

# Billboard

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LOS ANGELES

82<sup>nd</sup>  
YEAR

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## N.Y. Looms As Cut-Rate Mecca; Shelf & Special Prices Plunge

By IS HOROWITZ, JIM MELANSON &amp; STEPHEN TRAIMAN

NEW YORK—Records aren't yet being given away gratis here, but thrusts and counter-thrusts by some of the largest area dealers continue to force prices down.

For two weeks running the giant

### TV Time Tight—Disk Promos Sag

NEW YORK—A pox on politics, say television marketers of records and tapes. And who needs the Olympics!

The political campaign and the upcoming summer Olympics are two among a series of factors blamed by mail-order firms for shrinking time availability and sharply rising prices. And without plentiful time at the right price, grosses suffer, they report.

Normal practice is to contract for tv time about 60 days in advance. But that schedule runs head on into saturation coverage due to be given  
(Continued on page 8)

Korvette chain has been holding sales on huge segments of their stock at \$3.64 for \$6.98 product.

Of perhaps even greater significance is the drop by local Korvettes stores of non-sale shelf prices to a new standard of \$4.99, a level being matched by some of the Sam Goody stores and by the string of Alexander's outlets.

Until last Friday (7) the Korvettes everyday price was \$5.79 for \$6.98 items. Goody's was \$5.99.

Much of the impetus behind the latest wave of price slashes remains the impact exerted by the Disc-O-Mat web of three stores. Located in strategic, heavy-traffic locations, these stores continue to nettle competitors with a price policy that offers all \$6.98 albums at a ceiling of \$3.69.

The nine Jimmy Music World stores (the latest has just been opened) also remain a thorn in the side of area retailers with their periodic print ads of charted albums at \$2.99.

Dave Rothfeld of Korvettes describes his price adjustments as a "competitive response" to market

conditions. He characterizes them as "not too different" from what the chain has done in the past, but agrees that the extent of the \$3.64  
(Continued on page 16)

### Joyce Out With Bar-Coded LPs

By NAT FREEDLAND

LOS ANGELES—Joyce Records has become the first manufacturer label to imprint bar-coding directly onto its album jackets.

Already making up individual bar-code stickers for its product are such merchandising giants as ABC Record & Tape Sales, Handleman and J.L. Marsh.

Joyce Records is the reactivated label of Nehi Records, Tom Heiman's massive distributorship/one-stop here which operates the national Peaches retail chain.

The debut Joyce album, "Buzzard Bait," by active local country-rock  
(Continued on page 14)

### BACK ON ANNUAL BASIS

## Amsterdam Picked For 1977 IMIC-7

By BOB KIRSCH

LOS ANGELES—Billboard's International Music Industry Conference (IMIC) returns to an annual basis next year following several years of biannual conferences, with IMIC-7 set for Amsterdam, Holland, May 9-12, 1977.

Lee Zhito, editor and publisher of Billboard, made the announcement at the closing banquet of IMIC-6 in Honolulu last Monday (10), before the nearly 400 registrants who attended the conference.

"Wherein for the past few years IMIC has been held on a biannual basis," Zhito said, "we are returning to an annual format as a result of the quickening pace of the record, tape and music publishing industries and the ever-changing conditions of all facets of the industries. A greater frequency is demanded for the key leaders of each industry to meet for an airing of mutual problems and the unified pursuit of solutions."

The decision was applauded by registrants who had attended an

IMIC that saw a greater injection than ever before of non-industry figures into the panels and discussions, figures from such industries as  
(Continued on page 12)

## \$96 Mil In Mex. Sales

By MARVIN FISHER

MEXICO CITY—Mexico's retail record market for domestically produced product increased by 15% in 1975, reaching a dollar figure of slightly more than \$96 million, according to a recent government survey.

The statistics cited state that 54,700,000 units were sold in 1975, up from 45,600,000 in 1974. Albums represented the largest quantum jump, going from 19,600,000 units sold in 1974 to 24,300,000 in 1975. This figure also meant a slight in-  
(Continued on page 57)

## Frampton a Forum Keynoter

LOS ANGELES—In a dramatic new development on Billboard's Second International Talent Forum, A&M artist Peter Frampton, who currently has a platinum chart album and who headlined before some 165,000 persons in three concerts this month, will be a special keynote artist speaker the morning of June 3.

Also coming at the Talent Forum, to be held June 1-4 at the Beverly Hilton Hotel here, are two more top level surprise speakers now being added to the June 2 morning keynote session, "Working Together Better," chaired by Irv Azoff, manager of the Eagles. Already announced for this panel on "Over-  
(Continued on page 39)

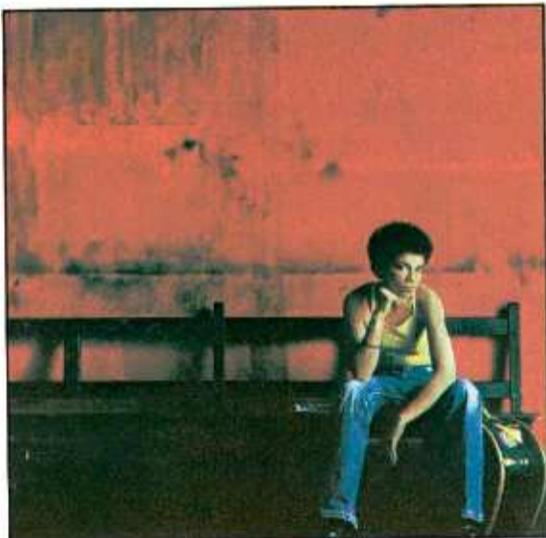
## Ops Strike Used-45 Lode

By JOHN SIPPEN

LOS ANGELES—Detroit jukebox operators have struck an untapped bonanza for their used records in a pilot program developed by Chet Kajeski, longtime manager of Martin & Snyder's one-stop division.

Martin & Snyder, which has racked singles at the five Korvettes record/tape departments in Detroit,

put several bargain tables of used jukebox singles into the Redford Township store last weekend. With the help of Korvettes' regional manager Jim Marshak, the tables were placarded: "Jukebox Records. Satisfaction Guaranteed. Four for \$1." Marshak reports 1,800 singles moved out of the department. He is  
(Continued on page 10)



Maxine Nightingale is right back. With a hit album follow-up to her career launching single. She's right back with the stuff that made her single jump straight to the top of the pop charts. She's the hottest new female find of '76. And her album is called naturally enough, Maxine Nightingale, "Right Back Where We Started From." (Advertisement)



When KEITH CARRADINE won the Academy Award for his poignant and self-penned song "I'm Easy" from the highly acclaimed film Nashville, it signalled the beginning of a bright new career for the young singer/songwriter. And now with the release of his debut Asylum album I'M EASY (7E-1066), the promise becomes reality. I'M EASY includes the title tune, plus nine more reflective Carradine compositions with built-in across-the-board appeal. KEITH CARRADINE'S I'M EASY. (Advertisement)

(Advertisement)



## THE BROTHERS JOHNSON

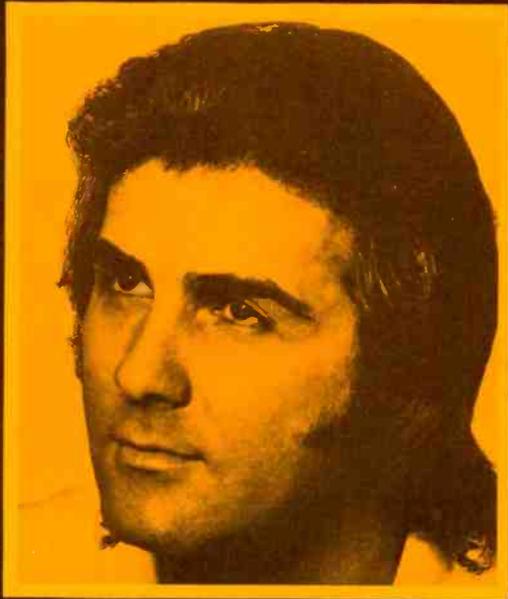
Their first album, "Look Out For #1,"  
is already gold and their first single, "I'll Be Good To You," is on the way.

Produced by Quincy Jones

ON A&M RECORDS AND TAPES



# ROCKETING TO THE TOP! ...both Country and Pop.



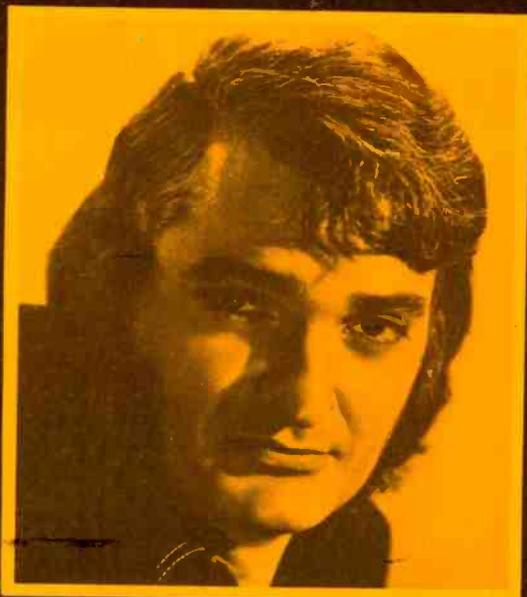
## Billy Crash Craddock

Headed for #1 C&W. Strong MOR airplay startup. Heavy sales...Already over 100,000. Coming off a big crossover, 'EASY AS PIE', this one looks even stronger!

### 'WALK SOFTLY'

DOA-17619

★8 Billboard ★11 CashBox ★13 RecordWorld



## Narvel Felts

Headed for #1 C&W. Great early action top 40 rock: 21-16 WAKY, 24 -KLIF, etc. Sales nearing 150,000. Perfect demographics all ages!

### 'LONELY TEARDROPS'

DOA-1762C

COUNTRY

★14 Billboard ★15 CashBox ★14 RecordWorld

POP

★90 Billboard ★106 CashBox ★91 RecordWorld



## Joe Stampley

Headed for #1 C&W. Instantaneous top 10 requests and sales! 80,000 after only three weeks out. A sure crossover successor to Joe Stampley and the Uniques pop hit of 1966 with the same song.

### 'ALL THESE THINGS'

DOA-17624

★22 Billboard ★28 CashBox ★25 RecordWorld



ABC / DOT RECORDS

## British Musicians Assert They'll Strike the BBC; Employment Cut Protested

By PETER JONES

LONDON—John Morton, general secretary of the British Musicians Union, is threatening "the ultimate sanction of a strike," should the British Broadcasting Corp. go ahead with plans to cut back on its employment of musicians.

He claims that the BBC is "hell-bent on a policy of worse and cheaper." His attack, in the MU journal, *The Musician*, was particularly directed at Sir Charles Curran, BBC Director General, and Howard Newby, BBC managing director, radio.

agement discovered that it had a financial crisis at the end of 1974, the first reaction was to cut musical employment. We pressed for a reappraisal of the financial structure of the corporation. But the BBC unfortunately acquiesced to an inadequate license fee increase and maintained an obstinate, not to say blind, resistance to supplementary finance."

He claims the BBC management discovered another financial crisis at the end of 1975, "and again panic actions were apparent. Mr. Newby (Continued on page 53)

## Sues Former Bluenotes For \$624,000

By JEAN WILLIAMS

LOS ANGELES—Harold Melvin has filed a breach of contract lawsuit in common pleas court in Philadelphia seeking \$624,000 against four former members of the Bluenotes.

The suit asks for \$156,000 from Bernard Wilson, Larry Brown, Lloyd Parks and Theodore Pendergrass. The amount is based on the act's gross income of approximately \$12,000 a week from date of the alleged breach of contract until the natural expiration date of the contract on May 2, 1978.

year management contract with Wilson, Brown, Parks and Pendergrass.

Melvin alleges he was named exclusive manager. But in October 1975, the four members acquired another manager, Buddy Nolan.

The pleading seeks a temporary injunction against the defendants using the name "Bluenotes," which he alleges is worth \$1.5-\$2-million.

The Bluenotes have been in existence since 1954, and became nationally known in 1958. Since the group's inception, there have been 16 different members.

Attorney Julian Harmon in Philadelphia is representing the plaintiff.

## Disco Acts Bagging Big Money In Clubs

NEW YORK—Bookings for disco recording talent into dance clubs are on the upswing in dollars and dates commanded, says agency-owner Norby Walters, already heavily involved in the scene.

Hotbed of the action is the East Coast but, already, ripples from the growing trend here are being felt as far away as Kansas City.

Start of the pattern is placed by Walters at about 90 days ago when the disco segment of his roster was bringing in some \$10,000 a week on dates averaging \$1,000 a pop.

Today, he places the weekly gross at \$25,000 to \$30,000, with talent costs ranging from \$1,500 to \$3,500 per show.

Interestingly, he says that some acts are now getting for one nighters what they used to be paid for a week's stand at certain clubs.

While his firm, Norby Walters Assoc., has 70 or so lounge acts working the country as well, disco action is coming from a roster of eight acts, some of whom were just recently signed.

Comprising the disco-oriented lineup are Gloria Gaynor, the Trammps, Ecstasy, Passion & Pain, First Choice, Calhoun, Disco Tex, Rhythm Heritage and Vickie Sue Robinson.

Contributing to the booking surge, says Walters, is increased competition between clubs for share of market. "It's gotten to the point where we're firming dates four to five weeks in advance. And, it's not

unusual for a club to have live talent every other week."

Most club owners, continues Walters, are looking to break even on their talent costs at the door. Some dance spots are even willing to absorb costs for a one-night promotional play.

Acts perform either one or two sets a night and, in most cases, dancing activity slows dramatically as the customers stand around to listen. Sets run anywhere from 45 to 90 minutes. (Continued on page 8)

## A Mind-Blowing ZZ Top Jaunt

By JIM FISHEL

NEW YORK—ZZ Top will embark on a worldwide 18-month tour May 29 that's a press agent's dream. If everything goes according to plans, the three-piece blues-rock band from Texas will play to an audience of more than two million before all is said and done.

In addition, the group plans to feature a series of trend-setting production ideas. They will use the largest stage ever (measuring 63 feet by 48 feet with two 20-foot by 40-foot sound wings, at a combined weight of more than 35 tons)—three times the size of the stage used by the Rolling Stones on their last U.S. tour. The ZZ stage cost \$100,000 to manufacture. It will be shaped like the state of Texas and will be tilted at a (Continued on page 40)

## Motown & CTI Reach Accord

By JIM MELANSON

NEW YORK—A settlement has been reached in the distribution impasse between Motown and CTI.

Final papers based on a new dual distribution setup were inked by both parties May 10. The pact replaces a disputed contract which brought the labels into court late last year.

Formal announcement isn't expected for awhile, but it's been learned that basic terms of the agreement call for a 50-50 sharing of CTI's some 100-title catalog and arrangement for new titles on certain CTI artists to go to Motown for distribution each year of the deal.

Less than a half dozen acts are involved in the latter category.

Given the current CTI roster size, both labels will have approximately the same number of acts to work. It's understood that Motown did the actual choosing, eyeing what it felt potentially the best sellers of the lot.

Among acts currently recording for CTI are Grover Washington Jr., Jackie & Roy, Hank Crawford, Idris Muhammad, Esther Phillips, Bob James, Ron Carter and Joe Ferrell.

Notably, CTI is now free to establish (Continued on page 10)

## Centenary Of Records Will Be Celebrated

By BRIAN MULLIGAN

LONDON—Ambitious, though still uncompleted, plans have been approved by the International Federation of Producers of Phonograms and Videograms committee co-ordinating arrangements to celebrate the 1977 centenary of the discovery of recorded sound.

At a meeting here, the committee approved a blueprint prepared by Denis Comper, recently appointed international co-ordinator, under which all events with an international flavor will take place in London.

However, individual national IFPI groups will mount their own events, with France and Spain already (Continued on page 54)

## Pound Plummet Ups U.K. Import Costs

By NICK ROBERTSHAW

LONDON—The recent dramatic fall in the value of the pound sterling, currently worth 9½% less than at the beginning of March this year, has generated substantial increases in the cost of imported records.

But now more importers are optimistic that sterling will remain steady and that the volume of business will remain unaffected.

CRD raised prices of imported material by an average 5% from May 1. Graham Pauncefort, managing director, says: "That figure represents the net devaluation of the basket of currencies involved.

"It is based on an optimistic view of sterling, but it is also a realistic view. The pound is undervalued, trading-wise. I think it has reached bottom and will steady out. I don't feel that the rise will affect sales.

"But we have not had a general price increase for nine months and our records have always been competitively priced. Certainly they are lower than the fringe importers' prices.

"The slump in the pound did have considerable ramifications. Foreign prices were high even before that (Continued on page 54)

## Jukebox Distrib Clicking With His Own MSK Label

LOS ANGELES—Plagued by a dearth of specialized singles repertoire, Martin & Snyder, veteran Seeburg jukebox distributor, decided a year ago to produce and/or lease masters for MSK Records, its own label.

Twelve months later, there's more than \$200,000 in net sales in the till and two breaking hits. The label is unique in two respects: it's the first known label dedicated to releasing jukebox fare and it's sold only through approximately 30 one-stops.

Chet Kajeski, who runs the one-stop for the Detroit firm, has topped 60,000 nationally with Barry Mann's country-oriented single, "Seat Belts On The Bar Stool." The only radio promotion was a 400-station mailing to country formatters. "Good Love And A Song," released last week by Darrel & Jean, a pop act, has topped 4,000 and is charted on most Motor City pop stations.

Kajeski, MSK a&r chief, started the label to develop polka 45s. So far, the label has signed Benny Boe and the Michigan Polka-Tels; Stan Wizniak, Gene Gwizdala, Benny Brill, and Art Walanus and his Slovenian Orchestra. The average polka single goes more than 6,000 and the first three LPs, released recently, have each topped 1,000. Kajeski has visited Nashville three times in the past year, picking up tunes for the country wing. An MOR

group, the Sunsetters, local Detroit combo, topped 10,000 in Michigan with their single, "Harbor Lights."

Kajeski started an all-Irish label, Leprechaun Records, recently in conjunction with Charley Taylor, who coincidentally was owner of an Irish pub in Detroit, which had a jukebox for which he could not get (Continued on page 4)

## Far East Grabs A&M Attention

HONOLULU—The bootlegging problem in the Far East, cutouts in the international market and general overseas economic conditions were the central topics of discussion at A&M's Far East affiliates meeting, held here May 3-4 in conjunction with IMIC-6.

Curly Walter, international product coordinator for the label, says the increasing problem of bootleg records and tapes in areas such as Taiwan took a major role in the meetings, and he also emphasized that cutouts, which seem to be flooding areas such as Australia, were also dealt with.

One aspect of the bootlegging talks concerned the huge amounts of cassettes being run duplicated. The general feeling is that such numbers cannot continue to be produced (Continued on page 14)

## BRITISH EXECS' TEMPER RISE

# In This Corner: James Vs. Wood

By REX ANDERSON

LONDON—A charge of "undemocratic and unconstitutional" behavior was made against British Phonographic Industry chairman Len Wood by DJM chief Dick James.

The criticism followed an unprecedented incident during the BPI's annual meeting when delegates were voting on a resolution that Phonographic Performance Ltd. should be asked for financial assistance of up to \$200,000 to help meet the cost of the record industry's campaign against an increase in the statutory mechanical royalty rate.

When DJM chief accountant Peter Allen indicated his intention to abstain from voting because he had not received instructions on the matter, Wood told him: "If DJM does

not wish to vote in favor of the motion, then the company should resign from BPI."

MAM managing director Geoffrey Everett intervened to ask the chairman if it was general BPI policy to require members to resign if they did not wish to vote for a particular motion and Wood replied that it was not the general policy except in the case of matters of exceptional importance such as the one under discussion.

Allen duly voted in favor of the motion, which was passed unanimously, but the incident threw into sharp focus the conflicting interests of companies with involvement both in record manufacture and music publishing.

As head of Dick James Music and President of the Music Publishers'

Association, Dick James has never made a secret of his desire to see the 6¼% mechanical royalty rate increased substantially. In fact he is on record as saying that he would like to see it double.

He says: "Voting for the BPI resolution meant that part of my company was sanctioning a campaign against a royalty increase which another division of the company favored.

"Peter Allen handled the situation prudently and diplomatically but I think he was put in a very unfavorable situation."

At the meeting, Wood explained that the money from the BPI and a further 200,000 to finance the fight against piracy would be deducted from royalties due to the industry.

MAY 22, 1976, BILLBOARD

# Chicago Ball Park Open To Rock Acts

By ALAN PENCHANSKY

CHICAGO—Jeff Beck and Aerosmith will play center field in the White Sox' Comiskey Park here July 10, the first major musical event to be held in the ballpark since the Beatles' grand slam of the early sixties, according to a White Sox spokesman.

The July 10 afternoon date is the first of five or six summer concerts that will be presented under an exclusive agreement between the White Sox and Chicago's Windy City Productions. Yes is slated for

the afternoon of Aug. 14. Other dates have not yet been made final.

This move lets down the bars that had restricted rock events for fear of damage to the ball park playing field, according to Leo Breen of the White Sox organization.

Today, Breen says, there is not the violence and disruption that characterized youthful gatherings in the late sixties.

Comiskey Park seats 44,500. The infield will be opened to allow even greater attendance, while the acts are staged from center field.

# A&M Launches Heavy National TV Promotion

LOS ANGELES—A&M Records has launched a nationwide tv and print campaign dubbed "Christmas In May," designed to merchandise the entire label line of product and using national tv for the first time.

The campaign, which runs through May, features a tv commercial showing Santa in shirtsleeves pitching A&M and Ode product. Spots, created by the Madison Avenue Rock Co., run 30 and 60 seconds and will be geared to individual artists rather than to specific LPs. Peter Frampton, Captain & Tennille, Carpenters and Joe Cocker are among the artists.

Barry Grieff, director of merchandising, says the idea of the campaign is to create an association with A&M as a label as well as introducing the artists. Whereas the label has traditionally concentrated on acts and specific product in national advertising, the current strength of the artists is considered a major asset that should be stressed.

Prime time spots will concentrate in New York, Los Angeles, Boston, San Francisco, Minneapolis-St. Paul and Denver. Promotional material will be available for retailers and radio.

Where the tv spots are not run, the label will be mounting a radio and print campaign, as well as ad mats, banners and posters. TV markets will be monitored for effectiveness, as well as markets using print and radio, to determine future advertising direction.

# Executive Turntable



DEMPSEY



SCHNABEL



WAGNER



SKAFF

**Phil Skaff** has been appointed to the post of vice president, operations, for United Artists Records. He will be headquartered in Los Angeles. . . . **Don Dempsey** promoted to vice president, marketing, Columbia, from vice president, merchandising. In his new post he will supervise development of specific label marketing plans, working closely with **Stan Monteiro**, vice president, promotion, who will now report to Dempsey.

\* \* \*

**Dr. Ekke Schnabel** adds the title vice president, business affairs for Phonogram/Mercury to similar post he has held at Polydor since 1974, making him an officer of both operating companies. He also will assist president **Irwin Steinberg** on the Polygram Record Group level. . . . **Jerald Wagner** joins CTI/Kudu as vice president, marketing. He had been co-owner of Babylon Recording, New York-based indie r&b label.

\* \* \*

**Thom Williams** is elevated to the post of director of creative services for United Artists from creative director, advertising. His responsibilities will include coordinating all activities of label's newly revamped creative services department.

\* \* \*

**Pete Senoff** moves from Motown to the position of national director of advertising and merchandising for ABC Records. In his new post, he will initiate all creative aspects of the label's advertising and merchandising campaigns, in addition to overseeing all aspects of media placement, production, television/radio, outdoor billboard programs and inter-company and branch communication. . . . Motown Records has appointed **Derek Church** to the position of national advertising and merchandising director. His primary function will be to coordinate and control all national album advertising and merchandising, reporting to **Mike Lushka**.

\* \* \*

At RCA Records **Dick Veleta** promoted to manager, distribution and inventory, at Indianapolis, from manager, inventory, and **Rick Oseroff** moves up from label's field associates training program to administrator, college merchandising, a new position. . . . **Bob Stull** named Eastern regional sales manager for A&M Records replacing **Ernie Campagna** who was upped to the recently created post of national single sales manager. Stull will work out of the Schwartz Bros. distributorship in Washington, while Campagna operates from Los Angeles. . . . **Ronny Vance** appointed to the post of associate professional manager of ABC Records' music publishing division in Los Angeles. He moves from ABC's New York office where he held the position as assistant to the professional manager.

\* \* \*

**G. William Stith**, former head of American Mutual Records in Cincinnati, has been appointed president of American Mutual Recording Complex, Inc. Stith will headquarter in Chicago where he will oversee the administrative duties of the group of recording and publishing firms. . . . **Bud Dain** upped to executive vice president of Garrett Music Enterprises, owned by **Snuff Garrett**. **Kathie Carey** has been added to the staff as professional manager.

\* \* \*

**Joe Deters**, ABC regional promo man in Atlanta, exits for fast-food business in Florida. **Jim Francis**, formerly with Polydor, takes over. . . . **Chuck Flood**, handling progressive country promotion at ABC-Nashville, leaves for Capitol where he'll be director of press and special projects. . . . **And Rich Fitzgerald** moves from Capitol to RSO Records as promotion man at-large, a national spot. . . . **Debi Neal** has been named promotion manager of Farr Records' country division. She was formerly music research director of KLAC. Neal will be headquartered in Los Angeles. . . . **Dennis Lavinthal** has negotiated with ABC Records over time left on his contract as vice president of promotion/sales and has departed that firm.

\* \* \*

As part of continuing expansion, Private Stock appoints **Denny Zeitler** West Coast regional promotion manager, and **Nate Wolk** to the field promo staff. Zeitler has been doing indie promotion, and Wolk was with Epic and RCA. . . . **Ken Lee**, most recently associated with Ariola America, joins Curton/Gemigo as a crossover promotion man. . . . **Mike Abbott** appointed national r&b promotion manager for H & L Records. He had his own label, distributed by UA.

\* \* \*

Former Island artist and freelance producer **Steve Smith** joins the label in newly created post of international director, a&r. . . . **Carmen LaRosa** named marketing consultant to the record division of Dick James Music and as liaison between DJM Records and distributor Trans-Continent Record Sales. . . . Newest addition to expanding Gemini Artists Management staff is **Lloyd Dowdell**, most recently a vice president at Finest Entertainment.

\* \* \*

At JVC Industries, video marketer of the Victor Co. of Japan here, **Henry Hermes** is promoted to a vice president from national service manager; **Herman Schlose** joins as national sales administration manager from similar post at Sony, and **Robert Vayra** joins as Midwest regional sales manager from Roscor, Chicago JVC dealer. . . . 3M Mincom division a/v section appoints **Jerry Meyers** to Midwest region sales supervisor, and **Earl Warrington** to Eastern region sales manager. . . . **Jerrell Lester** moves to Fuji Photo Film videotape division Eastern regional sales staff from partner in Professional Representatives, sales rep firm.

## NO TRUCE IN FEUD

# Charlie Daniels Gets LP Plus a Stan Kenton Bill

CHICAGO—Hoping it will end the ill feeling between certain country and jazz acts that has been publicized for nearly a year, Stan Kenton and his personal manager Scott A. Cameron last week dispatched a bill for \$10,000 and a rare copy of a 1962 Kenton-Tex Ritter LP to Charlie Daniels in Nashville.

Daniels recently was quoted in national publications thusly:

"I will stake my reputation as a musician and a human being that neither Mr. Stan Kenton nor Mr. Buddy Rich can go into a studio and cut one decent country record, I defy Kenton. I defy Rich. I'll bet \$10,000 neither can do it."

Daniels is a versatile country musician who recently signed a long-term contract with Epic.

"I was proud to make an album with Ritter," Kenton responded. "He was not only talented, he was sincere and a gentleman. And so we sent Daniels a copy of our Capitol album along with a bill. Let's see if Daniels' money is as good as his reputation as a musician and a human being."

Cameron was a bit rougher. "Daniels is simply trying to gain publicity by latching onto the coattails of two of the true greats of modern music, Kenton and Buddy Rich."

# Nuclear Safety a Spur To Top Acts

By NAT FREEDLAND

LOS ANGELES—The Eagles, John Denver, Linda Ronstadt, America, Jesse Colin Young and Little Feat are among the headliners who have gotten heavily involved in performing benefits for the Nuclear Powerplant Safety Initiative on the ballot in 11 Western states this year. Some \$160,000 has already been raised in a series of California concerts.

Ronstadt and Young have each done two concerts for the cause. The Eagles, with Ronstadt and Jimmy Buffett in support, packed Hughes Stadium in Sacramento and raised some \$90,000. Denver's May 14 show at U.C. Santa Barbara was expected to net at least \$30,000.

Jackson Browne, Wendy Waldman and Danny O'Keefe have also participated in the Nuclear Safety benefits. Coming up soon will probably be benefit shows by the Doobie Brothers, Steve Allen and Lily Tomlin.

## Give WRVR Prizes In Warner Contest

NEW YORK—First prize of a \$900 Marantz hi fi system and runner-up awards of complete sets of eight Warner Bros. jazz LPs were awarded Friday (14) to winning entries in WRVR jazz radio's "New Music Sweepstakes," in conjunction with a WB promotion campaign for recent additions of significant jazz artists to the label.

Winners were selected at random by WB artist Pat Martino, with entry blanks available at metro area Sam Goody, King Karol and Mays stores, Triboro Records Record-Rama and Laconia Records.

This unusually strong lineup for a rock benefit series is almost entirely attributable to Tom Campbell's Simpatico organization. Campbell is a former songwriter whose works have been recorded by Denver, Ronstadt and many other major folk-rock artists.

Campbell's home is in Sante Fe, N.M., where Simpatico is incorporated. Its offices are at San Luis Obispo, Calif., where Campbell's associate, John FitzRandolph lives. Campbell himself spends most of his time now in Los Angeles, lining up artists.

Simpatico is funded by a foundation grant, so the expenses of its three-person staff are not deducted from the concert grosses.

"We have been concentrating our efforts entirely in California so far, because the Nuclear Safety Initiative is on the ballot here in June," says FitzRandolph. "The rest of the 11 Western states voting on this measure will do it in November. And so we'll start this summer putting on shows throughout the region for Ralph Nader's Western bloc campaign."

The Eagles, Ronstadt, Browne and Dan Fogelberg also flew East for a political benefit for the presidential campaign of California Gov. Jerry Brown May 14 at 19,000-capacity Capitol Centre in Largo, Md.

## MKS Label Clicks

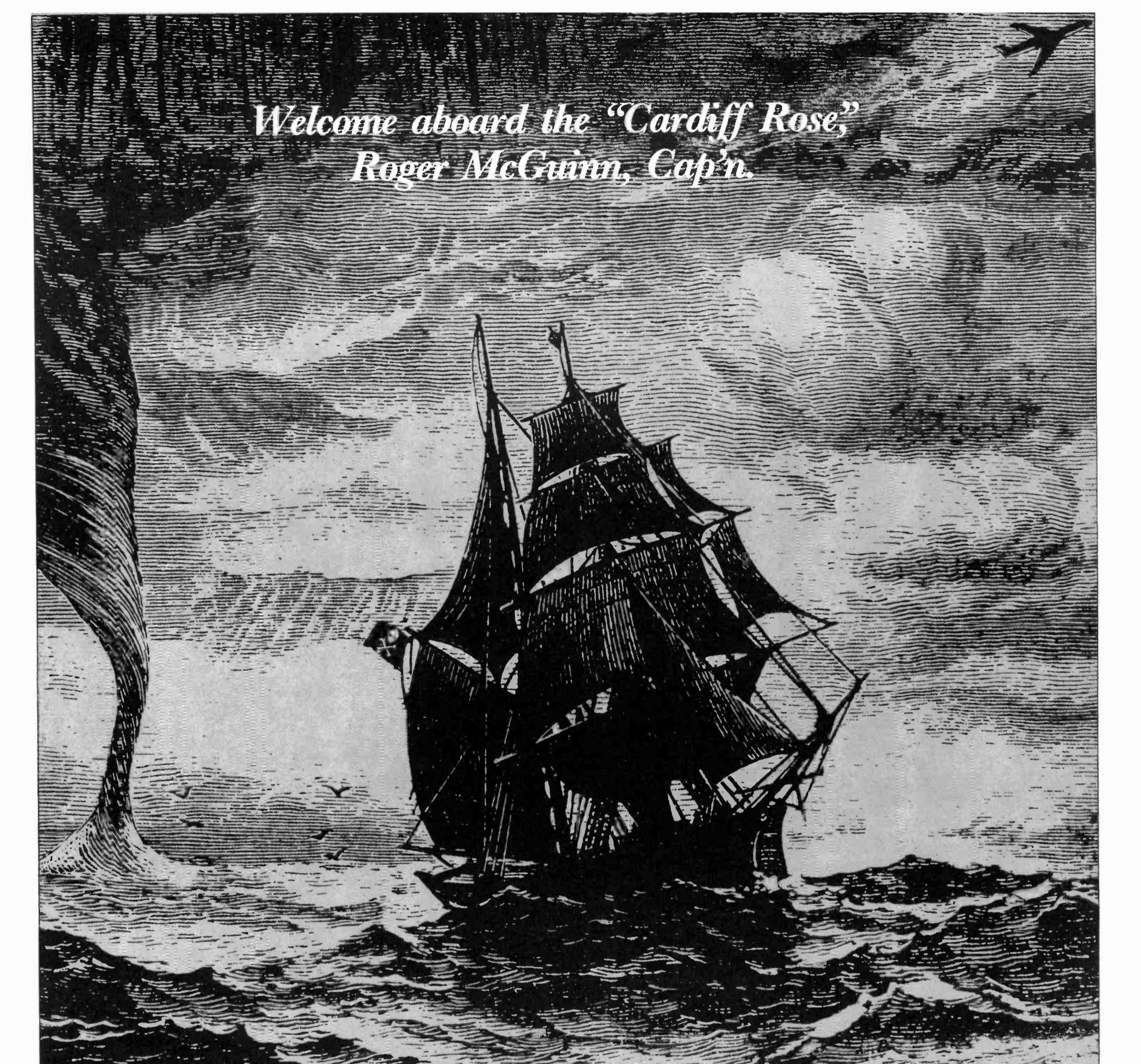
• Continued from page 3

enough Gaelic singles, Taylor, a tenor, and a local group, the McCartys, have six singles each on the label. It too sells only through one-stops.

