evening air personality since last June and prior to that had programmed the old KSEA, a San Diego FM operation. The first person I think Straw called after getting the promotion, aside from perhaps his wife, was **Gary Owens**, KMPC air personality, Los Angeles. Years ago, Owens was kind to a young high school student and let him sit in the studio while he was on the air.

Michael O'Shea, operations manager of WFTL in Fort Lauderdale, Fla., has been importing some talk shows from other cities and airing

them live via phone—"we equalize here and get almost studio quality"—and getting fantastic response. He says local listeners are calling the stations in other cities and talking on-air, thus being on the air in two cities. Among the talkmasters that WFTL has aired lately are **Ed Schwartz**; **Jerry Williams** WBZ in Boston; **Perry Marshall** of KDKA in Pittsburgh; **Warren Pierce** of WGR in Buffalo, and **John Otto**, also of WGR in Buffalo. The programming theory is that most people in Miami are from somewhere else, thus O'Shea is giving them a sporadic touch of home. Says he's going to continue for a few more weeks and if any program director would like details, he'll be glad to talk to them on the phone. Off the air, of course.

Second WNEW-FM air personality to move over to the AM station, WNEW-AM, New York, is **Alison Steele**. She replaces **Jonathan Schwartz**, who left the Sunday morning show to pursue writing. She'll also continue to do her regular Monday - Friday show on WNEW-FM. Steele has been with WNEW-FM since 1966, before, in fact, it became a progressive station—the last remains of an experiment in an all-girl format by then general manager **Harvey Glasscock** who now owns and operates WSTU in Florida between sets of golf. . . . **WDGY**, Minneapolis, needs a 3-7 p.m. jock, strong on production, with first ticket. Talk to program director **Johnny Canton**.

Mardi Nehrbass, music coordinator for RKO Radio with headquarters in Los Angeles, is leaving to join Big Tree Records and will work in the position of a&r and general manager at the new office the label is opening in Los Angeles. **Christy Wright**, music director for RKO's WRKQ in Boston, is shifting to headquarters to become national music coordinator. . . . **Mark**

(Continued on page 28)

TM Intl. Inc. Emerges As Global Power

• Continued from page 18

mat out of the New Zealand division, but produced in Sydney with Australian writers, musicians and singers. New Zealand will distribute for Hong Kong, the Philippines, Indonesia, Papua, New Guinea, Singapore, Malaysia, Borneo, the Sumatra group, Fiji and New Caledonia.

TM Productions, launched as a jingles firm, has been providing radio programming elements for more than 1,000 radio stations in the U.S. These elements range from ID jingles, the creations of Tom Merryman, to commercial production services such as "The Producer" and "Masterplan."

TM Programming, a wing, now provides automation programming for more than 200 radio stations, including KABL in San Francisco and WCFL in Chicago. One of the major products produced, duplicated and sold is "Stereo Rock," the Top 40 automation programming service created and guided by George Burns, Burns Media Consultants, Los Angeles.

Other officers in TM International include Doug Farner, vice president, secretary-treasurer; Jerry Atchley, vice president; Joey Levin, vice president, and Ken Justiss, vice president of operations.

It is no secret that more and more radio production houses are going to be forced into liaisons with production houses abroad. Both Australia and Canada have limits on product created overseas. To meet local legislation, a company is forced to build liaisons within its own particular country.

"Our Canadian clients have naturally expressed concern about being able to continue to lease and use TM products under the proposed CRTC rules," explains Joey Levin, TM vice president, who consults St. Clair. "We have entered into this agreement with St. Clair Productions to insure that TM product will continue to be available to Canadian broadcasters for their commercial productions and station IDs."

The deal—even without considering the fine talent available in countries such as Canada, New Zealand, and Australia—has other ramifications.

"Standard would not have considered entering into such a project without the proposed CRTC regulations," says Donald H. Hartford of Standard Broadcasting. "We feel that the production and sales techniques which TM Productions has developed over their 10-year history will be invaluable to us. In fact, we expect that because of the highly competitive nature of the production business, these techniques will eventually lead to more and better productions from the entire industry in Canada."

KCBQ Contest

• Continued from page 18

A boldface line on several pages of KCBQ's questionnaire reads: "Answers to questions 1-20 will be given over KCBQ the weeks of April 4 and April 25." Answers to other questions are given on various other days.



Joel Whitburn's Record Research Report

The Four Seasons, having hit the #1 spot with their latest single "December 1963," are now America's most successful "#1" male vocal group with 5-#1 "Hot 100" hits. Tied with 4 each are the Temptations, Jackson 5, and Platters.

The Miracles' #1 hit "Love Machine" took the most weeks in "Hot 100" history to make it to the #1 spot—20 weeks.

The Eagles are currently the hottest "singles" property around. They've put together a string of 4 consecutive Top 10 hits. Elton John's string of 8 was just recently broken.

The Rolling Stones have the longest consecutive string of Top 10 LP's in the history of Billboard's album charts. Their very first LP in 1964 missed the Top 10 by one notch (#11), however, from then on they've amassed 22 consecutive Top 10 albums.

Until their breakup, The Beatles put together a string of 20 consecutive Top 10 LP's, while Frank Sinatra had a string of 18 Top 10 Capitol albums in a row from 1954 to 1961.

Other current album artists with sizable strings are Elton John (9) and Chicago (8).

Trivia Question #43: Who is the only instrumental artist in the history of the "Hot 100" to have 6 consecutive Top 20 hits?

(Answer: Bill Black's Combo)

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Joel Whitburn

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Wheeler and Bobby Thomas.

MCA RECORDS

Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/29/76)

TOP ADD ONS - NATIONAL

- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- (D) DIANA ROSS—Love Hangover (Motown)
- CAPTAIN & TENNILLE—Shop Around (A&M)

D—Discotheque Crossover

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

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

TOP ADD ONS:

- DOOBIE BROTHERS—Takin' It To The Streets (W.B.)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)

PRIME MOVERS:

- WINGS—Silly Love Songs (Capitol)
- JOHN SEBASTIAN—Welcome Back (Warner/Reprise)
- (D) DIANA ROSS—Love Hangover (Motown)

BREAKOUTS:

- CAPTAIN & TENNILLE—Shop Around (A&M)
- (D) DIANA ROSS—Love Hangover (Motown)
- BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)

KHJ—Los Angeles

- DOOBIE BROS.—Takin' It To The Streets (W.B.)

D★ DIANA ROSS—Love Hangover (Motown) 22-8

- ★ WINGS—Silly Love Songs (Capitol) 25-19

KIIS—Los Angeles

- ★ ROLLING STONES—Fool To Cry (Rolling Stones)
- ★ BLACKBYRDS—Happy Music (Fantasy)
- ★ SYLVERS—Boogie Fever (Capitol) 29-14
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 20-6

KFXM—San Bernardino

- ★ AL WILSON—I've Got A Feeling (Playboy)

- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA)

D★ DIANA ROSS—Love Hangover (Motown) 23-14

- ★ SYLVERS—Boogie Fever (Capitol) 9-4

KAFY—Bakersfield

D★ DIANA ROSS—Love Hangover (Motown)

- ★ STARBUCK—Moonlight Feels Right (Private Stock)
- ★ WINGS—Silly Love Songs (Capitol) 19-10
- ★ JOHN SEBASTIAN—Welcome Back (Reprise) 3-1

KCBQ—San Diego

- ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ SEALS & CROFTS—Get Closer (W.B.) 21-14
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 24-19

KENO—Las Vegas

D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 17-8
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 30-23

KBBC—Phoenix

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- ★ DOROTHY MOORE—Misty Blue (Malaco)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 19-9
- ★ GALLAGHER & LYLE—I Wanna Stay With You (A&M) 28-19

KRIZ—Phoenix

- ★ CARPENTERS—There's A Kind Of Hush (A&M)
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 10-5
- ★ HENRY GROSS—Shannon (Lifesong) 17-12

KQEO—Albuquerque

- D★ DIANA ROSS—Love Hangover (Motown)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 28-15
- ★ WINGS—Silly Love Songs (Capitol) HB-19

KTKT—Tucson

- ★ NONE
- ★ WINGS—Silly Love Songs (Capitol) 15-9
- ★ CAPTAIN & TENNILLE—Shop Around (A&M) 21-15

Pacific Northwest Region

TOP ADD ONS:

- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

PRIME MOVERS:

- WINGS—Silly Love Songs (Capitol)
- PRATT & McCLAIN—Happy Days (Warner/Reprise)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)

BREAKOUTS:

- CAPTAIN & TENNILLE—Shop Around (A&M)
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

KFRC—San Francisco

- ★ HENRY GROSS—Shannon (Lifesong)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.)

D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 25-19

D★ DIANA ROSS—Love Hangover (Motown) HB-21

KYA—San Francisco

D★ ANDREA TRUE CONNECTION—More, More, More (Buddah)

- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 26-14
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 21-10

KLIV—San Jose

- ★ HOT CHOCOLATE—Don't Stop It Now (Big Tree)
- ★ DOROTHY MOORE—Misty Blue (Malaco)
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 17-5
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 10-3

PRIME MOVERS - NATIONAL

- WINGS—Silly Love Songs (Capitol)
- JOHN SEBASTIAN—Welcome Back (Warner/Reprise)
- PRATT & McCLAIN—Happy Days (Warner/Reprise)

KJOY—Stockton, Calif.

- ★ BOZ SCAGGS—It's Over (Columbia)
- ★ JOHNNY CASH—One Piece At A Time (Columbia)
- ★ DOROTHY MOORE—Misty Blue (Malaco) 29-17
- ★ GARY WRIGHT—Love Is Alive (W.B.) 28-20

KNDE—Sacramento

- ★ AL WILSON—I've Got A Feeling (Playboy)
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 14-8
- ★ BELLAMY BROS.—Let Your Love Flow (Warner/Curb) 6-2

KROY—Sacramento

- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA)
- ★ COMMODORES—Sweet Love (Motown) 26-19
- ★ BOZ SCAGGS—It's Over (Columbia) 25-20

KJR—Seattle

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ HENRY GROSS—Shannon (Lifesong) 17-9
- ★ WINGS—Silly Love Songs (Capitol) 20-15

KING—Seattle

- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise)
- D★ DIANA ROSS—Love Hangover (Motown)
- ★ WINGS—Silly Love Songs (Capitol) 28-13
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 20-10

KIRB—Spokane

D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)

- D★ DIANA ROSS—Love Hangover (Motown)
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) HB-17
- ★ WINGS—Silly Love Songs (Capitol) 18-13

KTAC—Tacoma

- ★ NONE
- ★ NONE

KGW—Portland

- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise)
- ★ ELVIS PRESLEY—Hurt (RCA)
- ★ WINGS—Silly Love Songs (Capitol) 23-13
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 10-3

KISN—Portland

- ★ BOZ SCAGGS—It's Over (Columbia)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 10-2
- ★ STEVE WHITEMAN—You Know The Feeling (FARR) 30-22

KTLK—Denver

- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA)
- ★ BAY CITY ROLLERS—Rock & Roll Love Letter (Arista)
- ★ SYLVERS—Boogie Fever (Capitol) 14-4
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 32-22

KKAM—Pueblo, Colo.

- ★ HEART—Crazy On You (Mushroom)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ FLEETWOOD MAC—Rhiannon (Reprise) 15-7
- ★ WINGS—Silly Love Songs (Capitol) 19-11

KCPX—Salt Lake City

- ★ BOZ SCAGGS—It's Over (Columbia)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 28-21
- ★ KISS—Shout It Out Loud (Casablanca) 29-22

KRSP—Salt Lake City

- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ WINGS—Silly Love Songs (Capitol) 23-13
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 18-11

KYNO—Fresno

- ★ ROLLING STONES—Fool To Cry (Rolling Stones)
- ★ BRASS CONSTRUCTION—Movin' (U.A.)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 17-9
- ★ EARTH, WIND & FIRE—Can't Hide Love (Columbia) 27-19

Southwest Region

TOP ADD ONS:

- KISS—Shout It Out Loud (Casablanca)
- CAPTAIN & TENNILLE—Shop Around (A&M)
- ROLLING STONES—Fool To Cry (Rolling Stones)

PRIME MOVERS:

- JOHN SEBASTIAN—Welcome Back (Warner/Reprise)
- (D) DIANA ROSS—Love Hangover (Motown)
- FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Warner/Reprise)

BREAKOUTS:

- ROLLING STONES—Fool To Cry (Rolling Stones)
- KISS—Shout It Out Loud (Casablanca)
- CAPTAIN & TENNILLE—Shop Around (A&M)

KILT—Houston

- ★ KISS—Shout It Out Loud (Casablanca)
- ★ PAUL SIMON—Still Crazy After All These Years (Columbia)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 35-23
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 40-28

KRBE-FM—Houston

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- D★ DIANA ROSS—Love Hangover (Motown)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 13-6
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 9-3

KLIF—Dallas

- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ JOHNNY CASH—One Piece At A Time (Columbia) 17-11
- ★ GALLAGHER & LYLE—I Wanna Stay With You (A&M) 18-12

KNUS-FM—Dallas

- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise)
- ★ HENRY GROSS—Shannon (Lifesong)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 22-13
- ★ WINGS—Silly Love Songs (Capitol) 19-12

KFJZ—Ft. Worth

- ★ MARVIN GAYE—I Want You (Tamla)
- ★ NEIL SEDAKA—Love In The Shadows (Rocket)
- D★ DIANA ROSS—Love Hangover (Motown) 29-20
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 18-10

KONO—San Antonio

- ★ HENRY GROSS—Shannon (Lifesong)
- ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
- ★ GINO CUNACO—Keep On Walkin' 15-7
- ★ GLEN CAMPBELL—Don't Pull Your Love (Capitol) 16-13

BREAKOUTS - NATIONAL

- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- (D) DIANA ROSS—Love Hangover (Motown)
- CAPTAIN & TENNILLE—Shop Around (A&M)

KELP—El Paso

- D★ DIANA ROSS—Love Hangover (Motown)
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise)
- ★ COMMODORES—Sweet Love (Motown) 18-10
- ★ MARMALADE—Falling Apart At The Seams (Ariola America) 17-13

XEROK—El Paso

- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah)
- ★ NONE

KAKC—Tulsa

- ★ AL WILSON—I've Got A Feeling (Playboy)
- ★ STARBUCK—Moonlight Feels Right (Private Stock)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 28-20
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 21-14

KELI—Tulsa

- ★ ROLLING STONES—Fool To Cry (Rolling Stones)
- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise)
- ★ COMMODORES—Sweet Love (Motown) 4-1
- ★ SYLVERS—Boogie Fever (Capitol) 6-3

WKY—Oklahoma City

- ★ ROLLING STONES—Fool To Cry (Rolling Stones)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 11-3
- ★ GARY WRIGHT—Love Is Alive (W.B.) 20-15

KOMA—Oklahoma City

- ★ SYLVERS—Boogie Fever (Capitol)
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 17-8
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 20-14

WTIX—New Orleans

- ★ KISS—Shout It Out Loud (Casablanca)
- ★ WINGS—Silly Love Songs (Capitol)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 11-7
- ★ COMMODORES—Sweet Love (Motown) 14-11

KEEL—Shreveport

- ★ ROLLING STONES—Fool To Cry (Rolling Stones)
- ★ BAD COMPANY—Young Blood (Swan Song)
- D★ DIANA ROSS—Love Hangover (Motown) 25-10
- ★ HENRY GROSS—Shannon (Lifesong) 11-2

Midwest Region

TOP ADD ONS:

- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Warner/Reprise)
- HENRY GROSS—Shannon (Lifesong)

PRIME MOVERS:

- JOHN SEBASTIAN—Welcome Back (Warner/Reprise)
- WINGS—Silly Love Songs (Capitol)
- FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Warner/Reprise)

BREAKOUTS:

- (D) SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Warner/Reprise)
- HENRY GROSS—Shannon (Lifesong)

WLS—Chicago

- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn)
- ★ WINGS—Silly Love Songs (Capitol)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 23-6
- ★ HENRY GROSS—Shannon (Lifesong) 25-17

WDHF—Chicago

- ★ ROLLING STONES—Fool To Cry (Rolling Stones)
- D★ DIANA ROSS—Love Hangover (Mo.)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 14-7
- ★ WINGS—Silly Love Songs (Cap.) 23-19

WKY—Milwaukee

- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise)
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- ★ WINGS—Silly Love Songs (Capitol) 20-12
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 27-19

WZUU-FM—Milwaukee

- ★ STARBUCK—Moonlight Feels Right (Private Stock)
- ★ DOOBIE BROS.—Takin' It To The Streets (W.B.)
- ★ WINGS—Silly Love Songs (Cap.) 13-6
- D★ DIANA ROSS—Love Hangover (Motown) HB-18

WNDE—Indianapolis

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- ★ WINGS—Silly Love Songs (Cap.) 25-10
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 13-7

WIRL—Peoria, Ill.

- ★ PRATT & McCLAIN—Happy Days (Warner/Reprise)
- ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America)
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 24-15
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 15-10

WDGY—Minneapolis

- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 11-7
- ★ COMMODORES—Sweet Love (Motown) 7-5

KDWB—Minneapolis

- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise)
- ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
- ★ HENRY GROSS—Shannon (Lifesong) 30-16
- ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 14-4

KOIL—Omaha

- ★ KISS—Shout It Out Loud (Casablanca)
- ★ ROY CLARK—If I Had It To Do All Over Again (ABC)
- ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 21-4
- ★ SYLVERS—Boogie Fever (Capitol) 15-6

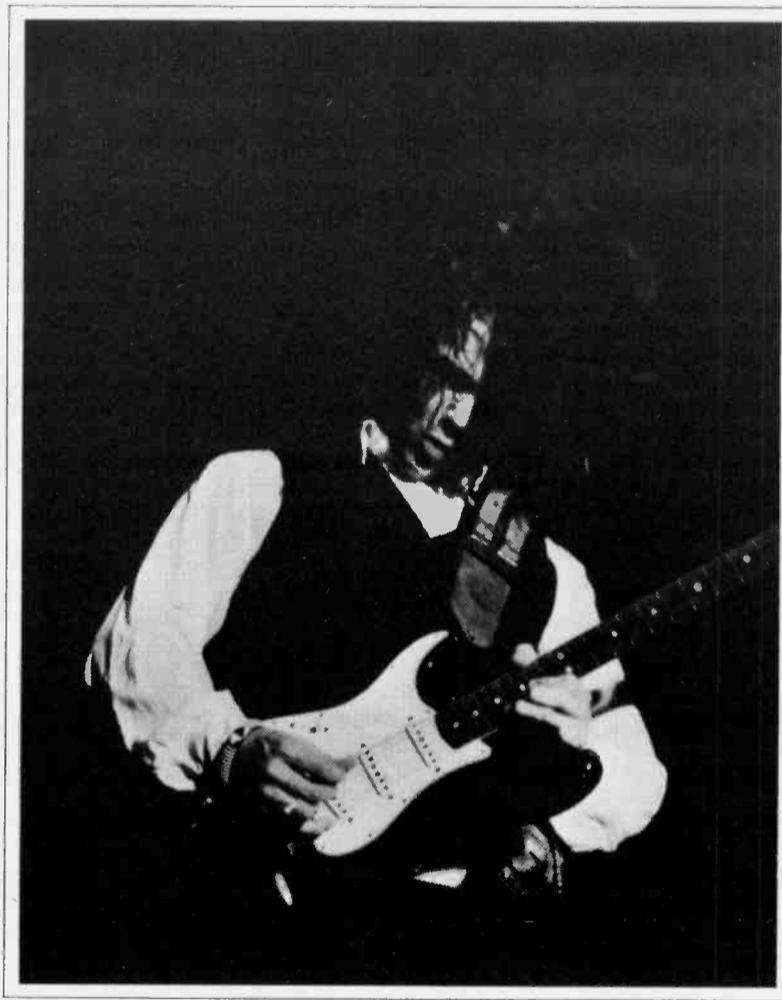
KIOA—Des Moines

- ★ SYLVERS—Boogie Fever (Capitol)
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA)
- ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 16-6
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 20-10

KKLS—Rapid City, S.D.

- ★ ROLLING STONES—Fool To Cry (Rolling Stones)
- ★ CAPTAIN & TENNILLE—Shop Around (A&M)
- ★ SYLVERS—Boogie Fever (Cap

Steve Miller Band



Take The Money And Run

(4260)

from the forthcoming album

Fly Like An Eagle

(ST-11497)



Billboard Singles Radio Action

Based on station playlists through Thursday (4/29/76)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 22

- KXOK—St. Louis**
- SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - FLEETWOOD MAC—Rhiannon (Warner/Reprise)
 - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 19-12
 - ★ WINGS—Silly Love Songs (Capitol) 20-15
- KSJQ—St. Louis**
- HEART—Crazy On You (Mushroom)
 - HENRY GROSS—Shannon (Lifesong)
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 20-10
- D★ DIANA ROSS—Love Hangover (Motown) 29-20**
- WHB—Kansas City**
- ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic)
 - HENRY GROSS—Shannon (Lifesong)
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 11-7
 - ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 12-10
- KEWI—Topeka**
- BRASS CONSTRUCTION—Movin' (U.A.)
 - CATE BROTHERS—Union Man (Elektra)
 - ★ GARY WRIGHT—Love Is Alive (W.B.) 27-17
 - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 18-12

North Central Region

- **TOP ADD ONS:**
- BOZ SCAGGS—It's Over (Columbia)
 - (D) DIANA ROSS—Love Hangover (Motown)
 - HENRY GROSS—Shannon (Lifesong)
- ★ **PRIME MOVERS:**
- WINGS—Silly Love Songs (Capitol)
 - PRATT & McCLAIN—Happy Days (Warner/Reprise)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA)
- BREAKOUTS:**
- BOZ SCAGGS—It's Over (Columbia)
 - (D) DIANA ROSS—Love Hangover (Motown)
 - HEART—Crazy On You (Mushroom)

- CKLW—Detroit**
- D★ DIANA ROSS—Love Hangover (Motown)
 - HENRY GROSS—Shannon (Lifesong)
 - ★ BRASS CONSTRUCTION—Movin' (U.A.) 24-13
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 17-8
- WGRD—Grand Rapids**
- OLIVIA NEWTON-JOHN—Come On Over (MCA)
 - WINGS—Silly Love Songs (Capitol)
 - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 30-14
 - ★ ERIC CARMEN—All By Myself (Arista) 26-18
- Z-96 (WZZM-FM)—Grand Rapids**
- PRATT & McCLAIN—Happy Days (Warner/Reprise)
 - BRASS CONSTRUCTION—Movin' (U.A.)
 - ★ SYLVERS—Boogie Fever (Capitol) 12-3
 - ★ WINGS—Silly Love Songs (Capitol) 13-9
- WTAC—Flint, Mich.**
- MARVIN GAYE—I Want You (Tamla)
 - J. GEILS BAND—Where Did Our Love Go (Atlantic)
 - ★ WINGS—Silly Love Songs (Capitol) 24-13
 - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 29-20
- WIXY—Cleveland**
- BOZ SCAGGS—It's Over (Columbia)
 - GARY WRIGHT—Love Is Alive (W.B.)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 22-16**
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 23-17
- WGCL—Cleveland**
- HEART—Crazy On You (Mushroom)
 - D★ CHAMP'S BOYS ORCHESTRA—Tubular Bells (Janus)
 - ★ WINGS—Silly Love Songs (Capitol) 16-4
- D★ DIANA ROSS—Love Hangover (Motown) 22-11**

- 13-Q (WKQT)—Pittsburgh**
- PRATT & McCLAIN—Happy Days (Warner/Reprise)
 - WINGS—Silly Love Songs (Capitol)
 - ★ SYLVERS—Boogie Fever (Capitol) 9-6
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 13-10**
- WKBW—Buffalo**
- D★ DIANA ROSS—Love Hangover (Motown)
 - KISS—Shout It Out Loud (Casablanca)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 25-15
 - ★ WINGS—Silly Love Songs (Capitol) 23-17
- WSAI—Cincinnati**
- PAUL ANKA—Anytime (U.A.)
 - BEATLES—Helter Skelter (Capitol)
 - ★ MIRACLES—Love Machine (Motown) 14-6
 - ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 13-8
- WCOL—Columbus**
- ROLLING STONES—Fool To Cry (Rolling Stones)
 - BOZ SCAGGS—It's Over (Columbia)
 - ★ MARMALADE—Falling Apart At The Seams (Ariola America) 21-15
 - ★ GARY WRIGHT—Love Is Alive (W.B.) 12-7
- WAKY—Louisville**
- BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - MANHATTANS—Kiss And Say Goodbye (Columbia)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 30-19
 - ★ ELVIS PRESLEY—Hurt (RCA) 15-5
- WBGW—Bowling Green, Ky.**
- NEIL SEDAKA—Love In The Shadows (Rocket)
 - DOOBIE BROS.—Takin' It To The Streets (W.B.)
 - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 29-18
 - ★ SYLVERS—Boogie Fever (Capitol) 13-3
- WJET—Erie, Pa.**
- DOROTHY MOORE—Misty Blue (Malaco)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah)**
- ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 23-12
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) HB-15**
- WRIE—Erie, Pa.**
- PAUL DAVIS—Thinking Of You (Bang)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ PETER FRAMPTON—Show Me The Way (A&M) 18-9
 - ★ WINGS—Silly Love Songs (Capitol) 24-16
- WCUE—Akron**
- HEART—Crazy On You (Mushroom)
 - BOZ SCAGGS—It's Over (Columbia)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 20-8
 - ★ WINGS—Silly Love Songs (Capitol) 25-14

- WIBG—Philadelphia**
- STARBUCK—Moonlight Feels Right (Private Stock)
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 26-19
- D★ DIANA ROSS—Love Hangover (Motown) 10-6**
- WPGC—Washington**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 23-15
 - ★ WINGS—Silly Love Songs (Cap.) 14-7
- WCAO—Baltimore**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
 - FRANKIE VALLI—Fallen Angel (Private Stock)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 20-11
 - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 12-8
- WGH—Newport News, Va.**
- AL WILSON—I've Got A Feeling (Playboy)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ KISS—Shout It Out Loud (Casablanca) 27-20
 - ★ BAD COMPANY—Young Blood (Swan Song) 29-22
- WYRE—Annapolis, Md.**
- D★ DIANA ROSS—Love Hangover (Mo.)
 - FLEETWOOD MAC—Rhiannon (Warner/Reprise)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 11-3
 - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 22-14
- WLEE—Richmond, Va.**
- BAD COMPANY—Young Blood (Swan Song)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
- D★ DIANA ROSS—Love Hangover (Motown) HB-20**
- ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 21-12

Northeast Region

- **TOP ADD ONS:**
- (D) ROLLING STONES—Fool To Cry (Rolling Stones)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - NEIL SEDAKA—Love In The Shadows (Rocket)
- ★ **PRIME MOVERS:**
- WINGS—Silly Love Songs (Capitol)
 - JOHN SEBASTIAN—Welcome Back (Warner/Reprise)
 - JOHNNIE TAYLOR—Disco Lady (Columbia)
- BREAKOUTS:**
- (D) ROLLING STONES—Fool To Cry (Rolling Stones)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - NEIL SEDAKA—Love In The Shadows (Rocket)

- WABC—New York City**
- D★ DIANA ROSS—Love Hangover (Mo.)
 - DOROTHY MOORE—Misty Blue (Malaco)
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 12-4
 - ★ PETER FRAMPTON—Show Me The Way (A&M) 17-12
- WPIX-FM—New York City**
- AL WILSON—I've Got A Feeling (Playboy)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 20-12
- D★ TRAMMPS—That's Where The Happy People Go (Atlantic) 24-19**
- WBFB—Rochester, N.Y.**
- GARY WRIGHT—Love Is Alive (W.B.)
 - DOOBIE BROS.—Takin' It To The Streets (W.B.)
 - ★ DR. HOOK—Only Sixteen (Capitol) 13-7
 - ★ WINGS—Silly Love Songs (Cap.) 16-11
- WRKO—Boston**
- ROLLING STONES—Fool To Cry (Rolling Stones)
 - LEE GARRETT—You're My Everything (Chrysalis)
 - ★ WINGS—Silly Love Songs (Cap.) 19-10
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) HB-24**

- WBZ-FM—Boston**
- MARVIN GAYE—I Want You (Tamla)
 - NEIL SEDAKA—Love In The Shadows (Rocket)
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 25-15**
- ★ ROLLING STONES—Fool To Cry (Rolling Stones) HB-26
- WVBF-FM—Framingham, Mass.**
- ROLLING STONES—Fool To Cry (Rolling Stones)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)**
- ★ ABBA—I Do, I Do, I Do, I Do, I Do (Atlantic) 23-14
 - ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 15-8
- WPRO—Providence**
- ROLLING STONES—Fool To Cry (Rolling Stones)
 - ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.)
 - ★ WINGS—Silly Love Songs (Cap.) 26-9
 - ★ BAD COMPANY—Young Blood (Swan Song) 28-20
- WORC—Worcester, Mass.**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ WINGS—Silly Love Songs (Cap.) 16-11
 - ★ ELECTRIC LIGHT ORCHESTRA—Strange Magic (U.A.) 17-12
- WDRH—Hartford**
- DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - PAUL SIMON—Still Crazy After All These Years (Columbia)
 - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 21-10
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 13-5
- WTRY—Albany**
- ROLLING STONES—Fool To Cry (Rolling Stones)
 - NEIL SEDAKA—Love In The Shadows (Rocket)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 19-12
 - ★ JOHNNIE TAYLOR—Disco Lady (Columbia) 6-4
- WPTV—Albany**
- ROLLING STONES—Fool To Cry (Rolling Stones)
 - 10 CC—I'm Mandy, Fly Me (Mercury)
 - ★ WINGS—Silly Love Songs (Capitol) 31-23
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 30-24

- WTOP—Winston/Salem, N.C.**
- ROLLING STONES—Fool To Cry (Rolling Stones)
 - BRASS CONSTRUCTION—Movin' (U.A.)
 - ★ HENRY GROSS—Shannon (Lifesong) 18-13
- D★ DIANA ROSS—Love Hangover (Motown) 20-16**
- WSGA—Savannah, Ga.**
- D★ DIANA ROSS—Love Hangover (Motown)
 - NEIL SEDAKA—Love In The Shadows (Rocket)
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 25-18
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 20-14
- WTMA—Charleston, S.C.**
- MARVIN GAYE—I Want You (Tamla)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ HENRY GROSS—Shannon (Lifesong) 23-13
- ★
- WKIX—Raleigh, N.C.**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 26-12
 - ★ DOROTHY MOORE—Misty Blue (Malaco) HB-25
- WORD—Spartanburg, S.C.**
- BILL COSBY—Yes, Yes, Yes (Capitol)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - ★ HENRY GROSS—Shannon (Lifesong) 21-16
- ★
- WAYS—Charlotte, N.C.**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - PRATT & McCLAIN—Happy Days (Warner/Reprise)
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 21-15
 - ★ WINGS—Silly Love Songs (Capitol) 18-13
- WNOX—Knoxville**
- BLACKBYRDS—Happy Music (Fantasy)
 - WINGS—Silly Love Songs (Capitol)
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 7-3
 - ★ PETER FRAMPTON—Show Me The Way (A&M) 8-5
- WGOW—Chattanooga, Tenn.**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ WINGS—Silly Love Songs (Capitol) 15-6
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 18-11

- WQXI—Atlanta**
- D★ DIANA ROSS—Love Hangover (Mo.)
 - DOROTHY MOORE—Misty Blue (Malaco)
 - ★ ELVIS PRESLEY—Hurt (RCA) 19-11
 - ★ MAXINE NIGHTINGALE—Right Back Where We Started From (U.A.) 6-4
- WFOM—Atlanta**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - DIANA ROSS—Love Hangover (Motown)
 - ★ STARBUCK—Moonlight Feels Right (Private Stock) 19-13
 - ★ NEIL SEDAKA—Love In The Shadows (Rocket) 23-17
- Z-93 (WZGC-FM)—Atlanta**
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah)
 - DARYL HALL & JOHN OATES—Sara Smile (RCA)
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 10-4
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 15-11

- WBBQ—Augusta**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - DON HARRISON BAND—Sixteen Tons (Atlantic)
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 14-10
 - ★ DARYL HALL & JOHN OATES—Sara Smile (RCA) 23-19
- WSGN—Birmingham, Ala.**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - ELVIS PRESLEY—Hurt (RCA)
 - ★ BILLY OCEAN—Love Really Hurts Without You (Ariola America) 20-12
 - ★ NEIL SEDAKA—Love In The Shadows (Rocket) 23-15
- WHYY—Montgomery, Ala.**
- D★ BACHMAN-TURNER OVERDRIVE—Lookin' Out For #1 (Mercury)
 - DIANA ROSS—Love Hangover (Motown)
 - ★ WINGS—Silly Love Songs (Capitol) 18-8
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 16-11**
- WTOB—Winston/Salem, N.C.**
- ROLLING STONES—Fool To Cry (Rolling Stones)
 - BRASS CONSTRUCTION—Movin' (U.A.)
 - ★ HENRY GROSS—Shannon (Lifesong) 18-13
- D★ DIANA ROSS—Love Hangover (Motown) 20-16**
- WSGA—Savannah, Ga.**
- D★ DIANA ROSS—Love Hangover (Motown)
 - NEIL SEDAKA—Love In The Shadows (Rocket)
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 25-18
 - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 20-14
- WTMA—Charleston, S.C.**
- MARVIN GAYE—I Want You (Tamla)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ HENRY GROSS—Shannon (Lifesong) 23-13
- ★
- WKIX—Raleigh, N.C.**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - STARBUCK—Moonlight Feels Right (Private Stock)
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 26-12
 - ★ DOROTHY MOORE—Misty Blue (Malaco) HB-25
- WORD—Spartanburg, S.C.**
- BILL COSBY—Yes, Yes, Yes (Capitol)
 - BROTHERS JOHNSON—I'll Be Good To You (A&M)
 - ★ HENRY GROSS—Shannon (Lifesong) 21-16
- ★
- WAYS—Charlotte, N.C.**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - PRATT & McCLAIN—Happy Days (Warner/Reprise)
 - ★ FLEETWOOD MAC—Rhiannon (Warner/Reprise) 21-15
 - ★ WINGS—Silly Love Songs (Capitol) 18-13
- WNOX—Knoxville**
- BLACKBYRDS—Happy Music (Fantasy)
 - WINGS—Silly Love Songs (Capitol)
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 7-3
 - ★ PETER FRAMPTON—Show Me The Way (A&M) 8-5
- WGOW—Chattanooga, Tenn.**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
 - ★ WINGS—Silly Love Songs (Capitol) 15-6
 - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 18-11

- KAAY—Little Rock**
- ROLLING STONES—Fool To Cry (Rolling Stones)
 - JOHN FOGERTY—Evil Thing (Elektra)
 - ★ STYX—Lorelei (A&M) 21-12
 - ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) HB-22
- WHBQ—Memphis**
- DOROTHY MOORE—Misty Blue (Malaco)
 - DOOBIE BROS.—Takin' It To The Streets (W.B.)
 - ★ AL WILSON—I've Got A Feeling (Playboy) 29-18
- D★ DIANA ROSS—Love Hangover (Motown) 19-9**
- WMPS—Memphis**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
- D★ DIANA ROSS—Love Hangover (Motown)**
- ★ CATE BROTHERS—Union Man (Elektra) 14-11
- D★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 15-12**
- WMAK—Nashville**
- GLEN CAMPBELL—Don't Pull Your Love (Capitol)
 - NEIL SEDAKA—Love In The Shadows (Rocket)
 - ★ ELVIS PRESLEY—Hurt (RCA) 14-9
 - ★ HENRY GROSS—Shannon (Lifesong) 26-21
- WLAC—Nashville**
- D★ DIANA ROSS—Love Hangover (Motown)
 - NEIL SEDAKA—Love In The Shadows (Rocket)
 - ★ WINGS—Silly Love Songs (Capitol) 25-14
 - ★ DOROTHY MOORE—Misty Blue (Malaco) 20-12
- WLCY—St. Petersburg, Fla.**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - COMMODORES—Sweet Love (Motown)
 - ★ JOHN SEBASTIAN—Welcome Back (Warner/Reprise) 6-1
 - ★ HENRY GROSS—Shannon (Lifesong) 15-10
- WQAM—Miami**
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.)
 - WINGS—Silly Love Songs (Capitol)
 - ★ BARRY MANILOW—Tryin' To Get The Feeling Again (Arista) 20-14
 - ★ HENRY GROSS—Shannon (Lifesong) 22-16
- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- PRATT & McCLAIN—Happy Days (Warner/Reprise)
- D★ DIANA ROSS—Love Hangover (Motown)**
- ★ ELVIN BISHOP—Fooled Around & Fell In Love (Capricorn) 14-8
 - ★ PETER FRAMPTON—Show Me The Way (A&M) 11-9
- WQPD—Lakeland, Fla.**
- STEVE MILLER BAND—Take The Money & Run (Capitol)
 - ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
 - ★ BAY CITY ROLLERS—Rock & Roll Love Letter (Arista) 35-28
 - ★ BROTHERS JOHNSON—I'll Be Good To You (A&M) 38-31
- WMFJ—Daytona Beach, Fla.**
- PAUL SIMON—Still Crazy After All These Years (Columbia)
 - CAPTAIN & TENNILLE—Shop Around (A&M)
- D★ DIANA ROSS—Love Hangover (Motown) 30-16**
- ★ NEIL SEDAKA—Love In The Shadows (Rocket) 28-21

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MAY 1, 1976, BILLBOARD

FROM
SIRE RECORDS
MARKETED BY ABC

Our Pleasure to announce
the signing of
THE STANKY BROWN GROUP



HAILING FROM NEW JERSEY, WHERE THE SPOTLIGHT IS GETTING MORE INTENSE EVERY DAY, THE STANKY BROWN GROUP, THRU THEIR EXCELLENCE AS TUNESMITHS AND MUSICIANS, ARE RAPIDLY EMERGING AS ONE OF THE BRIGHTEST HOPES OF 1976.

THE ALBUM: "OUR PLEASURE TO SERVE YOU"

THE SINGLE: "YOU'VE COME OVER ME"

Billboard Album Radio Action

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

Based on station playlists through Thursday (4/29/76)

Top Add Ons-National

- ROLLING STONES—Black And Blue (Rolling Stones)
- AMERICA—Hideaway (Warner Brothers)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- FIREFALL—(Atlantic)

Top Requests/Airplay-National

- LED ZEPPELIN—Presence (Swan Song)
- WINGS—At The Speed Of Sound (Capitol)
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- BOZ SCAGGS—Silk Degrees (Columbia)

National Breakouts

- ROLLING STONES—Black And Blue (Rolling Stones)
- AMERICA—Hideaway (Warner Brothers)
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
- FIREFALL—(Atlantic)

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

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

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

- KZEL-FM—Eugene**
- T. TALTON/B. STEWART/J. SANDLIN—Happy To Be Alive (Capricorn)
 - JOHN DAVID SOUTHER—Black Rose (Asylum)
 - FIREFALL—(Atlantic)
 - TAJ MAHAL—Satisfied 'n' Ticked Too (Columbia)
 - HERBIE MANN—Surprises (Atlantic)
 - THE ALAN PARSONS PROJECT—Tales Of Mystery And Imagination (20th Cent.)
 - ★ ROLLING STONES—Black And Blue (Rolling Stones)
 - ★ MARVIN GAYE—I Want You (Tamla)
 - ★ GEORGE BENSON—Breezin' (Warner Brothers)
 - ★ LED ZEPPELIN—Presence (Swan Song)
- KBPI-FM—Denver**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - JOHN DAVID SOUTHER—Black Rose (Asylum)
 - FIREFALL—(Atlantic)
 - SHAWN PHILLIPS—Rumplestiltskin Resolve (A&M)
 - ROY BUCANAN—A Street Called Straight (Atlantic)
 - MAN—Welsh Connection (MCA)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ WINGS—At The Speed Of Sound (Capitol)
 - ★ BOZ SCAGGS—Silk Degrees (Columbia)
 - ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)

- WRNO-FM—New Orleans**
- NILS LOFGREN—Cry Tough (A&M)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - JOHN MILES—Rebel (London)
 - LEON & MARY RUSSELL—Wedding Album (Paradise)
 - AMERICA—Hideaway (Warner Brothers)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ WINGS—At The Speed Of Sound (Capitol)
 - ★ ROLLING STONES—Black And Blue (Rolling Stones)
 - ★ BOB DYLAN—Desire (Columbia)

- WEBN-FM—Cincinnati**
- AMERICA—Hideaway (Warner Brothers)
 - LEON & MARY RUSSELL—Wedding Album (Paradise)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - JOHN DAVID SOUTHER—Black Rose (Asylum)
 - STEVE HACKETT—Voyage Of The Acolyte (Chrysalis)
 - JOE WALSH—You Can't Argue With A Sick Mind (ABC)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
 - ★ SANTANA—Amigos (Columbia)
 - ★ ROBIN TROWER—Live (Chrysalis)

- WRAS-FM—Atlanta**
- HEART—Dreamboat Annie (Mushroom Records)
 - FIREFALL—(Atlantic)
 - SHADOWFOX—Watercourse Way (Passport)
 - CHARLIE—Fantasy Girls (Columbia)
 - PASSPORT—Infinite Machine (Atlantic)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - ★ THIN LIZZY—Jailbreak (Mercury)
 - ★ ROY HARPER—When An Old Cricketer Leaves The Crease (Chrysalis)
 - ★ GENESIS—A Trick Of The Tail (Atco)
 - ★ AL DI MEOLA—Land Of The Midnight Sun (Columbia)

- WGRQ-FM—Buffalo**
- AMERICA—Hideaway (Warner Brothers)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - DON HARRISON BAND—(Atlantic)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - LEON & MARY RUSSELL—Wedding Album (Paradise)
 - STEVE HACKETT—Voyage Of The Acolyte (Chrysalis)
 - ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ BAD COMPANY—Run With The Pack (Swan Song)
 - ★ ROLLING STONES—Black And Blue (Rolling Stones)

Western Region

- TOP ADD ONS:**
- AMERICA—Hideaway (Warner Brothers)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - TAJ MAHAL—Satisfied 'N' Ticked Too (Columbia)
 - FIREFALL—(Atlantic)
- ★TOP REQUEST/AIRPLAY:**
- LED ZEPPELIN—Presence (Swan Song)
 - WINGS—At The Speed Of Sound (Capitol)
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
 - BOZ SCAGGS—Silk Degrees (Columbia)
- BREAKOUTS:**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - AMERICA—Hideaway (Warner Brothers)
 - TAJ MAHAL—Satisfied 'N' Ticked Too (Columbia)
 - FIREFALL—(Atlantic)

Southwest Region

- TOP ADD ONS:**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - AMERICA—Hideaway (Warner Brothers)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - LEON & MARY RUSSELL—Wedding Album (Paradise)
- ★TOP REQUEST/AIRPLAY:**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - WINGS—At The Speed Of Sound (Capitol)
 - BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - THIN LIZZY—Jailbreak (Mercury)
- BREAKOUTS:**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - AMERICA—Hideaway (Warner Brothers)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - NILS LOFGREN—Cry Tough (A&M)

- Midwest Region**
- TOP ADD ONS:**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - JOHN DAVID SOUTHER—Black Rose (Asylum)
 - GOOD RATS—Ratcity In Blue (Ratcity)
 - AMERICA—Hideaway (Warner Brothers)
- ★TOP REQUEST/AIRPLAY:**
- LED ZEPPELIN—Presence (Swan Song)
 - BOZ SCAGGS—Silk Degrees (Columbia)
 - GENESIS—A Trick Of The Tail (Atco)
 - WINGS—At The Speed Of Sound (Capitol)
- BREAKOUTS:**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - JOHN DAVID SOUTHER—Black Rose (Asylum)
 - AMERICA—Hideaway (Warner Brothers)
 - BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)

- WYDD-FM—Pittsburgh**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - AMERICA—Hideaway (Warner Brothers)
 - BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - ROY BUCANAN—A Street Called Straight (Atlantic)
 - JOHN MILES—Rebel (London)
 - ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
 - ★ MICHAEL FRANKS—The Art Of Tea (Warner Brothers)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ BOZ SCAGGS—Silk Degrees (Columbia)

Northeast Region

- TOP ADD ONS:**
- AMERICA—Hideaway (Warner Brothers)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - ALAN PARSONS PROJECT—Tales Of Mystery And Imagination (20th Cent.)
- ★TOP REQUEST/AIRPLAY:**
- DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - LED ZEPPELIN—Presence (Swan Song)
 - POUSSETTE DART BAND—(Capitol)
- BREAKOUTS:**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - AMERICA—Hideaway (Warner Brothers)
 - BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - LEON & MARY RUSSELL—Wedding Album (Paradise)

Southeast Region

- TOP ADD ONS:**
- AMERICA—Hideaway (Warner Brothers)
 - BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - FIREFALL—(Atlantic)
- ★TOP REQUEST/AIRPLAY:**
- THIN LIZZY—Jailbreak (Mercury)
 - LED ZEPPELIN—Presence (Swan Song)
 - PETER FRAMPTON—Frampton Comes Alive (A&M)
 - DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
- BREAKOUTS:**
- AMERICA—Hideaway (Warner Brothers)
 - BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - FIREFALL—(Atlantic)

- KLOS-FM—Los Angeles**
- AMERICA—Hideaway (Warner Brothers)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ FLEETWOOD MAC—(Reprise)
 - ★ EAGLES—Their Greatest Hits 1971-1975 (Asylum)

- KSHE-FM—St Louis**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - MICHAEL QUATRO—Dancers, Romancers, Dreamers & Schemers (United Artists)
 - STEPPENWOLF—Skulduggery (Epic)
 - ROY BUCANAN—A Street Called Straight (Atlantic)
 - THE ALAN PARSONS PROJECT—Tales Of Mystery And Imagination (20th Cent.)
 - ★ POUSETTE DART BAND—(Capitol)
 - ★ THIN LIZZY—Jailbreak (Mercury)
 - ★ HEART—Dreamboat Annie (Mushroom Records)
 - ★ NILS LOFGREN—Cry Tough (A&M)
 - ★ BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)

- WWWV-FM—Detroit**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - WEATHER REPORT—Black Market (Columbia)
 - ALAN PARSONS PROJECT—Tales Of Mystery And Imagination (20th Cent.)
 - GOOD RATS—Ratcity In Blue (Ratcity)
 - CHARLIE—Fantasy Girls (Columbia)
 - JOHN DAVID SOUTHER—Black Rose (Asylum)
 - ★ BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ RUSH—2112 (Mercury)
 - ★ ROLLING STONES—Black And Blue (Rolling Stones)

- WNEW-FM—New York**
- BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - NEIL SEDAKA—Steppin' Out (Warner Brothers)
 - BILL WRAY—(MCA)
 - THE ALAN PARSONS PROJECT—Tales Of Mystery And Imagination (20th Cent.)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - AMERICA—Hideaway (Warner Brothers)
 - ★ WINGS—At The Speed Of Sound (Capitol)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ HARRY CHAPIN—Greatest Stories Live (Elektra)
 - ★ FOOLS GOLD—(Morning Sky)

- KOME-FM—San Jose**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - THE TUBES—Young And Rich (A&M)
 - AMERICA—Hideaway (Warner Brothers)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - TAJ MAHAL—Satisfied 'n' Ticked Too (Columbia)
 - CAMEL—Moon Madness (Janus)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ WINGS—At The Speed Of Sound (Capitol)
 - ★ SANTANA—Amigos (Columbia)
 - ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)

- KLQL-FM—Houston**
- JOHN DAVID SOUTHER—Black Rose (Asylum)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - TAJ MAHAL—Satisfied 'n' Ticked Too (Columbia)
 - AMERICA—Hideaway (Warner Brothers)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - LES DUDEK—(Columbia)
 - ★ PETER FRAMPTON—Frampton Comes Alive (A&M)
 - ★ ROLLING STONES—Black And Blue (Rolling Stones)
 - ★ GENESIS—A Trick Of The Tail (Atco)
 - ★ BROTHERS JOHNSON—Look Out For #1 (A&M)

- WMMS-FM—Cleveland**
- JOE COCKER—Stingray (A&M)
 - GOOD RATS—Ratcity In Blue (Ratcity)
 - SENSATIONAL ALEX HARVEY BAND—Penthouse Tapes (Virigo)
 - ROLLING STONES—Black And Blue (Rolling Stones)
 - SAVOY BROWN—Skin & Bones (London)
 - BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
 - GENESIS—A Trick Of The Tail (Atco)
 - BOZ SCAGGS—Silk Degrees (Columbia)
 - LED ZEPPELIN—Presence (Swan Song)
 - WINGS—At The Speed Of Sound (Capitol)

- WLIR-FM—New York**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
 - RICK WAKEMAN—No Earthly Connection (A&M)
 - MAN—Welsh Connection (MCA)
 - AMERICA—Hideaway (Warner Brothers)
 - ALAN PARSONS PROJECT—Tales Of Mystery And Imagination (20th Cent.)
 - ★ LEON & MARY RUSSELL—Wedding Album (Paradise)
 - ★ NILS LOFGREN—Cry Tough (A&M)
 - ★ POUSETTE DART BAND—(Capitol)
 - ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)

- KDKB-FM—Phoenix**
- FIREFALL—(Atlantic)
 - STEVE FROMHOLZ—A Rumor In My Time (Capitol)
 - JIMMY RABBIT AND RENEGADE—(Capitol)
 - TAJ MAHAL—Satisfied 'n' Ticked Too (Columbia)
 - AMERICA—Hideaway (Warner Brothers)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - BOZ SCAGGS—Silk Degrees (Columbia)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ WINGS—At The Speed Of Sound (Capitol)
 - ★ JOE WALSH—You Can't Argue With A Sick Mind (ABC)

- KY102-FM—Kansas City**
- ROLLING STONES—Black And Blue (Rolling Stones)
 - AMERICA—Hideaway (Warner Brothers)
 - MICHAEL PINDER—The Promise (Threshold)
 - LEON & MARY RUSSELL—Wedding Album (Paradise)
 - NAZARETH—Close Enough For Rock 'n' Roll (A&M)
 - SEALS & CROFTS—Get Closer (Warner Brothers)
 - ★ FLEETWOOD MAC—(Reprise)
 - ★ CATE BROS.—Asylum
 - ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
 - ★ WINGS—At The Speed Of Sound (Capitol)

- WXRT-FM—Chicago**
- FIREFALL—(Atlantic)
 - TAJ MAHAL—Satisfied 'n' Ticked Too (Columbia)
 - JOHN DAVID SOUTHER—Black Rose (Asylum)
 - POUSSETTE DART BAND—(Capitol)
 - MICHAEL QUATRO—Dancers, Romancers, Dreamers & Schemers (United Artists)
 - LES DUDEK—(Columbia)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ THIN LIZZY—Jailbreak (Mercury)
 - ★ QUEEN—A Night At The Opera (Elektra)
 - ★ RETURN TO FOREVER—Romantic Warrior (Columbia)

- WSHE-FM—Fl. Lauderdale**
- AMERICA—Hideaway (Warner Brothers)
 - BOB SEGER & THE BULLET BAND—Live Bullet (Capitol)
 - NILS LOFGREN—Cry Tough (A&M)
 - JOHN MILES—Rebel (London)
 - PETER FRAMPTON—Frampton Comes Alive (A&M)
 - ★ LED ZEPPELIN—Presence (Swan Song)
 - ★ DOOBIE BROTHERS—Takin' It To The Streets (Warner Brothers)
 - ★ THIN LIZZY—Jailbreak (Mercury)
- WHFS-FM—Washington**
- STEVEN FROMHOLZ—A Rumor In My Time (Capitol)
 - LEON & MARY RUSSELL—Wedding Album (Paradise)
 - BOB MARLEY & THE WAILERS—Rastaman Vibrations (Island)
 - FIREFALL—(Atlantic)
 - JOHN DAVID SOUTHER—Black Rose (Asylum)
 - ROY BUCANAN—A Street Called Straight (Atlantic)
 - NILS LOFGREN—Cry Tough (A&M)
 - WEATHER REPORT—Black Market (Columbia)
 - LES DUDEK—(Columbia)
 - ★ GEORGE BENSON—Breezin' (Warner Brothers)

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MAY 1, 1976, BILLBOARD

The 1975 American Song Festival.

A lot of good things happened.

The big break. Sometimes it takes years. Sometimes it never comes. The American Song Festival is proud that it helps very talented people get their big opportunity. Here are just a few of the good things that happened:

★ PHIL GALDSTON and PETER THOM were the 1975 Grand Prize winners with "Why Don't We Live Together". This song has already been: recorded by Barry Manilow on his "gold" album, "Tryin' To Get the Feelin' " (Arista Records); released as singles by the N.E. Philly Band (Fantasy Records), Arnold & Thompson (Arista Records) and Doug Ashdown has a single out in Australia; included in the upcoming Julie Budd LP (Tomcat Records); also a "country" version by Don Potter (Columbia Records) has been released. Phil and Peter themselves are currently negotiating for their own major recording contract. Another of their compositions, "(Everybody's Goin') Hollywood", is already on the charts by Mark Allen Trujillo (Private Stock Records).

★ RON PATTERSON - who won four Honorable Mentions in the Amateur Division (with three songs) will be coming out with his own single very soon on Venice Records. The ASF introduced Ron to Leroy Lovett and they have a co-publishing arrangement on Ron's material. Leroy was instrumental in Ron's recording deal. The two sides to be released will be two of his winning songs from the 1975 competition, "We Gonna Make It" and "Storybook". Be sure to watch for this record, due for release in the near future.

★ TIM MOORE - won the 1974 Grand Prize for his song, "Charmer." Since then he has gained success through his own recordings and he wrote Art Garfunkel's big hit, "Second Avenue." His latest success is "Rock and Roll Love Letter," which has just been released as The Bay City Rollers' new single, along with being the title cut of their great new album.

★ TIMOTHY SHEPPARD won the top Amateur Gospel award for "Sweet Lovin' Grace". Tim's first solo album is about to be released on Heartwarming/Impact Records. His contract guarantees him two albums per year for three years. Another of Tim's songs, "Would You Believe In Me", has been recorded by The Imperials and a group named Truth. Both should be singles, plus The Imperials are planning to include two more of Tim's compositions on their upcoming L.P.

★ ROBERT "ROBBIN" THOMPSON was a Folk category Semi-Finalist (Folk being a Judges Decision Option category) for his song, "The Boy From Boston". Robbin has now signed an exclusive recording contract with Nemperor Records and should have his first album released soon.



★ STEVE JAM won the top prize in Amateur Rock with "Let It Stand, Let It Shine". Steve was signed to a record production contract by one of our 1975 screeners. Along with this, he is now a published writer with Cumberland Music. Steve and his group have just completed recording their first album.

★ LUIS PANCHO VENEGAS was an Honorable Mention winner from Santiago, Chile for "Mi Cancion Para Ti" (one of the 22 non-English language entries which won in 1975.) During a recent visit to Hollywood, he was introduced to the Peer-Southern Organization staff by the ASF and has signed a worldwide publishing agreement with this prestigious firm. Four separate recordings of his composition have already been cut.

★ Two of the key executives with BEE GEE RECORDS were screeners in 1975 and they discovered a wealth of talent. They have had their publishing division contract songs by FRED LEDERMAN and ALAN BABOFF, RALPH SYLVESTER and IRL THOMAS, RUBY SHIELDS, LEN ROGOWSKI, DOYAL SMITH and BETTYE ZOLLER and FRED SCHIRMER. Already, the Lederman and

Baboff song "Determination" has been recorded by Marva Hines and "I Cry For The World" by Sylvester and Thomas is cut by The Ladies Of Song.

★ These are just a few of the good things that happened. The AMERICAN SONG FESTIVAL has been responsible for many of its winners becoming published songwriters with major companies and the list of record releases will continue to grow. . .

THIS YEAR IT COULD HAPPEN TO YOU!

For complete information plus an official entry form, mail to:

The American Song Festival
(an international songwriting competition)
5900 Wilshire Blvd., West Pavilion
Dept. TB
Los Angeles, Ca. 90036



Name _____
(Please print)

Address _____

City _____ State _____ Zip _____

A Presentation of Sterling Recreation Organization

THEY'RE UNDERPAID, SAYS SHANNON

Ex-Radioman Pleads P.D. Cause

LOS ANGELES—Program directors are underpaid. "They mean too much to a radio station. And I predict that if radio management doesn't adjust, doesn't begin to realize that the program director is a talented and valuable asset to a radio station, the radio industry will start losing more good program directors."

This is the view of Scott Shannon, recently appointed national promotion director of Casablanca Records here.

Yet, Shannon denies leaving radio for money alone. "A lot of people have accused me of leaving radio for money. Yet, my aim was always in this direction. I've studied the business for a long time. And I was fortunate to have some good friends in the record business who were nice enough to share their knowledge with me."

Neil Bogart, president of Casablanca Records, admits being impressed with Shannon's knowledge of the industry during a multi-hour interview which resulted in him obtaining the much-sought-after position.

Things, of course, weren't that easy. "I went through two weeks of utter confusion. Although I kind of knew what to expect—and there was never any doubt in my mind about my decision—I was surprised at all of the factors about the business I hadn't been aware of."

"For instance, I found that my job was just beginning when a record goes on a radio station."

"It took a lot of hard work to familiarize myself with everything that goes on in records and I'm still learning."

But the jobs of programming a major market radio station and working as national promotion director of a record company are similar, he feels.

"Here, I have to deal with distributors and retailers, as well as with radio. And those were the areas with which I was least familiar. And I had owned a chain of record stores in Nashville for about a year and a half back when I was program director of WMAK."

But part of the job of promotion executive is "to motivate the people you work with and instill pride. There are some record companies where the promotion director is so busy just working with his staff, especially the larger companies, that he doesn't have time to even talk to a radio person."

"I enjoy talking to a program director from Vidalia, Ga., or the program director—Charlie Van Dyke—of KHJ in Los Angeles."

"Being a program director is like being a national promotion director in that you're dealing with people, dealing with motivation, dealing with winning."

If you're a program director, you gather all of the information you can in order to analyze or track a record. "Basically, I'm still doing that."

J.J. Jordan and Christy Wright at WRKO in Boston let you know what you need in information in order for them to go on a record—hit the small markets, prove that a record is a hit—then hope they'll go on it, he says.

"And there are, fortunately, a lot of good program directors and music directors out there who respect good honest promotion on a record."

"I like it that way. Because it's also frustrating to a man and staff who go out and prove a record is a hit and it still doesn't go on a radio station because that program director has a friend in the record business and he

bypasses your record for one less-proven."

He shakes his head. "And it may happen. But, I guess it's part of the business and you have to roll with the punches."

Fortunately, too, Casablanca is not like a big complex corporation. Neil Bogart, Cecil Holmes, Dick Sherman, and Larry Harris—I have these people to learn from and the things that I have learned in two months on the job are staggering."

Shannon started in radio in 1969 at WABB in Mobile, Ala., as a 7-midnight air personality for owner Bernie Dittman. "I did everything possible to win an audience, including dying my hair the local high school colors. I don't know how good I was on the air, but I sure dazzled everyone with my footwork."

He was hired then by Hal Smith, who was programming WMPS in Memphis. "Gary Burbank, now at WHAS in Louisville, was the morning man. We actually beat the local Drake station."

After 1½ years at WMPS, Shannon was called by Joe Sullivan, the program director of WMAK in Nashville. "And what a staff. We had Allan Dennis, now at WAAY in Huntsville, Ala.; Dick Kent, now at WLAC in Nashville; John Young, now with WSM-FM in Nashville, and Joe Sullivan, who now manages Charlie Daniels."

"When Sullivan left to promote concerts on a full-time basis, I was promoted to program director. I brought in Coyote McCloud to do 7-midnight and became the afternoon personality. I brought in Russ Spooner to do the morning show. We continued to build and eventually beat WSM-AM; a station that has since regained power in the market, I understand."

"After a while, I was promoted to the national program director's position for the Mooney chain, which owned WMAK, WKGN in Knoxville; WBSR in Pensacola, Fla.; and WUNO in San Juan, Puerto Rico. I went to WERC in Birmingham for two months when we bought that station and changed the format from MOR to rock. Had an incredible staff on the air there, including Michael St. John as music director, whom I brought in from WMAK."

"Then Gerald Blum, the general manager of WQXI in Atlanta called me. I'd always dreamed of being a deejay at WQXI. I became WQXI program director in late 1974 and started rebuilding the staff. Took two people from WMAK—Coyote McCloud, who is one of the best night men in the country, and Don Benson, who became operations manager."

"We turned WQXI from a Q-format to a personality Top 40 format."

Questioned on why no one has ever beaten WSB in the market, he fidgets a little and replied:

"They're firmly ingrained in that market. But they also have the only 24-hour signal that covers the entire market."

"However, I believe in personality radio. I would say that the team we put together at WQXI was the best radio team ever assembled in the South. We did go from fifth in the market to second while I was there."

Shannon used every programming technique possible—"all the quarter hour maintenance that we could. Promotions. Plus we entertained. I like to think we put some magic on radio there."

The WQXI playlist varied from 28-35 records, depending on the availability of music. "A good pro-

gram director can win with any sensible size playlist. It's not a matter of how long your playlist is, but how you daypart and rotate your records."

"And I believe radio is moving back to the longer playlist because of several factors. With today's modern birth control developments, there are not as many teens around. If you don't have enough teens to program to, you have to go for the adults. Adults don't like repetition of records. So, the Top 40 station that has been targeting 12-34 year olds will have to retarget for 18-49."

"Since I first became a program director, I always paid more attention to the 18-49 group than any other because I wanted my station to be number one overall. It's impossible—or very difficult—to be number one if you don't have some of the people up to 49 years of age today."

"I think the 15-40 group will become the target market of the typical Top 40 station. The trends are there now. Already, several of your major market Top 40 stations are dayparting hard rock records severely. An awful lot of Top 40 stations are now only playing Led Zeppelin, Bad Company and Kiss between 3-midnight."

"Another proof? Well, you'll find a lot of well-programmed pop MOR stations doing well in ratings these days."

"Look at KHOW in Denver programmed by Hal Moore. And WTAE in Pittsburgh is well-programmed by Ted Atkins."

"That's where I feel major radio is going—toward the total ball game."

"Call it McDonald's radio. Getting back to the salaries of program directors—yes, they are being drastically underpaid as a rule."

"You can't imagine how many good program directors are knocking their brains out for less than \$15,000 a year, a hell of a lot less than the manager or the sales manager. That's a sad state."

"This is not true of every station, but, unfortunately, it's the rule rather than the exception."

"Management must realize that it has to take care of its program directors. Don't they realize that it seriously hurts a station to have a successful program director leave for greener pastures? It often means that some of the staff leaves also."

Capitol Radio

• Continued from page 18

"Day has an amazingly good ear for hits. He picked the first hit by Queen."

"When we meet, he plays the best of the new crop to me. And the key problem is to decide what six records are going to be climbers. Because the following week those climbers move into the major 40 on the playlist. We turn the list over pretty fast."

And Bukht can point to 15 singles on the chart of Music Week in England that the station broke first and 10 more that were currently climbers.

Harping back to the nostalgic quality of some of the older tunes that are now re-releases or re-recordings, Bukht capitalizes on the situation by broadcasting a live big band program every two weeks each Friday at 11:30 p.m. lasting to 1 a.m. Called "Swing Time," the program takes phone requests and now alternates among three or four bands, including the old Ted Heath orchestra. The program is "an enormous success," Bukht says.



Capitol Records photo
THE OLD RADIO DAYS—Scott Shannon, left, receives a plaque from Capitol Records for his days as program director of WQXI in Atlanta. Shannon is now national promotion director of Casablanca Records. Presenting the plaque is Ringo Starr and Bruce Wendell, currently chief of promotion for Capitol Records.

Vox Jox

• Continued from page 20

McKay, publisher of the Kaleidoscope News Service, P.O. Box 4819, Walnut Creek, Calif. 94596, sent me some samples of his recording artist news service. He's operating one for Top 40 and MOR artists and another for country artists now.

The lineup at WFLI in Chattanooga, Tenn., has Greg Reed doing the 6-10 a.m. show, followed by Rick Phillips 10 a.m.-2 p.m., program director Bill (Dexter) Poindexter 2-6 p.m., program director David Carroll 6-10 p.m., Quincy Lane 10 p.m.-2 a.m., Barry Stevens 2-6 a.m., and weekenders Jack E. Rabbitt and Don "Captain Flash" Boatner. Station features a playlist of 29-33 records, most dayparted. Poindexter and Carroll work together on the music. . . . Just noticing here on the official playlist of WIXY, Cleveland, that Paxton Mills, the 10 a.m.-2 p.m. personality, has a beard and mustache. I remember him when he didn't; he probably remembers me when I did. On the flipside of the playlist is the information that "American Top 40" is heard each 9-noon Sunday and is "brought to you by the Cotton Club" and there's a picture of Big Ginger who evidently works at the Cotton Club and she's much prettier than Mills.

Dave Diamond, the rock personality that radio history will almost always remember for throwing a snowball through Ted Atkins' window in Denver, then asking Ted to come out and help get his car out of a snowbank where it was stuck, is now recording for Claridge Records, Los Angeles. Just got my copy of "Hobo John" b/w "I Play Country Music (And I Believe In God)" and Diamond is the star. Jay Lewis and Jerry Yester worked on the "Hobo John" side, helping produce and doing strings and things.

If any radio station is having problems because of cable radio competition in your market, I'm sure that Brenda Fox, radio specialist in the NAB legal department, would like to hear from you. Write Fox at the NAB, 1771 N. Street, N.W., Washington, D.C. 20036. She'll get the information to FCC chairman Richard E. Wiley. . . . Bob Van Camp, once the hero of the morning show at WSB in Atlanta, will be featured

in a special music show at the station as part of the "Save The Fox" campaign. The Fox Theater is a landmark in the area. Van Camp used to play the "Mighty Mo" king-size organ in the theater. He's to play some of the great old songs on the Mighty Mo during the special 9:05-10 p.m. April 26 broadcast including "Deep Purple" and "Old Cape Cod" and you just don't heard them kinda songs much any more.

WFIL general manager Jim De Caro is meeting with Frank Magid & Assoc. about a new format for WPBS in case the FCC approves purchase of the station from the Philadelphia Bulletin. The station is currently Muzak-oriented and the newspaper will keep the Muzak side of the business. Now that's going to be an unusual deal, if the FCC approves. Is WFIL to get the main signal and the Bulletin still keep the subcarrier? Doesn't make logical sense, unless it's just a short contract deal until the Muzak contract runs out. . . . Charley Donovan, 713-789-1532, is working full-time, but temporarily, at KULF, Houston: "I'd very much like to settle down and give 110% to a medium or major market contemporary or MOR station."

The staff at 10,000-watt country station KXRB in Sioux Falls, S.D., features Denny Oviatt 6-10 a.m.,

Rick Stewart 10 a.m.-2 p.m., Len Anthony does 3-6 p.m., and Kurt Andrews 6-9 p.m. with Charlie Michaels and Andy McCoy on weekends. . . .

KNIGHT Jerry Knight, program director of

WICC in Bridgeport, Conn., has been elevated to operations manager of the adult contemporary station. . . . Craig Erickson, head of American Air-Chexx Magazine, Cut Ledge Cove, West Bath, Me. 04530, writes: "I have been on this case—these airchecks and interviews—for better than two years and have the phone bills to prove it. But I feel very strongly that we now have the base of operations and the staff to continually produce the kind of product that our market research proves is sorely needed."

"To tell the truth, I'm far more excited about Issue Two than Issue One. In Two, we launch the format (Continued on page 29)

Vox Jox

• Continued from page 28

which we'll use throughout the next 25 issues. Each one will zero in on a different major market. Two covers Miami with airchecks, program director interviews, listener interviews, and more. In Two, you'll also hear an interview and aircheck from Gerry Peterson at KCBQ, San Diego, more of Shadoe Stevens' adventures of 'Hy Cumes,' airchecks of some super morning men, and WCFL's farewell in Chicago to rock, which includes Larry Lujack's final intro."

I've got some good news about our Ninth Radio Programming Forum in New Orleans Dec. 1-4: Paul Drew,

QCA LP Studies Gospel's History

By BILL SACHS

CINCINNATI—The first side of the new album by the Jacobs Brothers on the QCA Records, "A Tribute To Gospel Music," is given over to a narration on gospel music from its early inception to the 1970s. Written by Novell, the text is narrated by Dan Hubbard, gospel deejay at WHKK, Erlanger, Ky.

In outlining the progress of gospel music, Novell relates that it started in 1910, when James D. Vaughan organized a quartet to publicize his publishing company and music school. Up until that time, the groups were comprised of soprano, alto, tenor and bass, and all male groups were framed with the melody on the top and everything else below.

James D. Vaughan was first to introduce the first tenor singing above the melody in the alto register. As the years passed, Novell says, innovations came about by necessity—and sometimes by mistake.

Gospel music "with a beat" began in the 1920s with Dwight Brock, who played for Frank Stamps and His All-Star Quartet. The foursome was the first to record on a major (Victor) label, and the first song was the well-known "Give The World A Smile."

The 1930s, continues Novell, contributed a wealth of material in a style known today as convention music. The style blends gospel music and Dixieland. The voices improvise freely like the instruments, using words and rhythmic ideas.

The virtuoso stage of gospel music, says Novell, was developed in the late '40s and early '50s. First tenors sang very high and basses sang extremely low. Expressive, colorful piano introductions and interludes were featured. Song arrangements were more complex, involving modulations (key changes) and harmonic movements, never used before in gospel music.

There were two major changes in the 1950s when gospel groups started traveling in buses rather than cars. Also performances were staged using two microphones instead of one. The '50s and '60s brought gospel music into the realm of big business. Recording companies specializing in gospel recording flourished. Promotional and talent agencies stressing gospel talent emerged and the Gospel Music Assn. was organized.

In the mid 1960s, gospel groups began singing with four mikes and there was usually the addition of a band with each group. Records were now being produced with full orchestration. And now, in the 1970s, the contemporary style influences every aspect of the industry.

this year's Forum Chairman, and his staff have been laboring to find ways to reduce the registration price so more small market radio men will be able to attend. And I feel confident that we will have the Forum within reach of everyone's pocketbook. So make plans now to be there.

The airstaff at KFOX, Long Beach, Calif., features Pete Moss, Bill Taylor, Corky Mayberry, Terry Moss, and program director Jim Christoferson. . . . Tom East, morning personality at KITE in San Antonio, is attempting to break the world's record for riding on a Ferris Wheel. He hopes to go through—he's already swinging—May 1 in his cage with radio, telephone, toilet, air conditioner. He's doing his 5-9 a.m. show from the revolving cage. It's to raise funds for the March of Dimes. Supposedly, Mike Kelly set the old record of 21 days, 3 hours, and 58 minutes at WIXY back in August and September of 1972.

Ceil Price has an added attraction for her 10 p.m.-2 a.m. show on KILT-FM in Houston. Saturday nights at midnight, she'll play old releases, mostly for people who would like to tape unobtainable records. On weekdays, she's playing new releases. It's dangerous to announce that kind of set-up on the air. True, taping off-air does take place, but it's wiser not to encourage it, especially on new records. Because, if people end up taping music instead of buying it in the stores, record companies will go out of business and radio stations will end up without anything to play.

Bubbling Under The HOT 100

- 101—I GOTTA GET DRUNK, Willie Nelson, RCA 10591
- 102—NIGHT WALK, Van McCoy, H&L 4667
- 103—SHE'S A DISCO QUEEN/PARTY HEARTY, Oliver Sain, Abet 9463 (Nashboro)
- 104—SPANISH HUSTLE, Fatback Band, Event 229 (Polydor)
- 105—(Call Me) THE TRAVELING MAN, Masqueraders, Hot Buttered Soul 12157 (ABC)
- 106—FROM US TO YOU, Stairsteps, Darkhorse 10005 (A&M)
- 107—HEY WHAT'S THAT DANCE YOU'RE DOING, Choice Four, RCA 10602
- 108—FALLEN ANGEL, Rogue, Epic 8-50209 (Columbia)
- 109—SAVE YOUR KISSES FOR ME, Brotherhood Of Man, Pye 71066
- 110—YES I'M READY, Tom Sullivan, ABC 12174

Bubbling Under The Top LPs

- 201—SUTHERLAND BROTHERS & QUIVER, Reach For the Sky, Columbia PC 33982
- 202—SCOTT JOPLIN'S TREEMONISHA/ORIGINAL CAST RECORDING, DDG 2707.083 (Polydor)
- 203—JONATHAN EDWARDS, Rockin' Chair, Warner/Reprise MS 2238
- 204—LES DUDEK, Columbia PC 33702
- 205—THE JOAN BAEZ LOVESONG ALBUM, Vanguard VSD 79/80
- 206—ROGER WHITTAKER, RCA APL1-1313
- 207—STAIRSTEPS, 2nd Resurrection, Darkhorse SP 22004 (A&M)
- 208—THE STARLAND VOCAL BAND, Windsong BHL1-1351 (RCA)
- 209—DAVID ALLAN COE, Long Haired Redneck, Columbia PC 34098
- 210—THE BEST OF W.C. FIELDS, Columbia CG 34144

KELLY GARRETT

Announcing Her Debut Album

KELLY APL1-1424

on RCA Records

Produced by BONES HOWE

Single Release

"LEAVIN' ON YOUR MIND"

PB-10624

Management: ROGER AILES & ASSOCIATES



Eye Yankee Stadium Concerts Subject To Club's OK

By JIM MELANSON

NEW YORK—While the newly refurbished, 54,000-seat Yankee Stadium has the makings of a concert promoter's plum, the question still to be answered is just how easy or difficult will its picking be?

All deals for use of the facility must be worked out with the city, landlord since the original "house that Ruth built" was taken over for a \$100 million facelift, and, according to a spokesman for the Economic Development Administration, it's looking to encourage production of non-sporting events there.

Reportedly, such promoters as Jerry Weintraub, Lloyd Orey Productions and the Nederlander organization have already made queries to the city.

The hitch, though, is that any deal between the Administration and a promoter is subject to approval by the stadium's prime tenant—the Yankees baseball team. Proper maintenance of the playing surface just prior and during the season is the main concern.

For this reason, the agency, during baseball months is narrowing its focus on MOR-type sets, feeling that rock groups would be more likely to stir up an audience and draw it onto the field.

Bonds could cover any damage, but the time factor in repairing the surface is the main hurdle, the spokesman explains.

Assuming that the Yankees aren't using the field in the fall months for World Series play, the Administration would welcome rock productions.

Rental fee for the stadium would generally be 15% of the gate, with exceptions made for charity-connected events. Each event in the latter category would be evaluated and negotiated separate from the norm.

The Metropolitan Opera plays the stadium this summer as part of its summer neighborhood series and its cost will be about \$15,000, or what it approximately takes the city to "turn the key and open the facility," says the spokesperson. Firm dates have not been set for the opera's appearance.

Queries to the city should be directed to Henry Gavin's office in the Economic Development Administration.

Daniels Opens New Red Bank Concerts

RED BANK, N.J.—Phil Avon and Bob Erdmann launched a series of concert promotions at the Monmouth Arts Center here April 21 with the Charlie Daniels Band. Ticket sales are handled by Ticketron outlets and record stores throughout the area.

Talent

AT BEVERLY HILTON

Second Talent Forum In L.A. Firms a Strong 4-Day Program

By NAT FREEDLAND

LOS ANGELES—The program has been set for Billboard's second annual Talent Forum June 1-4 at the Beverly Hilton here. A complete line up of speakers will be announced within the next two weeks. Among the major names already set are Paul Drew, RKO Radio programming chief; Butch Stone, manager of Black Oak Arkansas; Tom Hulett of Concerts West; Larry Magid of Philadelphia's Electric Factory Concerts; Alex Hodges, chief of Paragon Talent Agency; Fred Bolander of Monterey Peninsula Artists and Steve Metz, operator of the Beacon Theater.

Bill Graham will emcee the Awards Dinner June 4 as well as participating in a special panel with agent Premier Talent boss Frank Barsalona and manager Dee Anthony (who handles Peter Frampton, Gary Wright, etc.) on the topic, "Ethical Uses Of Power & Friendship."

No less than four major label chiefs of artist development will be participating in the sessions; Jonathan Coffino of Columbia, Bob Regehr of Warner Bros., Frank Mancini of RCA and Mike Klenfner of Arista.

In response to widespread demand after Billboard's highly successful debut Talent Forum, which was attended by more than 400 last June, this year there will be only one panel session at a time.

And the bulk of the sessions will run at least two hours, with spokesmen from all areas of the live entertainment business seated on the same panel.

Thus, there will be 10 panels this year, five of them running two hours, as opposed to 1975's 33 hour-long panels which had as many as three going on simultaneously.

Signings

Leo Kottke to Chrysalis after six years on Capitol. The acoustical guitar virtuoso will have an LP out this fall and is the first established U.S. act to join the international label.

Stattler Brothers to Mercury in a re-signing for a "\$1 advance." Their LPs have sold over 400,000 units during the past nine months. ... The Curtis Brothers, formerly part of Crazy Horse, to Polydor. They'll have a summer country-rock LP.

Cyndi Greco to Private Stock, debuting with her original vocal from the "Laverne & Shirley" tv series theme, "Making Our Dreams Come True." ... Jon Simone to Sigfried Schneiderman's Taurus Records. ... Ernie Dunlap to Cin-Kay Records in Los Angeles.

Billy Joe Shaver to Capricorn Records, steered to Macon by Dickie Betts. Shaver's debut Capricorn LPs slated for May 25 release, produced by Bob Johnston. ... Bob Jenkins,

(Continued on page 38)

15-Year-Old Disk Now a British Hit

NASHVILLE—Hank Mizell, 52, says he "nearly fainted" when producer Shelby Singleton phoned with the news that "Jungle Love," a single Mizell cut 15 years ago in Chicago, somehow emerged as a current disco hit in England.

Mizell had been struggling to support a wife and four kids on a \$100-a-week warehouseman salary in recent years. The former preacher is readying a trip to London for a series of personal appearances.

However, also scheduled this June are five late afternoon workshops, 5:45-7 p.m. of each meeting day, which will explain the basics of nightclub operation, concert promotion, personal management, booking agency and "Women's Advancement In The Talent Business."

Doug Weston, Troubadour club owner, is set for the nitery lecture. The women's panel will be chaired by Connie Pappas, executive vice president of John Reid Enterprises which manages Elton John, and will also include William Morris agent Carol Sidlo as well as Florida concert promoter Marjorie Sexton.

Irv Azoff, whose Frontline Management roster includes the Eagles and Boz Scaggs, will chair the two-hour keynote session that opens the forum, "Working Together Better: Overcoming Obstacles To Cooperation In The Talent Business."

Other two-hour industry-wide panels are: "Who Gets The Act," with an already-completed all-star panel chaired by Chuck Morris who owns Denver's Ebbets Field nitery; "Supporting The Tour," chaired by RCA artist relations vice president Frank Mancini, and "Sharing The Dollar Fairly," chaired by New York concert promotion powerhouse Ron Delsener.

In addition, attorney-manager Al Schlesinger will chair a two hour

panel of mock negotiations by top entertainment lawyers.

The one-hour sessions not yet named deal with specific nuts-and-bolts subjects of wide interest throughout the talent industry.

These are "Getting The Show On The Road," a physical production panel chaired by Joe Cohen, Madison Square Garden booking vice president; "Effective Use Of The Publicity Budget," chaired by veteran publicist Norman Winter; "Breaking Into The Majors," a panel of promoters who have within the past few years established themselves in markets where there were already strong promoters operating, chaired by David Forest of Fun Productions; "College Talent Market '76" chaired by Billboard campus editor Jim Fishel.

Panel speakers will be available for personal discussions with registrants at one of the three forum lunches. Registrants may register for specific luncheon table seats on arrival at the Forum.

The Talent Forum registration fee also covers admission to a poolside cocktail buffet hosted by Wolfman Jack plus three evening showcases sponsored by Warner Bros., RCA and Capitol.

Registering before Saturday (1) saves \$15 on the \$200 fee. College students get a special \$125 rate.

Outdoor Venues In L.A. Firm Talent

LOS ANGELES—Both the Universal Amphitheatre and the Greek Theatre here have announced the bulk of their 1976 summer schedules, with a number of coups racked up by each side.

John Denver will open the Universal season June 21-25 with a Summer Festival of Charities. The entire net from all five shows will benefit local charities with selected seats being sold directly by each organization from \$25 to \$100. Only basic expenses will be charged against the gross by Universal.

The Greek, starting its first season under the three-year contract with the city by national impresario James Nederlander, opens June 24-27 with the first local stage appearance by Sammy Davis Jr. in 10 years.

Nederlander will offer separate subscription rates for either the pop or cultural events. Rock shows at the Greek in August include Dan Fogelberg, 2-3; the O'Jays, 4-8; Crosby/Nash, 10-12 and the Band, 13-15.

Other contemporary attractions at the Greek this summer will be the Spinners, June 30-July 4; Burt Bacharach and Anthony Newley, July 27-Aug. 1; Harry Belafonte, Aug. 17-22; Olivia Newton-John, Aug. 26-29 with Shirley Bassey, Sept. 30-Oct. 2, closing the season.

Other dates are still to be announced at the Greek. A unique show there will be George Burns and Carol Channing Sept. 7-12.

At the Universal, the July schedule to date is Kris & Rita, 13-15; Jessé Colin Young and Emmylou Harris, 16-18; Roberta Flack and Jose Feliciano, 27-28. Al Greene, July 22-25; Gordon Lightfoot plays July 29-Aug. 1.

Universal's August dates are Janis

Ian, 3-4; Neil Sedaka and Melissa Manchester, 5-8; Barry Manilow, 14-15; Paul Williams, 20-22; Judy Collins, 24-26; Fleetwood Mac, 27-29. Linda Ronstadt will play Sept. 8-12.

Nameth Grabs Asbury Park's Summer Events

ASBURY PARK, N.J.—Jim Nameth, of Promotions Unlimited, New York-based concert producer, was selected by the resort's City Council to promote 13 concerts this summer in the city-owned Convention Hall.

He was awarded a \$25,300 contract, which represented his bid guaranteeing that amount to the city. Nameth's bid was \$7,000 higher than that of John Scher, of Monarch Enterprises, who was the only other bidder.

Scher had the city contract last year with the resort getting \$20,100 for a 14-date contract at Convention Hall. He also promoted concerts at the Casino Arena here. Nameth's first promotion will be presented Memorial Day and he indicates he expects to sign the Four Seasons for the date. His proposal to City Council for a bicentennial concert series included such performers as the Manhattan Transfer and Bette Midler.

While giving Nameth's firm exclusive rights to stage the summer series, City Council retained the right to reject any performer signed by Nameth. The contract also requires Nameth to provide adequate security and prohibits all concessions except those for soft drinks and pretzels.

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Talent In Action

PETER LEMONGELLO*Avery Fisher Hall, New York*

If you say something with conviction, it will be believed. If you say something with conviction in a medium where it will reach a wide audience, it will be widely believed.

With this principle in mind, some commendably innovative business people began three months ago to pepper New York television with mail-order ads for a "mood rock" album by that rising young star, Peter Lemongello. No matter that few people had heard the name before; if television says he is a rising young star, then that is what he is. The commercials reportedly sold a tidy number of albums, and will shortly hit the picture tubes of other cities.

The real proof of the ad campaign's success, however, was the sellout house at Lemongello's first post-stardom concert April 2. Women (ages 20 to 50, half with escorts) dressed elegantly for the occasion.

Younger ones brought signs to hold up toward the stage, or flowers to thrust over the footlights, or even the occasional piece of underwear to throw. A large number of Instamatics with flashbulbs were in evidence. There were screams. There were inviting messages shouted from the balcony in pungent Brooklynese. Though Lemongello was presented with all the pomp and fanfare due to one of his self-declared status, it was the audience's willingness to idolize that contributed most to his success.

Lemongello was accompanied by a 30-piece orchestra and a five-person chorus which did some lovely oohs, aahs and hums. Generally, the arrangements were good, and not the standard weddings-and-bar mitzvahs fare that the nightclubby tone of the show led one to expect. Lemongello sings in a steady MOR baritone, with no missed notes and no phrasing.

His bearing and movement onstage have that stylized coldness that is supposed to be casual and masculine, and that the audience seems to accept as sexy. Lemongello sang one set of current light-rock standards like "Have You Never Been Mellow" and "I Write the Songs," then did some pleasing Teddy Randazzo tunes from his "Love '76" 2-LP set. All were received equally ecstatically.

NANCY ERLICH

WET WILLIE*Roxy, Los Angeles*

Out of the current plethora of Southern rock bands springs Wet Willie, a six-man ensemble armed with excellent material and a flawless stage presentation. The band's April 19 set was well-paced, highly polished and thoroughly enjoyable.

Offering material from its new Capricorn LP, "The Wetter The Better," Willie proved itself adept at handling both high energy rockers and slower, blues-based numbers. Among the highlights was "Everything That 'Cha Do (Will Come Back To You)."

Rhythmically reminiscent of the Allman Bros.' rendition of "One Way Out," the song featured a catchy melodic hook and John Anthony's fine moog work. Next came "Teaser" which sported some interesting sax/guitar interplay and a vocal duet by keyboardist Mike Duke and vocalist/saxophonist Jimmy Hall.

Also presented were "Country Side Of Life," "Ring You Up" and "No, No, No," a rocker which fared even better onstage than it does on record. The band closed with "Keep On Smiling," the initial strains of which elicited a strong response from the capacity crowd.

Willie was called back for two encores, "Comic Book Hero" and "Messin' With The Kid." During the latter, the group was joined onstage by Toy Caldwell of the Marshall Tucker Band. What promised to be an exciting jam session turned into musical muddiness as Caldwell and Willie guitarist Ricky Hirsch seemed unable to coordinate their lead lines.

Essential to the band's success was vocalist Jimmy Hall. Strutting across the stage like a reserved Mick Jagger, Hall had no trouble establishing a strong rapport with the enthusiastic crowd. It is this rapport, combined with the band's sparkling musicianship, that makes Wet Willie such a potent stage act.

Since this was, in effect, Wet Willie's first L.A. headlining shot, Capricorn and Warner Bros. pulled out all stops to get the gig exposed. An unusual amount of FM time buys for a club date were made, T-shirts and in-store displays were widely distributed. The labels' thinking was that since a recent Roxy visit by Elvin Bishop had proven a key factor in breaking the group his single, Wet Willie was the next Capricorn act that might benefit from a similar focus. Release of the new Wet Willie single was actually held up to coordinate with this date.

MITCH TILNER.

**EDDIE PALMIERI
TIPICA '73***Beacon Theater, New York City*

In his first appearance in concert here (April

2) since winning this year's Grammy for Latin music, Palmieri proved the award was no fluke with a display of musical genius and charismatic personality unmatched in any previous salsa performance at the Beacon.

The diminutive Palmieri seems to grow in musical stature with each appearance and this concert was no exception. Joined by his brother Charlie on organ and vocalist Ismael Quintana, the group managed to maintain a peak level of

excitement from the first note through the 90-minute set. Most of the material was from Eddie's older albums and included one selection from "Sun Of Latin Music," the Grammy award winner. (Continued on page 33)

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Talent In Action

• Continued from page 31

Eddie manages somehow to both caress and pound the piano at one and the same time while incorporating various musical influences, particularly jazz, into the basic salsa concept. He is so aware of what he is doing that it was interesting to note his brother Charlie using charts while Eddie hardly lifted his eyes from the piano.

The excitement he created throughout the performance had the audience at a fever pitch and at the end it appeared they were ready to shake the building to its foundations.

The SRO crowd could hardly be persuaded to leave when it was over, pleading for more despite Eddie's appearance of total exhaustion.

Charlie's contribution was also extraordinary as he seemed to draw both musical inspiration and emotional strength from performing with his kid brother. Rarely has he been so improvisationally dynamic.

Quintana, who had been Eddie's band vocalist a number of years ago before going out on his own, fit in perfectly with the mood of the concert lending a special air of togetherness to the performance. His familiarity with the old numbers was obvious and loose.

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cert lending a special air of togetherness to the performance. His familiarity with the old numbers was obvious and loose.

Tipica '73 was a felicitous choice as an opening act, for this good young group with Tito Allen on vocals contributed heavily toward building the audience up to the Palmieri excitement.

RUDY GARCIA

BETTE MIDLER

Caesars Palace, Las Vegas

Making her Vegas headlining debut April 15, Midler scored a high-camp, musically entertaining success in a full 90-minute package. Her inimitable style was amply backed by her own eight-man band and the animated Harlettes in what proved to be a show adapted for cabaret audiences. Midler's outrageous charisma, coupled with quick ad-lib jabs at everything and everyone under the sun, complemented and even heightened the vocal segment.

The capacity Circus Maximus audience, which reacted best to past hits and big production numbers from her recent national Broadway and touring shows (Billboard Jan. 17), gave the Divine Miss M a standing ovation for her exhausting efforts. Opening with "Friends, Oh, My My" from a hospital bed, the frantic pace was set a la Tina Turner as the Queen of Crass romped into her classic "In The Mood" rendition. Harlettes Charlotte Crossley, Sharon Redd and Ula Hedwig joined the Atlantic recording artist on "Shiver Me Timbers" and "Birds." Midler then sang her melancholy "Hello In There," proving her control during quiet as well as nasty numbers.

The next sequence, a take-off dubbed "Vikki Edy—Around the World in 80 Ways," poked a hilarious finger at a seedy torch singer through a 10-song set laced with biting comedy material and exaggerated musical styles. Midler stopped the show singing "Lullaby Of Broadway" from the huge King Kong stage prop's hand. A heavily gospel-styled "Delta Dawn" followed, preceded by the Harlettes singing a harmoniously impressive "Roll Me Thru The Rushes."

"Do You Wanna Dance" and her familiar "Boogie Woogie Bugle Boy" were magical, followed by a rousing "Up The Ladder" finale then ending with a reprise of "Friends." Midler has emerged as a viable casino billing unlike four years ago with Johnny Carson at the Hotel Sahara.

HANFORD SEARL

BUDDY RICH BAND

Disneyland, Anaheim, Calif.

Rich's two-month-new 15-piece band has a solid, together feeling, playing some difficult charts as the leader dazzles audiences with his unique ability to kick a big band along.

Working Easter Week, Rich and cohorts played an effortless—so it seemed—set April 16 to the delight of parents and their teenage kids sitting on the floor or ringing the gate at the Carnation Plaza.

Seven tunes comprised the 40-minute set, cut short by the leader unexpectedly. The book has several well-known pop works like "Norwegian Wood" but mostly the jazz is unknown titles with zest and stamina in the rhythm and lots of melodic kicks for the sidemen.

Rich is now recording for RCA and he promised the first set audience he'd be playing some of the disco-flavored tunes he's just cut on the second set. So there is a new commercial direction for this veteran bandleader whose skills remain brilliantly sharp and winsome.

The flagwaver tune during the set reviewed was "Three Day Sucker," a blazingly fast piece featuring Steve Marcus on amplified soprano sax hooked up to a Wah Wah pedal, creating a fuzzy hybrid sound. Marcus, a renowned jazz man, has been with Rich one year now.

Marcus and baritone supremist Turk Mauro provide strong contrasts in the five-man sax section.

"You Gotta Try," "Celebration" (which many in the crowd recognized), "Senator Sam" and "Willow Crest," all proved solid works for Rich's power plays and for the sections to work together.

"Senator Sam" was the lone blues, a medium tempo work with an infectious, warm flavor.

"Norwegian Wood," the Beatles tune, caught the fancy of the young listeners, who showed as much enthusiasm for getting Rich's autograph after the closing number as their parents. Obviously something is cooking here. Rich's forthcoming LP should be an indicator of things to come.

ELIOT TIEGEL

NARVEL FELTS TERRY BRADSHAW

Palomino, Los Angeles

Performing before a full house here April 10, ex-rockabilly star Felts continued to showcase one of country's more unique and expressive styles as he drew heavily from his 10 consecutive top 15 singles.

Though slightly hoarse following a long schedule of one-nighters, Felts had no trouble hitting his trademarked falsetto notes as he moved through his country renditions of major r&b hits of the past, covers of popular rock tunes and material written for him.

Felts is an engaging personality who has no trouble setting up an instant audience rapport. Musically, he was helped by his new band, the Driftaways (named after his first major country hit).

A man who avoids stage outfits in favor of more natural looking denims and who has no overt stage mannerism, his general easygoing attitude helps the audience feel at home with him.

Singing hits like "Drift Away," "Somebody Holds Me Until She Passes By," "Reconsider Me," "Lonely Teardrops," "Raindrops" and "Funny How Time Slips Away," Felts shows, perhaps like no other currently popular country singer, a superb feeling for soul music, its phrasings and styles. His pop appeal is also unquestionable, as several chart hits will attest to.

One other highlight was his version of "Honey Love," a minor pop hit he enjoyed 17 years ago.

Terry Bradshaw, quarterback of the Super Bowl champion Pittsburgh Steelers, did an unannounced guest stint. Bradshaw, whose "I'm So Lonesome I Could Cry" scored well on the country charts, is a much better than aver-

age singer with stage presence far more professional than one might expect from a non-professional.

As well as his hit, Bradshaw moved through three other country songs including "Crazy Arms." The selections all received warm responses for the Palomino crowd and it is evident that Bradshaw is beginning to gain respect as a singer as well as an athlete.

BOB KIRSCH

ALAN: A TRIBUTE TO ELVIS

Magic Mountain, Los Angeles

In his first appearance ever at an amusement park, Alan, the next best thing to Elvis Presley himself, paid his tribute to the superstar here April 10.

Although the protege of Dick Clark is credited with breaking boxoffice records at the Thunderbird Hotel in Las Vegas, Alan's name is relatively unknown in Southern California, so it was Presley magnetism that attracted crowds to the park's Showcase Theater. However, people who attended knowing they would be seeing an imitation weren't prepared for the artist's uncanny resemblance to Elvis both in appearance and performance. It soon became apparent that there was a genuine showman on the stage and audience reaction turned out to be as ecstatic as for the real thing.

Adoring Elvis fans could see in Alan their idol

as he looked 20 years ago, bounced in their seats and lip-synced to "Love Me Tender," "Teddy Bear" and "Treat Me Right." The more modern feds lost control and rushed the footlights in a mad scramble for a scarf (a la Presley) and a kiss from his younger look-alike.

(Continued on page 34)

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Cain's Ballroom In Tulsa Sold To Duo

By RICHARD FRICKER

TULSA—Cain's Ballroom, considered by many in the Southwest the home of western swing music, has been purchased by Jeff Nix and R. C. Bradley and will be operated under the name Synthesis, Inc.

Sale price was not disclosed. However, the reported figure was in the area of \$55,000 which is below the original \$85,000 asking price and above the appraised value of about \$35,000.

Nix, a local attorney, and Bradley began operating the ballroom under a lease agreement about a year ago at a time when developers felt the building was ready for the urban renewal scrap pile.

Relying heavily on the Bob Wills legacy of the ballroom, the pair began a campaign of selective bookings and promotions. They now feel the room has reestablished itself as the center for live name entertainment in this area.

Nix elaborates as to why the pair purchased the ballroom thusly: "It's a natural. It's on the wrong side of town, has no parking, it's got a tough reputation, it's a 52-year-old building, everything's wrong about it so we decided it must be right because it's been here all along."

Recalling his original involvement in the operation which included four partners, two of which have since dropped out. Nix says: "I advised originally against leasing the building but I came down to the place and turned on the lights and changed my mind."

"In October I took every cent I had saved and spent it on the place. We opened the season with Marcy Levy and unbeknownst to anybody Eric Clapton showed up both nights to help out. What are your odds that on an opening night Eric Clapton is going to fly halfway around the world just to sit in? It's just the kind of magic this place has."

In discussing the purchase of the Cain's, Nix says: "We're actually paying a little bit more than it's worth because we kind of jacked the price up on ourselves. We could

have bought it for less six months ago but the landlords' argument is 'the place is really cooking now.'"

The current operation of Cain's is hard to define inasmuch as the bookings for the ballroom are not strictly country although country music remains the cornerstone. Asleep At The Wheel, Ray Wylie Hubbard, Alvin Crow, David Allen Coe and other country acts are no strangers to the Cain's stage.

Nix and Bradley are also keeping an eye toward local groups such as Don White, Guava and others. When there are no named groups playing the ballroom a local or semi-local group is brought in with free admission. These nights are particularly profitable considering Cain's sells only beer and setup drinks, thereby maintaining its traditional ballroom status which has legal advantages and cuts the cost of operating a full bar.

While progressive country is the bread and butter of the operation, Nix is quick to point out that many of the progressive country fans also show up for non-country acts.

It is hard for Nix to determine just what is the largest crowd he has hosted. However, it is down to one of four nights, each of which were in excess of 1,500 people—J. J. Cale, Freddie King, Marcy Levy with Eric Clapton and Hot Tuna.

An average crowd for Cain's is about 1,100 per weekend, although actual figures are hard to determine since there are free nights every month.

Another feature in Cain's favor is its proximity to downtown and the concert halls. Often the crowd will not pick up until after a concert. Patrons find they can attend a concert and walk to Cain's a few blocks away. Also acts from the concerts will sometimes jam with the act booked for Cain's.

Cover charge for an evening at Cain's runs between \$3 and \$6. The April 6 Arlo Guthrie concert was a \$6 night, but generally the prices are kept in the \$3.50 to \$5 range.



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Talent In Action

• Continued from page 33

The show covers three decades of the rock star's career, Alan portraying the Rockabilly Elvis of the '50s, complete with padded shoulders and blue suede shoes, the '60s and '70s in a skin-tight studded jumpsuit, and the golden hits which honor many of Elvis' hit records.

His timing is near perfect and he convincingly gyrates to the various selections from his repertoire of more than 400 songs, but he insists he's not an impersonator even though he's memorized every voice nuance of the rock star. His show is billed as a "Tribute To Elvis" and he emphatically points out that his intentions are primarily to compliment the performer he admires so much and not to imitate him. He never pretends to be Presley, and between numbers speaks of him in the third person.

LARRY OPPEN

EDDIE "LOCKJAW" DAVIS GERALD PRICE TRIO

Charlie's Playboy Lounge,
Philadelphia

At Davis' April 2 performance, it was immedi-

ately noticeable that this giant is presently one of the most overlooked figures in jazz. Backed by the house band, Price and company, Davis alternated between non-stop, uptempo tunes like "Blues Up and Down" and slower-lamenting numbers like "Robbins Nest."

There wasn't a lull in the two 60-minute sets as Davis traversed from one tune to another. His personalization of a tune like "Girl From Ipanema" began slowly and turned into a snappy blues. Price and his trio are the perfect backing for Davis. Price's piano is bluesy enough to augment and tasteful enough to step out for solos.

If some label was smart it would record an album of "Lockjaw" playing his own brand of jazz, or team him up with his former stablemate Johnny Griffin for a non-stop tenor battle.

JIM FISHEL

ELLIOTT MURPHY STANKY BROWN GROUP

Bottom Line, New York

Maybe it's time for Murphy to stop acting like Lou Reed and look for some new ways to crack into the big time.

Because judging from the artist's March 24 performance here support for his "cult" reputation, let alone hopes for breaking the commercial barriers, might be hard to find soon.

Talent he has, especially in his visionary use of a lyric and his playing skills. A strong backup and vocal abilities enough to carry the brunt of the evening he doesn't have.

The bulk of the set was devoted to showcasing selections from his "Night Lights" LP on

RCA and, while several of the songs showed strong potential ("Lady Stiletto," "Diamonds By The Yard," "You Never Know What You're In For" and "Rich Girls"), unfortunately the medium wasn't up to the message.

A tighter backup, vocal support and Murphy himself dropping the image of "punk rock 'n' roller" would be welcome for future outings.

(Continued on page 37)

New Service Firm Bowed By Mathews

LOS ANGELES—Bob Mathews, who for several seasons booked shows and concerts at Shrine Auditorium here, has opened a new form of theater and concert service office at the old Columbia Studios in Hollywood.

Mathews exited his position with the Shrine after several major disagreements, including policy on bookings and theater refurbishing, but he will finish out his few remaining Shrine booking commitments.

The company will go under the Kiel Enterprises banner, which Mathews used for years in promoting concerts.

Formerly with the Hollywood Bowl, Mathews will not only present shows from cultural to middle-of-the-road, but also is going into production services such as ticket management and planning, group sales and special promotion, benefit management and publicity.

"We are looking to develop a ticket sales project to compete with local agencies, such as Ticketron, Liberty and Mutual. We've learned that there is lots of room for improvement in ticket handling other than at the outlets," says Mathews.

The company now is looking at summer projects.

Images Intl, Support Firm, Debuts In L.A.

LOS ANGELES—Spectacular visual presentation of rock acts in concerts and clubs by employing motion picture and legitimate theater techniques is behind the founding last week here of Images International, a production support firm.

Three are involved: Myrl A. Schreiber has stage and film director experience, Anthony Sabatino is a set designer and Madeline Graneto has years of experience in wardrobe work.

"Rock groups," says Schreiber, "are accustomed to one person designing a set, another lighting and yet another, wardrobe. And then the group is left to its own devices to conceive and perfect stage techniques."

Image International proposes to correct that imbalance. "We use a total visual concept approach," says Schreiber, "much as a director approaches a movie or play."

The motivation behind forming the new firm came about when the three friends designed the stage productions for Bill LaBounty's debut at the Los Angeles Roxy last March under the aegis of 20th Century Records. The trio also handled five days of appearances by Hamilton, Joe Frank & Reynolds April 14-18 at Knott's Berry Farm in suburban Los Angeles.

Sabatino has designed sets for Las Vegas appearances of Gladys Knight & the Pips; Johnny Cash and Minnie Riperton. Graneto recently designed Lola Falana's wardrobe.

L. A. Coliseum Date For Rolling Stones Dickered

By FRANK BARRON

LOS ANGELES—Despite tour manager Peter Rudge insisting the Rolling Stones have not set any dates or venues for the U.S. this summer, a spokesman for the Los Angeles Memorial Coliseum says "we are in negotiations for a huge July 4 concert at the Coliseum with the Stones."

Rudge admits that "everything is still tentative. The group is not committed to anything in the States this summer." He says that despite a release from the group's U.S. publicity offices, "no venues or dates have been set. At this point there is no U.S. tours."

The Coliseum has not been used for a major concert in several years, although San Francisco promoter Bill Graham has petitioned facility general manager Jim Hardy several times about staging shows there.

A proposed Crosby, Stills, Nash & Young show at the Coliseum in 1974 was turned down, mainly with Los Angeles Police Chief Ed Davis leading the objections. A Coliseum spokesman admits that "we don't know what problems would arise with a Rolling Stones concert."

An earlier publicity story from the Jim Mahoney & Associates offices in Beverly Hills had said the Stones would embark on a "mini-U.S. tour" this summer.

The supergroup kicks off a European tour Wednesday (28) in Frankfurt, following rehearsals in the south of France. The tour will cover various cities in Germany, Belgium,

Scotland, England, Holland, France, Spain, Switzerland, Yugoslavia and Austria.

The Stones will use the same group which toured North America last year. The four original members—Mick Jagger, Keith Richards, Bill Wyman and Charlie Watts—will be joined by Ron Wood, Billy Preston and Ollie Brown. Much of the new show will feature music from their new album "Black And Blue."

The group will use an American act from New Orleans, the Meters, as the special guest act during the European tour. A Warner Bros. act, the Meters will not appear with the Stones in America, if there is a swing through the U.S., Rudge states. Last year it was Billy Preston who appeared as the special guest act, and also joined the Stones as part of their show.

Rudge, who has booked the Stones' tours since 1972, has been hopping back and forth between his offices here, New York and London, in setting up the final Stones' dates. Recently he finished the Who tour in Boston and says the Who will not return to the U.S. anymore this year. His Sir Productions offices also handles Lynyrd Skynyrd.

The tour manager discounts any rumors of a "Farewell Stones Tour," and adds that the supergroup has no intentions of disbanding or going separate ways. The current British-European tour is their first since '73, and is their longest ever undertaken in Europe, embracing 36 dates in all.

OFF-BROADWAY REVIEW

A 'Tempest' With Music Just Fails To Hit Mark

By RADCLIFFE JOE

NEW YORK—Most Shakespeare purists consider it sacrilegious to tamper with his works. And anyone presumptuous enough to attempt to update the bard, do so at their own peril. Yet, largely due to the flexibility of the Shakespeare genius, some of these liberties do succeed.

However, the Shakespeare mystique by itself is not enough to automatically sweep libertinism along on a wave of success. Any attempt to modernize, package and sell Shakespeare to today's demanding audiences must be backed by more than just a moderately creative flair.

This, then, is the problem confronting "Dreamstuff," a musical version of Shakespeare's "The Tempest," with music and lyrics by Marsha Malamet and Deonis Green, from a book by Howard Ashman.

The show, at the off-Broadway WPA Theater, uses modern-day people—a fat, aging garment-industry tycoon; his spoilt, petulant wife, and her money-grabbing gigolo—to re-create the story of The Tempest.

The concept is exciting and loaded with potential. Unfortunately, the full potential is never fully realized, in spite of energetic and sometimes enlightening performances by Pat Lavelle as Lolly, the prissy prima-donna, with all the affectations of those who acquire wealth in their lifetime; David Lipman, as Arthur her maligned and long-suffering husband who is oblivious of his wife's philandering; and Thomas Callaway, as Stephen, the one-time restaurant busboy, who relishes his new role as the pampered lover of his boss' wife.

Except for those instances where the sub-plot takes over, "Dreamstuff" remains faithful to the original Shakespeare language. The lingo of the sub-plot is witty and oft-times revealing, and James Nicola's direction works well, considering the scaled-down restrictions of the WPA's stage.

But this is where "Dreamstuff's" aspirations to greatness ends. The rest of the production, while providing pleasant entertainment, lacks the sparkle of which outstanding theater is made. Marsha Malamet's music promises, but fails to deliver, and the end result is a coyly teasing blend of harp, piano and vibraphone music that wafts in, around and out of the theater leaving no ghosts, no memories.

Still, "Dreamstuff" must be commended for the audacity of its effort, the temerity to tamper with trenchant technique.

Album Graphics Go On Display

LOS ANGELES—Record album graphics will be featured at the new Mirage Art Gallery here at Sunset Stage Music Center. Co-owners Karl Bornstein and Dolph Remp are specializing in art created for pop mediums such as magazines and films as well as records.

Mirage's opening exhibit, "Phono-Graphics," features the work of many prize-winning LP graphics designers including John Van Hammersveld, Charles White III, Dave Willardson and Peter Palombi.

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A SUPER ALBUM

By Lavon Lambeth

"MAN AND HIS AWARENESS"

Last year, new to the business, and on his own, Lavon Lambeth wrote, produced, got airplay, and distributed his concept album "Man And His Awareness" in the Chicago area with a tremendous amount of success. Airplay was with a specially edited 45 which got unprecedented listener telephone response on one of the top FM stations in Chicago.

The album is a concept, spoken word album, with a perfectly complementing music background, of male hedonism and gradual awareness of its empty life and the subsequent development of the ability of a man to love and give of himself.

With no promotion at all, over 2,000 albums were sold in the Chicago area in two months of airplay. This is an album of the 70's that will sell for many, many years, particularly to the young, young women, and women who are young at heart. Chicago record industry references as to the power and tremendous commercial appeal of this album are available. What is needed is a national distributor who is willing to take the time to check and find out what this album has done, and has the vision to see what it can do now and what it will be doing 5 or 10 years from now.

Write: Lavon Lambeth
VEL Records
P.O. Box 1218
Chicago, Illinois 60690
Or Call: 312-994-4561

Billboard Top Boxoffice

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| Rank | ARTIST—Promoter, Facility, Dates *DENOTES SELL OUT PERFORMANCES | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|----------------------------------|---|--------------------|--------------------|----------------|
| Arenas (6,000 To 20,000) | | | | |
| 1 | JOHNNY WINTER/TED NUGENT —John Bauer, Coliseum, Portland, April 1 | 11,000 | \$6.00-7.00 | \$69,000* |
| 2 | PETER FRAMPTON/GARY WRIGHT —Pacific Presentations/J.F.L. Concerts, Int'l. Center, Honolulu, April 17 | 8,597 | 5.50-7.50 | 59,943* |
| 3 | KISS/BROWNSVILLE STATION —Ruffino & Vaughn, Convention Center, Niagara Falls, April 14 | 9,500 | 6.00-7.00 | 56,000 |
| 4 | DOOBIE BROTHERS/JIMMY BUFFETT —Alex Cooley, Coliseum, Macon, Georgia, April 14 | 9,000 | 6.00-6.50 | 54,000 |
| 5 | GORDON LIGHTFOOT —Northwest Releasing, Pacific Coliseum, Vancouver, April 16 | 8,000 | 5.00-7.00 | 52,000 |
| 6 | KISS/ETHOS —Cedric Kushner, Municipal Auditorium, Bangor, April 16 | 6,932 | 5.50-6.50 | 39,356* |
| 7 | RUFUS/CHAKA KHAN/DRAMATICS —Sound 70, Garret Coliseum, Montgomery, April 15 | 5,760 | 5.00-6.00 | 31,860 |
| 8 | OHIO PLAYERS/PARLIAMENT FUNKADELICS —Sound 70, Municipal Auditorium, Nashville, April 16 | 5,500 | 5.00-6.00 | 28,500 |
| 9 | LYNYRD SKYNYRD/OUTLAWS —Entam, Hulman Civic Center, Terre Haute, April 13 | 3,113 | 5.50-6.50 | 18,461 |
| 10 | JIMMY BUFFETT/GAMBLE ROGERS —Beach Club Bookings, University of Florida, Gainesville, Florida, April 15 | 5,300 | 3.50 | 18,000 |
| Auditoriums (Under 6,000) | | | | |
| 1 | GORDON LIGHTFOOT —Northwest Releasing, Sports Arena, Anchorage, April 15 | 3,370 | 9.50 | 32,000 |
| 2 | URIAH HEEP/SKYHOOKS —Ruffino & Vaughn, Central Main Youth Center, Lewiston, Maine, April 18 | 5,500 | 5.50-6.00 | 29,000* |
| 3 | MARSHALL TUCKER BAND/EARTHQUAKE/WET WILLIE/EDDIE MONEY —Bill Graham, Winterland, San Francisco, April 17 | 5,400 | 5.00-6.00 | 27,400* |
| 4 | JESSE COLIN YOUNG/LIVINGSTON TAYLOR —Cornucopia, Civic Center, Springfield, April 16 | 4,299 | 6.00-6.50 | 26,100 |
| 5 | FOGHAT/MONTROSE —Entam, Memorial Auditorium, Chattanooga, April 15 | 4,832 | 5.00-6.00 | 25,860* |
| 6 | FOGHAT/MONTROSE/HEAD EAST —Sound 70, Municipal Auditorium, Birmingham, April 14 | 5,000 | 5.00-6.00 | 25,613* |
| 7 | SANTANA/NILS LOFGREN —Schon Productions, Northrop Auditorium, Minneapolis, April 16 | 4,400 | 5.00-6.00 | 24,300 |
| 8 | RUFUS/CHAKA KHAN/DRAMATICS —Sound 70, Memorial Auditorium, Chattanooga, April 14 | 4,087 | 5.50-6.50 | 24,100 |
| 9 | JIMMY BUFFETT/BREWSTER & SHIPLEY —Cellar Door Concerts, Gussman Hall, Miami, April 17 (2) | 3,600 | 5.50-6.50 | 22,000* |
| 10 | SANTANA/NILS LOFGREN —Daydream, Riverside Theater, Milwaukee, April 15 | 3,557 | 4.50-6.50 | 20,933 |
| 11 | BOOTS RANDOLPH/FLOYD CRAMER —Northwest Releasing, Opera House, Seattle, April 17 | 3,000 | 4.50-6.50 | 16,840* |
| 12 | BOOTS RANDOLPH/FLOYD CRAMER —Northwest Releasing, Auditorium, Portland, April 15 | 3,000 | 4.50-6.50 | 16,825* |
| 13 | SUPERTRAMP/GALLAGHER & LYLE —Contemporary Productions, Ambassador Theater, St. Louis, April 16 | 3,000 | 4.00-6.00 | 16,300* |
| 14 | JESSE COLIN YOUNG/DAVID BROMBERG —Monarch, Capitol Theater, Passaic, April 17 | 2,461 | 5.00-6.50 | 15,780 |
| 15 | BOOTS RANDOLPH/FLOYD CRAMER —Northwest Releasing, Queen Elizabeth Theater, Vancouver, April 16 | 2,000 | 4.50-6.50 | 14,200 |
| 16 | JANIS IAN/STEVE GOODMAN —Monarch, Capitol Theater, Passaic, April 18 | 1,554 | 5.00-6.50 | 10,025 |
| 17 | CHARLIE DANIELS BAND/WET WILLIE —Schon Productions, Drake University Gym, Des Moines, April 15 | 1,800 | 5.50-6.00 | 10,000 |

Talent

Talent In Action

• Continued from page 37

male Ikette dancers and family vibes, the best backup group in a main showroom here, scored well on blues, rock and soul numbers ranging from super hit "Proud Mary" to "Acid Queen," the Beatles' "Get Back," "Games People Play" and Kiki Dee's hit, "I Got The Music In Me."

Tina rocked out on Ringo's "Oh, My My" and joined Stevens in a hot rendition of "I'm A Woman." The success of Stevens' show rested on the use of new pop-rock music, from the Blackbyrd's "Walkin' In Rhythm," Neil Sedaka's "Laughter In The Rain" and "The Immigrant," which was included in the best bicentennial salute yet seen in a show here with Elton John's "Philadelphia Freedom" and the traditional "America."

Stevens' airy style worked on some members but was sorely strained on a medley of "Feelings," "The Way We Were" and "All In Love Is Fair." Her best vocals were in the opening production number of "It's Today" from "Mame" and "Let's Hear It For Me," the finale to "Funny Lady."

HANFORD SEARL HAMILTON, JOE FRANK & REYNOLDS

*Knott's Berry Farm,
Buena Park, Calif.*

Guests to this popular amusement park April 15 were treated to a half-hour show by Hamilton, Joe Frank & Reynolds in the 2,150-seat Goodtime Theater.

The group which did 13 shows here in five days, played a set that was slick, seamless and totally professional throughout. The piano-bass-guitar trio, backed by a drummer and a full orchestra, opened with its three Playboy pop-jazz singles and also included its 1971 Lambert & Potter smash "Don't Pull Your Love."

The further inclusion of a country song, a rocker and a ballad showed an admirable attempt at delivering a balanced set, but the rather bland, homogenized nature of the group's music ran counter to that aim.

The lighting effects generally complemented the songs well, but their extensive use suggested that the music by itself wouldn't sustain audience interest.

Nonetheless a particularly good effect came at the top of the show when huge gauze-covered triangles slowly unfolded to reveal the trio. The effect simulated the budding of a rose, which is the act's intended trademark.

The trio, which opened this spring-summer season at the theater, came across well in communicating with the full house, noting at one point that its name "sounds like a law firm, doesn't it?" The boys looked unnatural though, wearing matching ice cream white suits for the date. There's no reason "love-rock" has to be colorless.

PAUL GREIN

Signings

• Continued from page 30

writer-artist, to Cedarwood Publishing. . . . Song-writer-singer Faith O'Hara to BMI. . . . Capricorn artists **Wat Willie** and **Grinderswitch** to Paragon Agency. . . . **Curtis D. Hall** to Gary McCaskill of G.M. Promotion & Productions. For personal management . . . Nova Agency adds **Stoney Edwards** to its roster.

Gordon Payne, lead guitarist with the Waylon Jennings-Jessie Colter show, signs publishing-production contract with Audie Ashworth, and heads for studio in May for an LP produced by Ashworth and J.J. Cale.

Steve Miller re-signed to Capitol, his label since 1967.

Luther, a self-contained vocal quintet, to Cotillion Records. Members of the group are known for their vocal work with **Bette Midler**, **David Bowie** and others. The group's first single will be the initial release on the recently reactivated label. . . . **Renaissance** to John Scher's Monarch Entertainment Bureau for personal management. . . . **London to Rome** to Roulette Records. Group's manager **Myrna March** will produce the sessions with arranger **Leon Pendarvis**. . . . **Double Exposure**, r&b vocal quartet, to Salsoul Records.

Ned Doheny to Columbia Records. . . . **Mother's Finest** to Epic. . . . **Charlie** to Columbia. . . . **Young Senators** to Epic. Artist-composer-producer **Lou Courtney** to RCA Records with first LP scheduled for June release.

Campus

MAY 28-30

Berkeley Jazz Fest Attracts Name Acts

BERKELEY, Calif. — Nine of jazz's top attractions converge here May 28-30, when students at the Univ. of California stage their 10th annual Berkeley Jazz Festival.

The festival, known as one of the longest-running collegiate jazz events, will carry a theme again this year—"The History Of Jazz In America."

Each evening a different trio of acts will play the 9,000-seat outdoor Greek Theater.

According to Jeff Dubin, festival coordinator and SUPERB (the student concert committee) concert director, this year's event will not be limited strictly to the outdoor musical events.

"In addition to known jazz acts, we will also be offering a series of

special presentations including several local jazz groups," he says. "In some cases, these local acts will be showcased in free lunchtime concerts in an effort to spur a ticket sales response from the student body."

Scheduled to appear this year at the festival are Rahsaan Roland Kirk and the Vibration Society, George Benson, Charles Mingus with a special guest soloist, Lonnie Liston Smith and the Cosmic Echoes, Hubert Laws featuring Patrice Rushen and Harvey Mason, Weather Report, Ronnie Laws and Pressure, Ramsey Lewis and McCoy Tyner.

Dubin says each artist has been asked to help with the festival atmosphere by conducting special workshops.

N.Y.U. Finds Folk Music A Hot Long-Running Asset

NEW YORK —Rafael Suarez defies all labels on what the host of a folk music radio program should be.

Suarez must be doing something right because he recently celebrated his first anniversary as host of the weekly "Just Plain Folk" program on WNYU, radio voice of New York Univ. here.

Although Suarez's main interest is bluegrass he programs music running the gamut from modern folk to the roots.

"Too many programs call themselves folk shows, when their real stress is on soft core or folk rock," he states. "WNYU is pure, unadulterated folk—we just plain give listeners what they want."

The show is in its fourth year and in anticipation of the future, Suarez is going for many live in-studio concerts. Already presented in concert were the Country Gentlemen, Jim and Jesse, Pulling Teeth and others.

In addition, he has taped several interviews with folkies like Dave Van Ronk.

Radio Stations Seeking Funds

NEW YORK —Two of the older and more well-known campus radio stations are in the middle of fund drives, so they can each add general improvements.

WBUR at Boston Univ. and WMUK at Western Michigan Univ. in Kalamazoo are each pursuing this goal in different ways, but both have set their sights on attaining the cash amounts needed.

WBUR's goal of \$35,000 will be used to pay for a new transmitter and antenna, which will give the station a boost in power to 50,000 watts according to Bonnie Cronin, station manager.

WMUK's drive will commemorate the station's 25th anniversary and the goal of \$50,000 will be used to complete several acoustical improvement projects in the new studios; to purchase new equipment to develop and improve coverage of fine arts, news, sports and special events; and to expand programming resources in the arts, instruction and public affairs.

Unlike WBUR's drive which is a marathon, WMUK's is through personal donations, according to Garrard D. MacLend, station manager.

"When the folk renaissance of the sixties hit us in 1972, we started realizing that there was more to music than the Grateful Dead and the Band," he says.

Grad Student's Series On Air

BOWLING GREEN, Ohio—A graduate student at Bowling Green State Univ. is producing and narrating a radio series on the history of country music.

John Hartley Fox, master's candidate in the Dept. of Popular Culture, has so far broadcast 12 half-hour programs on station WBGU-FM. About a dozen more are being readied.

Fox says that station officials are working with him to get the series syndicated to other university-connected stations.

Past programs have included a survey of bluegrass styles; a history of the Grand Ole Opry; tributes to Hank Williams, Bob Wills, Merle Haggard and the Carter Family; and a study of "cheatin'" songs. The series is aired Sunday evenings.

A student of country music since high school, Fox draws heavily on the University's nationally-acclaimed Audio Center for his series.

EDWARD MORRIS

Soul Show On An S.C. Campus

ORANGEBURG, S.C.—The Student Government Assn. of South Carolina State College here will host its annual "Soul Extravaganza" on Friday (30). Each year the event is held as a talent-variety show, in order to showcase the musical talent at the school and surrounding colleges.

Under auspices of the school's student government association, many booking agents and record industry people have been invited to view the new talent, according to Roelanzye Wilson, SGA president.

Line Picked Up

LOS ANGELES—Record Merchandising has picked up the Jewel-Paula line out of Shreveport, La., for the L.A. market.

Talent In Action

• Continued from page 34

Opening the set was the Stanky Brown Group, recently signed to Sire Records. The band has been a perennial opening act and while the set delivered here was good an upgrading of stage status doesn't seem imminent.

JIM MELANSON

RUFUS/BRASS CONSTRUCTION D.J. ROGERS

Felt Forum, New York

After a few disappointing appearances in this city, Rufus finally delivered a live set that came close to capturing the excitement it creates on record. The April 10 show was highlighted by the solid guitar work of Tony Maiden and a convincing performance by vocalist Chaka Khan.

Maiden is one of the most creative and entertaining guitarists in r&b and his solid rhythm work is fast becoming a hallmark of the group. Kahn is a soul vocalist with few peers and she now seems to be developing a stage presence to go along with her powerful voice. With an army of admiring males at the foot of the stage she belted through a one-hour set that featured many of the group's most familiar tunes including the current hit "Sweet Thing."

Brass Construction, whose first album recently went gold, was most impressive in a set that ran less than a half-hour. This Brooklyn-based funk band with a string local following deserved more of the showcase, but the group was yanked in favor of a long stage wait and a chance for the crowd to meet four local deejays.

Also deserving more of a hearing was D.J. Rogers who ignited the crowd in his opening set despite his relative anonymity.

ROBERT FORD JR.

CHEECH & CHONG STREET CORNER SYMPHONY

Roxy, Los Angeles

Scatological references, sexual innuendos and an endless string of marijuana jokes constitute the essence of Richard "Cheech" Marin and Tommy Chong's material. That such material can be rendered with wit and satire has been adequately demonstrated by George Carlin and Richard Pryor. Cheech and Chong's humor, on the other hand, rarely transcends juvenility.

Nevertheless, the duo's April 13 performance was enthusiastically received by the capacity crowd. Working together in some skits, individually in others, the twosome presented a sampling of their outrageous characters that have populated their Ode LPs.

Sister Mary Elephant (Cheech), a nun of dubious purity, led the audience in a do-it-yourself song. Reverend Dyke (Chong), a bisexual evangelist, offered to "save" a member of the audience and did so by gunning down a crazed swordsman (Cheech) who suddenly appeared on the stage.

Alice Bowie (Cheech), the ultimate rock star, strutted his/her stuff attired in a pink tutu, ballet shoes and a Mickey Mouse cap.

The most successful of the skits was a 20-minute adventure starring Pedro the low rider and Ralph the dim-witted hitchhiker. The drug-oriented dialog drew tremendous guffaws from the audience and the characterizations were convincing.

It is conceivable that Cheech and Chong will evolve into a significant comedic force. However, until their material moves beyond its present level of sophistication, they will have little impact on anyone older than 18.

Street Corner Symphony opened the show with an entertaining set of a capella soul. The hard-working quintet admirably handled "Papa Was A Rolling Stone," "Lookin' For A Love" and several tunes from its Bang LP, "Harmony Grits." The musical showpiece, however, was an enthusiastically delivered '50s medley comprised of "Blue Moon," "Come Go With Me" and "16 Candles." The vocals were uniformly good with basso Jessie Harris adding immeasurably to the music's fullness.

MITCH TILNER

SLADE STARS PYRAMID

Starwood, Los Angeles

Slade offered an hour-long set of primitive, high-energy, overamplified rock 'n' roll April 14 that was enthusiastically received by an audience of fanatically loyal fans.

The drummer and three metalists that com-

prise Slade featured in their 10-song set theatrical vocals reminiscent of Led Zeppelin's "Whole Lotta Love" or Leon Russell's "Jumpin' Jack Flash." There was almost a revivalist quality to some of the lines, as in "I want to see everyone clap your hands/ Stomp your feet/And sing glory hallelujah."

The high-powered songs were wisely constructed with breaks in the middle to allow the pressure to be released before rebuilding to more metallic segments. The teasing arrangements were the saving grace to what was otherwise rather boring music.

Highlight of the WB act's set was "one number to let everyone cool off a bit," which began and ended as a piano ballad with the house lights down and a spotlight on a chandelier to give a stary effect. At other times there were wild lightning effects.

Slade's music, while overpowering at times, was festive and not heavy-handed as is much of this genre. One jam even led into a chorus of "Hi-ho Silver." When two guitarists stood atop pillars at either end of the stage, it was like a scene out of "Tommy."

Stars, a five-man group that opened the show with a 50-minute, 12-song set, had many of the same strengths and weaknesses that marked Slade's set. The group offered more of an unremitting barrage of same-sounding rock, and so it became tedious more quickly. Some of the stage antics, such as throwing a guitar and assorted pratfalls, seemed obligatory. The group has to its credit a song on the new, fast-breaking Kiss album and has also written for Alice Cooper and BTO.

Pyramid followed Slade onstage at 1 in the morning to catch hangers-on, insomniacs and reviewers on unlimited tabs. The five-man band offered a 40-minute, five-song set of power rock that featured occasional pop touches of keyboards and harmonica. The show, which was attended by only about one-third of Slade's crowd, was marred by tripped-out talk like "those crackling sounds are messages from our spacebrothers."

PAUL GREIN

DONOVAN DERROLL ADAMS

Bottom Line, New York

This April 8 show was a delight to any Donovan fanatic, as well as any recent convert, dividing the 90-minute set between old songs and new ones. He is still an ageless troubador capable of conveying his inner feelings to an audience. His music is, and always has been, an extension of his life and career.

In this set, he dashed off his personal philosophies—some of which showed his comical side. For many of these discussions, he acted as a teacher to the audience, sitting on a plush chair surrounded by floral arrangements and scenery.

Some of the material was from his upcoming LP and his "7-Tease" album of 18 months ago, and many of the songs came across better than on wax.

Unlike some past tours, Donovan is now sticking to a very simple backing of his music—featuring a conga player and a pianist (acoustic and electric). As far as his hits, there were plenty of them performed including many with new pleasing arrangements. Included were the major hits like "Atlantis," "Lalena," "There Is A Mountain," "Mellow Yellow" and "Sunshine Superman."

Opening for Donovan on this tour is his long-time friend, Derroll Adams, an expatriate American folkie. Although his performance was short, it did serve as a mellow preparation for the headliner. Adams is a good banjo strummer who still retains his hootenanny roots.

JIM FISHEL

CONNIE STEVENS IKE & TINA TURNER

Las Vegas Hilton

Revealing a fresh new act, Stevens displayed her charms April 5 in a tv special-like production at times over-blown but well coordinated. The intricate sets, which required 16 stagehands just days from signing their new contract, helped the show, which featured eight songs with the 18-member America Sings troupe and six dancers.

Joe Guercio's 37-piece orchestra carried Stevens when she needed strong accompaniment on her weak moments and enhanced her in better solos.

The instant excitement of Ike & Tina Turner jolted the somewhat placid capacity house in a rousing 11-song, 40-minute segment. The United Artist duo, backed by their hot three fe-

(Continued on page 38)



Diamond P photo

DICK CLARK GOES TO THE LIBRARY—Steve Resnick (right), ABC Records executive and fanatic record collector, owns an original pressing of every single that has made the Billboard charts since 1955. This remarkable collection has become a bulwark of the programming for the syndicated oldies radio show of Dick Clark (left).

20 Concerts At Philly's Dell East

PHILADELPHIA—A 1976 Summer Festival of the Stars, with 20 concerts ranging from the top names to gospel and ethnic entertainment, will be presented by the city's Dept. of Recreation at Robin Hood Dell East, outdoor amphitheater in Fairmount Park.

The Dell in previous summers offered the Philadelphia Orchestra with top soloists during the June and July months, with pop fare in August. With the symphony concerts program moving this summer to the newly-constructed \$7 million Robin Hood Dell West on the other side of the park, an extensive July-August series is possible for the first time.

Big band names coming to the Dell East, which can accommodate up to 20,000 fans on benches and surrounding grass banks, will include Ray Charles and the Raeletts, July 5; Maynard Ferguson and George Benson, July 12; Stan Kenton and Woody Herman, July 19; Lionel Hampton, July 26; Count Basie with the Treniers, Aug. 16; Duke Ellington Orchestra directed by Mercer Ellington along with Della Reese, Aug. 25. In addition, Tony Bennett will headline an Aug. 9 concert.

"Gospelrama," which has been the biggest draw in previous summers, will return Aug. 23, reuniting the Original Caravans, and starring Albertina Walker, Ines Andrews, Cassette George, Josephine Howard, Delores Washington and the Barrett Sisters.

Allentown Jockey Becomes Promoter

ALLENTOWN, Pa. — John Cooper, who conducts the Sunday night "Showcase" program on WSN here, has turned rock concert promoter in teaming up with Rick Schaffer, area impresario. They will stage a series of concerts featuring top regional talent at the suburban Roxy Theater, movie house in Northampton.

Concert series, presented as Rick Schaffer-Showcase 1470 Concerts, kicked off April 14 with Ozy Mandias, Philadelphia area group. Reps from A&M, Capitol and Chrysalis were also on hand to listen to the group.

Beatles Will Live Again At Philadelphia Festival

PHILADELPHIA — Beatlemania will come alive again in this area with a weekend nostalgic "Trip Down Abbey Road" being promoted by Penny Lane Enterprises for May 14-16 in suburban Chadds Ford, Pa.

It's the enterprise of two local Beatles fans, Dan Pearson and Steve Shelly, who come to promotions from the automotive field. They will pitch two large tents on the grounds of the new Ramada Inn with a U.S. Route 1 location aim to attract Beatle fans from all along the Mid-Atlantic states region.

Three look-and-sound-alike Beatles mimic groups will be on tap to rekindle memories with continuous playing. Abby Rhode is already signed. Two huge tents housing thousands of rare and unusual Beatles collectors items will include limited-edition and unreleased record jackets including those for the controversial "butcher cover" and "Two Virgins" albums; recordings from all countries the world over that re-

leased Beatles music; and some of the albums recorded by the "original" Beatles with drummer Peter Best.