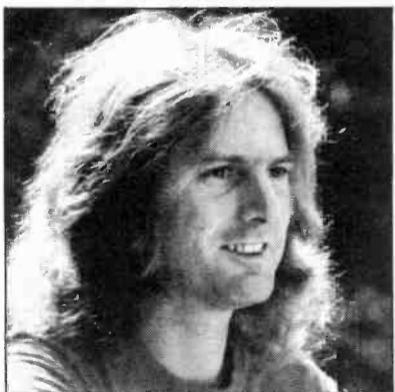
Perhaps not coincidentally, Governor Brown just recently issued his first public statement supporting the drive for increased nuclear power-plant safeguards.

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*Welcome aboard the "Cardiff Rose,"  
Roger McGuinn, Cap'n.*



Roger hit the studio still filled with the joy and exuberance of the Rolling Thunder Revue, and the album that resulted reflects the happiness of a great professional whose career suddenly feels new again.

Besides brand-new songs by the Cap'n himself, "Cardiff Rose" PC 34154 features previously unrecorded work by two able mates: "Dreamland" by Joni Mitchell and "Up to

Me" by Bob Dylan. And it was produced by none other than Mick Ronson.

And now Roger's back once again with a featured set in the incredible Rolling Thunder Revue.

Meanwhile, right here on terra firma, there's "Cardiff Rose" by Jolly Roger McGuinn. On Columbia Records and Tapes.

Founded 1894

The International Music-Record-Tape Newsweekly



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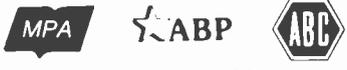
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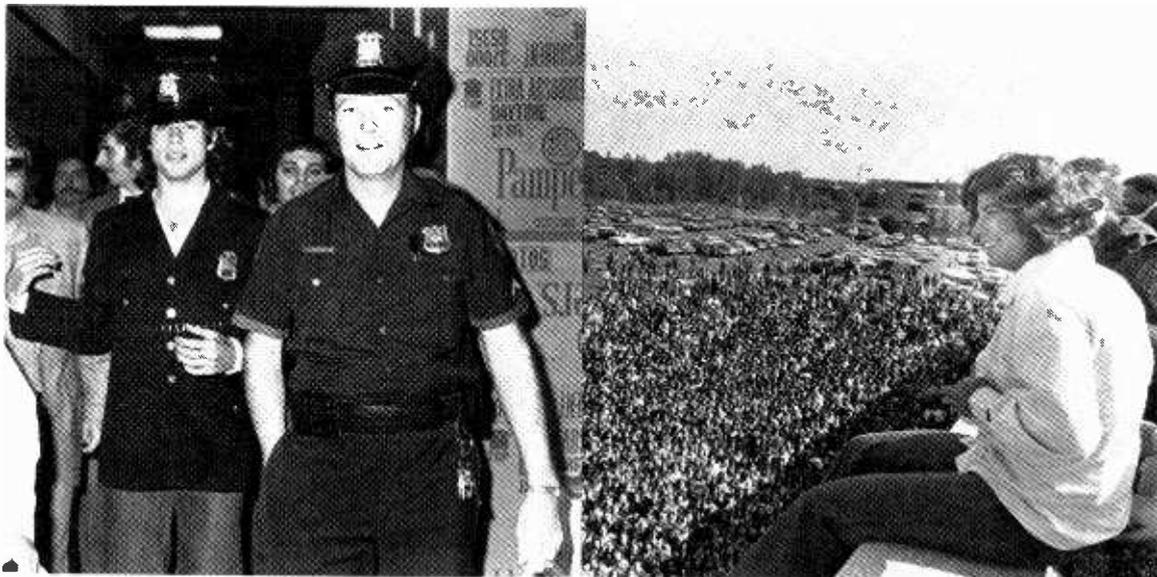
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Vol. 88 No. 31



RCA photos

**TRAVOLTA-MANIA!**—More than 50,000 fans turned out in Cleveland, Pittsburgh, Chicago, Philadelphia and metro New York in a series of RCA/Midland International-sponsored in-store promos for John Travolta's (Barbarino on ABC-TV's "Welcome Back Kotter") debut Midland LP. He's seen disguised as cop, left center, to elude horde at Korvettes, Hicksville, N.Y., accompanied by Mort Weiner, director, RCA custom label marketing, and at right on roof of Two Guys, Hackensack, N.J., with 4,000 fans below.

**GALLIC-AMERICAN EXCHANGE**

**French Record Reps Hipped To U.S. Industry Headaches**

By JOHN SIPPEL

LOS ANGELES—Eighty representatives of the French record industry got a revealing insight into U.S. disk business when a panel of U.S. industry spokesmen tore the facade off here Sunday (9). The Gallic delegation, primarily retailers, were guests of CBS Records at a brunch.

Panelists pulled no punches as each took his cracks at competitors. French dealers wanted to know how a storekeeper could stay open paying from \$3.35 to \$3.60 for a \$6.98 suggested list LP. They found out the going is rough, and getting rougher.

Dave Mount of J.L. Marsh, the Pickwick rackjobbing wing, said the diversified giant did \$62 million last year in retail and is shooting for \$100 million this year in its more than 250 Musicland and allied retail outlets. Pickwick is headed more deeply into retail because the squeeze on rackjobbing profits is so acute. Mount, in explaining the instability of the U.S. mart to the French delegation, pointed up the fact that chain dealers are buying at the same price as rackers, slashing profits for the rackeer, who acts as the middleman. Mount attributed 80% of industry volume to racks. Del Costello, CBS regional chief, said their statistics showed 60% coming from "pure" racks.

Biggest applause went to Ben Goldman, DoReMe Music, indie store owner for 32 years in Los Angeles. Goldman let his hair down, re-

lating how he once worked on a 38% markup sans discounts with six full turns yearly. Profits have shrunk by 60% because of deadly retail price-cutting and the necessity that a dealer carry heavy inventory in a variety of configurations, he said.

**Python Eyes West Coast Run In '77**

LOS ANGELES—The recently concluded Monty Python show at New York City Center grossed \$464,000 and pulled in almost 50,000 customers, according to promoters Al Tinkley and Lou Robin of Artist Consultants here. During the 2½-week engagement, Arista Records recorded a live Monty Python album.

Tinkley denies rumors that the English comedy group is breaking up, and notes that each of the members is following an individual career in motion picture and television writing. They get together only to perform as Monty Python.

The promoter says he is hopeful of bringing them to Los Angeles in 1977, as the various members have indicated a desire to play the West Coast. Tinkley is seeking the Shubert Theater here as a site.

Ticket prices for the New York run ranged from \$11.90 to \$4. Although musical show tickets in Manhattan go as high as \$15, Tinkley says that neither he nor the city wanted prices to range any higher, "because City Center fans aren't used to those higher prices." It is the home of operas and ballet, primarily.

George Harrison came on stage one night during the run and participated in the Python's "Lumberjack" routine, then was followed on stage several nights later by Harry Nilsson.

Arista released the album before May 2 in New York (the final night of the engagement), then shipped nationwide a few days later.

This was the first live appearance of Monty Python in the United States, the group's only other North American engagement having been several years ago in Canada.

"Pray this doesn't happen in France. When the cancer begins, don't let it get started. Don't let the massive chains get a foothold." Goldman stated. He said he tried \$3.59 lowball specials, but customers shopping price would leave his store thinking the chains sold more cheaply. When they got to a chain store nearby and found the price there was higher, "they bought it there because they didn't want to drive back to my store." The large users are labels' biggest creditors, he said. Store profit continues to plummet, he said.

Tower chain stores operate on a 16 to 18% operational cost, which includes 14% store cost and from 2 to 4% of central administration. Russ Solomon, chain president, stated, "LPs represent 75% of his sales, tape about 25%, with 60 to 70% in 8-track and the remainder in cassette "and growing." Singles do less than 3%. After dropping a bundle trying to become a rack, Solomon said he went into chain stores in the early '60s, developing a philosophy that a store must do \$1 million yearly and "now most of our stores top that." A Tower store must have an immense selection to get the record/tape junkie to come long distances, sometimes with a date, for a record-buying splurge, he said.

Jukebox ops react more quickly to new single releases than do retailers here. Buddy Robinson, Music Oper-

(Continued on page 12)

**AFM Sponsors A Country Gala**

LOS ANGELES—A big Country music jamboree will be held May 30 at William S. Hart Park in Newhall, Calif.

The afternoon free admission event is sponsored by the AFM Local 47.

Acts participating include: Curtis Stone and Stone Country, Tokyo Ernie, Jack Tucker, Cathy Taylor and the Farmers Daughters, Garland Frady, the Frontiersmen, Don Lee, Harold Hensley and the All Stars, Tex Williams, Doye O'Dell, Johnny Bond, Merle Travis, Hank Penny, Jimmy Pruett, Hal Southern, Tom Bresh, Eddy Dean and Gene O'Quin. Cliffe Stone will emcee.

**“SHOP AROUND”  
CAPTAIN & TENNILLE’S  
SECOND HIT FROM “SONG OF JOY.”**



With sales more than doubling during a one week period, “Shop Around” shapes up as the fourth consecutive Captain & Tennille top 10 single.

“Shop Around” (AM 1817). The second sell-through giant from their bulleted “Song Of Joy” album (SP 4570).

Produced by The Captain and Toni Tennille

**PROUDLY ON A&M RECORDS & TAPES.**



# MCA Up But Music Wing Sags; New Product Augers a Change

NEW YORK—Although MCA Inc. reported the highest first quarter revenues, net income and earnings per share in its history, records and music publishing figures declined for the second quarter in a row.

Underscoring the importance of just a few superstars to any label, MCA Records president Mike Maitland admitted candidly at the recent NARM convention that no release from either Elton John or Olivia Newton-John in the past six months was reflected in both sales and earnings.

However, current performance of their new LPs should bolster second quarter figures substantially. Olivia's "Come On Over" has been on the Top LPs & Tape chart for 10 weeks since its late March release, and Elton's "Here And There" comes on this week at No. 9 with a star.

For the first quarter of fiscal 1976 ending March 31, operating income for records and music publishing was \$6.9 million, down more than 24% from a year ago and equal to the fourth quarter 1975 earnings drop. Revenues for January-March totaled \$29.5 million, down about 10% from a year ago, following a 3% October-December dip.

For MCA Inc., net income for the January-March period was a record \$23.89 million, an increase of 55% over the previous high a year ago, and earnings per share were \$2.74, compared with \$1.78. Revenues increased 24% to \$217.1 million, from \$175.2 million in 1975.

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### THE POP MUSIC ROUNDTABLE

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## Kastenmeier Subcommittee Contemplates \$8 Million Annual Cable TV Stipend

By MILDRED HALL

WASHINGTON—A new basic formula for collecting more than \$8

million a year in performance royalties from cable tv assistance under the copyright revision bill was the subject of the Kastenmeier subcommittee's markup hearing Thursday (13). The subcommittee also suggested changes from Senate passed bill S.22, in the way disputes over rate decisions made by the proposed Copyright Royalty Tribunal should be treated in Congress and the Federal Courts.

The House subcommittee lined up its proposed changes in cable tv compulsory licensing rates with the recent agreement on a royalty formula reached by cable interests (NCTA) and movie producers (MPAA). So far, NAB has rejected the agreement.

The tentative wording (no votes were taken) would considerably change the basic formula in the Senate passed bill, and would increase the frequency of tribunal review for cable tv rates. However, the House subcommittee approach would produce a royalty total close to the senate bill's estimated \$8.7 million. The amount would be \$250,000 less under the NCTA-MPAA formula. Little or no royalty would be required of small cable systems in any case.

Of more general interest to all copyright owners is the subcommittee proposal to drop the S.22 provision for veto of a tribunal rate decision by a three-fourths vote of either House or Senate within 90 days of the decision. Instead, Rep. Robert W. Kastenmeier's (D-Wis.)

(Continued on page 74)

## Disco Talent

• Continued from page 3

The actual number of name disco recording acts available in the price range Walters is talking is limited to around 15, and that alone is increasing demand.

Among the clubs booked by Walters are Sebastian's, Jupiter's, Zero's, Speakeasy, Brothers Two, Paper Moon (all on Long Island), the Game Room, Gemini, Milky Way (Westchester), Barney Google's, Act III (metropolitan area), Mother's (Kansas City) and the Executive Motor Inn (Buffalo). The last location has produced a \$12,000 gig for Gloria Gaynor and group for a week in July, says Walters.

The firm also recently moved headquarters from Jericho on Long Island into the city here.

## Market Quotations

As of closing, Thursday, May 13, 1976

| 1975 |     | NAME              | P-E   | (Sales 100s) | High | Low | Close | Change |
|------|-----|-------------------|-------|--------------|------|-----|-------|--------|
| High | Low |                   |       |              |      |     |       |        |
| 30%  | 19% | ABC               | 26.97 | 212          | 31%  | 30% | 31%   | + 1/2  |
| 8%   | 4%  | Ampex             | 77.50 | 45           | 7%   | 7%  | 7%    | - 1/2  |
| 9%   | 2%  | Automatic Radio   | 10.32 | 28           | 9%   | 8%  | 8%    | - 1/2  |
| 20%  | 10% | Avnet             | 7.42  | 225          | 18%  | 17% | 17%   | - 1/2  |
| 25%  | 15% | Bell & Howell     | 0     | 45           | 19%  | 19% | 19%   | + 1/2  |
| 58   | 46% | CBS               | 12.10 | 117          | 54%  | 53% | 54    | + 1/2  |
| 7%   | 5%  | Columbia Pic      | 3.69  | 32           | 5%   | 5%  | 5%    | + 1/2  |
| 15%  | 8%  | Craig Corp.       | 6.12  | 80           | 14%  | 13% | 13%   | - 1/2  |
| 63   | 50% | Disney, Walt      | 24.44 | 217          | 55%  | 54% | 54%   | - 1/2  |
| 5%   | 4%  | EMI               | 11.01 | 30           | 4%   | 4%  | 4%    | Unch.  |
| 26%  | 21% | Gulf + Western    | 4.97  | 258          | 24%  | 53% | 24    | + 1/2  |
| 7%   | 5%  | Handeman          | 11.72 | 140          | 5%   | 5%  | 5%    | + 1/2  |
| 27   | 14% | Harman Ind.       | 6.68  | 24           | 23%  | 23% | 23%   | Unch.  |
| 11%  | 7%  | Lafayette Radio   | 8.40  | 14           | 9%   | 9%  | 9%    | - 1/2  |
| 21%  | 19% | Matsushita Elec.  | 16.14 | 30           | 21   | 20% | 21    | + 1/2  |
| 79%  | 65% | MCA               | 5.52  | 50           | 66%  | 65% | 66%   | Unch.  |
| 15%  | 12% | MGM               | 7.29  | 98           | 14%  | 14% | 14%   | - 1/2  |
| 65%  | 54% | 3M                | 24.38 | 602          | 59   | 57% | 58    | - 1    |
| 4%   | 2%  | Morse Elec. Prod. | 0     | 35           | 2%   | 2%  | 2%    | - 1/2  |
| 55%  | 41% | Motorola          | 30.73 | 323          | 55%  | 54% | 54%   | - 1/2  |
| 33   | 19% | No. Amer. Philips | 7.84  | 29           | 26%  | 26% | 26%   | + 1/2  |
| 23%  | 14% | Pickwick Inter.   | 9.20  | 63           | 18%  | 18% | 18%   | + 1/2  |
| 5    | 2%  | Playboy           | 60.42 | 4            | 3%   | 3%  | 3%    | - 1/2  |
| 28%  | 18% | RCA               | 16.87 | 783          | 27%  | 26% | 26%   | - 1/2  |
| 10%  | 5%  | Sony              | 34.72 | 4232         | 10   | 9%  | 10    | + 1/2  |
| 40%  | 19% | Superscope        | 9.47  | 74           | 28   | 26% | 26%   | - 1/2  |
| 47%  | 26% | Tandy             | 12.50 | 777          | 39   | 38% | 38%   | - 1/2  |
| 10%  | 5%  | Telecor           | 8.46  | 8            | 8%   | 8%  | 8%    | - 1/2  |
| 4%   | 1%  | Telex             | 11.64 | 111          | 3%   | 3%  | 3%    | - 1/2  |
| 7%   | 2%  | Tenna             | 0     | 37           | 5%   | 4%  | 4%    | - 1/2  |
| 12%  | 8%  | Transamerica      | 8.62  | 350          | 11%  | 11  | 11    | - 1/2  |
| 15   | 9%  | 20th Century      | 7.12  | 108          | 12%  | 12% | 12%   | Unch.  |
| 25%  | 17% | Warner Commun.    | 29.40 | 135          | 21%  | 20% | 21    | + 1/2  |
| 40%  | 23% | Zenith            | 19.14 | 303          | 33%  | 33  | 33    | - 1/2  |

### OVER THE COUNTER

| P-E | Sales | Bid    | Ask    | OVER THE COUNTER | P-E  | Sales | Bid    | Ask    |
|-----|-------|--------|--------|------------------|------|-------|--------|--------|
| 66  | -     | 2      | 2 1/2  | M. Josephson     | 13   | 16    | 7 1/2  | 8 1/2  |
| 4.5 | 28    | 12 1/2 | 12 1/2 | Schwartz Bros.   | 16.5 | -     | 2      | 2 1/2  |
| -   | 3     | 3 1/2  | 4      | Wallichs' M.C.   | -    | -     | 1/2    | 1/2    |
| 3.2 | 5     | 2 1/2  | 2 1/2  | Kustom Elec.     | 7.2  | -     | 2 1/2  | 3      |
| 4.2 | 3     | 3/4    | 1      | Oroxx Corp.      | -    | 6     | 1/2    | 1 1/2  |
| 9   | 14    | 7 1/2  | 7 1/2  | Memorex          | -    | 60    | 29 1/2 | 29 1/2 |

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Russ Gallagher of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange and all principal stock exchanges.

## Disk/Tape Sales On TV Go Into Slump

• Continued from page 1

the national political conventions and the Olympics in Montreal.

Meanwhile, heavy video attention given the primaries has already exerted its impact.

Over the past three months rates for tv spots have soared 30 to 100%, says Victor Lindeman, president of V&R Advertising, one of the nation's largest direct marketers. And Stu Kloner, of K-Tel International, notes that in some cases rates have even "trebled and quadrupled."

By law, politicians must be offered campaign air time at the lowest book rate. So there is a natural tendency to hike fees as election time approaches, it is charged. "We see it happen every four years," observes Lindeman.

What's more, politicians are also required by law to pay the full rate and in advance. This further whittles away at the availability of time for mail-order specialists whose profitability factor is often keyed to bulk time buying at discount.

"Time deals are just not available," says Morris Levy, head of Adam VIII. "Why book 2-minute commercials when stations can get part of that political action," he asks.

There is also another culprit—good times. The general improvement in the economy has swelled corporate advertising budgets and heightened competition for airtime.

"Retailers have finally discovered television," says Norman Roseman, vice president of Brookville Marketing, another giant in the field. He finds that department stores and chains across the country are making increasing use of the medium.

For all tv mail-order firms, maintaining a favorable ratio between the cost of airtime and the price of a record package is an operational

axiom. If it exceeds certain carefully calculated maximums, retrenchment is in order.

"Cost per sale is a vital element of our business," asserts K-Tel's Kloner. "If it rises above 25% of the album price, we're in trouble."

V&R, which is currently promoting more than 30 mail-order packages nationally, has started to "back off" on new projects, according to Lindeman.

"We plan to pull in our horns until next January," says Levy, whose Adam VIII is currently testing a half-dozen new mail-order record packages. And Brookville's Roseman characterizes his firm's attitude towards new promotions at this time as "rather inhibited."

July and August normally comprise one of the most profitable periods for mail-order specialists. But not this year.

Sums up Kloner: "Whatever time we can get is costing us more than what we paid during pre-Christmas months, traditionally the most expensive period of the year."

IS HOROWITZ

## 5th Dimension Opens Mountain

LOS ANGELES—The 5th Dimension will kick off Magic Mountain's 1976 summer entertainment lineup with two shows nightly May 29-31.

Other acts set to appear from June 4-Sept. 6 include Bobby Goldsboro, El Chicano, the Supremes, De-Franco Family, Ike and Tina Turner, Jim Nabors, Jim Stafford, Minnie Riperton, Smothers Brothers, Freddy Fender, Jack Albertson show, Sha Na Na and the Mills Brothers.

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## OPEN HOUSE

Brian Ingolsby's Soundmaster Recording Engineer School is holding an open house free of charge on Sat. May 30, from 1-4 p.m. at Conway Recorders Studio 655 No. St. Andrews Place, Hollywood, Calif.

Conway Recorders is equipped with a 24-track fully automated, computerized console. Brian Ingolsby will be present to answer questions and discuss each of the classes he conducts in his record engineering and disc mastering program. Tom Lippel will also be present to discuss classes on technical maintenance.

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# BILL COSBY IS NOT HIMSELF THESE DAYS

(ST-11530)

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RAT OWN  
RAT OWN

Bill Cosby's new album is a satirical musical parody of contemporary soul artists such as Barry White, James Brown and The Pointer Sisters... but all in great fun of course, as only Cos can do! Rat Own!

**Includes the chart single, "Yes, Yes, Yes" (4258)**

Produced by Stu Gardner



# \$1.5 Mil Budget For Philly's 4-Day Fest

By MAURIE ORODENKER

PHILADELPHIA—The city's bicentennial celebration has given official sanction to what is probably the most expensive and ambitious talent packaging—hitting the \$1.5 million mark with five different shows presented over the four-day July 4 holiday weekend.

Staged by AB&D Productions, Inc., of New York, the five shows are packaged as "Celebration '76" for showing at the city's mammoth J.F. Kennedy Stadium. The "Celebration" will take in two different rock shows, a country-western, a rhythm and blues and soul, and a morning family-oriented show, bringing together what is probably the most spectacular lineup of music and entertainment ever presented, at least in this area.

The stadium seats more than 100,000. However, setting for the shows has been reduced to approximately 86,000. With tickets scaled from \$8.75 to \$20.75 each for four of the shows, and from \$6.75 to \$15.75 for the Saturday morning show, Myra Kaye, talent consultant to the producers, estimates that each show is scaled to bring in a gate of \$1.2 million, adding up to a total gross of \$6 million if all the shows sell out. Kaye, who has been buying up all the talent for the past six months, said the high cost of the performers, each show running about \$300,000

and more, made the high ticket tariff a necessity. Moreover, there are no reduced ticket prices for children in spite of the fact that one of the shows is geared expressly for the family trade.

"Celebration '76" will kick off Friday night (July 2) with a rock

## Motown & CTI Reach Accord

• Continued from page 3

lish its own indie distribution network, something it had made moves toward when the dispute first occurred.

At that time, though, of the dozen or so distributors signed on, most never actually handled CTI product.

Whether all or some of the same distributors will be involved in CTI's distribution is unclear. Size of CTI's proposed indie network is also unclear.

Overseas distribution of CTI product remains the same, as the label has its own licensing deals.

The signing of new acts to CTI and the question of whether their product would be handled by CTI's distribution network or Motown's also played a key role in discussions, but actual provisions agreed upon could not be determined at press-time.

Duration of the new pact is reportedly through 1982. The disputed deal was to have ended in 1978.

The impasse first erupted when CTI sought to sever its Motown ties last December when it charged that Motown had failed to support product adequately and had failed to meet monetary obligations. Motown countered that CTI had breached the contract by failure to deliver product.

After several courtroom appearances, both parties agreed to seek an out-of-court settlement, which was strongly urged by the presiding judge (Billboard, March 6).

Interestingly, the same day the papers were signed last week, Korvettes kicked off a Motown CTI week with advertised sales specials.

concert with Chicago and the Band. Saturday night (July 3) offers a rhythm and blues and soul spectacular with Aretha Franklin, Ike and Tina Turner, Ohio Players, Brass Construction, Rufus, Anthony White and Georgia Woods, local DJ who will emcee. The second rock show on Sunday night (July 4) headlines the Beach Boys with Lynrd Skynyrd, Elvin Bishop, Gary Wright, KC and the Sunshine Band and Maxine Nightingale.

A "Country Jamboree" on Monday afternoon (July 5) at 2:30, and to run for at least five hours (all other shows have a four-hour running time), brings together an unprecedented gathering of country music stars. Glenn Reeves, of Capitol Music Hall in Wheeling, W. Va., who will direct the show, will bring in Merle Haggard, Charley Pride, Charlie Rich, Lynn Anderson, Tanya Tucker, Sonny James, Johnny Rodriguez, Tom T. Hall, Asleep At The Wheel, Bill Monroe and the Blue Grass Boys, Dave Dudley, Johnny Russell, the Blue Ridge Quartet, Del Wood, The Hecklers, Ben Smathers and the Stoney Mount Cloggers, and the Country Roads.

The Saturday morning (July 3) show starting at 10:30 for the family trade has Monty Hall, from tv, coming in to emcee. Talent lineup includes the King Family, the First Choice, Harlem Globe Trotters, the Hee Haw Show (Buck Owens and his Buckaroos, the Hagers, Jana Jae and Junior Samples), Anna Maria Alberghetti, the Welcome Back Kotter Kids (Washington and Juan Epstein), Tony Galante, Silverbirds, and a variety of circus acts, clowns and tumblers. The family show, being put together by Yolanda Galarido Kluge and Marge Dillion with Debra Riarutt, assistant producer, will also benefit the Philadelphia Variety Club, Tent No. 13, which will help sell tickets and get a percentage of the gate. Although there are no children-priced tickets for the family show, the promoters are counting on local area business firms and corporations to make donation purchases of blocks of tickets to be distributed among underprivileged children.

Mira Berman, one of the principals in AB&D Productions, an independent film, videotape and theatrical production and packaging company, and J. Arthur Elliot, film producer currently doing "Georgeous George" with Dustin Hoffman and serving AB&D as financial and production consultant, are executive producers for the "Celebration." George Cappanelli, also a principal in AB&D with tv and legit theater production credits, is the show producer; and Peter A. Rodis, third principal in AB&D with film and videotape production background, is administrative director and co-producer.

Stan Goldstein, freelance producer and recording engineer, is director of operations handling the sound and lighting among other physical needs for the shows. Al Costa, from tv and films will be stage manager and in charge of stage construction; Chris Langhardt, of Design Consultants and who was technical director at Woodstock and other musical spectacles, will be the show's technical director handling scenery, props and special effects; and Lindy Vacari is director of merchandising and licensing.

## 11th Summer For Schaefer Music

NEW YORK—The annual Schaefer Music Festival will open its eleventh season next month at Central Park's Wollman Rink, in spite of a five-year controversy that continues to threaten its demise.

The festival's fate has hung in the balance since the city's Parks Department charged that the show was attracting unsavory elements who damaged the rink. The Parks Department has sought to dispossess the festival, but personal petitions by Mayor Abraham Beame have given it a stay of execution.

However, the city's financial crunch, coupled with long-range plans for remodeling the rink, still leave a cloud of doubt hanging over the festival's future. Ron Delsener, the show's producer-promoter, is expected to address himself to the problems in the near future.

Details of this year's schedule of entertainment have not yet been announced.

## Operators Strike

• Continued from page 1

so encouraged that the dump tables of used jukebox singles will go up in the other four stores soon.

The sale of the jukebox 45s is found money for ops, who up to now have merely scrapped their singles. Kajeski credits his customer with from seven to 10 cents for each single. Actual credit per record is based on its condition and how big a recent hit it was in Detroit.

Kajeski says condition ranges from excellent to good. The used singles are sold in job lots of 1,000 pieces.

## 2 Firms For Pocono Fest

NEW YORK—Saylor's Lake Enterprises and Extensions of Man Concerts have entered into an agreement under which Extensions of Man will produce this Year's Pocono Summer Music Festival at the Saylor's Lake vacation complex at Salyorsburg, Pa.

The festival will get underway May 30, with a disco dance concert featuring Thrust and Rockit Boule-

vard. Other groups tentatively scheduled are Fuzzy Bunny, Bob-Shoo-Bops, Upoar, and Libra.

Also being negotiated is a full schedule of rock, disco, country, big band acts. The festival will also reinstate its Sunday night dance concerts discontinued in 1973. A \$3 admission will be charged for these concerts, with special arrangements and rates for large groups.

MAY 22, 1976, BILLBOARD

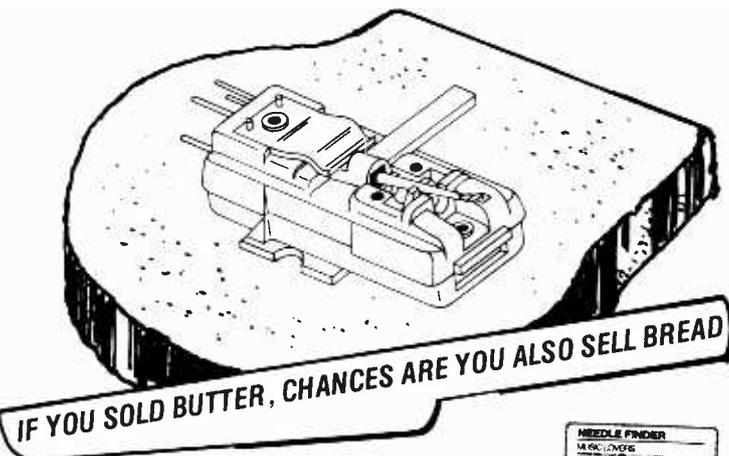
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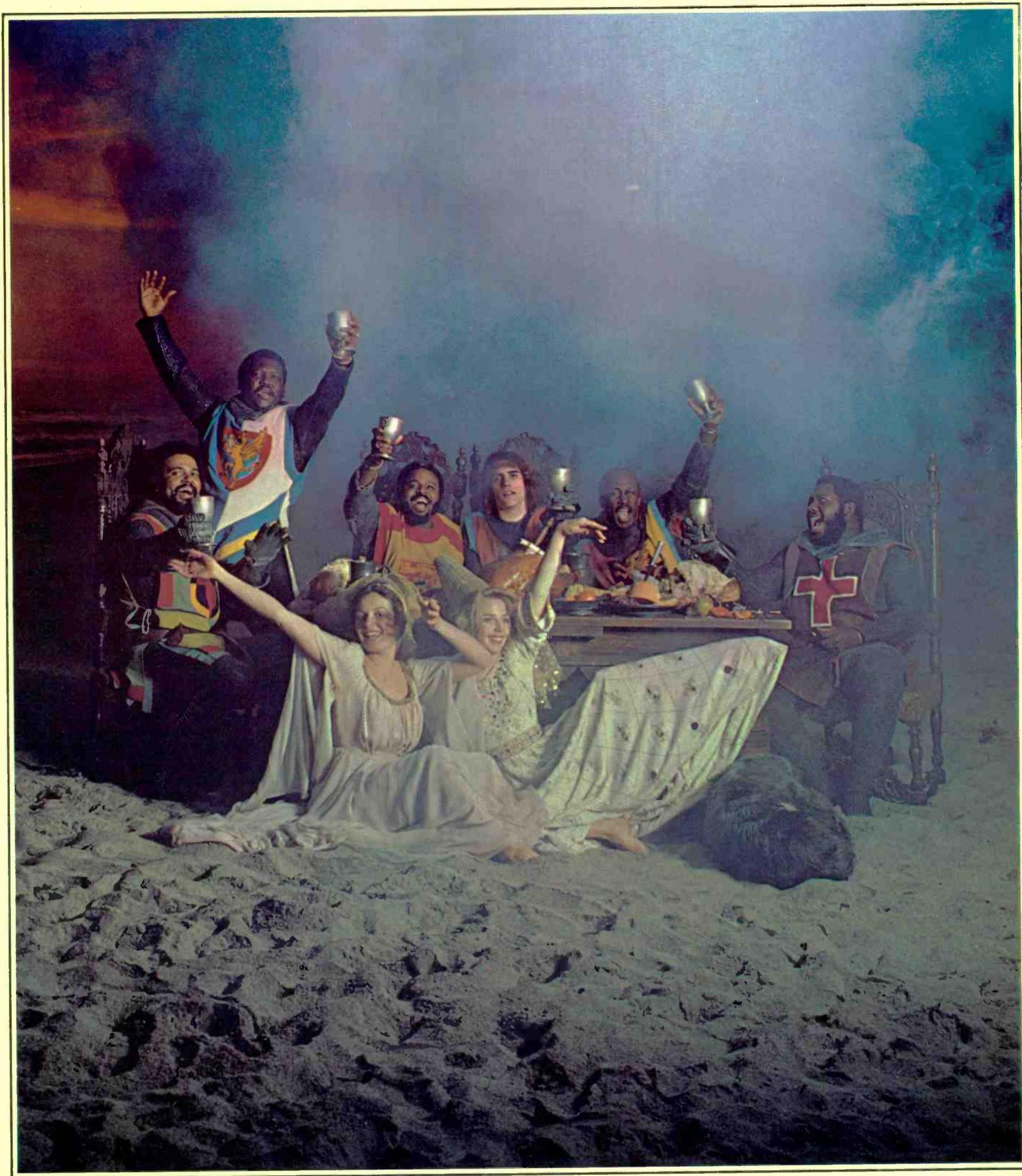
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on abc/blue thumb records & grt tapes

**"16 TONS"**

**THE  
DON HARRISON  
BAND**



#3323

**Amsterdam Next For '77 IMIC-7**

• *Continued from page 1*  
banking, whose thoughts and predictions have an effect on the music business.

IMIC has now moved around the world as far as location, having met in Freeport, Grand Bahamas; Majorca; Montreaux, Switzerland; Acapulco, Mexico; London, Hawaii and now next year in Amsterdam.

"IMIC this year has started a change of course," Zhito added. "It is now building toward what its organizers (Billboard, Music Week, Music Labo) originally hoped for. We have gone more in the direction

of becoming a true industry summit meeting and think tank.

"The participation of key non-industry figures is one example of this changing process. Such leaders as John Kenneth Galbraith and Keisuke Egashira, both of whom offered keynote addresses, are examples of those outside our industries who, through their wisdom, thoughts and thinking can help steer the course of our industries."

IMIC-6 also offered a wider and more far-reaching variety of speakers, seminars, panel discussions and participants than in any prior conference.

Sessions and chairmen included: "Whatever Happened To The Talent Manager," Sid Bernstein, president, Sid Bernstein Management and George Greif, president, Greif-Garris Management, Los Angeles; "The Print Business—An Exploding Market," Herman Steiger, executive vice president, Big 3 Music, New York; "Tape Piracy—Where Is It Today?," Stanley Gortikov, president, RIAA, Los Angeles; "Collection Of Foreign Publishing Income—The Sub-Publishers Vs. The Collection Societies," Sal Chiantia, NMPA, New York; International Bankers Panel, Al Bennett, founder and

board member, First Pacific Bank of Los Angeles and president, Shelby International; "How To Get The Most Out Of Your Foreign Publishing Licensing Deal," Atsutaka Torio, Victor Music Publishing, Tokyo; "Can The Touring Artist Hurdle International Barriers?," Frederic Gaines Esq., Wyman, Bautzer, Rothman & Kuchel, Los Angeles, and "How To Get The Most Out Of Your Foreign Record Licensing Deal," Jerry Moss, president, A&M Records, Los Angeles.