Other unusual memorabilia to be displayed include Beatle promotional items used in concerts and movie presentations, including life-size photos and posters and personal belongings of the famed foursome. One unique exhibit will consist of a collection of taped interviews over the years the Beatles performed as a group, some of which have never been aired before.

Rounding out the weekend festival will be free film attractions. The movies will include major Beatles productions and news clips. In the week prior to the "Abbey Road" festival, petitions will be circulated at Philadelphia area record stores urging the Beatles to reunite.

Opening night will take a \$5 ticket, with the gate geared to \$6 for Saturday and Sunday, and a package price of \$17 for the entire weekend.



There's a man in here!

"All the Time in the World."

ZS8 9506

The new single from Boxer.
From the first Boxer album,
"Below the Belt." PZ 34115



On Virgin Records and Tapes.

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Rack Singles Best Sellers

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As Of 4/19/76

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

- | | |
|--|---|
| 1 RIGHT BACK WHERE WE STARTED FROM —Maxine Nightingale—United Artists 752 | 21 LORELEI —Styx—A&M 1786 |
| 2 BOHEMIAN RHAPSODY —Queen—Elektra 45297 | 22 SHOUT IT OUT LOUD —Kiss—Casablanca 854 |
| 3 LET YOUR LOVE FLOW —Bellamy Brothers—Warner Bros./Curb 8169 | 23 LOVE REALLY HURTS WITHOUT YOU —Billy Ocean—Ariola America/GTO 7621 |
| 4 DISCO LADY —Johnnie Taylor—Columbia 3-10281 | 24 SILLY LOVE SONGS —Wings—Capitol 4256 |
| 5 DECEMBER 1963 (Oh What A Night) —Four Seasons—Warner Bros./Curb 8168 | 25 LOVE MACHINE (Part 1) —Miracles—Tamla 54262 |
| 6 BOOGIE FEVER —Sylvers—Capitol 4179 | 26 SARA SMILES —Daryl Hall & John Oates—RCA 10530 |
| 7 LONELY NIGHT (Angel Face) —Captain & Tennille—A&M 1782 | 27 HAPPY DAYS (From The Paramount TV Series) —Pratt & McLain—Warner/Reprise 1351 |
| 8 DEEP PURPLE —Donny & Marie Osmond—Kolob 14840 | 28 SWEET LOVE —Commodores—Motown 1381 |
| 9 WELCOME BACK —John Sebastian—Warner/Reprise 1349 | 29 WE CAN'T HIDE IT ANYMORE —Larry Santos—Casablanca 844 |
| 10 FOOLED AROUND AND FELL IN LOVE —Elvin Bishop—Capricorn 0252 | 30 STRANGE MAGIC —Electric Light Orchestra—United Artists 770 |
| 11 SHOW ME THE WAY —Peter Frampton—A&M 1795 | 31 LOVE HANGOVER —Diana Ross—Motown 1392 |
| 12 DREAM WEAVER —Gary Wright—Warner Bros. 8167 | 32 THE FONZ SONG —Heyettes—London 232 |
| 13 SHANNON —Henry Gross—Lifesong 45002 | 33 I WRITE THE SONGS —Barry Mainlow—Arista 0157 |
| 14 ONLY SIXTEEN —Dr. Hook—Capitol 4171 | 34 WHEN LOVE HAS GONE AWAY —Richard Cocciantie—20th Century 2275 |
| 15 THERE'S A KIND OF HUSH (All Over The World) —Carpenters—A&M 1800 | 35 LOVE HURTS —Nazareth—A&M 1671 |
| 16 DREAM ON —Aerosmith—Columbia 3-10278 | 36 CRAZY ON YOU —Heart—Mushroom 7021 |
| 17 TRYIN' TO GET THE FEELING AGAIN —Barry Manilow—Arista 0172 | 37 THEME FROM "SWAT" —Rhythm Heritage—ABC 12135 |
| 18 MONEY HONEY —Bay City Rollers—Arista 0170 | 38 ALL BY MYSELF —Eric Carmen—Arista 0165 |
| 19 RHIANNON (Will You Ever Win) —Fleetwood Mac—Warner/Reprise 1345 | 39 TANGERINE —Salsoul Orchestra—Salsoul 5501 |
| 20 I DO, I DO, I DO, I DO, I DO —Abba—Atlantic 3310 | 40 LIVIN' FOR THE WEEKEND —O'Jays—Philadelphia International 3587 |

Rack LP Best Sellers

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As Of 4/19/76

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

- | | |
|--|--|
| 1 THEIR GREATEST HITS 1971-1975 —EAGLES—Asylum 7E-1052 | 21 HELEN REDDY'S GREATEST HITS —Capitol ST 11467 |
| 2 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 22 MAIN COURSE —Bee Gees—RSO SO 4807 |
| 3 COME ON OVER —Olivia Newton-John, MCA 2186 | 23 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 |
| 4 WINGS AT THE SPEED OF SOUND —Capitol SW 11525 | 24 STILL CRAZY AFTER ALL THESE YEARS —Paul Simon—Columbia PC 33540 |
| 5 DESTROYER —Kiss—Casablanca NBLP 7025 | 25 WINDSONG —John Denver—RCA Asylum 7E-1039 |
| 6 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 26 K.C. & THE SUNSHINE BAND —TK 603 |
| 7 HISTORY—AMERICA'S GREATEST HITS —America—Warner Bros. BS 2894 | 27 DREAM WEAVER —Gary Wright—Warner Bros. BS 2868 |
| 8 FLEETWOOD MAC —Reprise MS2225 | 28 AEROSMITH —Columbia PC 32005 |
| 9 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 29 TAKIN' IT TO THE STREETS —Doobie Brothers—Warner Bros. BS 2899 |
| 10 CHICAGO IX CHICAGO'S GREATEST HITS —Columbia PC 33900 | 30 EARGASM —Johnnie Taylor—Columbia PC 33951 |
| 11 OUTLAWS —Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321 | 31 GREATEST HITS —John Denver—RCA CPL1-0374 |
| 12 TRYIN' TO GET THE FEELIN' —Barry Manilow—Arista AL 4060 | 32 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot DOSD 2020 |
| 13 RUN WITH THE PACK —Bad Company—Swan Song SS 8416 | 33 ROCK'N'ROLL LOVE LETTER —Bay City Rollers—Arista AL 4071 |
| 14 PRESENCE —Led Zeppelin—Swan Song SS 8416 | 34 THOROUGHbred —Carole King—Ode SP 77034 |
| 15 DESIRE —Bob Dylan—Columbia PC 33893 | 35 FOOL FOR THE CITY —Foghat—Bearsville BR 6959 |
| 16 A NIGHT AT THE OPERA —Queen—Elektra 7E-1053 | 36 RUFUS FEATURING CHAKA KHAN —ABC ABCD 909 |
| 17 DONNY & MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW —Donny & Marie Osmond—Kolob PD 6068 | 37 SEALS & CROFTS GREATEST HITS —Warner Bros. BS 2886 |
| 18 GRATITUDE —Earth, Wind & Fire—Columbia PC PG 33694 | 38 THE SALSOU ORCHESTRA —Salsoul SZS 5501 |
| 19 GREATEST HITS —Elton John—MCA 2128 | 39 I WANT YOU —Marvin Gaye—Tamla T6-342-S1 |
| 20 ALIVE! —Kiss—Casablanca NBLP 7020 | 40 STATION TO STATION —David Bowie—RCA APL1-1327 |

Nashville Cleffers Org. Global

NASHVILLE—The Nashville Songwriters Assn. has gone worldwide in name as well as deed.

At its latest board of directors meeting, the group decided unanimously to add "International" to its name. Since its formation in 1967,

the association has gained members from all 50 states, Canada, England, Ireland, Czechoslovakia and Belgium.

Now the Nashville-based organization will be known as Nashville Songwriters Assn. International.

General News

11 YEARS IN MUNICH

Jazz Gigs Abundant In Europe: Waldron

By JIM FISHEL

NEW YORK—Pianist Mal Waldron, who has lived in Munich, Germany, for the past 11 years, finds it easier to express himself overseas and says that the demand for live appearances keeps him constantly busy.

"Life in Germany is much easier going and I find it easier to be accepted as a musician and person than I did in the U.S.," he says. "While working with Billie Holiday as her accompanist, I traveled to Germany in 1958 and later returned for good in 1965."

Waldron says there is a very strong community of expatriate jazz artists living in Europe, with many in Germany. They include, Jimmy Woode, Benny Bailey, Herb Geller and Art Farmer among others.

Work is usually so abundant that each musician has to turn down many jobs, according to Waldron.

"Between my live performances, recording, teaching theory and piano, and work on film soundtracks, I find my time is always taken," he says. "In addition, I travel the European continent several times each year playing concerts and clubs, and I also visit Japan every year for several months of concerts."

Although Waldron is exclusively signed to Munich-based Enja Records (distributed in the U.S. by Audiofidelity), he still records for Japan Victor, because of his immense popularity in that country.

"I signed with Enja in 1970 and they let me do what I want on record," he asserts. "I record two LPs

for them each year, as well as two for Victor."

Unlike many other pianists who have turned to the electric piano and other electronic devices, Waldron prefers to perform exclusively on the acoustic piano which "captures my sound best."

Waldron returned to New York in December for a short visit with his family and unfortunately, he only played an unannounced stint at the Five Spot.

"I would like to return to the U.S. for a concert tour soon, because jazz is at a high point and audiences are really opening up to all types of jazz," he states. "I have no regrets, whatsoever, about leaving the U.S. as a musician, but I would like to perform here every so often."

Private Stock Tees A 'Beeper' System

NEW YORK—Private Stock Records has installed the "beeper" instant communication system for use in all its field offices. In order to provide immediate contact with the label's key fieldmen, the label has issued the device to each Private Stock promotion man.

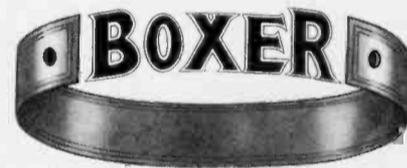
Every time the local office wants to relay a message, the beep signal is activated, letting the promo man know that he should call a local number for the message.

Macmusic Folio Out

NEW YORK—The Macmusic division of Macmillan Performing Arts has released "Themes & Variations for Patriots, Politicians & Presidents," its first publication.

The collection features words, music and chords to 20 of the most popular political American songs from the Declaration of Independence to the centennial.

The folio also contains an introduction and notes by Vera Brodsky Lawrence, a Scott Joplin authority. It sells for \$5.95.



There's
a
moose
on
the
loose!

"All the Time in the World." ZS8 9506

The new single from Boxer.

From the first Boxer album,

"Below the Belt." PZ 34115



On Virgin Records and Tapes.

Distributed by CBS Records. © 1976 CBS INC.

Discos

A 'Disco-Thon' At Baltimore Theater

PHILADELPHIA—The disco scene, largely restricted here to hotel and restaurant rooms, will expand into a theater. Lee Guber and Shelly Gross, who operate the chain of Music Fairs from their Valley Forge Music Fair here, will stage the first "Disco-Thon Party" at their Painters Mill Music Fair in Baltimore. For

Friday April 30 and Saturday May 1 the live sounds of bands will be featured for six hours of non-stop music each night starting at 8 p.m.

To make the disco scene an authentic one, an area will be set aside in the theater for dancing, with other sections of Painters Mill providing food and beverages.

Three disco groups, the Tramps, Touch of Class and Crown Heights Affair, will provide the non-spot disco sounds. Instead of the usual reserved seat policy at regular concert and musical comedy attractions prevailing during the house's spring and summer season, the "Disco-Thon" will have a general admission of \$6.50 in advance and \$7.50 at the door.

Painters Mill, located in suburban Baltimore at Owings Mill, is one of the four theaters-in-the-round owned and operated by Music Fair Enterprises, Guber-Gross Philadelphia and New York-based production company.

In addition to the Baltimore and local theaters, firm operates Shady Grove Music Fair in suburban Washington, D.C., and Westbury Music Fair, Long Island.

The company also operates the Deauville Star Theater in Florida, packages national tours, and presents original musicals on the road and Broadway. The "Disco-Thon Party" is a test offering in light
(Continued on page 43)

A Charlie's In Brooklyn Soon

NEW YORK—Following the first opening of one of its disco units within the city, Beefsteak Charlie's restaurant chain has unveiled plans to open another Vamp's here by mid-summer, to be located on Ocean Ave. in Brooklyn.

The new location will be the chain's sixth discotheque and, according to Kevin Ellman, director of the division, negotiations are also already underway to open several additional units in other cities.

Dance spots outside the city will be built independently of Beefsteak Charlie's outlets, which were previously known as Steak & Brew's.

Handling the sound and lighting chores for the new Brooklyn spot is Digital Lighting Corp. here. Ellman says that some \$30,000 has been budgeted for the installation. Digital also fitted out the firm's Manhattan location, which opened its doors a few weeks ago.



Gartner-Palagye photos

Bunnies hop, bump and hustle at New York Playboy Club disco as Eileen Herzog spins platters on \$25,000 custom layout by Digital Lighting and Sound Systems Inc.



DIGITAL, SOUND SYSTEMS

N.Y. Playboy's Custom Disco

By STEPHEN TRAIMAN

NEW YORK—The newly renovated Playboy Club here has its bunnies and guests bumping and hustling to a custom disco installation involving Digital Lighting and Sound Systems Inc., at an investment of more than \$25,000.

The disco lighting is just part of an overall \$100,000 entertainment lighting and control system by Digital, but the "focus" is on the first floor mezzanine "Living Room" with its mushroom-shaped stainless steel dance floor.

A refined disco atmosphere is highlighted by the stained glass ceiling over the dance floor. Lighting within the ceiling is controlled by a Digital 6x9 Mini Entertainment Console in the custom deejay booth which enables the ceiling to literally "pulsate with sound" during disco hours, Digital general manager Gail Howard notes.

Two automatic pre-set lighting controllers, a special effects module and 26 Digital 2.4-kw power control dimmers offer additional accent

lighting, with theatrical spots encircling the disco ceiling to spotlight the oak-and-bronze railed dance floor.

Eileen Herzog wears the disco deejay hat at the console, controlling both light and sound. As Joel St. Cyr, Sound Systems president, points out, the controls and equipment are potent but simplified, to offer the best possible system for the environment.

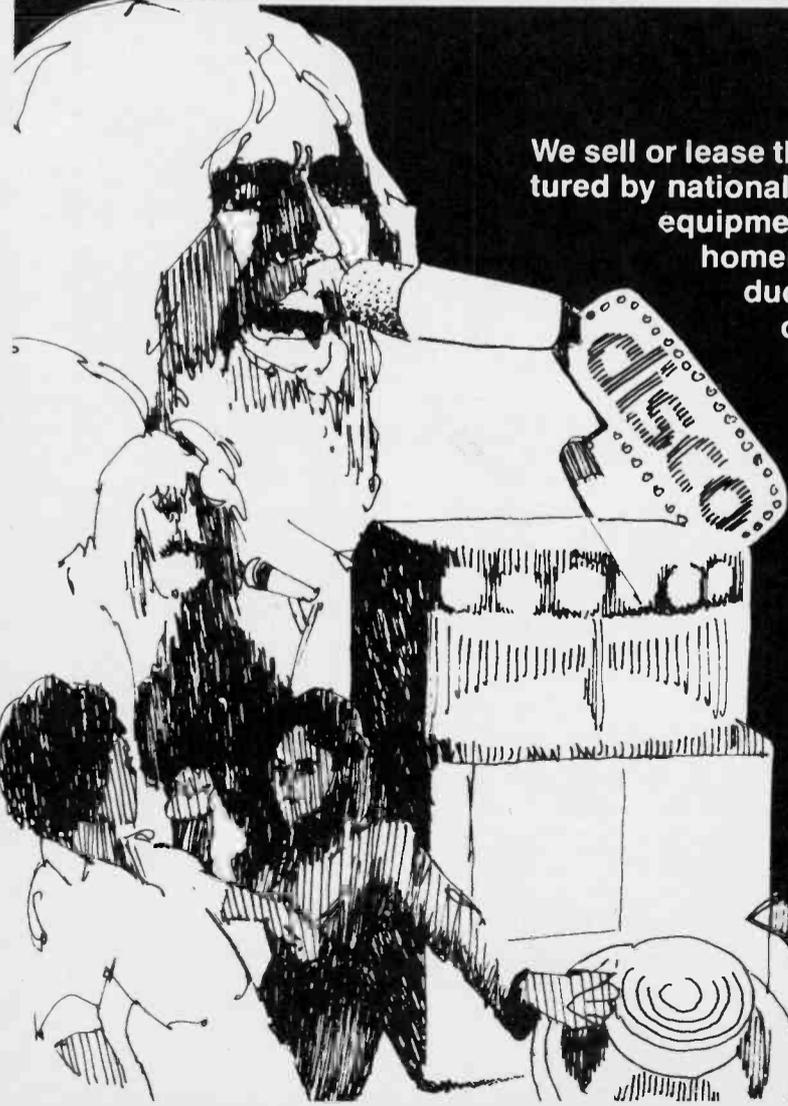
Installed by the firm's Trini Sri-
(Continued on page 43)

MAY 1, 1976, BILLBOARD

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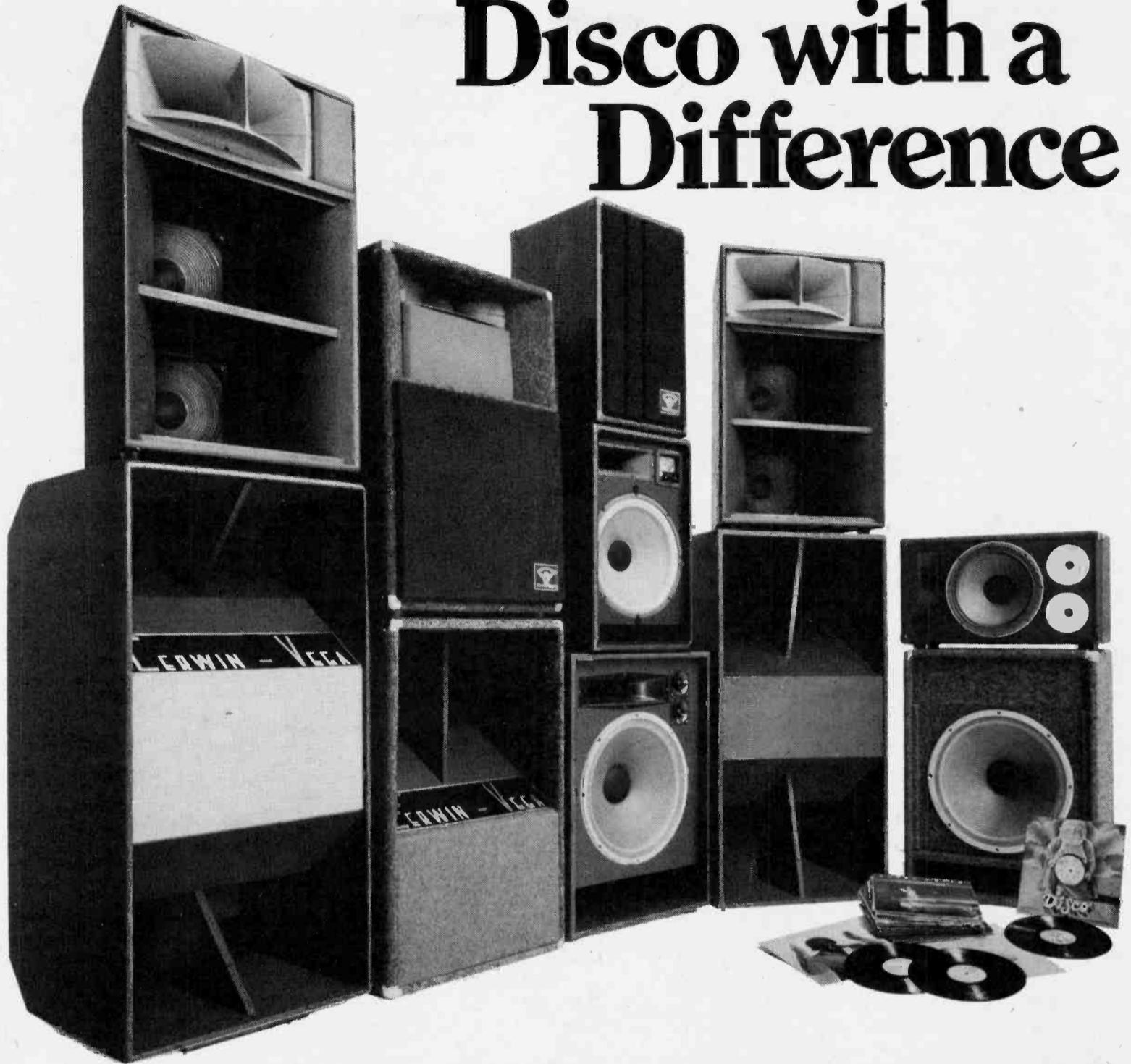
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clusive "Autofade" feature. And the awesome "Super Earthquake" horns that draw crowds wherever you install them. And all our other equalizers, kilowatt amplifiers, and high-definition speaker systems that go together in enough combinations to satisfy anybody.

Speaking of combinations, we've published a new guide with a dozen "pre-engineered" systems covering just about every situation you might run into. It's available now from the people who invented Disco with a Difference—Cerwin-Vega.



Cerwin-Vega

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Discos

L.A. Intl Disco 9000 Now Welcoming General Public

By JEAN WILLIAMS

LOS ANGELES—The International Disco 9000 here, originally designed to cater to entertainment

and sports personalities is now admitting the general public.

The club enforces a strict dress code, says Angelia Joseph, publicity head of the operation.

She contends that often celebrities will not frequent clubs that are open to the public. However, there is a large contingent of entertainers that do frequent the nightclub, she claims.

Although most of its advertising is done via radio channels, Joseph says that word-of-mouth has been an effective advertising means.

Joseph feels that 9000's decor brings customers back to the club to see if they missed something the first time around.

The club sports an African Room decorated in an Egyptian/African motif. The main disco room is decorated in an Arabian mosque highlighted by a unique temple designed in neon lights, and the International Restaurant is structured like the deck of an old ship.

The club is perched atop the 9000 Sunset building and offers a tremendous view of the city.

The club which holds more than 1,000 persons, offers patrons a choice of two dance floors.

Roman Paul, the in-house deejay, uses a system which includes a 3,000 RMF bi-amplified high-fidelity disco-P.A. system that takes advantage of earthquake-based horns, similar to that used by Universal Studios in the film "Earthquake."

(Continued on page 43)

Disco Mix

By TOM MOULTON

NEW YORK—Keeping up its disco image, Midland International has released a new album by the Inner City Symphony. Standout out on the LP is "Inner City Suite," with a funky and catchy "Time Flies" and a Philadelphia sounding "She Loves Me" following closely.

Also on the disk are remakes of "Fly, Robin, Fly" and "Theme From SWAT." Both are well handled. Warren Schatz picks up another solid production credit as well.

A few weeks ago Salsoul released a 12-inch disco disk of "10%" by Double Exposure with a 7 minute version on one side and on the other a 9 minute version, both of which will not be commercially available.

Local spinners have been given the opportunity to put together their own versions and DJ Walter Gibbons has come up with a winner, as local audience response propels it on the disco charts this week. There will be a shorter commercial version available shortly, but it won't have the instrumental sections with breaks, both of which are strong assets to Gibbons' version.

"I Got Your Love" by Stratavarious, featuring Lady, has been released by Polydor of Canada both commercially and as a 12-inch disco disk. While the label circulated only some 200 12-inch disks there, a number of them have reached New York and the response has been strong. Basically, the sound of the record matches up to the sound from Philadelphia.

No Manitoba Discos

WINNIPEG — The province of Manitoba is one area which has not been affected by the disco surge.

Until the government rescinds a long-time law that forbids dancing in a bistro unless there are two or more live performers or musicians working in the western Dominion province, club operators will continue to shun the disco movement.

Disco Action

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Top Audience Response Records In N.Y. Discos

- This Week
- 1 LOVE TRILOGY—Donna Summer—Oasis (all cuts, LP)
 - 2 WHERE THE HAPPY PEOPLE GO—The Trammps (all cuts, LP)—Atlantic
 - 3 LOVE HANGOVER—Diana Ross—Motown (LP) Fifth Dimension—ABC
 - 4 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
 - 5 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 6 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
 - 7 NO, NO, JOE/GET UP & BOOGIE—Silver Convention—Midland Intl (LP)
 - 8 THIS IS IT/FREE/PLAY BOY SCOUT—Melba Moore—Buddah (LP)
 - 9 BROTHERS THEME/UNDER MY SKIN/MAKE LOVE—The Brothers—RCA (LP)
 - 10 I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & The Vagabonds—Pye
 - 11 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 12 RAIN FOREST—Biddu Orch.—Epic
 - 13 NIGHT & DAY—The Monster Orch.—Sam Records
 - 14 10%—Double Exposure—Salsoul (Walter Gibbons special version)
 - 15 MY LOVE SUPREME—Milton Hamilton—TH (not commercially available)

Colony Records (New York) Retail Sales

- This Week
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 2 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 3 THIS IS IT—Melba Moore—Buddah
 - 4 FIRST CHOICE THEME/GOTTA GET AWAY—First Choice—Philly Groove (LP)
 - 5 I LOVE TO LOVE—Al Downing—Polydor
 - 6 MA-MO-AH—Tony Valor Sounds Orch.—Brunswick
 - 7 NIGHT & DAY—The Monster Orch.—Sam Records
 - 8 LOVE HANGOVER—Fifth Dimension—ABC/Diana Ross—Motown (LP)
 - 9 DON'T STOP NOW—The Brothers—RCA (LP)
 - 10 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 11 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 12 GET OFF YOUR AH!! AND DANCE—Foxy—Dash
 - 13 GET UP AND BOOGIE—Silver Convention—Midland Intl
 - 14 MOONLIGHT SERENADE—The Ventures—UA
 - 15 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week
- 1 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 2 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 3 JET SETTIN'—Van McCoy—Avco (LP)
 - 4 LOVE HANGOVER—Fifth Dimension—ABC
 - 5 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 6 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 7 HIGH ENERGY—The Supremes—Motown (LP)
 - 8 DON'T STOP NOW—The Brothers—RCA (LP)
 - 9 THIS IS IT/BRAND NEW—Melba Moore—Buddah (LP)
 - 10 FOXY LADY—Crown Heights Affair—De-Lite
 - 11 YOUNG HEARTS RUN FREE—Candi Station—WB
 - 12 I LOVE TO LOVE—Al Downing—Polydor
 - 13 TIME MOVES ON—Strutt—Brunswick (LP)
 - 14 SING A HAPPY FUNKY SONG—Miz Davis—Now Records
 - 15 MOONLIGHT SERENADE—The Ventures—UA (LP)

Downstairs Records (New York) Retail Sales

- This Week
- 1 YOU GOT WHAT IT TAKES—Silver Convention—Midland Intl (LP)
 - 2 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 3 MA-MO-AH—Tony Valor Sounds Orch.—Brunswick
 - 4 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 5 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 6 GET OFF YOUR AH!! AND DANCE—Foxy—Dash
 - 7 BRAZIL—El Coco—AVI (LP)
 - 8 MAKE LOVE TO ME—Fire & Rain—20th Century
 - 9 RAIN FOREST—Biddu Orch.—Epic
 - 10 HURT SO BAD—Philly Devotions—Columbia
 - 11 TOUCH & GO—Ecstasy, Passion & Pain—Roulette
 - 12 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA (LP)
 - 13 CALIFORNIA STRUTT—Walter Murphy—Private Stock
 - 14 PLAY BOYSCOUT/FREE—Melba Moore—Buddah (LP)
 - 15 EVERYBODY PARTY—Fire Bolts—Greenback

Top Audience Response Records In Boston Discos

- This Week
- 1 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
 - 2 TURN THE BEAT AROUND/Common Thief—Vicky Sue Robinson—RCA (LP)
 - 3 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 4 LOVE TRILOGY—Donna Summer—Oasis (all cuts, LP)
 - 5 TOUCH & GO—Ecstasy, Passion & Pain—Roulette (disco version)
 - 6 FRONT ROW ROMEO/TIME MOVES ON—Strutt—Brunswick (LP)
 - 7 THIS IS IT—Melba Moore—Buddah (disco version)
 - 8 MOVING LIKE A SUPERSTAR—Jackie Robinson—American Ariola
 - 9 NIGHT & DAY—The Monster Orch.—Sam Records
 - 10 DANCING FREE—Hot Ice—Rage
 - 11 DON'T STOP NOW—The Brothers—RCA (LP)
 - 12 HIGH ENERGY/LET YOUR HEART DO THE WALKING—Supremes—Motown (LP)
 - 13 NICE & SLOW—Jesse Green—Scepter (disco version)
 - 14 NO, NO, JOE/GET UP AND BOOGIE—Silver Convention—Midland Intl (LP)
 - 15 DO IT LIKE YOU AIN'T GOT NO BACKBONE—Force Of Nature—TSOP

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

- This Week
- 1 TRY ME, I KNOW WE CAN MAKE IT/COULD IT BE MAGIC—Donna Summer—Oasis (LP)
 - 2 LOVE HANGOVER—Diana Ross—Motown (LP)
 - 3 GET UP AND BOOGIE/SAN FRANCISCO HUSTLE—Silver Convention—Midland Intl (LP)
 - 4 TURN THE BEAT AROUND—Vicky Sue Robinson—RCA
 - 5 LET US ENTERTAIN YOU/AIN'T HE BAD—First Choice—Warner Bros.
 - 6 THAT'S WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic
 - 7 TUBULAR BELLS—Champs Boys Orchestra—Janus
 - 8 THIS IS IT—Melba Moore—Buddah
 - 9 I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown
 - 10 TEMPTATION, TEMPTATION/MOONLIGHT SERENADE—New Ventures—United Artists
 - 11 NICE & SLOW—Jesse Green—Scepter
 - 12 NIGHT & DAY—John Davis—SAM
 - 13 LA VITA—Fussy Cussy—Aquarius
 - 14 MORE, MORE, MORE—Andrea True Connection—Buddah
 - 15 SHACK-UP—Banbarra—United Artists (LP)

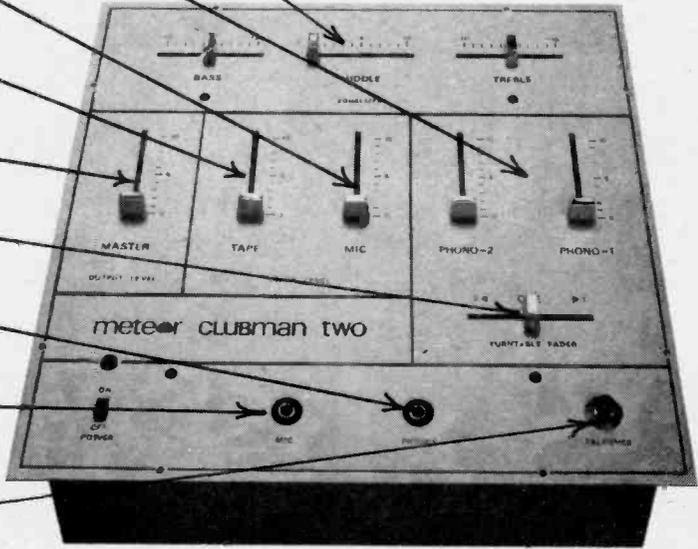
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CLUBMAN TWO — JUST 1 OF OVER 320 PRODUCTS IN THE METEOR DISCO RANGE.

They All Go Bananas At 'Laser Room' In Chicago

By ALAN PENCHANSKY

CHICAGO—The city's newest disco multimedia installation, claimed to be sonically distortion-free and featuring a "laser disco room," was unveiled Tuesday (20) at Bananas.

Invited guests including the rock quartet Bad Company, were also introduced to extensive remodeling at the seven-month-old club which booked live acts until January, when an interim P.A. system was introduced.

The new system, created and installed by Koehn Electronics of New Orleans, features extensive use of plexiglass construction and, true to boast, remarkably "flat" reproduction.

An array of speakers, housed in plexiglass, are suspended above the mirror-encircled dance floor at the front of the 4,000 square foot club. Suspended too are four electro-mechanical laser devices, plexiglass encased, that respond to the music with penetrating red oscilloscope-like

Playboy Club

• Continued from page 40

nivasan, the audio package built into the custom console includes two Thavens TD 165-0 turntables, a new Bozak CMA 10-2DLA mixer, Crown DC300A stereo power amp with 155 watts RMS per channel, AKG D190E mike and a Pioneer CT 4141A cassette deck to supplement the disco disks.

Four Altec 4178H speakers in custom enclosures are spaced around the dance floor, and eight University M12D speakers are mounted in the ceiling to provide a real "surround-sound" environment.

Mainly a designer of custom sound packages for corporate boardrooms and other business locations, Long Island City-based Sound Systems is getting more deeply involved in disco installations, St. Cyr notes.

As for Digital, the Playboy Club job incorporates a lighting control system which the company claims is the most extensive programable entertainment lighting system installed at present anywhere.

patterns flung about the white stucco walls above mirror level. Capping the sight show, a battery of Kodak Carousels project "hand-painted slides, imported from Britain," through revolving gel filters.

Spinner R.C. McWilliams unleashed the sense orgy with a special presentation that ranged musically from Brahms First Symphony and Bizet's "Carmen" to Got-Cha's "Don't Stop The Music" and "Mr. Nice Guy," by the Chicago-based group Catch. Chicago's Step by Step, a weekly tv disco dance instruction program, displayed some elaborate disco choreography.

But Bananas' richly feted guests were drawn as well to the rear of the club, where co-owner/designer Brian Glynn has installed an Advent Videobeam 1000A projector, linked to a Sony U-Matic Videocassette Recorder. Viewers were treated to reruns of Soundstage, the 1975 "Rock Awards," heavyweight championship bouts and Illinois state high school basketball finals.

Mid-club, a buffet supper was being served in what is to be the backgammon room. A tournament, in connection with the National Backgammon League, is scheduled for May 22 and 23.

In the extreme rear of the club, guests found an alcove from which a number of video game machines blinked enticement.

All the remodeling was conducted while the club remained open, according to Glynn, with construction sometimes beginning in the early morning hours, shortly after closing. Since the redecorating, Glynn says, business has tripled.

Glynn's carefully integrated decor is accented with extensive real wood paneling, framed stained-glass windows and hanging baskets of potted ferns.

Formerly Broadway Sams and the Laurel Club, the location has been a club for almost 20 years, according to Glynn. It is adjoined with free parking for 300 cars, one of the site's key assets, Glynn says.

Glynn anticipates Bananas will go private by mid-summer.

A 'Disco-Thon'

• Continued from page 40

of the wide popularity enjoyed by discotheques. If the first proves a winner at the boxoffice, Guber and Gross will package the "Party" format for additional bookings at their theaters.

The "Disco-Thon" will also serve as a warmup for the new season at Painters Mill. Already set for spring and summer are the Spinners, Jim Nabors and Florence Henderson, John Davidson, Raquel Welch, Paul Lynde, the Fifth Dimension, Donovan, Frankie Valli and the Four Seasons, Buddy Hackett and Jerry Vale, Tom Jones, Dionne Warwick, Isaac Hayes, Liberace, Johnny Mathis, Mitzi Gaynor and Bobby Vinton.

Club In Switch

• Continued from page 42

According to Joseph, the systems sound pressure level is capable of playing in excess of 120 dB. It uses several new products in the Sound Chamber audio product line.

The club, which opened in November 1975, has a \$3 cover charge on weekdays and \$5 on weekends. Tuesday nights are for women with a \$1 admission fee.

Illinois Club On Its Own

CHICAGO—The Poison Apple Rock Theater in Silvas, Ill. and representatives of Poison Apple Productions, who lease the name and its disco equipment, have agreed out of court to terminate their lease-purchase contract agreement.

The two parties had endured nine uncomfortable months of a three-year contract, signed last May. The club opened June 27, 1975.

Poison Apple will remove all of its equipment on May 17, after which date the club will reopen under a different name and probably with a light-sound package provided by 2001 of Columbus, Ohio.

Poison Apple, a 1½-year-old franchise chain, is left with affiliated discos in Peoria, Ill.; Park Forest South, Ill.; Sterling, Ill.; Gulfport, Ill., and Cedar Falls, Iowa.

According to the chain's Ed Becker, Poison Apples are in the planning for Harvey, Ill., and Chicago Ridge, Ill.

Stanton Offers Disco Cartridge

NEW YORK—Stanton Magnetics has developed a new cartridge in its Studio Standard series, especially designed for discotheque applications, according to president, Walter Stanton. First prototypes were previewed at Billboard's Disco Forum (Feb. 7 issue).

According to Stanton, the unit, model 680EL, is designed to deliver high quality audio under the often severe stress of back cueing, slip cueing, high tracking forces, vibration and mishandling. It offers a reported 20 Hz to 18 Hz of frequency response, and a channel separation of 30 dB.

The unit, with a price tag of \$90, comes with a spare stylus for "immediate on-duty replacement," and supplements the Stanton 500AL and 681SE, which are also designed for disco use.

Also new to the Stanton Studio Standard Series is the 680EE. This unit was developed as a companion to the 680EL, but is aimed at applications with the emphasis is on critical listening.

Stanton stresses that although designed for light tracking, the 680EE is as versatile and as rugged as the 680EL. Frequency response in this unit ranges from 20 Hz to 20 kHz, with a channel separation of 35 dB. It sells for \$62.50.

Jazz For Young Seen On CBS

NEW YORK—Many top jazz performers were featured Tuesday (13) on "The Original Rompin' Stompin' Hot And Heavy, Cool And Groovy All-Star Jazz Show." The hour program, part of CBS-TV's "Festival Of Lively Arts For Young People" series, was hosted by Dionne Warwick.

Among the performers were Count Basie and Joe Williams, Lionel Hampton, Herbie Hancock, Stan Getz, Gerry Mulligan, Dizzy Gillespie and Max Roach, and Roland Hanna.

Other musicians on the program included saxophonists Seldon Powell, Wally Kane, Chris Woods, Frank Foster and Frank Wess; clarinetist Sol Yagad; trumpeters Joe Newman, Victor Paz, Jon Faddis and Marvin Stamm; trombonist Wayne Andre, John Gordon, Eddie Bert and Jack Jeffers; guitarist George Benson, bassist Richard Davis and drummer Charlie Persip.

40 Acts At Union Event

NEW YORK—About 40 top entertainment personalities, including Stevie Wonder, Aretha Franklin and Eddie Palmieri, are being tapped by the United Farm Workers Union for a major fund-raising concert scheduled for September in Madison Square Garden, according to Charles March, New York coordinator for the union.

According to March, the concert is being mounted by a leading New York promoter, and all proceeds will be donated to the union's various projects including its health clinics, and West Coast organizational drive of transient farm workers.

Coinciding with the New York concert will be a similar event in Los Angeles that will feature an equal number of top caliber entertainers. The venue and roster of acts for the Los Angeles concert are still to be determined.

Both the Madison Square Garden and L.A. shows are part of an ongoing series sponsored by the union. Featured performers to date have included Joan Baez, Pete Seeger, Arlo Guthrie, Holly Near and the late Phil Ochs.

The Garden's concert will be preceded by a smaller show April 29 that will be held in the Garden's Felt Forum, and will feature pop entertainer Melanie.

According to March, Melanie and her band are donating their services without charge. Donation is scaled at \$25, \$8, and \$6, and tickets are only available through the New York chapter of the UFW. Part of the proceeds from the Melanie concert will go toward structuring the September events, and the rest will be channeled into the UFW's programs.

Supertramp Due On Trenton Bill

TRENTON—Although it's first promotional attempt at the War Memorial Auditorium fell short of a desired boxoffice mark, Universal Productions is determined to rebuild Trenton as a rock concert center.

For a starter April 2, Universal Productions brought in Nils Lofgren with Thee Image, a Miami-based group, as the opening act. Despite his cult following, fewer than 500 fans turned out for Lofgren's concert.

Universal Productions recognizes it will have to overcome a bad image created here by other promoters in recent years who brought in rock groups. However, there were many cancellations and on some no-shows, the money for advance ticket sales was not returned.

Universal Productions is determined to make a go of it and is negotiating with more groups to come here. Already set: Supertramp April 28.

Cammarata Buys

HOUSTON—Sam Cammarata of Professional Management International has purchased the song library and musical tapes which once belonged to Jimmy Duncan. Duncan once headed a recording studio here named Soundville.

Cammarata says the catalog purchase takes in several publishing companies. One of Duncan's big hits was "My Special Angel."

Jukebox Programming

Tallahassee Rally For Florida Ops

CHICAGO—"So many businessmen don't understand the first damn thing about the legislative process," says Bob Rhinehart, executive director of the Florida Amusement Merchandising Assn. "They know when they don't like something, but they don't understand how it got to be that way."

Rhinehart is describing the motivation behind a short course in Florida legislative process that the association initiated last year and will repeat again May 11 and 12.

The two-day "Tally Rally," conducted during the heat of the legislative session, allows operators to visit Tallahassee and acquaint themselves first-hand with the functioning of their state lawmakers. It provides classroom-type instruction in legislative committee meetings and full sessions and a chance to gather on an informal basis with state senators and representatives, their aides, and important state officials.

Rhinehart is particularly concerned that Florida operators develop legislative savvy, to help in the organization's current fight against a proposed state tax on pinball and game machines.

The new tax would require operators to pay 3% of their gross on these machines, Rhinehart says, and amendments have been discussed that would include jukeboxes and hike the tax to 4%.

In addition to various county and municipal taxes, Florida operators presently pay only a \$187.50 state master fee, that covers all their machines.

In contrast to states where machines are registered individually, this licensing procedure has prevented an accurate tally of the machines operating in Florida. But a concomitant of the proposed tax legislation is greater regulatory control.

Rhinehart explains how he counts on the status quo to perpetuate itself: The absence of reliable information about the number of machines in operation, he says, has been a major impediment to passage of the new measure, since the state has not been able to determine how much revenue will accrue.

In an effort to promote solidarity on a local level, Rhinehart has recently conducted legislative awareness meetings in Pensacola, Tampa, Orlando, Jacksonville and Miami. These have promoted a number of new memberships, Rhinehart says.

Hansen Publishes 'America' Package

NEW YORK—Charles Hansen Music has published a special bicentennial presentation of American music and documents titled, "Our America."

The folio contains the words, music and chords to "The Star-Spangled Banner," and "America The Beautiful," as well as the text of the Declaration of Independence, Pledge of Allegiance, the American Creed, and the Story of The Star-Spangled Banner, all interspersed with patriotic drawings and paintings.

The collection is compiled and arranged by Marian Rawles, a member of the Daughters of the American Revolution. The book retails for \$1.50.

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The Agenda:

THURSDAY, MAY 6

10 am-6 pm
6:30 pm-8:30pm

**REGISTRATION
COCKTAIL RECEPTION**

FRIDAY, MAY 7

9 am-9:45 am

KEYNOTE ADDRESS

John Kenneth Galbraith, Professor Emeritus,
Harvard University, World-Renowned Economist

9:45 am-10 am

COFFEE BREAK

10 am-11:30 am

CONCURRENT SESSIONS

1) "WHATEVER HAPPENED TO THE TALENT
MANAGER?"

Chairmen: Sid Bernstein, Sid Bernstein
Management; George Greif, Greif-Garris
Panel: Al Schlesinger, Esq., Schlesinger & Dave;
Joseph Porter III, Stein, Porter, Kahan & Flam

2) "THE PRINT BUSINESS—AN EXPLODING MARKET"

Chairman: Mike Stewart, United Artists
Panel: Herman Steiger, Big 3 Music
Shoichi Kusano, Shinko Music, Tokyo
Keith Mardak, Hal Leonard Publishing

11:45 am-1:15 pm **CONCURRENT SESSIONS**

3) "TAPE PIRACY—WHERE IS IT TODAY?"

Chairman: Stanley Gortikov, RIAA
Panel: James G. Dy, Dyna Products, Manila; D.J.
Young, IFPI, Hong Kong; Gramitto Ricci,
Carosello Cemed SrL, Milan

4) "COLLECTION OF FOREIGN PUBLISHING
INCOME—THE SUB-PUBLISHERS vs. THE
COLLECTION SOCIETIES"

Chairman:
Panel: Rudi Slezak, Rudolph Slezak Musik-
verlage, Hamburg; Robert Kingston,
Southern Music, London; Theodora
Zavin, BMI; Al Ciancimino, SESAC; Paul
Adler, ASCAP; Shinpei Matsuoka, Zen-On,
Tokyo
Chairman: Sal Chiantia, NMPA

2:30 pm-5 pm

Individual meetings, video playback of morning
meetings.

SATURDAY, MAY 8

9 am-9:45 am

KEYNOTE ADDRESS

"THE JAPANESE MARKET—HOW IT'S COMBATING HIGH
INFLATION"

Mr. Keisuke Egashira, Nomura Securities

9:45 am-10 am

COFFEE BREAK

10 am-11:30 am

CONCURRENT SESSIONS

5) "HOW TO GET THE MOST OUT OF YOUR FOREIGN
PUBLISHING LICENSING DEAL"

Chairman: Atsutaka Torio, Victor Music, Tokyo
Panel: Norm Weiser, Chappell Music; Paul Rich,
Carlin Music, London; Stig Anderson, Sweden
Music, Stockholm

6) "THE EXPORT/IMPORT BUSINESS—Blessing
or Curse?"

Panel: Owen Sloane, Esq.; Ken East, Motown

11:45 am-1:15 pm

CONCURRENT SESSIONS

7) "HOW TO GET THE MOST OUT OF YOUR FOREIGN
RECORD LICENSING DEAL"

Chairman: Jerry Moss, A&M Records
Panel: Allan R. Hely, Festival Records, Sydney; Nat
Joseph, Transatlantic Records, London; Mike
Hales, Polydor Int'l., London

8) "WOMEN—AN UNTAPPED RESOURCE OF THE MUSIC BUSINESS"
 Chairman:
 Panel: Misa Watanabe, Watanabe Music, Tokyo; Bunny Freidus, CBS; Meryl Afonso, Festival Records, Sydney; Beretta McShane, GRT

2:30 pm—5 pm
 Individual meetings, video playback of morning meetings

SUNDAY, MAY 9

8:45 am—10 am **PLENARY SESSION**
INTERNATIONAL BANKING SESSION
 Panel: John Wadsworth, First Boston Corporation, New York; Dennis Bunyn, Nat'l Westminster Bank, New York

9:45 am—10 am **COFFEE BREAK**

10 am—11:30 am **CONCURRENT SESSIONS**

9) "CAN THE TOURING ARTIST HURDLE INTERNATIONAL BARRIERS?"
 Chairman: Frederic Gaines, Wyman, Bautzer, Rothman & Kuchel
 Panel: Liberace, Tats Nagashima, Taiyo Music, Tokyo; Marshall Gelfand, Gelfand, Macnow, Rennert & Feldman; Toby Roberts, Toby Roberts Tours; Bob Crothers, AF of M

11:45 am—1:15 pm **CONCURRENT SESSIONS**

10) "THE EXPLODING LATIN MARKET"
 Chairman: Joe Cayre, Caytronics
 Panel: Gerald Masucci, Fania Records; Rogerio Azcarraga, Mexicanos, Mexico; Paul Marshall, Esq.
 11) "TECHNOLOGICAL INNOVATIONS—DO THEY REALLY SELL RECORDS?"
 Chairman: Warren Syer, High Fidelity Magazine
 Panel: John Eargle, JME Associates; Larry Blakely, DBX; Bruce Maier, Discwashers

2:30 pm—5 pm
 Individual meetings, video playback of morning meetings

MONDAY, MAY 10

9 am—10:30 am **CONCURRENT SESSIONS**

12) "BUILDING AN ARTIST vs. ACQUIRING AN ESTABLISHED NAME"
 Chairman:
 Panel: Ewart G. Abner
 Chairman: Nesuhi Ertegun, WEA President
 Panel: Ewart G. Abner, Mike Maitland, MCA Records; Manuel Villareal, CBS, Mexico City

13) "THE TV LP PACKAGE—TODAY'S WINDFALL OR TOMORROW'S WOES?"
 Chairman:
 Panel: Ray Kievas, K-Tel, Canada; Eric Kronfeld, Esq., Machat & Kronfeld, Jack Culberg, Ronco, Chicago

10:30 am—10:45 am **COFFEE BREAK**

10:45 am—12 pm **CONCURRENT SESSIONS**
 14) "MUSIC POPULARITY CHARTS—HOW THEY WORK AND HOW THEY WORK FOR YOU"
 Chairman: Bill Wardlow, Bob White—Billboard

Questions from the floor
 15) "THE RIGHT TO AUDIT—FOR ARTISTS, WRITERS, PUBLISHERS, LABELS"
 Chairman: Leo Strauss, Prager and Fenton
 Panel: Jolene Burton, A&M Records; Fred Altman, Esq.; Leroy Colton, Attorney

1 pm **GOLF TOURNAMENT/TENNIS TOURNAMENT**

7 pm **FINAL BANQUET**

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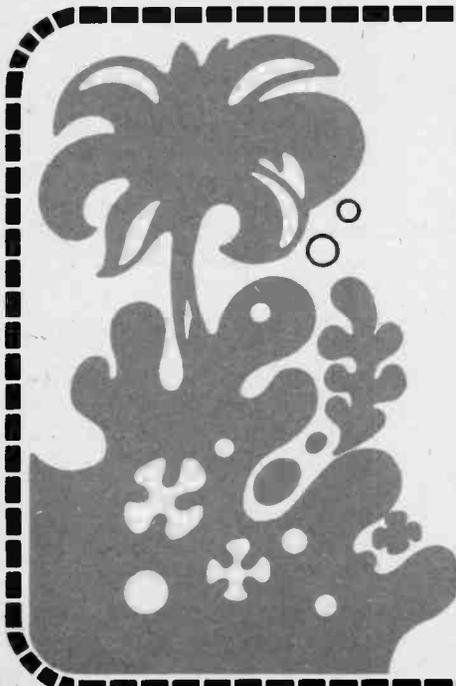
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Len Wood, Managing Director EMI Record Group, London, U.K.

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Amenities a Highlight Of Sausalito's Record Plant

SAUSALITO, Calif.—The Record Plant here remains as one of the Bay Area's most active and successful studios and continues to offer what it considers unique amenities.

"If you look at the charts," says Tom Scott, the technical director, "we usually have 8-10% of the titles every week."

Fleetwood Mac, Graham Central Station and the New Riders of the Purple Sage are all either working at Record Plant now or have been in recently. Producer Bob Johnston, who now lives in the Bay Area, is mixing three LPs at the facility, working usually in the early morning hours.

Within the past year America, Paris, Joe Cocker, Stevie Wonder, Commander Cody and Dan Fogelberg have all worked here. Tower of Power, a house favorite, works here consistently. Paris, Bill Wyman and Nils Lofgren have all worked on their most recent recordings in studio C, otherwise known as "The Pit." This is an experimental room, now closed, with the control board set right in with the musicians.

One of the distinctive things about the Record Plant here, says Scott, is that "we are more oriented to long-term projects," and the principal reason for that is the creature comforts offered by the facility. These include a kitchen, as in any good home, serving as a central collecting point for people.

Michele Zarin, general manager, who came to the facility here from New York, comments on the original plan of builders Gary Kellgren and Chris Stone.

"It was their dream to build a studio that would be aesthetically beautiful and that would be a comfortable creative environment. I was adamant about having a kitchen because I think every studio should have one so that the bands don't have to go out and eat the kinds of food they also have to on the road.

"Our kitchen became outdated as soon as it was built, because it's small and everyone congregated there. We'd like now to expand it."

The kitchen is operated by Andrea and Robin Ahlgren, who shop daily and prepare a meal each night. The service goes for \$25 a day plus the cost of the food.

Another amenity offered is a five-bedroom house in Mill Valley that can be rented by out-of-town bands. Cathy Callon, who also works as night manager at the studio, manages affairs at the house.

The Record Plant has two principal rooms, both the same size (about 30 by 45 feet) and both with lavish, somewhat garish decor with lots of soft-touch psychedelic surfaces offset by plenty of natural wood.

Both are Westlake rooms with the audio and floor design by Tom Hidley. Tom Flye is chief

engineer, backed up by Cris Morris, Bob Edwards and Tom Anderson.

Assistant engineers are Rich Ehrman and Eric Schilling, and sometimes engineers from the Los Angeles Record Plant will come up to fill in. Nina Urban assists Zarin with booking and general daily management.

"Technically," says Zarin, "we really do try to maintain state of the art. Before someone comes in we always ask what they want and if we don't have it we provide it at no extra charge." Rates are \$150 an hour for 16 and 24-track recording, \$130 per for mix. Two engineers are provided for each session, plus a Yamaha grand and a Hammond B3. The only extra charge, says Zarin, is for digital delay. "It costs us \$100 a day to rent and that's what we charge back."

"In general," says Zarin, "our attitude is to try to take care of things for people before they have to ask for them."

The Record Plant mobile unit is based out of Sausalito even though most of its work is in the L.A. area, much of it doing sound for the Don Kirshner "Rock Concerts" tv show. The Plant does all of Capricorn's live recording; recorded 10 dates on the last Stones tour; did the Grammy awards; did the Perry Como Lake Tahoe special; and some of its work is on the

(Continued on page 63)

Studio Track

By BOB KIRSCH

LOS ANGELES—At the Record Plant here, Minnie Riperton has been in doing vocal overdubs. Frank Zappa came by to produce himself, and REO Speedwagon was in mixing. George Martin was also in, doing the final mixes for a recent America album. The Eagles were another super group to hit the studio, this time for some live recording.

★ ★ ★

At Kendun Recorders in Burbank, an LP for the soundtrack of "Snow White & The Seven Dwarfs" was mastered, with Walt Disney's Jack Wood handling production. Earl Klugh has been working on an album with Dave Grusin and Larry Rosen producing and Phil Schier at the boards.

Producer Thom Bell, engineer Don Murray and staff cutter Rick Collins helped Dionne Warwick finish her next single. Denny Dougherty, who gained initial fame as a member of the Mamas & Papas, cut a single with producer John Madara. Kathy King finished mastering a new ABC/Command classical release. Florence Warner, whom some of you may remember as a fine singer who somehow failed to click a few years back, has a new LP on the way. Glen Spreen did the production honors.

★ ★ ★

Congratulations to Amos Levy, who has joined the creative staff of Northstar Studios, a newly opened 24-track facility in Boulder, Colo. He has been involved with such artists as the New York Dolls, Tiny Tim, Fleetwood Mac, Genesis and Lindisfarne in the past.

★ ★ ★

Down in Atlanta, Jerry Love and Michael Zaeger co-produced the next Michael Zaeger Moon Band LP at Web IV Studios. Ed Seay and Phil Benton handled the engineering.

Congratulations to Upside Down Studios in Los Angeles, now the proud owner of a new 24-track Studer machine. Among the first to use the facility were Bobby "Blue" Bland and B.B. King, who did some of the editing and assembling for their live album.

★ ★ ★

In Nashville, Tanya Tucker was at Sound Shop Studios working with producer Jerry Crutchfield. The re-

sulting LP will be Tanya's second collaboration with Jerry. In to work on another project with Crutchfield was La Costa, Tanya's equally talented sister who is a recording star in her own right.

★ ★ ★

Derrol Adams, legendary American banjo player who has been in Europe for close to 20 years, is now in this country touring with Donovan. The artist, who wrote "Portland Town," may be doing some recording.

Steve Miller previewed his new, self-produced LP at a quadraphonic listening party in the Capitol Tower studio. New Capitol act Deja Vu is set to be produced by veteran hit maker Jimmy Ienner.

At the Sound Pit in Atlanta, Diane Cawthon writes to let us all know the studio is still going along at a rapid clip. Lewis Futterman has just finished a project dubbed "Strange Children" and Rob Franboni did some production with Joe Cocker.

★ ★ ★

Kenneth Bichel, keyboard and synthesizer artist, spent a day at the Atlantic Records Studio in New York recently recording with the Average White Band. Arif Mardin handled the production. Kenneth also helped one-time Stories lead voice Ian Lloyd on his first solo LP, produced by Ian and Greg Diamond. Finally, Ken was back to Atlantic to cut with Andy Pratt and Mardin.

★ ★ ★

At Spectrum Studios in Venice ("on the beach," as those at the studio like to say), Calif., Kellee Patterson has wrapped up an LP with Gene Russell handling production and Arne Frager working the boards. Several LPs were cut for Musimex Records, including projects from Rosa La Sultana, Alpha and Lalo Rodriguez. Enrique Elizondo was the man in the producer's hat for all three projects, while Jamie Wilson handled the engineering.

Jimmie Spheeris came by to work on his next album, as did Truett Pratt and Jerry McLain who came by to produce Brotherlove. (Pratt & McLain, incidentally, have a major hit in "Happy Days" and the pair have worked a long time for such a hit. They're both nice guys and deserve all the breaks they get.)

Goldie McJohn has been cutting, with Shel Safran producing. Singer/songwriter Matt Moore was in for Skyhill Productions. Producer Giv Cornfield was also in working on a project for Orion Records.

★ ★ ★

In notes from around the country: Billy Preston returned to Indigo Sound in Los Angeles to work in his next LP. Bob Margouleff handled production.

New group Garfield was produced by Eliot Mazur in Los Angeles.

At Fifty-Four East Sound Recorders in Pasadena, Calif., Tony Newton of the Tony Williams Lifetime cut his single with his new group, Newtonism. Newton handled production and Zachary Zenor was at the boards. Prince Teddy wrapped up an LP, with Gene Shively and Fred Mitchell sharing the control duties. Lee Bailey of KDAY-AM dropped by to do some spots with engineer Gary Bell.

The Burrito Brothers were at Crystal Sound in Los Angeles with John Fischbach taking on both production and engineering duties. Project was cut for Front Line Management. Felix Papalardi has been in producing a group called Natural Gas. Ralph Moss engineered.

★ ★ ★

At the Northern Recording Studios in Maynard, Mass., Bill Rise-man, former owner of Aengus Studios, has moved his operation to this area and is now the proud owner of Northern.

Jonathan Edwards was one of the first in, coming down from Nova Scotia to some work with wife Lenny. Road Apples, who have had several successful singles, have been cutting with producer David Kirshenbaum and engineer Robert "Jesse" Henderson. Duke & the Drivers are cutting their second LP, with Deke Richards producing. Gerg Morton is helping out and George Lilly is engineering. Morton and Lilly have a new label as well, dubbed Jelly Records. The pair are cutting a single with Barbara Holliday and James Montgomery. Radio King & His Court Of Rhythm helped out on that one.

★ ★ ★

Roy Durkee is new studio manager at Big M Ltd. in Los Angeles, overseeing all studio operations.

Jingles Main Income For Chicago's Universal Firm

CHICAGO—For all those records by Duke Ellington, Chase, Stan Kenton, the Chad Mitchell Trio and so on at Universal Studios here, firm has the jingle business to thank.

Advertising clients are the prime reason for the firm's current expansion.

The expansion began officially on Sept. 12, 1975 when Murray Allen bought out all of Universal's stockholders. Allen has been affiliated with Universal since 1961 when he began there as an editor.

Universal is presently Chicago's largest studio, and with the expansion it will become one of the most modern in the country. A Neve console has been ordered for studio A with the latest line of Neve equalizers. The entire studio system will have both dbx and Dolby noise reduction systems, and the monitoring of the whole plant is being changed.

"We're tuning all our music studios and our movie theaters so they have as close to an identical sound as possible," Allen explains. "We do a tremendous amount of spot work here, so we want the sound we get in the studios and the sound in the theaters to match."

Allen maintains that Universal's ability to handle the total advertising job from start to finish is what draws so many advertising clients.

This explains why Universal plans to add two more production studios outside the building in six months. It already has a 16-track overdub studio in the Loop along with two of its four narration studios. Universal has 10 studios total.

Allen elaborates on the services that draw his ad clients, "We make spot copies. We've got equalized phone lines to send recordings directly to our production studios in the Loop. We send duplicate copies to stations. We can make our own optical tracks. We can resolve tracks into any format in the world."

Universal does generate some record business, a lot of big bands like Lester Hooper, Stan Kenton, the late Duke Ellington and now his son, Mercer Ellington. For its record clients Universal has a Westrex helium cooled system to cut dubs immediately following the session.

"However," Allen confesses, "we don't do as many records as before. We do do a lot of gospel recording for ABC and Sceptor. When Paul Si-

mon did his last album, he used some Chicago singers here and brought his engineers and tapes."

In a city that's exceptional for its lack of recorded music, Universal Studios is still one of the country's largest facilities because of its advertising work. "Other cities have tried to crack into our jingle market without much success because they don't fully comprehend the requirements of the jingle business," Allen says.

"Our rates are higher than other studios, but we make up for that in speed and service.

"We're a very conservative studio in a way. We don't go out on the street telling people we do this or that. We're very low key and don't hustle. We just offer extremely good client service, good sound and a consistent performance, so our clients know what to expect."

The results of this low key, conservative approach are reflected in Universal's computerized billing system. It contains the names of 1,000 individual customers.

STEPHEN SMITH

Telefunken System: 'Non-compatible?'

NEW YORK — Inadvertently dropped from the preview of the new Telefunken compander noise reduction system last week was the last paragraph comment on the willingness of the marketplace to tolerate yet another non-compatible system.

As writer John Woram pointed out, "But apparently the noncompatibility factor is not total. It has been noted that prototype modules of the Telefunken compander fit very nicely into a Dolby main-frame system. An interesting coincidence."

24-Tracks Bought

NASHVILLE—Joe Johnson, president of Four Star Music here, purchased several 24-track editions of the new Ampex MM-1200 audio recorders during Ampex's two-day introduction of the units to the local recording industry.

Four Star also bought several other Ampex models. Ampex has held special showings of the MM-1200 in New York (Billboard, March 13) and Zurich, with a showing also set for Los Angeles.

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Issue Date: June 26, 1976

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All the information needed by A&R Departments, personal managers and agents, artists, music publishers, equipment marketers, independent record producers, ad agencies, radio syndicators and independent recording studios for making music. All the facts...the contacts...*the only directory of its kind all year—used all year.*

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Ad Deadline: May 28, 1976

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Nashville, Tenn 37203
615/329-3925

Tokyo
Hugh Nishikawa
c/o Music Labo
3-3, 2-chome, Azabudai
Minato-ku, Tokyo 106
03-585-3368



Angel photo

WEST MEETS EAST—Sitarist Ravi Shankar and violinist Yehudi Menuhin join in a recording session for Angel to cut an LP side of ragas, their third collaborative album for the label. Flip side will be recorded this summer and, carrying the mixture of idioms a step further, will feature flutist Jean-Pierre Rampal with harp accompaniment in pieces composed by Shankar. Shown in the background, from left, are tamboura player Nodu C. Mullick, Alla Rakha on tabla, and Amiya Das Gupta, also on tamboura.

LOLL & LISTEN

Rug Concert Concept Unrolled In Minneapolis

By DAVE DEXTER JR.

LOS ANGELES—You go to a concert by the Minnesota Orchestra in Minneapolis this summer and you bring your own pillow.

Ten "rug nights" are scheduled

Pop Sweetener For Festival In Meadow Brook

DETROIT—The Meadow Brook Music Festival, renowned in the Midwest as the summer home of the Detroit Symphony Orchestra, will mix its conventional classical concerts with jazz, pop and country attractions starting June 24 with Aldo Ceccato as music director.

Friday nights through the summer will be devoted to jazz and pop acts with Benny Goodman set for June 25, Oscar Peterson, July 2; Chuck Mangione, 9; Cleo Laine and John Dankworth, 16; the Maynard Ferguson Band, 23; Tony Bennett and Woody Herman's Band, 30; the Preservation Hall Orchestra of New Orleans, Aug. 6; Tex Beneke's Band with Bob Eberly and Helen O'Connell, 20, and Barry Manilow, 27.

Johnny Rodriguez headlines the bill at a novel country music night on Aug. 22.

Through the summer, the Detroit Symphony will perform in 22 evening and three children's concerts, all on the campus of Oakland Univ. in Rochester, Mich. Other highlights of the season will be the Pennsylvania Ballet, a Mostly Mozart Week, an all-Beethoven marathon and programs starring Ravi Shankar, Gordon MacRae, Bobby Short and the New England Conservatory Ragtime Ensemble.

Disk Dealers Selling Orch. Subscriptions

SAN ANTONIO—Two Record Hole retail shops here have opened their facilities to the San Antonio Symphony Society.

The stores are operating sub-box-offices and selling subscription tickets for the 1976-77 season, which will feature 14 concerts and Andre Watts, Kyung-Wha Chung, Eugene Fodor and Sherrill Milnes, among others.

Slightly more than \$150,000 in donations and pledges has been garnered in the Symphony's funds campaign, which this year has a \$425,000 goal. Music director is Victor Alessandro.

starting June 8 with the ensemble's principal guest conductor, Leonard Slatkin, conducting and emceeding unusual programs, including Ligeti's "Poeme Symphonique," composed for 100 ticking metronomes.

The "rug" concept was pioneered by the New York Philharmonic and is credited with stimulating concert attendance by hosts of young people normally turned off by the traditional protocol of formal concerts.

The Minneapolis audience will lie around on an immense rug-covered floor installed over Orchestra Hall's main floor seats. Rug space is sold for \$3.50 and patrons are urged by Slatkin to tote their own pillows for maximum comfort. The carpeting is the gift of a plywood manufacturer and music buff, Rudy Boschwitz.

In addition to the novel rug events, 12 cabaret pops programs are scheduled. Those in attendance are invited to sit at tables and purchase refreshments while the music is performed. Station WCCO sponsors the series and will broadcast the performances.

The Orchestra's conductor, Stanislaw Skrowaczewski, will conduct a four-day Mozart-Haydn Festival in August and Aaron Coplan is firmed to conduct three bicentennial events July 3-4-5.

Rounding out the summer festivities will be two all-Tchaikovsky programs and a number of special events featuring Henry Mancini, Benny Goodman, the Ragtime Ensemble of the New England Conservatory and two nights of Boston's Sarah Caldwell conducting Stravinsky.

The Minnesota Orchestra also is involved in an aggressive sale of its Vox records by mail-order, offering its four-record Ravel set at \$8 and a single Handel performance on a single LP at \$4.

The summer season will conclude Aug. 22.

BAYREUTH SOUND-ALIKE

BAYREUTH—Organizers of the Bayreuth Festival are again anticipating that some Americans planning to attend the traditional Wagnerian performances here will wind up in Lebanon rather than Germany.

It happens most every year, they say, as festival bound travelers book passage to Beirut rather than Bayreuth.

Rubinstein Cuts LP For London In Benefit Move

NEW YORK—Artur Rubinstein has been an exclusive RCA Records artist almost as long as anyone can remember. But two weeks ago the eminent pianist recorded a major work for London.

The venture is to provide funds for an Israel charity, and both Rubinstein and Zubin Mehta, who conducted the recording of the Brahms D Minor Piano Concerto with the Israel Philharmonic, are donating their royalties to the cause.

RCA executives say Rubinstein was released just for this one recording because of its charitable nature, and in no way represents a relaxation of his exclusive arrangement with the label. Interestingly, RCA still maintains in its active catalog a Rubinstein performance of the Brahms D Minor performed with Erich Leinsdorf and the Boston Symphony.

'BABY DOE'

Wide Span For Lincoln Center Opera Simulcast

NEW YORK—The live telecast of the New York City Opera production of "The Ballad Of Baby Doe" Wednesday (April 21), with simultaneous stereo radio transmission, had a reach embracing more than 50% of the television households in the United States.

The broadcast was another in the groundbreaking series, "Live From Lincoln Center," which was launched in January with a telecast of a New York Philharmonic concert. A number of the concert halls and performing institutions based in the New York cultural center are participating in the program.

The Douglas Moore opera telecast was transmitted by Public Broadcasting stations in 60 cities representing 42 tv markets, with cooperating FM stations in the areas.

A key feature of the simulcast was the use of satellite transmission for the stereo audio signal to reach Chicago, Los Angeles and Dallas.

"In effect," says John Mazzola, managing director of Lincoln center, "our media development department has created the first hi fi stereo radio network."

Classical Notes

Rodney Friend takes over as concertmaster of the New York Philharmonic next season when Eliot Chapo leaves to take a similar post with the Dallas Symphony. Friend comes to New York from the London Philharmonic. . . . The Cleveland Orchestra's fund-raising marathon, run last month in conjunction with station WCLV, produced a record \$117,872.

Margaret Carson named special consultant to the Van Cliburn international piano competition, to be held in Fort Worth in September 1977. . . . Recent radiothon for the Greater Miami Philharmonic over station WTMI raised \$40,000 for the orchestra. Burger King Corp. not only paid for advance radio spots but also provided nourishment for women manning the radiothon phones.

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 5/1/76

Easy Listening

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

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|--|
| 1 | 3 | 7 | TRYIN' TO GET THE FEELING AGAIN Barry Manilow, Arista 0172 (Warner-Tamerlane/Upward Spiral, BMI) |
| 2 | 5 | 5 | DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Glen Campbell, Capitol 4245 (ABC/Dunhill, BMI/Acufl-Rose, BMI) |
| 3 | 9 | 3 | WELCOME BACK John Sebastian, Warner/Reprise 1349 (John Sebastian, BMI)) |
| 4 | 1 | 8 | COME ON OVER Olivia Newton-John, MCA 40525 (Casseroles/Flamm, BMI) |
| 5 | 6 | 5 | ANYTIME (I'll Be There) Paul Anka, United Artists 789 (Spanka, BMI) |
| 6 | 2 | 9 | LOOKING FOR SPACE John Denver, RCA 10586 (Cherry Lane, ASCAP) |
| 7 | 8 | 9 | RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI) |
| 8 | 13 | 4 | EVERYDAY WITHOUT YOU Hamilton, Joe Frank & Reynolds, Playboy 6068 (Spitfire, BMI) |
| 9 | 12 | 6 | I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis Jr., ABC 12170 (Groovesville, BMI) |
| 10 | 4 | 9 | THERE'S A KIND OF HUSH (All Over The World) Carpenters, A&M 1800 (Glenwood, ASCAP) |
| 11 | 7 | 7 | I THOUGHT IT TOOK A LITTLE TIME (But Today I Fell In Love) Diana Ross, Motown 1387 (Jobete, ASCAP) |
| 12 | 22 | 3 | LOVE IN THE SHADOWS Neil Sedaka, Rocket 40543 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP) |
| 13 | 10 | 12 | LET YOUR LOVE FLOW Bellamy Brothers, Warner Bros./Curb 8169 (Loaves & Fishes, BMI) |
| 14 | 11 | 12 | I DO I DO I DO I DO I DO Abba, Atlantic 3310 (Countess, BMI) |
| 15 | 17 | 5 | FALLEN ANGEL Frankie Valli, Private Stock 45074 (Big Secret/Almo, ASCAP) |
| 16 | 14 | 8 | HERE, THERE AND EVERYWHERE Emmylou Harris, Warner/Reprise 1346 (Maclen, BMI) |
| 17 | 20 | 4 | HURT Elvis Presley, RCA 10601 (Miller, ASCAP) |
| 18 | 21 | 6 | SHANNON Henry Gross, Lifesong 45002 (Blendingwell, ASCAP) |
| 19 | 16 | 9 | CONCRETE & CLAY Randy Edelman, 20th Century 2274 (Saturday, BMI) |
| 20 | 30 | 3 | MOONLIGHT SERENADE Bobby Vinton, ABC 12178 (Robbins, ASCAP) |
| 21 | 36 | 2 | SILLY LOVE SONGS Wings, Capitol 4256 (MPL Communications, BMI) |
| 22 | 15 | 11 | ONLY LOVE IS REAL Carole King, Ode 66119 (A&M) (Colgems, ASCAP) |
| 23 | 29 | 4 | GET CLOSER Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI) |
| 24 | 23 | 5 | WORDS (Are Impossible) Donny Gerrard, Greedy 101 (ATV, BMI) |
| 25 | 42 | 3 | SARA SMILE Daryl Hall & John Oates, RCA 10530 (Unichappell, BMI) |
| 26 | 26 | 4 | WE CAN'T HIDE IT ANYMORE Larry Santos, Casablanca 844 (Groovesville, BMI) |
| 27 | 39 | 2 | HAPPY DAYS (From The Paramount TV Series) Pratt & McClain, Warner/Reprise 1351 (Bruin, BMI) |
| 28 | 24 | 13 | DREAM WEAVER Gary Wright, Warner Bros. 8167 (Warner Bros., ASCAP) |
| 29 | 37 | 6 | STRANGE MAGIC Electric Light Orchestra, United Artists 770 (Unart/Jet, BMI) |
| 30 | 18 | 11 | CUPID Tony Orlando & Dawn, Elektra 45302 (Kags, BMI) |
| 31 | 19 | 8 | GOOD HEARTED WOMAN Waylon & Willie, RCA 10529 (Baron/Willie Nelson, BMI) |
| 32 | 34 | 5 | FOREVER LOVERS Mac Davis, Columbia 3-10304 (Tree, BMI) |
| 33 | 44 | 6 | RHIANNON (Will You Ever Win) Fleetwood Mac, Warner/Reprise 1345 (Rockhopper, ASCAP) |
| 34 | 33 | 8 | AS TIME GOES BY Tony Bennett, Improv 712 |
| 35 | NEW ENTRY | | FALLING APART AT THE SEAMS Marmalade, Ariola America 7619 (Capitol) (Almo/Macaulay, ASCAP) |
| 36 | 46 | 2 | AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP) |
| 37 | 32 | 10 | YOU'LL LOSE A GOOD THING Freddy Fender, ABC/Dot 17607 (Crazy Cajun, BMI) |
| 38 | 31 | 11 | ONCE A FOOL Kiki Dee, Rocket 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI) |
| 39 | 47 | 2 | THE HUNGRY YEARS Wayne Newton, Chelsea 3041 (Don Kirshner, BMI) |
| 40 | NEW ENTRY | | BETTER DAYS Melissa Manchester, Arista 0183 (Rumanian Pickelworks/Columbia/New York Times, BMI) |
| 41 | NEW ENTRY | | MORE, MORE, MORE (Part 1) Andrea True Connection, Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP) |
| 42 | NEW ENTRY | | LOVE HANGOVER Diana Ross, Motown 1392 (Jobete, ASCAP) |
| 43 | NEW ENTRY | | ONE PIECE AT A TIME Johnny Cash, Columbia 3-10321 (Tree, BMI) |
| 44 | 43 | 4 | MY THRILL Al Martino, Capitol 4241 (Barton/Greenbar, ASCAP) |
| 45 | 48 | 4 | THE GRASS KEEPS RIGHT ON GROWING Perry Como, RCA 10604 (September, ASCAP) |
| 46 | NEW ENTRY | | BARETTA'S THEME (Keep Your Eye On The Sparrow) Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI) |
| 47 | 50 | 2 | BARETTA'S THEME Sammy Davis Jr., 20th Century 2282 (Leeds, ASCAP/Duchess, BMI) |
| 48 | NEW ENTRY | | OLD CAPE COD Bette Midler, Atlantic 3325 (George Pincus & Sons, ASCAP) |
| 49 | 41 | 6 | STREET TALK B.C. Generation, 20th Century 227 (Heart's Delight/Gooserock, BMI) |
| 50 | NEW ENTRY | | GET UP AND BOOGIE Silver Convention, Midland International 10571 (RCA) (Midsong, ASCAP) |

INDY AYR-WAY OUTLOOK **4-State Chain Plugs Product, Price As Compact Stereo, CB Lead Way**

By VICKORA CLEPPER

INDIANAPOLIS—Increasing demand for compact stereo, and its entry into the CB market last fall, has turned around the audio business at Ayr-Way, locally-based four-state chain of discount stores.

And while the record/tape, audio and automotive departments are separate entities, operating in different areas of the stores with varied ad media and distinct customers, the selling strategy is the same.

Both Don Rapp, vice president in charge of "hard goods," and Tom Mabry, senior buyer for records and tapes, share the motto: "Let the customer have what he wants, when he wants it and at a price he's willing to pay." Rapp explains it may not be an original philosophy, "but it works."

Ayr-Way has 26 stores (soon to be 28) in Kentucky, Indiana, Illinois and Ohio, within or adjacent to high-traffic shopping malls.

To reach and satisfy both the 10-year-old looking for a current single with his or her

weekly allowance, or the retired couple wanting a "record player," both Rapp and Mabry stress two elements in merchandising and advertising: selection and price.

"Ten years ago we were hardly in the compact business," notes Rapp. "We had photographs. Today our customer wants a stereo system at a top price around \$300 with a recognizable brand name—GE, Lloyd's, Zenith or Juliette (Topp)." The basic system includes a receiver, turntable, speakers, and more frequently now, an 8-track player or recorder/player.

Consequently gimmicks and tie-ins are avoided in serving the thrifty stereo customer. "If it's a tie-in, the item you're giving away really isn't free," notes Rapp.

Television appeals more to the general audience for hi fi equipment, which Rapp couples with newspaper ads. Advertising frequency varies from market to market, with large-city stores using the most. And while Rapp won't disclose the Ayr-Way ad budget,

he says the chain takes advantage "of all available practical co-op money."

Stereo equipment, tv and radios are positioned with major appliances, normally toward the rear of the typical store, in an 1,800 to 2,000-square-foot section. "Our customer is not the hi fi bug who expects a sound room, but he does come looking for brand names, just as the audiophile does," Rapp observes.

Ayr-Way entered the CB market last fall and initial sales have proven excellent, he says. The stereo department offers two Midland mobile transceivers and a base station, with the automotive department carrying the Spark-o-Matic and Kraco lines, with units selling well mostly in the \$100 to \$130 range.

Benefits from the dual-location selling are twofold, notes Rapp: CB reaches two different sets of customers, and it helps the supply situation with multiple sources, a critical factor with CBs in such heavy demand.

"The rationing situation is starting to ease up," he says, "but sales are still strong. We



Billboard photo by Vickora Clepper
Ayr-Way vice president Don Rapp, right, and record/tape buyer Don Mabry.

haven't reached the saturation point yet. We got into CB when we saw demand in our markets, and the decision proved correct."

Size of the market is the main criteria for introducing any new product. "It needs to have a mass appeal, since we are mass merchandising."

(Continued on page 52)

Pioneer Test Latest Noise Reduction Ploy

By RADCLIFFE JOE

NEW YORK—U.S. Pioneer Electronics has launched a 13-week, \$30,000 test market schedule of its RG-1 Dynamic Noise Processor in Massachusetts and Rhode Island, with special emphasis on the Boston/Cambridge area, according to company officials.

Launching of the Pioneer unit coincides with a new burst of activity on the consumer market by noise reduction systems manufacturers.

Earlier this month, dbx disclosed that it was negotiating with close to a dozen home audio equipment manufacturers in an effort to have them incorporate dbx noise suppression

circuitry in their 1977 product lines, TEAC/Tascam already offers such circuitry (Billboard, April 17), and Uher will soon have its first unit with dbx (see separate story, this issue).

Telefunken has also developed its own system which it claims can provide about 30 dB dynamic range better than currently available systems (Billboard, April 24). The system will have its U.S. debut through distributor Gotham Audio at the AES convention in Los Angeles next month, after initial exposure at the Zurich AES in March.

Also contributing to the increased

(Continued on page 52)

TRADE SHOWS

FCC Amends Display Rules

By MILDRED HALL

WASHINGTON—The FCC has amended its rules to permit display of non-certified consumer electronics products at industry trade shows, but will not permit showing of equipment which could not be authorized under existing rules.

This would bar prototype display of equipment for AM stereo or discrete quadraphonic broadcast services, both of which are waiting for rule-making to be completed by the commission.

There are limitations on the display and advertising of the non-approved equipment items (transmitters and other non-consumer items are also included). All displays and brochures must carry notice that "This device has not been approved by the FCC. This device is not, and may not be, offered for sale or lease, or sold or leased."

Also, the trade show must be strictly for industry, and not open to the general consuming public. None of the non-certified working models of receivers or other devices can be activated at the show, to prevent any possibility of harmful interference.

The EIA petitioned in 1975 for the right to display the non-certified items, to permit manufacturers to judge response at the trade show, before going through the time and effort required for commission certification. Some items with poor showings would never be manufactured.

Designs winning heavy response at trade shows can result in large-scale manufacturing. This may mean further changes related to mass production of the item—requiring a second certification.

A similar petition for display of non-approved items was submitted by Morse Electro Products. Morse also asked that "cosmetic" changes in sets, affecting only appearance and not receiver parts, and new model numbers be allowed without requiring new certification.

(Continued on page 50)

'Dub-Proof' Betamax Developed

• Continued from page 1

the off/air, tuner/timer recording feature (Billboard, Feb. 21).

The announcement reinforces earlier observations, initially downplayed by Sony, that prerecorded programs would be as important to initial Betamax success as the off/air, tuner/timer recording feature (Billboard, Feb. 21).

Already tested at the joint Sony-PCL duplicating plant in Japan, where Betamax market penetration has a six-month jump on the American introduction, the system compares in some ways to the previously developed Copy Guard of Trans-American Video and Stop Copy of Teletronics, Goldmark Communications and Byron.

According to a Sony spokesman here, the new system bears out the earlier comments of chairman Akio Morita that such an antipiracy development to protect copyrighted material is necessary to hasten the adoption of Betamax as the de facto standard and for home videocassette systems.

A videocassette print produced through the new CSX 1000 interface between the D-500 master and multiple slave units is said to provide a playback image no different than

(Continued on page 52)

RECORD SPACE

Audio Retailer Group Gets CES Spotlights

• Continued from page 3

square foot, more than \$1.57 million is contracted compared to last year's total of about \$1.2 million.

Some of the additional income—the EIA is a non-profit organization—will be used to shift the New York office to Chicago in mid-May. The move is in conjunction with the takeover of the CES itself by the CEG/CES staff from the Snitow Organization, as previously announced last fall to start with the Winter CES next January at Chicago's Conrad Hilton Hotel.

Among major changes announced for the upcoming Summer CES is the grouping of related product categories, such as audio, video, citizens band and car stereo, and accessories/blank tape.

Included in the initial exhibitor list are more than 75 major audio/hi fi firms, with at least 15 of these offering special disco components; more than 175 CB/car stereo manufacturers, including virtually every major name in the business; more than 50 blank tape and accessory companies, among them almost every major U.S. and foreign manufacturer of audio tape and several video firms as well; several tape duplicator equipment firms, and a growing number of consumer video and video games manufacturer importers.

Also noted are mostly new faces among a list of promotional record/tape companies that find a steady market at CES for a growing num-

(Continued on page 52)

TAX NOW 12½%

50% VAT Trim Should Boost U.K. Audio Sales

By ADAM WHITE

LONDON—The decision by Denis Healey, Chancellor of the Exchequer, to halve Value Added Tax in the U.K. to 12½% on hi fi equipment and other similarly rated domestic equipment has given a big boost to the industry's retail and manufacturing companies.

For quite a while now, British audio firms have been in trouble, either closing down, or retracting into smaller units, due in part to the general economic recession but also to the sales depression caused by the crippling 25% VAT levy imposed last year.

Some business observers believe there will now be an almost immediate sales increase of 10%. Certainly independent and chain hi fi dealers have been quick to cash in on the lower prices they can now offer. And the exact halving of the previous rate makes price re-calculation relatively easy for the dealer.

A steady campaign waged over the past year by associations officially representing the audio trade is believed to have had the required impact on Treasury thinking here.

Nevertheless, the Healey package is considered in some quarters of the audio industry to be either too late or insufficient. Rather better results for British industry, they claim, would have been obtained by restricting imports.

From the record industry point of

(Continued on page 50)

AT AES MEET

RIAA To Check 'Coded' Tapes

• Continued from page 1

the codes adopted by cooperating labels and would be prepared to provide "expert" testimony in cases of suspected infringement.

Engelke claims that earlier tests have satisfied label engineers that the Audicom system is technically feasible. He describes the upcoming test as probing any remaining questions that encoded signals would interfere with musical programs.

The Muzak system, known as "Watermark," has been in use by the

wired-music company for a number of years. Instead of adding a signal, as in case of Audicom, it subtracts minute portions of the recorded program on an extremely narrow band of frequencies. The deletions are said to be undetectable by the ear, but may be read by an appropriate electronic scanner.

The Watermark device has been used successfully by Muzak in securing judgments against infringers of its material, company executives have said.

Umberto Muzio, Muzak president, confirms that discussions have

been held "recently" with representatives of the RIAA, but withheld comment on their status.

The RIAA, too, has been reluctant to disclose the current status of encoding developments. However, it is known that one of the prime benefits that would derive from such a system would be its ability to detect pirated product masquerading as sound-alikes.

Some observers have noted an increase in dubious sound-alikes as antipiracy enforcement, both on the state and federal levels, has tightened.

NAB LUNCHEON FEATURE

Vidtape Birthday: 20 And Improving

CHICAGO—Twenty years of videotape, first introduced to the industry by Ampex Corp. and still revolutionizing the broadcast media, was celebrated at an NAB luncheon with a kinescope and videotape presentation moderated by Douglas Edwards, veteran CBS newscaster.

The presentation was preceded by a telegram from President Gerald Ford stressing the industry's responsibility in advancing freedom of expression and individual enterprise.

Videotape was first introduced at the 34th NAB Convention in 1956 and the first broadcast use was the Douglas Edwards news show on Nov. 30 of that year.

Various tv stars such as Ed Sullivan introducing Jackie Gleason, Ed Wynn, Betty Furness and Bing Crosby on kinescope showed one of the disadvantages of that taping form, the appearance of shutter bars in transmission.

Kinescope continued in use until Ampex introduced the Mark IV on April 14, 1956, when engineer

Charles Goodman changed modulation from AM to FM and tape speed was only 15 i.p.s. Prior developments by NBC used 30 feet of tape per second, and VERA (vision electronic recording) used 16 feet per second, and were discarded.

Videotape began to be used broadly in 1957, and a film clip showed Sinatra and Crosby introducing the Edsel. Commercials remained live on most stations, mimicking radio announcer style.

A videotape remote was used in 1959 with Audrey Meadows and Mel Allen accompanying Ronald Reagan for a Tournament of Roses show.

Color quadruplex came into being in October 1958 and persisted although the size of the audience able to receive color remained small.

High band tape allowing dubbing entered in the late '60s.

Edwards summed up with an accolade to Ampex, "Thanks for giving us such a marvelous tool for doing our job." ANNE DUSTON

Big 3M Ireland Cassette Push

DUBLIN—3M (Ireland) is planning one of the strongest blank cassette promotional campaigns ever organized here, pushing the company's full range of Scotch cassettes.

Starting April 28, and over an eight-week period, more than a million vouchers will be distributed through Ireland via the Evening Herald national newspaper. Each voucher will entitle the bearer to a minimum reduction of around 26 cents on a cassette, giving a total possible saving to the public of more than \$260,000.

3M is underwriting this "give-away" by means of a special "one free for every three" cassettes or-

dered by retailers during the period of the offer. This bonus applies to the company's more expensive tapes, Hi-Energy, Chrome and Classic.

Hugh O'Donnell, marketing supervisor of 3M's tape division, says initial trade response has been enthusiastic. "Traders welcome any steps to make Irish cassette consumers more quality conscious. There's a need to encourage trading up in the market and to educate the public to discriminate between quality tapes and the mass of cheap, low-quality merchandise that is shipped across the counter."

Cetec Audio To Debut Console

LOS ANGELES—Cetec Audio has introduced an audio console called Series 20A which will debut at the Los Angeles AES.

The design of the 20A incorporates systems innovations that allow it to meet the real-time demands of television production, sound reinforcement, and theater effects, together or separately.

The series 20A is modular, with four chassis/enclosure sizes available: 2½ feet with 21 module positions, four feet with 31 positions, five

feet with 39 positions, and six feet with 47 positions.

The operator may plug modules into any position to customize the arrangement for a particular show without affecting their function.

FCC Amends Rules

• Continued from page 49

The FCC said it would make the Morse request part of its separate review of problems associated with model numbers, trade names, pet names, modifications, etc., now under study by the commission staff.

Ink Abdul-Jabbar CB/Autosound Pact With Xtal

• Continued from page 4

Time, Newsweek, U.S. News & World Report, Sports Illustrated and Esquire. The theme of the advertisements will be "Xtal makes peace with picky people"

"The endorsement will be especially significant," points out Lou Perlin, Xtal marketing manager, "in that Kareem has a reputation for being very selective."

Perlin also discloses that Jabbar is the first in a series of celebrities from various fields Far Eastern hopes to sign.

"We hope to have both consumer and trade ads ready to run in time for the NEWCOM show May 4-6 at the Louisiana Superdome in New Orleans and of course for June CES," says Perlin.

Perlin adds that at June CES Xtal will hold a cocktail reception for dealers and press and hints that Jabbar might be in attendance as well as other soon to be signed celebrities.

Jabbar's signing is significant in that it reflects the enormous growth the CB industry is undergoing. Recording artist C.W. McCall, who popularized CB consciousness with his recent "Convoy" hit, has already signed with Midland to endorse its line.

Far Eastern Research Labs, a company formed in 1973 by current president Reggie Williams, originally began to market autosound but added CB two years ago when he realized the beginning of its mass market appeal.

Today Far Eastern has a product lineup of 17 autosound units that includes AM/FM in-dash and underdash 8-track and cassette models. By June CES Xtal will have 16 CB products including mobile transceivers, base stations and combination CB/cassette, CB/8-track, and CB/radio models.

Xtal has been able to carve a solid niche for itself in the autosound market and up until now has billed its line as "X rated" using X rated movie stars such as Donna Young to endorse its products.

In September, notes Perlin, Xtal will move into new facilities in the San Fernando Valley which will be twice the size of its current headquarters.

"We have already invested \$120,000 in test equipment for the new facility," Perlin emphasizes, "to improve quality control."

Xtal is also preparing a booklet entitled "The Twenty Most Often Asked Questions About CB" which it hopes to have available shortly for both dealers and consumers in an all-out effort to educate about citizen's band.

The firm's distribution is primarily two-step.

New CB Service Unit

CHICAGO—B&K Precision, division of Dynascan Corp., has bowed model 1040 CB Service-master at suggested \$250 list as a potential dealer entry into the growing CB service business at a minimum of equipment investment.

Operating as a test center, it utilizes the B&K analyst procedures that are claimed to result in rapid, programmed testing of CB equipment for most transmitter and receiver performance characteristics. The unit incorporates the functions of a peak-reading RF wattmeter, dummy load, audio wattmeter, audio generator and distortion meter.



Billboard photo by Jim McCullaugh.

CB PREVIEW—Newcom chat at recent San Diego High Fidelity Music Show involved, from left, Irv Stern, Harman International; Jack Carter, who heads own rep firm and was on show committee, and Stern's daughter Nina. The Harman/JBL executive will participate in Newcom CB Update, talking on surviving after the boom is over through smart management and controls.

RELEASE DECODER

Clarion Into Pay TV Mart

LOS ANGELES—Clarion Corp., a Japanese electronics manufacturer here, and Telease, Inc., the national licensee of the Teleglobe Pay-TV System, have entered into a contract for the manufacture of pay tv decoders.

The agreement, subject to board approval of each of the firms, calls for an initial production of 250,000 decoders. Delivery of the first 20,000 is to be made to American Subscription Television of California, Inc. (ASTC) subscribers in the Los Angeles area beginning in about one year.

The contract was announced by Jim LeVitus, president of Clarion Corp. of America, Clarion's U.S. distribution company, and Robert Black, president of Telease, Inc. and ASTC.

"We believe broadcast pay tv is an exciting new investment opportunity for our company," LeVitus says. "The Telease/ASTC contract is a major step toward our further expansion in the U.S. market." Clarion is one of the world's largest manufacturers of auto radios and car stereo tape systems. The company has recently entered the home stereo and citizen's band radio market.

"Now we can proceed to make pay tv available to everyone," says Black, "not just those who have cable service. This is the beginning of a nationwide pay tv industry with two FCC licenses already granted and applications pending in five other cities."

"Our system permits anyone in the television coverage area to receive pay tv. In Los Angeles, we will be broadcasting over Channel 22. Its power will be increased to make

KWHY-TV the most powerful station in Southern California. Most homes in the present coverage area will receive a signal five times stronger than now. The stronger signal will also expand the station's coverage area by 85% to 15,272 square miles from 8,500, thus enlarging the potential audience to 10 million people."

American Subscription will be providing customers with an opportunity to view current motion pictures, Broadway theater, sporting events, concerts, as well as other events without editing or commercial interruption.

When pay tv programs are being telecast, the station will send a scrambled signal, making the picture and sound unintelligible to any viewer without a decoder. When subscribers wish to view programs, they just press a button on the decoder. The picture and sound become clear instantly. Subscribers will be billed monthly from a central computer for programs they watch plus a rental fee for the decoder.

Trim VAT On Audio

• Continued from page 49

view, pre-budget fears that VAT on disks and prerecorded tapes would rise were dispelled by the final shape of the budget.

Furthermore, record sales should benefit in the long term from the new hardware VAT rate—and Geoffrey Bridge, director-general of the British Phonographic Industry, was among the first to point out this heartening aspect of the post-budget inquest.

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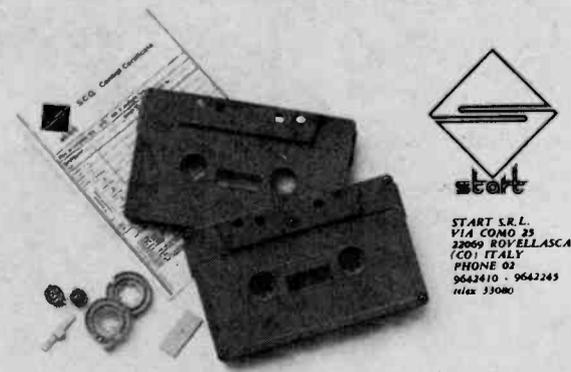
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RepRap

Steven Teachout, former Janszen Electrostatic vice president, announces formation of **Resource Marketing Associates**, 2636 Humboldt Ave. S., Minneapolis 55408, phone (612) 374-2832, to cover the Dakotas, Minnesota and upper Wisconsin.

* * *

William Cara, newly appointed marketing director for **Audiomobile, Inc.**, has announced the appointment of manufacturer's representatives for the firm's new SA-500 component car stereo system.

The new reps include: **H-P Marketing**, Littleton, Colo.; **Marshank Sales Co.**, Culver City, Calif.; **Dobb's Stanford**, Irving, Tex.; **Henry J. Schroeder Sales**, Cleveland; **Paul Stone Sales**, Indianapolis; **Gene Rosen & Associates, Inc.**, Bethesda, Md.; **Jack B. Anthony & Associates**, Stamford, Conn.; **Paul Hayden Associates**, East Point, Ga.; **Bernard Darmstedter Associates**, Baldwinsville, N.Y.; **Budesco**, Newton Center, Mass.

Audiomobile's manufacturer's reps will establish distribution of the firm's product line through automotive sound installation and high fidelity retailers. New address for Audiomobile, Inc. is 1891 McGraw Ave., Irvine, Calif.

* * *

Irving Glasser, former marketing manager for **Finetone Distributors**, has joined **Don Sanders Assoc.**, metro New York rep firm at 33-39 80th St., Jackson Heights 11372. He comes to expanding sales force that handles Clarion car stereo and CB; **Superscope Storyteller** book/cassette; **Kustom Kreations** accessories; **Aimor Corp.** of America tape recorders; **Projectivision** large-screen tv systems, and **J. Lindsey Co.** CB accessories.

* * *

Fidelitone of Palatine, Ill. names **Metro Sales Co. Inc.**, 5330 Washington Boulevard, Indianapolis, 46220, to represent firm's line of re-

placement styli, cartridges, record care equipment, audio and CB accessories throughout Indiana and Kentucky. **Cir-Vu Marketing**, 884 S. Lipan, Denver 80223, was chosen to represent **Fidelitone** in Colorado.

Headquartered in Olney, Md. since 1963, **A B & T Sales Corp.**, consumer electronics reps for Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, Virginia and D.C., has relocated in Grasonville, Md. New mailing address:

P.O. Box 111, Grasonville, Md. 21638. Principal officers of A B & T are **Richard E. Tydings Sr.**, chairman of the board and **Milt Dienes**, president.

Mike Brown, specialist in training sessions for audio products, joins **Ripley & Associates Inc.**, 8053 E. Bloomington Freeway, Minneapolis 55420. Firm handles Kenwood, Dokorder, ESS and Sanyo in upper Midwest.

Summer... and the Selling Is Easy

Billboard's Summer Consumer Electronics Show Issue

Issue Date: June 19
Ad Dateline: June 4

Multi-Market Retailer Report: Their Business Outlook...
The Growing Importance of CB and Car Stereo...
Disco Hardware's Increasing Share-of-Market...
Accessories... Blank Tape Report... and much more!

March Sales To Dealers Mixed

WASHINGTON—Total March and first quarter U.S. market sales to dealers were strongly ahead for auto radios, including tape players, but still down for portable phonographs, including compact and component systems.

As reported by the EIA marketing services department, auto radio sales were up 44% in March to 1.11 million units sold to dealers, with the 13-week total of more than 3 million about 57% ahead of 1975, reflecting the boom in new car sales and continuing strong aftermarket.

In contrast, sales to dealers of portable, compact and component phono systems decreased 36.5% in March to 191,000 units, with the three-month total of 566,500 nearly 16% below the year-ago level.

Fuji Shipping First 8-Tracks

NEW YORK—Fuji Photo Film has begun distributing its first 8-track cartridge products in playing lengths of 45 and 90 minutes.

The tapes, previewed at the January CES, utilize the same blank tape formulation used in the Fuji open-reel line, and have a signal to noise ratio of 50 dB or more, according to **George Saddler**, Fuji's audio marketing director.

Saddler further adds that the tapes are housed in high-impact polystyrene cases that allow them to be used continually without problems. The reel itself is designed to withstand temperatures of up to 176 degrees, and all other internal components are top quality, he says.

The 8-tracks have a suggested list price of \$4.80 for the 45 minute, and \$6.30 for the 90 minute, to compete with the high end 3M Classic BASF Studio and Audio Magnetics XHE cartridges, among others.



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1515 Broadway
New York, N Y 10036
212/764-7350

Nashville
John McCartney
1717 West End Ave #700
Nashville, Tenn 37203
615/329-3925

Noise Reduction Interest

• Continued from page 49

consumer market activity is a recent decision by JVC to offer Dolby noise reduction circuitry in some of its tape decks for the first time. JVC also manufactures its own ANRS

noise suppression system. (Billboard, March 13).

Pioneer officials decided to test market the RG-1 in Boston and environs because "we believe Boston is a good market, because of its heavy student population, good dealer network and relatively good sales volume."

The unit, a joint venture between Pioneer and audio engineer Robert Grodinsky, was previewed at the last AES convention, and has received critical acclaim by many experts in the field.

Pioneer's test market campaign, suggests to potential buyers that they can upgrade their present hi fi system through use of the RG-1 without "junking" anything they already own.

The system itself is designed for all commercially recorded products, with special emphasis on prerecorded tapes.

Results of the Massachusetts market campaign will be used in structuring a nationwide marketing and merchandising program for the unit, which carries a \$175 price tag.

Meanwhile, Burwen Labs has become one of the first major casualties of the fierce race for dominance of the market. The Massachusetts-based firm, which began marketing noise suppression systems for the consumer market about two years ago, reportedly buckled under staggering debts and defective components that resulted in huge and costly returns of equipment.

Uher Adding 1st Dbx Open Reel

LOS ANGELES—In an effort to take a more aggressive stance in the U.S. tape recorder market, Uher of America is broadening its product lineup as well as its price points, according to George Rose, president.

For the first time the company will offer an under \$400 open-reel machine in the U.S.

Four new models in all will be dropped in at June CES including one portable cassette unit, two cassette decks, and the 10½-inch open reel recorder, model SG510, for under \$400.

The SG510 is significant in that it will feature dbx noise reduction, an increasing trend in tape hardware (Billboard, April 17), computer logic and an omega loop, a concept borrowed from the videotape industry.

The omega loop eliminates the need for a pinch roller, providing no pressure on tape, and leaving no dust or dirt particles on the tape.

The firm, according to Rose, will have a greatly expanded exhibit space at CES and highlight the new equipment with a slide presentation using eight projectors.

Hi Fi Expo Folds; SAC To Continue

NEW YORK—Manufacturer dissatisfaction with consumer response to Manhattan's only permanent hi fi exposition is resulting in the closure of that Fifth Ave. facility by Saturday (1).

Decision to permanently shutter the show, which has been running since 1969, came when five of the 20 supporting component manufacturers decided not to renew their agreement.

According to Jerry Joseph, founder and president of Hi Fi Expo, the show's closing will not affect the society of Audio Consultants (SAC), which was housed in the same facility.

SAC, which sponsors seminars and educational programs for hi fi dealers, will be moved to offices at 49 E. 34 St., for a two-year period. At the end of its lease it will be re-established in Aspen, Colo., as a broad-based Audio Institute catering to both the educational and recreational needs of its more than 4,000 members.

The exposition's lessees deciding not to renew are TEAC, U.S. Pioneer, Superscope, Marantz, and Jensen South Labs. The argument against supporting the project was that although it was considered valuable for the exposure it offered, it was not properly promoted, and consequently too poorly patronized to make continued involvement feasible.

The dissenters say that the money channeled into the support of Hi Fi Expo, will now be redirected to other more viable merchandising programs.

Joseph admits that he is unhappy to see one of his pet projects die a premature death, but discloses that he would have been forced to close it in two years anyway, to facilitate his planned move to Aspen.

He continues, "Even though this development is premature, it is a good thing in that it frees me to give my total attention to developing SAC into a comprehensive dealer organization." Together with the IHF, EIA/CEG and NARDA, SAC will sponsor a discussion on a national audio retailer group opening day of the Summer CES (see separate story, this issue).



Billboard photos by Vickora Clepper
Ayr-Way audio offerings include compact systems in stereo dept., left; Kraco, Spark-o-Matic CB, above, and Boman car stereo, right, in automotive dept.

Ayr-Way Motto: Sell Product & Price

• Continued from page 49

ers," Rapp observes. "On an item like a CB selling for \$139, we're open to many innovations."

On the other hand, quad was tried, and while units are still kept in stock, 4-channel hasn't taken off for Ayr-Way. Similarly, Mabry keeps a minimal amount of quad tapes and records, both for demonstration and sale.

Although cassette recorders in the

\$29 to \$49 range are still sold, this end of the business isn't as strong as it used to be, Rapp reports. This is due not only to the growing popularity of reel-to-reel systems, but also to the fact that many Ayr-Way customers are purchasing compact systems with an 8-track unit included.

Car stereo continues to be a strong item for the chain, with the Boman line and its own private-label units predominant. At Ayr-Way, 8-track under-dash units are biggest sellers,

with Mabry explaining, "Look at any record/tape department and you'll understand. You see a lot of 8-track and not much cassette."

Both Rapp and Mabry consider their major competition other discount stores. As a result the record/tape buyer's major selling aid is promotion with a capital P.

(This exclusive two-part interview concludes next week with a look at Ayr-Way's software merchandising and low-key hardware tie-ins.)

FCC Warns On Pitfalls In CB Growth

LAS VEGAS—Channel expansion for Citizen's Band radios is a certainty but exactly when and how many channels beyond the now 23 as well as the technology involved is still a mystery cloud shrouded over this exploding product category.

That was the nub of the FCC's message to a packed house seminar on government rules and regulations pertaining to CB during the recent PC-76 Two-Way Radio Show here.

Spokesmen for the government agency denied that its recent Notice of Inquiry and Rulemaking was a "delaying tactic."

Rather, the commission is "looking into some potentially large and serious problems regarding channel expansion and we need some concrete answers before reaching a final decision," commented Charles Higginbotham, chief of the FCC's safety and special radio service bureau.

Summer CES Plans

• Continued from page 49

ber of retail outlets looking for prerecorded software to complement their hardware.

Controlled Sheet Music Service, major folio distributor, joins Apex Records, Associated Music, Countrywide Tape & Record Distributors, General Music, J.S.J. Tape Distributors, Laff Records & Tapes and Record-Wide Distributors.

Another new feature is the industry's first Annual Consumer Electronics design and engineering exhibition, displaying innovative products submitted by manufacturers and selected by a panel of judges.

In addition to the opening day session on a proposed national audio retailer group, the audio conference will feature a multimedia presentation on new audio promotional programs for 1976-77; a new consumer affairs conference will have speakers on the increasing role of government in the industry; two CB radio conferences will feature manufacturers and retailers; the video conference will focus on tv games, consumer video systems and new tv receiver developments.

A major problem facing the FCC, according to Higginbotham, is the high potential for "intermodulation interference when channels are 450 kHz and that happens when there are 40 or more channels."

Added Ray Spence, FCC chief engineer: "With 450 kilo-Hertz separation you could get the same sound on all 23 channels. It doesn't make sense to give you more channels and then let you go and self-destruct with them."

Another major problem facing the FCC and the CB industry itself is the interference problem caused by CB equipment with home entertainment products from second and third harmonics. The problem had gone unnoticed but the increasing proliferation of CB transceivers is causing grave concern in all quarters, according to Higginbotham. CB equipment is causing havoc in some cities on tv channels 2 and 5.

Spence told the assembled crowd that the FCC is proposing radiation limits more stringent than those set for land mobile service and may possibly bring receivers under regulation. Currently only transmitters are subject to FCC regulations.

The FCC is also exploring channel expansion both inside and outside the 27 megahertz range, panelists added.

Tom Keller, with the Office of Telecommunications, told the assembled throng that OTP feels a new class E service in VHF is the best way to go for expansion.

The FCC is now targeting January 1977 for announcing expanded channels but Higginbotham confessed that he still doesn't know whether there will be 40, 45, 50 or even 53 channels when the final decision is reached.

Higginbotham also officially announced the FCC's program is issuing a temporary permit to CB radio license applicants at point of sales as well as a high speed licensing system study to being coping with the enormous amount of license requests.

The FCC also relaxed its type acceptance rule for the first time at PC-76. For the first time at any trade show, manufacturers of CB equipment were allowed to display non-FCC type accepted product as long as it was not offered for sale.

JIM McCULLAUGH

'Dub-Proof' Betamax Developed

• Continued from page 49

that obtained from ordinary Betamax tapes. But if recorded through another Betamax, in a 1:1 situation, the image from such a copy will not be normal and thus unmarketable.

The interface is to be incorporated with the first Betamax printers expected by September, at ST/Videocassette Duplicating, a joint Sony-Teletronics venture in Leonia, N.J., and at Magnetic Video Corp., Farmington, Mich., committed to a major expansion that includes Betamax duplication facilities.

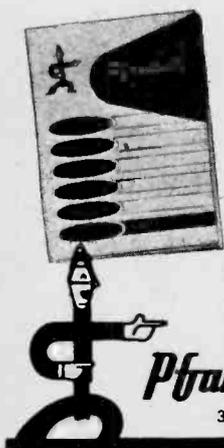
Although only Time-Life and Teletronics Home Video have any public commitment to Betamax programming to date, the mass of ¾-inch U-Matic and ½-inch EIAJ cartridge prerecorded material available for easy transfer to Betamax is significant.

Mike Heiss, general manager of the Home Video division and for-

merly with Computer Television where he fought many piracy battles with hotel movie rip-offs, notes that availability of an effective anti-piracy device is obviously valuable.

However, he doesn't believe the videocassette piracy problem will ever develop as audio tape has. "Audio is a much simpler technology, with high speed duplication versus only real-time 1:1 in video," he notes. "And we expect to stay out of the traps into which the audio and 16mm film people fell."

His own plans on a rental program for Betamax are to be announced soon, involving initially a modified mail-order/home delivery system, with eventual expansion to a point-of-sale availability as well. No decision has been made on incorporation of either the Stop Copy or new Sony "dub-proofing," but he expects everything will fall into place soon.



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|-----------|-----------|----------------|---|-----------|-----------|----------------|--|-----------|-----------|--|---|
| 1 | 1 | 8 | LIVIN' FOR THE WEEKEND/ STAIRWAY TO HEAVEN—O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI) | 34 | 28 | 9 | QUEEN OF CLUBS— K.C. & The Sunshine Band (H.W. Casey, W. Clarke), TK 1005 (Sheryl, BMI) | 68 | 68 | 4 | LOVE REALLY HURTS WITHOUT YOU—Alex Brown (B. Findon, L. Charles), Roxbury 2024 (Black Sheep/Common Good/Pocket Full Of Tunes, BMI) |
| 2 | 6 | 7 | MOVIN'—Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI) | 35 | 45 | 6 | MARRIED, BUT NOT TO EACH OTHER— Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI) | 69 | 79 | 3 | RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (P. Tubbs, V. Edwards), United Artists 752 (ATV/Universal Songs, BMI) |
| 3 | 3 | 10 | I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI) | 36 | 44 | 5 | THIS IS IT—Melba Moore (V. McCoy), Buddah 519 (Van McCoy/Warner-Tamerlane, BMI) | 70 | 76 | 4 | (Fallin' Like) DOMINOES—Donald Byrd (Sigid/H. Clayton/Mbaji), Blue Note 783 (United Artists) (Blue Brothers, BMI/Airby, ASCAP) |
| 4 | 4 | 11 | IT'S COOL—Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP) | 37 | 37 | 8 | WORDS (Are Impossible)—Donny Gerrard (E. Ricordi, L. Albertelli, D. Janseen, B. Hart) Greedy 101 (ATV, BMI) | 71 | 69 | 6 | LOVE WILL KEEP US TOGETHER—Wilson Pickett (N. Sedaka, H. Greenfield), Wicked 8102 (TK) (Don Kirshner, BMI) |
| 5 | 2 | 14 | DISCO LADY—Johnnie Taylor (H. Scales, L. Vance, O. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP) | 38 | 47 | 4 | THAT'S WHERE THE HAPPY PEOPLE GO—Trammps (R. Baker), Atlantic 3306 (Burma East, BMI) | 72 | 75 | 6 | MIDNIGHT LADY Pt. 1—David Morris Jr. (E. Smith, J. Tindel), Buddah 518 (Lone Wolf, BMI) |
| 6 | 10 | 5 | LOVE HANGOVER—Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP) | 39 | 39 | 5 | LOVE HANGOVER—5th Dimension (P. Sawyer, M. McLeod), ABC 12181 (Jobete, ASCAP) | 73 | 81 | 5 | SARA SMILE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI) |
| 7 | 7 | 7 | TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3588 (Columbia/Epic) (Mighty Three, BMI) | 40 | 40 | 10 | HUSTLE ON UP (Do The Bump)—Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI) | 74 | NEW ENTRY | LET IT SHINE—Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI) | |
| 8 | 9 | 9 | LOVE AND UNDERSTANDING (Come Together)—Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI) | 41 | 63 | 2 | I WANT YOU—Marvin Gaye (L. Ware, T.B. Ross), Tamla 54264 (Motown) (Almo/Jobete, ASCAP) | 75 | 80 | 4 | HIS HOUSE AND ME—Dionne Warwick (L. Creed, T. Bell), Warner Bros. 8183 (Mighty Three/Blackwood, BMI) |
| 9 | 11 | 7 | GET UP AND BOOGIE—Silver Convention (S. Levey, J. Prager), Midland International 10571 (RCA) | 42 | 33 | 13 | NEW ORLEANS—The Staple Singers (C. Mayfield), Curtom 0113 (Warner Bros.) (Warner-Tamerlane, BMI) | 76 | 86 | 2 | WANNA MAKE LOVE—Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP) |
| 10 | 5 | 12 | MISTY BLUE—Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK) | 43 | 35 | 17 | FROM US TO YOU—Stairsteps (K. Burke, C. Burke Jr.), Darkhorse 10005 (A&M) (Ganga, BMI) | 77 | NEW ENTRY | SOPHISTICATED LADY—Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (J.C. Enterprises/Chappell/Cole-arama, ASCAP) | |
| 11 | 12 | 6 | CAN'T HIDE LOVE—Earth, Wind & Fire (S. Scarbrough), Columbia 3-10309 (Alexscar/Unichappell, ASCAP) | 44 | 42 | 15 | (Call Me) THE TRAVELING MAN— Masqueraders (D. Deloney, L. Westley, D. Sanders, R. Wrightsil, S. Hutchinson), Hot Buttered Soul 12157 (ABC) (Inense, BMI) | 78 | 88 | 3 | I GET LIFTED—Sweet Music (H. W. Casey, R. Finch), Wand 11295 (Scepter) (Sheryl, BMI) |
| 12 | 16 | 7 | SPANISH HUSTLE—Fatback Band (G. Thomas), Event 229 (Polydor) (Clita/Sambo, BMI) | 45 | 70 | 2 | TEAR THE ROOF OFF THE SUCKER—Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Malbiz & Ricks, BMI) | 79 | 85 | 3 | I HOPE WE GET TO LOVE IN TIME— Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI) |
| 13 | 8 | 9 | HEAVY LOVE—David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamerlane, BMI) | 46 | 57 | 3 | WINNERS TOGETHER OR LOSERS APART—George & Gwen McCrae (G. Reid, R. Martinez), Cat 2002 (TK) (Sheryl, BMI) | 80 | 90 | 2 | GET OFF YOUR AHH! AND DANCE (Part 1)—Foxy (Martinez, Ledesma, Paseiro, Alaimo), Dash 5022 (TK) (Sheryl, BMI) |
| 14 | 22 | 5 | KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI) | 47 | 52 | 5 | LOVE ME RIGHT—Gary Toms Empire (G. Toms), PIP 6517 (Bammar/Blackwood, BMI) | 81 | 43 | 20 | SWEET LOVE—Commodores (L. Richie-Commodore), Motown 1381 (Jobete/Commodores, ASCAP) |
| 15 | 17 | 8 | GRATEFUL—Blue Magic (B. Eli, V. Barrett), Atco 7046 (WIMOT/Friday's Child/Poo-Poo, BMI) | 48 | 53 | 5 | JEALOUSY—Major Harris (J.B. Jefferson, C.B. Simmons), Atlantic 3321 (WIMOT/Sacred Pen, BMI) | 82 | 84 | 4 | IT'S THE MUSIC—Natural Four (L. Hutson, F. Harris), Curtom 0114 (Warner Bros.) (Sient Giant/Aopa, ASCAP) |
| 16 | 20 | 6 | YOU SEE THE TROUBLE WITH ME— Barry White (B. White, R. Parker), 20th Century 2277 (Sa-Vette/January, BMI) | 49 | 60 | 3 | DON'T STOP IT NOW—Hot Chocolate (E. Brown), Big Tree 16060 (Atlantic) (Finchley, ASCAP) | 83 | NEW ENTRY | THE LONELY ONE—Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI) | |
| 17 | 25 | 6 | YOUNG HEARTS RUN FREE—Candi Staton (C. Crawford), Warner Bros. 8181 (DaAnn, ASCAP) | 50 | 64 | 4 | BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/Duchess, BMI) | 84 | 65 | 6 | THANK YOU BABY Part I & II—Lionel Richie (L. Thomas), Don 102 (ITT) (Nuwaupu/Lloyd Price, ASCAP) |
| 18 | 13 | 8 | MAKE YOURS A HAPPY HOME—Gladys Knight & The Pips (C. Mayfield), Buddah 523 (Warner-Tamerlane, BMI) | 51 | 51 | 9 | SAY YOU LOVE ME—D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP) | 85 | NEW ENTRY | UNO ESTA—Bobbi Humphrey (L. Mizell), Blue Note 785 (United Artists), (Alruba, ASCAP) | |
| 19 | 19 | 10 | PARTY DOWN—Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI) | 52 | 31 | 23 | BOOGIE FEVER—Sytyes (K. St. Lewis, F. Perren), Capitol 4179 (Perren-Vibes, ASCAP/Bull Pen, BMI) | 86 | NEW ENTRY | MYSTIC VOYAGE—Roy Ayers Ubiquity (R. Ayers), Polydor 14316 (Roy Ayers Ubiquity, ASCAP) | |
| 20 | 36 | 3 | DANCE WIT ME—Rufus Featuring Chaka Khan (G. Christopher), ABC 12179 (Ackee/Mocrip, ASCAP) | 53 | 71 | 3 | OPEN—Smokey Robinson (W. Robinson, N. Tarplin, P. Moffett), Tamla 54267 (Motown) (Jobeta/Bertram, ASCAP) | 87 | 87 | 6 | HOW ABOUT LOVE—Chocolate Milk (A. Castenell Jr., E. Dabon, R. Dabon, J. Smith III, E. Richard, O. Richard, M. Tio, K. Williams), RCA 10569 (Marsaint, BMI) |
| 21 | 18 | 11 | THE LOVE I NEVER HAD—Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI) | 54 | 49 | 9 | SUPERSOUND—Jimmy Castor Bunch (J. Castor, J. Pruitt), Atlantic 3316 (Jimpire, BMI) | 88 | NEW ENTRY | TOUCH & GO—Ecstasy, Passion & Pain (M. Harris, A. Folder, B. Sigler) Roulette 7182 (Golden Fleeca/Mighty Three, BMI) | |
| 22 | 24 | 6 | ALL IN THE FAMILY—General Johnson (General Johnson), Arista 0177 (Music In General, BMI) | 55 | 55 | 5 | CHILD OF MINE/ IN A GOOD GROOVE—Joneses (G. Dorsey, D. Psalidas), Mercury 73778 (Phonogram) (Landy/Unichappell, BMI/Dolphin, ASCAP) | 89 | NEW ENTRY | MOVIN' LIKE A SUPER STAR—Jackie Robinson (Dion, Donder), Ariola America 7618 (Capitol) (U.S. Arabella, BMI) | |
| 23 | 23 | 12 | MORE MORE MORE Pt. 1— Andrea True Connection (G. Diamond), Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP) | 56 | 61 | 7 | EASY LOVIN'—Bo Kirkland & Ruth Davis (F. Hart) Claridge 414 (Blue Book, BMI) | 90 | 89 | 5 | WHAT ABOUT LOVE—Brief Encounter (Brief Encounter), Capitol 4229 (Ashley Hall, BMI) |
| 24 | 30 | 8 | BORN TO GET DOWN (Born To Mess Around)—Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web TV) (Muscle Shoals, BMI) | 57 | 46 | 8 | CADILLAC ASSEMBLY LINE—Albert King (M. Rise), Utopia 10544 (RCA) (East Memphis, BMI) | 91 | 93 | 2 | I LIKE TO DANCE—Shirley & Company (W. Morris, A. Goodman, H. Ray, S. Robinson), Vibration 542 (All Platinum) (Gambi, BMI) |
| 25 | 14 | 12 | HAPPY MUSIC—Blackbyrds (D. Byrd), Fantasy 762 (Elgy, BMI) | 58 | 77 | 3 | NIGHT WALK—Van McCoy (V. McCoy), H & L 4667 (Van McCoy/Warner-Tamerlane, BMI) | 92 | 97 | 2 | IF HE HADN'T SLIPPED & GOT CAUGHT—Bobby Patterson (B.C. Patterson), Granite 536 (ATV, BMI) |
| 26 | 15 | 13 | HE'S A FRIEND—Eddie Kendricks (A. Felder, B. Gray, T.G. Conway), Tamla 54266 (Motown) (Stone Diamond/Mighty Three, BMI) | 59 | 62 | 3 | ROCK ME EASY BABY—Isaac Hayes (I. Hayes), Hot Buttered Soul 12176 (ABC) (Inense, BMI) | 93 | 95 | 3 | I'M NOT IN LOVE—Dee Dee Sharp (G. Gouldman, E. Stewart), Tsoy 4778 (Columbia/Epic) (Man-Ken, BMI) |
| 27 | 21 | 10 | FOPP—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73775 (Phonogram) (Play One, BMI) | 60 | 54 | 6 | I WISH YOU WELL—Bill Withers (B. Withers), Columbia 3-10308 (Golden Withers, BMI) | 94 | 92 | 3 | ZONE—Rhythm Makers (Rhythm Makers), Vigor 1726 (PIP) (Delightful, BMI) |
| 28 | 26 | 11 | DAYLIGHT—Bobby Womack (B. Womack, H. Payne), United Artists 763 (Unart/Bobby Womack, BMI) | 61 | 48 | 14 | SEXY WAYS—PRETTY LEGS—All Points Bulletin Band (L.E. Stewart Sr., W.E. Stewart, W.L. Johnson, R. Randolph), Little City 10102 (Little City, BMI) | 95 | NEW ENTRY | YES, YES, YES—Bill Cosby (S. Gardner, B. Casby), Capitol 4258 (Turtle Head, BMI) | |
| 29 | 38 | 5 | DO YOU WANNA DO A THING— Bloodstone (J. Boyce, S. Harley, R. Griffith), London 1064 (Stone Diamond, BMI) | 62 | 82 | 2 | FOXY LADY—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1581 (PIP) (Delightful, BMI) | 96 | 100 | 2 | AIN'T NO PITY IN THE NAKED CITY/LET'S GET DOWN TO BUSINESS—Pat Lundy (Scott & Medley), Pyramid 8001 (Big Seven/Natasha/New Regime, BMI) |
| 30 | 27 | 10 | LET'S GROOVE (Part 1)— Archie Bell & The Drells (L. Huff, J. Whitehead, G. McFadden, V. Carstarphen), TSOY 4775 (Columbia/Epic) (Mighty Three, BMI) | 63 | 67 | 6 | SUNSHINE DAY—Osibisa (Osei, Tontoh, Amario), Island 053 (Warner Bros., ASCAP) | 97 | 99 | 3 | SING A HAPPY FUNKY SONG—Miz Davis (P. Politi), New 10 (Original Sound) (Drive-In, BMI) |
| 31 | 29 | 10 | LET'S MAKE A BABY—Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI) | 64 | 74 | 2 | FRIEND OF MINE—Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI) | 98 | NEW ENTRY | MORE—Carol Williams (R. Ortolani, N. Newell), Salsoul 2006 (Caytronics) (E.B. Marks, BMI) | |
| 32 | 34 | 7 | HEAVEN ONLY KNOWS—Love Committee (R. Pson, M. Frazier), Ariola America 7608 (Capitol) (U.S. Arabella, BMI) | 65 | 56 | 6 | DO WHAT YOU FEEL—Atlanta Disco Band (E. Young), Ariola America 7616 (Capitol) (DaAnn, ASCAP) | 99 | NEW ENTRY | IF YOU WANNA BOOGIE... FORGET IT—Erecker Brothers (S. Khan, W. Lee, D. Grolnick), Arista 0182 (Threebea, BMI) | |
| 33 | 50 | 3 | I'LL BE GOOD TO YOU—Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidadu/Goulgriz, BMI) | 66 | 66 | 4 | HEY WHAT'S THAT DANCE YOU'RE DOING—Choice Four (V. McCoy), RCA 10602 (Van McCoy/Warner-Tamerlane, BMI) | 100 | NEW ENTRY | PLAY ME A LOVE SONG—Paul Kelly (P. Kelly), Warner Bros. 8187 (Tree, BMI) | |

Soul Sauce Freight Key To Delmark Cost Switch

By JEAN WILLIAMS

LOS ANGELES—Delmark Records, the jazz/blues oriented label in Chicago, has upped its distributor price to \$2.90 with Delmark paying freight. Previously its price was \$2.85 with the distributor paying the freight.

According to Bob Koester, label president, Delmark is absorbing the cost of shipping and at the same time switching from the post office to United Parcel Service.

"We are able to absorb the cost because over the past two years our gross sales have increased 50%, plus we are saving 35% on our printing costs and we would like to pass these savings on to our distributors," says Koester.

"The distributors' margin of profits have been chipped away by retailers and chain stores, and we want to help them out," he adds.

Koester notes that the switch from the post office to UPS was initiated because of what he calls growing dissatisfaction with careless treatment of cartons by the post office.

"From now on, we'll be shipping UPS, even though it may be a bit more expensive. Too many cartons have been arriving in unacceptable condition from the post office.

"I think that with UPS, parcels will arrive in better condition, and actually the price will be a few cents less all told."

The label recently signed distribution agreements with Chips Distributing Co. in Philadelphia and Heilicher Bros. of Minneapolis, bringing the total number of independent distributors handling Delmark to 17 nationwide.

* * *

Warner Bros. recording act Dionne Warwick and ABC Records' Isaac Hayes team up for the first time in a series of concerts titled "A Man And A Woman," starting May 20 at the Shubert Theater in Los Angeles.

(Continued on page 54)

Gladys Knight
& THE PIPS

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GOSPEL SWITCH *Disneyland To Experiment With It For Single Night*

By JEAN WILLIAMS

LOS ANGELES—Disneyland has thrown its hat into the gospel ring with an experimental "Night Of Joy" extravaganza that will take over the entire park Friday (30).

Bill Long, marketing director, says that from 8 p.m.-1 a.m., the park will be turned over to gospel due to numerous requests from patrons over the past five years.

The gospel acts will be showcased in the park's different "lands," (amusement areas) where the guests will have access to the attractions at the same time they are viewing the performances.

"We are, for the first time, trying to offer a spirited night of joy through gospel," says Long.

He notes that ticket sales are limited to 18,000, so that park personnel

can insure a comfortable, spacious atmosphere for the amusement center's guests.

He contends that, at this point, ticket sales are surpassing those of rock/country and r&b concerts held in the park.

"Word-of-mouth advertisement has generated a rapid sale of tickets," he asserts.

For \$7.50, visitors will not only receive a night of gospel entertainment, but all attractions are included in the price.

Advance tickets are sold through local ticket outlets; however at showtime gate tickets are upped to \$9.

"Normally, we would not put on this kind of show, but there seems to be a market for gospel entertainment here," says Long.

He points out that if the venture is successful, Disneyland will look forward to making "A Night Of Joy" an annual event.

Acts participating are: Andrae Crouch, Daniel Amos, Love Song, Barry McGuire and Children of Light, Larry Norman, Mustard Seed Faith, Honey Tree, Rettino and Debbie Kerner, Chico Holiday and Children of the Day.

Ranwood To RR

LOS ANGELES—Ranwood has given its line to RR Record Distributors for Southern California following the closing of its previous distributor All West. RR's other recent additions at its Glendale-based operation include Muse-Onyx, Vox, ATV Granite and Caedmon.

B.B. King A Nitory Operator

A New Policy For Wonder Garden In Atlantic City

LOS ANGELES—Blues singer B.B. King may be giving Atlantic City a much-needed shot in the arm. King is now co-owner of the Wonder Garden and the club has been renamed B.B. King's Wonder Garden.

Atlantic City, one of the country's most popular resort towns three decades ago, has been on a downhill slide in recent years, according to Leroy Myers, King's business manager.

He contends that the former owner of the club, Bob Bell, who died last year, had been struggling for the past five years to make the one-time jazz/r&b oriented club successful.

He points out that after the death of Bell, his widow, Thelma Bell who had no knowledge of the nightclub business, sold half interest in the club to King and Myers in an effort to keep it alive.

"Through our contacts, we are able to obtain well-known acts," says Myers.

"We are in the entertainment business and realize that the first thing is to make acts want to play the club. Therefore, our first step is to secure adequate, desirable dressing rooms."

He explains that the club will also be enlarged a few hundred feet because of the type of entertainment planned, adding: "We will need the extra space to accommodate all of the patrons."

Special bus excursions will be offered from Philadelphia, New York

and other East Coast cities to the club.

Myers, who is the club's talent coordinator, asserts, "Because of B.B. King's name, customers will know that we are getting the best talent available."

He contends that from Thursday-Sunday, nationally known attractions will be featured while entertainment will be available all week.

"There will be a mixture of acts appearing," says Myers. In the past, the club catered to one segment of the market or another, but rarely a combination.

"If we have an adult act, we will couple it with an act that young people can relate to."

Club Harlem, possibly the Town's most popular nightclub, located less than a block away, has for many years featured the same top names in

entertainment the Garden now hopes to secure.

He points out that the new Garden owners are not afraid of the competition; they welcome it. He adds that the Garden's prices will be lower than the Harlem's.

"As a matter of fact," he continues, "the owners of Club Harlem and our gang are working together to bring tourism back to Atlantic City."

Jane Flipping, a local businesswoman, is chief operating officer of the spot.

"Contrary to popular opinion," says Myers, "We do not feel that we must physically be on the scene to run a club. All that is needed is communication. We have carefully set up a system where we will be in constant communication with Flipping."

Soul Sauce

• Continued from page 53

Ella Fitzgerald, Dave Brubeck, Eugene Ormandy and the Philadelphia Orchestra and the Dance Theater of Harlem are all involved in the 14 events scheduled when the 41st International Eucharistic Congress convenes in Philadelphia Aug. 1-8.

The spiritual theme of the event will be reinforced through the performing arts with appearances by a host of internationally known artists offering symphony, ballet, musicals and other entertainment.

The overall program will provide more than 100 afternoon and evening performances, including six world premieres.

"The Soul Book," a new compilation by Ian Hoare, Clive Anderson, Tony Cummings and Simon Frith of detailed biographies of renowned black singers, composers and musical innovators of the last decade has hit the market.

The book traces the rise of the Motown empire to the defunct Stax organization to Kenny Gamble and Leon Huff's Philadelphia International label plus other black-owned record companies.

It also deals with soul music from gospel to the current disco scene.

"The Soul Book" takes you into the lives and times of Jerry Butler, Sly Stone, Wilson Pickett, Ray Charles, Stevie Wonder, Aretha Franklin, Temptations and others.

Also included are discographies and charts of all-time best sellers.

★ ★ ★

Bill Cosby, one of the top selling comedians of the sixties, has a new album on Capitol Records "Bill Cosby Is Not Himself These Days, Rat Own, Rat Own, Rat Own," due May 10.

The LP is a satirical musical parody of various contemporary r&b acts with Cosby's own original lyrics with music composed and arranged by r&b producer Stu Gardner.

Release last week of the comedian's first single for the label "Yes Yes Yes" from the new LP coincides with the announcement that he has been signed by ABC-TV to host his own variety show this fall.

★ ★ ★

Annkim Productions, a new Nashville-based black firm, has leased its first master, "Soul Dog," to Amherst Records, a division of Trans Continental of New York. The record was produced by Willie Johnson and Charles Sherrill.

★ ★ ★

Cotillion Records is releasing its first disk since its reactivation, "If It's Good For The Soul" by Luther, part one and two directed at both radio and disco audiences.

★ ★ ★

Remember... we're in communications, so let's communicate.