Other panels and chairmen included: "Women—An Untapped Resource In The Music Business," Biruta McShane, manager of marketing services, GRT Corp., Sunnyvale, Calif.; "The U.S. Copyright Act Revision—An Update," Leonard Feist, NMPA, New York; "The Export/Import Business Blessing Or Curse?," Hal B. Cook, Billboard Consultant, Orcas, Wash.; "Video-disk—Dawn Of A New Era," Jack Findlater, president, Disco-Vision and vice president, MCA, Los Angeles; "The Exploding Latin Market," Joe Cayre, president, Caytronics, New York; "Technological Innovations—Do They Really Sell Records?," Warren Syer, publisher, High Fidelity Magazine, Great Barrington, Mass.; "Building An Artist Vs. Acquiring The Established Name," Nesuhi Ertegun, president, WEA International, New York; "The TV LP Package Today's Windfall Or Tomorrow's Woe?," Mickey Kapp, president, Warner Special Products, Burbank; "The Right To Audit—For Artists, Writers, Publishers, Labels," Leo Strauss Esq., Prager and Fenton, New York; "Music Popularity Charts—How They Work And Can Work For You," Bill Wardlow, director of marketing, Billboard Magazine.

Other highlights included a dinner banquet May 10, with entertainment from Hawaiian soft rock duo Cocilio & Kapono (introduced by Don Ho) and contemporary Hawaiian music act the Beamer Brothers. Complete coverage of all IMIC functions will be published in next week's Billboard.

**Gallic-American**

• *Continued from page 6*

ators' Service, one-stop which caters to jukes, told the four-hour seminar. Jukes continually need new oldie releases, he stated. Color-coded title strips, designated to single out specific repertoire more rapidly, have upped box take, he said. His return is under 10%. Mount said rack return in his firm is 20 to 25%.

Costello, Frank Mooney, local CBS branch manager; Chuck Thagard, MOR promo chief; and Eric Doctorow, college promo rep, explained how CBS takes a record to market.

The French junket, engineered by Jacques Souplet, president of CBS, France, visited San Francisco, Las Vegas and L.A. They visited primarily chain stores. They were on a specially arranged charter. They paid their own way at a cost of about \$1,000 each for the full week. Five years ago, CBS, France, sponsored a similar junket to the East Coast.

CBS International used the occasion to spark a drive behind about 35 French-produced albums, which were made available to importers with an extra discount. Peters International is introducing the series through its sales force in California to kick off the program, according to Earl Price of CBS International, New York.

# ONE WEEK TO IMPACT!



**"P. Funk",** the first single from the **"Mothership Connection"** album sold **692,649\*** albums. How many albums will the new single **"Tear The Roof Off The Sucker"** sell?

\* Effective May 7, 1976



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Management  
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## Memo To Pirates: Scratch L.A. Activity

LOS ANGELES—Tape pirates, beware! Scratch Los Angeles and environs off your activity map.

Spurred by RIAA's Jules Yarnell, locally based enforcement agencies are zeroing in on not only unauthorized use of post-Feb. 15, 1972 copyrighted recording, but also oldies cut before the federal law took effect.

Veteran anti-tape piracy figures like Phil Altpeter, FBI agent who's headed up the federal campaign to protect copyrighted performances, and Chet Brown, attorney now in private practice after watchdogging pirate tape suppression as assistant U.S. Attorney here for three years, feel the three-hour meeting last

week (Billboard, May 15) has developed a cohesive master plan which should be duplicated in areas where piracy persists.

While federal surveillance will be accelerated through dovetailing with local agencies, the crackdown on oldies' pirates should be crippling. Bob Remer of the district attorney's office sees the new unified strike force providing centralized access to enforcement experience and a clearing house for significant data. Lawyers will have an exchange for legal memoranda, briefs and research. A central source for expert testimony and laboratory services is being established. Each investigative team locally will be provided

with an overview of all pirate activity.

"All of us now have a clearer picture of the law, its problem now and the general outline of evidence necessary for successful prosecution," Remer says, following the first meeting. The central group can now quickly convene for decisions without a lot of red tape. Each liaison person has full authority within his agency to expedite cases within his agency.

Decisions as to which agencies will most effectively stalk a suspected tape pirate will be measured by the test as to which procedure will most effectively prosecute a given set of facts, Remer feels.

## BOOK REVIEW

### Behind the Cody Airmen: Odd Odyssey Of An LP

LOS ANGELES—Most naive music fans automatically equate a "hit record" with instant success and stardom without taking into account the internal forces that made the completed product possible.

Geoffrey Stokes, in his detailed and competently chronicled book "Star Making Machinery" (Bobbs-Merrill, 233 pages, \$8.95) superbly exposes these unpublished forces.

Sitting in with Commander Cody and his Lost Planet Airmen as they began production of their fifth LP,

Stokes traces what the subtitle calls "the odyssey of an album."

The Airmen, an acclaimed yet non-"super-group," had a top 10 single four years back with "Hot Rod Lincoln," then subsequent record sales tailed off. Three albums and endless frustrations later, they were still a band struggling to make it.

Stokes devotes a major portion of the book to the band's lengthy contractual dispute with ABC, its record company at the time. We see how corporate lawyers and accountants control the band's destiny. What follows is an intimate look at the complex and often selfish motives involved in corporate politics.

Yet the book avoids becoming a text of technicalities. Concurrently, we get provocative insights into the private lives of the group members and the emotional strain the album's production had on their relationships with their families, manager, producer and each other.

The reader is witness to the gruelling all-night studio sessions, the use of cocaine and alcohol to sustain enthusiasm and the flaring tempers when progress became stymied.

When the band's legal complications are resolved and the album is completed, interest in the book gains momentum. The continuity of the album's journey becomes more lucid and sustained.

We follow the Airmen and the album from their signing of a lucrative new contract with Warner Bros. to the precision behind an intensive marketing campaign and how the fate of the album is left in the hands of sales managers, publicists, radio programmers and promotion people. Their interplay will determine the success or failure of the record.

The remainder of the book deals with the picking of a single and its subsequent plight following initial radio airplay.

In the case of the Airmen, the record received airplay on key AM stations and showed strong chart activity but sales never reached their expected volume. When the record was dropped from station playlists, the Airmen's dreams of national success also dissipated.

Besides being an informative and comprehensive look at music industry practices, the book is likely to render the reader feelings of sympathy towards the Airmen's shortcomings and condemnation towards what Joni Mitchell aptly called "the star-maker machinery behind a popular song."

ED HARRISON

## "16 TONS"

THE  
DON HARRISON  
BAND



#3323

## 'Buzzard Bait' Joyce LP First Ever To Carry Bar-Code Marks

• Continued from page 1

duo Back Pocket, is bar-coded on the back of the LP jacket.

"We realize that most record outlets now aren't set up with the equipment for bar-coding inventory and that there are several different encoding systems in use," says Heiman. "But I am convinced that bar-coding is the wave of the future in the industry and I want to do everything in my power to speed its overall acceptance."

Heiman says, "The phenomenal inventory accuracy possible with

bar-coding will revolutionize the record labels in the near future, the sales print-outs available to the record men in the near future, the entire pattern of pressing, ordering and returns will be far more sophisticated and waste-free."

If bar-coding was in general use throughout the record industry, Nehi/Peaches could save 30-40% of its labor time costs, Heiman believes. That is the amount of staff time spent on inventory control at his company, not to mention the Nehi returns room with its staff of 23.

"I find it's too expensive for us to put individual bar-code stickers on every album at Nehi and Peaches, the way Heilicher is doing at J.L. Marsh," says Heiman. "The answer is for manufacturers to encode their albums on the back of the jacket."

The hardware equipment for entering bar-coding data at the retail end is simple to operate and can be leased inexpensively, stresses Heiman. "What the equipment comes

down to is a wand that emits a scanner light and which is connected to a cassette recorder that collects the information for central computer analysis."

Nehi vice president Wayne Volat is Heiman's partner in Joyce Records, a label whose only previous release was the original outing of the Captain & Tennille's "The Way I Want To Hold You." Joyce sold 10,000 units of this single in L.A. but was unable to break it out nationally.

When A&M acquired the Captain & Tennille, Joyce received substantial royalties. And this is the capital that Heiman and Volat used to start up their label again.

"We learned a lot from our first experience with Joyce," says Heiman. "Now we've got a national network of the top 25 or so distributors and we're ordering stock for the local Peaches stores through these independents rather than shipping direct from Nehi."

## A&M Probing Far East

• Continued from page 3

without sooner or later ending up in this country.

New product was also played for all the attending affiliates.

In attendance from A&M home office at the meetings were: Jerry Moss, president of A&M; David Hubert, vice president/international; Jack Losmann, international operations manager, and Walter.

A&M affiliates included: Allan Hely, managing director and Meryl Alfonso, a&r controller, both of Festival Records, Australia/New Zealand; Malcolm Brown, managing director of EMI (Far East), representing Honk Kong and Singapore; Minoru Suzuki, managing director, and Hirokazu Aihara, A&M label manager, both of King Records, Japan; and James Dy, ex-

ecutive vice president, Dyna Products, Philippines.

Canada was represented at the meeting by Gerry Lacoursiere, vice president, Canadian operations.

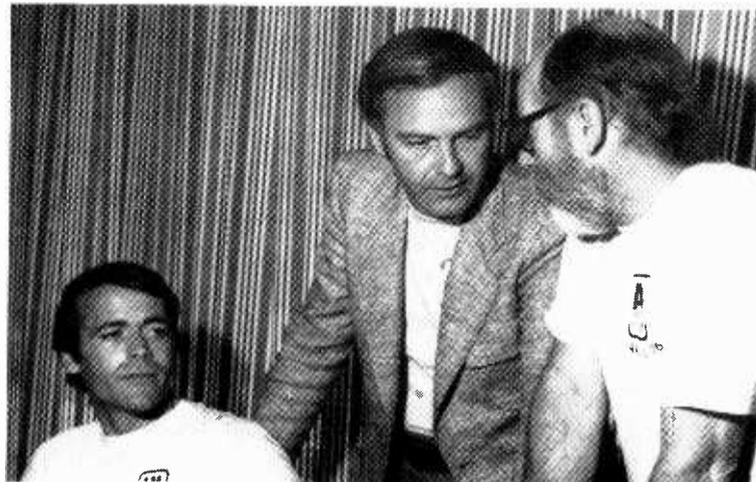
Wim Schipper, general manager of Ariola-Eurodisc-Benelus, B.V., presented David Hubert with a framed collage commemorating "Dutch Gold in 1975," signifying sales of 25,000 or more units in Holland by the end of last year for product from the Carpenters, Supertramp, Stealers Wheel, Carole King and Ike & Tina Turner.

## A Benefit Planned For Jackie Wilson

LOS ANGELES—The Spinners, in conjunction with Charles Gerson, owner of the Latin Casino in Cherry Hill, N.J., are funding and sponsoring a benefit performance to raise funds for the ailing Jackie Wilson.

Wilson was stricken onstage at the East Coast nightspot more than a year ago.

The group is seeking additional top caliber acts to complete the bill for the show which is projected for early October.



A&M photo

A&M TEAM—Representing the A&M home office at the label's recent Far East affiliates meeting in Hawaii are, from left: Jack Losmann, international operations manager; David Hubert, vice president/international; and Curly Walter, international product coordinator.

If they left out the material for tomorrow's big meeting...

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# W. JIM WEATHERLY

The People  
Some People  
Choose  
To  
Love

---

**T**he songwriter who wrote "Midnight Train To Georgia," "Where Peaceful Waters Flow,"

---

"Love Finds A Way," "Between Her Hello And My Goodbye," and more, for Gladys Knight

---

...is the same songwriter who wrote "The Best Thing That Ever Happened To Me" and

---

50 other songs recorded by Ray Price...And he's the same one who's had 600 versions of

---

his songs recorded by other artists like Andy Williams, Jose Feliciano, Bill Anderson, Peggy Lee,

---

Diahann Carroll, Red Steagall, Johnny Mathis, Lynn Anderson, and many more.

---

He's also the singer who's making his debut on ABC with a collection of ten

---

brilliant new songs, including his single, "Apples Won't Grow In Colorado Snow" (ABC-12193)

---

JIM WEATHERLY "The People Some People Choose To Love" (ABCD 937)

 abc Records

Produced by David Rubinson & Friends, Inc.  
In association with Devadip Carlos Santana,  
Tom Coster, and Ndugu Leon Chanler.

  
Management: Bill Graham

Produced by Joe Wissert.

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 5/22/76

Number of singles reviewed  
this week 115 Last week 119

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**THE FOUR SEASONS—Silver Star (3:48);** producer: Bob Gaudio; writers: Bob Gaudio-Judy Parker; publishers: Seasons/Jobete, ASCAP; Warner Bros. 8203. Followup to No. 1 "December 1963 (Oh What A Night)" is another infectious rocker with a disco feel that is already a major hit in Britain. Sounds in spots like the early Who, with intricate musical changes and clever vocal arrangements. Another perfect AM single from a group that appears to be back on top to stay.

## recommended

**KISS—Flaming Youth (2:39);** producer: Bob Ezrin; writers: A. Frehley, P. Stanley, G. Simmons; publishers: Cafe Americana/Rock Steady, ASCAP & All By Myself, BMI. Casablanca 858.

**DONNY OSMOND—C'Mon Marianne (2:21);** producer: Mike Curb; writers: L. Russell Brown-Raymond Bloodworth; publishers: Saturday/Seasons Four, BMI. Kolob 14320 (Polydor).

**SAILOR—Girls, Girls, Girls (3:02);** producer: Jeffrey Lesser; writer: G. Kajanus; publisher: Edwin H. Morris And Company, ASCAP. Epic 8-50229 (CBS).

**JIGSAW—Brand New Love Affair (3:20);** producer: Chas Peate; writers: C. Graham-I. May; publishers: Coral Rock Music/American Dream/Belsize, ASCAP. Chelsea 3043.

**THE NEW MARKETS—Song From M\*A\*S\*H (3:10);** producer: Joe Saraceno; writers: Mike Altman-Johnny Mandel; publisher: 20th Century, ASCAP. Seminole 501 (Farr).

**ENGLAND DAN AND JOHN FORD COLEY—I'd Really Love To See You Tonight (2:36);** producer: Kyle Lehning; writer: Parker McGee; publisher: Dawnbreaker, BMI. Big Tree 16069 (Atlantic).

**WALTER MURPHY & THE BIG APPLE BAND—A Fifth Of Beethoven (3:02);** producer: Not Listed; writer: Walter Murphy; publisher: RFT Music, BMI. Private Stock 45.073.



**MEL TILLIS—Love Revival (2:58);** producers: Mel Tillis-John Virgin; writers: Thomas Gmeiner-John Greenebaum; publisher: Sawgrass, BMI. MCA 40559. Mel moves to MCA with a fresh number that's a definite departure from any of his previous releases. An infectious rockabilly revival.

**CONNIE SMITH—So Sad (To Watch Good Love Go Bad) (2:22);** producer: Ray Baker; writer: Don Everly; publisher: Acuff-Rose, BMI. Columbia 3-10345. Connie's biggest record in years was her revitalization of the old Everly Brothers hit "Til I Kissed You." She returns with another Everlygreen produced by Ray Baker who continues to guide her career into potent commerciality.

**ROY CLARK—Think Summer (2:59);** producer: Jim Foglesong; writers: P. Evans-P. Parnes; publisher: September, ASCAP. ABC/Dot DOA-1726. A great summer song, perfectly timed for release on the optimistic side of the summer season. Clark has a natural here in this light and lively summer song.

**T.G. SHEPARD—Solitary Man (2:39);** producers: Jack Gilmer-Bill Browder; writer: Neil Diamond; publisher: Tallyrand, BMI. Hitsville H-6032F. Neil Diamond's "Solitary Man" gets a good rendering from Shepard. Should add to T.G.'s solid string of hits.

**DICKEY LEE—Makin' Love Don't Always Make Love Grow (3:30);** producers: Roy Dea-Dickey Lee; writer: Sterling Whipple; publisher: Tree, BMI. RCA JH-10684. The power of this tremendous Sterling Whipple song will propel Lee high onto the chart. Dickey does a fine job with this lyrically rich gem and its poignant last verse turnaround.

**CHUCK PRICE—I Don't Want It (2:14);** producer: Eddie Kilroy; writer: Jerry Chesnut; publisher: Passkey, BMI. Playboy P-6072-A. A Waylonesque ballad that Price and Kilroy build into an engrossing climax. Could be Chuck's biggest hit yet.

**ROY HEAD—Bridge For Crawling Back (2:13);** producer: Bud Logan; writers: Royce Porter-Bucky Jones; publisher: Ma-Ree, ASCAP. ABC/Dot DOA-17629. Head gives good music as he takes this Porter-Jones song and sings it convincingly amid lively instrumentation. Production leans heavily toward fiddle and drum.

**SHERRY BRYCE—Pretty Lies (2:15);** producers: Mel Tillis-John Virgin; writer: Sherry Bryce; publisher: Sawgrass, BMI. MCA 40562. Switching label initials from MGM to MCA, Sherry comes through with her best song in a long time for her new label. She wrote it, too—and the Tillis-Virgin producing tandem displays keen ears in this catchy low-key arrangement.

**BILLY SWAN—Number One (2:34);** producers: Billy Swan-Chip Young; writers: Marlu Swan-Billy Swan; publisher: Combine, BMI. Monument ZS8-8697. Another Swan throwback to the '50s, this is co-written by Billy (with his wife Marlu) and co-produced by Billy (with Chip Young). A great song from Swan's great new LP.

**MARGO SMITH—Save Your Kisses For Me (3:04);** producer: Norro Wilson; writers: T. Hiller-L. Sheridan-M. Lee; publisher: Easy Listening, ASCAP. Warner Bros. WBS-8213. The Norro Wilson sound begins to make its mark on WB as he produces this addicting Smith song. It's Margo's strongest in eons, and should work wonders for her career.

## recommended

**SAMMI SMITH—I'll Get Better (2:51);** producer: Jim Malloy; writers: Eddie Rabbitt-Even Stevens; publishers: DebDave/Briarpatch, BMI. Elektra E-45320-A.

**RAY PILLOW—Love Is Comin' Over Me (2:35);** producer: Larry Rogers; writer: Ben Peters; publisher: Ben Peters, BMI. ABC/Dot DOA-17628.

**JERRY JAYE—Honky Tonk Women Love Red Neck Men (2:30);** producer: Larry Rogers; writers: R. Scaife-D. Hogan-B. Tucker; publishers: Partner, BMI/Bill Black, ASCAP. Hi 5N-2310.

**BOBBY PENN—Little Weekend Warriors (3:12);** producers: Johnny Howard-Charlie Fields; writer: Bob Zimmerman; publisher: Sandburn, ASCAP. 50 States FS-42-A.

**ATLANTA RHYTHM SECTION—Jukin (3:43);** producer: Buddy Buie; writers: Buddy Buie-Robert Nix; publishers: Low-Sal, BMI/Bourne, ASCAP. Polydor PD-14323.

**HOWDY GLEN—I Can Almost See Houston (3:20);** producer: Euel Mills; writer: Ray Willis; publisher: Central Songs, BMI. Cream CR-7603.

**HANK SNOW—Who's Been Here Since I've Been Gone (2:25);** producer: Bob Ferguson; writer: Hank Snow; publisher: Dreamtime, BMI. RCA PB-10681.

**MICHAEL CLARK—Busted Down In Houston (2:59);** producer: Pete Drake; writer: Michael Clark; publisher: Window, BMI. Capitol P-4275.



## recommended

**THE DRAMATICS—Treat Me Like A Man (3:51);** producer: Michael Henderson; writer: M. Henderson; publishers: Conquistador/Electrocord, ASCAP. ABC 12180.

**THE CHI-LITES—You Don't Have To Go (4:46);** producer: Eugene Record; writers: Eugene Record-Barbara Acklin; publisher: Julio-Brian, BMI. Brunswick 55528.

**OOUBLE EXPOSURE—Ten Percent (3:05);** producer: Not Listed; writers: Alan Felder-T.G. Conway; publishers: Lucky Three, Golden Fleece & Mighty Three, BMI. Salsoul 2008.

**ASHFORD & SIMPSON—Somebody Told A Lie (2:55);** producers: Nicholas Ashford & Valerie Simpson; writers: Ashford & Simpson; publisher: Nick-O-Vol, ASCAP. Warner Bros. 8216.

**THE STYLISTICS—Can't Help Falling In Love (3:14);** producers: Hugo & Luigi; writers: Hugo & Luigi-George David Weiss; publisher: Gladys, ASCAP. H&L 4669.

**THE CRUSADERS—Keep That Same Old Feeling (3:21);** pro-

ducer: Stewart Levine; writer: W. Henderson; publisher: Four Knights, BMI. Blue Thumb 269 (ABC).

**GENE REDDING—Do It With Love (3:43);** producers: Lambert & Potter; writers: Willie Harry Wilson & Gene Redding; publisher: Touch Of Gold, BMI. Haven 803 (Arista).

**FIRST CHOICE—Gotta Get Away (From You Baby) (3:26);** producer: Stan "The Man" Watson; writers: James Dean-John Glover; publishers: Silk Music/Gloceanis Music, BMI. Warner Bros. 8214.

**HONEY WHITE AND THE NIGHT MAN—All Night's Allright (3:30);** producer: Dean Parks; writer: Dean Parks; publishers: Touch Of Gold/Runaway Inflation, BMI. Haven 804 (Arista).

**JAMES BROWN—Get Up Offa That Thing (4:11);** producer: James Brown; writer: Deidra Brown-D. Brown-Y. Brown; publishers: Dynatone/Belinda, & Unichappell, BMI. Polydor 14325.

**GRAND THEFT—How Could You Be So Cold (3:04);** producers: Harvey Fugua & Ray Bell; writers: Charles Harris-Calvin Tillery-Larry White; publisher: Bees Wax, BMI. Honey 1007.

**JIMMY BRISCOE & THE LITTLE BEAVERS—Ain't No Way (3:26);** producer: Paul L. Kyser; writer: Paul Kyser; publishers: Kama Sutra/Wanderer, BMI. Pi Kappa 800 (Buddah).

**FRED & THE NEW J.B.'S—It's The J.B.'s Monorail Part I (It's Not The Express) (4:00);** producer: Fred Wesley; writer: James Brown; publishers: Dynatone/Belinda/Unichappell BMI. People 655 (Polydor).

**BOOTSIE COLLINS—Stretchin' Out (In A Rubber Band) (4:05);** producers: George Clinton & William Collins; writers: W. Collins-G. Clinton; publisher: Backstage, BMI. Warner Bros. 8215.



## First Time Around

**FIREFALL—Livin' Ain't Livin' (3:20);** producer: Jim Mason; writer: Rick Roberts; publisher: Stephen Stills, BML Atlantic 45-3333. Good solid country rock from group headed up by Rick Roberts. LP already doing well on the charts.

**HARPO—Moviestar (3:22);** producer: Ben Palmers; writer: Harpo; publisher: Buddah, ASCAP. EMI 4212 (Capitol). Bouncy rocker from artist who is a major star in Europe. Good, fun rock.

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 18

telling the kind of stories he has told so well in the past. All but three cuts written by Cash. One fine bluesy cut reminiscent of "Big River." In terms of singing, lyrics and music, as well as the kind of simplicity Cash has always been so skilled at, the LP marks a major event in an already major career. **Best cuts:** "Let There Be Country" (written with Shel Silverstein), "One Piece At A Time," "In A Young Girl's Mind," "Daughter Of A Railroad Man," "Go On Blues."

**RENAISSANCE—Live At Carnegie Hall, Sire SASY-3902-2 (ABC).** British band is very strong in New York, so a live set cut in that city becomes a rewarding package, highlighted by the versatility that takes the group from folk to rock to classical. Annie Haslam is a fine vocalist who works well with a band highlighted by keyboardist John Tout and acoustic guitarist Michael Danford. Certainly one of the best of this type group, and one that continues to build a following each time out. Dramatic music. **Best cuts:** "Ocean Gypsy," "Carpet Of The Sun," "Ashes Are Burning," "Scheherazade" (the last two each take a side).

**DONOVAN—Slow Down World, Epic PE 33945 (CBS).** Much better LP than might be expected after several recent disappointing showings, with clever Donovan songs here reminiscent of his "Flower To A Garden" period and quiet, flowing instrumentals dominating. Folky material, a children's song, one cut featuring jazz, soul and disco elements and a couple of cuts with Indian flavor. Tom Scott, Bobby Hall, Jim Keltner, Leland Sklar and Wilton Felder help add life to the set that should give artist his first solid FM action in several years. Generally good job. **Best cuts:** "Dark-Eyed Blue Jean Angel," "Cryin' Shame," "A Well Known Has-Been."

**UFO—No Heavy Petting, Chrysalis CHR 1103 (Warner Bros.).** Good quality set from British quintet. Producer is ex-Ten Years After Leo Lyons. Best material is on side two, which sounds like a clever mix of Southern rock and British hard rock. Better than average vocals and some semblance of control in the instrumentals. **Best cuts:** "Highway Lady," "On With The Action," "A Fool In Love."

**AMAZING RHYTHM ACES—Too Stuffed To Jump, ABC ABCD-**

940. Sextet does better than most in reaching country and pop crowds with their sometimes humorous, sometimes poignant blend of the two musical formats. Particularly effective are the slower cuts, highlighted by Russell Smith's vocals. Expect covers on several of the cuts. **Best cuts:** "If I Just Knew What To Say," "These Dreams Of Loving You," "Out Of The Snow," "Dancing The Night Away" (excellent Barry Burton guitar highlights all cuts).

**LOUDON WAINWRIGHT III—T Shirt, Arista 4063.** More calculated craziness from the man who does it best, sounding like a variety of people (including himself) and taking on everything from the bicentennial to oldie takeoffs to strange couples to party to New York's problems. **Best cuts:** "Bicentennial," "Reciprocity," "California Prison Blues," "Talking Big Apple '75."

**PAPA JOHN CREACH—Rock Father, Buddah BDS 5660.** Seems more like a jam showcase for Creach's backup Midnight Sun, even though fiddling isn't lost in the shuffle. The material isn't the strongest, but loyal followers should turn on. **Best cuts:** "Travelin' On," "Slow Groove," "High Gear," "Straight Ahead."

**ROGER MCGUINN—Cardiff Rose, Columbia PC 34154.** Fine musicianship from McGuinn and the likes of Mick Ronson (who also produces here), Rob Stoner and Howie Wyeth, but the material used is a bit contrived sounding for mass appeal, maybe even for solid FM following.

**MAHOGANY RUSH IV—Columbia PC 34190.** More Jimi Hendrix soundalike from vocalist/guitarist Frank Marino. Well done, both vocally and instrumentally, from the hard rock trio. The only question—we've had Hendrix, we've got Robin Trower, can another group do well with the same format? **Best cuts:** "Man At The Back Door," "It's Begun To Rain" (good ballad), "Dragonfly."

**BARBARA MANDRELL—This Is, ABC Dot D0SD 2045 (ABC).** Mandrell has gained here fame as a country vocalist, and with two solid country hits on this set it will undoubtedly move up the country charts. Still, she continues to show strong pop elements (particularly under the excellent production wing of Tom Collins). Artist's voice is stronger, more expressive and

more varied than at any other time in her career, material is suitable in some cases to pop play and she sounds generally more sure of herself. Good over-all LP that borders extremely well for the future and should be worked MOR. **Best cuts:** "Standing Room Only," "That's What Friends Are For," "Husband Stealer," "Love Is Thin Ice" (a slight disco touch), "Can't Help But Wonder."

**MUSCLE SHOALS HORNS—Born To Get Down, Band BLP 403.** Horn section of the famed Alabama recording group (Harrison Calloway on trumpet, saxman Ronnie Eade, saxman and flutist Harvey Thompson and trombonist Charles Role) churn out a far better than average disco set, not surprisingly using horns as lead instruments. Strong help from Barry Beckett, Roger Hawkins and Ken Bell (on guitar). One of the better records of this type. **Best cuts:** "Born To Get Down (Born To Mess Around)," "Break Down," "Give It To Me," "Hustle To The Music."

**STONEGROUND—Flat Out, Flat Out FOR 001.** Good album from veteran group, with touches of disco, rock and soul in rock, ballad and mid-tempo formats. Good alternating lead vocals from Joe Baker and Annie Sampson, good instrumentation from band and strong Roy Segal production. Horns augment basic rock unit. Group owns label and deserve a break. **Best cuts:** "Make Your Own Sweet Music," "Love For You Is Love For Me," "Down To The Wire," "Way Back."

**D.C. LARUE—Ca-the-drals, Pyramid, PY 9003.** The catch here will be disco, as Larue's compositions are aimed straight at the dance set. Side one is the 14:14 cut "I Don't Want You" and, while lyrics and Larue vocalizing leave a lot to be desired, the music and breaks work well. Side two has three cuts, two of which are five minutes-plus, the third seven minutes-plus. Music varies from funk to slick. **Best cuts:** They're pretty much equal.

**STAN BRONSTEIN—Our Island Music, Muse MR 5072.** A nice blend of music from the former Elephant's Memory member. His saxophone work is not restricted to one genre, as he plays an assortment of funk, reggae and straight ahead jazz backed by his three-piece group featuring guitarist Steve Tarshis. In addition, producer Michael Gusuna brought along pianist Walter Davis (Blakery, McLean, Shepp) for the sessions. **Best**

cuts: "Song For My Father" (Horace Silver's classic), "Island Music," "Uptown Walk," "Columbus Avenue Sunset."

**ODE TO BILLIE JOE—Original Soundtrack, Warner Bros. BS 2947.** Soundtrack to movie based on Bobbie Gentry's famous song and containing a new, extended version of the cut as well as some excellent Michel Legrand tunes is better than average. Fiddle dominated country cuts also appear from several artists. **Best cuts:** "Ode To Billie Joe," "Morning Stillness," "Standing Pine Breakdown."

**RAY CONNIF—Send In The Clowns, Columbia KC 34170.** Usual quality Conniff set of vocals with orchestra and good interpretations of the hits of the day, standards, rock, disco and Broadway. Expect healthy sales from the man who is not content to copy but does a good job each time out. **Best cuts:** "Lonely Night (Angel Face)," "50 Ways To Leave Your Lover," "Send In The Clowns," "Love's Theme."

**LOUIE RAMIREZ—A Different Shade Of Black, Cotique JMCS 1085 (Fania).** Good mix of Latin and disco with a strong salsa influence from bandleader/producer/arranger/vibes player Ramirez and a cast that includes Cornell Dupree on guitar, Bob Porcelli on alto sax and co-producer Jerry Masucci. Strings, horns and basic Latin rock unit all work well together. Quality disco. **Best cuts:** "Salsa," "A Different Shade Of Black," "Latin Rhapsody," "Bad Luck."

**KATY MOFFATT—Columbia KC 34172.** New vocalist will probably draw most initial play country, but she is a competent vocalist in a variety of styles who could venture into many musics in the future. Powerful expressive voice of Moffatt and good production from Billy Sherrill are the highlights here, with the choice of songs also good. All the promise of a complete entertainer here. **Best cuts:** "Easy Come, Easy Go," "Closer To My Melody," "Last Night I Fell In Love With You Again," "I Can Almost See Houston From Here."

**THE NIGHTHAWKS—Open All Nite, Adelphi AD 4105.** One of the better white blues bands around. The Nighthawks play a good assortment of blues standards featuring nice harp work and slide guitar. While many white bands prostitute the blues, this Washington-based group has a nice touch. **Best cuts:** "Nine Below Zero," "Shake Your Moneymaker," "Little By Little," "Next Time You See Me."

# GALLAGHER AND LYLE. NOW THEIR STORY'S COVERING THE NATION.

Gallagher and Lyle are still big news in Texas. Top 10 in Dallas. Hitbound in Houston. Number one for a month in Lubbock.

But now their "I Want To Stay With You" single is headline material in many other parts of the country.

Penetrating RKO territory in Tulsa. Moving into the midwest from Columbus to Akron. Spreading all over from California to Connecticut.

Texas ears heard a hit in Gallagher and Lyle. How right on the nose they were!