Billboard Soul LPs

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| This Week | Last Week | Weeks on Chart | *STAR Performer—LP's registering greatest proportionate upward progress this week | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 1 | 1 | 12 | | 32 | 32 | 8 | DISCO-FIED Rhythm Heritage, ABC ABCD 934 |
| ★ | 3 | 4 | | 33 | 37 | 8 | FOR ALL WE KNOW Esther Phillips with Beck, Kudu 28 S1 (Motown) |
| 3 | 2 | 7 | | 34 | 31 | 19 | ARCHIE BELL & THE DRELLS Tsoy PZ 33844 (Epic/Columbia) |
| ★ | 10 | 5 | | ★ | 45 | 2 | LEE OSKAR United Artists UA-LA594-G |
| 5 | 6 | 22 | | 36 | 38 | 3 | IT'S GOOD TO BE ALIVE D.J. Rogers, RCA APL1-1099 |
| 6 | 7 | 23 | | 37 | 39 | 7 | THE LEPRECHAUN Chick Corea, Polydor PD 6062 |
| 7 | 4 | 9 | | 38 | 43 | 4 | COME AS YOU ARE Ashford & Simpson, Warner Bros. BS 2858 |
| ★ | 11 | 8 | | 39 | 44 | 4 | STRETCHIN' OUT IN BOOTSY'S RUBBER BAND William Bootsy Collins, Warner Bros. BS 2920 |
| 9 | 9 | 6 | | 40 | 50 | 2 | HOLLYWOOD HOT Eleventh Hour, 20th Century T 511 |
| 10 | 8 | 12 | | 41 | 33 | 9 | BACK TO BACK The Brecker Brothers, Arista AL 4061 |
| ★ | 16 | 4 | | 42 | 34 | 12 | TURNING POINT Tyrone Davis, Dakar DK 76918 (Brunswick) |
| 13 | 13 | 22 | | 43 | 46 | 3 | ON TOP OF CLEAR Choice Four, RCA AP 1-1400 |
| 14 | 14 | 7 | | 44 | 36 | 13 | THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDS 5653 |
| 15 | 15 | 24 | | 45 | 49 | 8 | CONCERT IN BLUES Willie Hutch, Motown M6-854 S1 |
| 16 | 18 | 5 | | 46 | 41 | 4 | SAFETY ZONE Bobby Womack, United Artists UA-LA544-G |
| 17 | 12 | 23 | | 47 | 40 | 4 | TROPEA Marlin 2200 (TK) |
| ★ | 24 | 3 | | ★ | NEW ENTRY | | BLACK MARKET Weather Report, Columbia PC 34099 |
| 19 | 20 | 13 | | 49 | 42 | 15 | RAISING HELL Fatback Band Event EV 6905 (Polydor) |
| ★ | 27 | 7 | | 50 | 47 | 8 | 2ND RESURRECTION Stairsteps, Darkhorse SP 22004 (A&M) |
| ★ | 29 | 4 | | 51 | 57 | 2 | THIS IS IT Melba Moore, Buddah BDS 5657 |
| ★ | 30 | 3 | | 52 | 53 | 6 | I DON'T KNOW HOW TO LOVE HIM Gloria Lynne, ABC/Impulse ABCD 9311 |
| 23 | 21 | 10 | | 53 | 51 | 5 | WARM & SONNY Sonny Criss, ABC/Impulse ASD 9312 |
| 24 | 17 | 39 | | 54 | 58 | 3 | SO LET US ENTERTAIN YOU First Choice, Warner Bros. BS 2934 |
| 25 | 23 | 13 | | 55 | 55 | 6 | COLONIAL MAN Hugh Masekela, Casablanca NBLP 7023 |
| ★ | 27 | 35 | | 56 | NEW ENTRY | | JEALOUSY Major Harris, Atlantic SD 18160 |
| 28 | 19 | 8 | | 57 | 56 | 24 | PLACES AND SPACES Donald Byrd, Blue Note BN-LA549-G (United Artists) |
| 29 | 26 | 8 | | 58 | 52 | 25 | MOVIN' ON Commodores, Motown M6-848 S1 |
| 30 | 22 | 7 | | 59 | NEW ENTRY | | MR. FATHEAD David Newman, Warner Bros. BS 2917 |
| 31 | 25 | 10 | | 60 | NEW ENTRY | | LIVE ON, DREAM ON Sun, Capitol ST 11461 |

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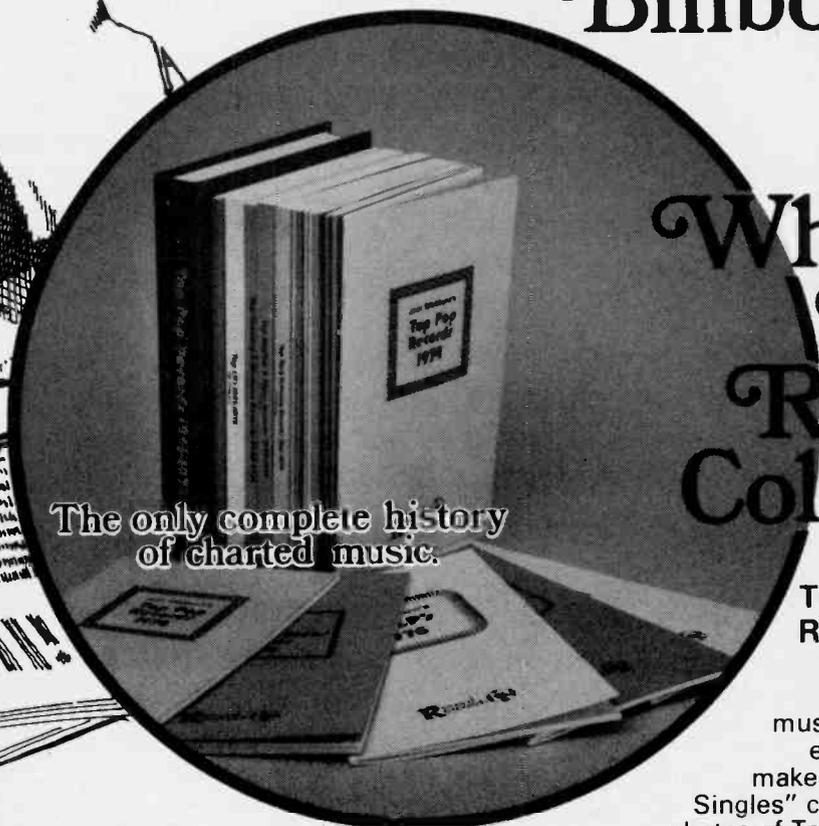
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Gospel

JOYFUL NOISE ACTIVE

Gospel In Clubs A Coming Trend?

By COLLEEN CLARK

ATLANTA—A totally new concept as well as a new outlet for gospel music and its artists has been highly successful in two nightclubs here and a third one just opened in New Jersey.

The Joyful Noise, with two clubs located in Atlanta suburbs of East Point and Guinette County, offers "Christian entertainment" with a buffet style meal followed by a show of top name gospel entertainment. No alcoholic beverages are served on the premises but shows have drawn about 75% full houses so far.

Each club has a seating capacity of 400 and the charge for dinner and the show is \$7 with children admitted at half price. Both clubs are closed on Wednesday and Sunday nights. Franchise plans have been discussed and the opening of the same type supper clubs in other cities is in the immediate future.

Artists who have been booked

into the Christian supperclubs include the Florida Boys, the LeFevres, the Hinsons, the Hopeful Glory and Wendy Bagwell and the Sunliters, who recorded several cuts live at their last appearance at the club.

"The clubs offer three things, good food, a Christian atmosphere and the very best in gospel and Christian entertainment," comments Ken Flowers, director of entertainment for the Joyful Noise.

Bill Donahue has launched a club in Point Pleasant, N.J., with the Missionary Jubilaires in concert opening night. Donahue stresses that the clubs are not intended to be rigidly structured or conducted in a "holy" atmosphere, like a chapel. "The whole idea is for everyone to have a good time in pleasant surroundings and to give them a chance to learn what gospel music is all about."

Shaped Notes

Randy Matthews' fifth album, "Eyes To The Sky," has been released on the Myrrh label. Contemporary gospel, it is one of Matthews' finest, with most of the cuts self-penned. He has returned from a two-week tour of England, his first. . . . Tempo Records has signed the Singing Canadians to a long-term recording contract. Formerly known as The Tempos, they headquarter in Hamilton, Ontario, and have been involved in a full-time music ministry for three years, traveling in Canada and the U.S. A debut release is scheduled soon as well as an appearance at the 1976 Olympics to be held in Canada.

Brother Bob Harrington held sun-

rise services at the Magnolia Country Music Festival Easter weekend in Magnolia, Miss. The Chaplain of Bourbon Street delivered a 6 a.m. message designed to give insight, meaning and enjoyment to the celebration of Easter, followed by the Gospel Singers to start Sunday's activities.

The Florida Boys and the Hinsons have just returned from a 25-day tour of the Western states with the Florida Boys making one date at Disneyland in California. Several of the dates were a "first" for gospel entertainment and were so successful that another tour is being planned for October. The tour was booked by the Don Light Talent Agency. . . .

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Billboard SPECIAL SURVEY For Week Ending 5/1/76

Billboard Best Selling Gospel LPs

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|--|
| 1 | 1 | 31 | JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005 |
| 2 | 2 | 13 | ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC) |
| 3 | 4 | 53 | ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC) |
| 4 | 3 | 18 | SHIRLEY CAESAR Be Careful Of Stones You Throw, Hob HBX 2181 (Scepter) |
| 5 | 5 | 49 | THE GOSPEL KEYNOTES Reach Out, Nashboro 7147 |
| 6 | 14 | 31 | SHIRLEY CAESAR No Charge, Hob 2176 (Scepter) |
| 7 | 7 | 49 | JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360 |
| 8 | 8 | 108 | JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352 |
| 9 | 15 | 23 | GOSPEL KEYNOTES Destiny, Nashboro 7159 |
| 10 | 12 | 112 | ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC) |
| 11 | 11 | 13 | BROOKLYN ALLSTARS He Touched Me, Jewel LPS 0109 |
| 12 | 26 | 23 | JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350 |
| 13 | 22 | 9 | WILLIAMS BROTHERS Spreading A Message, Nashboro 7161 |
| 14 | 13 | 18 | SHIRLEY CAESAR Go Take A Bath (Sermon), Hob HBX 2183 (Scepter) |
| 15 | 6 | 108 | HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319 |
| 16 | 16 | 99 | JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284 |
| 17 | 10 | 87 | REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro) |
| 18 | 19 | 66 | JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322 |
| 19 | 20 | 126 | JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270 |
| 20 | 28 | 5 | REVEREND W. LEO DANIELS What In The Hell Do You Want, Jewel LPS 0110 |
| 21 | 9 | 23 | REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro) |
| 22 | 21 | 49 | REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Goodbye Loneliness, Hello Happiness, Gospel Truth GTS 3506 |
| 23 | 25 | 9 | MYRNA SUMMERS Oh How Precious, Savoy MG 14381 |
| 24 | 24 | 13 | ANGELIC GOSPEL SINGERS Jesus Will Never Say No, Nashboro 7136 |
| 25 | 31 | 49 | JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter) |
| 26 | 17 | 36 | SWANEE QUINTET Ups And Downs, Creed 3062 (Nashboro) |
| 27 | 27 | 5 | JAMES CLEVELAND & SHIRLEY CAESAR The King & Queen Of Gospel, Vol. 2, Hob HBX 2184 (Scepter) |
| 28 | | | NEW ENTRY → REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Savoy DBL 7007 |
| 29 | 29 | 5 | SWAN SILVERTONES Try Me Master, Hob HBX 2182 (Scepter) |
| 30 | 30 | 5 | BRIGHT STARS God Is Still On The Throne, Nashboro 7164 |
| 31 | | | NEW ENTRY → RODENA PRESTON Where Peaceful Waters Flow, BG 1075 |
| 32 | | | NEW ENTRY → SUPREME ANGELS In Love With God, Nashboro 7165 |
| 33 | | | NEW ENTRY → BILL MOSS & CELESTIALS I Don't Want To Do Wrong, Jewel LPS 0112 |
| 34 | 18 | 66 | SUPREME ANGELS Shame On You, Nashboro 7141 |
| 35 | 33 | 9 | BRONNER BROTHERS Hold On To God's Unchanging Hand, Jewel 0107 |

Century II Convention Hall
Wichita, Kansas

Maybe—Center ORU
Tulsa, Oklahoma

Memorial Auditorium
Chattanooga, Tennessee

Civic Coliseum
Knoxville, Tennessee

Metro. Sports
Bloomington, Minnesota

Coliseum Theater
Sioux Falls, South Dakota

Memorial Auditorium
Greenville, South Carolina

Municipal Auditorium
Birmingham, Alabama

Municipal Auditorium
Charleston, West Virginia

Masonic Auditorium
Toledo, Ohio

Township Auditorium
Columbia, South Carolina

Coliseum Theater
Charlotte, N. C.

Music Hall Auditorium
Rochester, New York

Klunhan's Auditorium
Buffalo, New York

University Memorial Auditorium
Normal, Illinois

Robinson Auditorium
Little Rock, Arkansas

Central Assembly Auditorium
Springfield, Missouri

Veteran's Memorial Auditorium
Columbus, Ohio

I. M. A. Auditorium
Flint, Michigan

Civic Auditorium
Grand Rapids, Michigan

Bushnell Memorial Auditorium
Hartford, Connecticut

C. W. Post Cent. Auditorium
Brookville, New York

Centrum Auditorium
Cherry Hill, New Jersey

Scope Auditorium
Norfolk, Virginia

D. A. R. Hall
Washington, D. C.

McCormick's Place
Chicago, Illinois

Music Hall Theater
Kansas City, Kansas

Kiel Theater
St. Louis, Missouri

W. Palm Beach Auditorium
W. Palm Beach, Florida

Civic Auditorium
Lakeland, Florida

Municipal Auditorium
Orlando, Florida

Jacksonville Auditorium
Jacksonville, Florida

Civic Coliseum
Lake Charles, Louisiana

Municipal Auditorium
Jackson, Mississippi

Denver Arena
Denver, Colorado

Centennial Auditorium
Sakatoon, Canada

Jubilee Auditorium
Calgary, Canada

Jubilee Auditorium
Edmonton, Canada

Hofehinz Pavilion
Houston, Texas

Symphony Hall
Phoenix, Arizona

You may not know who these people are.

The 400,000 people who went to their concerts last year do.



After all you don't buy a concert ticket and not know the people. The 500,000 people who bought albums all over the catalog last year know, too.

The people in the picture are The Bill Gaither Trio. And a lot of people can tell you who they are. The people at ASCAP can tell you that Bill and Gloria, the two on the right, are major songwriters. Not to mention the fact that they are probably the major gospel songwriters of the past few years.

The people at NARAS will tell you that the latest album by Danny, Bill and Gloria—Jesus, We Just Want To Thank You—earned the group their second Grammy Award.

The managers of the halls listed below can tell you that the houses were full. And the people in the seats went away with the kind of looks on their faces that mean record sales.

And we will tell you that with a new album coming in the summer, a major promotional effort behind it, and solid fall tours already set up, it's time you know who they are.

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 Oakland, California

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The Myriad
 Oklahoma City, Oklahoma

Municipal Auditorium
 Shreveport, Louisiana

Civic Center Coliseum
 Lake Charles, Louisiana

Municipal Auditorium
 Jackson, Mississippi

Cook Convention Center
 Memphis, Tennessee

Lansing Civic Center
 Lansing, Michigan

Chenery Auditorium
 Kalamazoo, Michigan

Syria Mosque
 Pittsburgh, Pennsylvania

Varsity Arena
 Toronto, Canada

Kitchner Memorial Auditorium
 Portland, Oregon

Spokane Opera House
 Spokane, Washington

Civic Auditorium
 Portland, Oregon

Center Arena
 Seattle, Washington

Municipal Auditorium
 Sioux City, Iowa

San Antonio Convention
 & Community Center
 San Antonio, Texas

Municipal Auditorium
 Lubbock, Texas

Opry House
 Nashville, Tennessee

Civic Center
 Atlanta, Georgia

Vanderburg Auditorium
 Evansville, Indiana

Coliseum
 Ft. Wayne, Indiana

Bruce Hall
 Milwaukee, Wisconsin

Richfield Coliseum
 Richfield, Ohio

University of Dayton Arena
 Dayton, Ohio

Hershey Park Arena
 Hershey, Pennsylvania

Memorial Auditorium
 Worcester, Massachusetts

Emens Auditorium
 Muncie, Indiana

Omaha Civic Auditorium Arena
 Omaha, Nebraska

Tarrant County Convention Center
 Ft. Worth, Texas

Morris Civic Auditorium
 South Bend, Indiana

The Coliseum Monkton
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Halifax Forum
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U.K. Country Fest Clicks In 8th Year

By TONY BYWORTH

LONDON—Country music is now a well established calendar event at Wembley's Empire Pool during the Easter Bank Holiday, and this year's International Festival once again attracted crowds.

This year, the setting for the Eighth International Festival, brought forth an innovation. For the first time the showcase stretched over three days with the Saturday and Sunday evenings being reserved for the mainstream country acts, and the Monday evening for the contemporary—or progressive—performers.

While the first two days attracted capacity crowds around the 25,000 mark, the third day gathered less, following amounting to a half filled auditorium and comprising more of pop and rock followers rather than dedicated country enthusiasts.

As with previous years the event also proved itself an important

buyer's market and, even in these times of hard inflation, business was brisk with the 39 companies who had taken exhibition space.

On the record company front Anchor reported strong sales with Don Williams albums, especially the latest Stateside release "Harmony" which the company had imported 2,000 copies; RCA attracted good business with the Outlaws album and the George Hamilton IV box set; MCA with its new compilation release "Best Of Music Country America Vol. 2"; and CBS with the Lloyd Green steel guitar album "Steel Rides."

Among the other record companies present were United Artists, Pye/Precision, A&M, Shannon, Transatlantic and the British recording outfit Westwood Records. All stands reported even brisker busi-

(Continued on page 60)

Country

CMA BOARD IN ACTION

Meet Closes The Generation Gap

By PAUL ZAKARAS

AUSTIN—Is the leisure-suited country music establishment coming face to face with its long-haired counter culture?

No way they'll be able to talk. But talk they did and by the time the CMA's board meeting in Austin April 13-15 was over the two sides sounded almost like kissing cousins at a big family reunion.

A sampling of comments from both points of view indicates that, with some exceptions, mutual admiration carried the day. Among observations by visiting CMA members about Austin and the local music scene were the following:

Roy Horton, New York—"Austin is probably the best thing that's happened to country music in a long time. I've been aware of Austin's activity but there's a lot more going on that I thought. There's more club action than in any other city in the country—it amazed me to see how many places have live country music and how well-attended they were. And the people couldn't have been more friendly—it's been great to be here the whole time."

Jack Roberts, Seattle—"This is my first visit and I'm impressed with everything. I love the local music—it reminds me of the pop-country sound of the forties and fifties. It's good for country music to be rediscovering some of its own grass roots and Austin is obviously leading the way. But I think it'll be a while before the total country scene will accept the informal way that Texan groups dress and look. If I booked one of these groups in the Northwest, the audiences would love the music but would have a hard time coming to terms with the musicians' appearance."

Mike Milom, assistant counsel to the CMA—"There's a variety of fantastic talent here, all kinds of music, country and progressive and jazz, it's really impossible to label. I saw Greezy Wheels at the Rome Inn,

U.K. Fetes U.S. Acts

LONDON—The winners of the first International Country Music Awards, based on consumer votes, were announced at the Sunday evening concert at Wembley's Eighth International Festival of Country Music. The announcements and presentations were made by George Hamilton IV and promoter Mervyn Conn.

The list of the award winners are: best international male vocalist—Marty Robbins; best international female vocalist—Dolly Parton; best international group—Statler Brothers; best British solo/duo—Ray Lynam & Philomena Begley; best British act—Frank Jennings Syndicate; most promising international act—Emmylou Harris.

Following the awards, a special presentation was made to Conn by Tom Jackson, representing Gov. Ray Blanton of Tennessee. Conn was presented with a plaque proclaiming that April 18 was Conn Day in Tennessee, and a 5-string dulcimer for his services to country music.

The Country Music Assn. (Great Britain) also made a special award to Gene Autry for services to music internationally. The award was presented by Wembley emcee Jack Greene and, in Autry's absence, was received by Kathy Barnes.



Melinda Wickman photography

Lone Star Jam: Country music greets Willie Nelson and Charley Pride climax a night of entertainment in Austin for visiting CMA board members and members of the Austin music industry at the Soap Creek Saloon.

Willie Nelson, and Marcia Ball at Soap Creek, Steam Heat at Castle Creek and was very much impressed with all of them. Asleep At The Wheel, Alvin Crow—there's such an array of types in Austin."

Ron Bledsoe, CMA president—"This is the first CMA board meeting to be held in Austin but I'd be surprised if it was the last. Austin has become an important national music center—we recognize that and we're here to show that we care. I think the important thing is that lines of communication have been opened between Austin and other music centers. People here have met people from Nashville and New York and the coast and they've started talking. That's a big step."

Dick Frank, general counsel to the CMA—"After you've been around the music business for a long time there are a few rare performances you always remember. One of those was the incredible Willie Nelson and Charley Pride duet at the Soap Creek Saloon the other night. I think it's obvious that Austin has a tremendous array of musical talent. Publishing and studio activity are underdeveloped yet but seem to be improving. I wouldn't be surprised if branch offices of major recording companies opened here before too long."

Ted Daffan, Houston—"Austin's progressive country is great and of course Willie Nelson is the key figure. He's creating something very superior musically, very sophisticated. It has the feel of jazz, full of far out rhythms—I think it'll help the whole spectrum of country music. We've been feeling our way toward this, producing some of it, but he's far ahead of anyone else. Songs like "Night Life" and "Crazy" are truly advanced. When someone like Willie comes along and gets hot he's bound to have a good influence on the whole music scene."

Laura Dupuy, manager of Asleep At The Wheel—"We're very glad to have the CMA people here. They're important figures in the industry and it's good for Austin to be making contact with them. I think

Golf On June 14

NASHVILLE—June 14 has been set as the date for Billboard's third annual Nashville Music Scramble.

The popular golf tourney will be held at Crockett Springs Country Club.

Invitations are being mailed, and applications are available through the Nashville Billboard office.

they've realized Austin is not just a bunch of Nashville rejects. A year and a half ago my group was being dismissed as longhairs but today the board members gave them a standing ovation. This kind of getting together has to be good for country music."

Joanne Emens, secretary of Fable-BBA—"I thought the seminar was rewarding. The panel members seemed like very down to earth people, very likable. Jim Foglesong's presentation was really excellent—though the topic, 'How To Handle Success,' may have been a little premature for most of the audience. All in all, this was a great way for many of us to find out about the music industry and get to meet and hear some of the top people in the business."

Carlyn Majer Majeski, co-owner of the Soap Creek Saloon—"I'm pleased that the CMA came. I feel they got a good impression of how we do things here and they reacted well to it—everyone I talked to seemed enthusiastic and receptive. There was a friendly atmosphere the whole time that seemed right for establishing good two-way communi-

(Continued on page 60)

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Many of the artists listed
appear on this week's chart.

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TO THE

MANHATTANS

ON

"KISS AND SAY GOODBYE"

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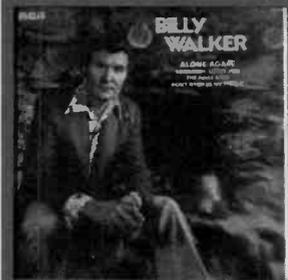
Billboard Hot Country Singles

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| This Week | | | Last Week | | | Weeks on Chart | | | ★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week. | | | | | | | | |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|-----------|--|----------------|---|-----------|-----------|----------------|--|--|--|
| This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | |
| 1 | 2 | 11 | DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME—Mickey Gilley (B. Knight), Playboy 6063, (Singletree, BMI) | 34 | 36 | 6 | THAT'S ALL SHE WROTE—Ray Price (J. Fuller), ABC/Dot 17616 (Fullness, BMI) | 69 | 69 | 3 | I GOTTA GET DRUNK—Willie Nelson (W. Nelson), RCA 10591 (Tree, BMI) | 70 | 78 | 4 | UNDER YOUR SPELL AGAIN—Barbara Fairchild (D. Rhodes, B. Owens), Columbia 3-10314 (Central Songs, BMI) | | |
| ★2 | 4 | 8 | MY EYES CAN ONLY SEE AS FAR AS YOU—Charley Pride (J. Payne, N. Martin), RCA 10592 (Ensign, BMI) | ★36 | 44 | 4 | SHE'LL THROW STONES AT YOU—Freddie Hart (Soule, Cartee, Dana), Capitol 4251 (Al Cartee, BMI) | ★71 | NEW ENTRY | NEW ENTRY | SUSPICIOUS MIND—Waylon & Jessi (M. James), RCA 10653 (Press, BMI) | ★72 | 82 | 3 | LET ME LOVE YOU WHERE IT HURTS—Jim Ed Brown (G. Paxton), RCA 10619 (Acoustic, BMI) | | |
| 3 | 3 | 10 | I COULDN'T BE ME WITHOUT YOU—Johnny Rodriguez (B.J. Shaver), Mercury 73769 (Phonogram) (Roturn/ATV, BMI) | 37 | 26 | 8 | TONIGHT I'LL FACE THE MAN (Who Made It Happen)—Kenny Starr (B. Morrison, B. Anthony), MCA 40524 (Music City, ASCAP/Combine, BMI) | 73 | 53 | 14 | THE GOOD NIGHT SPECIAL—Little David Wilkens (D. Wilkens, T. Marshall), MCA 40510 (Forrest Hills, BMI) | 74 | 67 | 6 | HIGH & WILD—Earl Conley (E. Conley), GRT 041 (Blue Moon, ASCAP) | | |
| 4 | 1 | 9 | TOGETHER AGAIN—Emmylou Harris (B. Owens), Warner/Reprise 1346 (Central Song, BMI) | ★38 | 47 | 6 | STRANGER—Johnny Duncan (K. Kristofferson), Columbia 3-10302 (Resaca, BMI) | ★75 | 86 | 2 | T FOR TEXAS—Tompall (J. Rodgers), Polydor 14314 (Peer, BMI) | 76 | 56 | 13 | THE CALL—Anne Murray (G. Mac Lellan), Capitol 4207 (Beechwood, BMI) | | |
| ★5 | 7 | 7 | WHAT GOES ON WHEN THE SUN GOES DOWN—Ronnie Milsap (J. Schweers), RCA 10593 (Chess, ASCAP) | 39 | 21 | 10 | HEY LUCKY LADY—Dolly Parton (D. Parton), RCA 10564 (Owepar, BMI) | ★78 | 88 | 2 | WHEN SHE'S GOT ME (Where She Wants Me)—David Allan Coe (D.A. Coe), Columbia 3-10323 (Window, BMI) | ★79 | 89 | 2 | TRYIN' LIKE THE DEVIL—James Talley (J. Talley), Capitol 4218 (Hardhit, BMI) | | |
| 6 | 6 | 8 | COME ON OVER—Olivia Newton-John (R. Gibb, R. Gibb), MCA 40525 (Casseroles/Flamm, BMI) | 40 | 30 | 8 | LOOKING FOR SPACE—John Denver (J. Denver), RCA 10586 (Cherry Lane, ASCAP) | ★80 | 90 | 2 | HOME MADE LOVE—Tom Bresh (R. Mainegra), Farr 004 (Unart, BMI) | ★81 | NEW ENTRY | NEW ENTRY | YOU ARE SO BEAUTIFUL—Ray Stevens (B. Preston, B. Fisher), Warner Bros. 8198 (Irving/ Web, BMI/Almo/Preston, ASCAP) | | |
| 7 | 8 | 10 | WHAT I'VE GOT IN MIND—Billie Jo Spears (K. O'Dell), United Artists 764 (House Of Gold, BMI) | 41 | 19 | 15 | IF I HAD IT TO DO ALL OVER AGAIN (I'd Do It With You)—Roy Clark (B. Springfield), ABC/Dot 17605, (House Of Gold, BMI) | 82 | 51 | 8 | SHEIK OF CHICAGO—Joe Stampley (A. Gallico, BMI) | 83 | 83 | 5 | YOUR WANTING ME IS GONE—Vernon Oxford (J.R. Cochran), RCA 10595 (Tree, BMI) | | |
| ★8 | 16 | 5 | AFTER ALL THE GOOD IS GONE—Conway Twitty (C. Twitty), MCA 40534 (Twitty Bird, BMI) | 42 | 29 | 9 | SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER—Bobby Borchers (R. Bourke-J. Wilson), Playboy 6065 (Chappell, ASCAP) | ★84 | NEW ENTRY | NEW ENTRY | IT'S ENOUGH—Ronnie Prophet (R. Bourke), RCA 50205 (Chappell, CAPAC) | 85 | 91 | 3 | 50 WAYS TO LEAVE YOUR LOVER—Bob Yarborough (P. Simon), Music Mill IRDA 186 (Paul Simon, BMI) | | |
| 9 | 5 | 13 | DRINKIN' MY BABY (Off My Mind)—Eddie Rabbit (E. Rabbit, E. Stevens), Elektra 45301 (Deb Dave/Unichappell/S-P-R, BMI) | ★43 | 62 | 3 | EL PASO CITY—Marty Robbins (M. Robbins), Columbia 3-10305 (Mariposa, BMI) | 86 | 87 | 3 | I'M KNEE DEEP IN LOVING YOU—Jim Mundy (S. Throckmorton), ABC/Dot 17617 (Tree, BMI) | 87 | 94 | 4 | I WANNA LIVE—Eddy Raven (J.D. Loudermilk), ABC/Dot 17618 (Acuff-Rose, BMI) | | |
| ★10 | 15 | 6 | THAT'S WHAT MADE ME LOVE YOU—Bill Anderson & Mary Lou Turner (Lore), MCA 40533 (Stallion, BMI) | 44 | 42 | 7 | ASK ANY OLD CHEATER WHO KNOWS—Freddie Weller (J. Foster, B. Rice), Columbia 3-10300 (Jack & Bill, ASCAP) | ★88 | 93 | 2 | AIN'T NO HEARTBREAK—Dorsey Burnette (D. Burnette, S. Stone), Melodyland 6031 (Motown) (Brother Karls, BMI) | ★89 | NEW ENTRY | NEW ENTRY | ON THE REBOUND—Del Reeves & Billie Jo Spears (C. Craig, L. Atwood), United Artists 797 (Gee Whiz, BMI) | | |
| 11 | 12 | 10 | LONE STAR BEER AND BOB WILLS MUSIC—Red Steagall (G. Sutton, R. Steagall), ABC/Dot 17610 (Rodeo Cowboy/Ottocreek, BMI) | ★45 | 55 | 5 | NOTHIN' TAKES THE PLACE OF YOU—Asleep At The Wheel (T. McCall, P. Robinson), Capitol 4238 (Su-Ma, BMI) | ★90 | NEW ENTRY | NEW ENTRY | CAN YOU HEAR THOSE PIONEERS—Rex Allen Jr. (R. Allen Jr., J. Maude), Warner Bros. 8204 (Boxer, BMI) | 91 | 100 | 2 | THINK I FEEL A HITCHHIKE COMING ON—Larry Jon Wilson (R. Whitley), Monument 8-8692 (Columbia/Epic) (Low-Tw, BMI) | | |
| 12 | 9 | 12 | 'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette (T. Wynette, B. Sheril, G. Richey), Epic 8-50196 (Columbia) (Algee/Altam, BMI) | ★46 | 66 | 3 | THE DOOR IS ALWAYS OPEN—Dave & Sugar (B. McMill, D. Lee), RCA 10625 (Jack, BMI) | 92 | 97 | 3 | SHE'LL THROW STONES AT YOU—Jacky Ward (G. Soule, A. Cartee, V. Dana), Mercury 73783 (Phonogram) (Al Cartee, BMI) | 93 | 96 | 2 | I LOVE A BEAUTIFUL GUY—Connie Cato (J. Lebsack), Capitol 4243 (Lebsack Country, BMI) | | |
| 13 | 14 | 10 | SUN COMING UP—Nat Stuckey (N. Stuckey), MCA 40519 (Stuckey, BMI) | ★47 | 58 | 3 | THE BIGGEST AIRPORT IN THE WORLD—Moe Bandy (S.D. Shafer), Columbia 3-10313 (Acuff-Rose, BMI) | 94 | 73 | 12 | PLAY THE SADDEST SONG ON THE JUKE BOX—Carmol Taylor (C. Taylor, L. McGraw), Elektra 45299, (Algee/Al Gallico, BMI) | 95 | 95 | 3 | IT'S SO EASY LOVIN' YOU—Tibor Bros. (G. Tibor), Ariola America 7615 (Capitol) (Smile-A-White/L.S. Arabella, BMI) | | |
| 14 | 10 | 12 | YOU COULD KNOW AS MUCH ABOUT A STRANGER—Gene Watson (N. Bryant), Capitol 4214 (Hotie, ASCAP) | 48 | 48 | 6 | ASHES OF LOVE—Jody Miller (J. Anglin-J. Wright-J. Anglin), Epic 8-50203 (Columbia) (Acuff-Rose, BMI) | ★98 | NEW ENTRY | NEW ENTRY | IT TAKES ALL DAY (To Get Over Night)—Doug Kershaw (D. Kershaw), Warner Bros. 8195 (Acuff-Rose, BMI) | 96 | 98 | 3 | SINCE I MET YOU BOY—Jeannie Seely (J. Cochran, C. Cochran), MCA 40528 (Tree, BMI) | | |
| 15 | 17 | 7 | MENTAL REVENGE—Mel Tillis (M. Tillis), MGM 14846 (Cedarwood, BMI) | ★49 | 65 | 3 | YOUR PICTURE IN THE PAPER—Stallier Brothers (D. Reid), Mercury 73785 (Phonogram) (American Cowboy, BMI) | 97 | 99 | 2 | WILD SIDE OF LIFE/ROLLIN' IN MY SWEET BABY'S ARMS—Maurey Finney (W. Warren, A.A. Carter/J. Frank), Soundwaves 4531 (Travis, BMI/Music Craftshop, ASCAP) | ★99 | NEW ENTRY | NEW ENTRY | PLEASE TELL HIM THAT I SAID HELLO—Sue Richards (M. Shepstone, P. Dibbens), ABC/Dot 17622 (Chrysalis, ASCAP) | | |
| ★16 | 33 | 4 | ONE PIECE AT A TIME—Johnny Cash (W. Kemp), Columbia 3-10321 (Tree, BMI) | ★50 | 61 | 4 | LIVING PROOF—Hank Williams Jr. (H. Williams Jr.), MGM 14845 (Bocephus, BMI) | 100 | NEW ENTRY | NEW ENTRY | IT'S SO GOOD LOVIN' YOU—O.B. McClinton (O.B. McClinton), Mercury 73777 (Phonogram) (Cross Keys, ASCAP) | 98 | NEW ENTRY | NEW ENTRY | | | |
| ★17 | 23 | 5 | I'LL GET OVER YOU—Crystal Gayle (R. Leigh), United Artists 781 (Pulleybone, ASCAP) | ★51 | 63 | 4 | I'D JUST BE FOOL ENOUGH—Faron Young (M. Endsley), Mercury 73782 (Phonogram) (Acuff-Rose, BMI) | | | | | | | | | | |
| ★18 | 22 | 8 | THE WINNER—Bobby Bare (S. Silverstein), RCA 10556 (Evil Eye, BMI) | 52 | 45 | 7 | JUST WANT TO TASTE YOUR WINE—Billy Swan (B. Emmons), Monument 8-8682 (Columbia/Epic) (Youngun, BMI) | | | | | | | | | | |
| ★19 | 27 | 4 | HURT FOR THE HEART—Elvis Presley (J. Crane, A. Jacobs/D. Linde), RCA 10601 (Miller, ASCAP/Combine, BMI) | 53 | 52 | 7 | PINS & NEEDLES (In My Heart)—Darrell McCall (F. Jenkins), Columbia 3-10296 (Milene, ASCAP) | | | | | | | | | | |
| ★20 | 28 | 5 | WALK SOFTLY—Billy "Crash" Craddock (V. McCoy), ABC/Dot 17619 (Warner-Tamerlane/Van McCoy, BMI) | ★54 | 76 | 2 | ALL THESE THINGS—Joe Stampley (N. Neville), ABC/Dot 17624 (Minit, BMI) | | | | | | | | | | |
| 21 | 25 | 6 | THERE WON'T BE NO COUNTRY MUSIC (There Won't Be No Rock 'N' Roll)—C.W. McCall (C.W. McCall-H. Fries-C. Davis), Polydor 14310 (American Gramphone, SESAC) | 55 | 46 | 6 | THE LAST LETTER—Willie Nelson (R. Griffin), United Artists 771 (M.M. Cole, BMI) | | | | | | | | | | |
| 22 | 24 | 8 | LET YOUR LOVE FLOW—Bellamy Brothers (L.E. Williams), Warner Bros./Curb 8169 (Loaves & Fishes, BMI) | 56 | 20 | 13 | ALL THE KING'S HORSES—Lynn Anderson (J. Cunningham), Columbia 3-10280 (Starship, ASCAP) | | | | | | | | | | |
| ★23 | 31 | 4 | DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE—Glen Campbell (D. Lambert/B. Potter/J. Loudermilk), Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI) | 57 | 39 | 14 | '(Til) I KISSED YOU—Connie Smith (D. Everly), Columbia 3-10277 (Acuff-Rose, BMI) | | | | | | | | | | |
| 24 | 11 | 13 | YOU'LL LOSE A GOOD THING—Freddy Fender (B. Ozen), ABC/Dot 17607 (Crazy Cajun, BMI) | ★58 | 68 | 4 | YESTERDAY JUST PASSED MY WAY AGAIN—Don Everly (S. Shafer, D. Shafer), Hickory 368 (MGM) (Acuff-Rose, BMI) | | | | | | | | | | |
| ★25 | 43 | 3 | YOU'VE GOT ME TO HOLD ON TO—Tanya Tucker (D. Loggins), MCA 40540 (Leeds/Antique, ASCAP) | ★59 | 77 | 3 | KENTUCKY MOONRUNNER—Cledus Maggard & The Citizen's Band (J. Hugely, J. Kennedy), Mercury 73789 (Phonogram) (Unichappell, BMI) | | | | | | | | | | |
| ★26 | 32 | 6 | FOREVER LOVERS—Mac Davis (S. Whipple), Columbia 3-10304 (Tree, BMI) | ★60 | 70 | 4 | MERCY—Jean Shepard (B. Anderson), United Artists 776 (Stallion, BMI) | | | | | | | | | | |
| 27 | 13 | 10 | WITHOUT YOUR LOVE (Mr. Jordan)—Charlie Ross (P. Vance, P. Cone), Big Tree 16056 (Atlantic) (Music Of The Times, ASCAP) | ★61 | 71 | 3 | WITHOUT YOU—Jessi Colter (J. Colter), Capitol 4252 (Baron, BMI) | | | | | | | | | | |
| ★28 | 34 | 5 | MR. DOODLES—Donna Fargo (D. Fargo), Warner Bros. 8186 (Prima-Donna, BMI) | ★62 | 84 | 2 | AMERICA THE BEAUTIFUL (1976)—Charlie Rich (K. Goell, B. Sherrill), Epic 8-50222 (Columbia) (Julet, BMI) | | | | | | | | | | |
| 29 | 18 | 14 | 'TIL THE RIVERS ALL RUN DRY—Don Williams (W. Holyfield, D. Williams), ABC/Dot 17604 (Horse Creek, BMI) | 63 | 49 | 19 | BROKEN LADY—Larry Gatlin (L. Gatlin), Monument 8-8680 (Epic/Columbia) (First Generation, BMI) | | | | | | | | | | |
| ★30 | 40 | 5 | LONELY TEARDROPS—Narvel Felts (B. Gordy Jr., T. Carlo), ABC/Dot 17620 (Merimac, BMI) | ★64 | 74 | 3 | (Here I Am) ALONE AGAIN—Billy Walker (R. Pennington), RCA 10613 (Show Biz, BMI) | | | | | | | | | | |
| 31 | 38 | 8 | ROCKING IN ROSALEE'S BOAT—Nick Nixon (B. McDill), Mercury 73772 (Phonogram) (Hall-Clement, BMI) | ★65 | 75 | 4 | LOVE STILL MAKES THE WORLD GO 'ROUND—Stoney Edwards (A. Allen), Capitol 4246 (Babcock North/Charlie Fitch, BMI) | | | | | | | | | | |
| 32 | 37 | 7 | THE LITTLEST COWBOY RIDES AGAIN—Ed Bruce (D. Ray, G. Ray), United Artists 774 (Contention, SESAC) | ★66 | NEW ENTRY | NEW ENTRY | I'D HAVE TO BE CRAZY—Willie Nelson (S. Fromholz), Lone Star 3-10327 (Columbia) (Prophecy, ASCAP) | | | | | | | | | | |
| ★33 | 41 | 4 | RED, WHITE AND BLUE—Loretta Lynn (L. Lynn), MCA 40541 (Sure Fire, BMI) | 67 | 50 | 14 | ANGELS, ROSES AND RAIN—Dickey Lee (B. Morrison, J. Zerface, B. Zerface), RCA 10543 (Combine, BMI/Music City, ASCAP) | | | | | | | | | | |
| | | | | 68 | 72 | 6 | HERE COME THE FLOWERS—Dottie West (T. Wine-C. Moman), RCA 10553 (Baby Chick, BMI) | | | | | | | | | | |



Billy Walker's HIT SINGLE "HERE I AM) ALONE AGAIN" FROM THE HIT LP "ALONE AGAIN"



#PB10613
Written and Produced by Ray Pennington

RCA Records & Tapes

Show Biz Music

MAY 1, 1976, BILLBOARD

Questions & Answers Fly At Austin CMA Seminar

AUSTIN—The CMA's second quarterly board meeting of 1976—the first ever to be held here—attracted hundreds of Texans to luncheons, parties and a seminar that allowed them to meet and exchange ideas with some of the most knowledgeable figures in the industry.

"Everything You Wanted To Know About The Record Business But Were Afraid To Ask" was the subject of the CMA seminar which brought a crowd of almost 300 to the Hilton Inn on April 13.

From the long lines at the microphones placed in the aisles it was obvious that Austinites had plenty of questions and little fear of asking. The queries ranged from various versions of the vital "How can my act get noticed by the right people?" to sophisticated points about contracts and foreign markets.

Providing the answers was a panel made up of industry experts Ron

Bledsoe and Norm Zeigler of CBS Records, Frank Mancini and Gre-lun Landon of RCA, Ohio Doherty of MCA, Jim Foglesong of ABC/Dot, Richard Frank, chief counsel of the CMA, and Mike Milom, assistant CMA counsel.

Prior to the question and answer session the panel members gave short talks on topics that included, discovery of talent, presentation of new talent to a record company, negotiating contracts, record marketing and merchandising, radio and tv promotion, artist relations and artist development, artist and press relations, being a star and how to handle it, what the artist can do to help the record company, the record company and the artist manager, and the international record market.

An Austin advisory committee that helped arrange the seminar was made up of Willie Nelson, Laura Dupuy, manager of Asleep At The Wheel; Townsend Miller of the "Austin American-Statesman;" Mike Tolleson of Armadillo World Headquarters; and Larry Watkins and Tommy White of Moon Hill Management.

A dinner and party for the CMA visitors was held April 13 at the Soap Creek Saloon and featured entertainment by songstress Marcia Ball and a joint performance of superstars Willie Nelson and Charley Pride.

Performing at a following day luncheon for the 40 visiting board members and more than 150 guests (including Austin Mayor Jeff Friedman) were Moe Bandy, Dotsy and Asleep At The Wheel. An evening cocktail party attended by 200 guests, featured the music of Alvin Crow and his band.

(Continued on page 63)

CMA Board

• Continued from page 58

cations. I don't know where it will lead but the contacts have been made and that's important."

Ken Moyer, KOKE-FM station manager—"I know that many local people believe a door has suddenly been opened but I have my reservations. Meetings of this sort tend to generate a lot of enthusiasm but when these men return to their desks and get back to routine business their interest in Austin will wane fast.

"I don't expect big, significant changes in their attitude toward us. Take a look at the CMA newsletter of recent years—Austin has hardly been mentioned. The CMA is an international organization now yet it still acts as if nothing outside Nashville has any real importance to country music except as a market for records. But the fact is that Austin's where progressive country has been happening and the CMA hasn't given it the attention it deserves. Of course I'm happy they came here and I hope it happens more often.

"I only wish they would have included radio people in their seminar. I think a lot of people in the audience would have wanted to hear someone talk about how you get a record on the air. Leaving it out seemed like a big oversight to me."

Ron Rogers, KVET station manager—"I was a little disappointed that radio couldn't have been more involved in the seminar. Overall, I think that the CMA probably doesn't pay enough attention to the stations that play their product. Still, I believe it is a fine organization and we were pleased to have them in Austin."

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PLAYBOY PRODUCER NO PLAYBOY

Kilroy Was Here All Along But Unknown Until Gilley Hit

By GERRY WOOD

NASHVILLE—Mickey Gilley's No. 1 hit "Don't The Girls All Get Prettier At Closing Time," has provided Playboy Records with continued success in the country market while the label also enjoys success on the pop scene with Hamilton, Joe Frank & Reynolds' "Fallin' In Love" and a breakthrough in soul with Al Wilson's "I've Got A Feeling (We'll Be Seeing Each Other Again)."

Playboy's Nashville saga began exactly two years ago when Eddie Kilroy, working as an independent promotion man and producer, persuaded the label to pick up a master on Mickey Gilley. They did, and the song, "Room Full Of Roses," soared to No. 1 on the country chart.

Kilroy began producing Gilley, signed other acts to the label and continued to handle promotion for Playboy on an independent basis. In April 1975, he signed a five-year contract to head the Playboy Nashville operation.

Unlike most labels which hit town with a propaganda barrage and then scramble to get on the charts, Playboy adopted a laid back approach—and waited 18 months before even putting a Playboy Records sign on the door. New Playboy offices opened last October.

"Our success in country came from total acceptance of our first record at the radio station level. It's something about the bunny head logo," Kilroy says.

Then Playboy signed Hugh Hefner's girl friend, Barbi Benton, to the label. Under Kilroy's production, she blossomed as a commercial singer and hit the top five of the charts with "Brass Buckles."

"To the country radio people, Hefner had a great image—and they took Playboy country as his endorsement of country music," Kilroy says. "Guys from small markets would come up to me and say, 'Boy, you must really lead a life.' They have visions of me flying this black bunny plane around—and I've never seen it except when I go to the airport to pick up Hefner."

Nick Hunter has been hired as director of promotion for the Nash-

Nelson Picnic Switches Site

GONZALES, Tex.—Willie Nelson's Fourth of July Picnic this year will be held here.

Last year's party held at Liberty Hill attracted some 100,000 persons, and Nelson has paid a \$1,000 fine for violating the mass gathering law.

Nelson is not going to make the same mistake here. He has already taken steps to obtain a mass gathering permit for what promises to be the largest outdoor music festival ever held in the state.

The law states that a mass gathering permit must be held by those attracting such an audience if the entertainment lasts more than 12 hours. Nelson had intended to have his Liberty Hill Picnic run just 12 hours, but musicians such as Nelson, when entertaining, forget the passage of time.

Among the headliners to appear here are Nelson, Leon Russell, Waylon Jennings, Rita Coolidge and Kris Kristofferson.



Playboy photo

Playboy People: Mickey Gilley (left) works with producer Eddie Kilroy, head of the Nashville Playboy operation, on his sixth LP for the label.

ville office, and brings the total office staff to four persons.

The Playboy success has fulfilled a goal for Kilroy. "It has given me the opportunity to do what I've wanted to do all my life: produce records. I came to Nashville in 1961 as a record producer and found that the last thing this town wanted was a

They Love Freddy Fender In Hometown

NASHVILLE—"Freddy Fender Day" brought the ABC/Dot artist back to his hometown of San Benito, Tex., for two days of honors, performances and festivities April 17-18.

Several hundred fans, primarily of Mexican ancestry, met Fender's plane at the airport. After a press conference, the crowd formed a caravan to follow Fender through his childhood neighborhood, and then to the San Benito High School stadium where Mayor Caesar Gonzales presented the singer with honors and citations.

A concert with Fender, Doug Sahm, Roy Head and Tommy McLain performing drew 2,500. Fender's producer, Huey Meaux, promoted the show and plans on building "Freddy Fender Day" into an annual event.

On Sunday, Fender led a parade through an Easter crowd at Padre Island where fans swarmed around him and youngsters broke eggs on his head in a traditional Easter blessing.

Wembley Country Festival

• Continued from page 58

ness when their artists made personal appearances for autograph sessions.

Other organizations displaying their wares included Harlequin Records, who were selling both U.K. and imported albums; Burlington Music, frequently playing host to Mary Reeves Davis and Capitol Radio.

Outside the Empire Pool building BBC Radio recorded special concerts for broadcasting on the weekly "Country Club" show while at the newly constructed Music Centre, the "Mini Festival," sponsored by Westwood Records in association with the British Country Music Assn., featured 30 local performers in the group, solo and duo categories. Also on hand, at evening performances, was BBC-TV recording the acts for a

record producer. That's why I started doing promotion."

Kilroy worked several jobs—first with Shelby Singleton, then with Dunhill, UA, Mercury, Colpix, WB, MGM and an abortive stint with a Houston company. When the Houston firm folded, he returned to Nashville.

"Bill Williams urged me to open my own office. I went to the bank, borrowed \$3,500, opened offices and started doing independent production and promotion work." Then came Gilley, Playboy, and a big turnaround in his career.

Why success for Kilroy at Playboy? "Freedom," he answers. "Total freedom. I cut who I sign. Everything's done here, and I guess it'll continue as long as we're in the black. I talk about three times a day with Tom Takayoshi (the label head in L.A.). We're both from the same old off-the-street school."

The Nashville roster now includes Gilley, Chuck Price, Bobby Borchers, Brenda Pepper, Layng Martine and Benny Barnes.

What about Barbi Benton? "Barbi isn't in our stable anymore. She wants a more sophisticated West Coast trip—she's going into pop."

Fender was known as Baldemar Huerta when he left the small town years ago. His emotional homecoming to his Rio Grande Valley home was promoted by local charities and civic organizations along with the Lone Star Brewing Co.

May 3 NARAS Event Deadline

NASHVILLE—Monday (3) is the registration deadline for those planning to attend the NARAS Music Seminar in Las Vegas, June 20-23.

"We strongly urge the support of our members to insure a successful seminar benefitting everyone in attendance," says Francine Anderson, NARAS executive director. A low-cost tour package has been set up for Nashville NARAS members wishing to attend.

Registration forms and further information are available from NARAS, 7 Music Circle North, Nashville.

series of concert programs to be transmitted next month.

Prior to the commencement of the International Festival, promoter Mervyn Conn welcomed the visiting artists and Nashville executives at a banquet held at the Hyde Park Hotel on Good Friday. Conn commented upon the international growth of country music and announced that he would be staging further extensions of the Festival in South Africa and Canada next year.

To conclude the evening's proceedings, Conn was presented a gold album by Martin Davis, managing director of United Artists Records, for his contributions to Slim Whitman's success in Great Britain, and a band of the Grenadier Guards saluted the visitors with a musical selection that included "Rule Britannia" and "Dixie."

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 5/1/76

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|---|
| 1 | 2 | 8 | IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483 |
| 2 | 1 | 7 | THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia) |
| ★ | 5 | 6 | COME ON OVER—Olivia Newton-John, MCA 2186 |
| 4 | 4 | 13 | WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321 |
| 5 | 3 | 14 | ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236 |
| 6 | 6 | 11 | SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182 |
| ★ | 10 | 6 | 'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia) |
| 8 | 7 | 9 | THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram) |
| ★ | 16 | 3 | GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram) |
| ★ | 15 | 15 | THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176 |
| 11 | 12 | 8 | CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167 |
| ★ | 18 | 4 | FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram) |
| 13 | 13 | 6 | HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091 |
| 14 | 14 | 6 | LONGHAIRD REDNECK—David Allan Coe, Columbia KC-33916 |
| ★ | 21 | 3 | GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409 |
| 16 | 17 | 4 | MACKINTOSH & T.J.—Waylon Jennings, RCA APL1-1520 |
| ★ | 25 | 3 | THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675 |
| 18 | 9 | 11 | ROCK N' COUNTRY—Freddie Fender, ABC/Dot, DOSD-2050 |
| 19 | 8 | 10 | EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DOSD 2040 |
| 20 | 20 | 5 | PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504 |
| 21 | 11 | 11 | WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179 |
| 22 | 19 | 10 | NARVEL THE MARVEL—Narvel Felts, ABC/Dot, DOSD 2033 |
| 23 | 22 | 12 | 200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035 |
| ★ | 35 | 2 | FOREVER LOVERS—Mac Davis, Columbia PC 34105 |
| 25 | 27 | 4 | SILVER LININGS—Charlie Rich, Epic KE 33545 (Columbia) |
| 26 | 23 | 9 | THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014 |
| 27 | 29 | 5 | WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic) |
| 28 | 30 | 4 | MOTELS & MEMORIES—T.G. Shepard, Melodyland ME6-403 S1 (Motown) |
| ★ | 41 | 3 | HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram) |
| 30 | 33 | 14 | LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167 |
| 31 | 31 | 4 | DON'T CALL ME ... I'LL CALL YOU—Jerry Jordan, MCA 2174 |
| 32 | 38 | 4 | FEARLESS—Hoyt Axton, A&M SP 4571 |
| 33 | 36 | 5 | STRAWBERRY CAKE—Johnny Cash, Columbia KC 34088 |
| 34 | 32 | 13 | JESSI—Jessi Colter, Capitol ST-11477 |
| ★ | NEW ENTRY | | BLOODLINE—Glen Campbell, Capitol ST 11516 |
| 36 | 42 | 4 | ON THE MOVE—Donna Fargo, Warner Bros. BS 2926 |
| 37 | 39 | 5 | THE BATTLE—George Jones, Epic KE 34034 (Columbia) |
| 38 | 40 | 5 | INDEPENDENCE—Nat Stuckey, MCA 2184 |
| ★ | NEW ENTRY | | WILDERNESS—C.W. McCall, Polydor PD-1-6069 |
| 40 | 28 | 6 | ALL THE KING'S HORSES—Lynn Anderson, Columbia KC-34089 |
| 41 | 46 | 2 | THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090 |
| 42 | 24 | 25 | BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008 |
| 43 | 26 | 22 | SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G |
| 44 | 37 | 17 | LOVE PUT A SONG IN MY HEART—Johnny Rodriguez, Mercury SRM-1-1057 (Phonogram) |
| 45 | 47 | 21 | THE HAPPINESS OF HAVING YOU—Charley Pride, RCA APL1-1241 |
| 46 | 49 | 2 | TRYIN' LIKE THE DEVIL—James Talley, Capitol ST 11494 |
| 47 | NEW ENTRY | | THE SHEIK OF CHICAGO—Joe Stampley, Epic KE 34036 (Columbia) |
| 48 | 44 | 6 | THE SONG WE FELL IN LOVE TO—Connie Smith, Columbia KC-33918 |
| 49 | 34 | 10 | JASON'S FARM—Cal Smith, MCA 2172 |
| 50 | 48 | 29 | PRISONER IN DISGUISE—Linda Ronstadt, Asylum 7E-1045 |

★ Star Performer—LPs registering proportionate upward progress this week.

Country

Nashville Scene

By COLLEEN CLARK

Ray Price and his wife, Janie, recently returned home to find that burglars had broken into their house and stolen more than \$70,000 in jewelry and furs. The story had a happy ending, however, as the thieves were involved in a car accident while making their escape, and police recovered the stolen items. . . . Loretta Lynn received the thrill of her life when she was in Los Angeles recently to tape the "Dinah" show. Her idol, Gregory Peck called and talked with her. The usually talkative Loretta was almost tongue-tied. . . . Tom T. Hall and wife, Dixie, have helped form a Nashville Humane Assn. Auxiliary to aid in the care and housing of animals. Minnie Pearl is Auxiliary vice president.

New Cherish artist Corrie Glenn was in Nashville last week for recording sessions with Don Smith producing. An early summer release is scheduled . . . Waylon Jennings, Jessi Colter, Kris Kristofferson and Rita Coolidge. Jerry Jeff Walker, Roger Miller and Leon Russell are the artists set for Willie Nelson's Fourth of July Picnic to date. . . . Mel Tellis performed his upcoming debut MCA single release "Love Revival" recently when he was Merv Griffin's opening guest.

Dorsey Burnette and Kenny Serratt appeared together at the Troubadour in Los Angeles April 20-25. . . . Donna Fargo set to tape the "Mac Davis Show" and "Hollywood Squares" the first week in May. . . . Mickey Gilley was the grand marshal for the historical celebration and parade on San Jacinto Day in his hometown Pasadena, Tex. on April 21.

Hank Jr. plans on attending the Hank Williams Memorial Celebration in honor of his father, on May 15 and 16 to be held at his birthplace in the Mt. Olive Community in Alabama. . . . Roy Clark was in Los Angeles recently for a series of television tapings. He was guest on "The Andy Williams Show," "The Tonight Show" and "The Mac Davis Show." Clark then departed for a 10-day respite from his tv and concert schedule to relax aboard his boat, the Mean Queen. . . . Ray Griff broke all attendance records on three consecutive dates recently at clubs in Little Rock, New Castle, Wyo., and Pikeville, Ky.

One of the nation's most famous CB radio operators, "Rubber Duck," aka C.W. McCall, sent a telegram to the nation's First Lady, congratulating her on joining the CB ranks. "Mercy sakes alive, a big 10-4 and congratulations to our First Lady on becoming a member of the convoy," wrote McCall.

McCall also told Mrs. Ford that he is sending her two CB radios. Mrs. Ford has applied for her CB license so that she can communicate with family and friends in Wisconsin while traveling in the President's primary campaign.

The Amazing Rhythm Aces' long-awaited second album will be called "Too Stuffed To Jump." Release date has not been disclosed as yet. . . . Upon returning from a vacation in Hawaii, Red Steagall spent four days herding cattle with cowboys of the Four Sixes Ranch in Texas. "These are the kind of people I write about," said Red. "I was a grown man before I knew there was anything other than Phillips gasoline, mesquite trees, buffalo grass and Bob Wills' music."

Darrell McCall
captures the past,
present and future
sound of country
music on one
hit record:
**"Pins and Needles
(In My Heart)"** 3-10296



On Columbia / Lone Star Records.

MAY 1, 1976, BILLBOARD

Bond's Music For 'Beartooth' Movie

NASHVILLE — Singer-composer Johnny Bond is working on the score of the motion picture "Beartooth" and also has a role as a bartender in the E.S.I. Films production. "Whiskey River," written by Bond, will be used in the film, and

the project includes two additional vocals by the country artist. The final music score is slated for this fall, and the film—being shot on location in Montana—is scheduled for release in early 1977.

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Landon Elected Foundation Head

NASHVILLE—RCA executive Grelund Landon is the new president of the Country Music Foundation board of trustees.

Other new officers of the board which operates the Country Music Hall of Fame and Museum and the Foundation Library and Media Center are Brad McCuen, SESAC, executive vice president; Bill Lowery, Lowery Music, secretary; Joe Talbot, treasurer; Frank Jones, assistant secretary; and vice presidents Harold Hitt, Roy Horton and Pee Wee King.

The board includes Frank Jones, chairman, and trustees Connie B. Gay, Bill Denny, Frances Preston, Wesley Rose, Bud Wendell, Dorothy Owens, Landon and Talbot.

The Country Music Foundation's executive director is Bill Ivey, and legal counsel is Mike Milom.

CMA Meet

Continued from page 60

In its own meetings (14 and 15) the board finalized details for the Fifth International Country Music Fan Fair and heard reports that advance registration for the event is approaching 10,000, far ahead of previous years. Also discussed were CMA bicentennial plans, production of a new CMA audio/visual sales presentation which will be available to members by early summer, progress of the newly-organized CMA speaker's bureau, radio station programs and benefits, and international operations.

The board also reviewed the status of other activities and projects, such as the 1976 CMA banquet and show, the Music City U.S.A. Pro-Celebrity Golf Tournament, this year's Talent Buyer's Seminar, and the 1976 Music Month celebration.

Ray Pradines, CMA public relations director, said he was happy to report that "everything is getting bigger and better" and answered critics who suggested that the CMA doesn't pay enough attention to radio people by pointing out that "over 25% of the board's agenda covered radio station programming projects," including an ambitious ARB demographic study which will be made available shortly.

The board's next meeting, Pradines said, has been set for July 14 and 15 at San Francisco's Fairmont Hotel.

Record Plant

Continued from page 46

new Joe Walsh LP, which came partially from a Kirshner show. Terry Stark does booking for the truck.

The original Record Plant had its first session in New York in March 1968. That facility was sold in June 1969 to TVC. Subsequently Warners bought TVC and Stone and Kellgren built the L.A. plant for them.

In August 1972 the two designers bought the L.A. studio from Warners but gave up their interest in the New York studio in favor of expanding on the Coast, which they did with the Sausalito plant in October 1972.

Twitty Bass Killed

NASHVILLE—Joe E. Lewis, 39-year-old bass player with the Conway Twitty band, suffered fatal injuries when a sports car he was driving slammed into a construction site and overturned.

A woman passenger in the car, Shirley Arden, escaped serious injuries in the April 15 crash. Lewis played in Twitty's band 15 years.

IMPORT LPS

Discounter Takes On Finnish Disk Industry

By KARO HELOPALTIO

HELSINKI—Valintatalo, a major retail operating company with two department stores and more than 20 primarily food-marketing shops in Helsinki, has declared a form of open price level warfare against the Finnish record industry.

Following test sales in the four metropolitan outlets, Valintatalo is to open a specialist record shop here, where current catalog material is to be sold at anything from 30 to 50% discount.

For quite a while now, Valintatalo has retailed U.S.-U.K. albums at \$2.30 each, and a double package, such as K-Tel's "40 Supergreats," goes for \$6.90. Yet the IFPI recommended retail price for full-priced albums is \$8.20.

Erkki Paivinen, commercial director of Valintatalo, accuses the Fin-

nish record industry of "stubborn pricing policy." He says: "Albums are kept in full-price categories for ages, regardless of changes in popularity and fashion. Pricing is more flexible in Europe generally and many full-price albums turn into 'budgets' within months, as overall popularity disappears."

According to Paivinen, Valintatalo imports most of its international product from the U.K. and, as there is no middleman, purchases can be made at rock-bottom prices. And great care is taken over choosing product, so that name artists only are approved for purchase.

In fact, Valintatalo is but a new chapter in a story that was started a few years back by firms like Fonovox and SOK. Since then, the market here has been saturated with heavy stocks of international surplus material.

Local members of IFPI have fought the trend by emphasizing the role of domestic product, which is fully under their own control, and this serves as a strategic weapon.

But just to understand how serious the discount situation is, a glance through the local newspapers proves the point. Anttila, main rival of Valintatalo, is organizing continuous sales, offering records and cassettes at 66% discount. And a nearby home appliance company beats most of the other opposition by offering customers "three albums for \$5."

Names on the big-discount roster include Elvis Presley, Tommy Garrett, the Ventures, Miles Davis and Tom Jones. Perhaps the lack of really big contemporary selling names could help the friendly neighborhood record dealer earn his daily bread. But the industry in Finland asks: how long can it go on?

Bowie Hit In Finland

HELSINKI—Finland, often neglected on the touring schedules of major pop names, is always ready to welcome international artists.

David Bowie arrived last week, by train and via Berne and Leningrad, on the first leg of his Scandinavian tour at the Messukeskus UKK-halli, and the excitement was tremendous.

Metronome, promoting company of the Bowie Helsinki concert, said it was "the concert happening of the year" and "a labor of Hercules." Success could not have been possible without intensive preparation and cooperation between the Scandinavian promoters, Bowie's management and RCA.

Though it is possible some fans were scared off by "high" ticket prices, the fact is that the lowest price was \$8, whereas the lowest in Sweden was \$20. Average ticket price for concerts in Helsinki is around \$6, which is probably the lowest in western Europe.

According to the Metronome agency, there is no urgent need to upgrade ticket prices, even though overhead is rising here all the time. The expenses include payment of some 100 to 200 security men, charged with "quieting the atmosphere" in concerts by such acts as Suzi Quatro, the Bay City Rollers and Slade.

New Musicals In Prague Debut

PRAGUE—Two new musicals have been premiered in the Prague Musical Theatre recently.

On its main stage at Karlin, the theater introduced "Manon Lescaut," based on the 18th century novel by Prevost. The same story served as the basis of a very successful drama by Vitezslav Hezval, one of Czechoslovakia's foremost modern poets in the 1930s.

The new musical includes several poems from this play as lyrics. The music is by Jindrich Brabec, an experienced hitwriter with several musicals to his credit, among them one on the classical theme of Lysistrata and another based on the Soviet writer Fadejev's "The Young Guard."

The other new production, on the second stage of the theater company, is "Edith Piaf's Rosy Life," based on the life story of the famous French chanson artist. Both book and music are by R. Fleischer. The music introduces many Piaf chansons, such as "La Vie En Rose," "Milord," and "No Regrets," but much of the score is original material.

Milena Zahrynovska is one of the actresses alternating in both plays and created the roles of Manon Lescaut and Piaf.

Hamburg Station Tops

HAMBURG—According to figures presented by GEMA here, the North German Radio of Hamburg is now the most important station in Germany for international music.

Figures show it had 59.14% of international programming last year. Next came RIAS, serving the U.S. sector of Berlin, with 58.06%, followed by Suedwestfunk Baden Baden (51.91%) and Sender Freies, Berlin (50.52%).