**"I WANT TO STAY WITH YOU"**

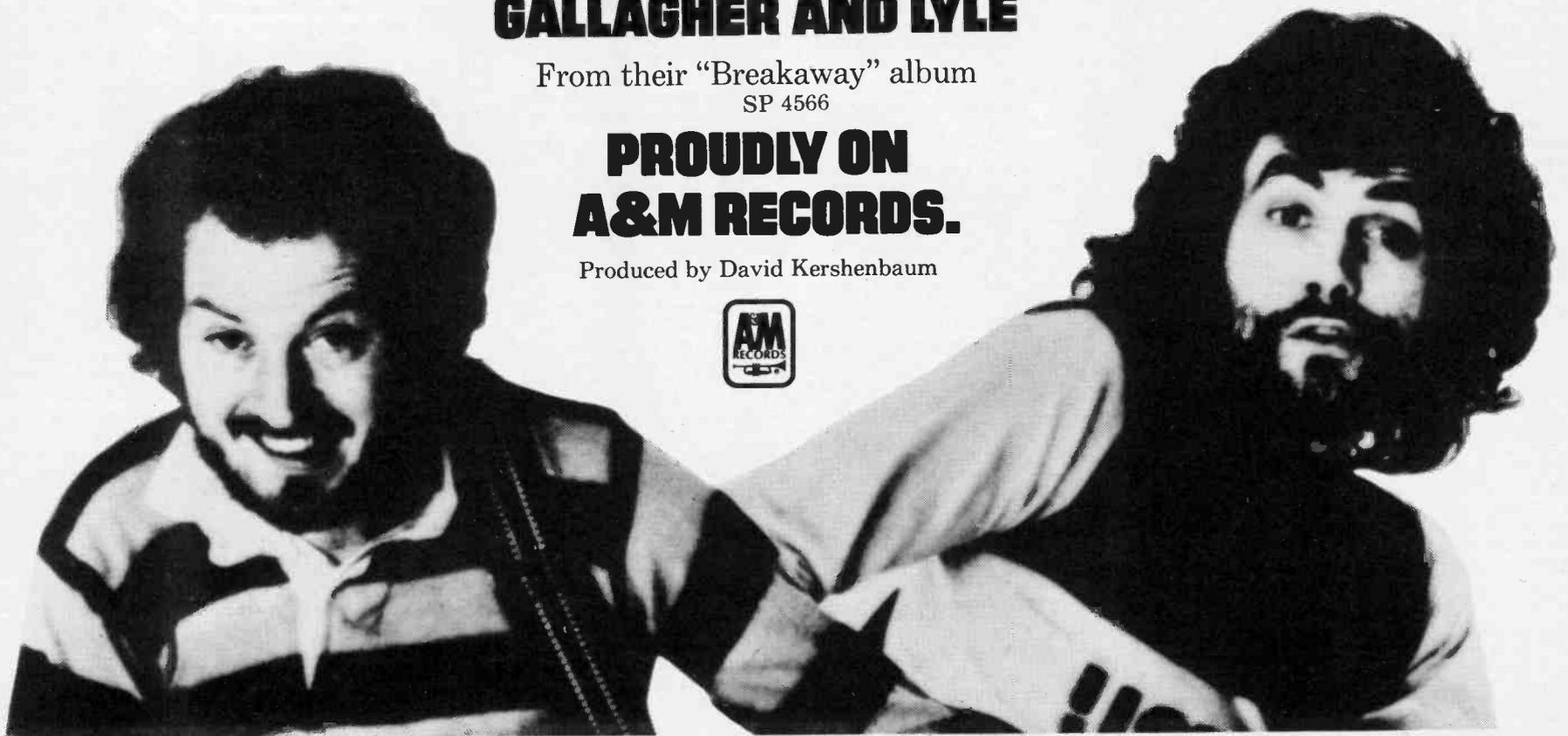
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**THE NEW SINGLE FROM  
GALLAGHER AND LYLE**

From their "Breakaway" album  
SP 4566

**PROUDLY ON  
A&M RECORDS.**

Produced by David Kershenbaum



# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (5/20/76)

Continued from page 22

- WHB—Kansas City**
- NEIL SEDAKA—Love In The Shadows (Rocket)
  - PRATT & McCLAIN—Happy Days (Warner/Reprise) 19-9
  - ★ ROLLING STONES—Fool To Cry (Rolling Stones) 20-13
- KEWI—Topeka**
- AMERICA—Today's The Day (W.B.)
  - BILL COSBY—Yes, Yes, Yes (Capitol) 25-11
  - ★ PRATT & McCLAIN—Happy Days (Warner/Reprise) 18-6

## North Central Region

- TOP ADD ONS:**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
  - FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Warner/Reprise)
  - BROTHERS JOHNSON—I'll Be Good To You (A&M)
- PRIME MOVERS:**
- JIMMY DEAN—IOU (Casino)
  - ANDREA TRUE CONNECTION—More, More, More (Buddah)
  - KEITH CARRADINE—I'm Easy (ABC)
- BREAKOUTS:**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
  - FLEETWOOD MAC—Rhiannon (Will You Ever Win) (Warner/Reprise)
  - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)

- CKLW—Detroit**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
  - CANDI STATON—Young Hearts Run Free (W.B.)
  - ★ PARLIAMENT—Tear The Roof Off The Sucker (Casablanca) 25-14
  - ★ BELLAMY BROS.—Let Your Love Flow (W.B./Curb) 17-12
- WGRD—Grand Rapids**
- KISS—Shout It Out Loud (Casablanca)
  - BAD COMPANY—Young Blood (Swan Song)
  - ★ WINGS—Silly Love Songs (Capitol) 8-2
  - ★ QUEEN—Bohemian Rhapsody (Elektra) 9-3

- Z-96 (WZZM-FM)—Grand Rapids**
- DOROTHY MOORE—Misty Blue (Malaco)
  - STARBUCK—Moonlight Feels Right (Private Stock)
  - ★ SEALS & CROFTS—Get Closer (W.B.) 29-13
  - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 28-17
- WTAC—Flint, Mich.**
- ANDREA TRUE CONNECTION—More, More, More (Buddah)
  - PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)

- D★ DIANA ROSS—Love Hangover (Motown) 24-11**
- ★ BAY CITY ROLLERS—Rock & Roll Love Letter (Arista) 30-21
- WIXY—Cleveland**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
  - BROTHERS JOHNSON—I'll Be Good To You (A&M)
  - ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 39-27
  - ★ RUFUS/CHAKA KHAN—Dance Wit Me (ABC) 40-29

- WGCL—Cleveland**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
  - DOOBIE BROS.—Takin' It To The Streets (W.B.)
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 25-22
  - ★ BOZSCAGGS—It's Over (Columbia) 13-Q (WKTQ)—Pittsburgh

- D★ DIANA ROSS—Love Hangover (Motown)**
- FLEETWOOD MAC—Rhiannon (Warner/Reprise)
  - ★ JOHN TRAVOLTA—Let Her In (Midland Int'l.) 12-1
  - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 13-9
- WKBW—Buffalo**
- ERIC CARMEN—Never Gonna Fall In Love Again (Arista)
  - AMERICA—Today's The Day (W.B.)
  - ★ KEITH CARRADINE—I'm Easy (ABC)

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 18-14**

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 16-12**

- WSAI—Cincinnati**
- STARLAND VOCAL BAND—Afternoon Delight (RCA)
  - FLEETWOOD MAC—Rhiannon (Warner/Reprise)
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 29-22**
- ★ DON HARRISON BAND—Sixteen Tons (Atlantic) 23-19
- WCOL—Columbus**
- MANHATTANS—Kiss And Say Goodbye (Columbia)
  - THIN LIZZY—The Boys Are Back In Town (Mercury)
  - ★ STARLAND VOCAL BAND—Afternoon Delight (Windsong) 36-19
  - ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 32-22

- WAKY—Louisville**
- PARLIAMENT—Tear The Roof Off The Sucker (Casablanca)
  - BILL COSBY—Yes, Yes, Yes (Capitol)
  - ★ JIMMY DEAN—IOU (Casino) 28-1
  - ★ MANHATTANS—Kiss And Say Goodbye (Columbia) 20-10
- WBGW—Bowling Green, Ky.**
- BRASS CONSTRUCTION—Movin' (U.A.)
  - ATLANTA RHYTHM SECTION—Jukin (Polydor)
  - ★ DOOBIE BROS.—Takin' It To The Streets (W.B.) 27-15
  - ★ WINGS—Silly Love Songs (Capitol) 21-11

- WJET—Erie, Pa.**
- BOZSCAGGS—It's Over (Columbia)
  - CYNDI GRECO—Making Our Dreams Come True (Private Stock)
  - ★ STARBUCK—Moonlight Feels Right (Private Stock) 28-14
  - ★ GARY WRIGHT—Love Is Alive (W.B.) 30-16
- WRIE—Erie, Pa.**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
  - QUEEN—Your My Best Friend (Elektra)
  - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 30-21
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 10-7

- WCUE—Akron**
- MARVIN GAYE—I Want You (Tamla)
  - DOOBIE BROS.—Takin' It To The Streets (W.B.)
  - ★ HEART—Crazy On You (Mushroom) 24-16
  - ★ WINGS—Silly Love Songs (Capitol) 5-1

- WYRI—Erie, Pa.**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
  - QUEEN—Your My Best Friend (Elektra)
  - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 30-21
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 10-7

- WYRI—Erie, Pa.**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
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  - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 10-7

- WYRI—Erie, Pa.**
- CYNDI GRECO—Making Our Dreams Come True (Private Stock)
  - QUEEN—Your My Best Friend (Elektra)
  - ★ ANDREA TRUE CONNECTION—More, More, More (Buddah) 30-21
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 10-7

- WFIL—Philadelphia**
- NONE
  - FLEETWOOD MAC—Rhiannon (Warner/Reprise) 18-13
  - D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 16-12
- WIBG—Philadelphia**
- JOHN TRAVOLTA—Let Her In (Midland Int'l.)
  - STEVE MILLER BAND—Take The Money And Run (Capitol)
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 24-15
  - ★ ERIC CARMEN—Never Gonna Fall In Love Again (Arista) 16-10

- WPGC—Washington**
- RHYTHM HERITAGE—Baretta's Theme (ABC)
  - STARBUCK—Moonlight Feels Right (Private Stock)
  - ★ STARLAND VOCAL BAND—Afternoon Delight (RCA) 12-7
- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 16-12**

- D★ SILVER CONVENTION—Get Up And Boogie (Midland Int'l.) 16-12**

- WCAO—Baltimore**
- STARLAND VOCAL BAND—Afternoon Delight (RCA)
  - CYNDI GRECO—Making Our Dreams Come True (Private Stock)
  - ★ STARBUCK—Moonlight Feels Right (Private Stock) 26-18
  - ★ CAPTAIN & TENNILLE—Shop Around (A&M) 22-17
- WGH—Newport News, Va.**
- STEVE MILLER BAND—Take The Money And Run (Capitol)
  - DOOBIE BROS.—Takin' It To The Streets (W.B.)
  - ★ BAD COMPANY—Young Blood (Swan Song) 14-8
  - ★ DOROTHY MOORE—Misty Blue (Malaco) 12-7

- WYRE—Annapolis, Md.**
- GARY WRIGHT—Love Is Alive (W.B.)
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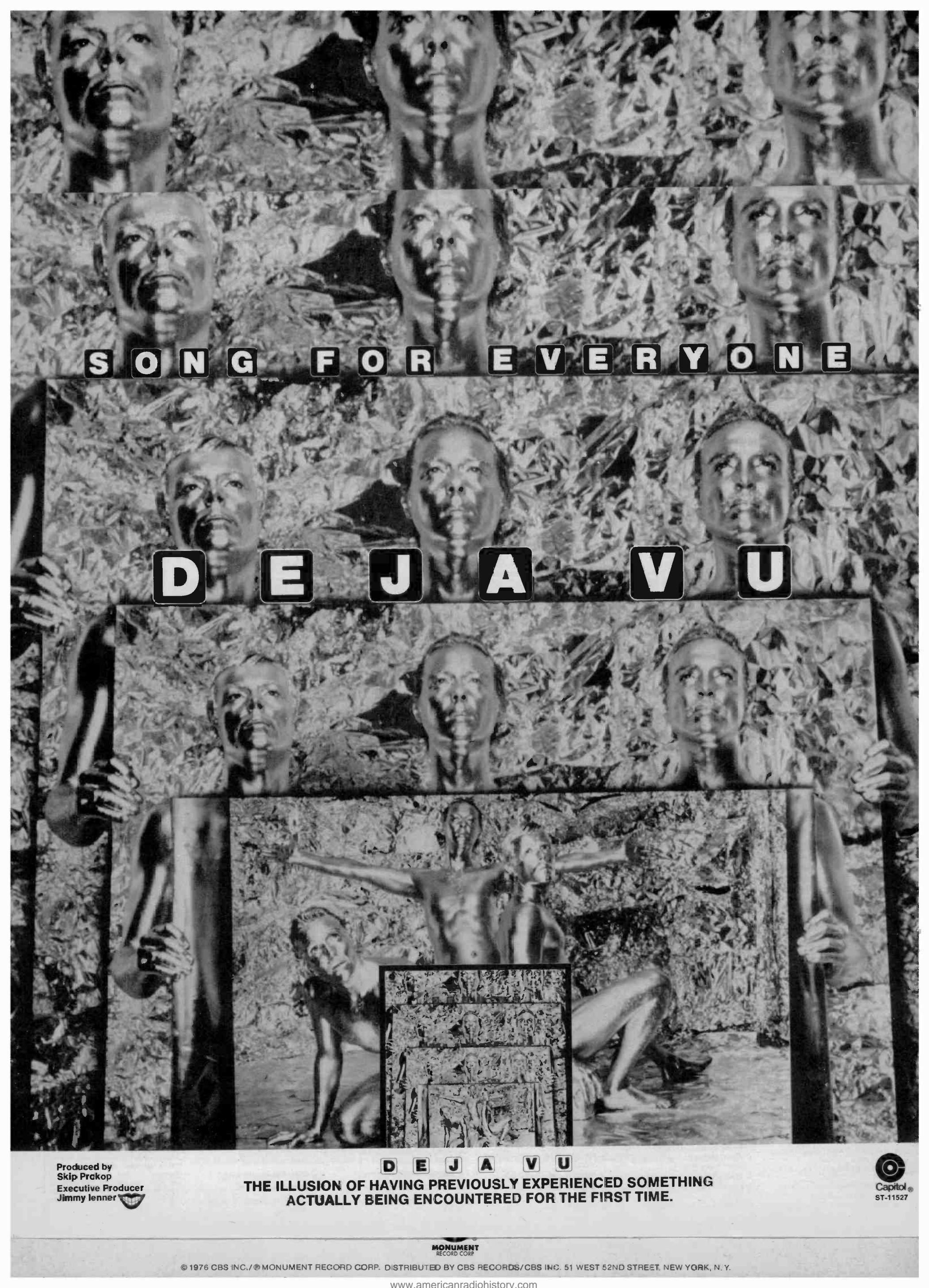
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## Radio-TV Programming

### Suburbs a Different Ball Game It's AM Vs. FM Battle In Thousand Oaks, Calif.

By ELIOT TIEGEL

THOUSAND OAKS, Calif.—KNJO and KGOE are the FM and AM voices, respectively, of this sprawling, verdant community nestled in the shadow of Los Angeles. And as such they compete aggressively to carve a niche for themselves which keeps their stereo adult flavored music and Top 40 pop formats distinctive.

There are some 175,000 persons living in the Simi-Canejo Valleys, with about 80,000 persons residing in Thousand Oaks.

Most L.A. stations can be heard here, plus at least six FMs operating in other cities in Ventura County, the first county to the north of Los Angeles en route to San Francisco.

Thousand Oaks is a small city market in every sense of the meaning, admits Alan Fischler, co-owner with John Poole of KNJO for the past six years. The station was put on the air in 1963 by Sandy Koufax and three business partners.

KGOE, the local rocker, has been on the air since 1970 and since 1974 has been owned by General Broadcasting which also operates KAFY in Bakersfield and KKIQ in Livermore in Northern California.

Although they compete for the same advertising dollar, their two audiences "are very different," says Dave Camper, KGOE's 21-year-old program director.

KJNO, which has been stereo 18 hours a day since its launching six months ago, expanded its musical scope to include a select number of singles. "We're playing everything from Olivia Newton-John to the 101 Strings," says Fischler, who created the music format.

Fischler, who says KGOE is not his competition musically, says the addition of singles "gives us a more current sound. Usually the song will wind up in an album several months later, so why wait?"

Fischler's prime audience is the

30-50 age bracket. He soothes them with a non-automated concept of 10-minute musical clusters followed by two commercials separated by a public service or time announcement or ID.

For the first five years of his ownership, Fischler auditioned all the music himself. Now he and Larry Collins, the program director, audition new LPs cut by cut.

The station's playlist is its format, Fischler explains. The DJs work from the station's handbook which Fischler created to explain how the music should be slotted during the 10-minute periods.

The cluster begins with an instrumental with "lots of movement" and is then followed by a vocal or a slower instrumental or group sound. Then it's back to the big instrumental sound. "It's like a wave, up and down," Fischler says.

All the LPs are color coded with tape on the spine and special labels on the front cover indicating time lengths and tempo. If a song is not appropriate, there is a white dot pasted right onto the cut.

Green indicates instrumental; red—girl vocalist; blue—boy vocalist; white—piano; brown—guitar; yellow—group vocal; and black show tune or movie score.

All the LPs are filed by artist as well as by color. All new LPs have a special tag at the top which indicates a new addition to the 2,500-title library.

Fischler doesn't think automation would do anything for his operation. Being on the air live allows his eight announcers to "have a reason for being there and not just baby-sit equipment."

On the equipment score, he and Poole have invested \$60,000 in new hardware including a translator which allows listeners in Simi Valley, just over a mountain range, to hear the signal in two different places on the dial.

All tunes are pre- or back-announced; it's up to the air personality, although none of them is built up as such. "We also don't get into the personality of the record," Fischler says. "People want to know what they're hearing, but not the history behind the song. The station is also used as background in stores and doctors' offices, so too much chatter would affect this desired background mood.

Mornings, there is a bit more chatter and the tempo brighter (John Denver, Marvin Hamlisch); the afternoon tempo is medium (Frank Sinatra, Robert Goulet) and the evening when the station claims its strongest listenership is Jackie Gleason, 101 Strings, soft voices.

How does he extricate himself from the shadow of Los Angeles? By doing local promotions, announcing lost pets and keeping the music constant with a "bright and beautiful" concept.

Naturally being a small market within an hour's drive of Los Angeles, KNJO is a way station for DJs learning the trade and moving on. "You have to resign yourself that if you have good guys you're training them for somebody else," Fischler says.

The current lineup of announcers includes Dave Blackmor, the 6-10 morning man (in radio 10 years with stations in Ventura and Santa Barbara); Larry Collins, 10 a.m.—1 p.m. (in the business 15 years in the Midwest); Tom Hanson, 1-7 p.m. (a col-

(Continued on page 36)



WSAV photo

ON THE AIR—"She was in town for a concert and she was great," says WSAV music director Jerry Katz as he talks with Tanya Tucker over the air on the Savannah, Ga., station. MCA Records promotion executive Jeff Lyman, who works out of Atlanta, set the visit up.

### TV REVIEW

## Nothing Dull About Song Festival Show

LOS ANGELES—You'd think that a tv show focusing on a group of amateurs singing their own compositions would—at best—be dull. But you'd be wrong.

The Gene Weed creation—"And Then There Were Twelve"—exhibits some of the most poised and polished entertainers and entertainment you'll find on tv this year. KHJ-TV, channel 9, Los Angeles, is showing the hour documentary of winners of the American Song Festival competition at 9:30 p.m. May 23. Thereafter, the tv special will be syndicated around the country.

Weed, head of Film Factory, and his brother Ron wrote and produced the show. Weed and Allan Angus directed it. Part of the genius behind the entire production was music conductor Dave Pell and you'll see him playing clarinet on one song. Executive producer of the show was Tad Danz, boss of the Festival.

Since the show was taped, five of the 12 artists that appeared on it have signed record contracts. Weed liked one of the acts so much he signed him to Gene Weed Productions for Farr Records. Also, the act of James and Jennifer Summerset who perform "Country Woman" on the show. Robbin Thompson, who does "The Boy From Boston" on the show, has gone to Atlantic Records.

Lawrence Menasco Jr. with his wife singing harmony in the background along with a friend, was excellent on "Maybes." Phil Galdston and Peter Thom were outstanding

on the grand prize winner "Why Don't We Live Together": this song has been cut by six artists, including Barry Manilow, according to Pell.

Ed Williams also did well on "Harmony."

The show, hosted by Marty Robbins, is a fine tribute to the winners, and should serve as excellent promotion for this year's song competition.

CLAUDE HALL

## Launch New Formats For Automation

LOS ANGELES — Drake-Chenault Enterprises is launching two new formats for automated programming. "XT-100" will be an album-oriented rock format, according to Lee Bayley, vice president of programming and station relations. The other format will be a beautiful music programming service and DC is working on it now.

The firm, located in the suburb of Canoga Park, already has "XT-40" with Top 40 music. "Contempo 200" featuring oldies; "Contempo 300" which is the new name of the old "Hitparade" package; "Great American Country," and "Super Soul."

Bayley is now looking for oper-

(Continued on page 36)

## CB Spawns New Song; Hits WMAQ's Playlist

CHICAGO—Some songwriters labor for years without being discovered, but a dynamite expert and an employe of Bell Telephone set off a stir here last week over WMAQ, 50,000-watt country music station.

It all started when Rick Dettmann and Mark Withey, who'd met over a CB unit, called 7-midnight air personality Ellie Dylan.

Around 8 p.m., Dittman and Withey called Ellie on the request line and asked her to play a song to inspire them. A couple of hours later, they called back and said they'd written a song in her honor—"Lonely Hours Lady."

WMAQ general manager Charlie Warner has been engineering Ellie's show (NBC engineers are on strike) and while one of the men sang and the other played guitar, Warner taped the song and later Ellie played it back over the air to "fantastic" response. The next day, the station asked the two men to come to the station's studios and tape a better version.

"The song is getting enough requests from listeners to add it to the playlist," says Ellie.

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# CHICAGO CHANGE Progressive Rock On Full-Time At WXRT



**WRAPPING UP**—Scott Muni, program director of WNEW-FM in New York, wraps up a live interview on the progressive station with British singer-songwriter John Miles, London Records, left; in center is Joshua Blando, assistant national promotion director of London Records. Miles was in the states to promote his LP "Rebel" and the single from it, "Music."

CHICAGO—WXRT drops its foreign language daytime programming and goes full-time progressive rock Monday (26).

Use of old-fashioned techniques—no jingles, no recorded commercials, and letting disc jockeys pick their own music—has turned a midnight to dawn experiment with rock into top ratings in less than four years.

"In 1972, we took the unused portion of our program time and decided to see if progressive rock could be fired up again after it failed so miserably at almost every other Chicago station that tried it," says Dan Lee, general manager of the 50,000-watt FM that had featured primarily Latin shows in its foreign format.

"When we were midnight to 6 a.m., we were getting a lot of response, but not much advertising. So, we decided to go to 10 p.m. to see if we could entice a few advertisers," he explains. "At 10, we got some ad-

vertisers and we actually made it into the ratings book at least once.

"That gave us an indication there was, in fact, an audience out there."

The rock moved up to 8 p.m. one year later in May 1974, and was so successful starting time was again advanced to 6 p.m. in January 1975, to handle the influx of advertisers.

Last October, WXRT advanced rock to 3 p.m. and Lee says "that pretty much gave us the sampling we needed to know whether we were going to be able to go full-time."

The decision to go full-time came in late March after WXRT showed up ranking high among 18-34-year-olds from 7-12 p.m. and tops with the same group on the FM dial 3-12 p.m. in the ARB January-February average quarter hour metro area survey.

Program director John Platt says he thinks "fine rock" made it at WXRT simply because "there was a void to fill.

"Chicago really didn't have a station that was committed to exposing as much good music as possible. People were looking for a station like that to latch on to."

Even though Platt regularly uses the phrase "progressive rock" to describe WXRT's format, he does not feel bound to play only progressive music.

"We want to present what we consider is the best music available—not just what is big in sales or big in a given category. We use rock as the lowest common denominator and work in jazz, blues, country and even classical.

"We want to present the full spectrum of music that is happening now. That's why what we're playing now has probably changed some in the past couple of years," he explains.

Platt says he, Bob Shulman and Seth Mason were hired shortly after the rock experiment began and now handle "day to day operations pretty much on our own," with Mason handling advertising and Platt and Shulman supervising the music.

Platt says the trio was an independent corporation on a profit-sharing plan with the station until they became full-time employees when WXRT moved rock up to 3 p.m. last fall.

All three do air shifts. And Platt and Shulman screen new albums independently of each other, then get together to decide which ones should be put in the air studio library for the other jocks to make up their programs from. Split decisions on albums are put to a majority vote of the staff.

"We don't work from a playlist or

a rotation of any kind," Platt says. "It is a very difficult type of radio to do well because you are putting so much pressure on the announcers to put together a show that has balance, appeal and coherency."

Platt also draws up a featured artist list to highlight two artists among the other performers each night. The lists are distributed in record stores to let listeners know what is coming up.

There is great flexibility in the featured artist area. "We don't play an hour or two of Janis Joplin because people would just o.d. on it," says Platt. "Sometimes we will do a couple of sets by the artist or do sets revolving around the artist. Sometimes taped interview material also is used."

In addition to distributing 60,000 featured artist cards, WXRT centers most of its other advertising on them and on special programs like syndicated concerts and the feature most commonly associated with WXRT: station-produced concerts called the "UnConcert" because they are sponsored by 7-Up, the "Uncola."

The UnConcerts are one hour and are uninterrupted, with ads and background material coming at the beginning and end of the show.

They are taped at local clubs like Quiet Knight or Amazingrace, but cannot be done at bigger arenas like Aerie Crown or the Auditorium because of union problems. "We have gone as far as Madison, Wis., to tape UnConcerts," Platt adds. "That's where we just did a Patti Smith show."

Other UnConcerts have featured Weather Report, Leo Kottke, Tom Paxton, Emmylou Harris and Randy Newman. About 125 UnConcerts have been aired so far, and "we never have had one bootlegged or pirated," Platt says.

Platt says the progressive format has never used identification jingles. "We decided that in the very beginning because of the clutter of jingles on other stations in the market," he explains.

Nor will the station accept any prerecorded commercials. Platt explains that as a progressive station improves its ratings, it draws more national spots, "and slowly but surely, the station begins to sound like an a.m. station or whatever."

"We will create a music bed on tape and read live over it for a concert or record or something where music is the product," Platt says the policy has cost the station a few advertisers. But most eventually accept it, sometimes grudgingly, if for no other reason because it is the only

(Continued on page 36)



**The San Diego Zoo's Joan Embery turned a 4500 lb. elephant loose with our latest Jingle Package. How did it sound back at the studio?**

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 Describe format \_\_\_\_\_



**Peters Productions, Inc.**

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## A Bicentennial Contest Launched

LOS ANGELES—The American Revolutionary Bicentennial Contest has been launched into syndication by Gerry Peterson, program director, and Russ Wittberger, general manager of KCQB in San Diego. Already, 26 markets have shown interest in the promotion.

The syndicated version will be available in two different styles. If the radio station buying the promotion wishes, Wittberger and Peterson will supply everything, including the magazines with the contest questions tailored to the individual station. On the other hand, some stations may wish to print the contest pamphlet themselves and Wittberger and Peterson will merely advise them on details.

In any case, 110 bicentennial minutes of programming come with the package.

The promotion disturbed several competitors in San Diego. A couple even complained to the FCC and the FTC. However, the promotion is totally legit, it was said.

"Radio stations may not want the contest," says Peterson. "But they damned well also don't want it across the street on another radio station."

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QUEEN'S NEWEST HIT-BOUND SINGLE

*"You're My Best Friend"*

E-45318



7E-1053

## Cole's All-Night Humor

MIAMI—The all-night Bob Cole show on WWOK recently staged its most successful "gimmick" show, in a six-hour uninterrupted comedy show.

The show offers varied features throughout the year, but Cole said, "It was the most well-received gimmick I've had... a super programming positive, and so simple. I don't think \$100 bills would have attracted a larger audience."

The program, whose only interruptions came from the announcement of comedy artists and call letters, was the culmination of a month's worth of promotion on WWOK and in local newspapers.

Comedians featured included country humorists Jerry Clower, Wendy Bagwell, Justis Wilson, Jerry Jordan, Andy Griffith, Charlie Douglas, Jim Nesbitt, Oscar Ray and Bob Murphey. Also featured were Hudson & Landry, Bill Cosby, W. C. Fields, the Bickersons, the Watergate Comedy Hour and scores of others on disks.

Due to the response, WWOK is now programming comedy regularly in dayparts, and plans another "All Night Salute" on Cole's show soon.

## Programming Comments

### Jim Maddox Program Director KDAY, Los Angeles

How long should a playlist be? I really have no opinion. The playlist at an r&b station is a little different from that of a Top 40 station, aside from the kind of records played. The playlist of an r&b station should be a little longer, if for no other reason than there's no vast supply of oldies to draw upon... you're left mostly with new product... plus album cuts.

However, I believe in a disciplined format and that the most popular songs should come back at you more than the also-rans. Here at KDAY, we have two lists—one for the record shops to give away to record buyers and the other for the disk jockeys in the control room. I would never put anything on the printed list that reaches the public unless we've played it. But the printed list is longer. Sometimes the

list in the control room is down to 15 records.

In regards to tuneout, I think that people listen to a radio station for a given thing and when you give the audience something it doesn't expect, they turn the dial. We're very cautious about what we give the listener. And I think the great rewards of radio will go to the person who reaches out to find that new thing that fits well with their format to make it unique.

As for disco records, I think the entire disco scene in Los Angeles is tired. Los Angeles is just not a disco town, per se. And disco records are a problem anyway for a radio station because there's a vast difference between listening to a record in a disco and on a radio station. Realizing that our listeners listen, rather than dance to what we play, though we do give them a good tempo in music, there's a difference between listening and dancing, "Get Up And Boogie" was one record I didn't want to add, but everyone was on it. I think that was the only pure disco record on the list a week or two ago.

In Los Angeles, disco has never seemed to get a foothold. In New York, disco is an entirely different thing.

Too, the discos in Los Angeles are not programmed well. There are only a couple of exceptions. I think the kids spinning records in discos out here are frustrated deejays; in New York, on the other hand, the disco programmers take pride in their job. In New York, disco programming has become a science unto itself. They try to keep people on the floor and happy so they'll stay longer and drink more.

LOS ANGELES—Art Vuolo Jr. never ceases to amaze me; he is, without doubt, the world's greatest radio buff—I think he even has an autographed picture of Jim Stagg and Dick Biondi on the wall in his bathroom. Vuolo operates Logos Unlimited, 2335 Twin Lakes Dr., Suite 2B, Ypsilanti, Mich. 48197. He puts out a Rock Guide for radio stations (he actually turned a fannish hobby into a living) in 57 markets and has a Country Guide for country music stations that is growing. Says he just signed WIRE in Indianapolis. The Rock Guide lists radio stations in markets from Topeka to McAlester, Okla., all rock formatted. And Vuolo designates what kind of rock. "This radio station guide lists all of the major AM and FM rock stations in most major cities throughout the U.S. and Canada. Space limitations would not allow the inclusion of every station in every city, but we've listed enough of them to get you from one end of the country to the other and never run out of good contemporary music on the car radio." Yeah, but I noticed, Art, that you didn't have a rock station listed for Pecos, Tex.

Jay Trachman in his Fruitbowl gag sheet for disk jockeys says: "The reason no one's been able to locate a proper will by Howard Hughes is that Clifford Irving hasn't written it yet."

Kevin O'Brien: I just don't think that picture of Michael (Candy Pants) Henry would fit in a family magazine like Billboard. And neither would that promo: "WNOE gives you something you can really get your teeth into."

George Beier, music director of KFMQ in Lincoln, Neb., is leaving the station after 2½ years to do the overnight shift at KLZ-FM in Denver... Bo Donovan, director of creative services for Peters Productions, San Diego, sent me a demo of some new jingles the firm is doing. "We are doing image concepts for radio and tv. Everything from graphics to audio and things are going great." And I would imagine that old Bo will be glad to supply a demo to anyone giving him a phone call at 714-565-8511.

Drew Murray is the new program director of WKLS in Atlanta, which is using the Lee Abrams "Superstars" format; Murray had been the music director... Jack Hayes, program manager of KOIN in Portland, Ore., was looking last week for a mid-day personality who is good at production. "Guy should be at least 28 with good references and experience."

Mike Button, operations manager of CFCN in Calgary, Canada, was in Los Angeles last week cutting some new jingles for the 50,000-watt adult contemporary station. Owners have filed for an FM in the market and Button is looking forward to putting it on the air in an AOR format... Harry Gindhart is leaving WGBM and WINH in Georgetown, S.C.; he was operations manager of both stations and is looking for someone to replace himself; call the station at 803-546-5141. The FM is partially live, partially automated using SMC equipment; the AM is MOR, daytime only.

Irv Schwartz, manager of WCLU in Cincinnati, is looking for a good

## Vox Jox

By CLAUDE HALL

production and operations supervisor, someone very creative with either modern country or Top 40 background; 606-581-4950... Jim King, program director of WDEG in Chattanooga, 615-267-3392, is looking for a good personality with personality to do a mid-day show.

John Millinder, former operations manager of WMAV, Springfield, Ill., is looking; 217-787-5365. Has a first ticket... KCBQ in San Diego is looking for a morning personality and program director Gerry Peterson says that "formula jocks need not apply." He wants someone who can get heavily into community activities... I'm sitting here listening to "Hobo John" by Dave Diamond on Claridge Records. It's just hard to believe old Diamond is a recording artist now. As is Ron Fraiser... And I was with Gene Weed a day or two ago and he's producing records now. Going to do a CB record. Snuff Garrett is also cutting a CB record. And both Weed and Garrett are ex-disk jockeys. Garrett is a lot more ex than Weed! In fact there are rumors that Garrett may have been lousy on the air. In any case, he made enough money producing records to buy up all his old airchecks. As you read this, Garrett, wife, kids, and maid are somewhere around Santa Fe, N.M. vacationing.

Gary Byrd is another disk jockey, along with people such as Charlie



BYRD

Tuna, who started in radio around the age of 15. At WUFO in Buffalo. And, wouldn't you know, he also is a record artist on RCA. But his main job is doing the midnight-5:30 a.m. show on WWRL in New York. He also wrote a song that'll be on Stevie Wonder's new album... George Woods has left WWZ in Charleston, S.C., to go to WBT in Charlotte. The staff chipped in for a case of Coors as his going away party. Imported Coors, that is; seems that some forward-thinking individual has managed to work a deal where they take Coors down to Mexico, ship to Myrtle Beach, S.C., slap a label on it, and sell it to the public as imported beer.

You can get a copy of Kaleidoscope News Service and/or Country Kaleidoscope free by writing Mark McKay, P.O. Box 4819, Walnut Creek, Calif. 94596. McKay tells me that he currently has about 500 deejays subscribing around the world. McKay does one-liner information bits about artists and records; very good. Write for a copy and judge for yourself... Bill Oxley, last at KFMB in San Diego, has joined the staff of Frank N. Magid Associates, Marion, Ohio; Oxley is a research analyst specializing in market studies.

Snuff Garrett: I was only kidding about you being lousy on the air. Wesley Rose says you were great. But then, anyone who can think up funny things to say about Wichita Falls has got to be good... David (Charlie Brown) Perkins, 713-334-2608, is looking for full-time work; says he'd be better on a country music station or a Southern MOR operation. Experience includes WBAP in Fort Worth and KIKK in Houston... Biff Collie has written a book listing country music stations in the

U.S. and Canada. Going to be sold at truckstops to people on the move so they'll be able to tune country stations coast-to-coast, I hear.

I've been wondering where some of the old pros have disappeared to. Well, Herb Oscar Anderson crops up at WOR, where he'll do a 4-7 p.m. show on the New York station. WOR general manager Herb Saltzman is striving to give the station the same clout in afternoon drive that they have in morning drive with John Gambling... Lineup at CK-101 in Cocoa Beach, Fla., a new stereo rocker, includes music director Ron St. James 6-10 a.m., program director Benjamin Hill 10 a.m.-1 p.m., Jim Pierce 1-5 p.m., Michael Stone 5-9 p.m., Spanky McCoy 9 p.m.-1 a.m., Tim Love 1-6 a.m. and Jim Lewis on weekends. Station is kicking out at 100,000 watts and using the phrase: "Your Music Connection."

At WNGA in Nashville, Ga., you'll find station manager Duane Tucker, music director Wayne Taylor, air personalities Billy Maupin, Lamar Jowers, and Mark Tucker, and sales representative Kenny Harrell. It's a country music operation... Ron Elz, the original Johnny Rabbitt, is back on KXOK in St. Louis. He used to do the evening show on the station oodles of years ago and grew to be literally a god in the market with teens in the evening. I remember, I think, numbers such as 70% of the market, but he may have only had 50%. The photo at right comes from around 1963. Since then, Elz worked in record promo-



ELZ

(Continued on page 36)

## Bubbling Under The HOT 100

- 101—BARETTA'S THEME, Sammy Davis Jr., 20th Century 2282
- 102—YOU'RE JUST THE RIGHT SIZE, Salsoul Orchestra, Salsoul 2007 (Caytronics)
- 103—YES, I'M READY, Tom Sullivan, ABC 12174
- 104—YOU ARE SO BEAUTIFUL, Ray Stevens, Warner Bros. 8190
- 105—NIGHT WALK, Van McCoy, H&L 4667
- 106—(WHAT A) WONDERFUL WORLD, Johnny Nash, Epic 8-50219 (Columbia)
- 107—TUBULAR BELLS, Champs Boys Orchestra, Janus 259
- 108—IT'S BETTER THAN WALKIN' OUT, Marlena Shaw, Blue Note 790 (United Artists)
- 109—SMOKE GETS IN THE EYES, Penny McLean, Atco 7048
- 110—LADY OF THE LAKES, Starcastle, Epic 8-50226 (Columbia)

## Bubbling Under The Top LPs

- 201—A CHORUS LINE/ORIGINAL CAST, Columbia PS 33581
- 202—STARLAND VOCAL BAND, Windsong BHL1-1351 (RCA)
- 203—JACO PASTORIUS, Epic PE 33949
- 204—PASSPORT, Infinity Machine, Atco 36-132
- 205—NEIL SEDAKA, Live In Australia, RCA VPL1-1540
- 206—WILLIE NELSON, Phases & Stages, Atlantic SD 7291
- 207—FAIRPORT CONVENTION, Fairport Chronicles, A&M SP 3530
- 208—STEVE MARRIOTT, Marriott, A&M SP 4572
- 209—ROGER WHITTAKER, RCA APL1-1313
- 210—SAVOY BROWN, Skin 'N' Bone, London PS 670

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### Profit Center Expands In Dallas

DALLAS—The Profit Center, a jingles and promotion firm here operated by Ralph Stachon, has formed a new division called Broadcast Personnel Mart to consultant in management and offer a personnel placing service. Stachon points out that the new division was a natural evolution "because executive vice president Jim Collins and I have for 15 years been solving problems for broadcasters at all levels and in varied situations." Personnel will be pre-screened and tested.



**Thanks Frank,  
Ray Colomb  
Chicago**

## State Funds Back Tenn. Folk Album

By DONNA BARHAM & GERRY WOOD

NASHVILLE—Dr. Charles Wolfe, English professor at Middle Tennessee State Univ., has been selected by the Tennessee Arts Commission, along with Dr. Harry Godwin of Memphis, to produce a unique two-record LP set titled "Tennessee Folk Music: The Bicentennial Collection," with one side devoted to the black tradition and the other to the white.

Approximately 20 artists will be represented on the album project which will include dance music, gospel, old-time ballad singers and fiddling numbers. Wolfe is putting together the set, and Godwin will work with him on the black tradition counterpart. Godwin is a noted blues scholar.

The nonprofit project, funded by the state, is aimed toward a July 4 release date with a tentative price of \$7.50.

"We'll avoid including professional musicians to insure the album is genuine Tennessee folk music," comments Wolfe. "However, the set will be aimed at the general public rather than hardcore folk music enthusiasts."

A panel of folk music experts in Virginia recently voted an album produced by Wolfe and Dr. Stephen Davis of Austin Peay State Univ. as the "best old-time recording of the year."

The LP, "Monticello: Mountain Music from Southern Kentucky," features the banjo playing and fiddling of a backwoods veterinarian and his assistant, recorded on location.

The professors shunned a studio because they felt it would take a vital element away from the style of music they produce. So they roam the hills of Tennessee, Georgia, North Carolina and Kentucky, searching for genuine folk music talent—and recording the mountain musicians in living rooms and front porches.

"These people would feel uncomfortable in a studio," Wolfe notes. "Some of the most creative music in this area is produced by people who don't like to venture out of their surroundings. This type of music was played and sung before the invention of the guitar—and so most of it is on banjos, fiddles, and home-made instruments."

One such instrument is a banjo with a slide apparatus. "It's unique, and sounds like a combination of a dobro and a steel guitar."

Wolfe and Davis set up a nonprofit label—Davis Unlimited Records—and the enterprise lists another LP produced by Wolfe, "Going Back To Tennessee," featuring three musicians now in their 70s who used to play together as the Perry Country Music Makers 40 years ago.

Wolfe believes this type of music is dead at "Grand Ole Opry," and he feels people are hungry for it. Davis Unlimited also plans to reissue some old 78s into LPs and to build an archive of folk lore tapes.

## A Step Up For Ohio's WMNI

COLUMBUS, Ohio—When the sounds of the North American Country Cavalcade recently flowed from the Southern Theater to many of the 685 Mutual network outlets, it marked another important step in the continuing progress of WMNI as one of the nation's most significant country stations.

The Country Cavalcade is a component element in the new series of country broadcasts being featured weekly on Mutual. An origination through KERE, Denver, was spotlighted April 10. Both shows were taped a week before airing.

The first Columbus segment in the continuing series featured Tommy Overstreet & the Nashville Express and other acts. Serving as emcee was veteran WMNI deejay and program director, Ron Barlow.

A unique aspect of the WMNI operation is that its parent organization, North American Broadcasting, owns the Southern Theater as well as the hotel of the same name in which it is located. The WMNI studios and offices are located on the top floor of the structure.

For the president and founder of North American Broadcasting, William R. Mnich, a man whose entire career has been devoted to the radio industry, the nationwide Mutual network exposure represented further progress in his determination to make WMNI one of the top ranked country stations in the nation.



White House Record—Sonny James presents a plaque containing his bicentennial-flavored LP "200 Years Of Country Music" to Milton Mitler, head of the national bicentennial committee, at the White House.

## JAMES INTO WHITE HOUSE

NASHVILLE—Sonny James has been honored at the White House where he presented a plaque designed for President Ford and the bicentennial commission, containing an early copy of his LP "200 Years Of Country Music."

James was accompanied by his wife, Doris, and Mae Boren Axton of Rogers & Cowan Public Relations. Their half-day visit to the White House was climaxed by a visit with Mrs. Betty Ford.

The group was invited to visit the Speaker of the House, Carl Albert, and also met with Sen. Howard Baker of Tennessee.

The Columbia album, a chronology of some of America's greatest country songs, has been a strong chart item for James, and this marks its 15th week on the Billboard Hot Country LP chart.

## A 15th Anniversary For Muscle Shoals

NASHVILLE—BMI president Edward Cramer and vice president Frances Preston lead a contingent from the performing rights organization to Rogersville, Ala., where BMI hosts a dinner celebrating the 15th anniversary of the Muscle Shoals music business May 24.

Several hundred guests have been invited to attend the dinner "honoring the 15th year of Muscle Shoals music and the people who make it."

Roger Sovine, Helen Maxson, Del Bryant, Jerry Smith and Patsy Bradley from the Nashville BMI office also will attend the event at Joe Wheeler State Park Resort.

The Muscle Shoals music industry began in 1961 when producer Rick Hall opened his first studio in the small Alabama town. Since then the recording scene there has mushroomed with Muscle Shoals songs landing on soul, pop, country and easy listening charts.

## Songwriters Vie For \$1,000 Prize

KERRVILLE, Tex.—The second annual \$1,000 Country Western Songwriters Contest, sponsored by the Kerrville Music Foundation at the Kerrville C&W Jamboree, has been announced by foundation executive director Rod Kennedy.

The finals will be staged at the July 2-3-4 Kerrville C&W Jamboree at the outdoor theater at Quiet Valley Ranch, nine miles south of Kerrville. The three-day Jamboree features more than 30 Nashville recording stars.

NOW LEADS A BAND

## Clement Exits Texas With Stardom In Eyes

NASHVILLE—Jack Clement, who spawned talk of a talent drain from Nashville to Austin when he moved to the Texas city last year, has moved back to Nashville, formed a new band, hit the studio with Waylon Jennings producing, and has a new goal: "I want to be a star."

The renowned producer-publisher-songwriter debuts with his new group—Cowboy's Ragtime Band—at the Exit/In Wednesday (19). The recording and performing unit includes Jimmy Colvard on guitar; Joe Allen, bass; Charles Cochran, keyboards; Jimmy Isbell, drums, and Clement on guitar, mandolin and vocals.

New material will be previewed at the Exit/In show, and Clement has released the word that he's looking for a label. Last time he looked, he formed his own—JMI Records, a leader in the progressive country movement with such acts as Don Williams, Bob McDill, Larry Kingston, Mary Kay James, Susan Taylor and Tennessee Pulleybone.

Known for his production work with Charley Pride, Jennings, Johnny Cash and Jerry Lee Lewis, Clement has decided to focus his energies on his own recording and performing career.

Clement started in Memphis in the '50s when Sam Phillips assembled a powerhouse of talent: Elvis Presley, Carl Perkins, Roy Orbison, Charlie Rich, Bill Justis, Lewis and Cash.

Clement helped discover Lewis by recording him while Phillips was out of town, and played Phillips the tape as a welcome home gift. He wrote many of the early Sun hits, including "Ballad Of A Teenage Queen," "The One On The Right Is On The Left," and "Guess Things Happen That Way."

He drifted to Beaumont, Tex., and picked up a partner, Bill Hall, now head of Jack & Bill Music and Hall-Clement Music. Moving to Nashville, Clement interested Chet Atkins in signing a new singer named Charley Pride, produced "Snakes Crawl At Night," and watched Pride's career soar.

As a businessman, Clement makes a great songwriter. JMI Records bit the dust. He sold his interest in Clement Studios. And his share of two of his publishing companies was sold to Hall.

"I was kind of strung out, going in a lot of different directions," Clement admits. "The balance got a little crazy for a while."

Prone to such statements as "Shakespeare was just a hillbilly" and "In spite of all the things the world has wrong about it, it does

have some good things to eat." Clement has long been a controversial, complex and perplexing personality on the Nashville music scene.

His decision to move to a ranch in Texas was taken by many as an indication that the Austin magnet was attracting more and more Tennessee talent to Texas. Clement's return from Texas—and his decision to concentrate on the creative aspects of his career—could benefit not only Clement, but Nashville as well.

GERRY WOOD

## San Diego School Fetes Johnny Cash

NASHVILLE — Johnny Cash donned black academic robe and cap May 8 to receive an honorary Doctor of Humane Letters degree from National Univ. in San Diego.

Dr. David Chigos, president of National Univ., commented in his remarks, "Johnny Cash's dedication and professionalism have inspired millions throughout the world. As a humanitarian and entertainer extraordinaire, he has given of himself to causes and people everywhere, and all of us are in his debt. His creative genius, superb self-discipline and warmth of spirit give his endeavors a personal and unforgettable eloquence."

San Diego mayor Pete Wilson proclaimed Saturday "Johnny Cash Day." Cash and wife, June Carter, gave two concerts in the San Diego Civic Theater that night. Among the 250 guests were Cash's daughters Rosanne, who flew from London for the ceremony; Carlene of Wichita; Tara from Ventura, Calif.; and Kathy of Nashville.

## A Texas Evening In N.Y. Niterly

NEW YORK—O'Lunney's, New York's country music club, helped some 350 transplanted Texans celebrate San Jacinto Day April 29 with a party honoring the last battle for Texas independence and benefitting the New York Texan—a monthly newspaper aimed toward the large population of Texas natives in New York.

ABC act Delbert McClinton headlined the entertainers, and beer became the drink of the day while barbecued chicken and ribs ruled as the favorite food. Among the New York Texans drinking and dancing to country music were tv sportscaster Phyllis George, Chet Flippo and Joe Armstrong of Rolling Stone and Janet Scudder, editor of the New York Texan.



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## 4,424 APPLAUD ARTISTRY

## Sinatra King In Nashville, Too

NASHVILLE—The strongest turnout of Nashville music industry leaders in the history of the new Grand Ole Opry House—or even the old Ryman Auditorium—turned the May 10 appearance of Frank Sinatra from a concert into an event.

In a town where Johnny Cash can stroll downtown without causing too much commotion or Kris Kristofferson can sip a quiet beer on 16th Ave. South, the appearance of Sinatra on the stage of the Opry House was electrifying. His walk onstage drew a standing ovation and the drama fired by the consummate showman never slowed.

The concert undoubtedly set a record for the amount of music business executives who showed up purely as fans. Producer Billy Sherrill, who hasn't found the time to visit the "Grand Ole Opry" at Opryland, was there. So was Charlie Daniels, whose music is as close to Sinatra's as Tennessee is to Taiwan. So was Owen Bradley, a Country Music Hall Of Fame member who pioneered the Nashville Sound. So was producer Norro Wilson. And Justin Tubb, son of the legendary Ernest, who plays the "Opry" nearly every Saturday. And country singers Johnny Rodriguez, Faron Young, and Jack Greene. And Tony Orlando who remained in town a day after his own concert to catch the concert.

Record company executives, songwriters, artists, publishers and the general public had snatched up tickets ranging up to \$15 to see if Si-

natra could live up to his legacy. He did.

Preceded by the nitery favorite Sam Buters and the Witnesses featuring Sandy Williams and comedian Pat Henry, Sinatra had the capacity audience of 4,424 completely enthralled from the moment he walked confidently—almost cockily—onstage to the final swoosh of the curtain when he leaned nearly to the floor to catch a final glimpse of the audience applauding with hearts and hands.

Backed by a full orchestra of master musicians, Sinatra sang his way through a collection of some of his best oldies—"My Kind Of Town," "The Lady Is A Tramp," "I've Got You Under My Skin," "Night And Day"—and new material such as his brilliant versions of "Send In The Clowns" and Eric Carmen's "All By Myself."

One squelch of feedback during a sensitive ballad and a couple problems with the aiming of the spotlight were the only blights on an otherwise perfect performance. And they only underscored an important facet of Sinatra's drama: part of the tension that made the night memorable was the audience's knowledge that, should the personal or professional situation slip from Sinatra's grasp, he is capable of crudity and violence. Neither came in Nashville.

Instead, the town was treated to one of the most creative and polished shows it will ever have the pleasure of witnessing: superb ar-

rangements, orchestration and showmanship.

A town of songwriters appreciates that Sinatra takes pains to mention the names of every songwriter of every song he sings.

A town of uncompromising artists appreciates that he won't compromise enough to throw in a Nashville-written song just because he's in town.

And a town of creative talent appreciates one of its own.

Appropriately, after Sinatra closed his show with his powerful version of "My Way" and received another standing ovation, a woman came from the audience to the foot of the stage and offered the king a beautiful crown befitting a monarch of music.

To the cheers of the audience, Sinatra put it on. He wore it well.

GERRY WOOD

## Hudson Producing A New Gospel Act

NASHVILLE — Producer-songwriter Bobby Hudson has been rolling tape in Nashville on a new gospel act and on himself.

The gospel act is Ramona Hutton, formerly with the New Christy Minstrels. And Hudson is finalizing agreements on the master.

Hudson also recorded an LP on himself—"Bobby Hudson"—at Quadrafonic Studio. The album will also be released through Rhythmic Sound Productions, Atlanta.

## Brightest Stars On Opryland's Boards

By COLLEEN CLARK

NASHVILLE — Bruce Springsteen, Neil Diamond, Roberta Flack, Captain Kangaroo, Carol Channing and Frank Sinatra are a few of the names that have graced the Opryland stage in the past three weeks.

Springsteen, Diamond and Sinatra all appeared in sold-out concerts. Flack performed with the Nashville Symphony Pops Orchestra in concert and Channing appeared on the "Grand Ole Opry" while in town to record. She said she had "found her dream of a theater in the Opry House."

Having appeared on stages all over the world, Channing said, "You know, I've always wondered why directors aren't consulted about the design of a theater. If so, they'd all plan them the shape of the Opry House. It's intimate, you feel like you could stand on the stage and reach right out and touch the people, the way the seating wraps the audience around the stage."

Channing recorded with Webb Pierce, while in town, for the Shelby Singleton Corporation. She wrote the lyrics for the country song they recorded. "Webb did the music for the song and has helped me. I really am country in my heart," she commented, "having sung country with my Georgia-born father. He did the harmony and I sang the lyrics." She left Nashville for Los Angeles to rehearse a show she is to do with George Burns.

Captain Kangaroo (Bob Keeshan) taped four episodes of his CBS

series at Opryland for next season, and had nothing but compliments for the park.

Keeshan commented, "We picked Opryland because of its beautiful setting, and the people are all so nice. We've been taping on location for years and it's difficult to find good places to film. The park lends itself to the show."

The four shows are due to air next season, however, "because Opryland has been so good to us, we'll be broadcasting one of them this June to help them out," said Keeshan. Tom T. Hall, Bill Anderson, Minnie Pearl, Jim Atkins and Carol Channing appear in the four episodes shot here.

## Nelson And Price Hit By Grand Jury

NASHVILLE—Willie Nelson and Ray Price were subpoenaed by a Dallas federal grand jury last week in regard to a nationwide, multimillion dollar illegal drug operation.

Officials declined to say why the two were to appear before a grand jury Wednesday (26). Price was served with his subpoena at his Dallas home and an attorney for Nelson accepted his in Austin. The subpoenas were signed by Asst. U.S. Attorney Jay Ethington, who declined to discuss the investigation.

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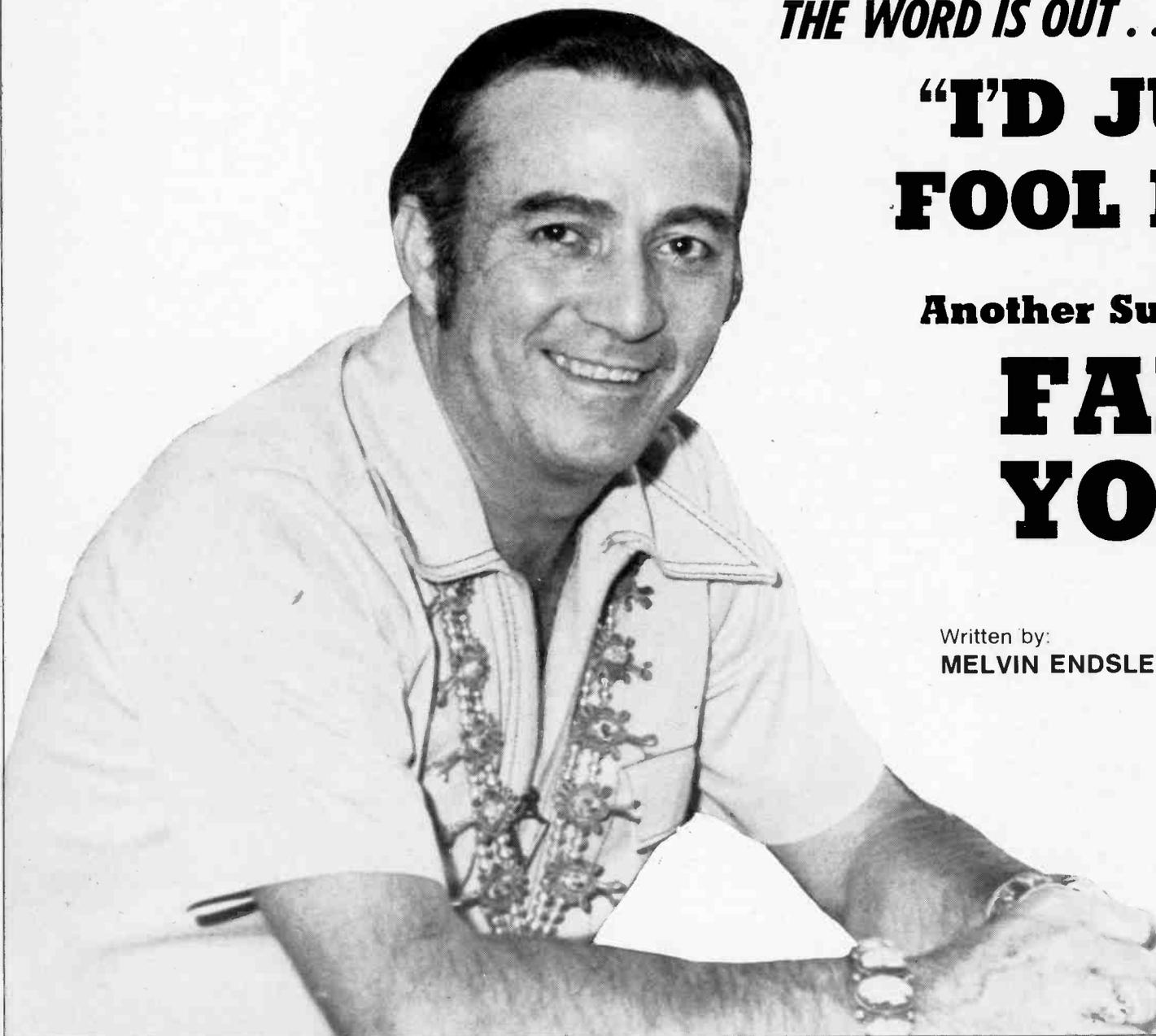
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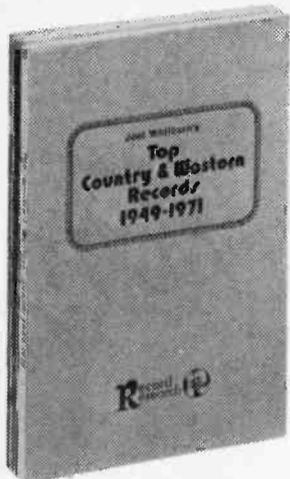
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## Nashville Scene

By COLLEEN CLARK

RCA's Dottie scheduled to appear at the Rattlesnake Roundup in Brackettville, Tex. next week. ... Dottie West and husband Byron Metcalf played host to Emmylou Harris, her producer Brian Ahern, Frank Dycus, who represents songwriter Rodney Crowell's catalog in Nashville for Ahern; Dolly Parton and her secretary Judy Ogle, to a meal of down home Southern cooking last week. Emmylou was here for the taping of Dolly's new syndicated tv show. The dinner was topped off with an informal jam session in Dottie's home.

Hollywood is becoming as important to country music artists as the "Grand Ole Opry." Donna Fargo is making her second trip there in three months. She is scheduled to tape with Mac Davis and "Hollywood Squares" and perform at Magic Mountain in Valencia. The taping schedule is so tight she will be flown by helicopter from the Davis show at NBC to Magic Mountain in order to make her Saturday night appearance on time. ... Farr recording artist Tom Bresh is on a five-city promotional swing through Texas for his current release, "Homemade Love." The trip includes stops at Gilley's Club, the El Paso Cattle Company, the Longhorn Ballroom and the Farmer's Daughter.

Mickey Gilley will tape the Dinah Shore show Wednesday (19). ... T.G. Shepard set to tape the "Mike Douglas Show" June 6.

Ray Wylie Hubbard, Jerry Jeff Walker, Gary P. Nunn, Guy Clark, Rusty Weir, Larry Gatlin and David Allan Coe performed to sellout crowds at Jed's in New Orleans last month. ... The Epperles, featuring Ric Alan, opened a two-month engagement at Sergeants' Supper Club, Hayden Lake, Idaho, and were offered another two-month stint later in the year. ... Johnny Cash and his family visited Sweden presented him with a platinum album for "Johnny Cash At San Quentin," which has sold more than 130,000 copies in Sweden.

New Jersey's Eddie Rabbitt was "guest deejay" for one hour on Lee Arnold's mid-day show at WHN while in New York for a visit. ... Anson Williams, who plays Potsie on the topranked "Happy Days" tv series, was in town last week recording under direction of Jerry Crutchfield. ... Industry veteran Owen Bradley was honored by the Nashville-Davidson County unit of the American Cancer Society.

## 'Sleepy' Johnson Dies On the Job

TURKEY, Tex.—Clifford "Sleepy" Johnson, 67, an original member of the Bob Wills Texas Playboy Band, died last month here while performing on stage in a musical tribute to Wills.

Johnson was taken to the Hall County Hospital in Memphis, Tex., where he was pronounced dead on arrival. Apparent cause of death was a heart attack.

## New Formats

Continued from page 28

ations managers to work at the stations who'll be carrying the new formats.

Art Astor is executive vice president of D-C; Bert Kleinman is executive vice president of programming.

## Brothers Quartet Hosting Concerts In Helena, Ala.

HELENA, Ala.—The Brothers Quartet of Birmingham is hosting a series of free concerts at the Helena school, bringing in some of the best in gospel talent.

Called "The Second Friday Night Concerts," there will be no intermission as a pastor or guest speaker will deliver an invitational, followed by a continuing concert.

Some of the artists who are sched-

uled to appear, or have already appeared, are the Towers, the Southmen, Alvis and the Barnetts, Tommy Atwood, the KeyMasters, the Telestials, the Sago Brothers and Naomi.

Concerts are also planned for Bessemer, Montgomery and Collinville, Ala. in the near future. Anyone interested in obtaining information on the concerts may contact Buddy Poe, c/o The Gospel Road, P. O. Box 6865, Irondale, Ala. 35210.

## A Different Ball Game

Continued from page 28

lege student with the outlet one year) and Doug Lee, 7-midnight (with the station two years). Weekends Carl Adams works 6 a.m.-noon with Carl Guers finishing out the afternoons and Sam Berland and Dave Jones completing the lineup.

Whereas KNJO avoids live remotes in favor of Fischler being involved with civic groups, KGOE is on the scene as a reminder to teens that they have a local station of their own.

Dave Camper, KGOE's program director, says his request line is heavily influenced by people listening to L.A. stations and then calling up.

Camper also speaks of "not being afraid of going on a record" he feels "is going to go." "We promo this fact," he boasts. The station's playlist, which Camper makes up every Monday using Billboard's national surveys, has 35 rotating singles (including seven hitbounds) plus 30 "recurrent" songs and 30 oldies.

The rotation was recently chopped so that the bottom 25 get less play than the top 10 do. Camper does no surveying. He takes heavily requested tunes from his DJs into consideration. Since the parent company owns KAFY in Bakersfield, Camper on occasion speaks with Chris Connors, its program director, about new singles and gets some guidance. "We should speak more often," he admits. Camper has been with General seven years and has

## N.J. House Will Offer Gospel Gigs

POINT PLEASANT BEACH, N.J.—Although a number of movie houses throughout the Eastern Pennsylvania-New Jersey area have darkened screens at varying times for one-night rock concert promotions, the Arnold Cinema is probably the first film house hereabouts to have its facilities used for gospel concert promotions.

Moreover, Robert Buhot, who acquired the movie house two years ago from the Walter Reade chain, is doing the gospel concert promoting himself.

Buhot began the series April 17 for a single performance by the Kenny Parker Trio of Chattanooga, with Patty and Peggy Parker, and Brent Rowan. Group is linked with the Impact label. For Easter Sunday afternoon, Buhot brought in Teddy Huffam and the Gems, another group of Nashville recording artists.

Other gospel concerts already lined up for the Arnold Cinema include the Dynamic Jubilaires on April 25, and the Rhodes Family, a Delaware group, on May 2. The gospel concerts are the first live productions to be offered at the movie house since Buhot took it over.

## Vox Jox

Continued from page 32

tion in the market and that aged him somewhat.

Billy Jack Jackson, air personality at KRDC in Redding, Calif., has launched Billy Jack Jackson Enterprises to promote entertainment. This includes rock, country, jazz and MOR concerts. He's interested in hearing from agents and promoters. 916-243-4824. ... Bob Coleman

dropped by. Says he's been doing some freelance work for a local ad agency and "mostly just being a Hollywood bum." He worked at KELI in Tulsa and KFJZ in Fort Worth. Has a first ticket. And might be willing to give up his current activities for the right radio job. Call him at 213-764-2277. Incidentally, his dad is Pat Coleman, who is now in construction in Montana, but once worked at KBLA, a signal now dark, in Los Angeles.

Michael Sakellarides, 213-389-0728, is looking for work. His experience includes KGW in Portland, Ore., and WPTR in Albany, N.Y. ... WKVQ (the old WROL, Knoxville), is now rocking and the lineup includes Steve West 6-10 a.m., Bob Kaghan 10 a.m.-2 p.m., program director Ron Baptist 2-6 p.m., Bob (Shotgun) Kelly 6-10 p.m., Kid Curry 10 p.m.-2 a.m., Barry Hodge 2-6 a.m. and Allan Douglas and David Q. Lake on weekends. Mike Ambrosini does news. Station calls itself 15Q.

Keystone Broadcasting, a radio service firm in Chicago, is teaming up with Mediastat to measure audiences of radio stations in smaller markets. Nicholas Gordon, president of Keystone, and James Seiler, president of Mediastat,

announced the joint venture. ... Mark Alan has left WBAB in Babylon, N.Y.; he'd been program director. Prior to the radio job, he was a personal manager of radio disk jockeys and recording acts and before that worked for Premier Talent Associates for five years. He's looking; 516-666-3706.

KKYS, P.O. Box 49, Hanford, Calif. 93230, is looking for rock jocks for the FM station and first ticket country jocks for KNGS, the AM side. Send airchecks and resumes to Dave Anderson. ... Two jockeys at WFBL in Syracuse, N.Y., broadcast play-by-play events at a circus the other day—as a public service for blind people. John Leslie and Todd Michaels broadcast to blind guests at the circus, who sat in a special section and listened to the two men via headphones. WFBL program director Jim Ashbery says the event worked so well and he's planning to do it again next year. ... Jimmy Christopher has been at KUTY in Palmdale, Calif., for more than a year, but believes that he's progressed as far as he can go there and would like to move to an album-oriented station. A message can be left at 805-947-0707.

Staff at XEROX in El Paso features John Forsythe 5-9 a.m., Danny Moffatt 9 a.m.-1 p.m., program director Bob Payton 1-4 p.m., Chris Michaels 4-7 p.m., music director Bryan Hartford 7-10 p.m., Jack Marcus 10 p.m.-2 a.m., Bill O'Brian 2-5 a.m., and weekender Charlie Watson.

## Chicago Change

Continued from page 30

way to reach WXRT's audience. And, says Platt, "by and large it has been proved we can get results for our advertisers.

"As a result, as we get more successful and attract more national accounts, the sound of the station will still be the same instead of beginning to sound more and more commercialized. I think that is going to be the saving grace of WXRT," he explains.

When asked if success is going to spoil his format, Platt notes that he has withstood change in previous expansion and growth and says, "It would be suicidal for us to change our policy. What reason would there be to listen to WXRT if it sounds like other stations in the market."

"But," he admits, "there is some paranoia in Chicago among people who are into progressive radio because every time there has been a successful station, it has tightened up its format and gone down the tubes."

"I believe there is enough room in this market for a station that offers a little more variety and does it in a different way. And, he concludes, "we've been proved right so far."

ROB WISHART

## Jordan At Seminar

NASHVILLE—MCA recording act Jerry Jordan highlights the fourth annual Gospel Radio Seminar, May 14-15, by entertaining at the seminar banquet where he'll perform his hit comedy routines, "A Phone Call From God" and "Don't Call Me, I'll Call You."

The Gospel Music Assn. sponsors the banquet and seminar.