WDR, the West German Radio of Cologne, did not submit statistics to GEMA.



WEA photo

NEW TEAM MEMBER—Andre Midani, seated, named managing director of Disco WEA Brazil, joins Nesuhi Ertegun, president, WEA International, at the firm's New York headquarters. Midani joins WEA from Phonogram where he was managing director of its Brazilian company. He was with Phonogram from 1968 until April of this year. Prior to Phonogram, Midani was general manager of Capitol Records in Mexico, a firm he opened for EMI in 1964. In addition to his executive chores, Midani will also be active in the a&r field. Emphasis will be on signing local talent with potential for distribution elsewhere in the WEA family of labels. With offices in Sao Paulo and Rio de Janeiro, WEA Disco Brazil begins operations July 1.

Pagart Agency Busy With Key Act Tours

By ROMAN WASCHKO

WARSAW—The Polish artists agency Pagart has been organizing several important tours abroad for local singers and musicians.

Asocjacja Hagaw, the traditional-styled jazz band, has visited West Germany for club dates and television, and Marek and Vacek, the piano duo, played engagements in Austria.

Jerzy Milian, composer, arranger and vibes player, recorded with the East Berlin Broadcasting Co., and the Old Metropolitan Band, another trad group, toured West Germany. Zbigniew Namyslowski's group appeared at the Bergamo Jazz Festival

in Italy. Namyslowski is a leading altoist, composer and arranger and has won many Jazz Forum popularity polls.

Jazz-rock quartet Extra Ball, comprising J. Smietana, M. Sandecki, M. Cichy and B. Radecki, has recently performed in Hilversum, Rotterdam, Amsterdam, Haarlem and Edan, in Holland. Another Polish trad band, Jazz Band Ball, visited West Germany, and singer-composer Niemen did a Czechoslovakian concert, along with local rock trio GBB.

And trumpeter Tomasz Stanko and Tomasz Szukalski played with Edward Vesala's group in Finland.

For the third time since 1972, Pagart has organized joint tours for an international group of artists. Known as the International Spring Show, the package aims to present a showcase of pop achievements from the various socialist countries.

Gathering many international artists at one place is more convenient for organizers, concert agencies and producers. The show covers different musical styles.

This year's lineup features Valdemar Matuska, Hana Zagorova and Eva Mazikova from Czechoslovakia; Veronika Fischer and Michal Hansen from the German Democratic Republic; Klari Katona and Janos Koos from Hungary; Dida Dragan from Romania; Mimi Ivanova from Bulgaria, and Kalinka from the USSR.

New Big Band Album

COLOGNE—An all-star multinational big band with strong links with the band run by drummer Kenny Clarke and pianist/arranger Francy Boland between 1963 and 1972, has been recording tracks for three new albums in the Cornet studios here under the musical direction of Francy Boland.

The albums, jointly produced by former Clarke-Boland manager Gigi Campi and MPS staff producer Willi Fruth, will be released on the MPS label and distributed worldwide by BASF.

The 17-piece band recorded 11 standards, an original written specially by George Shearing and six new pieces composed by Boland.

French Writers Set New Assn.

PARIS—A group of French songwriters, composers and singers have founded the Song Action Association here.

Among the initial members are Polydor's Serge Reggiani, Ringo (Carrere) and Eric Charden, of Discodisc. Main aim, though, is to shift the emphasis and spotlight from the 300 or so artists whose records are always in the shops and whose faces are often on television.

The Association is particularly interested in marketing through the multi-national companies.

It has set itself several objectives. One is to obtain aid from the Ministry for Cultural Affairs and to receive recognition from the Ministry, the belief being that songs and ballads should receive special government attention, and not be included in the rest of the musical spectrum.

And it wants to make contact if possible with other organizations directly concerned with the promotion of songs, and to set up local groups whose activities would include staging concerts. It also wants to establish a National Song Center to concentrate only on song-form music.

A start has been made. Supported by the Work and Culture Federation, schools, shop-floor committees and cultural centers are being contacted. Cabaret evenings, films and discussion of new songs and singers are being arranged. And the hope is eventually to get into the recording field.

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THE CARLTON TOWER

Cadogan Place, London SW1, England.

Industry Mulls Stimulants As U.K. Volume Stabilizes

• Continued from page 3

would be industry involvement in one-stop operations, as outlined by State Records chief John Fruin at the Gramophone Record Retailers Committee conference recently.

Bob Mercer, marketing and repertoire director at EMI, says it was anticipated that the singles market would remain fairly static and the decline in the album market had been concentrated in one area, that of budget LPs. These tend to sell to the over-30s, the same section of the market worst hit by inflation.

Says Mercer: "Continued growth depends on the product quality from new artists and how you market your back catalog. It's surely true that a catalog nowadays has to be regarded as a sleeping animal that needs waking up from time to time. But I'm looking for a particularly competitive summer period, a normal seasonal upturn and perhaps a better economic climate next year."

For Decca, Peter Goodchild, director of marketing, also believes that the market needs the right product to catch the public's attention. He does not believe that television

European Push Eyed By ABC

PARIS—In an interview in Show Magazine, Steve Diener, international director of ABC Records, says he considers France a good sales market for American black music.

He also talks of plans for his company opening branch offices in Europe. Though nothing definite had been decided for France, he had had meetings with several local companies.

Diener says it is true that the French have a strong liking for local talent but adds it is still possible to do business with a foreign catalog provided 30% of the talent is truly international.

He discloses that ABC will start attacking European markets inside the next six months, mainly by putting on powerful shows, using television and staging pop concerts. But he says he is basically against promotion through road shows, which he feels "led nowhere, fast."

Diener's view is that marketing is the job of the record company, not the retailer. The dealer sells records one at a time, while the record company sells vast quantities. But the secret of success is close cooperation between the companies and retailers to avoid stupid mistakes.

An example of woolly thinking cited by Diener: what is the use of plastering a town with posters and generally pushing promotional effort to the limit if the retailer either had no stocks at all or was inadequately stocked?

As for budget disks, his view is that they must be sold like carrots and turnips. "To sell these lines, one must have the mentality of a grocer."

Release Inks Band

DUBLIN—Release Records here has signed Liverpool band Charley Boy to an exclusive contract for the world. It is a country rock band and the first signing by the label of a British-based group.

First release is a single, "Jeanie," and an album, "Introducing Charley Boy," is due out within a week or so. Charley Boy appeared at this year's Wembley International Festival of Country Music.

compilations and heavy discounting is doing the consumer any good.

"The fact that they are available at a reasonable amount off (say, \$1.20) doesn't make people buy more albums. And tv selling is simply forcing people to buy a few records in a limited range of product. We've simply got to try harder to expand the market this year. We must make the industry more attractive as an alternative to other things people can spend their leisure money on."

Tony Roberts, managing director of Bell, the leading singles label, says there is definite evidence of a reduction in the singles market. He points out that Gary Glitter's "I Love You Love" sold 1 million, but a comparable hit now, Slik's "Forever And Ever," sold only 500,000.

Roberts says the solution to successful singles marketing is to limit releases and work on each one so that big hits are guaranteed. But Bell's own policy is to pay more attention to the album market.

One of the most successful album and single labels in the U.K. is CBS. Tony Woolcott the marketing director says that it is difficult, when a company is regularly in the charts, to assess whether the company is still receiving a big slice of a big cake, or a bigger slice of a smaller cake.

But he says that in terms of numbers of records sold, CBS is still doing well. "The solution to the problem is simply to sell more records than anyone else. Then if the market is depressed, you stand to suffer least."

British Phonographic Industry assessment of the trade last year is that record prices, which had remained fairly static for several years, rocketed towards the end of the period.

This was when the Prices Commission agreed that royalties as well as labor and raw material costs could be taken into account when applying for a price increase.

This led to a public reaction against purchase of records during the Christmas period which, the BPI hoped, would soon return to normal.

Mail-Order Cos. Worry Industry

PARIS—Sales campaigns by small companies and mail-order houses are causing considerable industry concern in France.

One mail-order company, Dial, has launched a campaign offering three albums or three cassettes at just \$2 each. The offer includes the "Disque d'Or" of Edith Piaf and other LPs still included in catalogs at \$6.

This "chaotic" sales method and pattern will obviously present general problems, it is felt, unless some kind of order is created from that chaos.

Another sales pitch which has attracted the attention of the Minister of Finance is an offer of six months free credit when sales reach a certain amount. The Minister has already warned traders to take care, because it seems that this kind of deal is stretching the law concerning such matters.

Industry attacks are also being made against certain budget lines which are considered "cut throat" rather than merely competitive.

The industry in general feels the prosperity of the trade is attracting large numbers of traders who are prepared to stretch sales methods as far as possible. And it is felt they could do incalculable harm and damage. **HENRY KAHN**

International

RIOT STALLS CONCERT

MILAN—A near riot disrupted a concert by Italy's current favorite singer Francesco de Gregori, RCA artist, at the Palolido here.

Mobs who found that tickets were high priced, from \$1.50 to \$5, broke the doors down and for a while literally took over the arena. The intrusion appeared well-organized because one section of the marauders forced its way on stage and took over the microphone, deriding de Gregori for "selling his soul" to commercial interests and urging the other customers to join the revolt.

Writers Hassle Over S. African Hit Show Tune

JOHANNESBURG—A copyright dispute between black songwriter Strike Vilikazi and Bertha Eggnos, composer of the hit musical "Ipi Tombi," is likely to end up in court.

Vilikazi claimed last year that "Mama Tembu's Wedding," a popular track on the "Ipi Tombi" album and a successful single, infringed the copyright of a song he wrote in 1956 called "Little Jazz."

His case received an important boost recently when an advisory committee of the South African Music Rights organization (SAMRO) concluded that "Mama Tembu's Wedding" did in fact infringe the copyright of his song.

The decision was controversial, splitting the committee by six votes to three. The strong dissenting minority claims that infringement could not be proved as "both composers used such common phrases, that many other works would show marked similarities to the works in question."

But the majority acknowledged that while the copying might have been unintentional or even unconscious, this was irrelevant in terms of copyright law.

Both songs are "township jazz," a music idiom which sticks close to a traditional formula.

The SAMRO committee advised the parties to share the royalties and warned that a court of law would probably find it impossible to reach a clear decision on the issue.

Vilikazi says: "The song is mine—and she knows it." He believes white composers cannot write black music without black guidance and he intends to go to court if Mrs. Eggnos disregards the SAMRO decision.

But Bertha Eggnos has "refused to concede a thing." She says: "I'm qualified to write black music as I grew up with black people." And she has taken legal advice on the issue.

The sum at stake is understood to be considerable. Satbel Record and Tape recently awarded Bertha Eggnos and her lyricist daughter, Gail Lakier, a five gold disk display to mark 250,000 sales of the "Ipi Tombi" cast recording, and the "Mama Tembu" single also went gold in South Africa.

Robin Taylor of Satbel, which publishes "Ipi Tombi" declines to comment on the situation.

Pasadena Roof Concerts Sold-Out

MUNICH—The Pasadena Roof Orchestra from Britain has had a series of sold-out concerts in Germany. The band, featuring authentic arrangements of the 1920s, is one of the top album sellers here and have been invited to play at most of the important social galas.

The band is also regularly fea-

From The Music Capitals Of The World

BUDAPEST

The Symphonic Orchestra of the Hungarian Radio and Television, normally on "inside" studio work, is not often heard on the Music Academy stage in Budapest or the Erkel Theatre, but a recent concert with Swiss conductor Peter Maag, had it at perfection peak with the "Theatredirector Overture" and Mozart's "Symphony in E Flat Major." In the second half, Hungarian pianist Dezso Ranki played Liszt's concerto in A Major. But the outstanding performance was the Liszt symphonic poem "Mazeppa," with brass and percussion sections outstanding.

Some opera productions of the Hungarian State company need rejuvenating, one being Verdi's "Traviata." Promoter Andras Bekes had Lamberto Gardelli as musical director to recharge it, with young soprano Sylvia Sass in the leading role on the Erkel stage—the opera sung for the first time fully in Italian by Hungarian singers. Now the opera directors hope to present other new productions in the original language.

The only big band in Hungary is the Deak Big Band, all professional (five trumpets, five trombones, five saxes, five percussion and rhythm), yet amateur in the sense they have few opportunities to play in concerts. But the band is kept together by the enthusiasm of the players for the jazz-rock approach of composer-leader-arranger Tamas Deak and the Hungarian State Record Co. has decided to produce the band's debut album soon.

Foreign singles in the Hungarian chart for March: "Magic" by Pilot (1); "El Bimbo" by Bimbo Jet (2); "Fancy Pants" by Kenny (3); "Let Me Be The One" by the Shadows (4); "Waterloo" by Abba (8); and local hit singles listed: "Az A Gyonyoru Lany" by Janos Vamosi (5); "Tukor" by Bergendy Trio (6); "Tudom Hogy Szerel" by Tolcsyay Tiro (7); "Elcserelem En A Vilagot" by Attila Horvath (9); "Magyarorszag 1945" by Katie Kovacs (10). **PAUL GYONGY**

HAMBURG

Caterina Valente to visit Australia in May. . . . Hammond organist Klaus Wunderlich has now released 52 albums and one single through Germany and Europe. . . . RCA here started a new singles series "Disco Soul Club," with the groups Fever, Fire and Linda and the Funky Family.

Deutsche Grammophon has a series "Pop Power" with a sampler introduction and 12 albums. . . . Polydor artist Margot Werner signed a new contract with Deutsche Grammophon in Hamburg. . . . Winifried Scerputowski is new promotion chief for BASF in Hamburg.

Roba Verlags boss Rold Baierle acquired the Chrysalis catalog for Germany, Austria and Switzerland. . . . UFA director Josef Bamberger has bought the Rex Musikverlage and Das Neue Lied catalogs. . . . Music for Pleasure in Cologne has a new staff under director Bernhard Krajewski, with Joachim Bobzin as national production section and Horst Streffing as promotion department boss.

Rolf Soja, composer and producer, has left Intersong for a new position with RCA Records. . . . Producer Gerhard Meldelson died, aged 63, in Munich. He had been involved in production with many artists, including Peter Alexander, Peter Kraus, Erni Bieler and Rudi Hofstetter. . . . Big success here for Abba, Swedish group, with Deutsche Grammophon selling 300,000 copies of the "Fernando" single in just 10 days.

Jurgen Otterstein, a&r chief of WEA, is now also head of the promotion department with Rose Pape, Conny Schnur, Rudi Martini, Jene Peter Lutz, Stefan Michel and Sylvia Newman, the WEA product manager being Killy Kumberger (Warner Bros.) and Henning Hansen (Atlantic and Elektra). . . . Ariola in Munich report best-sellers are Frank Farian's "Rocky," and Penny McLean's "1,2,3,4 . . . Fire," with Mireille Mathieu's "Aloa-he."

The biggest choir in the world, according to claim, the Fisher Chöre, has released a new album "Wolgameledie" for Polydor. . . . After a

gapped on German television and radio stations.

Klaus Ebert, Metronome marketing chief, says: "The band has delighted us by really establishing a nostalgia boom in Germany."

The orchestra has been booked to play at the summer party of Chancellor Helmut Schmidt in Bonn.

gap of one year, Dalish Lavi, from Israel, has produced a new single "Das Ist Das Kleine Lachen Unter Tranen." . . . Karel Gott from Prague releasing a new Deutsche Grammophon album in the fall, produced by Otto Demler. . . . James Last planning a German tour in the fall.

Jochen Richert, director of the German tv lottery, happy with DGG manager Werner Klose for two charity albums from Deutsche Grammophon. . . . Melodie der Welt report big success for Bata Illic's single "Madchen Mit Den Traurigen Augen" and the album "Mit Den Augen Der Idebe." . . . And Melodie der Welt sold two German copyright to U.K. publishers, "Hey Mr. Musicman" and "Bump The Bach," by Carl Barok. . . . German composers Chris Juwens and Drafi Deutscher have landed a top 10 hit in France, Belgium and the Netherlands with their composition "Ophelie," recorded by French singer Dave. **WOLFGANG SPAHR**

VIENNA

Special promotional activity by Amadeo here on the 15th anniversary of Transatlantic, notably through press releases. . . . Polydor's Michael Heltau starts an Australian tour May 21, which will produce a "live" album. . . . In April, Polydor will release singles by local pop artists Peter Cornelius, Aniko Benko and top-selling comedy duo Klaus and Fred.

Singer Goldie Ens (CBS) recently in two television shows. . . . U.K. folk guitarist John Gillard, married to an Austrian girl, signed here at Bellaphon. . . . And Bellaphon took over distribution of the Rod McKuen label Stanyan with artists like Cleo Laine, Jacques Brel, Lisbeth List and Shirley Bassey. . . . Chick Corea and Return To Forever gave concerts here in Graz and Vienna, Polydor releasing the Corea album "The Leprechaun" and CBS the Return To Forever LP "Romantic Warrior."

Four-man group Acid (CBS) making a May tour of six counties in Austria and the band's single "You Caught Me Like A Spider" is released this month in West Germany and Switzerland. . . . Phonogram's Nana Mouskouri to appear on May 29 here in the television show "Musik Ist Trumpf." . . . Irish folk group the Castle Singers gave concerts in Vienna and Linz.

Aurtrian division of Germany's BASF had a 1975 turnover of \$50 million, 11% of the total belonging to tape and record product, sales generally increasing by 10%. . . . Polydor released a Richard Wagner series on DGG, consisting of 10 cassettes with the best-known Wagnerian operas. At the same time five albums with original recordings dating back to 1900 and called "100 Years Bayreuth" will come out, each album selling at \$13. In October, a new complete recording of Wagner's "Mistersinger von Nurnberg," under Eugene Jochum is planned.

Music Antiqua, under the direction of Bernard Klebel, toured the U.S., Canada and Mexico. . . . The 5th International Festival, "Youth and Music In Vienna," here from July 2-16, with 49 groups from 17 countries so far announced. . . . Program for the operetta weeks in Bad Ischl (July 10-Sept. 4) features Carl Zeller's "Der Vogelhandler" and Franz Lehár's "Paganini." . . . The 12,000-seater Vienna Stadthalle plans for 1977 a performance of Engelbert Humperdinck's "Hansel and Gretel." . . . The Wiener Blockflotenensemble, under Hans Maria Knehhls, signed exclusive deal with Teldec.

MANFRED SCHREIBER

WARSAW

Polish rock group the Blue Blacks, in existence for more than 10 years, is currently touring Russia on a big-city itinerary. . . . Gianni Morandi, Italian pop singer, was in Poland to record a television show in an old baroque palace in Nieborow.

Polish electronic company Zurt Unitra gave an exhibition of its product at the Warsaw Students' Club Stodola, showing new ranges of tape-recorders, radios, record-players and amplifiers, all locally produced. . . . The 14th. Festival of Polish Song opens June 23 in Opole, one innovation being a presentation by amateur singers and musicians. . . . Josef Laufer, Czech pop singer, in for concerts in Warsaw, Lublin and Cracow, with his band Golem and the dancing-singing trio of Hana Bustikova, Jane Giergielova and Dana Vilkova.

The Pagart agency has set up many concerts for visiting artists, including shows by French singers Gilbert Beaud and Enrico Macias in May; U.K. singer Barry Ryan; and Alvin Stardust is to be introduced during the Sopot Inter-

(Continued on page 66)

INSIDE JOB

Jail EMI Employees In Major Plant Theft

LONDON—Eleven men were sentenced to imprisonment and heavy fines here for offenses relating to the theft of 75,000 records, valued at \$400,000, from EMI's factory at Hayes, Middlesex.

The court was told that records had been taken from one department to another, where they were stolen by lorry drivers, then taken to a garage and finally sold through seven retail shops run by Unlimited Sounds Ltd.

The prosecutor said that EMI called in its chief security officer when it was discovered that records were being stolen on a big scale from the Hayes factory. When he started his investigation he found that his own son, a truck driver at the plant, was involved.

Judge David West-Russell said it

was one of the worst cases of wholesale theft ever to come before the courts. Sentences of imprisonment ranging from four years to one year, suspended, were imposed on EMI employees, and four of them were also fined \$2,000. The others were ordered to pay amounts down to \$600. Seven employees pleaded guilty to conspiring to steal records and sleeves, one to four charges of stealing records, and one of two charges of stealing.

Raymond Woodman, director of Unlimited Sounds, received an 18-month suspended sentence and a \$2,000 fine, and managing director Brian Pearce a 12-month suspended sentence and a \$1,000 fine. They both pleaded guilty to one charge of dishonestly receiving records and Woodman to a further three charges of dishonest handling.

International Briefs

LONDON—Elton John has approved DJM's intention to release as a single "Pinball Wizard" from the "Tommy" album. The release will coincide with the film U.K. general release and the film's promoters, Hemdale, will promote the single with the film, possibly with television advertising. April 30 is the tentative date for the release of Elton John's last album for DJM, a live recording made during concerts at the Royal Festival Hall, London, in 1973, and at Madison Square Garden, New York, in November 1974. The album, not yet titled, will retail for approximately \$6.35. Release coincides with John's U.K. tour which starts May, taking in 29 dates. The release was originally projected as a double album but after discussions with producer Gus Dudgeon, DJM managing director Stephen James felt there wasn't enough first-rate material available.

★ ★ ★

STOCKHOLM—Grammofon AB Electra's February "artist of the month" here was Lee Hazlewood, whose new RCA album "20th Century Lee" has been heavily promoted in a campaign which included in-store displays, streamers and press advertising. Two tracks, "Indian Summer" and "Whole Lotta Shakin'", were pulled out as a promotional single for press and deejays, as a 45 r.p.m. record but in 12" LP size. This album was recorded in the Studio Electra and produced by Klas Burling and Carl-Eric Hjelm and is Hazlewood's fifth album recorded in Sweden, three by Electra and two by CBS. Hazlewood came to Sweden seven years ago, now splitting his time between this country and the U.S. In Sweden he has worked on several television shows and cabaret presentations. With producer Torbjorn Axelmann he did a television show called "NSVIP," otherwise "Not So Very Important People," based on songs by Harry Chapin, and it won the Golden Rose at the annual television in Montreux, Switzerland. The new album includes 12 songs arranged and conducted by Sven-Olaf Waldoff, including Dylan's "To Ramona," Tom T. Hall's "That's How I Got To Memphis" and Evert Taube's "Brevet Till Liljan," sung by Hazlewood in Swedish. Also included in "The Fool," written by Hazlewood and a big U.S. hit through Sanford Clark some 20 years ago.

HAARLEM—EMI Holland's international division is being restructured, following the resignation of Jim Verhulst, formerly responsible for the Bovema catalog, to take up a job outside the record industry. His successor is Paul Smith, originally from New Zealand where he worked on sales and promotion for EMI and latterly a senior salesman with EMI in London.

The international division now comprises: Gees Jansen, promotion and licensing Negram and Delta; Paul Smith, Bovema; Fieke van Hulst, secretary and coordinator; Marjo Scheerder, personal assistant to Theo Roos, editing the Good Things magazine; Emiel Driessen, export finished product; Sjoera Dreyer, assistant to Driessen.

New Fanfare Label Bows Into Market

LONDON—A new budget label consisting entirely of non-name material is being launched by Music For Pleasure in May. Called Fanfare, the first 54 titles will include pop, classical, folk, instrumental and children's material, with the LPs retailing at \$1.75 each.

The emergence of Fanfare follows the recent merging of the MFP and Sounds Superb labels when all non-game product was deleted from the catalogs and the price of all Music For Pleasure albums was increased to \$2.50. The majority of the new Fanfare recordings are cover versions, with such titles as Jesus Christ Superstar, The Sound of Music (which sold more than a million copies when first issued on MFP in 1965), South Pacific, Hits of the Wombles, and the Simon and Garfunkel Songbook.

There will also be tributes to Nat King Cole, Perry Como, Glenn Campbell and Frank Sinatra. In addition 13 classical recordings featuring top orchestras and conductors from the original MFP catalog are being reissued.

Sales and marketing manager Desmond Lewis commented that promotion for Fanfare will include a pack of window display material, browsers and spin display units supplied on a free-loan basis with every order of 150 albums. To assist in racking, each of the different categories of Fanfare will be color-coded with a sticker in the top right-hand corner of the sleeve.

International

International Turntable

Dave MacDougald, formerly Precision Tapes a&r manager, has joined DJM as tape product manager. He is joined by Frank Neilson, his assistant at Precision, who becomes DJM assistant tape product manager.

Other new appointments include Tricia O'Keefe, formerly director of creative services at Power Exchange, who becomes David Yates' international product assistant. Mike Allen, previously DJM promotion man for the Midlands becomes head of field promotions. His former position is taken by David Rankin, a member of the sales force. Barry Saich of DJM artists agency division becomes U.K. creative services coordinator.

Colin Giffin, formerly joint professional manager at Chrysalis Music, is currently devoting time to his own newly formed publishing company. Chrysalis will administer the new company and will publish Giffin's own songs and material by new acts for production activities in conjunction with the Worthing, Sussex, recording studio, Pebble Beach Sound Recorders.

Craig Thompson has been named EMI promotion midlands regional manager, having previously worked on promotions in the northeast. Maurice Schneider replaces Thompson, having previously been with Chrysalis, Atlantic, and Charisma.

And Malcolm Hill is promoted from the EMI sales division to Midlands promoter. Diana Wray has been appointed regional press co-ordinator at Manchester Square from the post of regional press officer at EMI in Manchester. Finally, Ann Milligan replaces Wray in Manchester, having been assistant to Tony Ingham, promotion manager at Piccadilly Radio.

Paul Sargent has joined Carlin Music as director of promotions. He was head of field promotion at Atlantic, and will now report direct to Paul Rich, vice president of the U.S.-owned company.

Ray Fox-Cumming has left Record Mirror and Disc, where he was feature writer, to join BUK Records as head of press and public relations. Cheryl van Blerk, formerly with Young Blood, has joined BUK as promotions officer.

Tony Hall is moving his revitalized promotion company, along with Manna Entertainments, Fresh Air Records and Fresh Air Music, to new offices in Carnaby Street, London. He has been out of the promotion business since 1969 after a highly successful three years with Decca.

Hall's return to promotional activity was marked by the success of the Charisma single "Spanish Wine" by Chris White. Now he intends to specialize in brand new artists with long-term star potential. Promotional campaigns under Hall's supervision will be individually planned by national promotion director Jeffrey Toms-Smith.

Neil Robinson has been appointed to the board of directors of Metro Radio and becomes managing director. He was previously station general manager, originally joining two years ago as technical director. He is also a member of the Association of Independent Radio Contractors executive along with radio station heads Bill MacDonald (Hallam), Christopher Lucas (Forth), John Whitney (Capital), Guy Paine (Victory), Philip Birch (Piccadilly) and Charles Braham (Swansea Sound).

From The Music Capitals Of The World

• Continued from page 65

national Song Festival in August. ... The publishing committee of the Polish Jazz Society is planning a book about the past and present of the jazz scene here, the first comprehensive history to be written. ROMAN WASCHKO

OSLO

The French group Magma played concerts in Trondheim Tuesday (6) and at the Høevikodden Art Center, near Oslo on Thursday (8). The group has three LP's available in Norway "1001 degrees" on Philips, a 1973 recording on A&M and a double album—"Magma Live"—on RCA. ... Jose Feliciano plays concerts in Oslo and Bergen in May. ... Manfred Mann and his Earth Band drew a full house for their concert in Chateau Neuf. ... David Bowie is due to make his first visit to Norway at the end of April. ... The Glenn Miller Orchestra played the new SAS hotel in Oslo March 31. Because of SRO business an overflow concert was arranged for the following day at the Najaden restaurant outside Oslo. The concerts were promoted by Eivind Solberg, a club-owner who is also a trumpet player in the Big Chief Jazzband. ... Crosby and Nash are due in Norway May 6 and Joni Mitchell on May 14. ... A jazz seminar for young musicians is to be staged at the Agde Folk high school in the south of Norway beginning on July 25. Musicians who will lecture include saxophonist Jan Garbarek, pianist Einar Iversen, trumpeter Ditlef Eckhoff, guitarist Paul Weeden and drummer Svein-Erik Gaardvik. RANDI HULTIN

OSLO

The Glenn Miller Orchestra drew two full houses to the new SAS Hotel and Najaden Restaurant in Oslo. ... Singer Karin Kreg appears in the Nuremberg East/West Festival with the Namyslawski Quartet on May 14. ... Phonogram has launched a promotion campaign for the Danish jazz label Steeple Chase with albums by Mary Lou Williams, Ken McIntyre, Jaki Byard, Lee Konitz and Kenny Drew. ... David Essex scored a big success with his Oslo concert. ... Former Arne Bendiksen studio engineer Jan Erik Kongshaug and former A/S Nera (Norwegian RCA) executive Arve Sigvaldsen have formed Norsk Talentproduksjon and launched the Talentsound label. Featured on the label are Inger Lise Rypdal, Stein Ingebrigtsen and Gro Anita Schønn.

Because of the reluctance of the Oslo Sport Union to allow the Ekeberghall to be used for more than three or four pop concerts in a year, the David Bowie concert planned for April 27 had to be cancelled. ... Leonard Cohen is to appear in Oslo May 29. ... At a special press party held outside Oslo, Phonogram presented five new Norwegian recordings comprising the first album by jazz pianist Roy Hellvin, an album by folk singer Aase Kleveland, an LP by new folk singer K.M. Myrland and albums by the groups Host and Jonas Fjeld.

British composer and bandleader Graham Collier will be in Norway in June to conduct the Norwegian Radio big band in a special broadcast performance and to arrange distribution of his records and books through the record shop, Compendium run by Frode Holm. ... Lined up for the 16th Molde Jazz Festival, Aug. 2-7, are the Enrico Rava Quartet, the Jan Garbarek/Bobo Stenson Quartet, the Cedar Walton Quartet, the New Orleans International All-Stars and Johnny "Guitar" Watson. RANDI HULTIN

STOCKHOLM

Swedish Radio is planning a five-hour documentary program on Polar group Abba for local and international use. The programs, to be produced by Kjell Ahlqvist and presented by Ulf Elving, cover the group's history, the final slot featuring a live concert, and it is expected to start running in Sweden around Christmas this year.

Phonogram group Sven-Ingvars celebrating its 20th anniversary in the business this year, with an album release "Gold" to mark the event. ... Swedish tv recently showed a half-hour show by Emmylou Harris, recorded at the New Victoria in London. ... Following his recent concerts here, David Essex now has his album "In Scandinavia" in the GLF chart here, the LP being specially compiled by CBS Sweden.

Ian Anderson, of Jethro Tull, in Stockholm last week for a video presentation of the group's new Chrysalis album "Too Old To Rock And Roll." The group returns to start a European tour here at the Concert House (May 8-9). ... Polydor rush-releasing Swedish version of Eurovision

Song Contest winner "Save Your Kisses For Me" by the Jan-Oilers group, published here by Air Music, and with Swedish lyrics by Gert Lengstrand, retitled "En Kysst Eller Tva."

Swedish tv recorded the U.S. group New Censation's show at the Hamburger Bors. ... Initial releases by Phonogram from the Chess catalog here are "The Best Of Ramsey Lewis" and "Chuck Berry '75" ... Polydor country group Rankarna and Mats Raadberg celebrating its 10th anniversary with a "Best Of ..." album release. ... Pasadena Roof Orchestra, from the U.K., performing at the Atlantic restaurant in Stockholm to coincide with the Sonet release of the "On Tour" album.

Due to the fast sellout of his Stockholm concert at the 3,000-seat Tennis Hall April 26, David Bowie cancelled his Oslo concert to do another one here the following day. ... Iceland group Vikiaviki has its self-penned single "Rosie," produced by Bohus Grammofon, released through Sonet in the U.K.

And Vikiaviki started its 12-day tour in the U.K. on April 27, while another Bohus Grammofon group, the Streaplars, has its single "Tony Pepperoni" released in Belgium and Germany. ... Phonogram has released "Four's A Crowd," first album by English/Swedish folk group Scafell Pike on Mercury, the group previously recording for CBS. LEIF SCHULMAN

ATHENS

Composer Manos Hadjidakis has been named general manager of the Athens National Symphony, but he will still act as ERT radio manager. ... Singers Yiannis Pouloupos, Dimitra Galani and composer-conductor Yiorgos Katsaros to appear during Greek Week in June in Dortmund, West Germany.

CBS Records not selling here with a discount as previously reported, but the company has set special low rates reintroducing the label to this market. ... Agent Marek Lieberberg of Mama Concerts from Frankfurt in Greece for a short visit to organize concerts by Cat Stevens in Athens and Thessaloniki during the first week of June. ... MAM records to be released in Greece by Emial.

After many efforts Phonogram completed a deal to rights of the Morris Albert hit single "Feelings," already known here through the Durium version by John Daniel and French version by Polydor's Mike Brant. ... A section of "Golden Orpheus," the international song festival, held last summer in Siantchev Bryag, Bulgaria, shown on television here to coincide with the visit of the Bulgarian president in Greece. ... Argyris Zelos, record reviewer for the magazine Ehos, now international repertoire manager for Lyr.

A joint nightclub concert by Phonogram artists Marinella and Kostas Hadjis was recorded and comes out soon as a three record set. ... The only other Greek three-LP set was also by Hadjis, out last year and called "O Yios Tis Anikis." ... Tasos Falireas new marketing manager of CBS here, with former manager Nikos

(Continued on page 69)

Finns Release First Domestic BASF LPs

HELSINKI—Mercantile Oy, local representative company of BASF, has released its first domestic albums on the BASF label. At the same time the company has acquired a roster of new artists in sound styles ranging from soft rock to soul.

Heading the release list is an album by Uranus, a band that has played with chart acts such as Mikko Alatalo, Markku Aro and Kirka, and featuring two Polish musicians.

Mercantile, marketing BASF's international catalog for three years, is using a West German firm for plating, processing and pressing, though local studios are used for record sessions. According to Veikko Laiho, label manager, this practice was chosen for quality reasons.

"We have the best sound available. Though I'm not saying that the sound of Finnish records is bad, we feel it just isn't good enough."

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 1 | 1 | SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller) | |
| 2 | 2 | FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvaeus) | |
| 3 | 3 | MUSIC—*John Miles (Decca)—Velvet/RAK (Alan Parsons) | |
| 4 | 5 | JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell) | |
| 5 | 7 | DO YOU KNOW WHERE YOU'RE GOING TO—Diana Ross (Tamla/Motown)—Screen Gems/Columbia (M. Masser) | |
| 6 | 6 | I'M MANDY FLY ME—*10cc (Mercury)—St. Annes (10cc) | |
| 7 | 9 | GIRLS GIRLS GIRLS—*Sailor (Epic)—Chappell/Morris (J. Lesser/R. Holmes) | |
| 8 | 8 | LOVE ME LIKE I LOVE YOU—*Bay City Rollers (Bell)—Bay City Music/Carlin (Muff Winwood) | |
| 9 | 14 | YOU SEE THE TROUBLE WITH ME—Barry White (20th Century)—(Barry White) | |
| 10 | 21 | GET UP AND BOOGIE—Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly Prod.) | |
| 11 | 18 | S'S'S SINGLE BED—*Fox (GTO)—Gurusama/Chrysalis (Kenny Young) | |
| 12 | 12 | HEY JUDE—*Beatles (Apple)—Northern (George Martin) | |
| 13 | 11 | DON'T STOP IT NOW—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most) | |
| 14 | 17 | DISCO CONNECTION—Isaac Hayes (ABC)—Anchor (Isaac Hayes) | |
| 15 | 10 | PINBALL WIZARD—*Elton John (DJM)—Fabulous (Gus Dudgeon) | |
| 16 | 16 | HELLO HAPPINESS—*Drifters (Bell)—Cookaway/Les Reed (R. Greenaway) | |
| 17 | 20 | LIFE IS TOO SHORT GIRL—Sheer Elegance (Pye)—Grade/Lynton/ATV (P. Lynton/P. Grade) | |
| 18 | 13 | YESTERDAY—*Beatles (Apple)—Northern (George Martin) | |
| 19 | 50 | CONVOY GB—Laurie Lingo & The Dipsticks (State)—Chappell (Bickerton/Wadding) | |
| 20 | 26 | ALL BY MYSELF—Eric Carmen (Arista)—Campbell Connelly (Jimmy Ienner) | |
| 21 | 39 | FALLEN ANGEL—Frankie Valli (Private Stock)—Big Secret (Bob Gaudio) | |
| 22 | 30 | YOU SEXY SUGAR PLUM—Rodger Collins (Fantasy)—Parker/BMI (Rodger Collins) | |
| 23 | 22 | THERE'S A KIND OF HUSH—Carpenters (A&M)—Donna (R&K Carpenter) | |
| 24 | 19 | LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO)—Black Sheep (Ben Findon) | |
| 25 | 25 | HONKY TONK TRAIN BLUES—*Keith Emerson (Manticore)—Peter Maurice | |
| 26 | 23 | MOVIN'—Brass Construction (United Artists)—RAK (J. Lane) | |
| 27 | — | SILVER STAR—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio) | |
| 28 | 14 | FALLING APART AT THE SEAMS—*Marmalade (Target)—Macaulay (Tony Macaulay) | |
| 29 | 44 | MORE MORE MORE—Andrae True Connection (Buddah)—Buddah (Gregg Diamond) | |
| 30 | 15 | I WANNA STAY WITH YOU—*Gallagher & Lyle (A&M)—Rondor (David Kershbaum) | |
| 31 | 31 | ARMS OF MARY—*Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber) | |
| 32 | 28 | GET BACK—*Beatles (Apple)—Northern | |
| 33 | 42 | LET YOUR LOVE FLOW—Bellamy Brothers (Warner Brothers)—EMI (P. Gernhard/T. Scotti) | |
| 34 | 24 | PEOPLE LIKE YOU PEOPLE LIKE ME—*Glitter Band (Bell)—Rock Artists (Mike Leander) | |
| 35 | 45 | MOVIESTAR—*Harpo (DJM)—RAK (Ben Palmers) | |
| 36 | 47 | REGGAE LIKE IT USED TO BE—*Paul Nichols (RSO)—April/Rio Cartel (C. Neil) | |
| 37 | 27 | PAPERBACK WRITER—*Beatles (Apple)—Northern (George Martin) | |
| 38 | 29 | I LOVE TO LOVE—Tina Charles (CBS)—Mautoglade (Biddu) | |
| 39 | 49 | BABY I'M YOURS—*Linda Lewis (Arista)—April (T. Silvester/B. De Coteux) | |
| 40 | — | CAN'T HELP FALLING IN LOVE—Stylistics (Avco)—Carlin (Hugo/Luigi) | |
| 41 | 35 | WHERE THE HAPPY PEOPLE GO—Trammps (Atlantic)—Golden Fleece (Baker/Harris/Young) | |
| 42 | — | I'LL GO WHERE YOUR MUSIC TAKES ME—*Jimmy James & the Vagabonds (Pye)—Subbidu/Chappell (Biddu) | |
| 43 | 48 | RAIN FOREST—*Biddu Orchestra (Epic)—Subbidu/Chappell (Biddu) | |

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 44 | 37 | HELP—*Beatles (Parlophone)—Northern (George Martin) | |
| 45 | — | LOVE HANGOVER—Diana Ross (Tamla Motown)—Jobete London (Hal Davis) | |
| 46 | — | I'M YOUR PUPPET—James & Bobby Purify (Mercury)—Lowery | |
| 47 | — | DISCO LADY—Johnny Taylor (CBS)—Screen Gems/Columbia (Don Davis) | |
| 48 | 43 | RAM GOAT LIVER—*Pluto (Trojan)—Nems (Togetherness Prod.) | |
| 49 | — | BLUEBERRY HILL—Fats Domino (United Artists)—Victoria | |
| 50 | — | NO CHARGE—*J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury) | |

LPS
(Courtesy Music Week)

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 1 | — | PRESENCE—Led Zeppelin (Swan Song) | |
| 2 | 1 | ROCK FOLLIES—(Island) | |
| 3 | 2 | WINGS AT THE SPEED OF SOUND—Wings (Apple) | |
| 4 | 3 | JUKE BOX JIVE—Various Artists (K-Tel) | |
| 5 | 5 | GREATEST HITS—Abba (Epic) | |
| 6 | 4 | GREATEST HITS—Eagles (Asylum) | |
| 7 | 6 | DIANA ROSS—(Tamla Motown) | |
| 8 | 9 | HOW DARE YOU—10cc (Mercury) | |
| 9 | 10 | REBEL—John Miles (Decca) | |
| 10 | 7 | BLUE FOR YOU—Status Quo (Vertigo) | |
| 11 | 11 | DESIRE—Bob Dylan (CBS) | |
| 12 | — | NO EARTHLY CONNECTION—Rick Wakeman (A&M) | |
| 13 | 24 | INSTRUMENTAL GOLD—Various Artists (Warwick) | |
| 14 | 16 | PENTHOUSE TAPES—Sensational Alex Harvey Band (Vertigo) | |
| 15 | 8 | CRY TOUGH—Nils Lofgren (A&M) | |
| 16 | — | PAT BOONE ORIGINALS (ABC) | |
| 17 | 15 | MOON MADNESS—Camel (Decca) | |
| 18 | 23 | CARNIVAL—Manuel & The Music Of The Mountains (Studio Two) | |
| 19 | 14 | A TRICK OF THE TAIL—Genesis (Charisma) | |
| 20 | 18 | BREAKAWAY—Gallagher & Lyle (A&M) | |
| 21 | 13 | AMIGOS—Santana (CBS) | |
| 22 | 21 | THE BEST OF GLADYS KNIGHT & THE PIPS—(Buddah) | |
| 23 | 31 | LET THE MUSIC PLAY—Barry White (20th Century) | |
| 24 | 12 | BRASS CONSTRUCTION—(United Artists) | |
| 25 | — | LOVE & KISSES FROM BROTHERHOOD OF MAN (Pye) | |
| 26 | 26 | DOUBLY DEVINE—Sydney Devine (Philips) | |
| 27 | 22 | THE BEST OF JOHN DENVER—(RCA) | |
| 28 | 27 | SOME OF ME POEMS & SONGS—Pam Ayers (Galaxy) | |
| 29 | 41 | GREAT ITALIAN LOVE SONGS—Various Artists (K-Tel) | |
| 30 | 25 | JAIL BREAK—Thin Lizzy (Vertigo) | |
| 31 | 36 | PATRICK MORAZ—(Charisma) | |
| 32 | 29 | THE BEST OF HELEN REDDY—(Capitol) | |
| 33 | — | HAPPY TO BE—Demis Roussos (Philips) | |
| 34 | — | ROAD HAWKS—Hawkwind (United Artists) | |
| 35 | 34 | 24 ORIGINAL HITS—Drifters (Atlantic) | |
| 36 | 48 | TUBULAR BELLS—Mike Oldfield (Virgin) | |
| 37 | 35 | GREATEST HITS—Barry White (20th Century) | |
| 38 | 45 | TROUBLE—Sailor (Epic) | |
| 39 | — | DARK SIDE OF THE MOON—Pink Floyd (Harvest) | |
| 40 | 20 | BY INVITATION ONLY—Various Artists (Atlantic) | |
| 41 | — | RUN WITH THE PACK—Bad Company (Island) | |
| 42 | 39 | MOTOWN GOLD—Various Artists (Tamla/Motown) | |
| 43 | 32 | STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS) | |
| 44 | — | THE BEATLES 1967-1970 (Apple) | |
| 45 | — | DESPERADO—Eagles (Asylum) | |
| 46 | — | THE SINGLES 1969-1973—Carpenters (A&M) | |
| 47 | 37 | A NIGHT AT THE OPERA—Queen (EMI) | |
| 48 | 17 | THE VERY BEST OF SLIM WHITMAN—(United Artists) | |
| 49 | — | SIMON & GARFUNKEL'S GREATEST HITS (CBS) | |
| 50 | 33 | SCOTCH ON THE ROCKS—Band of the Black Watch (Spark) | |

WEST GERMANY
(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

| This Week | Last Week | Artist | Title |
|-----------|-----------|--|-------|
| 1 | — | MISSISSIPPI—Pussycat (EMI)—Roba | |
| 2 | — | ROCKY—Frank Farian (Hansa/Ariola)—Intro | |
| 3 | — | FERNANDO—Abba (Polydor)—Union/Oktave | |
| 4 | — | 1-2-3-4... FIRE!—*Penny McLean (Jupiter)—Meridian/Siegel/Butterfly | |
| 5 | — | A GLASS OF CHAMPAGNE—Sailor (Epic)—Chappell | |
| 6 | — | FOREVER AND EVER—Slik (EMI)—Melodie der Welt | |
| 7 | — | CHARLIE BROWN—Two Man Sound (Warner Bros.)—Montana | |

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 8 | — | LOVE TO LOVE YOU BABY—*Donna Summer (GMG/Atlantic)—Sunday/Intro | |
| 9 | — | THE LIES IN YOUR EYES—Sweet (RCA)—Intersong | |
| 10 | — | I LOVE TO LOVE—Tina Charles (CBS)—Finger | |
| 11 | — | ICH LIEBE DAS LEBEN—*Vicky Leandros (Philips)—Samos/Intersong | |
| 12 | — | SCHMIDTCHEN SCHLEICHER—*Nico Haak (Philips)—Hanseatic/Intersong | |
| 13 | — | MOTORCYCLE MAMA—Harpo (EMI)—Melodie der Welt | |
| 14 | — | SATURDAY NIGHT—Bay City Rollers (Bell)—Melodie der Welt | |
| 15 | — | LAS MICH HEUTE NICHT ALLEIN—*Gitte (RCA)—RCA Musik | |

JAPAN
(Courtesy of Music Labo, Inc.)
*Denotes local origin
As Of 4/19/76
SINGLES

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 1 | — | BEAUTIFUL SUNDAY—Daniel Boon (Disco)—Toshiba | |
| 2 | — | AINI HASHITTE—*Momoe Yamaguchi (CBS/Sony)—Tokyo | |
| 3 | — | HARU ICHIBAN—*Candies (CBS/Sony)—Watanabe | |
| 4 | — | MOMEN NO HANDKERCHIEF—*Hiromi Ohta (CBS/Sony)—Watanabe | |
| 5 | — | BEAUTIFUL SUNDAY—*Seiji Tanaka (Victor)—Toshiba | |
| 6 | — | OYOGI TAIYAKI KUN—*Masato Shimon (Canyon)—Fuji | |
| 7 | — | WAKATTEKUDASAI—*Akira Inaba (Disco)—Yamaha | |
| 8 | — | KIMIYO DAKARETE ATSUKUNARE—*Hideki Saijo (RCA)—Geiei | |
| 9 | — | ASUNI MUKATTE HASHIRE—*Takuro Yoshida (For Life)—Yui | |
| 10 | — | NAGORI YUKI—*Iruka (Crown)—CMP | |
| 11 | — | KAGERIYUKU HEYA—*Yumi Arai (Toshiba)—Alfa | |
| 12 | — | ORETACHI NO TABI—*Masatoshi Nakamura (Columbia)—Kitty, NTV, MCA | |
| 13 | — | NAKANAIWA—*Junko Sakurada (Victor)—Sun | |
| 14 | — | KIMI KAWAIIINE—*Sakiko Ito (Toshiba)—NTV | |
| 15 | — | KAERAZARU HIBI—*Alice (Express)—JCM | |
| 16 | — | MUENZAKA—*Grape (Elektra)—NTV, Bird | |
| 17 | — | URAGIRIMONO NO TABI—*Downtown Boogie Woogie Band (Express)—PMP | |
| 18 | — | HATACHINO MEGURIAI—*Signal (Polydor)—Nichion, If | |
| 19 | — | AI NO SHIHATSU—*Hiroshi Itsuki (Minorophone)—Noguchi | |
| 20 | — | GOOD GOOD-BYE—*Yousui Inoue (For Life)—Nakayoshi Group | |

FRANCE
(Courtesy D'Interet Economique De L'Edition Phonographique et Audiovisuelle)
SINGLES

| This Week | Last Week | Artist | Title |
|-----------|-----------|--|-------|
| 1 | — | REQUIEM POUR UN POU—Johnny Hallyday (Phonogram) | |
| 2 | — | LES OISEAUX DE THAILANDE—Ringo (Carrere) | |
| 3 | — | QU'EST-CE QUI FAIT PLEURER LES BLONDES—Sylvie Vartan (RCA) | |
| 4 | — | HAFANANA—Afric Simone (Barclay) | |
| 5 | — | KISS ME KISS YOUR BABY—Brotherhood of Man (Vogue) | |
| 6 | — | MALHEUR A CELUI QUI BLESSE UN ENFANT—Enrico Macias (Phonogram) | |
| 7 | — | MICHELE—Gerard Lenorman (CBS) | |
| 8 | — | FERNANDO—Abba (Vogue) | |
| 9 | — | LOVE IS ALL—Roger Glover and Guests (Carrere) | |
| 10 | — | SAVE YOUR KISSES FOR ME—Brotherhood of Man (Vogue) | |

LPS
(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 4/18/76

| This Week | Last Week | Artist | Title |
|-----------|-----------|--|-------|
| 1 | — | TOI—Daniel Guichard (Barclay) | |
| 2 | — | WISH YOU WERE HERE—Pink Floyd (Pathe-Marconi) | |
| 3 | — | JUMBO—Nicolas Peyrac (Pathe-Marconi) | |
| 4 | — | QU'EST-CE QUI FAIT PLEURER LES BLONDES—Sylvie Vartan (RCA) | |
| 5 | — | DESIRE—Bob Dylan (CBS) | |
| 6 | — | BLUES FOR YOU—Status Quo (Phonogram) | |
| 7 | — | VANCOUVER—Veronique Sanson (WEA) | |
| 8 | — | VOILA QUE TU REVIENTS—Charles Aznavour (Barclay) | |
| 9 | — | FERRAT 1976—Jean Ferrat (Barclay) | |
| 10 | — | A TRICK OF THE TAIL—Genesis (Phonogram) | |

ITALY
(Courtesy Germano Ruscitto)
As Of 4/13/76
SINGLES

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 1 | — | ANCORA TU—Lucio Battisti (Numero Uno)—RCA | |
| 2 | — | S.O.S./MAMMA MIA—Abba (Dig-It)—MM | |
| 3 | — | FLY ROBIN FLY—Silver Convention (Durium) | |
| 4 | — | SANDOKAN—Oliver Onions (RCA) | |
| 5 | — | PREGHIERA—Cugini Di Campagna (Pull-Fonit/Getra) | |
| 6 | — | COME PIOVEVA—Beans (CGD)—MM | |
| 7 | — | UN ANGELO—Santo California (Baby Record) | |

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 8 | — | TU CA NUN CHIAGNE—Giardino Dei Semplici (CBS)—MM | |
| 8 | — | COME DUE BAMBINI—Bottega Arte (EMI) | |
| 8 | — | LOVE TO LOVE YOU BABY—Donna Summer (Durium) | |
| 11 | — | SENZA PAROLE—Luciano Rossi (Ariston) | |
| 12 | — | THAT'S THE WAY I LIKE IT—K.C. & Sunshine Band (RCA) | |
| 13 | — | KING KONG—Jimmy Castor Bunch (Atlantic)—MM | |
| 14 | — | LA TARTARUGA—Bruno Lauzi (RCA) | |
| 15 | — | UNA STORIA D'AMORE—Juli & Julie (Baby Record) | |

AUSTRALIA
(Courtesy Radio 2SM)
*Denotes local origin
As Of 4/9/76
SINGLES

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 1 | — | FERNANDO—Abba (RCA) (Mogull) | |
| 2 | — | BOHEMIAN RHAPSODY—Queen (Elektra) (Castle) | |
| 3 | — | RING RING—Abba (RCA) (Polar) | |
| 4 | — | DARKTOWN STRUTTERS BALL—*Ted Mulry Gang (Alb) (Allan) | |
| 5 | — | LOVE HURTS—Nazareth (Vert) (Acuff)—Jim Capaldi (Island) (Island) | |
| 6 | — | RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale (Unit K) (Castle) | |
| 7 | — | LOVE TO LOVE YOU BABY—Donna Summer (Inter K) (Control) | |
| 8 | — | YOU SEXY THING—Hot Chocolate (RAK) (Mickey Most) | |
| 9 | — | CONVOY—C.W. McCall (MGM) (Copy Con) (Control) | |
| 10 | — | A GLASS OF CHAMPAGNE—Sailor (Epic) (Control) | |
| 11 | — | ALL BY MYSELF—Eric Carmen (Arista) (C.A.M.) | |
| 12 | — | T.N.T.—*Ac/Dc (Alb) (Albert) | |
| 13 | — | JULIE ANNE—Kenny (RAK) (Intersong) | |
| 14 | — | CHILD'S PLAY—*Sherbert (Infinity) (Razelle) | |
| 15 | — | I WRITE THE SONGS—Barry Manilow (Unit K) (Control) | |
| 16 | — | IT SHOULD HAVE BEEN ME—Yvonne Fair (Tamla) (Castle) | |
| 17 | — | THE LIES IN YOUR EYES—Sweet (RCA) (Intersong) | |
| 18 | — | ROCK AND ROLL ALL NITE—Kiss (Casablanca) (Astor Control) | |
| 19 | — | PIANO MAN—Billy Joel (CBS) (Control) | |
| 20 | — | D.I.V.O.R.C.E.—Billy Connolly (Poly) (Sydney Tree) | |

HOLLAND
(Courtesy Stichting Nederlandse)
SINGLES

| This Week | Last Week | Artist | Title |
|-----------|-----------|---|-------|
| 1 | — | FERNANDO—Abba (Polydor) | |
| 2 | — | SAVE YOUR KISSES FOR ME—Brotherhood of Man (Pye) | |
| 3 | — | DECEMBER '63—Four Seasons (Warner Bros.) | |
| 4 | — | I LOVE TO LOVE—Tina Charles (CBS) | |
| 5 | — | IN DULCI JUBILO—Mike Oldfield (Virgin) | |
| 6 | — | GET UP AND BOOGIE—Silver Convention (Papillon) | |
| 7 | — | LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.) | |
| 8 | — | FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Polydor) | |
| 9 | — | LOVE IS THE DRUG—Roxy Music (Island) | |
| 10 | — | BANAPPLE GAS—Cat Stevens (Island) | |

SPAIN
(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 4/18/76

| This Week | Last Week | Artist | Title |
|-----------|-----------|--|-------|
| 1 | — | FLY ROBIN FLY—Silver Convention (Better) | |
| 2 | — | SABADO POR LA TARDE (Spanish)—Claudio Baglioni (RCA)—(RCA) | |
| 3 | — | HAY QUE LAVALA—*La Charanga del Tio Honorio (CBS)—(Discorama) | |
| 4 | — | HURRICANE—Bob Dylan (CBS)—(April Music) | |
| 5 | — | AMORE GRANDE, AMORE LIBERO—Il Guardiano del Faro (RCA)—(RCA) | |
| 6 | — | PARA QUE NO ME OLVIDES—*Lorenzo Santamaria (EMI)—(Ego Musical) | |
| 7 | — | BOHEMIAN RHAPSODY—Queen (EMI)—(Ego Musical) | |
| 8 | — | JAMAS—*Camilo Sesto (Ariola)—(Arabella/Southern) | |
| 9 | — | BYE BYE FRAEULIEN—*Micky (Ariola)—(RCA) | |
| 10 | — | ISLAND GIRL—Elton John (EMI) | |

LPS
(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 4/18/76

| This Week | Last Week | Artist | Title |
|-----------|-----------|--|-------|
| 1 | — | DESIRE—Bob Dylan (CBS) | |
| 2 | — | A NIGHT AT THE OPERA—Queen (EMI) | |
| 3 | — | WISH YOU WERE HERE—Pink Floyd (EMI) | |
| 4 | — | TOMMY—Banda Original Pelicula (Polydor) | |
| 5 | — | JESUCRISTO SUPERSTAR—*Version Teatral Espanola con Camilo Sesto (Ariola) | |
| 6 | — | FLY ROBIN FLY—Silver Convention (Belter) | |
| 7 | — | BARCELONA, GENER DE 1976—*Liluis Llach (Movieplay) | |
| 8 | — | ROCK ON THE WESTIES—Elton John (EMI) | |
| 9 | — | CLOCKWORK ORANGE—Banda Original Pelicula (Hispavox) | |
| 10 | — | AMOR LIBRE—*Camilo Sesto (Ariola) | |

ISRAEL
(Courtesy Israel Broadcasting Authority)
As Of 4/12/76
SINGLES

| This Week | Last Week | Artist | Title |
|-----------|-----------|--|-------|
| 1 | — | DREAM WEAVER—Gary Wright (Warner Bros.) | |
| 2 | — | SAVE YOUR KISSES FOR ME—Brotherhood of Man (Pye) | |
| 3 | — | THE LIES IN YOUR EYES—Sweet (RCA) | |
| 4 | — | ALL BY MYSELF—Eric Carmen (Arista) | |
| 5 | — | HAFANANA—Afric Simone (Isradisc) | |
| 6 | — | TAKE IT LIKE A MAN—Bachman-Turner Overdrive (Mercury) | |
| 7 | — | FANNY—Bee Gees (RSO) | |
| 8 | — | GA VA PAS CHANGER LE MONDE—Joe Dassin (CBS) | |
| 9 | — | PINBALL WIZARD—Elton John (DJM) | |
| 10 | — | RODRIGO'S GUITAR CONCERTO—Manual & The Music Of The Mountain (EMI) | |
| 11 | — | DECEMBER 1963—Four Seasons (Warner Bros.) | |
| 12 | — | DREAM ON—Aerosmith (CBS) | |
| 13 | — | FUNKY WEEKEND—Stylistics (Avco) | |
| 14 | — | PEOPLE LIKE YOU, PEOPLE LIKE ME—Glitter Band (Bell) | |
| 15 | — | LET'S CALL IT QUITS—Slade (Polydor) | |
| 16 | — | THERE'S A KIND OF HUSH—Carpenters (A&M) | |
| 17 | — | DONNE UN PEU DE TOI—Mike Brant (WIP) | |
| 18 | — | DISCO LADY—Johnnie Taylor (CBS) | |
| 19 | — | YOU DON'T HAVE TO SAY YOU LOVE ME—Guys & Dolls (Magnet) | |
| 20 | — | LOVE REALLY HURTS WITHOUT YOU—Billy Ocean (GTO) | |

SWEDEN
(Courtesy GLF)
*Denotes local origin
As Of 4/9/76
LPS

| This Week | Last Week | Artist | Title |
|-----------|-----------|--|-------|
| 1 | — | SKANK MIG DINA TANKAR—*Thorleifs (Tor) | |
| 2 | — | FRIDA ENSAM—*Anni-Frid Lyngstad (Polar) | |
| 3 | — | NYA PERSPEKTIV—*Ola Magnell (Metronome) | |
| 4 | — | MOVIE STAR—*Harpo (EMI) | |
| 5 | — | EMIL I LONNEBERGA—*Soundtrack (Phonogram) | |
| 6 | — | KRAMGOA LATAR 2—*Vikingarna (Mariann) | |
| 7 | — | BLUE FOR YOU—Status Quo (Vertigo) | |
| 8 | — | LOVE TO LOVE YOU BABY—Donna Summer (EMI) | |
| 9 | — | CLOSE ENOUGH FOR ROCK AND ROLL—Nazareth (Vertigo) | |
| 10 | — | GIVE US A WINK—Sweet (RCA) | |
| 11 | — | THE ELEPHANT SONG—Kamahl (Philips) | |
| 12 | — | SCHIFFZ—*Bjorn Skifs (EMI) | |
| 13 | — | LADY BUMP—Penny McLean (CBS) | |
| 14 | — | HOW DARE YOU—10cc (Mercury) | |
| 15 | — | LEVANDE PA MYA BACCHI—*Magnus and Brasse (Metronome) | |

SINGLES
(Courtesy of "El

FIRST IN MEXICO

Brotherly Competition Triggers Successful James Brown Tour

By MARV FISHER

MEXICO CITY—Brotherly competition has triggered the booking and success of James Brown in this country, something which essentially was out the window in the first place. It was a totally unexpected tour which came off almost letter perfect for a 10-day-period in late March and early April, reportedly rolling up grosses for the span into six figures.

In late February, Rene Leon, one of the prime promoters here, revealed that it was impossible to bring in Brown because of a ban on such shows (rock concerts) at the National Auditorium. He further stated that a deposit was put up "and lost," and postponed the project.

But his younger brother, Jose Luis, entertainment coordinator for

the Nacional Hotelera and an independent booker, figured out a way to do it.

He blocked out three nights in the Los Candilles room of the Del Prado Hotel, part of the NH chain, enlisted the assistance of PAMA (Promotores Artisticos Mexicanos Asociados), a new agency-promotion organization, to secure dates at the Arena Mexico and other sites throughout the country, and he was off on the first leg of his big catch.

What actually turned out to be the key was the Arena Mexico, outside the jurisdiction of the Delegacion Miguel Hidalgo, which originally passed down the "ban" at the Auditorium.

Thus nobody thought a show like Brown's could be pulled off any-

where inside the Federal District. The government had been wary about repeat incidents of youths storming the gates (stemming from Chicago's Auditorium dates last November), but apparently they had a change of heart.

"I am sure this will help to convince the authorities that there is nothing to really fear from such gatherings," cites independent record producer and partner in PAMA, Jaime Sanchez Rosaldo. He points out that even the problem of crowds of youths, can be handled properly. There were no reports of riotous behavior either inside or outside the 15,000-seat Arena Mexico.

Sanchez Rosaldo adds, "Of course, the overall reaction of the kids wasn't our only concern. We had some last-minute price structuring to do in order to meet the satisfaction of the Department of Espectaculos."

Originally there was a 125-peso top (\$10), however that had to be lowered to 100 pesos (\$8). The same applied for the minimum ticket charge, down from 40 pesos (\$3.20) to 10 pesos (80 cents). This obviously was to keep the lowest income groups happy.

As for the performances themselves, Brown, the JB's and the rest of the company literally "mesmerized" the audiences. Coming on as the "Emperor of Soul," he rocked, swayed and ignited to the point where he had the public standing and cheering after each performance of his initial Mexican junket.

"We could have done much better at the gate," emphasizes Jose Ignacio Calleja, another associate in PAMA, "but with something like only two weeks to prepare in all parts of the nation it was still considered very successful."

Besides the two locations here in the capital, other sites were Guadalajara, Puebla, Monterrey, Reynosa and Acapulco, in that order. All were mostly near-capacity, according to PAMA.

A big compliment was paid to another partner Eleazar Pulido, by both Ignacio Calleja and Sanchez Rosaldo for finding the solution to a lot of tight squeezes, particularly the one of adjusting the prices with the government at the last moment. Pulido also happens to be a brother-in-law of the Leon brothers, as well as ex-associate of the older Rene.

For PAMA, the tour of Brown was a tremendous plus in getting into the swing of competition in this country. It was a well-plumed feather in their cap, with followup attractions including the Tom Jones "Something Special" dancers, April 12-May 20, and Gloria Gaynor, May 6-15. They will play mostly nitery dates, with a couple of pop concerts thrown in when feasible.

Sanchez Rosaldo reports another strong coordinated effort was supplied by Discos Polydor, which handles Brown's distribution in the country. At all times the label's promoters, Herbe Pompeyo and Hector Mejia, were on hand "hyping to the hilt."

As for the Leon brothers, there was very little comment. "Naturally, I was somewhat disappointed at first," says Rene Leon, "but he's still my brother. I hope he'll have luck in the future again like I'm having at present."

POPULARITY ON UPBEAT

Salsa: Latin, Yes, But Strictly U.S.

By GERALDO FEENEY

LOS ANGELES—There is no longer any question that Latin music, particularly salsa as Eastern Latin music is called, made inroads in the American music industry.

Many rock and r&b groups now use such Latin percussion instruments as congas, timbales, bongos, bells and guiro along with material which is based on Latin rhythms. Just a decade ago, a little Latin rhythm would have been merely sprinkled around a melody for flavor in rock music.

The growing popularity of salsa is not necessarily happening in the American market, but instead amongst young Latinos who were born or at least reared in this country.

Most persons think of salsa as a foreign music, but it isn't. Salsa is American Latin music, born in the streets of New York City, though its roots are basically Cuban.

What is more, salsa has not been completely accepted by any Latin country. Not even in Puerto Rico is salsa as popular as most would imagine.

How come? Despite salsa being sung in Spanish, the lyrics express the feelings and lifestyle of Latinos in the U.S., something that Latinos in other countries simply cannot identify with. Salsa is full of a type of awareness or hipness that is beyond the understanding of persons who haven't lived in the U.S.

The word salsa literally means "sauce." No one seems to know exactly how this word became the term to describe the music, and to date, there are still numerous arguments between experts as to the true definition of salsa.

It is known that many years ago in Cuba, salsa was used to describe the music or a band, somewhat as an equivalent to the word soul in black music, in saying "that band has salsa."

In the last 15 years, salsa has gone through a complete cycle. It went from the old typical sound to a modernized sound with English lyrics back to typical again.

The most critical factor in salsa today is keeping it typical, and the salsa record companies do their utmost to produce pure, authentic salsa of the style heard in Cuba 40 years ago.

This causes a question to come up: Is it possible for salsa to really crack into the American market?

A close look at the situation shows that the main barrier keeping salsa out of the bigtime is the language barrier.

But the language in itself shouldn't really be a big obstacle. Consider Carol King's "Corazon," Santana's version of "Oye Como Va" or "Eres Tu" by Mecedades, all of which sold well nationwide with Spanish lyrics.