# 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<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |      |           |  |
|-----------|----|----|-----------|-----|----|----------------|------|-----------|--|------|-----------|-----------|------|-----------|-----------|------|-----------|----------------|------|-----------|--|------|-----------|--|
| 1         | 2  | 8  | 34        | 29  | 9  | 69             | 70   | 6         | 70   | 76   | 4         | 70        | 76   | 4         | 70        | 76   | 4         | 70             | 76   | 4         | 70   | 76   | 4         | LET ME LOVE YOU WHERE IT HURTS—Jim Ed Brown<br>(G. Paxton, RCA 10619 (Acoustic, BMI))  |
| ★2        | 3  | 7  | 35        | 25  | 11 | ★71            | ★72  | NEW ENTRY | ★73  | ★74  | NEW ENTRY | ★75       | ★76  | 5         | ★77       | ★78  | 5         | ★79            | ★80  | 3         | ★81  | ★82  | 3         | PLEASE TELL HIM THAT I SAID HELLO—Sue Richards<br>(M. Shepstone, P. Dibbens, ABC/Dot 17622 (Chrysalis, ASCAP))   |
| ★3        | 6  | 8  | 36        | 36  | 8  | ★73            | ★74  | NEW ENTRY | ★75  | ★76  | 5         | ★77       | ★78  | 5         | ★79       | ★80  | 3         | ★81            | ★82  | 3         | ★83  | ★84  | 3         | HEART DON'T FAIL ME NOW—Randy Corner<br>(L. Jones, ABC/Dot 17625 (Publicare, ASCAP))   |
| ★4        | 1  | 10 | ★37       | ★38 | 48 | ★74            | ★75  | NEW ENTRY | ★76  | ★77  | 5         | ★78       | ★79  | 2         | ★80       | ★81  | 4         | ★82            | ★83  | 3         | ★84  | ★85  | 2         | YOU ALWAYS LOOK YOUR BEST (Here In My Arms)—George Jones<br>(C. Putnam, M. Kossler, S. Pippin, Epic 8-50227 (Columbia, Tree, BMI))                         |
| ★5        | 5  | 13 | ★38       | ★39 | 53 | ★75            | ★76  | 5         | ★77  | ★78  | 5         | ★79       | ★80  | 3         | ★81       | ★82  | 3         | ★83            | ★84  | 3         | ★85  | ★86  | NEW ENTRY | VAYA CON DIOS—Freddy Fender<br>(L. Russell, E. Pepper, I. Jones, ABC/Dot 17627 (Mortley, ASCAP))   |
| ★6        | 10 | 6  | ★39       | ★40 | 52 | ★76            | ★77  | 5         | ★78  | ★79  | 2         | ★80       | ★81  | 4         | ★82       | ★83  | 3         | ★84            | ★85  | 2         | ★86  | ★87  | 2         | AIN'T NO HEARTBREAK—Dorsey Burnette<br>(D. Burnette, S. Stone, Melodyland 6031 (Motown, Brother Karls, BMI))   |
| ★7        | 14 | 7  | ★40       | ★41 | 38 | ★77            | ★78  | 5         | ★79  | ★80  | 3         | ★81       | ★82  | 3         | ★83       | ★84  | 3         | ★85            | ★86  | NEW ENTRY | ★87  | ★88  | 3         | ANGEL ON MY SHOULDER—Joni Lee<br>(S. Flint, MCA 40553 (Warner-Tamerlane, BMI))   |
| ★8        | 12 | 8  | ★41       | ★42 | 42 | ★78            | ★79  | 2         | ★80  | ★81  | 4         | ★82       | ★83  | 3         | ★84       | ★85  | 2         | ★86            | ★87  | 2         | ★88  | ★89  | 2         | ROLLIN' IN MY SWEET BABY'S ARMS/WILD SIDE OF LIFE—Maurey Finney<br>(W. Warren, A.A. Carter/J. Frank, Soundwaves 4531 (Travis, BMI/Music Craftshop, ASCAP)) |
| ★9        | 11 | 7  | ★42       | ★43 | 47 | ★79            | ★80  | 3         | ★81  | ★82  | 3         | ★83       | ★84  | 3         | ★85       | ★86  | NEW ENTRY | ★87            | ★88  | 3         | ★89  | ★90  | 2         | THINK I FEEL A HITCHHIKE COMING ON—Larry Jon Wilson<br>(R. Whitley, Monument 8-8692 (Columbia/Epic) (Low-Twi, BMI))  |
| ★10       | 7  | 9  | ★43       | ★44 | 54 | ★80            | ★81  | 4         | ★82  | ★83  | 3         | ★84       | ★85  | 2         | ★86       | ★87  | 2         | ★88            | ★89  | 2         | ★90  | ★91  | 2         | IT TAKES ALL DAY (To Get Over Night)—Doug Kershaw<br>(D. Kershaw, Warner Bros. 8195 (Acuff-Rose, BMI))   |
| ★11       | 4  | 11 | ★44       | ★45 | 59 | ★81            | ★82  | 3         | ★83  | ★84  | 3         | ★85       | ★86  | NEW ENTRY | ★87       | ★88  | 3         | ★89            | ★90  | 2         | ★91  | ★92  | 3         | FLASH OF FIRE—Hoyt Axton<br>(H. Axton, C. Smith, A&M 1811 (Lady Jane, BMI))  |
| ★12       | 8  | 11 | ★45       | ★46 | 60 | ★82            | ★83  | 3         | ★84  | ★85  | 2         | ★86       | ★87  | 2         | ★88       | ★89  | 2         | ★90            | ★91  | 2         | ★92  | ★93  | 3         | LADIES LOVE OUTLAWS—Jimmy Rabbitt<br>(L. Clayton, Capitol 4257 (Resaca, BMI))  |
| ★13       | 13 | 11 | ★46       | ★47 | 61 | ★83            | ★84  | 3         | ★85  | ★86  | NEW ENTRY | ★87       | ★88  | 3         | ★89       | ★90  | 2         | ★91            | ★92  | 3         | ★93  | ★94  | 2         | A BUTTERFLY FOR BUCKY—Bobby Goldsboro<br>(B. Goldsboro, D. Cox, United Artist 793 (Hand/Pon In Hand, BMI))   |
| ★14       | 19 | 8  | ★47       | ★48 | 61 | ★84            | ★85  | 2         | ★86  | ★87  | 2         | ★88       | ★89  | 2         | ★90       | ★91  | 2         | ★92            | ★93  | 3         | ★94  | ★95  | 2         | HAVE A DREAM ON ME—Mel McDaniels<br>(B. Morrison, Capitol 4249 (Music City, ASCAP))  |
| ★15       | 22 | 6  | ★48       | ★49 | 61 | ★85            | ★86  | NEW ENTRY | ★87  | ★88  | 3         | ★89       | ★90  | 2         | ★91       | ★92  | 3         | ★93            | ★94  | 2         | ★95  | ★96  | 3         | THE MAN FROM BOWLING GREEN—Bob Luman<br>(T. Seals, M.D. Barnes, Epic 8-50216 (Columbia) (Danor/Pax House, BMI))  |
| ★16       | 27 | 4  | ★49       | ★50 | 61 | ★86            | ★87  | 2         | ★88  | ★89  | 2         | ★90       | ★91  | 2         | ★92       | ★93  | 3         | ★94            | ★95  | 2         | ★96  | ★97  | 2         | IF YOU MADE IT RIGHT—Ozark Mountain Daredevils<br>(J. Dillon, E. Anderson, A&M 1809 (John Dillon/E. Anderson, BMI))  |
| ★17       | 18 | 9  | ★50       | ★51 | 61 | ★87            | ★88  | 3         | ★89  | ★90  | 2         | ★91       | ★92  | 3         | ★93       | ★94  | 2         | ★95            | ★96  | 3         | ★97  | ★98  | 9         | SLEEPING WITH A MEMORY—Kathy Barnes<br>(D. Pimmer, R. Klang, IRDA/Republic 223 (Singletree, BMI))  |
| ★18       | 23 | 7  | ★51       | ★52 | 61 | ★88            | ★89  | 2         | ★90  | ★91  | 2         | ★92       | ★93  | 3         | ★94       | ★95  | 2         | ★96            | ★97  | 2         | ★98  | ★99  | 2         | THIS MAN AND WOMAN THING—Johnny Russell<br>(J. Strickland, J. Russell, RCA 10667 (Rogan, BMI))   |
| ★19       | 24 | 9  | ★52       | ★53 | 61 | ★89            | ★90  | 2         | ★91  | ★92  | 3         | ★93       | ★94  | 2         | ★95       | ★96  | 3         | ★97            | ★98  | 9         | ★99  | ★100 | NEW ENTRY | GOODNIGHT MY LOVE—Randy Barlow<br>(G. Montola, J. Marascalo, IRDA/Gazelle 217 (Quintel/Unichappell, BMI))  |
| ★20       | 26 | 6  | ★53       | ★54 | 61 | ★90            | ★91  | 2         | ★92  | ★93  | 3         | ★94       | ★95  | 2         | ★96       | ★97  | 2         | ★98            | ★99  | 2         | ★100   | ★101 | NEW ENTRY | WOMAN—David Wills<br>(J. Lennon, P. McCartney, Epic 8-50228 (Columbia) (Maclen, BMI))  |
| ★21       | 21 | 7  | ★54       | ★55 | 61 | ★91            | ★92  | 3         | ★93  | ★94  | 2         | ★95       | ★96  | 3         | ★97       | ★98  | 9         | ★99            | ★100 | NEW ENTRY | ★101   | ★102 | NEW ENTRY | WAS IT WORTH IT—Joe Stampley<br>(B. Wayne, M. Moore, Epic 8-50224 (Columbia) (Al Gallico, BMI))  |
| ★22       | 28 | 5  | ★55       | ★56 | 61 | ★92            | ★93  | 3         | ★94  | ★95  | 2         | ★96       | ★97  | 2         | ★98       | ★99  | 2         | ★100           | ★101 | NEW ENTRY | ★102   | ★103 | NEW ENTRY | GETTING OVER YOU AGAIN—Dale McBride<br>(E. Rabbitt, Con-Brio 109 (Brian Patch, BMI))   |
| ★23       | 20 | 8  | ★56       | ★57 | 61 | ★93            | ★94  | 2         | ★95  | ★96  | 3         | ★97       | ★98  | 9         | ★99       | ★100 | NEW ENTRY | ★101           | ★102 | NEW ENTRY | ★103   | ★104 | NEW ENTRY | SWEET SOUTHERN LOVIN'—Mayf Nutter<br>(K. Walker, GNP Crescendo 805 (House of Gold, BMI))   |
| ★24       | 30 | 6  | ★57       | ★58 | 61 | ★94            | ★95  | 2         | ★96  | ★97  | 2         | ★98       | ★99  | 2         | ★100      | ★101 | NEW ENTRY | ★102           | ★103 | NEW ENTRY | ★104   | ★105 | NEW ENTRY | I DON'T WANT TO BE A ONE NIGHT STAND—Reba McEntire<br>(L. Martine Jr., Mercury 73788 (Phonogram) (Ahab, BMI))  |
| ★25       | 34 | 4  | ★58       | ★59 | 61 | ★95            | ★96  | 3         | ★97  | ★98  | 9         | ★99       | ★100 | NEW ENTRY | ★101      | ★102 | NEW ENTRY | ★103           | ★104 | NEW ENTRY | ★105   | ★106 | NEW ENTRY | WELCOME BACK—John Sebastian<br>(J. Sebastian, Warner/Reprise 1349 (John Sebastian, BMI))   |
| ★26       | 33 | 5  | ★59       | ★60 | 61 | ★96            | ★97  | 2         | ★98  | ★99  | 2         | ★100      | ★101 | NEW ENTRY | ★102      | ★103 | NEW ENTRY | ★104           | ★105 | NEW ENTRY | ★106   | ★107 | NEW ENTRY | IN SOME ROOM ABOVE THE STREET—Gary Stewart<br>(S. Whipple, RCA 10680 (Tree, BMI))  |
| ★27       | 9  | 12 | ★60       | ★61 | 61 | ★97            | ★98  | 9         | ★99  | ★100 | NEW ENTRY | ★101      | ★102 | NEW ENTRY | ★103      | ★104 | NEW ENTRY | ★105           | ★106 | NEW ENTRY | ★107   | ★108 | NEW ENTRY | I LOVE THE WAY THAT YOU LOVE ME—Ray Griff<br>(R. Griff, Capitol 4266 (Blue Echo, ASCAP))   |
| ★28       | 15 | 13 | ★61       | ★62 | 61 | ★98            | ★99  | 2         | ★100   | ★101 | NEW ENTRY | ★102      | ★103 | NEW ENTRY | ★104      | ★105 | NEW ENTRY | ★106           | ★107 | NEW ENTRY | ★108   | ★109 | NEW ENTRY | GOD LOVES US (When We All Sing Together)—Sammi Jo<br>(L. Bowie, S. Limbo, Polydor 14135 (Lowery, BMI))   |
| ★29       | 62 | 2  | ★62       | ★63 | 61 | ★99            | ★100 | NEW ENTRY | ★101   | ★102 | NEW ENTRY | ★103      | ★104 | NEW ENTRY | ★105      | ★106 | NEW ENTRY | ★107           | ★108 | NEW ENTRY | ★109   | ★110 | NEW ENTRY | ASHES OF LOVE—Jody Miller<br>(J. Anglin/J. Wright/J. Anglin, Epic 8-50203 (Columbia) (Acuff-Rose, BMI))  |
| ★30       | 31 | 6  | ★63       | ★64 | 61 | ★100           | ★101 | NEW ENTRY | ★102   | ★103 | NEW ENTRY | ★104      | ★105 | NEW ENTRY | ★106      | ★107 | NEW ENTRY | ★108           | ★109 | NEW ENTRY | ★110   | ★111 | NEW ENTRY | UNDER YOUR SPELL AGAIN—Barbara Fairchild<br>(D. Rhodes, B. Owens, Columbia 3-10314 (Central Songs, BMI))   |
| ★31       | 16 | 14 | ★64       | ★65 | 61 | ★101           | ★102 | NEW ENTRY | ★103   | ★104 | NEW ENTRY | ★105      | ★106 | NEW ENTRY | ★107      | ★108 | NEW ENTRY | ★109           | ★110 | NEW ENTRY | ★111   | ★112 | NEW ENTRY | C.B. WIDOW—Linda Cassidy<br>(L. Cassidy, Cin-Kay 107 (Door Knob/Cin-Kay, BMI))   |
| ★32       | 17 | 13 | ★65       | ★66 | 61 | ★102           | ★103 | NEW ENTRY | ★104   | ★105 | NEW ENTRY | ★106      | ★107 | NEW ENTRY | ★108      | ★109 | NEW ENTRY | ★110           | ★111 | NEW ENTRY | ★112   | ★113 | NEW ENTRY | THE LEAVING WAS EASY—Mike Boyd<br>(M. Boyd, Claridge 417 (Claridge, ASCAP))  |
| ★33       | 35 | 7  | ★66       | ★67 | 61 | ★103           | ★104 | NEW ENTRY | ★105   | ★106 | NEW ENTRY | ★107      | ★108 | NEW ENTRY | ★109      | ★110 | NEW ENTRY | ★111           | ★112 | NEW ENTRY | ★113   | ★114 | NEW ENTRY |  |



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## Country

## Nashville's Fan Fair Sets A New Registration Mark

By GERRY WOOD

NASHVILLE—With a pre-registration of 12,084—and climbing—compared to last year's total registration of 9,500, the 1976 International Country Music Fan Fair reaches a new peak June 9-13 with a record amount of registrants and more music than ever before.

The show that was started five years ago to relieve the fan registration pressure on October's Country Music Week, now has become a bigger event attendance-wise than the October fest.

"We're at a point where it's about as large as it can get," comments Bud Wendell, general manager of Opryland. "The leveling factor is the availability of accommodations. All rooms are booked up within a 30-mile radius."

The event is already pushing the Municipal Auditorium facilities close to capacity. The accommodation situation should improve with the opening of new hotels and campsites, including the Opryland Hotel complex which should be open in time for the 1978 Fan Fair and add 600 rooms to the total.

Sponsored by the "Grand Ole Opry" and the CMA, Fan Fair, for a fee of \$25, offers 25 hours of live entertainment by leading country artists, a bluegrass concert, fiddling contest, reunion show, Nashville Songwriters Assn. show, photo and autograph sessions, three lunches, a ticket to the Country Music Hall of Fame and Opryland USA, and admission to the auditorium exhibition area with booths promoting labels, stars and other country music themes.

The Fan Fair softball tournament, slated for June 7-8, will field teams composed of country music artists and executives.

The June 10 schedule features the Capitol Records show, 10 a.m.-12 noon; tent shows during lunch, highlighting new non-label talent: ABC/Dot show, 3-5; MCA, 7-9; and Mercury, 9:30-11:30.

Friday's lineup includes RCA, 10-noon; tent shows at lunch: 3-5; Hickory Records: 7-9; Columbia/Epic/Monument, 9:30-10:30; Elektra (though Elektra officials say the label's show is still tentative); and the Songwriters Hall of Fame show, 10:30-12.

A Saturday morning show has been scheduled from 10-11, and it could be a mixed label show. The reunion show will run from 2 to 4:30.

Sunday's Grand Master's Fiddling Contest will be the only show held at Opryland, except for the "Grand Ole Opry" itself.

With music from morning to midnight, the Fan Fair will give country fans a chance to see more concentrated country talent than any other show or event in the nation.

The reunion show highlights more than 40 acts, including Minnie Pearl, Pee Wee King, Jimmie Davis, Bradley Kincaid, the Bailes Brothers, Bill Carlisle, the Duke of Paducah and Martha Carson. Veteran "Opry" announcer Grant Turner will emcee.

The Nashville Songwriters Hall of Fame show spotlights writers who are members of the association's Hall of Fame, performing their own works. Among the entertainers are Ernest Tubb, Bill Anderson, Don Robertson, Marijohn Wilkin, Redd Stewart, Harlan Howard, King and Davis.

Among the artists from the CBS Records group performing will be Joe Stampley, Jody Miller, Brush Arbor, Katy Moffatt and Johnny Gimble.

Capitol's show presents Larry Ballard, Michael Clark, Pam Rose, Linda Hargrave, Ray Griff, Roy Drusky, Mel McDaniels, Freddy Hart and Gene Watson.

MCA will showcase Bill Anderson, Mary Lou Turner, Little David Wilkins, Kenny Starr, Loretta Lynn, Jeanne Pruett, Nat Stuckey, Conway Twitty and his daughters Joni Lee and Jessica James.

Headlining Phonogram/Mercury's presentation are Nick Nixon, O.B. McClinton, Jacky Ward, Johnny Rodriguez, Reba McEntire, Megan, Joel Sonnier and Cledus Maggard.

RCA presents Vernon Oxford, Dickey Lee, Dave and Sugar, Danny Davis and the Nashville Brass, Ronnie Prophet and Ronnie Milsap.

Hickory features several acts, including Don Gibson, Jim Chesnut, Don Everly, Carl Smith, Rachel Sweet and Roy Acuff—if his health permits.

With a total registration of 13,000 possible, the Fan Fair has grown tremendously since attracting 4,000 fans—and losing money—in its first year. The next year the attendance swelled to 5,500, then to 7,000, and last year—to the 9,500 total.

"We'll accept registrants up to the week of the event," notes Jerry Strobel. A survey to determine marketing information on those attending will be taken, with a focus on such data as age group, state, family income, etc. It's similar to the survey taken recently at Opryland USA to determine the background data of those attending the popular theme park.

The 13 shows, plus Wednesday's bluegrass concert, will showcase more than 250 artists. The fan-oriented event differs from the Country Music Week activities held each fall, since the October event is aimed toward the broadcast industry.

Established in 1951, the fall event rapidly gained popularity—and drew an increasing amount of fans each year. To reduce fan registration pressure on the October week, Irving Waugh, president of WSM, Inc., and the late talent impresario Hubert Long worked on the idea of establishing a spring event exclusively for the fans.

"My original idea was to run two-day events and shoot for 100,000 people," comments Waugh. "Elmer Alley came up with an idea for an event that we'd call the Folk Festival Of America. I was thinking of tying in the State Department and folk groups from North, Central and South America, along with Canada. Hubert equated this with the Newport Festival. Then Elmer came up with the idea for the International Country Music Fan Fair."

CMA later joined WSM in sponsoring the fete, with profits going to projects aiding the country music industry. Last year's profits of more than \$40,000 went into the anti-piracy fight.

And if Fan Fair continues to grow, Irving Waugh might get his 100,000 people yet.

## Honor Sony's Ibuka

WASHINGTON—Masaru Ibuka, co-founder and honorary chairman of Sony Corp., Tokyo, is among 21 foreign engineers elected a foreign associate of the prestigious National Academy of Engineering.

Billboard

## Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 5/22/76

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label)   |
|-----------|-----------|----------------|---|
| 1         | 1         | 10             | ★ THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)                           |
| 2         | 3         | 6              | GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)                                  |
| 3         | 4         | 9              | TIL I CAN MAKE IT ON MY OWN—Tammy Wynette, Epic KE-34075 (Columbia)                             |
| 4         | 2         | 9              | COME ON OVER—Olivia Newton-John, MCA 2186   |
| ★ 5       | 7         | 6              | THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675   |
| ★ 6       | 8         | 7              | FASTER HORSES—Tom T. Hall, Mercury SRM-1-1076 (Phonogram)                                       |
| ★ 7       | 9         | 6              | GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409                                    |
| 8         | 6         | 17             | ELITE HOTEL—Emmylou Harris, Warner/Reprise MS 2236  |
| ★ 9       | 13        | 4              | BLOODLINE—Glen Campbell, Capitol ST 11516   |
| 10        | 5         | 11             | IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483  |
| ★ 11      | 15        | 4              | WILDERNESS—C.W. McCall, Polydor PD-1-6069   |
| 12        | 10        | 16             | WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321 |
| 13        | 16        | 5              | FOREVER LOVERS—Mac Davis, Columbia PC 34105   |
| ★ 14      | 20        | 3              | HARMONY—Don Williams, ABC/Dot DOSD 2049   |
| 15        | 12        | 14             | SOMETIMES—Bill Anderson & Mary Lou Turner, MCA 2182   |
| 16        | 14        | 11             | CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167  |
| ★ 17      | 21        | 18             | THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME—Conway Twitty, MCA 2176                          |
| 18        | 11        | 12             | THE WHITE KNIGHT—Cledus Maggard & The Citizen's Band, Mercury SRM-1-1072 (Phonogram)            |
| 19        | 18        | 14             | ROCK N' COUNTRY—Freddy Fender, ABC/Dot. DOSD-2050   |
| ★ 20      | 33        | 2              | LIVE—Willie Nelson, RCA APL1-1487   |
| 21        | 23        | 6              | HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)                        |
| ★ 22      | 30        | 25             | SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G                                    |
| 23        | 17        | 7              | MACKINTOSH & T.J.—Waylon Jennings, RCA APL1-1520  |
| 24        | 22        | 9              | HANK WILLIAMS, YOU WROTE MY LIFE—Moe Bandy, Columbia KC-34091                                   |
| 25        | 26        | 8              | WITH FAMILY AND FRIENDS—Larry Gatlin, Monument KZ 34042 (Columbia/Epic)                         |
| ★ 26      | 34        | 12             | THE GREAT TOMPALL & HIS OUTLAW BAND, MGM M3G 5014   |
| 27        | 24        | 13             | EASY AS PIE—Billy "Crash" Craddock, ABC/Dot DOSD 2040   |
| ★ 28      | 36        | 2              | SUNDAY MORNING WITH CHARLEY PRIDE, RCA APL1-1359  |
| 29        | 29        | 7              | MOTELS & MEMORIES—T.G. Shepard, Melodyland ME6-403 S1 (Motown)                                  |
| 30        | 31        | 7              | FEARLESS—Hoyt Axton, A&M SP 4571  |
| 31        | 32        | 7              | ON THE MOVE—Donna Fargo, Warner Bros. BS 2926   |
| 32        | 19        | 9              | LONGHAIRD REDNECK—David Allan Coe, Columbia KC-33916  |
| 33        | 25        | 15             | 200 YEARS OF COUNTRY MUSIC—Sonny James, Columbia KC-34035                                       |
| 34        | 27        | 14             | WHEN THE TINGLE BECOMES A CHILL—Loretta Lynn, MCA 2179  |
| 35        | 28        | 13             | NARVEL THE MARVEL—Marvel Felts, ABC/Dot. DOSD 2033  |
| 36        | 35        | 5              | THE EARL SCRUGGS REVUE VOLUME II, Columbia PC 34090   |
| 37        | 38        | 7              | SILVER LININGS—Charlie Rich, Epic KE 33545 (Columbia)   |
| ★ 38      | NEW ENTRY |                | BILLY SWAN, Monument PZ 34183 (Columbia/Epic)   |
| ★ 39      | NEW ENTRY |                | MEL STREET'S GREATEST HITS, GRT 8010  |
| 40        | 39        | 17             | LOVIN' AND LEARNIN'—Tanya Tucker, MCA 2167  |
| 41        | 37        | 8              | PEOPLE PUT TO MUSIC—Freddie Hart, Capitol ST 11504  |
| 42        | 43        | 4              | THE SHEIK OF CHICAGO—Joe Stampley, Epic KE 34036 (Columbia)                                     |
| 43        | 45        | 2              | WILLIE NELSON & HIS FRIENDS, Plantation PLP 24  |
| 44        | 47        | 2              | JUST FOR THE RECORD—Ray Stevens, Warner Bros. BS 2914   |
| 45        | 46        | 28             | BLACK BEAR ROAD—C.W. McCall, MGM M3G 5008   |
| 46        | 48        | 3              | FLOYD CRAMER COUNTRY, RCA APL1-1541   |
| 47        | 49        | 2              | ALONE AGAIN—Billy Walker, RCA APL1-1489   |
| 48        | 42        | 8              | STRAWBERRY CAKE—Johnny Cash, Columbia KC 34088  |
| 49        | NEW ENTRY |                | TEXAS—Danny Davis & The Nashville Brass, RCA APL1-1578  |
| 50        | 44        | 16             | JESSI—Jessi Colter, Capitol ST-11477  |

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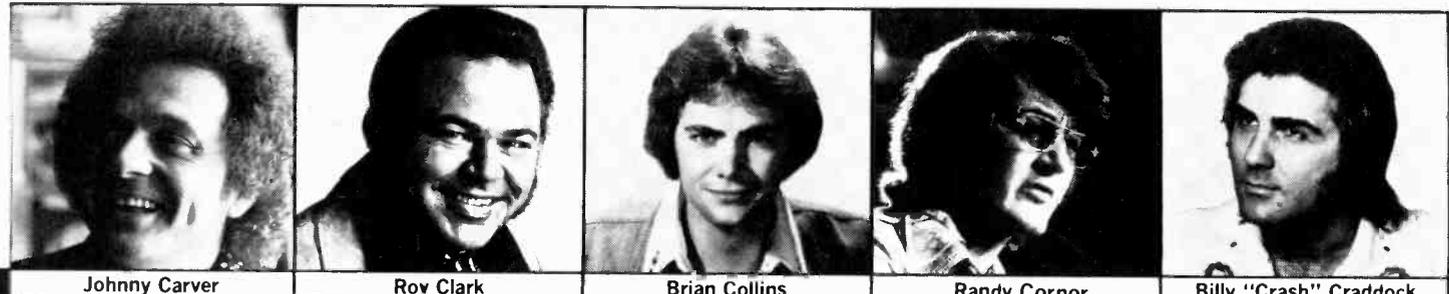
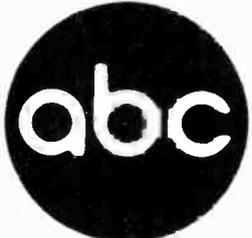
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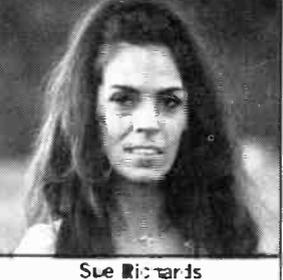
Hank Thompson



Red Steagall



Jere Riss



Sue Richards



Eddy Raven

# ABC/Dot Artists

**T**he adage, "variety is the spice of life," certainly is true at ABC/Dot, where an impressive roster of artists serves music suitable for the tastes of everybody—whether they be from the swamplands of Louisiana, the Texas border or the countless metropolitan areas in between. Some of the artists have left their giant imprints on America, developing cult followings in the process. Others are on the threshold of success, waiting for the right time, the right combination. With producers, too, ABC/Dot is a label of diversity and variety. In-house, Dot has two of the most respected session-shapers in the business in Jim Foglesong and Ron Chancey. Between them, they produce seven of the artists on the Dot roster, having built close working relationships with those artists over a period of years. Says Foglesong, "The relationship between the artist and the producer is extremely important. It's like putting a man and a woman together in a marriage."

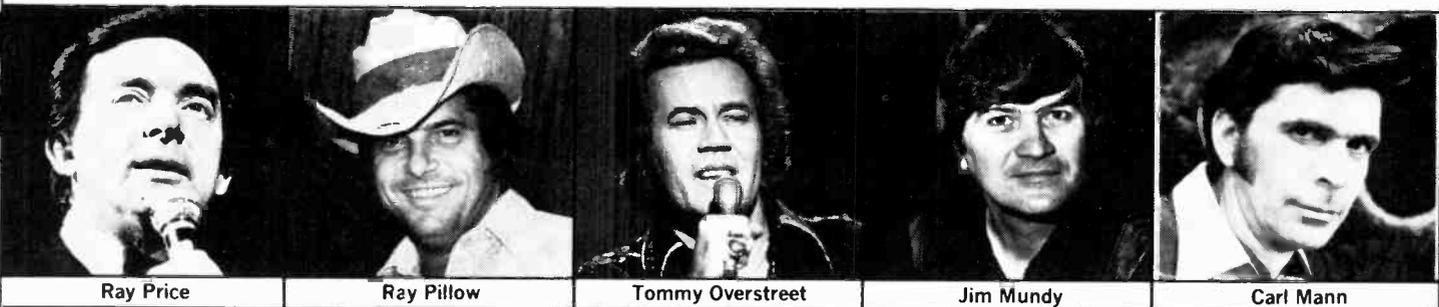
For this reason, and despite almost 30 years of combined production experience, Foglesong and Chancey do not usually insist on in-house production for Dot artists, as the artists are permitted great latitude and freedom in this vital area. "I don't want everything that comes out of here sounding like Ron or I produced it," says Foglesong. "I'm glad we can use people who produce hit records for other labels." On the other hand, having the "ears" of two producers inside the company proves very valuable when tough artist and repertoire decisions are required. The variety of styles, the variety of artists and their producers are held together by a common denominator—the desire to have meaning and purpose in their music and to provide enjoyment in the lives of the millions who love them and appreciate their vast, remarkable talents. Music for all seasons is alive and well at ABC/Dot.

## 'Staying On Top Of Things Is Very Important To Us'

### Jim Foglesong ABC/DOT President

**T**he executives at ABC/Dot, Inc. meet regularly—and at unscheduled times when the need arises—to discuss what's going on in Atlanta, Houston and the hundreds of other cities where country music means so much to so many Americans. "Staying on top of things is very important to us," says Jim Foglesong, president and chief executive officer of ABC/Dot. "It also is important that everybody knows what each other is doing," he adds. Communication is a salient, underlying feature at ABC/Dot, enabling the executives in promotion A&R and sales to key their individual areas of responsibility to each other, producing a unity of purpose—and a remarkable record of success. "The best people in the business work for me, so quite naturally

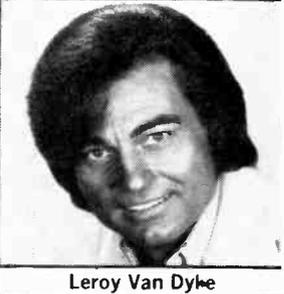
I lean very heavily on them," Foglesong says, explaining the success of ABC/Dot does not depend on the vagaries of one man—but on a unified, team effort. Foglesong and Larry Baunach, vice president of promotion and creative services, came to Dot together five years ago, and—besides both having "a love affair with country music"—their careers in music developed quite differently. And, the same is true with the two other top executives of the label—Ron Chancey, vice president of a&r, and B.J. McElwee, vice president of sales. Foglesong had planned to become a school teacher, but he was sidetracked by the fact he could sing (he is a tenor)—and read music (something he does well). Baunach studied political science and came within a thesis of completing his masters degree. If it had not been for the tragic death of a U.S. president, Baunach probably would today still be working for the U.S. State Department in Latin America. Chancey, a native Nashvillian, was graduated from Tennessee Tech, worked as an auditor with the state of Tennessee and later was a representative for an educational publishing company. (Continued on page A/D-4)



## "We Deal In a Much Larger Content Than One Sphere Of Influence And Taste" —Board Chairman Jerold H. Rubenstein

**W**hen ABC Records Chairman Jerold H. Rubenstein says Dot Records is "a very important member of ABC's Wide World of Music," he is not just being polite. ABC's Dot label has become a key element in the success of the ABC Records family—not only because of its good showing with "pure" country artists, but also because of Dot's skill in discovering country artists with pop potential and crossing established pop acts onto the country charts. "Even though our country division is located in Nashville," Rubenstein asserts, "we are one company in all aspects. I don't see ABC Records as a pop label; neither is it r&b or country. All departments must work together to maximize our sale of hits." Rubenstein explained that it is important for record executives to realize that they're not just dealing with their own tastes in setting company priorities. "It's a big world, and we at ABC feel that we deal in a much larger context than one sphere of influence and taste," he says. "We coordinate our field forces in sales and promotion. This gives us added capability to cross records and get the most possible exposure for our artists."

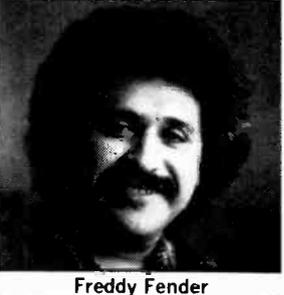
The ABC Records chairman says the entire company has been involved in the careers of such artists as Freddy Fender, the Pointer Sisters, Roy Clark, the Amazing Rhythm Aces, Jimmy Buffett, Billy "Crash" Craddock, B. J. Thomas and Poco. "I am very pleased that the Nashville office has gotten behind ABC product which originated from the coast and taken it to the top of the country charts," Rubenstein adds. "Similarly, our pop promotion team has helped turn country hits this past year into gold records and significantly increased the sales of others." Rubenstein was the catalyst in unifying ABC's country operation after ABC purchased Dot from Gulf + Western in August 1974. ABC already had opened a Nashville office and the Dot acquisition gave the company two country operations. "When I took over the chairmanship of ABC, there were two competing companies owned by ABC in Nashville," he explains. "After analyzing the situation, I believed it was important to continue the growing image of Dot and combine the two operations. "Men who understand each other work better together," Rubenstein says. "I have to be involved with and believe in my team. Our Nashville office has clearly shown there's not a better team in country music. It has my total support."



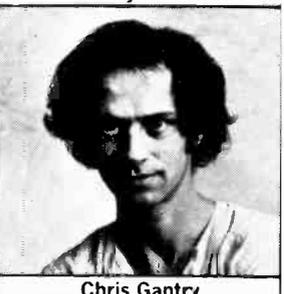
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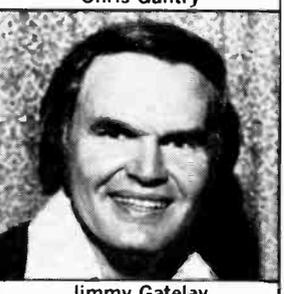
Narvel Felts



Freddy Fender



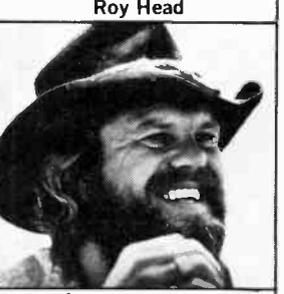
Chris Gantry



Jimmy Gatley



Roy Head

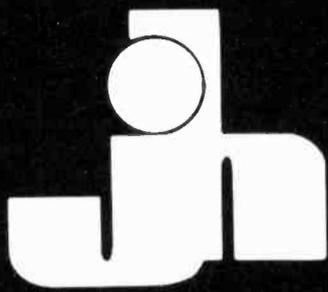


Jerry Max Lane

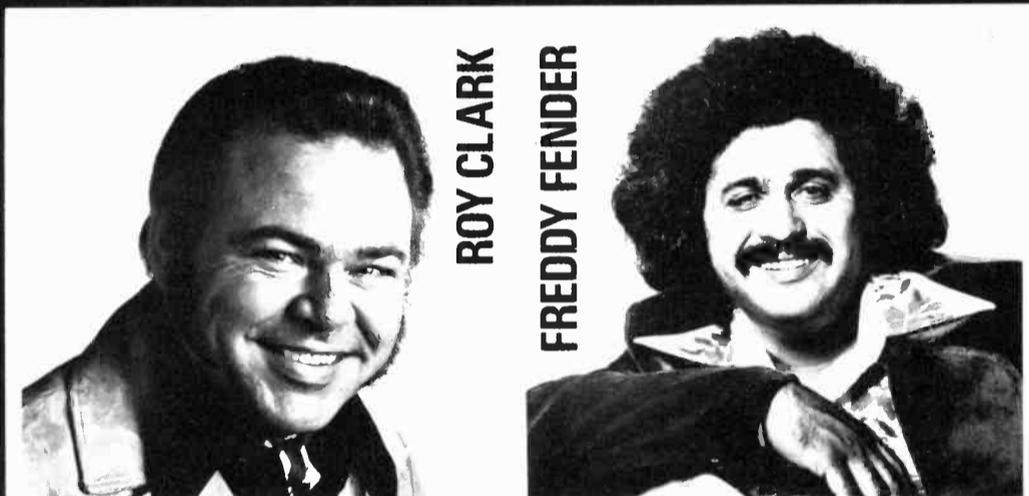


Barbara Mandrell

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# Consistency of Hits Creates An Environment For New Talent

**S**ince becoming an exclusively country label in 1971, ABC's Dot Records has become a major force in the shaping of country music. That Dot has become such an influence peddler so quickly is due, in large measure, to the fact that Dot has been able to produce not only hit records, but strings of hit records. In fact, ABC's Dot Records has now proven itself to be the most consistent chart maker for each artist on its roster in country music.

In any business, the barometer of success has to incorporate some measurement of its ability to perform consistently over long periods of time. The recording industry, obviously, is not exception to the rule. When Jim Foglesong and Larry Baunach came to Dot in the beginning of 1971, the company had had hit records, but its ability to tie together strings of hits on its artists was somewhat suspect. Both men were all too aware of the fact that many record companies with monster hit records to their credit have been forced to close their doors because they could not produce follow-up hits.

"It was strange, talking to the managers and artists in the early days," Foglesong recalls. "I remember, specifically, my first conversation with Jim Halsey, who managed several artists on the label. I told him that we were really going to do a job for Roy Clark, Hank Thompson and his other acts. His reply was laid back and completely devoid of enthusiasm. 'Jim,' he said, 'You sound like a nice guy, and you have a good reputation. But do you know how many people there are who have sat in your chair in the last three years and who have told me the same thing? Please excuse me for not being more excited.'"

"Our work was cut out for us, and we knew it. There were far too many artists signed to the label, and it was very clear



Freddy Fender

that the distribution and promotion people needed an education concerning the potential value of a strong country label," Foglesong continues. "Basically, I concentrated on shaping up the artist roster and did an awful lot of listening. Larry, in turn, burned the midnight oil while developing new approaches to sales and promotion."

Soon after that effort was mounted, Tommy Overstreet arrived as a force on the country music scene with "Gwen, Congratulations," his first number one country record. It was to be the first of 12 straight Top 10 records for Overstreet on Dot, including seven which went to number one. Overstreet's popularity and sales potential were not to be confined to the United States, however, as his records sold extremely well overseas. For example, "Heaven Is My Woman's Love" was to become a triple gold record in South Africa.

Overstreet was soon joined in the Top 10 ranks by Joe Stampley and his hit "Take Time To Know Her." From that point, Joe put together a string of eight Top 10 singles and three number ones, including "Soul Song," which crossed over to become a tremendous pop hit also.

On March 1, 1972, Dot released a record by a California school teacher named Donna Fargo. "The Happiest Girl In The Whole USA" raced to the top of the country charts, but its story was not complete. Soon, the record began getting pop play as well, eventually earning a gold record. Donna's next Dot release, "Funny Face," also knocked off the top chart spot and earned a gold record. The album containing the two singles first went gold and then platinum, one of only three country-to-pop crossover albums ever to do so. The album also showed incredible staying power, remaining on the pop charts for 43 weeks and the country charts for over a year. It



Don Williams

even earned a gold record in Canada. While on Dot, Donna Fargo had nine straight Top 10 singles, including six number ones, and sold a whopping 4,000,000 records in a period of less than two years.

Further, during the last part of 1971 and in 1972, Hank Thompson resumed his accustomed place as top country music artist, as the man who has sold over 30,000,000 records in his career placed four straight records in the country Top 10.

"A major label was born!" says Baunach flatly of Dot's achievements in 1972. At the beginning of 1973, Roy Clark stormed the charts with "Come Live With Me," the first of three straight number one singles. Clark followed the single success with a host of number one albums and was named the "Entertainer of the Year" by both the Country Music Association and the Academy of Country Music in that year, leading Billboard magazine to report: "He may well be the entertainer of the century."

By 1973, Dot Records was well established in the country music field. In two short years, the company had shed its anemic chart record to become a robust and growing company. The overwhelming majority of Dot product was now making it onto the national country charts, and over half of the releases could be counted on to make the Top 20 on the national listings. Of perhaps greater significance, Dot had come from the ninth or tenth label position in Nashville at the start of 1971 to a near dead-heat tie with RCA, Columbia and MCA for number one. One year later, in 1974, Dot had developed to the point that the label had eight different artists with Top 10 records, including six different artists with number one hits.

(Continued on page A/D-18)

## Staying On Top

• Continued from page A/D-2

McElwee, a former staff sergeant in the U.S. Marine Corps, danced on the Buddy Deane Show in Baltimore, Md., while in high school. He came to Nashville with Monument Records in 1961.

After a tour with the army, Foglesong used his GI bill to attend the Eastman School of Music, Rochester, N.Y. After four years there, the idea of teaching became less appealing. "I had a high tenor voice and at the time, there was a shortage of tenors who were good sight readers," Foglesong recalled. "Well, I was a tenor, and a good sight reader, and I went to New York to become a singer."

During that period, money was scarce in the Foglesong home, so he worked at the Chase National Bank to help pay the rent, while singing at churches on Sunday, temples on Friday nights, and at every requiem and bar mitzvah he could get at other times.

It was his ability to read a score that got him his first job with a recording company. A friend at Columbia called to say there was a need for a schooled musician to help the engineers transfer old 78s over to LP. Then in 1952 Foglesong and his wife, whom he met at Eastman, got a chance to go on the road with Fred Waring, an opportunity they felt compelled to take.

Foglesong went back to Columbia six months later—and this time he stayed 12 years. He was among the five persons chosen to help start Epic, a sister label, where he stayed for eight years. In 1964, he went with RCA as a producer, where his most successful artist was Ed Ames.

In December, 1970, he came to Nashville (he had been in and out of the city numerous times) to revitalize a languid, flagging company known then as simply Dot Records. He recalls that the label was in such bad shape that simply cutting the overhead by dropping a few artists made him a hero.

Baunach came to Dot with Foglesong, arriving in Nashville a couple of weeks later because he had a house to sell in New York City. Baunach worked in the State Department under the Kennedy Administration, but became disenchanted with the foreign policy in the Johnson era.

He attended Yale University as a political science major and was graduated with honors from the University of California, Berkeley. After graduate studies, he went to work for the U.S. Foreign Service in Washington, D.C., Bogota, Columbia and Georgetown, Guyana.

"I became disenchanted with the U.S. Latin Policy under the Johnson administration, which was at the time almost exclusively interested in its own domestic policy," Baunach said. "Many of Kennedy's ideals and programs for democratic social and economic development in Latin American started to fade after his death." Even today, Baunach maintains his in-

terest in foreign affairs by reading regularly the Foreign Affairs Quarterly and other similar publications not often found in the offices of Nashville music executives. He also reads and speaks Spanish. (He was the first person connected with Dot to hear Freddy Fender's version of "Before The Next Teardrop Falls" on Crazy Cajun Records. This master, produced by Huey Meaux, was later picked up by Dot).

Baunach sang in the Yale Glee Club while in college, did extensive musical theater acting and singing, and had always been interested in music, collecting more than 1,000 albums by the time he left government service.

When he left the government, Baunach went to work for Columbia Records as a&r administrator of their country operation in Nashville. Later he became Southern Regional promotion director for Decca at the start of 1969. In January, 1970, he became field marketing director for Paramount.

"Larry Baunach has developed one of the best systems for promoting records I have ever seen," says Foglesong. "With



Jim Foglesong, ABC/Dot president.

Larry's system, we 'lose' fewer records and get maximum airplay."

Foglesong also described Baunach as an "extremely dedicated and ambitious man," who spends long hours at the office, living and breathing the record business.

Upon arriving at Dot, Baunach took an almost nonexistent promotion system and turned it into one of the most powerful in the business. "We sent records to a lot more individual stations, and we bombarded the key stations . . . those we considered to be the most important," Baunach says. "We sent duplicate records, we used special labels and colors, we used flyers, mailgrams . . . you name it, we did it."

"We bought more ads, organized release schedules, and just generally made people more aware of our records," Baunach recalls. "We had to make people realize that a whole new thing was happening at Dot."

About a year and a half ago, ABC Records bought Dot. A year later, ABC Records, the parent organization, decided to combine the two Nashville operations into one, using ABC/Dot as the label title. Foglesong was again appointed president of the new organization. Foglesong picked those he wanted to stay. Two of them were Chancey and McElwee.

Chancey majored in business management at Tennessee Tech. He went to work as an auditor for the state of Tennessee after graduation, staying for a couple of years. After that, he worked as a consultant for an educational publishing company selling textbooks and classroom maps.

Some of his friends jokingly quip, "Ron wasn't a very good booksalesman anyway and should have been in music all along."

In 1968, Chancey became a permanent part of the recording industry, although he had played in a combo and had written songs in his spare time previously. He went to work for Buck Owens Enterprises in the Nashville office, which represented such artists as Freddy Hart, on Capitol.

"But, about a year and a half after I went to work for Buck Owens, they decided to do away with the Nashville office," Chancey said. "they told me I could either move to California—or be without a job."

Having grown up in Old Hickory and East Nashville, Chancey wanted to stay in the city of his birth. He chose not to move, and, consequently, chose to be unemployed—a condition that did not last long.

In 1970, he established Cartwheel Records, which won the Country Label of the Year Award in 1972. Cartwheel was sold to ABC in 1973, whereupon the Cartwheel name was dropped.

Foglesong describes Chancey as "without question one of the finest producers in Nashville."

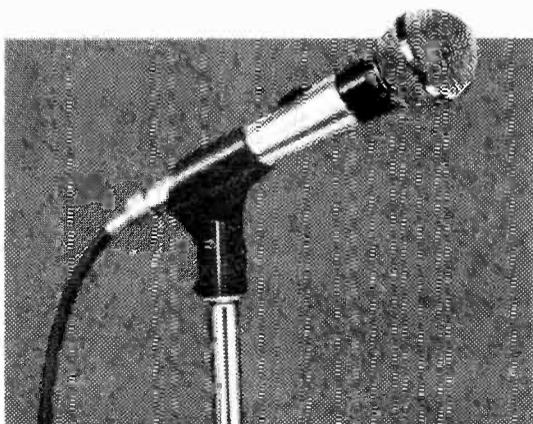
"If he were to ever go out on his own, he would be deluged with artists and labels wanting his talent," Foglesong said.

Chancey says he believes that more than anything else

(Continued on page A/D-18)



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# THE STAFF: Follow Through In Each Department

**T**he heart of ABC's Dot Records is its staff—the persons who follow through in each department to accomplish the company's goals. Promotion, sales, publicity, artist relations, accounting and administrative tasks require a staff with specialized experience and keen intuition to maintain an efficient and effective operation.

Because country music record labels have very limited staffs numerically, each person is a vital member of the company. There is no room for a "weak link" or a "bad apple."

"I am convinced that the best people in the business work for this company," says Jim Foglesong, ABC/Dot president. "Our employees have confidence in each other, which is essential if a company needs to move quickly to take advantage of opportunities."

Administrative assistant and product coordinator Regenia Lorance has advanced from the role of secretary for Famous Music's publishing operation to her present position. Reporting to Jim Foglesong, Regenia coordinates all creative areas of pro-

duction—recording sessions, mastering, payments to singers and musicians, cover layout, photo sessions, etc. Her other major responsibility is supervising all purchase orders and bill payments. Regenia also worked as Foglesong's secretary for two years until the company's growth created the need for her present position.

Jeannie Wallace Ghent is officially titled national promotion coordinator. Reporting to vice president Larry Baunach, she communicates closely with the country market to determine what the radio stations want to hear, what they are playing and what the public is requesting. Her responsibilities include coordinating country singles promotion by working closely with ABC/Dot's four regional country promotion persons. She also coordinates with the field men artist perform-



B. J. McElwee, vice president, sales.

Ron Chancey, vice president a&r.

Larry Baunach, vice president.

ances in key markets with radio advertising time buys and other promotions. She provides the home office and field promotion staff with a graph sheet of station airplay which continuously reveals the progress of all records being worked. Jeannie Ghent's reputation for "good common sense" may be one of the reasons that almost everything that has to do with promotion comes through her office at one time or another. Jeannie was recently married to writer/artist Tom Ghent.

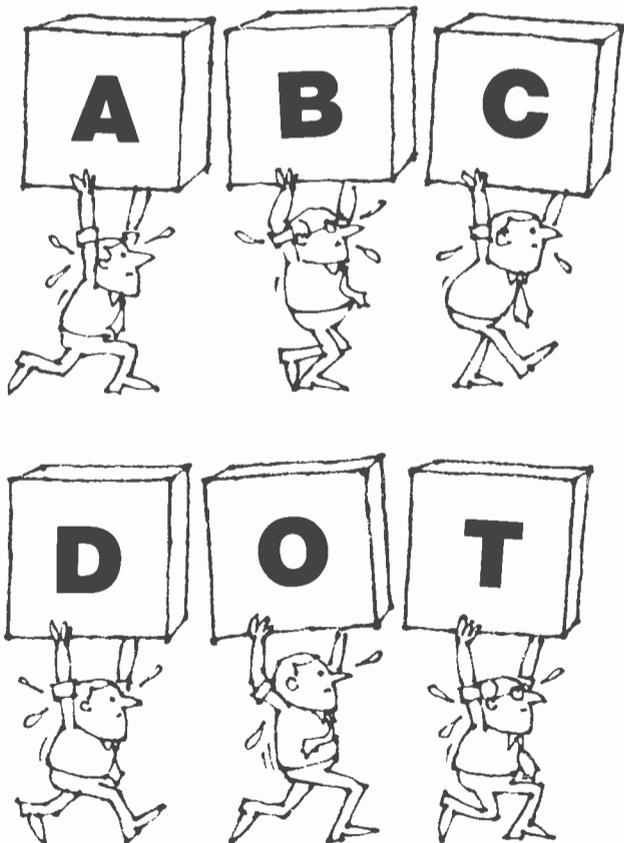
In her dual role of secretary to Jim Foglesong and office manager, Katie (Catherine) Gillon has little in common with her former position as an English teacher in the Newman, Georgia school system. What with the normal duties of an executive secretary, Katie coordinates all activities between the Dot staff and ABC Records' personnel department in L.A. Other responsibilities include supervising the receptionist and mail room activities. Katie is married to David Gillon, an active Nashville writer-singer-musician.

When a publisher, artist or talent booker needs quantities of records, Leslie Huey is the person to see at ABC/Dot. As secretary to the vice president of sales, she could be called B.J. McElwee's "right arm girl." After McElwee has done his job, she backs him up by spot checking the market to make sure their product has reached the one-stops and rack jobbers, and that the eight branch distributors of ABC/ have moved their product. Sandy Cox, Baunach's executive secretary, likes to call herself a "Gal Friday" because she tries to do whatever needs to be done at the time it comes up. While her responsibilities are too diverse to list, two of her more important tasks are taking new releases to trade publications for review and sending releases to stations who need duplicates for further play. She also makes sure that the "Dot Line," a promotion department newsletter gets out on Fridays to all promo men, salesmen and home office employees.

As secretary to Ron Chancey, Becky White is another example of the company's policy of promoting "from within." She joined ABC Records as receptionist in 1974, but soon displayed skills beyond her job requirements. A graduate of Louisiana State University and possessor of a Bachelor of Music degree, Becky is exceptionally well qualified to be working in the office of an active record publisher.

The receptionist at ABC/Dot, Charli Hailey, tries to make all who visit or call the company feel welcome. She says it's very important for a receptionist to know the jobs of all ABC/Dot staffers so that incoming calls can be directed immediately to the right person. She also tries to relay messages and visitor inquiries quickly and accurately, even with the confusion of several calls coming in simultaneously.

Joe Pitts, the ABC/Dot shipping clerk, sees that all incoming and outgoing mail is where it should be on time. When an errand needs to be run, he is there to lend a helping hand. His efficiency and dependability are important to the teamwork at Dot.



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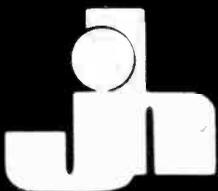
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& BJ:*

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ON YOUR TEAM!*

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# Regional Promotion People Must Develop Facts To Impress Stations, Merchandisers



Roy Clark

**M**uch of Dot's success over the past year must be attributed to the four field people responsible for the regional promotion of country product. Without the efforts of Joe Deters, Brian Langlois, Tony Tamburrano and independent promotion worker Dottie Vance and their ability to promote Dot's product to their key radio stations, the story could have been quite different.

Deters, Dot's man in Atlanta, came to the label from Capitol Records, where he had been Atlanta branch manager, sales manager, national albums marketing specialist and Southeast region promotion manager at one time or another.

Bringing a total of 22 years experience in the record business with him, Deters joined Dot in January, 1975, and oversees promotion in the seven-state Southeast region, plus the cities of St. Louis, Kansas City, Wichita and Little Rock.

Though his area covers what is probably the strongest natural country music market in the nation, the father of four says that he has no guarantee that his records will get played. Says Deters, "Most music directors go by facts as to what the record is doing sales-wise, what it's doing on key stations in other markets and which records they personally feel they need to play on their stations at that particular time. The record has to be doing something good at other stations, it has to be retailing and it has to be for their market. Sometimes, certain records are more appropriate for particular markets. You have to know these things. You should know the music policies totally at each station so you can start a record out where it fits best, in a particular locale. So we take it from

local to regional, from regional to national."

Brian Langlois works out of Chicago and covers the 22-state Northern and Midwestern area for Dot. Born and raised in that city, Langlois is thoroughly versed in the characteristics of his market. After studies at the University of Southern California and Northwestern University, Langlois took a position with Summit Distributors in Chicago as a local promotion man. After leaving that position, Langlois worked for a time in Aspen, Colorado, as a ski and tennis instructor before moving back to Chicago to become a promotion man for Paramount and Dot Records. After a short time away from the record business when ABC first purchased Paramount and Dot, Langlois joined the cause once again, working exclusively with Dot and country product, about six months ago.

In addition to calling on perhaps 50 stations each week, Langlois says the promotion men also talk to key one-stops and jukebox operators. "We ask them to listen to our records and try to get them to buy them for their jukeboxes, because the major chunk of country singles sales comes from the jukebox operators," he says. "One-stops and certain jukebox operators sometimes can break a record for you as well as radio stations."

Langlois says that the day is over, if indeed there ever was such a day, when promotion men can make a hit record out of one that is not strong. "If the music is in the grooves, whether it's the first record for the artist or the 500th, it's going to be a big record," he said. "The people that add records to the radio stations' playlists today are really sophisticated, and they understand that they have to play hit music in order to sell the adver-

tising that makes money for the radio station. The research by the major stations of the music business on their level is as sophisticated as ours in any given market."

Tony Tamburrano works the six-state Southwest region for Dot from his home in Houston. While still in high school, Tamburrano worked on the Larry Kane television show at Channel 13 in Houston, eventually landing a job as a cameraman with the station. Later, Tony studied radio and television at the University of Texas and spent two years in the Navy in Japan before going to work as Houston-area promotion man for Paramount and Dot in 1968, a position he held until the purchase of Dot by ABC. At that time he went to Mercury for a year. Like Brian Langlois, Tony returned to the fold and reunited with Larry Baunach in 1975 as part of his "troupe of workers."

Tamburrano has been in the "hot seat" of record activity recently. As he explains it, "Houston is very important right now, since the companies have been picking up records out of the market. Freddy Fender came out of the Houston market. Randy Cornor came out of the Houston market, and the list goes on and on.

"It's a pretty well-known fact that if you get your major country stations in Houston, Dallas/Ft. Worth and San Antonio you control Texas and have a great edge for spreading a record nationally."

(Continued on page A/D-18)



Billy "Crash" Craddock

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 Diana Trask: Greatest Hits — 2007  
 Roy Clark: Classic Clark — 2010  
 Don Williams Vol. 1 — 2014  
 Roy Clark: A Pair Of Fives — 2015  
 Tommy Overstreet: The Believer — 2016  
 Don Williams Vol. II — 2018  
 Freddie Fender: Before The Next — 2020

Don Williams: You're My Best Friend — 2021  
 Joe Stampley's Greatest Hits Vol. I — 2023  
 Diana Trask: The Mood I'm In — 2024  
 Narvel Felts: — 2025  
 Freddie Waller: Love You Back — 2026  
 Tommy Overstreet: Greatest Hits I — 2027  
 Donna Fargo: Whatever I Say — 2029  
 Roy Clark: Roy Clark's Greatest Hits Vol. I — 2030  
 Hank Thompson: Sings The Hits of Nat King Cole — 2032  
 Narvel Felts: Narvel The Marvel — 2033  
 Don Williams: Greatest Hits — 2035  
 Narvel Felts: Greatest Hits Vol. I — 2036  
 Ray Price: Say I Do — 2037

Tommy Overstreet: Live From The Silver Slipper — 2038  
 Billy Ocean: Good Luck! Eat A Pie — 2039  
 Roy Clark: Heart To Heart — 2040  
 Freddy Fender: Are You Ready — 2044  
 Jeris Reed: — 2046  
 Freddie Fender: Good Country — 2050  
 (D) Don Williams: 40th Anniversary — 22000  
 Billy Walker: Golden Intimate Hits — 25016  
 Sir Douglas Quintet: Polkas Greatest Hits — 25359  
 The 101 Dalmatians: Polkas Greatest Hits Vol. 3 — 25527  
 Roy Clark: Urban/Suburban — 25863  
 Roy Clark: Best Of — 25985  
 Roy Clark: The Incredible — 26050

Donna Fargo: The Happiest Girl — 26000  
 Hank Thompson: Greatest Hits, Vol. I — 26004  
 Roy Clark: Live — 26005  
 Donna Fargo: My Second Album — 26306  
 Roy Clark: Superpicker — 26008  
 Roy Clark: Come Live With Me — 24010  
 Hank Thompson: Kindly Keep It Country — 26015  
 Roy Clark: The Family Album — 26018  
 Donna Fargo: All About A Feeling — 24019  
 Tommy Overstreet: Woman Your Name Is My Song — 26020  
 Don Williams: Harmony — 2049  
 Roy Clark: Head First — 2051  
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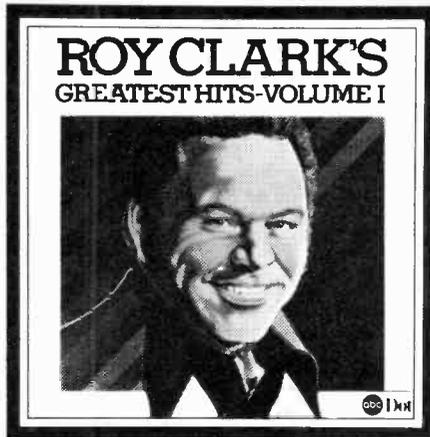
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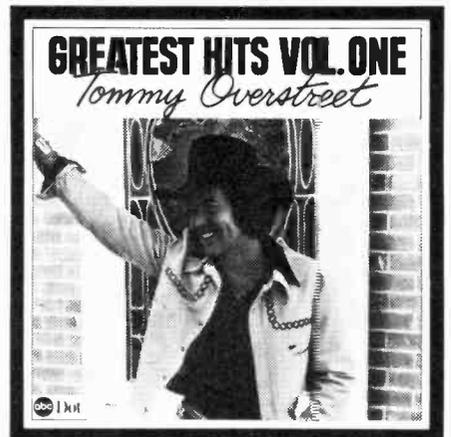
## RECENT GLORIES



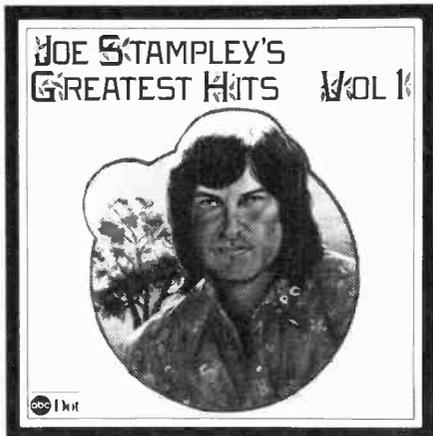
NARVEL FELTS GREATEST HITS VOL. 1  
Narvel Felts /DOSD-2036



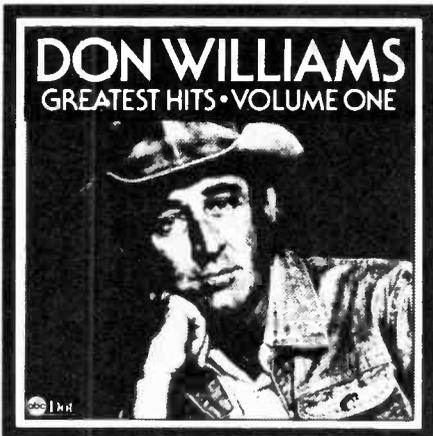
ROY CLARK'S GREATEST HITS VOL. 1  
DOSD-2036



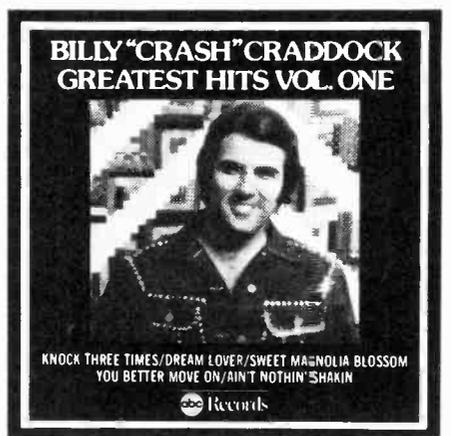
GREATEST HITS VOL. ONE  
Tommy Overstreet/DOSD-2027



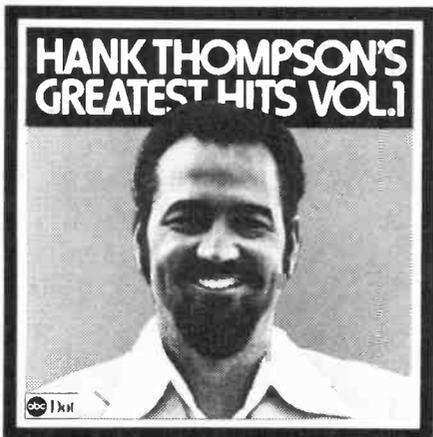
JOE STAMPLEY'S GREATEST HITS VOLUME 1  
Joe Stampley/DOSD-2023



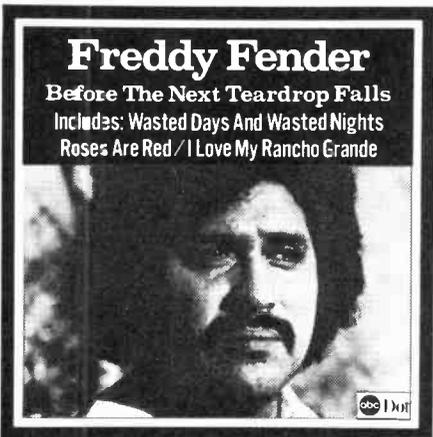
DON WILLIAMS GREATEST HITS VOLUME ONE  
Don Williams /DOSD-2035



GREATEST HITS VOL. ONE  
Billy "Crash" Craddock/ABCD-850



HANK THOMPSON'S GREATEST HITS VOL. 1  
Hank Thompson /DOS-26004



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Freddy Fender/DOSD-2020



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Ray Price/DOSD-2037



WHATEVER I SAY MEANS I LOVE YOU  
Donna Fargo/DOSD-2029



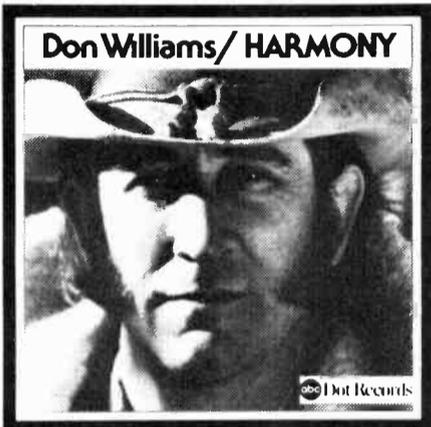
TOMMY OVERSTREET  
Live From The Silver Slipper/DOSD-2038



DIANA TRASK'S GREATEST HITS  
DOSD-2007

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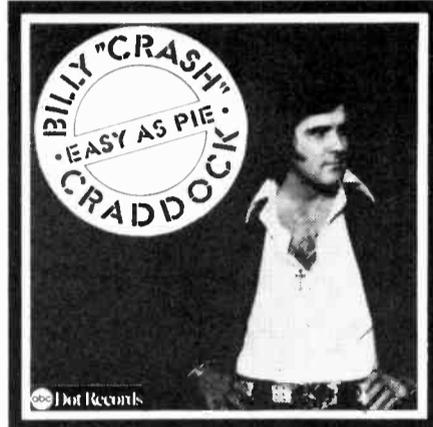
## CURRENT EVENTS



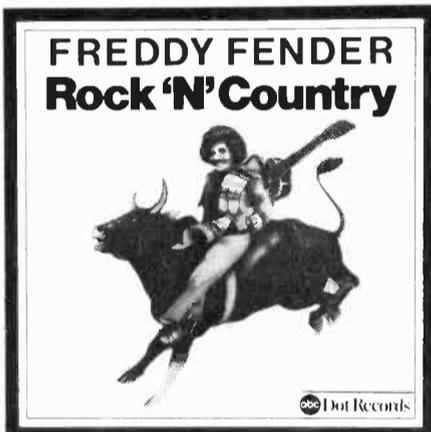
HARMONY  
Don Williams/DOSD 2049



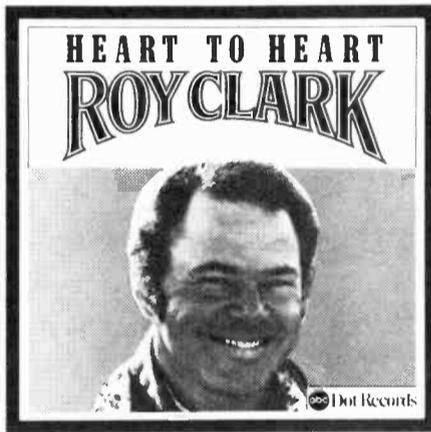
NARVEL THE MARVEL  
Narvel Felts/DOSD 2033



EASY AS PIE  
Billy "Crash" Craddock/DOSD 2040



ROCK 'N' COUNTRY  
Freddy Fender/DOSD-2050



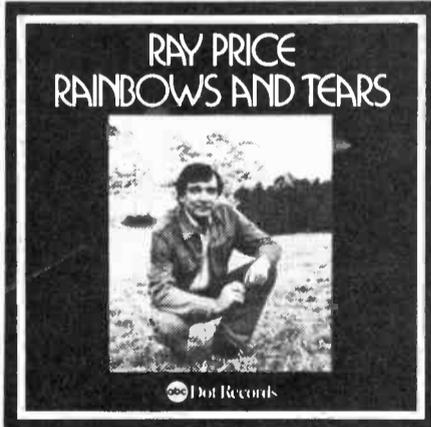
HEART TO HEART  
Roy Clark / DOSD-2041



THIS IS BARBARA MANDRELL  
Barbara Mandrell/DOSD 2045



HEAD FIRST  
Roy Head/DOSD 2051



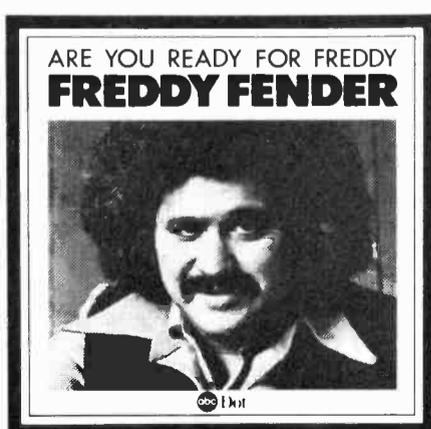
RAINBOW AND TEARS  
Ray Price/DOSD 2053



HANK THOMPSON SINGS THE HITS OF  
NAT "KING" COLE Hank Thompson/DOSD-2032



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Eddy Raven/DOSD 2031

A/D-12

# DOT HISTORY: It All Started In An Appliance Shop

**F**rom operating out of a combination appliance/ record shop in 1951 to a label that averaged 15 singles and 10 albums per week on the major country charts in 1975, Dot Records has surely come a long way. When Randy Wood got out of the Army and went into partnership in a small appliance repair store in Gallatin, Tennessee, in the late 1940s, he could have had no way of foreseeing what the future held for him—that in a few short years he would find himself sitting on a multimillion-dollar golden egg. That, however, is exactly what happened in the birth of ABC's Dot Records.

Choosing the name Dot for simplicity, and with a \$1,000 bankroll, Wood started his own record company, making the first recordings at a local radio station. The Drifters' record, "Honest Heart," sold only modestly, but a short time later Wood recorded Johnny Maddox doing "San Antonio Rose" to give Dot Records its first hit. It was followed by a recording made in a college gymnasium, "Trying" by the Hilltoppers, which sold almost a million copies. Dot Records, after only a couple of releases, was soon secure, growing and prosperous. In fact, the initial bankroll was never touched.

By 1956, Dot Records had grown to the point that Wood moved his company to Hollywood. Pat Boone, Tab Hunter, Tony Martin, the Fontane Sisters, Snooky Lanson and Gale Storm were signed to the label, and Dot Records began turning out consistent chart-topping pop records. One record, Jim Lowe's "Green Door," sold three million copies. Dot Records led the industry in single record sales in 1956, showing gross revenues of over \$6 million and bringing prestige to the already profitable operation.

In January of 1957, Paramount Pictures purchased Dot from Wood for a price rumored at the time to be in the \$3 million range, although Wood retained complete control as president of the label. Under his guidance, Dot continued cultivating new talent, such as Jimmy Gilmer, whose "Sugar Shack"

was one of only two records selling a million copies in 1964. By 1966, gross yearly revenues had grown to in excess of \$12 million, and the Viva, Acta and Steed labels were purchased.

By 1967, Dot Records had grown from the one office and four employees of 16 years earlier to a very large company, headquartered in Los Angeles, with 17 branch offices and company-owned distribution network. One of the new branches was again in Nashville at 807 17th Ave., So. The Nashville branch was managed by Henry Hurt, who had been working with Pat Boone's publishing operation. The emphasis was to be on the acquisition of material for Dot artists and related publishing ventures.

In early 1967, Paramount Pictures was purchased by Gulf + Western, a conglomerate of more than 60 diversified companies. In August, 1967,

Randy Wood resigned as Dot president after 17 years as its head.

Gulf + Western separated all recording and publishing activities from the Paramount Pictures group in January, 1970, and consolidated such ventures under the control of Famous

Music Corporation. To oversee the administration of Paramount Records, Dot Records and Famous Music Publishing, Gulf + Western acquired the services of Bill Gallagher from Decca Records.