There are pop disk jockeys who would like to play Latin music but get hung up on the Spanish itself.

Bonnie Simmons, program director at KSAN in San Francisco complained to Fania Records "I really love salsa, I dig the rhythm, but I flunked two years of Spanish. Why can't you print translations of the LP and song titles so I can pronounce them on the air?" she asked.

Expressing similar feelings have been Rob Singleton of KRE (Berkeley), Phil Brooks of KJAZ (San Francisco), Bill King of KSOL (San Francisco), Rachel Donahue of KMET (Los Angeles), Richard Kimball of KWST (Los Angeles), Rod McGrew of KJLH (L.A.) and David Young of KBCA (Los Angeles).

"Oye Como Va" or "Eres Tu" are simple to pronounce, but such songs as "La Cosa No Es Como Antes" or "La Sopa en Botella" are enough to get most DJ's tongues twisted, naturally making them hesitant to play them on the air.

One executive who is doing something is Harvey Averne of Coco Records, who has begun printing translations on both Eddie and Charlie Palmieri's latest LPs. Perhaps that may explain why Eddie Palmieri's "Unfinished Masterpiece" has received airplay in California, and mostly on non-Latin stations.

Billboard SPECIAL SURVEY For Week Ending 5/1/76

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|-----------|--|
| 1 | CAMILO SESTO Amor Libre, Pronto Pts 1013 | 8 | LOS DIABLOS Mexico Es, Latin International Dis-2037 |
| 2 | EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120 | 9 | FREDDY'S Freddy's, Peerless 10027 |
| 3 | YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3283 | 10 | LOS FELINOS Chicanismo, Musart 10570 |
| 4 | ISMAEL MIRANDA Este Es Ismael Miranda, Fania-00480 | 11 | PACHECO El Maestro, Fania JM00485 |
| 5 | GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400 | 12 | ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional S1-8014 |
| 6 | VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1450 | 13 | LOS BABYS Un Viejo Amor, Peerless 1849 |
| 7 | SALSOUL ORQ. Salsoul Orquesta, SZS-5501 | 14 | FREDDIE FENDER Before The Next Teardrop Falls, ABC 2020 |
| | | 15 | MONGO SANTAMARIA Afro Indio, Vaya XVS-38 |

IN PUERTO RICO

| | | | |
|---|---|----|---|
| 1 | RAUL MARRERO Apt. #2, Mericana 1035 | 8 | LA PANDILLA La Pandilla, Alhambra 4005 |
| 2 | ISMAEL MIRANDA Este Es Ismael Miranda, Fania 00480 | 9 | ORCH. HARLOW El Judío Maravilloso, Fania JM00490 |
| 3 | EDDIE PALMIERI Unfinished Masterpiece, Coco Clip-120 | 10 | EL GRAN COMBO El Gran Combo, EGC 012 |
| 4 | LA CORPORACION LATINA Llego Pa Quedarse, Lamp 503 | 11 | CAMILO SESTO Amor Libre, Pronto 1013 |
| 5 | GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO Salsoul-2-400 | 12 | RICARDO RAY & BOBBY CRUZ 10 Aniversario, Vaya 36 |
| 6 | YOLANDITA MONGE Floreciendo, Coco Clip-123 | 13 | JULIO IGLESIAS El Amor, Alhambra 23 |
| 7 | PACHECO El Maestro, Fania JM00485 | 14 | BOBBY VALENTINE Va A La Carcel, Bronco 1001 |
| | | 15 | IRIS CHACON Iris Chacon, Borinquen 1298 |

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(Fania JM-00481)

Latin Scene

LOS ANGELES

Chicken y Sus Comandos is getting off the ground at nice pace with its latest LP on the Gas label. So far it has produced one hit, "Guacamole Con Chile." ... Two new LPs will be released within a few days from Gas: Homenaje a Los Dos Reales and Rondalla Las Flores De La Laguna.

From Musimex Records has come a new hit from Los Aristocratas of Chicago entitled "Y Volveras En El Barco Azul" (You'll Return In The Blue Boat), which is getting heavy airplay locally. ... The most recent Musimex entry is a single from Los Zorros Del Norte entitled "Que Matida De Pata" (What A Messup), which produced immediate sales response after moderate airplay. ... The famous South American vocalist, Memo, has just finished recording a rather stylish LP containing ballads song in Spanish with an English chorus, soon to be released on the Musimex label.

KSUL, Long Beach State University's educational radio at 90.1 FM, has recently welcomed aboard Rico Cabrera, who is now doing a show called "Musica Latina" every Sunday 4-6 p.m. and Monday 4-7 p.m. The program is done in English, with emphasis on salsa, and is known to have a fairly large audience in the South Bay area of L.A.

Nightlife on L.A.'s Latin scene is strong once again, thanks to the phenomenal La Preferencia, which is keeping the beautiful Club Candilejas jumping every weekend, the group of ten is considered by many to be the best combination of musicians, arrangers and composers ever put together hereabouts. ... In La Preferencia, no one is a star by himself. The musicians all take turns being stars, making for a very tight union of personalities, apart from the very tight sound they possess. Their style is basically jazz oriented salsa.

Many typical salsa fans have criticized the band's style. Singer-composer Rudy Calzado answers "We are criticized because we don't sound like New York salsa bands. What these people don't understand is that we don't want to sound like anyone in New York. In fact, we don't want to sound like anyone-period. We have created our own sound. A sound with a California feeling to Latin or salsa." La Preferencia, in less than a month, filled its book with some 45 original compositions and arrangements, making "creative" just one of the many descriptions for the band. La Preferencia currently plans to produce its own recording and thereafter place it with some aggressive label. GERALDO FEENEY

From The Music Capitals Of The World

TORONTO

Casino recording artist Bim opened for Supertramp's SRO concert at Maple Leaf Gardens in Toronto April 20. For the rest of the week he played at the Riverboat Coffee House. . . . Peter Foldy just returned from Los Angeles where he signed with Buz Wilburn of MMI Ltd. for management. Foldy will be commuting between Los Angeles and Toronto. His next single, entitled "Roxanne," which was produced by Milan Kymlicka and recorded at Wally Heicler's studio in Los Angeles, is due for release in Canada on Capitol Records by mid-May. Included on the session were David Foster, Wilton Felder, Larry Carlton and Jim Gordon.

Rush is currently in the middle of an SRO concert tour through the U.S. They set out on a Canadian tour on July 5. Recently, Rush's management firm, SRO, presented gold albums for the band's "Fly By Night" LP to Buff Roman and Benji Karsh of CHUM-FM for that station's efforts in premiering the album; to Don Shafer of CHUM-FM for being the first announcer anywhere to air the album; and to Nevin Grant and the staff at CKOC in Hamilton for being the first AM station to program the album. Both the single "Fly By Night" and the album went top five in Hamilton.

Michael Quatro appeared at the Gas Works the week of April 19. The appearance coincided with the release of his United Artists album "Dancers, Romancers, Dreamers & Schemers." Quatro's current stage show features Canadian model/dancer Lynn Kishkon, who performs a piece she wrote with Quatro entitled "Stripper." . . . Kiss sets out on a Canadian tour starting in Moncton April 18. The tour ends in Winnipeg on April 28. To coincide with the tour, Casablanca has released Kiss' newest LP "Destroyer" which shipped gold. The band's last album "Kiss Alive!" also went gold in this country.

Hammersmith, who is currently represented on the Canadian charts with the Mercury single "Late Night Lovin' Man" will be the opening act on the tour.

Music Shoppe International's acts are now represented in the west by Bruce Allen Talent Promotions. . . . A&M Records of Canada has launched one of the most extensive radio campaigns in its history for Peter Frampton's current album, "Frampton Comes Alive." Howe Advertising in Toronto, who is responsible for the

Toronto Orch. Maps First Canadian Tour

TORONTO—The Toronto Symphony Orchestra sets out May 24 for the first Canadian tour that the orchestra has undertaken in its 54 year history.

The tour, to cover cities in Quebec and the Maritimes, was announced by Terence Wardrop, president of the TSO board of directors and John Crompton, general manager of the touring office of the Canada Council responsible for financing the 10-day tour, which will set out with a full complement of 125 persons.

Repertoire on the tour, the first to be undertaken by a major orchestra in the Maritimes region, includes the Berlioz "Symphonie Fantastique," the Schumann Cello Concerto, the Mozart's Concerto for Bassoon, and the Brahms Symphony No. 4.

Andrew Davis is the conductor and Daniel Domb on cello and Christopher Weatt on bassoon are the principal soloists.

Recently, a long-term recording agreement was signed between the Toronto Symphony and CBS, and currently plans are being made for an LP to be recorded next year in Toronto. Costs on the TSO recording venture are being shared between the label and the orchestra.

campaign, indicates that the radio ads have been broadcast over 20 major market stations. The album went gold in Canada a few weeks after its release. . . . Bobby Curtola has been signed to RCA Canada with a single, "Oh My Marie," just released by the label. An album is also ready for release, recorded at Phase One Studios in Toronto. Curiola is currently committed to appearances at the Hughes Hotel chain in Las Vegas for six months of the year.

John Gilbert, who does the open-line phone show on CHUM in Toronto has recorded a single entitled "No Charge." Response to the song led Capitol Records to sign Gilbert and report that within days of the release of the single it was back-ordered by 20,000 units. All proceeds from the record are being donated to charity by CHUM. . . . Junior Walker has signed a long-term management deal with Dixon-Propas Productions Inc. with a major tour to Holland, Belgium and Britain confirmed for the end of April. When he returns from Europe, Walker will tour the western U.S. and Canada, the last week of July and Aug.

David Clayton Thomas has just put the finishing touches on the fifth album he has recorded with Blood, Sweat & Tears and is currently putting together material in Toronto for a third solo album. He recently completed production on the debut album of reggae-act Isham People who is signed to GRT of Canada. . . . Kenny Harris of Pyramid Records was in Los Angeles the end of April for talks with record companies concerning artists signed to his company.

Gino Vannelli now represented exclusively for booking in Canada by The Agency. Vannelli is currently touring Europe and, having just completed filming a television special in Holland, he plans to record his fourth album for A&M in Britain before returning to Canada to perform at the Montreal Olympics July 28. . . . A reception and concert served to launch Garfield's debut album for Mercury Records called "Strange Streets." On April 20 at the St. Lawrence Centre Town Hall, Polydor Ltd. hosted the gathering which drew the media and a number of Mercury and Polydor VIPs to Toronto.

James Ackroyd, the former leader of Toronto band James and the Good Brothers, has moved back to Toronto from Los Angeles. He made his first appearance since his return at Bruegel's Bistro the end of April. . . . Major Hoople's Boarding House, who records for Axe Records in Canada, set out on a western Canada tour May 17. . . . CTV television network held a reception for Rolf Harris on April 15 to introduce his new half hour show, The Rolf Harris Show.

Nana Mouskouri performed three concerts at Massey Hall April 18 and 19. She performed at the National Art Centre in Ottawa on April 20. A media press party was held for Mouskouri at the Hyatt Regency Hotel by London Records of Canada on April 15. . . . The T.H.P. Orchestra's "Theme From S.W.A.T." has gone gold in Canada with sales over 75,000 units. RCA has released an album by the Orchestra entitled "Early Riser." The album and single were produced by Willi Morrison and Ian Guenther for Three Hats Productions.

Stringband, who started its own Nick Records label, will celebrate its fifth anniversary May 1 with a concert at the St. Lawrence Centre for the Performing Arts in Toronto. After the concert they leave for the West Coast to tape an hour-long television special in Winnipeg, play four dates in the Yukon and set out for concert appearances in Vancouver, Edmonton and Inuvik. . . . Downchild is now being booked exclusively in Canada by Music Shoppe International. . . . Ian Thomas has also signed an exclusive booking deal with Music Shoppe. The Ian Thomas Band, managed by SRO Productions, will primarily concentrate on local venues until June when the band sets out on a western U.S. and Canada tour. Thomas' current single is "Liars" taken from his new GRT album "Calabash."

The Good Brothers signed to The Agency for exclusive booking representation in Canada. . . . Polydor Ltd. recently bused a number of Canadian media people to Niagara Falls to see Australian band Skyhooks in concert at the Convention Centre with Uriah Heep and Foghat. . . . Signing of country singer Carroll Baker to RCA took place in the dining room of Toronto's CN Tower with Baker's producer and manager Don Brashey, RCA Canada president Ed Preston, RCA Canada's a&r and national country promotion director Barry Haugen, and the CN Tower's general manager David Garrick, in attendance.

MARTIN MELHUISH



Capitol of Canada photo

DOMINION DOLLARS—Helen Reddy happily accepts her Canadian Gold plaque for "Helen Reddy's Greatest Hits" LP from Arnold Gosewich, right, Capitol of Canada president, following her two sellout concerts at Toronto's Massey Hall. Looking on is her husband/manager Jeff Wald, presented with a Gold award of his own for contributions to Reddy's success.

GRT Briefs Staff On ABC

TORONTO—A day of meetings, culminating in a gala party and media reception, was held by GRT of Canada at the Ramada Inn here to acquaint the national staff with the newly acquired ABC Records family. Under a recent agreement, GRT distributes the ABC line in Canada.

In the morning, internal policy meetings were held at which new areas of promotion, marketing and administration were discussed and some new policies presented. Speakers at the session included GRT of Canada president Ross Reynolds, comptroller Larry Dennis, national sales manager Jim Corbett and national promotion director Jeff Burns.

Personnel from GRT's branches across Canada were flown in for the occasion. Those on hand for the day of meetings included Alex Petchkin, Alex Wong and Rita Psaid from the Calgary branch; Wally Sokulsky of Laurel Records and Don Gunter, in from Winnipeg; Em Short of Emerson Sales in Vancouver and Ken Dion, Shawn Malloy, Scott

McDougall and Vicki Montbriand from the Montreal branch. Ted Evans represented GRT's Maritimes office.

During the afternoon, ABC and GRT personnel met for an ABC product presentation meeting. Present from ABC were Steve Diener, president of ABC International, Elaine Corbett, head of artist relations, Helen Pine, the company's product coordinator, and Phil Alexander, assistant to Diener.

The presentation consisted of discussion of new product supplemented by audio visual materials, including film clips of the various artists on the ABC roster. Among artists spotlighted were Jimmy Buffett, Poco, Rufus, Three Dog Night, Joe Walsh and Isaac Hayes.

In the evening, a dinner and reception were held at the Zodiac 1 Club within the hotel complex and Freddy Fender appeared in front of an enthusiastic audience of some 400 people. Ross Reynolds presented Fender with first CRIA certified gold album for the LP "Rock 'N' Country."

International Turntable

Colin Cross, former sales manager for A&M Records' Toronto operation, has been appointed general manager of the distribution arm of the Ottawa-based Treble Clef Ltd. headed up by Harvey Glatt. Treble Clef is one of Canada's largest record importers and exclusive distributors of Transatlantic Records in Canada.

Cross will direct activities of field sales representatives, including Mick Anson in Vancouver, Roger Brice in Toronto and Keith Normayle in Montreal. He will also coordinate promotional activities with Treble Clef's Michael Theriault and the firm's independent promotion representatives, Charles-Dunne & Owens Limited.

Judy Snead, who recently joined the Toronto-based booking agency, Music Shoppe International, after leaving her position in the a&r department of Columbia Records of Canada, has been appointed personal assistant to Ron Scribner, president of the agency.

Diane Grenn has also joined the staff of Music Shoppe in the agency's one-nighter department. Grenn formerly worked as an agent

in Michigan for three years and then at the Kitchener-based DRAM Agency for nine months. Canadian entertainer Robbie Laine has also been appointed to the staff of Music Shoppe. He will work at increasing MSI's dealings with the Canadian showclub circuit and grooming the agency's acts for showclub engagements. Lane is best-known as the host of the mid-sixties CTV rock show "It's Happening" and spent a total of 13 years as an entertainer before operating his own agency for two years.

Allan Katz, former national promotion and advertising director for Polydor Ltd., has left that company to become the manager of Nana Mouskouri. . . . Alex Clark has been appointed the Calgary branch manager for WEA Music of Canada Ltd. Previously, Clark held sales positions with Pye Records in Scotland and Capitol Records in Ontario and the Maritimes. He was also branch manager for Waco-Sherman retail stores in the Maritimes. He joined WEA in 1974 as a sales representative in Ontario. The appointment was made by D.E. Grant, vice president in charge of marketing for WEA Music of Canada Ltd.

From The Music Capitals Of The World

Continued from page 66

Papadopoulos out of the job just six months after appointment.

Minos reports that three company albums sold more than 50,000—"12 Laika Tragoudia," by Haris Aleksiou; "Psila Parathira," by Yiorgos Dallaros; and "Erhonte Stigmes," by Yiannis Parios. . . . "Pop Club" name of new live show presented by the national program of ERT Radio, compered by disk jockey John Potridis. It is broadcast Monday through Friday, with requests on Tuesdays and a battle of the giants—Elton John recently beating David Bowie—for viewers' votes on Wednesdays.

This year's Greek Song Festival to be limited to only two days. . . . One of the most expensive albums in Greek recording history out from EMI: a double album by Heraclis "Se Allous Kosmos," with production costs in excess of \$12,000.

"Mia Zoi," a song recorded by Phonogram artists Philippos Nikolaou and Mary Aleksopoulou, is in fact "Tu Ten Vas," the AZ hit of French artists Alain Barriere and Noelle Cordier, but Nikolaou, who claims that it is his own composition, has put his name as composer of the big-selling Greek version. However it seems the record will be withdrawn unless an agreement can be reached with the French publishers.

LEFTY KONGALIDES

BRUSSELS

New Rubettes' single "Julia" doing particularly well in France and Belgium, and the U.K. group was here for four days recently. . . . After 10 years out of the spotlight, the U.S. Walker Brothers now back with a continental hit in "No Regrets." . . . The Bee Gees' "Fanny Be Tender" climbing the Belgian BRT chart.

Francis Goya received a gold disk for 100,000 copies sold here of his "Nostalgia" single, which was also a hit in Holland, France and Germany, and his latest "Concierto de Aranguez" also on the way to becoming a hit. . . . "That's My Number" from Trinity and "Number One" from Jinx, two Belgian productions, doing well. . . . Recent guests on BRT television program "Slaom" were Silver Convention and Mud, and Randy Edelman was included to promote his "Concrete And Clay" hit.

John Terra's "Verliefd Voor De Eerste Keer" had four weeks at number one in the Flemish Top 10. . . . Neil Diamond's "Jonathan Livingston Seagull" has now sold 200,000 copies in Belgium, coupled with special promotion. . . . And a gold disk for the weekly publication Joepie for the sales of "Joepie's Flying Toppers II." . . . Billy Swan in Belgium to promote his single "Just Want To Taste Your Wine" and for television and concerts. . . . Fats Domino in for two concerts.

U.K. soul act Muscles in for BRT radio and concerts and to promote its Big Bear single "Make Me Happy." The group appeared in Brussels, Antwerp and Tiel. . . . Deal between Big Bear and CBS Belgium working well, with CBS now releasing "Home Sweet Homesick James"; "Boogie Piano/Chicago Style," by Erwin Helfer; "Johnny Mars and Oakland Boogie" and "Clark Terry's Big Band Live on 57th Street."

Diana Ross gave two outstanding shows in Antwerp and Brussels. . . . First singles from MAM under the new deal with EMI for Europe out now. . . . French singer Peyrac twice on RTB television. . . . Blue Rock giving lots of concerts here. . . . Upcoming guests on RTB television programs: the Bay City Rollers, Linda Lewis and Gilbert Becaud. Becaud and the Golden Gate Quartet also toured here recently.

Belgian Walloon singer Pierre Rapsat took eighth place in the Eurovision Song Contest with "Judie et Co." . . . Likely Belgian visits by Mud, the Rolling Stones and David Bowie. . . . Abba top of the BRT Top 30 with "Fernando" and fast climbers include "Let Your Love Flow" by the Bellamy Brothers; "December 1963" by the Four Seasons; and Tina Charles with "I Love To Love"; plus Eurovision winner "Save Your Kisses For Me" by Brotherhood of Man.

Four Seasons in for BRT tv show "Muziek-sien." . . . Release of "I Like To Dance" by Shirley And Company. . . . U.S. tenorist Paris Hal Singer touring with local trumpet player Nic Fissette and the Roger Vanhaverbeke trio. . . . American tenor player Sal Nistico, formerly with Woody Herman, played two days at the Pols jazz club here, and other jazz visitors included Bill Brunskill's Jazzmen with Mike Pointon.

JUUL ANTHONISEN

MAY 1, 1976, BILLBOARD

BILLBOARD IS BIG INTERNATIONALLY

A MEMORIAL OCHS EVENT

NEW YORK—A memorial concert for the late Phil Ochs is planned for the Felt Forum here May 28, according to a spokesperson for a committee of friends coordinating the non-profit affair.

To date, agreeing to perform are such acts as Pete Seeger, Eric Anderson, David Blue, Jack Elliott, Dave Van Ronk, Bob Gibson and Bobby Neuwirth. The evening's fare will also feature a number of film takes highlighting Ochs' career. Tickets for the concert are \$6.50, a price geared to cover the cost of putting on the production.

IMIC-6 Expands

• Continued from page 1

In The Music Business" session set for May 8.

New addition to the "Export/Import" panel on May 9 is Ken East, Motown's new international head.

Dr. Bruce Maier of Discwashers, Columbia, Miss. and Larry Blakely, dbx, Inc., Waltham, Mass., have joined the "Technological Innovations" panel on May 9.

In other sessions, Manuel Villarreal, CBS, Mexico City, has been added to the "Building Or Acquiring An Artist" panel and attorney Leroy Colton joins the "Right To Audit" session. Both discussions are set for May 10.

Rounding out the agenda are topics on "Whatever Happened To The Talent Manager?" "Tape Piracy, Where Is It Today?" "How To Get The Most Out Of Your Foreign Publishing Licensing Deal," "Can The Touring Artist Hurdle International Barriers?" "The Exploding Latin Market" and "The TV LP Package—Today's Windfall Or Tomorrow's Woes?"

Economist John Kenneth Galbraith, the keynote speaker for opening day, May 7, will discuss "The International Economy And Its Prospect."

Entertainment for the final evening's banquet will be provided by Cecilio and Kapon on Columbia Records and the Beamer Bros. on Tantalus Records.

Persons interested in reserving rooms at the Royal Hawaiian are advised to immediately cable or phone the hotel directly as rooms are becoming unavailable.

Military

• Continued from page 1

May. Commercial air freight will transport recorded product to Europe and the U.K., while air parcel post will carry records and tapes to the Orient. Field reps are being appointed for various geographical areas. They will assist record/tape departments in exchanges in marketing record/tape product.

Bruce Masterton, one-time Capitol Records marketing executive who has been with the agency, will return to the U.S. from Germany soon to act as merchandising specialist for records and tapes. He will generally oversee product buying.

The military agency phased out of rackjobbing of records and tapes about 30 months ago. Initially, four divisions were established to handle direct servicing of domestic exchanges. JOHN SIPP

Piracy Loot Off \$125 Mil

• Continued from page 1

and the results achieved have been outstanding, the report states. Last year President Ford signed into law the Sound Recording Amendment to the 1909 Copyright Law which treated first offenses as misdemeanors, punishable by a fine of up to \$25,000, and/or a year in jail, and subsequent offenses as felonies punishable by fines of up to \$50,000 and jail terms of up to three years.

In addition, 11 states enacted antipiracy laws in 1975 bringing the total by year's end to 36. Further California revised its own antipiracy statute to classify the crime as an alternative felony/misdemeanor with increased penalties.

Also strengthening the overall antipiracy drive was the 1975 decision by the Justice Dept. to prosecute unauthorized duplicators of pre-February 1972 sound recordings.

The tempo of enforcement by federal and state authorities was also increased in 1975, and according to the RIAA, it was estimated that the federal government alone initiated some 8,000 investigations which resulted in the seizure of more than 300,000 illegal tapes, and about \$500,000 in duplicating equipment.

Smaller but significant decisions at regional levels have included a Mississippi court ruling that allows the federal government to sue for the destruction of infringing sound recordings and the equipment and materials used to make them.

• In February 1975 the U.S. Supreme Court declined to hear an appeal by a pirate on a decision by the Wisconsin Supreme Court, that the firm's manufacture and sale of pirated tapes constituted unfair competition under Wisconsin law.

• A court challenge to the constitutionality of Washington's State antipiracy law was dismissed.

• The Appellate Division of New Jersey's Superior Court ruled that state courts may enjoin record and tape pirates under the state's common law doctrine of unfair competition.

• A Maryland Court of Special Appeals upheld a lower court decision awarding record companies more than \$220,000 in compensatory and punitive damages, plus court costs; and issued an order to condemn more than 58,000 pirated tapes seized by law enforcement authorities.

• A chain of dry cleaning stores in Indianapolis, its principals and an affiliated company consented to pay more than \$35,000 in damages for copyright infringement. The sum is believed to be the largest paid by a retailer found guilty of selling infringing copies of copyrighted sound recordings.

But the RIAA is not resting on its

laurels. Disturbed by the growing tendency of pirates to exploit the export market, the association has been working closely with the International Federation of the Phonograph Industry (IFPI) on its Asia/Pacific antipiracy program.

According to the RIAA report, the IFPI has been working to secure copyright or antipiracy legislation in areas where it does not exist, and is also supporting an ongoing campaign to strengthen existing laws, and to encourage law enforcement in area where statutes already exist.

As a result of this intensified campaign, the IFPI has been able to force the enactment of a new copyright law in Hong Kong which carries increased penalties for piracy.

According to the RIAA, passage of this law has already resulted in a decline in inventories and sales of priced recordings from an estimated 55% of total music sales to about 15%.

Last December the RIAA approved an IFPI request for increased financial contributions to the program, so that it could be extended to Singapore, the Philippines, Taiwan, Malaysia, Indonesia and South Korea.

Under this grant, first priority will be given to Singapore and the Philippines where it is said that pirated products account for 80% of all music sales in spite of existing antipiracy laws.

Supported by a strong RIAA lobby, the FTC has ordered domestic producers of sound-alike recordings to "cease and desist" from deceiving the public into believing that the recordings were done by original artists.

Under the order all sound-alike producers must disclose the name of the actual artist on the recording, and carry the warning "This Is Not An Original Artist Recording" in bold letters.

Also occupying the RIAA's attention in 1975 was copyright revision and spiraling costs of postal and freight rates. On the latter problem the organization has been able to get "less-than-truckload" reductions from both the trucking industry and the Rail Classification Committees.

Cosmic Cowboy Set

HOUSTON—The third annual Cosmic Cowboy concert set for May 2 at Hofheinz Pavilion here will be known as "Beyond Cosmic Cowboy."

So far the guest list includes Jerry Jeff Walker, David Bromberg, Dr. Hook and the Medicine Show, Asleep At The Wheel, David Allan Coe, Guy Clark and Doug Kershaw, with more performers to be announced later.

Thyret On WB Job

• Continued from page 6

pleased that somebody from within the company got the job. There will be much less of a feeling of disruption."

It was widely known in the industry that WB was seriously exploring the possibility of hiring Capitol promotion director Bruce Wendell. But for whatever reason, these negotiations did not pan out and Warner chairman Mo Ostin decided to go with an executive already at the label.

"What I hope to do is give Warner promotion the best possible coordination of efforts, so we get the most out of the records we release," says Thyret.

Under Thyret, the national WB

promotion staff will have Don McGregor and David Urso newly named to national promotion directors and John Montgomery as national FM promotion director.

"What this means is that we'll be able to have one or two national guys on the road at all times and still have somebody back in the office who can communicate to the rest of the company and to visiting managers the latest developments on breaking product," Thyret declares.

Thyret plans to spend most of the summer on the road, meeting as many radio people as possible. "I realize that my top priority on this job right now must be to learn all the details of it as quickly as I can."

NAT FREEDLAND

Cable TV Copyright Fees

• Continued from page 3

by individual cable tv firm, the Teleprompter Corp.

The three industry plans differ from the terms in the Senate-passed revision bill S. 22, which took nearly 10 years to reach. The duplicate House revision bill H.R. 2223 calls for a compulsory licensing formula, based on the size of the system. A sliding scale of payment ranges from 1/2% to 2 1/2% of cable tv subscriber revenues. The resulting royalty pool would be shared by all copyright owners—including music licensors—having legitimate claims.

Paper Disks Back

• Continued from page 1

recorded sound, would cost out at from 10 to 12 cents in quantities under 100,000; quantities up to 500,000 would run about 9 cents while over one million runs would cost 8 cents and under, according to Tedd Phillips of Scarab Productions, Woodland Hills, marketing firm for the Color Record.

Mueller, who owns American Audiographics, which owns the patents for the laminated paper record, produces it on presses of Neiler Color Litho, Waukesha, one of 17 Wisconsin firms he operates.

At the present time, Neiler has a six-to-eight-week turnaround between receiving negatives and master tape, or it can also produce both artwork and recorded sound on order. Press facilities today produce 900 records per minute when a job is on the press.

Long-run job orders make scheduling presstime difficult today, but Mueller sees new presses especially for long runs operating Sept. 1, thus accelerating shorter-run orders. There is also the potential of producing a 'B' side on the paper, which once was impossible.

Biggest run thus far for the industry was a 2.3 million unit order of seven-inch square records for Dick Clark, whose picture records were included with his two-LP 20-year chronology of rock in 1975.

Scarab is currently marketing the first of a total of 500 circular six-inch, full-color paper records for Gerry Gross of Sports Challenge, the syndicated tv sports quiz show.

The first cards carry the name and picture of a prominent baseball player, while the grooves carry a three-minute sports quiz about the star and commentary by the athlete.

Future sports releases will cover hockey, football, boxing and other professional athletics. The series has a suggested list of 79 cents and Phillips says Scarab has hopes that collecting them will become a long-time hobby like baseball trading cards.

Scarab also is marketing a Zodiac signs series of 12 cards at 59 cents each, carrying commentary about the aspects of the sign. Bob Weintraub, former Chicago record distributor, now marketing director for Scarab here, is plotting a record/tape retail store sales campaign.

Mueller says he has developed a playing surface today which will take more than 1,000 plays and still produce "perfect" sound. "A new lamination and adhesive has provided the surface which we have tested on oscilloscope," Mueller adds.

Interestingly, Scarab is primarily ex-band members. Sam Mendelow, president, was a Miami leader/mu-

The new movie-cable agreement, which is a late entry into the copyright revision sweepstakes, also reflects the longstanding dislike of the Copyright Royalty Tribunal approach, by the CATV industry.

The MPAA-NCTA agreement would let them appeal to the tribunal whenever situation changes come up in the cable-copyright picture. This would give these parties more frequent rate reviews than the other copyright industries under statutory royalty, which have to wait the full 10-year span for review of their grievances, after the first 1980 review.

sician; Phillips, secretary, had a band out of Chicago and here for over 20 years; Jerry Chusid and Stan Yortman, who operate out of New York, were vocalists.

Currently on the presses is a non-music "Tips On How To Play Better Tennis" by Bobby Riggs, but Scarab plans other music-based packages. Scarab has delivered a 1.3 million run of a seven-inch four-color insert done by Kraft, which features narration about black heroes through the 200 years of American history by Ossie David and Ruby Dee along with pertinent music.

And Americard, San Francisco postcard maker, just got one million of a musical Americana card series.

Law-Arts Talk

• Continued from page 10

According to Slayman, each presentation is comprised of approximately 1 1/2 hours of general discussion of the evening's topic, before the group splits into workshops representing music, dance, drama, literary and visual arts. There, the evening's theme is considered in detail as it applies to each of these subject areas.

Slayman points out that the seminars are not being taught by academics. Rather, he says, the program brings 12 arts-oriented attorneys to the campus.

"We're trying to identify lawyers who have expertise in those areas and make it known," Slayman says.



Singles

Johnnie Taylor's "Disco Lady" on Columbia goes platinum.

Eric Carmen's "All By Myself" on Arista; disk is his first gold single.

The Sylvers' "Boogie Fever" on Capitol; disk is the group's first gold single.

Gary Wright's "Dream Weaver" on Warner Bros.; disk is his first gold single.

Albums

Kiss' "Destroyer" on Casablanca; disk is the group's second gold album.

Barbra Streisand's "Lazy Afternoon" on Columbia; disk is her 16th gold album.

'Chorus' Sales Up

• Continued from page 3

which frantically turned to CBS for new stock only to find that the manufacturer was also out of the product, and that new pressings were being ordered.

Those with the foresight to stockpile in advance included Korvettes and King Karol. Dave Rothfeld of Korvettes says sales of the record had skyrocketed, but because of the stockpile action, he did not anticipate he would run out of product.

In fact, to further help sales along, Korvettes has structured its own in-store displays, and last week ran special promotional ads, offering the record at a sale price.

At King Karol, Ben Karol says that sales of the "Chorus Line" album had doubled since the Awards. Like Korvettes, he too had stockpiled and was in no danger of running out.

Meanwhile, CBS Records division plans to get even more mileage out of the album. The firm has structured a comprehensive merchandising campaign hinged to the Tonys and will be pushed through in-store displays and print ads. Radio stations will also be resericed with the album.

The campaign is aimed at bolstering nationwide sales, and will tie in with the launching of the national company of "A Chorus Line," which features a number of the original cast members, including Tony Award winners Donna McKechnie for best actress and Sammy Williams for best featured actor in a musical.

"Chorus Line's" honors were for best musical, best direction, best book, best music and lyrics, best lighting design, best choreography, best actress, best featured actress and best featured actor.

The only category in which it was topped was in best costume design which went to "Pacific Overtures," which had also been nominated for several awards. The other competing musicals were "Chicago" and "Bubbling Brown Sugar."

"Chorus Line" opened off Broadway about a year ago to immediate critical acclaim. It was this positive response that prompted producer Joseph Papp to move it to the rough Broadway arena.

The show takes the audience behind the scenes to an audition of dancers for a chorus line, and in so doing, explores their hopes, fears, aspirations and dreams.

On the Coast, the Shubert Theater in Century City was swamped with people waiting in line Monday (19) to purchase tickets for the road show version which is due to play there July 7, with previews beginning July 1. Ticket buyers shelled out a reported \$70,648 Monday following the tv show announcing the winners.

Third 'Fair Lady' Cut By Lieberson

NEW YORK—For the third time in 20 years, Goddard Lieberson produced a "My Fair Lady" cast album when he and the cast of the current revival show went into the studio here Sunday (25).

Lieberson's ties to the 'Lady' date back to 1956 when he produced the original cast LP. Their second encounter came in London in 1959 when he produced a London cast album.

Columbia plans shipping the record in mid-May. The revival stars Ian Richardson and Christine Andreas.

Close-Up

Herbie Mann—Surprises, Atlantic SD 1682.

Mann's search for the gal vocalist of his musical dreams has apparently ended with Cissy Houston, ex-Sweet Inspiration, who makes a strong solo vocal debut here.

Mann, the irrepressible, Mann the unconventional, used Cissy on one cut on one other LP, but in the main if one thinks about vocal sounds on his previous LPs, you have to come up with the disco hit of "Hi-Jack" which has a female background group emoting the simplest of lyrics. Now Mann recorded Cissy on five of the LP's nine cuts and she is held in restraint on four of the five.

If there is one thing that can be said about this new work it is that it remains true to form in being unlike any previous Mann LP. And that's the essence of this jazz performer: never being content to stay in one mold, one vein, one place in musical time.

This LP was recorded in part in Tokyo (three songs), in part in Jamaica (one song) and in the main in New York.

The charts are all by pianist extraordinaire Pat Rebillot and Herbie's compositional skills account for four of the songs, all on side two.

Herbie's flute seems a secondary consideration on several of the cuts because there is so much sonically going on.

Tenorman David Newman blows beautifully on three cuts, the first trio on side one, all of which feature Cissy's soft, laid back approach.

"Draw Your Breaks" is the lone reggae with three females interjecting the punchy, yet subtle refrain "stop that train/I want to get off/my baby's leavin' me now"/while Mann, Newman and Rebillot play flighty, soaring solos, albeit in subtle overtones.

"Cajun Moon," features Cissy's solo surrounded by a conga beat which sets the funky, Latin pace, magnified into a slow, sensuous bump dance mood.

"Creepin'," a Stevie Wonder composition, gets a soft, sweet treatment from the band which includes guitarists Bob Mann and Jerry Friedman; bassist Tony Levin; keyboardist Pat Rebillot; drummer Steve Gadd; tenorman David Newman, and percussionists Armen Halburian and Ralph MacDonald.

On "Easter Rising," Cissy comes out of her soft cocoon. She rises to meet the gospel feel of the song, written by Rebillot and Pat Kirby. Mann's flute adds a jazz feel to the quasi-religious movement preceding it.

"Asa Branca" has a Brazilian carnival feeling with lots of nifty percussion devices scratching and moaning in the foreground. Mann's flute jumps and dances like a free spirit.

"The Sound Of Woodwind" is loaded with Japanese musicians playing native instruments and there is an undeniable mystical quality about the composition. "The Butterfly In A Stone Garden" is a cross between Western and Oriental musical emotionalism. The Japanese-inspired cuts come out second best in favor of Western world jazz.

ELIOT TIEGEL

Cin-Kay Expands

NASHVILLE—Cin-Kay Records, based in Los Angeles, is planning to open a Nashville office.

The firm, recently charting with Al Bolt's "I'm In Love With My Pet Rock," has just signed Ernie Dunlap to a contract.

State Label Bows In U.S.

• Continued from page 3

U.S. LP release. Remaining acts on the roster include Gary Benson and Shorty.

Casino's LP, "Crazy," is a simultaneous release with the U.K. while the Rubettes and Kisson packages are best of compilations from tracks

New Companies

Music Mountain Records, Nashville, formed by Joe Tanner of Tanner Enterprises and Rod Fortner of Fort Promotions. Label plans individualized promotion on all country, MOR and pop product. First release is Kenny Valeck's "Country Lady."

★ ★ ★

Terry Cline forms Full Circle, Inc., dedicated to promoting traditional and progressive country music in the college market. Cline, formerly with the Jim Halsey Co., reports the Full Circle staff also includes Charles Binney, Bill Meyer and Jo Ann Reamy. Located in Tulsa, Full Circle also plans to include artist career management and development along with production of major concerts.

★ ★ ★

Dusty Boyd of Panama City, Fla., sets up new record company named the Blue And Gray Unlimited. Writer-producer Boyd says the firm's first single is "Panama City, Ain't She Pretty" by 14-year-old Tony Beatty. Boyd is president of the company.

★ ★ ★

In Houston, Craig A. Thistleton has founded Confiance Records and placed Ram Rocha in charge of production. Kim Clingman of Shreveport and Thistleton himself will be the first acts featured on the label.

★ ★ ★

Taurus Records has been formed in Los Angeles by Sigfried Schneiderman who already operates Zig-Mar Records.

★ ★ ★

Country Kingdom Records formed in Houston headed by Dottie Austin and featuring Luke Austin as the first act. Others involved in the label are Craig Ballard, Bob King, Lynda Fresquez, Lane Allen, Wendy Stevens, Rusty Everett and Ann Woods.

★ ★ ★

Cool Duck Records has been formed in Highland Park, Ill., by Jezreel Inc., an independent record production, artist management and radio program production company. Promotion for the label is being handled by National Radiophone, and distribution to the retail markets is being negotiated. President of the company is David J. Dahl.

★ ★ ★

Billy Wilhite Talent, Inc., opens new offices in the Faron Young Executive Building, Nashville. Formerly with the Hubert Long Talent Agency and A/Q Talent, Wilhite will now be heading his own agency.

★ ★ ★

The Rainbow Collection opens a record production-marketing office in Nashville headed by Dick Obitts. Firm is owned by Herb Gart.

★ ★ ★

Jack Boyle and Sam L'Hommedieu of Cellar Door Concerts form a management company of the same name with Bobby Baker, who will be running the firm. Headquarters are in Bethesda, Md.

which have been hits (and misses) in the U.K.

LPs will be simultaneously released by mutual consent. MCA has to release a minimum of nine LPs a year and 22 singles a year, says Bickerton.

To help launch its new custom label, MCA last week held trade functions here and in Atlanta for sales, promotion and media visitors. The shindig is repeated in New York Monday (26).

Although Casino, the Rubettes and the Kissions all have managers in England, their label hopes to sign them to U.S. managers and agencies to help in their break-through exposure.

As for Bickerton and Waddington's own writing involvements in light of their being record company executives, they both admit the label has cut into their time, but they intend to keep on composing.

Imports Of Music Instruments Fall

NEW YORK—Imports of musical instruments and parts suffered a sharp drop last year, while exports rose slightly.

Government figures show the value of instrument imports in 1975 as \$102.3 million, about 16% less than in the previous year and about equal to the value of imports for 1973.

Uncertain economic conditions in the U.S. and soaring costs abroad are said to account for the falloff.

Exports, however, rose a modest 2% to \$97.7 million for 1975, with "stringed musical instruments" the only category to show a significant increase.

The decline in piano imports was noted particularly in higher priced instruments, with spinets holding even. Electric guitars fell by 22% in units, and the electronic organ category, which also includes electric pianos, dropped by 32%.

Japan remains the principal source of imports of instruments, with Canada holding its position as leading customer for exports.

Import figures are reported by the U.S. Tariff Commission, with export data assembled by the Dept. of Commerce.

Spectrum Expands

PHILADELPHIA—Philly Spectrum Records becomes the first offshoot of Spectcor, Inc., a parent corporation set up earlier this year by the Spectrum, the city's major entertainment and sports complex. The 19,500-seat Spectrum houses a steady stream of rock and pop concerts promoted in association with Electric Factory Concerts.

Fire Hits Pro Audio

LOS ANGELES—Pro Audio, a division of Studio Instrument Rentals here, which supplied professional audio and video equipment, was destroyed Wednesday (21) by fire. Los Angeles city fire department sources estimated the loss at \$250,000. Cause of the blaze is being investigated, they say.

Vanguard To Club

NEW YORK—Vanguard Records has entered into a licensing agreement with Columbia House to distribute selected albums through the Columbia Record Club. Among first releases will be selections from Vanguard's folk, classical and jazz catalogs.

Latin Meet

• Continued from page 16

ence between U.S. and Mexican authorities to develop a plan which can accomplish the elimination of pirate activity.

Boston said the Mexican Attorney General has been especially helpful and understands the problem well. In response to Boston's suggestion, Tom Kirsch, FBI agent from El Paso, said his agency would be willing to cooperate in setting up a meeting with Mexican law enforcement authorities to discuss the problem.

Local distributor Rick Rivera, president of Grupp Distributors, and local rackjobber Andy Montez, head of Arroy Records, then took the floor to explain how their sales have been hurt by the pirates.

Rivera pointed out that the recent confiscation of more than 20,000 illicit tapes in El Paso probably cost the states several thousands of dollars in uncollected sales tax. "The potential loss of sales tax revenue could really mount up," stated Rivera, "if the El Paso figure were projected over all the border areas. The federal government also loses because illegal operators usually do not report their income."

FBI agent Kirsch said his office would need assistance from the industry in familiarizing itself with Latin product.

Oldtimers In Reunion

NASHVILLE — Spotting many artists who have been making country music for more than 25 years, CMA's fifth annual Reunion Show will be held during Fan Fair June 12.

More than 200 entertainers have been invited to attend this year's event which includes a dinner hosted by the Country Music Foundation on June 11.

The elder stars will be guests of the "Grand Ole Opry" Saturday night and will be seated in a special reserved section on the Opry stage.

Among those confirmed for the 2-4:30 p.m. reunion show at Municipal Auditorium are Doc and Chickie Williams, Little Jimmie Dickens, Patsy Montana, Pee Wee King, Lewis Crook, Lula Bell and Scotty, Ethel Delaney, Kyle Bailes, Walter Bailes, Jimmie Skinner, Whitey Ford—the Duke of Paducah, Minnie Pearl, Fiddlin' Sid Harkreader, Martha Carson, Red River Dave McEnery, Leon McAuliffe, Alcyone Bate Beasley and Shot Jackson.

Ben Smathers of the Stoney Mountain Cloggers is coordinating reunion activities. Fred Carter Jr. is musical director and the Jordanaires will provide vocal background.

American Song Fest Deadline Is June 3

LOS ANGELES—June 3 is the deadline for entries in the 1976 American Song Festival competition.

This year there are categories covering Top 40, rock and soul, country, easy listening, instrumental-jazz, folk and gospel-inspirational for amateur songwriters. In the professional division the categories include Top 40, rock and soul; country and easy listening.

More than 650 cash prizes will be awarded, amounting to more than \$250,000. A composer may enter more than one song via cassette. The competition is being held by the Sterling Recreation Organization, 5900 Wilshire Blvd., Los Angeles 90036.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/1/76

Number of LPs reviewed this week 66 Last week 57



JOE COCKER—Stingray, A&M SP-4574. Highly intelligent and tasteful Rob Fraboni production and Cocker is in fine rasp. The decision on material here was to concentrate on pretty, slower ballads like "You Are So Beautiful" which was so instrumental in the Cocker comeback after years of layoff. Cocker's unmatched soulful soaring hoarseness is heard to excellent effect on mostly unfamiliar songs by writers including Dylan and George Clinton. There's also a striking touch of reggae and some uptempo screamers to keep this fine album from falling into a rut.

Best cuts: "The Man In Me," "She Is My Lady," "Jealous King," "A Song For You."

Dealers: A&M has consistently pulled out all stops to put this unique artist back on top. Cocker is touring with the band from this LP.

RICK WAKEMAN AND THE ENGLISH ROCK ENSEMBLE—No Earthly Connection, A&M SP-4583. A suavely ambitious and most satisfying return to the complex blend of keyboard pyrotechnics and cosmic lyrics that has won Wakeman a huge gold record audience in the U.S. The sound is big and full, thanks to Wakeman's mastery of synthesizers, although the new Rock Ensemble does not incorporate the full symphony orchestras which have been heard on recent Wakeman projects. The LP is in effect a suite under the general title of "Music Reincarnate" with varied title parts.

Best cuts: "Music Reincarnate," "Lost Cycle," "The Prisoner," "The Maker."

Dealers: Wakeman is preparing U.S. tour with his current group.

THE TRAMMPS—Where The Happy People Go, Atlantic SD 18172. To put it mildly, this is one dynamite label debut for the group. The material is disco oriented but the formula dance sound is missing. From beginning to end, the record simply cooks. Performances by the group are solid throughout, as is the production, with special emphasis on Tom Moulton's mix. Cuts are long, but destined for both pop FM and r&b airplay. Radio shouldn't back down on length.

Best cuts: "That's Where The Happy People Go," "Disco Party," "Soul Searchin' Time" and "Ninety Nine And A Half."

Dealers: This is really where it's at disco-wise.

RAY STEVENS—Just For The Record, Warner Bros. BS 2914. Kind of a longshot here, but Stevens has come up with the most thoroughly listenable album of his long career, and past experience indicates that when the man hits big he hits very big. Mix of the lighthearted and the serious in a grouping of ballads and rockers, with the most impressive element here the variety. Artist avoids the gimmicks so many of his major hits have been associated with and concentrates instead on straight-ahead, commercially viable music. Pop and country should both generate heavy airplay.

Best cuts: "Gimme A Smile," "Once In A While," "OM" (a possible pop smash), "One Man Band," "You Are So Beautiful."

Dealers: Artist has fans in virtually all areas of contemporary music and debut WB LP should get big label push.

CAMEL—Moonmadness, Janus JXS-7024. Extremely compelling and listenable spacey-rock mostly instrumental LP by a group that is becoming an increasing factor on the U.K. scene. Mostly mellow and very relaxing cuts with enough builds to wild riffing jams to keep the package out of a rut. The interplay between guitars, electric keyboards and flutes is outstanding. The few vocals blend in subtly. Rather similar in effect to some of the more melodic efforts by Pink Floyd.

Best cuts: "Song Within A Song," "Chord Change," "Lunar Sea."

Dealer: Janus will be supporting this LP heavily through the summer and the group will tour.

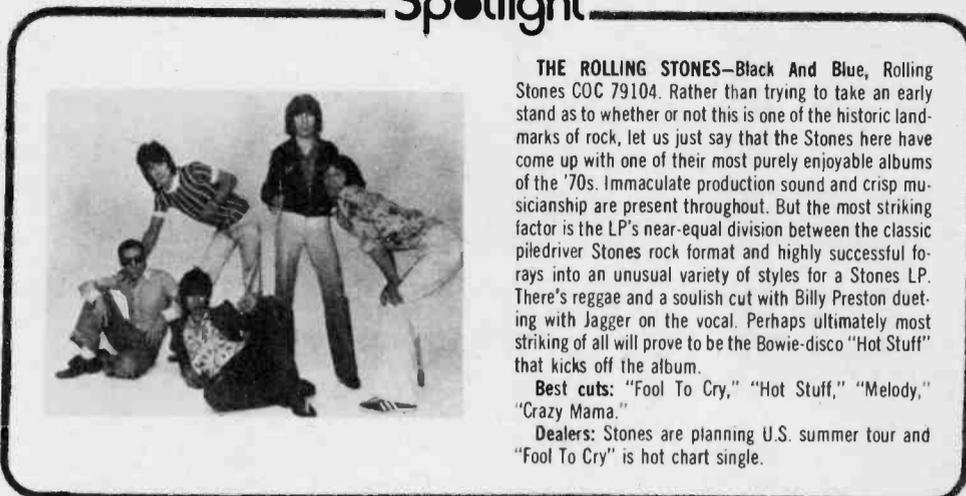


THE MANHATTANS—Columbia PC 33820. Perhaps the most consistent set from the viewpoint of vocal skills that the veteran quintet has come up with yet. Accent is on ballads, with flowing, intricate vocal harmonies and several singers alternating lead. Bass voice acts as intro to several cuts, as well as taking the lead in several others. A couple of disco oriented cuts that show the five are capable of rockers, but the ballads show off their real skill as vocalists to a larger degree. Good production from the group, Bobby Martin and Bert de Co-teaux. Cut in Philadelphia and New York.

Best cuts: "We'll Have Forever To Love," "Take It Or Leave It," "Reasons," "Hurt," "Wonderful World Of Love," "Kiss And Say Goodbye" (current single).

Dealers: Group has a decade of fans.

Spotlight



THE ROLLING STONES—Black And Blue, Rolling Stones COC 79104. Rather than trying to take an early stand as to whether or not this is one of the historic landmarks of rock, let us just say that the Stones here have come up with one of their most purely enjoyable albums of the '70s. Immaculate production sound and crisp musicianship are present throughout. But the most striking factor is the LP's near-equal division between the classic piledriver Stones rock format and highly successful forays into an unusual variety of styles for a Stones LP. There's reggae and a soulful cut with Billy Preston dueting with Jagger on the vocal. Perhaps ultimately most striking of all will prove to be the Bowie-disco "Hot Stuff" that kicks off the album.

Best cuts: "Fool To Cry," "Hot Stuff," "Melody," "Crazy Mama."

Dealers: Stones are planning U.S. summer tour and "Fool To Cry" is hot chart single.



RAY STEVENS—Just For The Record, Warner Bros. BS-2914. Nashville's premier madman-genius improves with age and, while Stevens is still a young-timer, he has a string of hits behind him that few pop or country artists could equal. Ray switches from Barnaby to WB with this LP—and it's another typically powerful package we've come to expect from this multi-talented writer-singer-producer-musician-businessman. A tremendous original number "OM" could be the first cosmic country song from Nashville. And Stevens doesn't rely only on his own writing talents; he also includes songs by such writers as Toni Wine, his discovery Layng Martine, the fast-rising Paul Craft, and the writers of his present single "You Are So Beautiful"—Billy Preston and Bruce Fisher.

Best cuts: "One And Only You," "You Are So Beautiful," "OM," "One Man Band," "Honky Tonk Waltz."

Dealers: WB should solidly push Stevens first for the label. Display both country and pop.

BOBBY G. RICE—Instant Rice—The Best Of Bobby G., GRT 8011. Bobby G. has come a long way since those early pre-teen dues-paying days on tour with his family's singing group, the Ridge Ramblers. Begins with the song that launched Rice from an also-ran into the front of the field—the classic Riis-Rice-Fields composition "You Lay So Easy On My Mind." "You Give Me You" and other tunes, performed in Rice's harmonic style, make this a powerful effort. Clever cover, interesting back cover photo of the old Rice clan on tour, and creative liner notes from Tom McEntee.

Best cuts: "You Lay So Easy On My Mind," "Make It Feel Like Love Again," "I May Never Be Your Lover, But I'll Always Be Your Friend," "Right Or Wrong."

Dealers: Bobby's biggest hits, gathered on one record, should provoke strong sales.

MEL STREET—Mel Street's Greatest Hits, GRT 8010. A natural choice for a chart LP, Street gathers his best singles of the past for this strong packet. Includes his first smash "Borrowed Angel," originally released on Royal American Records, a later hit-angel—"Forbidden Angel," and his recent "The Devil In Your Kisses (And The Angel In Your Eyes)." Along with Bobby G. Rice's new album, this is one of two GRT greatest hits LPs released this week—and both should fare well. A handsomely packaged set of Street songs performed in his solid country style.

Best cuts: "Borrowed Angel," "Lovin' On Borrowed Time," "Smokey Mountain Memories," "Lovin' On Back Streets."

Dealers: This is Street's first greatest hits LP and his fans are hungry for it.



MICHEL LEGRAND AND FRIENDS—Recorded Live with Ron Carter/Jo Beck/Randy Brecker/Grady Tate/Phil Woods, RCA BGL1-1392. Although this is the second live LP from Legrand in the past 18 months, this effort is the superior one with more of an accent on jazz. In fact, each of the sidemen gets a chance to shine and they each prove a master of their instrument. Although primarily known as a composer, Legrand proves once-and-for-all that he is a very accomplished pianist. After years of doing show tunes, Legrand has returned to his jazz roots that first brought him to the attention of the American public when he recorded an album with many top jazzmen including Miles Davis and John Coltrane. This album is a cooker with a lot of room for everyone to move.

Best cuts: "The Friday Fugue," "Once Upon A Summer-time," "Splittoons," "Pieces Of Dreams."

Dealers: With your help this album could be one of the bigger jazz sellers this year, because each of the musicians is a giant.

STEVE MARCUS COUNT'S ROCK BAND—Sometime Other Than Now, Flying Dutchman BDL1-1461. Although Marcus is

still a featured soloist in the current edition of the Buddy Rich big band, he has flair for reviving his memorable Count's Rock Band, that formerly featured Larry Coryell. In fact this music sounds like the early Coryell band that showcased Marcus. Sidemen on the effort are members of the Brecker Brothers (bassist Will Lee, drummer Steve Gadd, guitarist Steve Khan and keyboardist Don Grolnick) and each of them plays a vital role in the jazz-rock sound. As far as Marcus, he is still one of the best soprano saxophonists around.

Best cuts: "Sometime Other Than Now," "The New Sado-Masochism Tango," "The Brown Rice Ooze," "Nazca."

Dealers: Place this in the Rich and Coryell sections.

GROOVE HOLMES—I'm In The Mood For Love, Flying Dutchman BDL1-1537. Holmes fans who are devotees to his special organ sound will be very disappointed by this LP. Yet, this very well could be his biggest album to date, because he's literally almost totally deserted jazz organ in favor of disco synthesizer. Several jazz standards are given the "standard" disco treatment and for the most part, Holmes takes a back seat to the singing and lush arrangements.

Best cuts: "I'm In The Mood For Love," "This Is The Me Me," "Non Kulu Leku" (one of the few jazz organ tunes), "Sweet Georgia Brown," "Reachin' The Preacher."

Dealers: If you have disco sales, then expect this album to sell. Don't bury it in the jazz bins.

JAMES MOODY—Timeless Aura, Vanguard VSD 79366. Moody's first effort in several years is a good one. Although he doesn't play flute, his use of the sax family makes for some interesting listening. Aid from trumpeter Joe Newman, pianist Kenny Barron and guitarist Roland Prince just hits the spot and everything is very contemporary-sounding. In fact, if anything, Moody has kept up with the times very well and is still playing a vital role.

Best cuts: "A Statement," "Stefanie," "Funky Jazz Waltz," "Keep It Greasy," "Pot Licka."

Dealers: He has a large following through the years and many albums still in print. If there is any sort of jazz buyer in your store, let him hear the playing on this LP.



PATRICK MORAZ—Atlantic SD 18175. A superior LP from the present keyboardist in Yes. Unlike many other solo LP's from members of groups, Moraz has something to say musically and that's exactly what he does. He has split the sessions between Switzerland and Brazil and uses the local music to augment throughout. The entire LP is a story as told through the music of Moraz. Besides singing, he plays every conceivable keyboard instrument. In addition, he features the drumming of Alphonse Mouzon and Andy Newmark, as well as a 17-member percussion ensemble from Rio de Janeiro. All in all, this LP deserves to be heard by listeners in every musical area—not just rock.

Best cuts: "Warmer Hands," "Best Years Of Our Lives" (an excellent single), "Descent," "Dancing Now," "Like A Child In Disguise," "Rise And Fall."

Dealers: Stock this in the Yes section and let people know that Moraz took the place of Rick Wakeman.

ALAN WHITE—Ramshackled, Atlantic SD 18167. Yes drummer White has developed his own little group of musicians and they play a little bit of everything—from rock to reggae. Overall, the record is a radical departure for a Yes member, because it has very little musical assimilation to the group's sound. On several tunes the musicians stretch out and deliver some very appealing instrumental work and unlike some acts, they could probably do these selections verbatim on the road.

Best cuts: "Oooh Baby," "One Way Rag," "Giddy," "Everybody."

Dealers: Stock in the Yes section.

CHARLIE—Fantasy Girls, Columbia PC 34081. Good, straight-ahead rock set from British quartet who approach rock in a simple, forward fashion. Good lead and good harmony and backup vocals, with lyric quality better than in most of the newer rock groups. Nothing extreme, as the band stays away from the heavy metal syndrome. More along the lines of some of the better fun rock of the '60s.

Best cuts: "Fantasy Girls," "Don't Let Me Down," "First Class Traveller," "Please Let Me Know," "Summer Romances."

Dealers: Several potential singles here.

CAROL TOWNES & FIFTH AVENUE—RCA AWL1-1761. This four-man, one-woman group comes off well on their label debut. The material is smooth and soulful, and performances keep pace. Townes sounds like Gladys Knight in a way, and it seems that the same listener who favors the latter will turn on here.

Best cuts: "Let It Happen," "Free Me," "Number One," "I Need Some Git Down," "Bring Your Body."

Dealers: Let buyers get to know group via store play.



pop

THE TUBES—Young And Rich, A&M SP 4580. The outrageous rock comedy troupe's fan cult won by its first LP and tours won't be disappointed with the second Tubes album. Far sleeker production and wider musical versatility mark this new package. The styles wickedly parodied include disco, oldies, soul and heavy metal. **Best cuts:** "Don't Touch Me There," "Slipped My Disco," "Proud To Be An American."

STEPPENWOLF—Skulduggery, Epic PE 34120 (CBS). Yet another fine-quality set of blazing heavy-metal rockers and mellowish changes of pace from an outstanding group that has faced frustrating difficulties in regaining the heights after its split and reunification. Deserves more LP-buyer recognition than group's recent track record would deem likely. **Best cuts:** "Skulduggery," "Train Of Thought," "Life Is A Gamble."

GERARD—Caribou PE 34038 (CBS). Group has a strong Chicago touch, with lots of horns and harmony vocals. Good variety, from rockers to mid-tempo material, with soul feel, disco feel and strong straight-ahead rock and roll. Several competent vocalists. Production from James Guercio. **Best cuts:** "Fool Like Me," "Dame," "Silver Strings," "Another Way To Say."

MARTHA VELEZ—Escape From Babylon, Sire SASD 7515 (ABC). Good singer who had an LP out a few years back goes to work with reggae star Bob Marley for a faithful set of reggae-flavored material with soul and pop appeal as well. Several Marley cuts, several cuts co-written and members of the Wailers helping out on instrumentals. **Best cuts:** "Wild Bird," "Disco Night," "Happiness," "Get Up, Stand Up."

THE BEST OF DR. HOOK & THE MEDICINE SHOW—Columbia C 34147. Rock's lovable loonies are on the top of the charts these days with their "Only Sixteen" and this collection of early material includes the major hits from the early part of their career. Good collection with good liners from David Levine. **Best cuts:** "Sylvia's Mother," "Cover Of The Rolling Stone," "Queen Of The Silver Dollar."

NORMAN CONNORS—You Are My Starship, Buddah BDS 5655. Good mix of soul, MOR and jazzy material, some with vocals from excellent male and female singers. A number of jazzy, well done sax solos from Gary Bartz included, with other guests including Tom Scott, Anthony Jackson, Lee Ritenour and Michael Henderson. Lots of appeal here, with MOR a prime target. Some disco as well, mostly the easy, flowing variety. **Best cuts:** "Betcha By Golly Wow," "Bubbles," "Just Imagine."

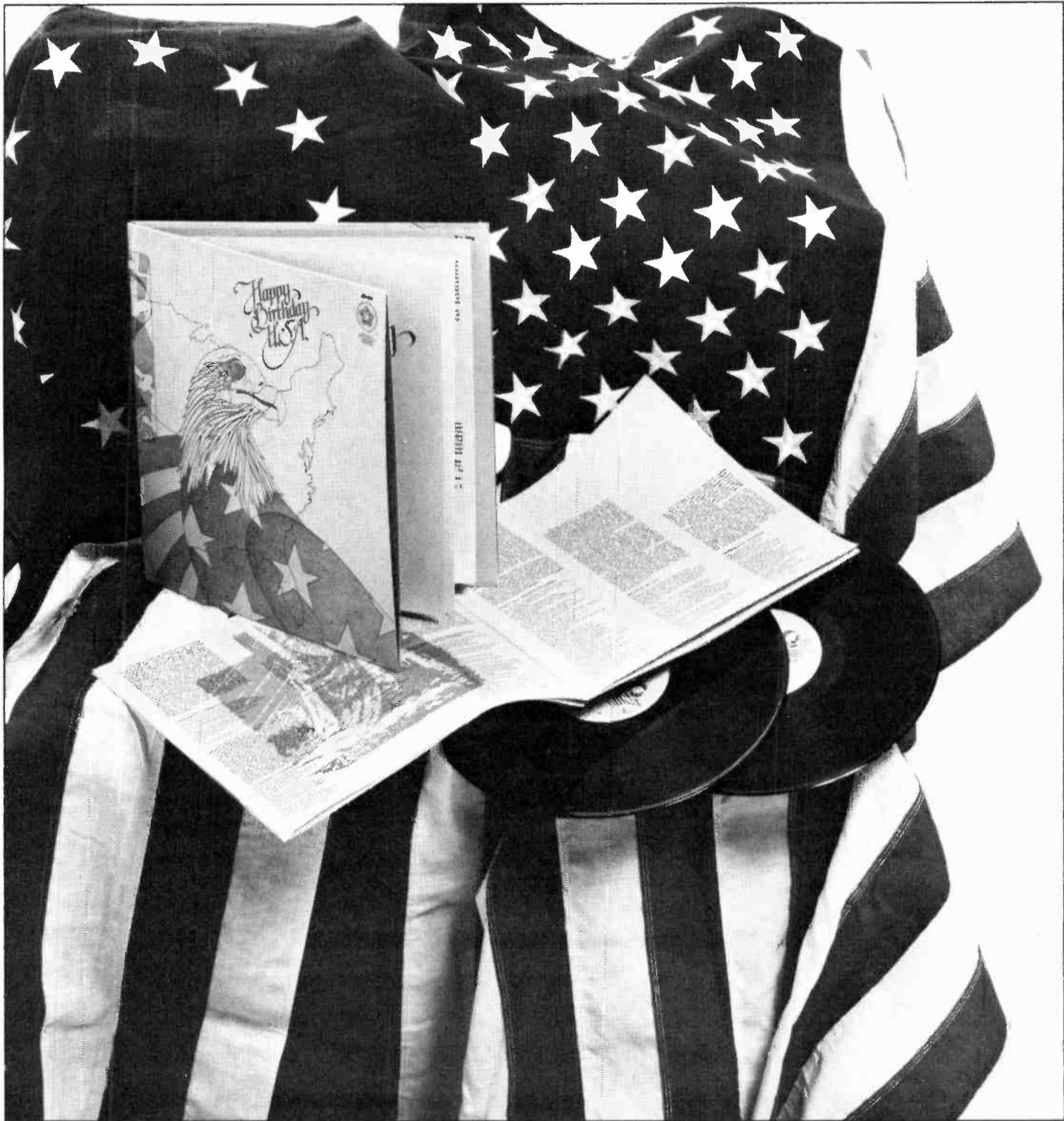
MAN—Welsh-Connection, MCA 2190. First LP for the label is a bit tamer than the Welsh heavy metal band has offered in the past, with the accent on more mid-tempo, easier to listen to rock. Good guitar parts from Deke Leonard and Mickey Jones and several long, instrumental breaks highlighted by guitars and keyboards. **Best cuts:** "Out Of Your Head," "Car Toon," "Born With A Future."

SILVERADO—Tom Cat BYL1-1436 (RCA). Pleasant country rock from new duo, with strong, clear harmonies and good production the highlights. Overall sound a bit more like the early days of the Byrds and Burrito Brothers in its softness than some of the more rock tinged material of today. MOR play a possibility. **Best cuts:** "Round And Round Again," "Fly Away," "Show Biz," "Kick The Habit."

(Continued on page 76)

Spotlight—The most outstanding of the week's releases and those with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Gerry Wood, Colleen Clark, Jim Fishel, Jim Melanson, Is Horowitz, Bob Kirsch.

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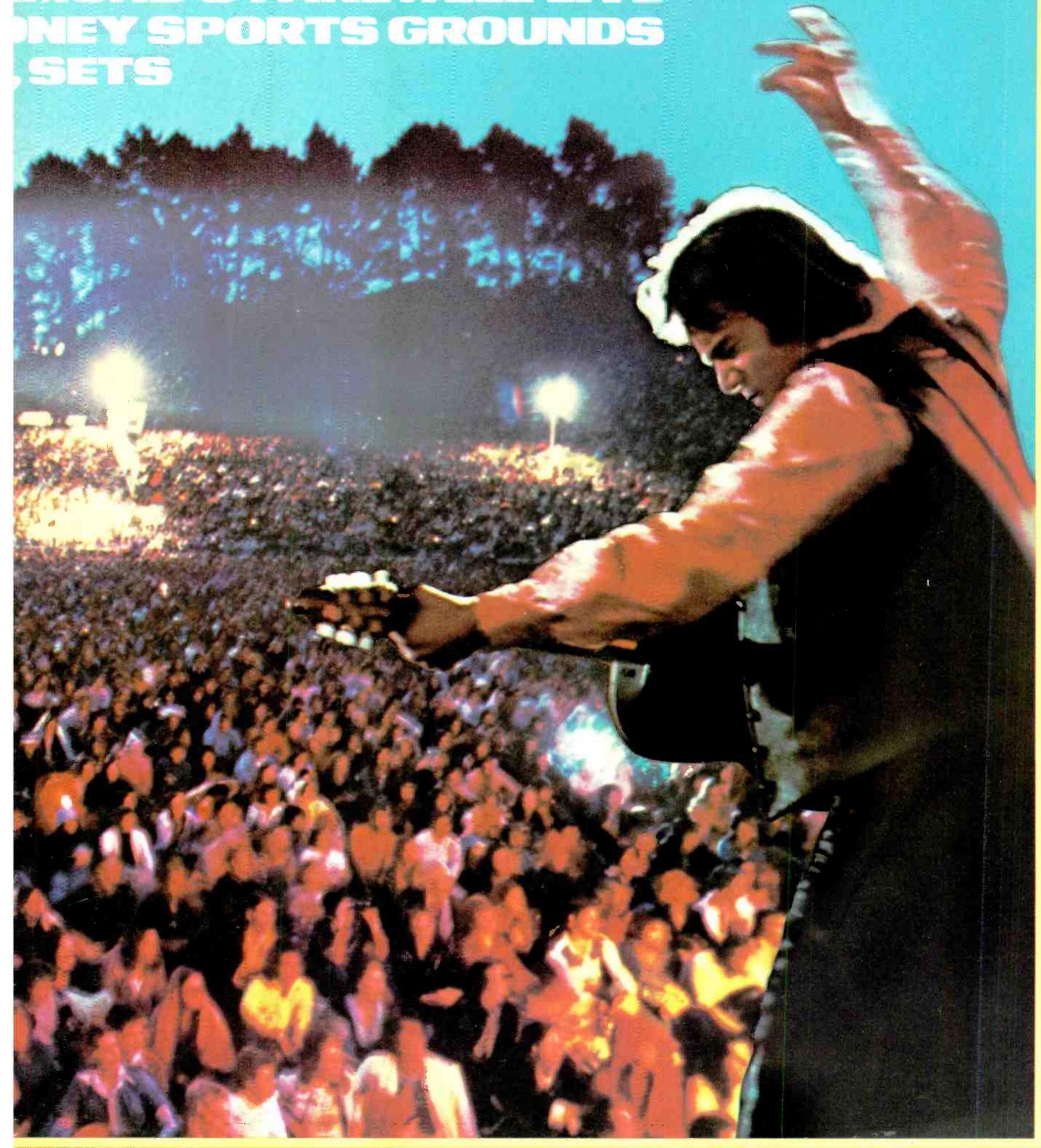
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Billboard's

Billboard SPECIAL SURVEY For Week Ending 5/1/76

Number of singles reviewed
this week **113** Last week **106**

Top Single Picks

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JANIS IAN—I Would Like To Dance (2:54); producer: Brooks Arthur; writer: Janis Ian; publishers: Mine Music LTD & April Music, ASCAP. Columbia 3-10331. Most unusual and catchy mid-tempo novelty with a sinuous Manhattan-Latino beat. Lyric about a poor unfortunate who can't get her dancing together is set to an irresistible dance rhythm. The Ian vocal instrument floats in peak form.

CAROLE KING—High Out Of Time (3:14); producer: Lou Adler; writers: Gerry Goffin-Carole King; publishers: Screen Gems-Columbia Music Inc. BMI./Colgems Music, ASCAP. Ode 66123 (A&M). New single from the strong current "Thoroughbred" album is a classic Carole song about the rewards of friendship and close relationships, expressed around the symbol of the psychic timelessness of satisfied vibes. Her melody turns, vocal phrasing and piano backup have never been better.

recommended

TONY ORLANDO & DAWN—Midnight Love Affair (3:36); producers: Hank Nedress & Dave Appell; writers: E. Levitt/P. Groscolas/M. Jourdan; publisher: Midsong Music, ASCAP. Elektra 45319.

RAY STEVENS—You Are So Beautiful (2:24); producer: Ray Stevens; writers: Bill Preston-Bruce Fisher; publishers: Irving Music/WEB Music, BMI. & Almo Music/Preston, ASCAP. Warner Bros. (8198).

ALLAN CLARKE—If You Think You Know How To Love Me (4:06); producer: Spencer Proffer; writers: Nicky Chinn/Michael Chapman; publisher: Chinnichap, BMI. Asylum 45313.

RITA COOLIDGE—Keep The Candle Burning (3:12); producer: David Anderle; writers: Benny Gallagher-Graham Lyle; publishers: Almo Music/Calendonian Steam. BMI. A&M 1816.

LOU REED—Crazy Feeling (2:50); producer: Lou Reed; writer: Lou Reed; publishers: Oakfield Avenue/Dunbar Music, BMI. RCA 10648.

PENNY McLEAN—Smoke Gets In Your Eyes (3:24); producer: Michael Kunze; writers: Jerome Kern and Otto Harbach; publisher: T.B. Harms, ASCAP, Atco 45-7048 (Atlantic).

WING AND A PRAYER FIFE AND DRUME CORPS—Eleanor Rigby (3:24); producer: Not Listed; writers: Paul McCartney & John Lennon; publisher: Maclen, BMI, Wing & A Prayer 104 (Atlantic).

BIDDU ORCHESTRA—Rainforest (3:22); producer: Biddu; writer: Biddu; publisher: Chappell & Co., ASCAP. Epic 8-50212 (CBS).

SUPERTRAMP—Ain't Nobody But Me (3:36); producers: Ken Scott & Supertramp; writers: Roger Hodgson-Richard Davies; publishers: Almo Music/Delicate Music, ASCAP. A&M 1814.

BONNIE RAITT—Run Like A Thief (3:01); producer: Paul A. Rothchild; writer: John David Souther; publishers: Benchmark/Golden Spread, ASCAP. Warner Bros. 8189.

SANTANA—Let It Shine (3:27); producer: David Rubinson; writers: D. Brown-R. Gardner; publisher: Light Music, BMI. Columbia 3-10336.

KIM CARNES—Bad Seed (3:26); producer: Mentor Williams; writers: K. Carnes-D. Ellington-M. Williams-E. Reeves; publishers: Almo Music/Brown Shoes Music/Chappell Music, ASCAP & Unichappell Music, BMI. A&M 1807.

TOMMY BOLIN—Savannah Woman (2:45); producer: Tommy Bolin; writers: Tommy Bolin & John Tesar; publisher: Bofe Music, ASCAP. Nempereor 005 (Atlantic).

RUSS BALLARD—Winning (3:10); producer: Muff Winwood; writer: R. Ballard; publisher: Island Music, BMI. Epic 8-50211 (CBS).

JORGE CALDERON—City Music (3:31); producers: Russ Titelman & Keith Olsen; write: Jorge Calderon; publisher: Jorge's Music, ASCAP. Warner Bros. 8197.



CHARLEY PRIDE—I Don't Deserve A Mansion (2:06); producer: Jerry Bradley; writers: Winnie Simms-John Schweers; publisher: Chess, ASCAP. RCA PB-10643. RCA releases a new Pride single while his present record "My Eyes Can Only See As Far As You" is still climbing the chart (this week it's No. 2 with a star). The Victor reason behind the early release of this record is that it's not a regular release, but a special one promoting his new gospel LP "Sunday Morning With Charley Pride" which received a Billboard LP pick last week. Country fans will listen to, love and buy this new gospel ballad with a Bible message, ensuring its chart success.

recommended

KATHY MOFFATT—Can't Help Lovin' That Man (2:25); producer: Billy Sherrill; writers: O. Hammerstein II-J. Kern; publisher: T.B. Harms, ASCAP. Columbia 3-10328.

DAVE DUDLEY—Seventeen Seventy-Six (1776) (3:28); producers: Jimmy Key & Jack Key; writers: D. Dudley-R. Rogers; publisher: Newkeys, BMI. United Artists UA-XW773-Y.



First Time Around

LISA HARTMAN—Pickin' Up The Pieces (3:09); producer: Jeff Barry; writers: J. Barry-D. Hofheinz; publishers: Don Kirshner Music, BMI & Kirshner Songs, ASCAP. Kirshner 8 4260 (Columbia). Highly promising young Don Kirshner-Jeff Barry discovery makes an impressive singles debut in a song that shows off her ability to interchange between sultry smoothness and big-voiced belting.

C.M. LORD—Oh Mama (3:30); producer: Ken Mansfield; writers: Lord-Ziskin; publishers: Frontlawn Music/Shine Music/Konke Music, BMI. Capitol 4262. Not the short-lived group but the fem lead singer now using her own name as a recording soloist. Happy big ballad reports home on a girl's first exposure to love.

LUTHER—It's Good For The Soul-Pt. 1 (3:02); producer: Luther Vandross; writer: Luther Vandross; publisher: Elvee-Deekay, ASCAP. Cotillion 45-44200 (Atlantic). Group composed of top NYC soul session singers debuts strongly with high-voltage disco texture ditty that features crisp interplay between male and female voices.

IMPACT—Happy Man (Pt. I) (2:50); producer: Bobby Eli; writers: Bobby Eli & Charles Kelly; publishers: WIMOT Music & Friday's Child, BMI. Atco 45-7049 (Atlantic). New group headed by former Temptations countertenor Damon Harris comes in with a soul-disco effort as cheery as its title. Harris is shown off to great vocal advantage.

THE SHAKERS—Some Guys Have All The Luck (3:30); producer: Charles Plotkin; writer: J. Fortgang; publisher: Kirshner Songs, ASCAP. Asylum 45314. San Francisco homegrown reggae band re-creates music of its Jamaica mentors with great elan. Over the familiar beat, the vocal harmonies and lyrics are rather in teenybopper style, an interesting reggae use.

RONNIE & THE DIRT RIDERS—Yellow Van (3:15); producers: Barry Manilow and Ron Dante; writers: Ron Dante-Gene Allan; publisher: Don Kirshner Music, BMI. RCA 10651. Pre-

sumably Ronnie is co-writer/co-producer (with Barry Manilow) Ron Dante. This is a pseudo-Beach Boys summer novelty, replacing the surfing theme with the currently hot van craze. Catchy enough for breakthrough possibility.

NICKEY BARCLAY—Lonely Days (3:17); producer: Keith Olsen; writer: N. Barclay; publisher: Arabella Music, BMI. Ariola 7622 (Capitol). The former Fanny keyboardist makes her solo singles debut with a mid-rock minor key mover that shows off an unsuspectingly interesting voice.



LEON HAYWOOD—Strokin' (Pt. II) (3:35); producer: Leon Haywood; writer: L. Haywood; publisher: Jim-Edd Music, BMI. 20th Century 2285. Haywood mysteriously bypasses Pt. I of this compellingly funky song to deliver a solid commercial follow-up to his "I Wanna Do Something Freaky To You" hit. The beat is impeccably disco and the lyrics and presentation are both convincingly raunchy. Haywood has done it again.

recommended

WILLIE HENDERSON—Low Life Dog (3:34); producer: Willie Henderson; writers: Willie Henderson-Quinton Joseph; publisher: Eight-Nine Music, BMI. Playboy Records 6064.

JESSE GREEN—Nice & Slow (3:05); producers: Ken Gibson & Dave Howman; writer: Gibson; publisher: Red Bus Music, BMI Scepter 12424.

JACKIE CARTER—Treat Me Like A Woman (3:35); producer: Dieter Dierks; writer: Frank Dietz; publishers: Intersong U.S.A. Inc., Chappell Music, ASCAP. Big Tree 16064 (Atlantic).

BANKS & HAMPTON—It's Gotta Be This Way (3:30); producers: H. Banks & C. Hampton; writers: Homer Banks & Carl Hampton; publisher: Irving Music, BMI. Warner Bros. 8199.

SIMON SAID—You And Me (2:55); producers: Tony Bongiovi, Meo Monardo & Jay Ellis; writers: Joachim Heider & Joachim Relin; publisher: Tomeja Music, ASCAP. Atco 45-7047 (Atlantic).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

• Continued from page 72

NEIL SEDAKA—Live In Australia, RCA VPL-1540. Attempt to cash in on Sedaka's current popularity through a release of an old concert packed with oldies of his own and other's is not very good but will probably generate some sales, especially with his own LP just out. **Best cuts:** Mainly medleys, and these work best.

EL COCO—Mondo Disco, American Variety International Records AVI 1039. Good mix of instrumentals and soul vocals, all, as the title might indicate, in the disco format. Funky and sophisticated at the same time. Quality production. **Best cuts:** "Mondo Disco," "Yakety Yak," "The Count Of Monte Disco."

KOSTELANETZ Plays The Academy Award Winners—Columbia KC 34157. Sure to appeal to MOR fans and movie soundtrack buffs. All five nominated numbers are here, with the winner spotlighted on cover graphics, and label's rush release is sure to grab the interested. Performances are good. **Best cuts:** "Do You Know Where You're Going To," "I'm Easy" and "Feelings."

JOHN TRAVOLTA—Midland International BKL1-1563. Don't expect any award winning performances or material here, but it's all sure to appeal to artist's fans from television show "Welcome Back, Kotter." The fare is a mixture of easy listening and soft, soft rock. **Best cuts:** "Rainbows," "Let Her In," "Never Gonna Fall In Love Again" and "I Don't Know What I Like About You."

DISCO MAGIC—Inner City Symphony, Midland International BKL1-1560. Another disco disk which, while not overpowering material-wise, features a host of really fine studio musicians. Record is a natural for those into the scene. In addition to new songs, there are also re-makes of "Fly Robin Fly," "Baby Face" and "Theme From SWAT" here. **Best cuts:** "Inner City Suite," "Time Flies" and "She Loves Me."

soul

THE NEW BIRTH—Disco, RCA APL1-1535. The thrust is disco and, while the group lays down its expected solid perform-

ance, the dance material can wear thin at times. All cuts have been previously released. **Best cuts:** "Money Runner," "We've Got To Pull Together," "Comin' From All Ends" and "Changes."

NOTATIONS—Gemigo GM 5501 (Warner Bros.). Quartet comes up with good mix of disco and older styles soul, sounding a bit like the Impressions in spots. Four production teams on LP, including Chuck Jackson, Marvin Yancy, Rich Tufo, Gerald Dickerson and Emmet Gardner in various combinations. Lots of good harmonizing and good lead singing, with some of the better cuts reminiscent of some of the better New York groups of the '50s and '60s. **Best cuts:** "Bills Breakup Homes," "Since You've Been Gone," "I'm Leavin'," "Make Believin'."

THE NATURAL FOUR—Nightchaser, Curtom CU 5008 (Warner Bros.). Good mix of easy, traditional soul and disco/dance sounds in the Stevie Wonder vein from long time chart quartet. Good leads and good harmonies. **Best cuts:** "Free," "How Have You Been," "Night Chaser."

country

LARRY BALLARD—Honky Tonk Heaven Is A Hell Of A Place To Be, Capitol ST-11520. Bright new talent effectively captured by producer Pete Drake and surrounded by a perfectly-picked group of musicians. Four of Ballard's original tunes are here, including the title song. Unlike many albums weakened by a sameness of songs, this contains a wide and pleasing variety. Soulful effort, sung with feeling by a talent to be reckoned with in the future. **Best cuts:** "Booze The Blues Away," "Used People Lot," "Bring It Back To Me," "I'm Gone."

jazz

JOE TURNER—Another Epoch—Stride Piano, Pablo 2310-763. It was a very smart move for this label to record an LP with Turner, because there are so few of the real stride piano

greats still around. On the 16-tune album, this master of the keyboard plays solo piano in the tradition of Fats Waller, Art Tatum and James P. Johnson. There is definitely an audience for music like this. **Best cuts:** Each song is a classic with a legendary performance.

JOHN HANDY—Hard Work, ABC Impulse ASD 9314. Eight years have elapsed since Handy did his last LP and this welcome return effort has the saxophonist in a simple, "way in" not avant-garde "way out" format. His alto and tenor work are fine, but he chooses to sing on four of the seven cuts and that's too bad vocally and musically. The best music pops out when it's all instruments. **Best cuts:** "Young Enough To Dream" (with superb rhythmic assets), "Afro Wiggle," "Hard Work."

PASSPORT—Infinity Machine, Atco SD 36-132 (Atlantic). German group's third LP is again a mix of pop, experimental jazz a la Weather Report and a few traditionally oriented sax and piano solos. Solos and spotlights for all instruments (percussion, synthesizers, keyboards, bass, guitar) and good shot for jazz or FM play. **Best cuts:** "Ju-Ju Man," "Infinity Machine," "Contemplation."

TARIKA BLUE—The Blue Path, Chiaroscuro CR 141. This New York-based jazz sextet has a bright future if this initial LP is any indication. Four of the members are composers, and each of them is an excellent instrumentalist. They include Phil Clendenin on piano, Marvin Blackman on tenor and soprano saxophones, guitarist Ryo Kawasaki, drummer Kevin Atkins, bassist Barry Coleman and percussionist Bradie Speller. The sound is very now, with an emphasis on the gap between John Coltrane and Herbie Hancock. **Best cuts:** "Blue Neptune," "Revelation," "Downtown Sound," "Sun Through Winter," "Out Of This World" (the only standard on the album).

CHARLES DAVIS—Ingia!, Strata East SES 7425. Baritone saxophonist Davis strikes out on his own with the help of his son Louis on guitar, and Louis Hayes and Company featuring pianist Ronnie Matthews and reedman Gerald Hayes. Overall very contemporary, but it's not until side two that they really begin to cook. **Best cuts:** "Linda," "Ingia."

ZOOT SIMS & FRIEND...—Classic Jazz CJ 21. Saxophonist Sims and his friend Bucky Pizzarelli on guitar play a series of

duets that ably display their talent. In this context, it is impossible to hide behind the group's playing, so in this case the true genius comes out. **Best cuts:** "What Is This Thing Called Love?" "Watch What Happens."

FLYING ISLAND—Another Kind Of Space, Vanguard VSD 79368. This second LP by Flying Island has a lot of the same winning sound of the first, as the group pursues the same turf as Return to Forever and Weather Report. The only difference is the fruitful use of Faith Fraioli's violin. This record demonstrates that this group's jazz-rock sound has a future. **Best cuts:** "Star Dance," "Huh!" "Radiant Point."

2 Sacred Albums Out On RCA Label

NASHVILLE—RCA has released two sacred albums—the first from the firm's Nashville studios in two years.

"We're meeting a public demand for Nashville artists expressing their spiritual feelings," comments Jerry Bradley, RCA division vice president.

"Live From Evangel Temple" features Hank Snow and his son Jimmy Snow, and "Sunday Morning With Charley Pride" is the second religious LP from the country music superstar.

Pride's first gospel LP, released in 1971, became one of Nashville's all-time best selling sacred albums.

Dr. Hook

A LITTLE BIT MORE (ST-11522)

This new album
includes their hit, Only Sixteen (4171)

Produced by Ron Haffkine



I'll put you down after you listen to Savoy Brown's new LP "Skin 'N' Bone" (PS 670)

I can't wait to get away from this ape to see Kim Simmonds, Paul Raymond and the band on their U.S.A. tour!

| | |
|-------------|--------------|
| Sacramento | Fresno |
| Los Angeles | Denver |
| Honolulu | Houston |
| San Diego | Austin |
| Berkeley | Dallas |
| Campbell | Atlanta |
| Norwalk | Roslyn, L.I. |
| | Toronto |

You'll go ape over these other LP's too!



XPAS 71052



PAS 71047



PAS 71042



PAS 71029



LONDON

RECORDS & TAPES

Billboard TOP LPs & TAPE

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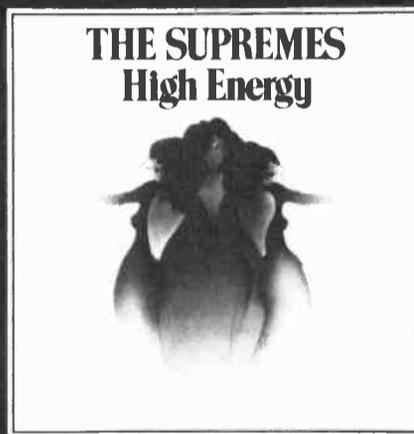
| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | | | | | | | | | | | | | |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|----------------------|--|---|---------|----------|-----------|-----------|----------------|--|----------------------|--------------|-----------|---|--|--|--|--------------|------|------|------|------|--|--|--|--|--|--|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | | | | | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | | | | | CASSETTE | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL | | | | | | | | | | |
| ★ | 2 | 2 | LED ZEPPELIN Presence Swan Song SS 8416 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | 36 | 31 | 22 | EARTH, WIND & FIRE Gratitude Columbia PG 33694 | 7.98 | | 8.98 | | 8.98 | | | 71 | 77 | 31 | JOHN DENVER Windsong RCA APL1-1183 | 6.98 | | 7.95 | | 7.95 | | | | | | | | | |
| | 2 | 1 | WINGS AT THE SPEED OF SOUND Capitol SW 11525 | 6.98 | | 7.98 | | 7.98 | | | ★ | 45 | 7 | BOZ SCAGGS Silk Degrees Columbia PC 33920 | 6.98 | | 7.98 | | 7.98 | | | 72 | 72 | 45 | BEE GEES Main Course RSD SO 4807 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | | | | | | | |
| | 3 | 3 | EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052 | 6.98 | | 7.97 | | 7.97 | | | ★ | 42 | 6 | DONNA SUMMER A Love Trilogy Oasis OCLP 5004 (Casablanca) | 6.98 | | 7.98 | | 7.98 | | | 73 | 73 | 23 | O'JAYS Family Reunion Phila. Intl. PZ 33807 (Epic/Columbia) | 6.98 | 7.98 | 7.98 | | 7.98 | | | | | | | | | |
| | 4 | 4 | QUEEN A Night At The Opera Elektra 7E-1053 | 6.98 | | 7.97 | | 7.97 | | | ★ | 44 | 7 | GENESIS A Trick Of The Tail Atco SD 36-129 | 6.98 | | 7.97 | | 7.97 | | | 74 | 68 | 15 | M.U. THE BEST OF JETHRO TULL Chrysalis CHR 1078 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | | | | | | | |
| | 5 | 5 | JOHNNIE TAYLOR Eargasm Columbia PC 33951 | 6.98 | 7.98 | 7.98 | | 7.98 | | | | 40 | 40 | 9 | RHYTHM HERITAGE Disco-Fied ABC ABCD 934 | 6.98 | | 7.95 | | 7.95 | | | ★ | 85 | 30 | DARYL HALL & JOHN OATES RCA APL1-1144 | 6.98 | | 7.95 | | 7.95 | | | | | | | | |
| | 6 | 6 | PETER FRAMPTON Frampton Comes Alive A&M SP 3703 | 7.98 | | 9.98 | | 9.98 | | | ★ | 51 | 6 | JESSE COLIN YOUNG On The Road Warner Bros. BS 2913 | 6.98 | | 7.97 | | 7.97 | | | ★ | 87 | 12 | SYLVERS Showcase Capitol ST 11465 | 6.98 | | 7.98 | | 7.98 | | | | | | | | | |
| ★ | 12 | 5 | MARVIN GAYE I Want You Tamla T6-342 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | | | | 42 | 43 | 9 | CHICK COREA The Leprechaun Polydor PD 6062 | 6.98 | | 7.98 | | 7.98 | | | ★ | 100 | 3 | GEORGE BENSON Breezin' Warner Bros. BS 2919 | 6.98 | | 7.97 | | 7.97 | | | | | | | | |
| | 8 | 8 | FLEETWOOD MAC Warner Bros. BS 2225 | 6.98 | | 7.97 | | 7.97 | | | | 43 | 29 | 45 | THE EAGLES One Of These Nights Asylum 7E-1039 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | | | ★ | 78 | 84 | 25 | DAVID RUFFIN Who I Am Motown M6-849 S1 | 6.98 | | 7.98 | | 7.98 | | | | | | | |
| ★ | 10 | 7 | THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570 | 6.98 | | 7.98 | | 7.98 | | | | 44 | 38 | 14 | EDDIE KENDRICKS He's A Friend Tamla T6-343 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | | | ★ | NEW ENTRY | 80 | 80 | 59 | AMERICA Hideaway Warner Bros. BS 2932 | 6.98 | | 7.97 | | 7.97 | | | | | | |
| ★ | 11 | 6 | ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | | 45 | 37 | 23 | CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | | 81 | 83 | 12 | HENRY GROSS Release Lifesong LS 6002 | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| ★ | 13 | 13 | BRASS CONSTRUCTION United Artists UA LA 545 G | 6.98 | | 7.98 | | 7.98 | | | | 46 | 46 | 28 | ELECTRIC LIGHT ORCHESTRA Face The Music United Artists UA LA546 G | 6.98 | | 7.98 | | 7.98 | | | 82 | 82 | 10 | BRECKER BROTHERS Back To Back Arista AL 4061 | 6.98 | 7.98 | 7.98 | | 7.98 | | | | | | | | |
| ★ | 14 | 5 | KISS Destroyer Casablanca NBLP 7025 | 6.98 | | 7.98 | | 7.98 | | | | 47 | 47 | 30 | FOGHAT Fool For The City Bearsville BR 6959 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | 83 | 63 | 21 | PAUL ANKA Times Of Your Life United Artists UA-LA569-G | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| | 13 | 9 | BOB DYLAN Desire Columbia PC 33893 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | | | 48 | 48 | 24 | AMERICA History—America's Greatest Hits Warner Bros. BS 2894 | 6.98 | | 7.97 | | 7.97 | | | 84 | 70 | 15 | JANIS IAN Alertones Columbia PC 33919 | 6.98 | 7.98 | 7.98 | | 7.98 | | | | | | | | |
| ★ | 16 | 7 | OLIVIA NEWTON-JOHN Come On Over MCA 2186 | 6.98 | | 7.98 | | 7.98 | | | ★ | 59 | 5 | TEMPTATIONS Wings Of Love Gordy G6-971 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | | | ★ | NEW ENTRY | 87 | 67 | 8 | LAURA NYRO Smile Columbia PC 33912 | 6.98 | | 7.98 | | 7.98 | | | | | | | |
| | 15 | 7 | GARY WRIGHT The Dream Weaver Warner Bros. BS 2868 | 6.98 | | 7.97 | | 7.97 | | | | 50 | 55 | 7 | WILLIE NELSON The Sound In Your Mind Lone Star KC 34092 (Columbia) | 5.98 | 6.98 | 6.98 | | 6.98 | | | ★ | 99 | 7 | KOOL & THE GANG Love & Understanding De-Lite DEP 2018 (PIP) | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| | 16 | 15 | BAD COMPANY Run With The Pack Swan Song SS 8415 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | | 51 | 56 | 6 | KINGFISH Round RX-LA564 G (United Artists) | 6.98 | | 7.98 | | 7.98 | | | 88 | 66 | 20 | STYX Equinox A&M SP 4559 | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| ★ | 19 | 5 | DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2899 | 6.98 | | 7.97 | | 7.97 | | | ★ | 62 | 4 | OUTLAWS Lady In Waiting Arista AL 4070 | 6.98 | | 7.95 | | 7.95 | | | 89 | 69 | 12 | JERRY GARCIA Reflections Round RX-LA565-G (United Artists) | 6.98 | | 7.98 | | 7.98 | | | | | | | | | |
| ★ | 20 | 9 | DIANA ROSS Motown M6-861 S1 | 6.98 | | 7.98 | | 7.98 | | | | 53 | 49 | 24 | TED NUGENT Epic PE 33692 (Columbia) | 6.98 | | 7.98 | | 7.98 | | | 90 | 88 | 13 | PURE PRAIRIE LEAGUE If The Shoe Fits RCA APL1-1247 | 6.98 | 7.98 | 7.95 | 7.95 | 7.95 | | | | | | | | |
| ★ | 32 | 9 | BROTHERS JOHNSON Look Out For #1 A&M SP 4567 | 6.98 | | 7.98 | | 7.98 | | | | 54 | 36 | 12 | PHOEBE SNOW Second Childhood Columbia PC 33952 | 6.98 | 7.98 | 7.98 | | 7.98 | | | ★ | 102 | 5 | DONNY & MARIE OSMOND Donny & Marie, Featuring Songs From Their Television Show Kolob PD 6068 (Polydor) | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| ★ | 24 | 4 | SANTANA Amigos Columbia PC 33576 | 6.98 | 7.98 | 7.98 | | 7.98 | | | | 55 | 58 | 26 | BARRY MANILOW Tryin' To Get The Feelin' Arista AL 4060 | 6.98 | 7.98 | 7.98 | | 7.98 | | | 92 | 93 | 19 | JOHN KLEMMER Touch ABC ABCD 922 | 6.98 | | 7.95 | | 7.95 | | | | | | | | |
| ★ | 23 | 24 | BLACKBYRDS City Life Fantasy F 9490 | 6.98 | | 7.98 | | 7.98 | | | | 56 | 52 | 47 | THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552 | 6.98 | 6.98 | 7.98 | 7.98 | 7.98 | | | 93 | 96 | 36 | NATALIE COLE Inseparable Capitol ST 11429 | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| | 22 | 18 | RUFUS FEATURING CHAKA KHAN ABC ABCD 909 | 6.98 | | 7.95 | | 7.95 | | | | 57 | 53 | 11 | LYNYRD SKYNYRD Gimme Back My Bullets MCA 2170 | 6.98 | | 7.98 | | 7.98 | | | ★ | 104 | 3 | MAYNARD FERGUSON Primal Scream Columbia PC 33953 | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| | 23 | 17 | CAROLE KING Thoroughbred Ode SP 77034 (A&M) | 6.98 | | 7.98 | | 7.98 | | | | 58 | 50 | 11 | MELISSA MANCHESTER Better Days & Happy Endings Arista AL 4067 | 6.98 | 7.98 | 7.98 | | 7.98 | | | 95 | 92 | 42 | JEFFERSON STARSHIP Red Octopus Gunt BFL1-0999 (RCA) | 6.98 | 7.98 | 7.95 | 7.95 | 7.95 | | | | | | | | |
| ★ | 30 | 11 | PARLIAMENT Mothership Connection Casablanca NBLP 7022 | 6.98 | | 7.98 | | 7.98 | | | | 59 | 64 | 7 | AL GREEN Full Of Fire Hi HSL 32097 (London) | 6.98 | | 7.98 | | 7.98 | | | 96 | 97 | 54 | AEROSMITH Toys In The Attic Columbia PC 33479 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | | | | | | | |
| | 25 | 25 | WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER The Outlaws RCA APL1-1321 | 6.98 | | 7.95 | | 7.95 | | | | 60 | 60 | 15 | EMMYLOU HARRIS Elite Hotel Warner/Reprise MS 2236 | 6.98 | | 7.97 | | 7.97 | | | ★ | NEW ENTRY | 98 | 91 | 22 | GLEN CAMPBELL Bloodline Capitol ST 11516 | 6.98 | | 7.98 | | 7.98 | | | | | | |
| | 26 | 21 | PAUL SIMON Still Crazy After All These Years Columbia PC 33540 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | | | 61 | 61 | 25 | ERIC CARMEN Arista AL 4057 | 6.98 | 7.98 | 7.98 | | 7.98 | | | 99 | 101 | 25 | GROVER WASHINGTON JR. Feels So Good Kudu KU 24 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| | 27 | 22 | AEROSMITH Columbia PC 32005 | 6.98 | | 7.98 | | 7.98 | | | | 62 | 54 | 12 | WING & A PRAYER FIFE & DRUM CORPS Baby Face Wing & A Prayer HS 3025 (Atlantic) | 6.98 | | 7.97 | | 7.97 | | | 100 | 103 | 9 | CREEDENCE CLEARWATER REVIVAL Chronicle Fantasy CCR 2 | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| | 28 | 28 | DAVID BOWIE Station To Station RCA APL1-1327 | 6.98 | | 7.95 | | 7.95 | | | | ★ | 74 | 8 | FLORA PURIM Open Your Eyes You Can Fly Milestone 9065 (Fantasy) | 6.98 | | 7.95 | | 7.95 | | | 101 | 90 | 9 | BARBRA STREISAND Classical Barbra Columbia M 33452 | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| ★ | 35 | 4 | JOE WALSH You Can't Argue With A Sick Mind ABC ABCD 932 | 6.98 | | 7.95 | | 7.95 | | | | ★ | 75 | 30 | KISS Alive! Casablanca NBLP 7020 | 7.98 | | 7.98 | | 7.98 | | | 102 | 110 | 27 | DONNA SUMMER Love To Love You Baby Oasis OCLP 5003 (Casablanca) | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| | 30 | 26 | THE SALSOUL ORCHESTRA Salsoul S2S 5501 | 6.98 | | 7.98 | | 7.98 | | | | 65 | 65 | 31 | NAZARETH Hair Of The Dog A&M SP 4511 | 6.98 | | 7.98 | | 7.98 | | | 103 | 71 | 8 | MARIA MULDAUR Sweet Harmony Warner/Reprise MS 2235 | 6.98 | | 7.97 | | 7.97 | | | | | | | | |
| | 31 | 27 | SWEET Give Us A Wink Capitol ST 11496 | 6.98 | | 7.98 | | 7.98 | | | | ★ | 76 | 5 | RETURN TO FOREVER Romantic Warrior Columbia PC 34076 | 6.98 | | 7.98 | | 7.98 | | | 105 | 113 | 8 | STARCASTLE Epic PE 33914 (Columbia) | 6.98 | | 7.98 | | 7.98 | | | | | | | | |
| | 32 | 34 | COMMODORES Movin' On Motown M6-848 S1 | 6.98 | | 7.98 | | 7.98 | | | | 67 | 57 | 9 | SMOKEY ROBINSON Smokey's Family Robinson Tamla T6-341 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | | | | | | | | | | | | | | | | | | | |
| | 33 | 33 | BAY CITY ROLLERS Rock N' Roll Love Letter Arista AL 4071 | 6.98 | | 7.98 | | 7.98 | | | | ★ | 79 | 3 | WEATHER REPORT Black Market Columbia PC 34099 | 6.98 | | 7.98 | | 7.98 | | | ★ | 125 | 4 | LONNIE LISTON SMITH & THE COSMIC ECHOES Reflections Of A Golden Dream Flying Dutchman BDL1-1460 (RCA) | 6.98 | | 7.95 | | 7.95 | | | | | | | | |
| ★ | 39 | 15 | ELVIN BISHOP Struttin' My Stuff Capricorn CP 0165 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | | ★ | 81 | 3 | NILS LOFGREN Cry Tough A&M SP 4573 | 6.98 | | 7.98 | | 7.98 | | | | | | | | | | | | | | | | | | | |
| ★ | 41 | 4 | SILVER CONVENTION Midland International BKL1-1369 (RCA) | 6.98 | | 7.95 | | 7.95 | | | | 70 | 78 | 23 | FOUR SEASONS Who Loves You Warner Bros./Curb BS 2900 | 6.98 | | 7.97 | | 7.97 | | | | | | | | | | | | | | | | | | | |

OUR LADIES ARE HOT!



The Supremes

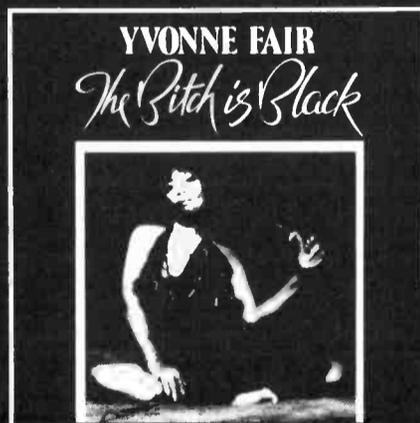
A new smash album, featuring The Supremes the way you like them. Produced by Holland-Dozier-Holland Productions.



M6-863 S1

Yvonne Fair

Includes the top charted English smash, "It Should Have Been Me". Produced by Norman Whitfield.



M6-832 S1



**Part of Motown's 1976 Music Revolution
On Motown Records and Tapes.**

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TOP LPs & TAPE

POSITION 106-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | | | |
|-----------|-----------|----------------|---|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|--|---|-----------|---------|----------|----------|--------------|--|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | | | | | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL | |
| 106 | 108 | 12 | JOURNEY Look Into The Future Columbia PC 33904 | 6.98 | 7.98 | 7.98 | | | | | 179 | 3 | STATUS QUO Capitol ST 11509 | 6.98 | 7.98 | 7.98 | | | | |
| 107 | 117 | 11 | ROY AYERS UBIQUITY Mystic Voyage Polydor PD 6057 | 6.98 | 7.98 | 7.98 | | | | | 170 | 172 | 34 | MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.) | 6.98 | 7.97 | 7.97 | | | |
| 108 | 86 | 28 | MIRACLES City Of Angels Tama T6-339 S1 (Motown) | 6.98 | 7.98 | 7.98 | | | | | 171 | 175 | 4 | HOYT AXTON Fearless A&M SP 4571 | 6.98 | 7.98 | 7.98 | | | |
| 110 | 118 | 126 | JOHN DENVER Greatest Hits RCA CPL1-0374 | 6.98 | 7.95 | 7.95 | | | | | 172 | 157 | 26 | ELTON JOHN Rock Of The Westies MCA 2163 | 6.98 | 7.98 | 7.98 | | | |
| 111 | 116 | 25 | DONALD BYRD Places And Spaces Blue Note BN-LA549-G (United Artists) | 6.98 | 7.98 | 7.98 | | | | | 179 | 183 | 2 | KISS Casablanca NBLP 7001 | 6.98 | 7.98 | 7.98 | | | |
| 112 | 94 | 9 | JOHNNY WINTER Captured Live Blue Sky PZ 33944 (Columbia/Epic) | 6.98 | 7.98 | 7.98 | | | | | 184 | 184 | 5 | CHARLES EARLAND Odyssey Mercury SRM-1-1049 (Phonogram) | 6.98 | 7.95 | 7.95 | | | |
| 114 | 89 | 12 | BARRY WHITE Let The Music Play 20th Century T 502 | 6.98 | 7.98 | 7.98 | | | | | 175 | 153 | 21 | SPINNERS LIVE! Atlantic SD 2-910 | 11.98 | 13.97 | 13.97 | | | |
| 115 | 95 | 13 | THE BEST OF GLADYS KNIGHT AND THE PIPS Buddah BDS 5653 | 6.98 | 7.95 | 7.95 | | | | | 186 | 186 | 2 | GARY WRIGHT & SPOOKY TOOTH That Was Only Yesterday A&M SP 3528 | 6.98 | 7.98 | 7.98 | | | |
| 117 | 121 | 13 | ELVIS PRESLEY A Legendary Performer, Volume 2 RCA CPL1-1349 | 7.98 | 8.95 | 8.95 | | | | | 179 | 190 | 2 | FOOLS GOLD Morning Sky ML 5500 (Arista) | 6.98 | 7.95 | 7.95 | | | |
| 118 | 98 | 13 | JOAN BAEZ From Every Stage A&M SP3704 | 7.98 | 9.98 | 9.98 | | | | | 179 | NEW ENTRY | BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523 | 7.98 | 8.98 | 8.98 | | | | |
| 119 | 128 | 76 | ELTON JOHN Greatest Hits MCA 2128 | 6.98 | 7.98 | 7.98 | | | | | 179 | NEW ENTRY | THE DON HARRISON BAND Atlantic SD 18174 | 6.98 | 7.97 | 7.97 | | | | |
| 121 | 114 | 30 | NEIL SEDAKA The Hungry Years Rocket PIG 2157 (MCA) | 6.98 | 7.98 | 7.98 | | | | | 180 | 180 | 3 | PABLO CRUISE Lifeline A&M SP 4575 | 6.98 | 7.98 | 7.98 | | | |
| 122 | 122 | 10 | FREDDY FENDER Rock 'N' Country ABC/Dot D0SD 2050 | 6.98 | 7.95 | 7.95 | | | | | 181 | NEW ENTRY | THE MANHATTANS Columbia PC 33820 | 6.98 | 7.98 | 7.98 | | | | |
| 123 | 133 | 5 | NEKTAR Recycled Passport PPSD 9811 (ABC) | 6.98 | 7.95 | 7.95 | | | | | 182 | NEW ENTRY | MICHAEL PINDER The Promise Threshold THS 18 (London) | 6.98 | 7.95 | 7.95 | | | | |
| 124 | 105 | 12 | JIMMY BUFFETT Havana Daydreamin' ABC ABCD 914 | 6.98 | 7.95 | 7.95 | | | | | 183 | NEW ENTRY | NANCY WILSON This Mother's Daughter Capitol ST 11518 | 6.98 | 7.98 | 7.98 | | | | |
| 125 | 115 | 12 | 10 CC. How Dare You Mercury SRM-1-1061 (Phonogram) | 6.98 | 7.95 | 7.95 | | | | | 184 | 188 | 18 | BACHMAN-TURNER OVERDRIVE Head On Mercury SRM-1-1067 (Phonogram) | 6.98 | 7.95 | 7.95 | | | |
| 126 | 106 | 11 | ISAAC HAYES Groove-A-Thon Hot Buttered Soul ABCD 925 (ABC) | 6.98 | 7.95 | 7.95 | | | | | 185 | 187 | 2 | BEST...LOVIN' SPOONFUL Kama Sutra KSBS 2608 2 (Buddah) | 6.98 | 7.98 | 7.98 | | | |
| 127 | 107 | 14 | LOGGINS & MESSINA Native Son Columbia PC 33578 | 6.98 | 7.98 | 7.98 | | | | | 186 | NEW ENTRY | WILLIAM BOOTSY COLLINS Stretchin' Out In Bootsy's Rubber Band Warner Bros. 2920 | 6.98 | 7.97 | 7.97 | | | | |
| 128 | 124 | 265 | CAROLE KING Tapestry Doe SP 77009 (A&M) | 6.98 | 7.98 | 7.98 | | | | | 187 | 126 | 10 | BLACK SABBATH We Sold Our Souls For Rock 'N' Roll Warner Bros. 2BS 2923 | 9.98 | 10.97 | 10.97 | | | |
| 129 | 109 | 13 | BE BOP DELUXE Sunburst Finish Harvest ST-11478 (Capitol) | 6.98 | 7.98 | 7.98 | | | | | 188 | 142 | 7 | JOHN DENVER Back Home Again RCA CPL1-0548 | 6.98 | 7.95 | 7.95 | | | |
| 131 | 131 | 4 | JEAN-LUC PONTY Aurora Atlantic SD 18165 | 6.98 | 7.97 | 7.97 | | | | | 189 | 193 | 5 | WILLIE HUTCH Concert In Blues Motown MG 854 S1 | 6.98 | 7.98 | 7.98 | | | |
| 132 | 111 | 65 | DAVID BOWIE The Rise & Fall Of Ziggy Stardust (Spiders From Mars) RCA LSP 4702 | 6.98 | 7.95 | 7.95 | | | | | 190 | 143 | 21 | HAROLD MELVIN & THE BLUE NOTES Wake Up Everybody Phila. Intl. PZ 33808 (Epic/Columbia) | 6.98 | 7.98 | 7.98 | | | |
| 133 | 134 | 5 | WET WILLIE The Wetter The Better Capricorn CP 0166 (Warner Bros.) | 6.98 | 7.97 | 7.97 | | | | | 191 | 195 | 3 | ONE FLEW OVER THE CUCKOO'S NEST/ Original Motion Picture Soundtrack Fantasy F 9500 | 6.98 | 7.95 | | | | |
| 134 | 112 | 13 | LOU REED Coney Island Baby RCA APL1-0915 | 6.98 | 7.95 | 7.95 | | | | | 192 | 144 | 28 | ART GARFUNKEL Breakaway Columbia PC 33700 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| 135 | 137 | 20 | TOM SCOTT New York Connection Ode SP 77033 (A&M) | 6.98 | 7.98 | 7.98 | | | | | 193 | 197 | 3 | STEVE HACKETT Voyage Of The Acolyte Chrysalis CHR 1112 (Warner Bros.) | 6.98 | 7.98 | 7.98 | | | |
| 136 | 136 | 3 | EAGLES On The Border Asylum 7E-1004 | 6.98 | 7.98 | 7.98 | | | | | 194 | 196 | 3 | MACKINTOSH & T.J./ Original Motion Picture Soundtrack Waylon Jennings RCA APL1-1520 | 6.98 | 7.95 | | | | |
| | | | | | | | | | | | 195 | 191 | 40 | KC & THE SUNSHINE BAND TK 603 | 6.98 | 7.98 | 7.98 | | | |
| | | | | | | | | | | | 196 | 164 | 25 | BARRY WHITE Greatest Hits 20th Century T 493 | 6.98 | 7.98 | 7.98 | | | |
| | | | | | | | | | | | 197 | 189 | 3 | DOC SEVERINSEN Night Journey Epic PE 34078 (Columbia) | 6.98 | 7.98 | 7.98 | | | |
| | | | | | | | | | | | 198 | 182 | 7 | TROPEA Marlin 2200 (TK) | 6.98 | 7.98 | 7.98 | | | |
| | | | | | | | | | | | 199 | 199 | 32 | PINK FLOYD Wish You Were Here Columbia PC 33453 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| | | | | | | | | | | | 200 | 200 | 2 | OSIBISA Welcome Home Island ILPS 9355 | 6.98 | | | | | |
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TOP LPs & TAPE

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Fantasy/Prestige/Milestone records is really into discrete four-channel sound... six albums in. And an exciting product it is.



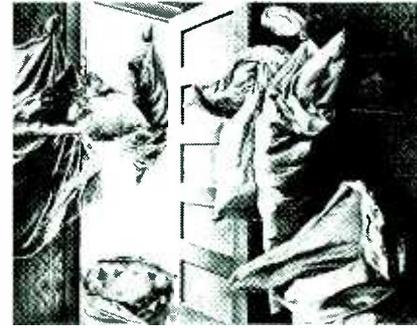
The Blackbyrds

Stanley Turrentine

Flying Start A near perfect synthesis of jazz and R&B—the kind of strong and happy music that has made a home for itself in the soul of the American record-buying public. This LP also features their smash "hit" single "Walking in Rhythm." The Blackbyrds: great in stereo—better in four-channel.

FPM-4004

Stanley Turrentine Pieces of Dreams

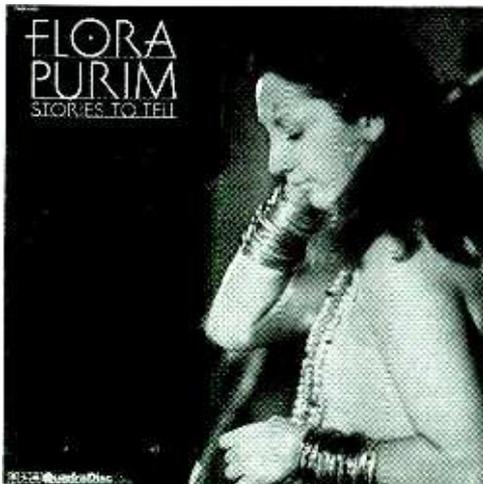


Pieces of Dreams Stanley Turrentine's first Fantasy LP was *Billboard's* number one best selling jazz album of 1975. The great music of a jazz master is now even greater in discrete four-channel.

FPM-4002

Flora Purim

Creedence Clearwater Revival



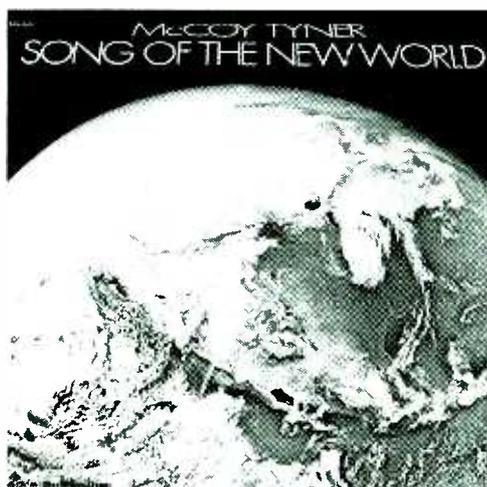
Stories to Tell A major new talent... twice voted Number 1 female singer by *Down Beat* readers and attracting rave notices throughout the musical world. Flora Purim's music is an exciting mixture of rock, jazz and her Brazilian roots. What better way to hear this fascinating musical mix than on F/P/M quad?

FPM-4005



Creedence Gold Creedence's "greatest hits" including some of the very best rock and roll ever produced now enhanced with CD-4, discrete four-channel sound. Wait until you hear "Proud Mary," "Susie Q," "Down on the Corner," "Bad Moon Rising" and other hits in quad.

FPM-4001

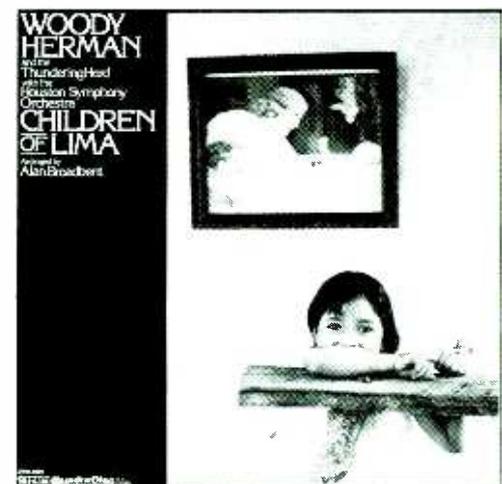


McCoy Tyner

Woody Herman

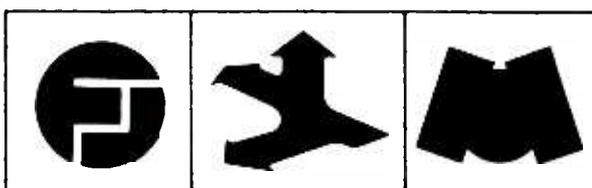
Song of the New World McCoy Tyner is one of the great jazz keyboard artists—#1 on Piano and "Jazz man of the Year" according to *Down Beat*, and *Rolling Stone* "Jazz artist of the Year" for 1975. Tyner and his group perform fabulous jazz on this, one of their classic LPs. A great album made even better in four-channel.

FPM-4006



Children of Lima Woody Herman is a legend in the pop/jazz music field and this new album features Woody, his 16-piece band and the Houston Symphony Orchestra in a smashing tour-de-force. Could the Herman Thundering Herd sound any better? Only when you hear them in quad.

FPM-4003



The first Quad releases from F/P/M (Fantasy/Prestige/Milestone) in discrete four-channel sound.



Number 17 in a series.

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A KOOL TIE-IN N.Y. Soul Concerts To Aid Non-Profit Groups

NEW YORK—Non-profit New York organizations strapped for operating funds because of the city and state's empty coffers will get a financial shot in the arm after the proceeds from New York's first series of Kool Soul concerts are counted in July.

The concerts, a joint-venture between George Wein's Festival Productions and the Brown & Williamson Tobacco Co., are scheduled for Shea Stadium, July 9-10, and will feature such top soul acts as the Temptations, Smokey Robinson, Nancy Wilson, Marvin Gaye, James Brown, Ray Charles, the Staple Singers, MFSB, Archie Bell & the Drells, and Theodore Peddergrass.

A percentage of the profits will be awarded to qualifying non-profit or-

ganizations in the form of grants, according to Wein, producer of the festival. Additionally, all non-profit organizations can get group discounts for their members, or can buy tickets at \$1 below face value and sell them at face value, if the profits are used to further the projects of the individual organizations.

The Shea stadium event is part of an 11-city festival tour that will include Washington, D.C.; Cincinnati, Milwaukee, Houston; Pontiac, Mich.; Atlanta; and Oakland and San Diego, Calif.

The series is the continuation of a project begun last year between Wein and Brown & Williamson, and which attracted close to 500,000 admissions across the country.

'Rattlesnake' LP Can't Be Sold, Declares Judge

LOS ANGELES—A temporary injunction restraining 20th Century Records from selling the Ohio Players' album "Rattlesnake" on the Westbound label was handed down Friday (23) by Circuit Court Judge Dan O'Brien in Chicago.

O'Brien zeroed in on the Ohio Players' contention that the album contained unfinished tracks which Westbound had completed with outside musicians.

He called the practice "reprehensible" and said that such tracks

could not be coupled into an album, titled by the artists, as defendant Westbound claimed. O'Brien also said Armen Boladian, Westbound president, and a&r man Bernie Mendelson could credit themselves as composers on a song, where they had doctored an unfinished track to complete it for album use.

O'Brien set a \$15,000 bond until a full hearing can take place. Richard Shelton of Wallace, Shelton, Kleinman and Kalchier represented the plaintiff.

Executive Turntable

• Continued from page 4

for Mercury/Phonogram. **Mary Ratliff** replaces her as **Frank Leffel's** secretary. . . . **Mardi Nehrass**, formerly music coordinator of the RKO Radio chain, named to head the new East Coast offices of Big Tree Records.

★ ★ ★

Claranelle Morris has returned to the concert promotion ranks as special events coordinator for Madison Square Garden, New York. She had been in tennis promotion in Chicago since 1970, when she left Triangle Productions, the **Frank Fried** firm. . . . **Barbara Lewis** has moved from manager of Larabee Sound Studios, West Los Angeles, to One Step Up, West Hollywood studio, where she is also in charge. . . . **Judy Kreimer**, former secretary to **Syd Nathan** and **Hal Neely** at King Records, joined QCA Records, Cincinnati, where she bosses publishing, contracts and royalty.

★ ★ ★

David Passick named executive assistant for all management division activities at John Scher's Monarch Entertainment Bureau. . . . **Charlie Copen** upped from manager, press and information, in the West Coast Columbia Records office, to associate product manager. In Nashville, CBS has added **David Malloy** as staff producer. . . . **Howard Bloom** leaves ICPR Public Relations to become national director of client development for Levinson Associates Inc., basing in New York. Until 1973, he had been with Famous Music in publicity. . . . **James L. "Buck" Williams** joins Paragon Agency as administrative assistant. He had been a manager-agent in Washington, D.C. . . . **Fred Halls** assumes management of the Bob Hale Talent Agency, Billings, Mont. He's a former member of the rock group, Freddie and the Freeloaders. Another group member **Dave Ferguson** moves to Jester Sound, Billings, as assistant engineer.

★ ★ ★

P. Algis Raulinaitis upped to senior vice president-finance and secretary; **Robert L. Woolheater** promoted to controller/treasurer at Craig Corp. New Craig board members are **William R. Collins**, vice president, operations, and **H. Brooks Cope**, assistant secretary. . . . At BSR (USA) Ltd., **Tom Ebeling** joins as Midwest regional sales manager, a post he left at TDK Electronics. **John Gennaro** also joins as sales specialist on ADC Products in the firm's consumer product group. . . . **Ron Trowbridge** is now general manager of the Los Angeles and San Francisco Wally Heider recording studios. He retains his Los Angeles position and has succeeded **Andrew Szegda** in the Bay studio. **Ginger Mews** has been named manager of the Bay studio.

★ ★ ★

Shad Helmstetter, merchandising manager of the Ampex blank tape division, leaving to join General Cassette Corp., Phoenix, as marketing vice president. . . . **Gene Settler**, national sales manager of Audio Magnetics' blank tape music division, has ankle that post. . . . **Howard L. Smith** succeeds **Jack M. Hustler** as director of Du Pont's equipment and magnetic tape products division. Hustler is reassigned to that firm's organic chemicals department. . . . At Cleveland's Sweet City Records: **Joey Porrello** named national promo director; **Norm Leskiw**, former London Records' branch manager, named sales manager; **Chris Maduri** named national artist relations; **Carla Schoeck** to group management; and **Jim Marchyshyn** to publicity department.

Rumor has it that **Jerry Rubinstein**, ABC chairman, is continuing his talks with **Len Levy**. Levy is located in Florida but he has headed Chess-Janus. Metromedia and Epic. . . . An ABC-TV film crew is reportedly in Florida filming **Bob Dylan** and his Rolling Thunder Revue for a September special.

Getting around the industry has it that **Stevie Wonder's** new twin-disk album will be released on his May 13 birthday, now that Wonder has officially signed again with Motown. . . . Is **Scotty Turner**, Nashville producer-writer, starting a new record label?

Alex Cooley, the Atlanta concert promoter, has to be admired for his candor. In his newsletter plugging coming events, he made the following comment on **Tony Orlando & Dawn**: "This is the biggest MOR gig we've ever attempted. Personally, I don't dig their music, but it promises to be a really big, polished stage show."

Al Teller, recently replaced as UA president by **Artie Mogull**, is mulling New York offers. . . . Isn't Capricorn Records going to raise one of its current staffers to new director of promotion?

Two members of the **Chuck Mangione Quartet** have departed—saxophonist-flautist **Gerry Niewood** and bassist **Chip Jackson**. They have been replaced by **Gregory Herbert** and **Kim Daragin**, respectively. . . . Arista's **Monty Python** bash at the New York Experience following the group's opening was attended by **Paul Simon**, members of **Bad Company** and the **Average White Band**, **Leonard Bernstein**, **Robert Klein**, comedian **Chevy Chase** and Broadway composer **Adolf Green**. Arista plans to have the live album, from the first two nights, completed and on the street before the show ends May 2.

David Clayton-Thomas and Blood, Sweat and Tears will perform at Montreal's Olympic Village July 20 for the 12,000 international athletes housed there during the summer games. The group is one of two mainstream pop attractions being booked for the Olympics, out of a total of 523 performing units including several opera, ballet and theater companies.

Lionel Hampton was appointed by President Ford to the post of director of special entertainment for his reelection campaign. . . . WRVR, New York's only all-jazz radio station, will broadcast live and in stereo the musical birthday tribute to **Duke Ellington**, Thursday (29) at the Cathedral of St. John the Divine. The program will include performances by **Sarah Vaughan**, **Joe Williams**, the **Hampton Choir** and the **Duke Ellington Orchestra** under the direction of **Mercer Ellington**. . . . **Charles Fox** and **Norman Gimbel** have penned the theme for a tv pilot, "Walkin', Walter." The song is sung by **Bobby Hart**.

Spiderman is touring through Saturday (1) at ABC Record & Tape Sales accounts for Peter Pan "Super-Hero" record/tape sets, not J.L. Marsh outlets as noted last week. Included are Connecticut (Factory), Pennsylvania (Penney), New Jersey (Valley Fair), Delaware (Woolco) and Long Island (Masters).

Marvin Gaye receives the Moon Lady Award in New York, next Friday (7) for his dedication to the cause of underprivileged children. Gaye has initiated Marvin Gaye Learning Centers for children and through the

State Dept. opens centers around the country and finances them with benefit performances.

Handleman Co. is consolidating its Houston warehouse into its Dallas quarters. . . . Look for album promo additions and changes at UA and Rocket Records next week. . . . Casablanca Records' staff has risen from about a dozen to 40 since its move to new quarters on Sunset Blvd. . . . **Dick Gassen**, one-time prominent rock concert promoter in Chicago, running his own truck carwash in northern Indiana. . . . The National Assn. of Music Merchants holds its annual convention June 25-29 in Chicago.

Dick Clark's oldies revue and **Sarah Vaughan** playing Sitmar cruises to Mexico this spring. . . . **5th Dimension** to Mexico City. . . . **Al Jarreau** to Europe. . . . **Bay City Rollers** heading West for U.S. concerts.

A&M picked up a platinum Peter Frampton LP and a gold **Nazareth** LP this week plus gold singles for the **Captain & Tennille** and **Nazareth**. . . . **Caffe**, salsa group with a hot Miami record, is the Deauville Hotel's first move to get the younger set into its Musketeer Room.

Black Oak Arkansas headlined a KZEW benefit concert for Good Will Industries in Dallas. . . . **Henry "Fonzie" Winkler** hosts a **Flash Cadillac** concert at the San Francisco Cow Palace May 8. . . . **Rick Wakeman's** new "No Earthly Connection" album has an anamorphic cover. Which means that its stretched and rounded images can be seen in lifelike style when reflected in a silver mylar tube provided with the LP.

A ghost friend of **Camel** keyboardist **Peter Bardens** is credited with lyrics to one of the cuts on the group's new Janus album, thanks to a "supernatural visitation."

Tommy Bolin of **Deep Purple** breaks in his solo act at **Joel Maiman's** La Paloma Club in Del Mar, Calif., the night before his Thursday (29) debut at the Roxy in L.A. . . . The **Bellamy Brothers** nominated as finalists at the Tokyo Music Festival.

Ronny Weiser heads up the "Rollin' Rock" oldies label; his name was spelled **Ronny Weisner** in a Billboard story last week. . . . **Steve Fromholz**, Capitol artist, spoke at Licorice Pizza record retail employes seminar at UCLA. . . . The **Bay City Rollers** managed to tape a "Midnight Special" segment despite the NBC-TV technicians strike.

Frank Zappa has his first U.S. gold record in a career of some 10 years. It's "Apostrophe," first released in March 1974. . . . Mutual agreement has terminated all deals between the Wes Farrell Organization and David Mook/Damont publishing-management-production.

The **Hudson Brothers** will do a summer stock tour of "On The Town." Last summer they toured a production of the play "Wizard Of Oz." . . . **Tony Orlando** is honorary chairman of the National Organization for Retarded Citizens.

John Stewart, with writer-singer **Hugh Moffatt** opening, sold out 10 shows at the Ebbets Field Club in Denver with tickets at \$3-4. This is the club's biggest sellout for a show without an artist signed to labels.

How ABC Label Lost \$28 Mil In 1975

• Continued from page 4

pressed, Rubinstein says. "Without being inside the minds of the people who made these decisions, I can only speculate that it was to create profits when there weren't sales enough to generate those profits."

He points out that steps are now being taken to place the label on a sounder financial basis.

The first move is changing the inventory accounting system so that now until merchandise is sold, sales to ABC's own merchandising operation are not fully accounted for.

The label has also established a higher reserve for its record and tape returns. He admits that when joining ABC Records, he authorized the return requests from the field, with no concept of how many returns were out.

"The returns came in droves. Now, the inventory is down and the receivables are down because we're operating the company on a much different basis.

"We're not holding off returns any longer. Therefore, we are not fooling ourselves as to what the status is of our sales, our returns or our reserve.

"We have also brought the reserve for returns up to something that

more closely reflects what the industry experiences, as opposed to what ABC had experienced."

The label has reduced its distribution warehouses from eight to five. It is increasing its number of branch sales offices while decreasing the number of inventory warehouses.

"One of the problems in the past with our distribution system was that sales offices were tied to inventory depots and they were not necessarily a function of one another," says Rubinstein.

"We found that we had inventory depots in Washington, Boston, New York. That was triplication of effort," he adds.

The label has eliminated its Boston, Washington and Cleveland outlets while maintaining Dallas, Atlanta, Burbank, Chicago and New York depots.

ABC has changed its computer systems to control and give perpetual inventory and better sales information, plus better inventory information, affording the label the ability to shift inventory where the demand is.

"Before, without these same controls, we were pressing records to meet the demand no matter where we had excess inventory. So in fact, we were creating more excess inven-

tory and taking a longer time to fill orders than we are now under the new control system," he says.

ABC's artist roster that also contributed to its losses has been reduced by half, according to Rubinstein.

"We sign an act and spend money on recording costs. We are now taking a much more conservative attitude as to how much and when those are written off.

"We are taking the approach that they should be written off during the visible lifetime of a record, if not immediately on an unknown artist, for example.

"Within three months of a release, any costs incurred pursuant to that release are written off.

"I am cutting the artist roster," he continues, "but at the same time, I am continuing to add artists. I had to bring the artist roster down to a manageable release schedule with emphasis on those types of artists who can sell albums as well as singles. I had to balance the roster between established and undeveloped artists, almost treating the artist roster as a balance investment portfolio.

"Not only did I have to buy out of contracts, I had to then balance what I had by signing artists in different categories."

Camel



"The music is restrained, wistful, pretty... In the face of disco, Latin rhythms, jazz-fusion influences, Camel has made an album of dreams and clouds..."

Lita Eliscu,
Phonograph Record Magazine

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John Tobler,
New Musical Express (London)

(On their current British tour debuting Moon Madness) "Camel broke through into that indefinable sunlit area where a group becomes a supergroup."

Chris Welch,
Melody Maker



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