By year's end, Gallagher had made a decision which was to drastically alter the course of Dot Records' future, resolving to end the duplicity of purposes and overlapping of product between the Paramount and Dot labels. Dot was to become the repository of all country recordings, and Paramount would handle all other types of music. To effect the transition of Dot to a country label, Gallagher lured Jim Foglesong away from RCA. Foglesong, a producer of note (he produced Ed Ames' hit recordings) and a gifted administrator, was moved to Nashville at the beginning of 1971 to restructure the languishing Dot. Larry Baunach, then a Paramount employee in charge of sales and promotion of pop product, was transferred to Nashville soon after Foglesong's appointment to become Dot's sales and promotion director.

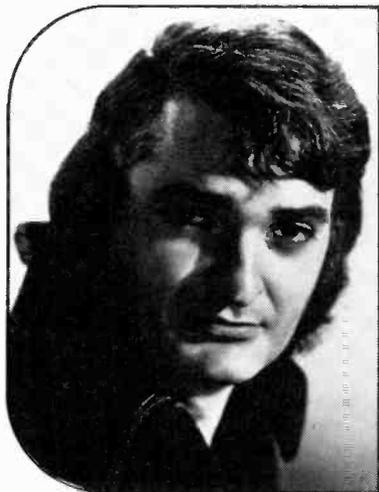
At the time Foglesong and Baunach came to Dot, the label was "cold." Roy Clark, Hank Thompson, Tommy Overstreet, Peggy Little and Joe Stampley were among those on the roster, but only a couple of tunes had made the country charts. In fact, Peggy Little and Roy Clark were the "big stars" at the time, and Overstreet and Stampley were practically unknown. "We concentrated immediately on getting our independent distributors behind country product," says Baunach.

Operating out of a basement office suite behind Decca Records on Music Row in Nashville, Dot put two records on the Gavin Top 100 country songs list in the first full year of the new regime. The previous year there had been none. In 1972, the number jumped to six, including Donna Fargo's "Happiest Girl In The Whole USA," which ultimately became a gold/platinum single and album and catapulted Dot Records into the ranks of the major labels. Another gold single followed that year (two gold singles in a row was an unheard of feat for an independently distributed label), and, in 1973, Dot put nine records on the Gavin Top 100. Ten records made the list in 1974, and the 1975 combined ABC and Dot numbers were 14 records on the Gavin Top 100. In the space of but a few years, Dot Records grew from being one of the "lesser light" labels in Nashville to one which had a reputation for consistent hit making and which had become a challenger for the number one position in town. Dot sales increased to the point that, by as early as the end of 1973, they were more than 10 times the 1971 figures and 30 times the 1970 figures. Further, fully 80% of the Dot releases were making the national country charts in 1973. As a result of their making Dot a major label so quickly, Foglesong and Baunach were promoted to the offices of president and vice president of Dot Records, marking the first time that a major label's chief officers were based in Nashville.

(Continued on page A/D-18)



Barbara Mandrell



Narvel Felts

For several years, Wood had stocked records in his appliance store for customers of his high fidelity equipment, but, in 1951, a new challenge presented itself. Wood had become familiar with a group of musicians calling themselves the Tennessee Drifters and began looking for a way to spread their music.

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# For The First Time Country Stations Are Competing With Rockers For Audience

By Russell Shaw

In the past, the emergence of "progressive country" was regarded by some skeptics as a fad, destined for oblivion after a fleeting day in the sun. The "fad," however, has become a trend and a new direction—with such names as Willie Nelson, The Amazing Rhythm Aces, Waylon Jennings and Jimmy Buffett guaranteed chart-toppers with each effort.

These artists receive airplay on stations ranging from hard-core, "red necks, white socks and blue ribbon beer" outlets to the most esoteric and free-form FM venues. The wide range of appeal of these artists requires label promotion personnel who are flexible enough to converse in whatever "language" is needed to get their point across, be it down home rap or intellectual aesthetics.

Two months ago, ABC/Dot, a major country music label, broke ground by hiring Chuck Flood as the first full-time, progressive country promotion manager in Nashville. Flood, an Austin native, brings years of related experience to his newly created post.

"My basic function," Flood says, "is to take acts that have

been considered strictly country and, if we feel that the product merits the work, give them exposure to a rock audience. With this in mind, I work very closely with the West Coast FM promotion department in the servicing and working of our product at progressive rock stations.

"Another one of my primary responsibilities," Flood adds, "is to deal with the progressive country stations." There are several of them around the country—KOKE—Austin; KAFM—Dallas; WYNK—Baton Rouge; KWAM-FM—Memphis; KFAT—Santa Cruz and WIGL in Miami.

These stations might be said to be in the vanguard of the movement; while many of them will play tunes by traditional artists, they will not hesitate to play the latest by the Eagles, Poco or Delbert McClinton. A Merle Haggard-Jimmy Buffett segue no longer causes shock waves. Formerly attributed by some to revolutionary gremlins, this increased flexibility of country programming is seen as a natural turn of events by Flood.

"It all relates to the commerciality of the music. For the first time ever, country stations are competing with rockers for the largest possible share of the audience, and as such they know they have to play hits," Flood opines. He also sees the assimilation in cultural terms: "the eighteen year old kid with a souped-up Camaro will go and buy a Merle Haggard, James Talley or Don Williams, and on the other side of the coin, honky tonks that at one time would only have straight country acts now book performers like Asleep At The Wheel."

This cross-cultural pollenization has necessitated many revisions in the way these acts are merchandised. The obvious appeal of much of this work to album-oriented stations precludes the previously common practice of the "three singles and filler" LP. "What record companies in Nashville have done in the past is to sign an artist, release a single and, if successful, release an album. They haven't until recently been oriented to working album product as such," Flood admits. As mentioned before, this is changing. Jim Foglesong, president of ABC/Dot, agrees. "You can't put down single sales," he says, "but we're talking about a trend that already has happened pop and certainly should happen country. With the declining sales of singles in the entire industry, it's very important to bring about the development of album artists. We're fortunate in that we have many acts who are already established names."

On the firing lines, Flood's efforts are presently concentrat-

ing on approximately half a dozen artists. He sees each as having unique virtues, both musically and commercially.

Flood says that "the Amazing Rhythm Aces are really strong in terms of multiple formats. They've had two top ten C&W hits and top 15 pop, received heavy progressive airplay, and what's more, had their top hit covered r&b." He feels that the forthcoming album is even stronger than their initial effort, "Stacked Deck."

Flood also predicts a rosy future for several of his other artists. He describes Jimmy Buffett as "so close to busting wide open." Delbert McClinton's new album, now in the embryonic stages of production, is described as a "top priority," as are the latest Don Williams and Narvel Felts efforts. Both solo artists are regarded as performers who can bridge a lot of gaps.

On many of these projects, Flood works directly with Jerry Bailey, ABC/Dot publicity manager. "If I want to make a heavy FM push, Jerry, because of his pop and rock contacts, can get exposure and articles to establish name value," Flood says. Bailey adds, "Many rock publications have turned out favorable reviews on Delbert, the Aces and Buffett recently. This reinforces our efforts."

"I look at it as adult music that takes a more aesthetic approach to life. You can hear a meaningful statement by the artist," mused Flood. More specifically, progressive country is seen by many as a valuable, audience-broadening tool. Larry Baunach agrees.

Baunach, ABC/Dot's vice president in charge of promotion and creative services, states, "It opens up a whole new area of record sales, reaching the college crowd and teenage generation with today's country sound. It also allows us to develop more concept album projects. With this new audience, we can open up new avenues for revenue that allow us to develop the careers of artists without being quite so dependent on the need for a hit single before they can have a successful album."

"I'll give you a great new example: We have just signed Doug Sahn, the leader of the former rock group, The Sir Douglas Quintet. He is fast becoming a country-rock legend in Texas with his new group Sir Doug and the Texas Tornados. His first album, 'Texas Rock For Country Rollers,' has just been recorded and will be released in the not too distant future. Requests for that first album already—from Texas sales accounts alone—number over 40,000 units. It's clear that the impending great success for ABC/Dot with an act like Doug Sahn stamps us as a leading label in this area of music."

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*Wesley H. Rose*

# 'Country Publicist Winning Recognition'

**T**he country music industry is just beginning to realize the potential of publicity and take advantage of it, according to Jerry Bailey, ABC/Dot's publicity manager.

"Until a couple of years ago, most country labels either did not have the resources or the desire to add professional publicity personnel to their staffs," Bailey explains. "Journalists in those days, and even with some Nashville record companies today, were greeted either by hostile secretaries or preoccupied promotion men. It is a wonder some country music stars ever got their names into print other than when they got into trouble," Bailey quips.

As music reporter for Nashville's largest newspaper for three years before he joined ABC/Dot, Bailey believes he learned much about the needs and attitudes of the press. "Those reporters are sitting around at America's newspapers by the thousands trying to think of something interesting to write about," Bailey says. "The trouble with some publicists is that they beat the reporters over the head with a bum story rather than trying to determine what turns each reporter on."

ABC/Dot's publicity manager said he is dedicated "to

knowing every major journalist in the United States who works with music." He not only aspires to know them, but to understand their personalities, the news angles they like and size of their readership. "In recent weeks, we've been concentrating on improving our contacts at national magazines, most of which are based in New York," he explains. "More general interest publications are expressing an interest in country music, and we want them to be aware of what our artists are doing."

Many major magazine features, Bailey says, require the combined efforts of ABC Records' publicity staffs in Los Angeles, New York and Nashville. While he handles pop publicity in the South, Bailey said his specialty is spreading information on the artists who work out of Nashville.

Of the four major labels in Nashville which have publicity departments, ABC/Dot is the only one with two college-trained journalists on its staff. Bailey worked toward a Master's degree in photojournalism at the University of Missouri before coming to Nashville. His assistant, Jerry Flowers, holds a Bachelor of Arts in journalism from Harding College, where Bailey also did undergraduate work.

While Bailey tries to keep journalists across the nation writ-

ing about ABC/Dot artists, Flowers stays busy as the company's "writer-in-residence." He puts together many of the trade releases and features on the artists as well as writing most of the "Dot Ditties," a newsletter distributed to hundreds of journalists and deejays bi-weekly. Flowers also handles the day-to-day operations of the office, maintaining a clipping file of articles, inviting the press to parties and concerts, writing biographies and liner notes and ordering photos.

Although Bailey believes that record company publicity offices will never replace the need for "outside" publicity agencies which work on individual artists under contract, he said his department can save a major artist as much as \$1,500 per month and pick up "many thousands of dollars" worth of "free advertising" for the record company, promoters and booking agencies.

"We welcome help from professional publicity agencies," he explains. "But many artists either can't afford an agency or don't want to bother with it. These are the artists we concentrate on."

As for the value of a publicity department, Bailey said an av-

(Continued on page A/D-18)

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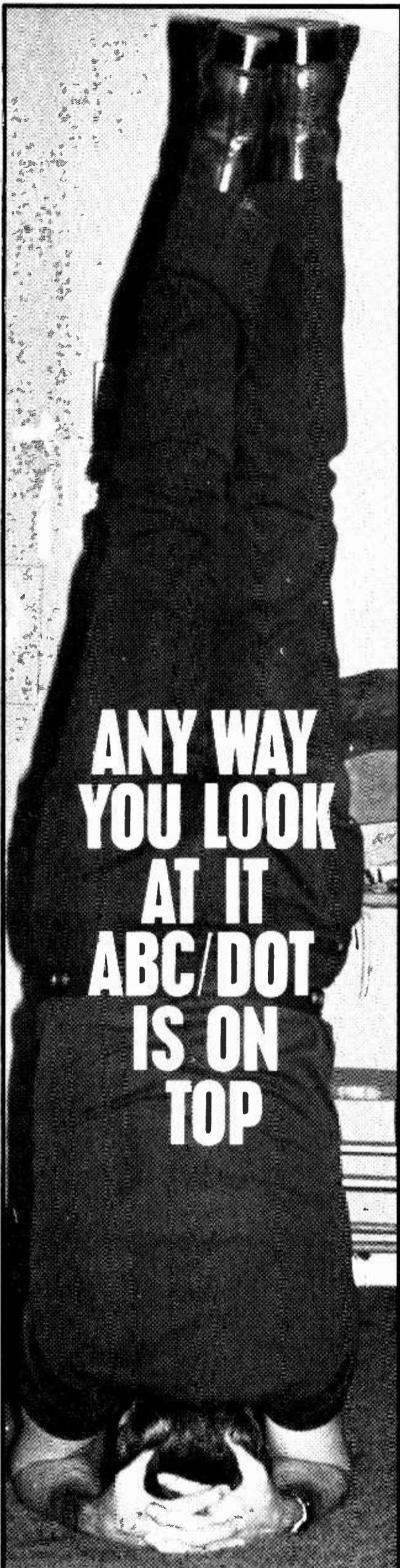
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## Staying On Top

• Continued from page A/D-4

ABC/Dot's success can be attributed to having "the best personnel in town. That includes the artists, the producers, and the people in the office."

"We also have been very fortunate to get crossovers; you get fantastic sales that way," he adds.

Chancey spends "about 75% of my time listening to songs." He produces several artists and has additional responsibility as a NARAS board member. He readily refers songs to independent producers if they are not suited for his own artists at ABC/Dot.

McElwee spent two years on active duty with the Marines and four more in the reserve before Fred Foster at Monument Records got him interested (in 1961) in regional promotion, including such cities as Baltimore, Boston, Buffalo, Cleveland and Washington, D.C.

In 1965, McElwee left Monument to join MGM, where he promoted pop product. His duties included several tours with name acts, most prominently Herman's Hermits and the Animals.

"After about a year, I was persuaded to go into the country division. I had never worked country, and I really didn't know at the time how well I would like it," McElwee recalls.

At that time, MGM had such artists as Hank Williams Jr., Mel Tillis, Billy Walker and Jeannie C. Riley. Of course, they were heavily merchandising the Hank Williams, Sr., catalog. Three and a half years later, when ABC Records decided to open a Nashville office, they were quick to sign B.J. as their director of sales, based on his outstanding performance at MGM.

"The success of ABC/Dot can be attributed to having a good product—and having good personnel," McElwee says. McElwee says that being successful at sales depends on being able to establish a rapport with the customers. Of course, the product has to be "in the grooves," and you have to "follow through," he adds.

But, "working hard, continuing to have good product and good producers" are ingredients that are vital to having a successful operation. "The producers have good ears [or picking up masters and trying to stay contemporary]," McElwee says.

Foglesong says McElwee is "as informed about sales as anybody in the business."

"B.J.'s credibility is tremendous, and the people have come to appreciate that," Foglesong says. "B.J. just doesn't take advantage of them by overloading them."

When Foglesong and Baunach first came to Nashville, they were concerned with their image and the reception they would get from their colleagues in the business. Although Baunach had lived in Nashville from 1966 to 1969, and Foglesong had been in and out of the city often, they were still two guys coming to town from New York.

"We came at a time when most of the Nashville establishment didn't like invaders from outside," Baunach says. "Here were two guys from New York coming to Nashville to do country music," Baunach says. "We could imagine what they thought."

As it turned out, Foglesong and Baunach became the vanguard of a new breed that would help maneuver Nashville toward its destiny as an international music center.

Foglesong said the "open door policy" at Dot accounted for much of the early success in revitalizing the label. "We immediately opened the doors to anybody who wanted to play masters, or songs or whatever," Foglesong says, pointing out that the first Freddy Fender and Donna Fargo hits were masters, picked up by Dot.

"Producers were saying, 'Thank goodness there's a place we can get in,'" Foglesong says. "My overall philosophy is that the product comes first—if you don't give the right product, your people can't sell it."

Also, Foglesong, being the only president of a major label in residence in Nashville, was given total support and autonomy and able to make quick decisions—even those involving more than average sums of money—without constantly having to check by telephone with the home office.

Although Foglesong and Baunach were not strangers to Nashville when they arrived in 1970, Foglesong says he was "aware it might be a while before they were accepted."

"Frankly, though, we were overwhelmed with hospitality," Foglesong says.

Foglesong's acceptance has indeed been phenomenal. He was elected chairman of the board of the Country Music Association without a dissenting vote—the first time anyone could remember such an occasion.

For the future, ABC/Dot will attempt to remain a total label—staying on top of new trends such as progressive country, while continuing to offer the public the proven traditional sounds. More simply, Foglesong says he hopes Dot Records can continue its progress of the last five years.

"I honestly don't believe we could have ever come close to accomplishing what we have without the trust and confidence of such people as Bill Gallagher, Jack Wiederman, Tony Martell, Jay Lasker and, now, Jerry Rubinstein. These were my bosses who gave me almost total autonomy in developing our label. What they did, and are still doing, took the kind of courage that few large organization heads are willing to display," says Foglesong.

### Credits

Special issues editor, Earl Paige. Bernie Rollins, interior art. John Halloran, production.

## Consistency Of Hits

• Continued from page A/D-4

In addition to its reputation as being the number one label for tying together hits, Dot was also acquiring esteem as possibly the number one company for the development of new artists. In fact, no label has surpassed Dot's accomplishments in the grooming of first-time artists with two or more singles in the Top 100 nationally in their first year, a key indicator of the success of new talent. Recent chart-making additions to the ABC/Dot roster include Billy "Crash" Craddock (ten Top 10 and six number ones), Don Williams (five straight number one country records), Narvel Felts (three straight Top 10s and a number one), Barbara Mandrell (top five nationally for her first release) and Freddy Fender (four straight number ones, two gold singles and a platinum album).

In the last five years there have been three platinum country-to-pop crossover albums. Two of these, Donna Fargo's "Happiest Girl In The Whole USA" and Freddy Fender's "Before The Next Teardrop Falls" were on ABC/Dot. Additionally, only two artists, Freddy Fender and Donna Fargo, have had two gold singles back-to-back during that period.

"These five years have produced many rewards," Foglesong concluded. "The greatest personal satisfaction has been the fact that we developed from within. It wasn't until we signed Don Williams in 1974 that we felt the necessity to seek an available major artist from another label. We turned down several opportunities to enter 'bidding wars' for big-name artists because we did not feel that they were for the future."

ABC's Dot label, with the strong additions of solid, creative ABC personnel—in the office, artists and producers—now looks to a future of further growth through more hits, more solidification and the development of many new stars.

## Dot History

• Continued from page A/D-12

In August, 1974, Dot Records was sold to ABC-Dunhill. At the time, Dot's roster included such impressive names as Diana Trask, Joe Stampley, Hank Thompson, Roy Clark, Donna Fargo, Tommy Overstreet and the newly signed Don Williams. At the time of the Dot purchase, ABC also had its own country division, which had opened in Nashville in 1972, and had under contract such artists as Billy "Crash" Craddock, Ferlin Husky, Lefty Frizzell and Jimmy Buffett.

For a year, ABC Country and Dot functioned independently in Nashville, but the operations were merged into ABC's Dot Records in the latter half of 1975. Foglesong was named president, and Baunach was named vice president in charge of promotion with the addition of creative services to his responsibilities. B.J. McElwee from ABC Country was placed in charge of the combined sales operations, and Ron Chancey, also from ABC, stayed as executive producer and a&r consultant.

Since its birth, Dot Records has grown from a low-budget, basement-housed affair into a business which first challenged the major labels on their own terms, and then became one of the most powerful forces in country music. Dot has emerged from being a label that had only two singles and one album on the charts in 1970, a label with no star chart singles and small sales, to one with an average of 15 singles and 10 albums weekly on the country charts, with sales to match. Dot Records has surely come a long way!

## Regional Promotion

• Continued from page A/D-8

The 10-state West Coast region is worked by Dottie Vance. Born in Wheeling, West Virginia, Dottie graduated from high school in East Chicago, Indiana, and studied drama for a time in Chicago before moving to a secretarial job at NBC in New York. From contacts developed there, Ms. Vance moved to a merchandising position at RCA Records in the city. Some time later, she was transferred to Los Angeles to begin 12 years with the RCA promotion department.

Randy Wood, then president of Dot, offered Dottie the West Coast promotion slot for Dot Records in 1959, a position in which she remained until 1969. In that year, Dottie became an independent promotion worker, but she continued her association with Dot Records. Though she is independent, Dottie says, "I've worked so closely with Dot that I still feel almost like an employe."

"Adorable Dottie," as her co-workers affectionately call her, won't comment much about her promotion thinking and techniques, but she does say that "hard work and interest in your artists is a key." Established station managers like Bill Ward at KLAC, Los Angeles, and Jay Hoffer at KRAK, Sacramento, consider conscientious Dottie an "indispensable institution." They, like many other radio people who deal with Dottie, rely heavily on her sincerity and knowledge about her artists and their product.

## Country Publicist

• Continued from page A/D-16

erage wire service feature, such as the ones which frequently originate from Nashville via Associated Press, will run in 200 newspapers across the nation. "Try buying that much advertising space even once and you'll go bankrupt," Bailey says. "Opportunities like that are much too valuable to approach haphazardly."

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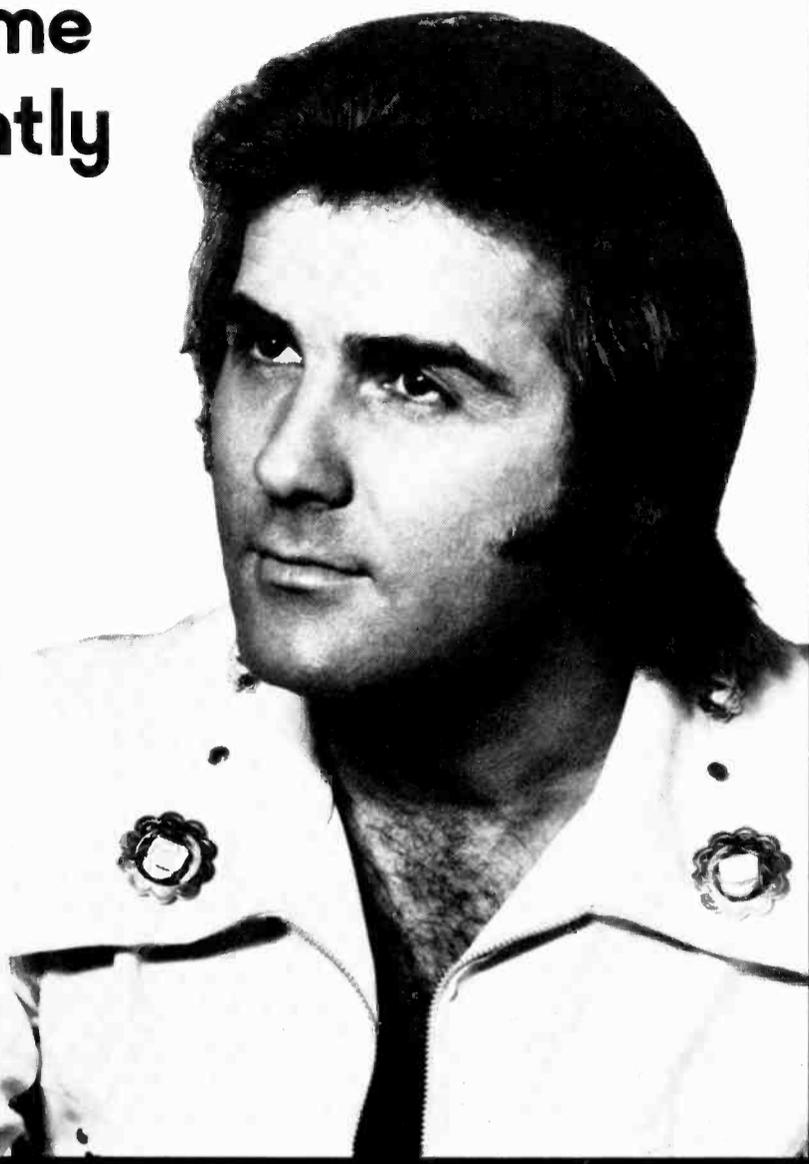
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A/D-19

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JUNE 1-4 IN LOS ANGELES

## Music Vital To Ice Show Production

LOS ANGELES—A new type of ice skating show which will pay as much attention to the music as to the skating itself runs at Knott's Berry Farm amusement park in nearby Buena Park through Sept. 6.

"Tim Wood and Dick Friesen Present The Great American Ice Company" is the billing for the icer, which will perform seven days a week, doing 16 performances.

Wood is a former national skating champion, while Friesen did the music for Peggy Fleming's television specials, and also produced music for "Holiday On Ice" plus the Ice Follies in Las Vegas. He has owned his own studio, and has done music for tv commercials.

The "Great American Ice Company" will be more contemporary than the big companies, and more sophisticated, according to Wood, who says "even the music is more contemporary. The show and the music are geared to younger audiences. We are going into untapped markets."

The show will use four musicians and tape, with all clearances obtained through ASCAP and BMI.

Eventually, Wood said, he would like to use a complete original score for the show. He would utilize the talents of Friesen and son John Friesen, who is the music director.

The ice show will use contemporary music of Maynard Ferguson, Rufus and Edgar Winter, then boogie, jazz and swing music for a children's production number, followed by songs of Barbra Streisand, then finish with John Denver's "Thank God I'm a Country Boy."

## Awards Fest Planned For Rose Bowl

LOS ANGELES — Buckley O'Neill, a 14-year advertising veteran from San Clemente who has never produced a rock concert, has reserved the Pasadena Rose Bowl for Nov. 27 to put on what he calls the "Big Rock Candy Awards Festival."

Performing are to be winners of a national poll for best solo artists, best duo, best group of four members or under and best group with over five members.

All tickets to the show will be general admission and sell for \$20.

The national balloting is to be done as FM radio promotions with stations franchising rights to participate in 25 major markets.

O'Neill says he is checking with record labels about the availability of all nominees for the awards to play at the concert. If the acts are not available to play the Rose Bowl in November, they will not be eligible to be voted on in the national balloting.

O'Neill's oSo Creek Productions plans to hold a Rock Congress seminar for the music industry in Pasadena the day before the Rose Bowl concert.

## Archers To Africa

LOS ANGELES—The Archers, a contemporary rock/gospel group, are set to tour South Africa and Rhodesia from May 28-June 20. Concert cities include Johannesburg and Durban, with special performances at all major universities in Johannesburg.

## Frampton Will Appear As Keynoter At Talent Forum

• Continued from page 1

coming Obstacles To Cooperation In The Talent Business" are Paul Drew, RKO Radio programming chief; Tom Hulett of Concerts West; Terry Ellis, co-chairman of internationally-based Chrysalis Records, and Dan Weiner of Monterey Peninsula Artists.

In an unprecedented rush of early registrations, nearly 120 had signed up for the Talent Forum with more than half of May still remaining. In order to be assured of a suitable room at the Beverly Hilton, registrants should enroll for the forum as soon as possible.

Two more key talent industry figures have been added this week for some of the final speaker slots which will be filled before June.

Elliot Roberts, whose Lookout

Management roster includes Joni Mitchell and Neil Young, will join the "Sharing The Dollar Fairly" session chaired by New York concert powerhouse Ron Delsener. Marshal Gelfand, whose San Francisco CPA firm specializes in budgeting tour expenses, will take part in the "Tour Production" session chaired by David Furano of the Bill Graham Organization.

Last year's premiere Talent Forum was described over and over again by participants as the most useful music business convention ever held. The Talent Forum is the only annual convention that concentrates on serving the entire live entertainment business, rather than the recording or radio fields. Typical of the comments on the 1975 Talent Forum was this from Alex Hodges, head of the Paragon Agency in Ma-

con, Ga.: "This letter is long overdue, but it is to let you know how productive the Billboard Talent Forum was in Los Angeles. . . . It seems everyone was responsive and the various sessions gave much food for thought."

Because of this year's experimental forum policy of mostly two-hour sessions and no more than one session on at a time, we have obviously been forced to cut back on the number of sessions and the number of speakers on panels.

However, there will be microphones in the audience throughout the meetings and the entire schedule is designed to maximize intercommunication between the panelists and the registrants in the audience who are talent experts in their own right.

Among the more than 100 industry leaders who have already registered for the Talent Forum are: John Hartmann & Harlan Goodman, managers of America; Henry Rogers, co-principal of Rogers & Cowan Publicists; five Capitol Records staffers; three Elektra-Asylum staffers; Todd Schiffman, co-manager of Loggins & Messina; Ron Anton, BMI West Coast director; Sonny Anderson, Disneyland talent booker.

## Yarrow Song Fest Unveils Fresh Acts

By JIM McCULLAUGH

LOS ANGELES—Peter Yarrow, of Peter, Paul & Mary fame, took a successful first step to showcase new talent with the Santa Monica Music Festival at Lincoln Junior High School May 9.

The concept—borrowed from the Newport Folk Festival's New Folks Concerts—is to give young singer/songwriters an opportunity to be heard and possibly be discovered before a live audience of friends and local community.

More than 350 tapes were submitted to Yarrow and his committee who narrowed it down to 13 finalists in this first festival. Taped songs were solicited from L.A. songwriters of high school and college age via different media and processed through Song Registration Service of Hollywood.

Beginning in October the concerts

are scheduled to become monthly events, with locales shifting all over L.A. County and then possibly nationally. The first community selected for the West Coast was Santa Monica. The performers receive 50% of the proceeds, with the rest used to keep the concept ongoing. Admission charge is \$1.50.

The criterion for song selection was a blend of sincerity and artistic value, with the selection committee deliberately making a distinction between "commercial music, written to make money, and music that comes from the heart."

The net result of the first effort was a capacity 600-plus (since many were allowed to sit in the aisles with many more turned away) appreciative throng who heard a remarkable assemblage of raw talent which used the same sound system once used by Peter, Paul & Mary.

Producer and organizer Yarrow hosted the event and gave each performer a personal introduction based on what the artist felt his music meant both to himself and others.

Yarrow opened and closed the evening with song—"There is Only One River"—and about three quarters of the way through treated the audience to "Old Stewball" with most of the crowd joining in.

The lineup of performers included Gene Nelson, North Hollywood; Carol Willford, Whittier; (Continued on page 40)

## 3 Matinees At Anaheim Stadium

LOS ANGELES—Wolf & Rissmiller Concerts here will put on three summer afternoon concerts at 55,000-capacity Anaheim Stadium this year. Beach Boys and America play July 3. Yes will go on July 17 and Aerosmith is set for Sept. 12. A Who concert at Anaheim this spring filled the stadium to capacity for Wolf & Rissmiller.

The promoters are also penciling in two major British headliners for the Los Angeles Coliseum this summer, despite local police making a test case of strict drug enforcement and mass arrests at a Pink Floyd stand there last spring.

## Westwood Welcomes a New Venue

LOS ANGELES—Westwood, the district here that adjoins the sprawling UCLA campus and is the most active moviegoing area in town, is the site of Dillon's, an unusual four-story total entertainment complex scheduled to open in August.

Topping the structure will be a 400-seat nightclub. David Kenner's Progressive Entertainment Corp. is developing the project and talent is now being booked by Joseph Porter.

A buffet restaurant is on street level and will be open all day and evening. The two middle floors are each occupied by discotheques. One disco will have recorded music and the other will feature live dance groups.

Dillon's is being remodeled from an existing 20,000-square foot building at 1081 Gayle Ave.

## Rollers Tabbed

ATLANTIC CITY, N.J.—The new Casino Concert Hall, which makes its bow on Steel Pier during Memorial Day weekend with the Staple Singers and Jimmy "Dynamite" Walker in concert, will usher in the regular summer season on June 19 with the Bay City Rollers. This resort appearance will be the first time the Rollers will have appeared in this country in a live performance.

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## Signings

**Dirty Tricks**, British rock band, to Polydor Records. . . . **First Class** to All Platinum. Group is known for "Beginning Of The End" single. . . . **Ritchie Family** to T.K. Productions, with first album planned to ship soon on the Marlin label. . . . **Point Blank** to Arista. The Texas band's first LP is produced by group's manager Bill Ham. . . . **Silverado** to RCA. The group is composed of vocalist-guitarist Buzz Goodwin and Carl Shillo. . . . **Archie Campbell** to Elektra Records. . . . **Robert Allen Jenkins** to Cedarwood Music. . . . **R.W. Blackwood** of the Blackwood Singers to Capitol with Gary S. Paxton producing.

**Rebecca Jo Featheringill** to Texas Records, a new Dallas company under direction of Don Schafer. . . . **John Price** to Festival Records. . . . **Skeeter Davis**, ex-RCA, to Pete Drake Productions with Drake producing and a record deal in the works.

**Letta Mbulu**, South African vocalist who has toured extensively with Harry Belafonte, to A&M with Herb Alpert producing. Mbulu this month won a number of prizes performing at the Majorca Song Festival. . . . **Crackin'** to Warner Bros.; the San Francisco soul-rock group had an LP out on MGM last year. . . . **Danny Potter**, writer-singer, to Warner/Spector Records.

**John Hammond Jr.** to Vanguard. White blues singer moves back to his original label after several years with other companies. . . . **Andy Pratt** to Nipper. First LP due later this month. . . . **Writer-artist Bobby Callender** to Chappell Music. . . . **Image** to JEMKL Records. . . . **Buddy Carroll**, Las Vegas singer, to Wenra Records.

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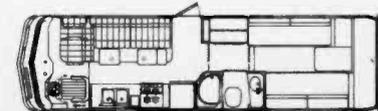
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## ZZ Top's Long Jaunt

• Continued from page 3

four-degree angle to display the outline of that state painted on its surface.

A three-dimensional set featuring a panorama of Texas prairie stretching to the peaks of the Sierra Madres will also be used (with the aid of five scrim 36 feet wide and 20 feet high). These have been hand-painted by a team of 16 artists working in an aircraft hanger in Waco, Tex. As an added feature, the group plans to light each scrim individually to allow varying effects ranging from sunrise to sunset to lightning.

As part of the stage decoration, a variety of large cacti will also adorn the entire area.

Stage lighting will include 130 fixtures—consuming 96,000 watts of power, while the sound system will be the largest ever used for a rock tour, according to a group spokesman. A total of 260 speakers capable of handling 40,000 watts of power will be used.

## Yarrow Song Fest

• Continued from page 39

Terry Crane, South Pasadena; John Bucchino, Venice; Sue Lubin, Westwood; Fred Romanek, Santa Monica; Merry Moore, Hollywood; Buzz Dawson, Manhattan Beach; Barry Volk, Ojal; Valerie Estrada, Santa Fe Springs; Ray Dodd, Hollywood; Shellee Hettema, Santa Monica; and Ray & Alice Bliefeldt and Terrence Gils, Sherman Oaks. Each performer sang two numbers.

The stage is being built with various hydraulic lifts, so that stage hands can send various "range" animals to the surface. Buffalo, antelope and other animals will all be lifted to the stage at various times to convey a "range" feeling.

In order to carry the 75 tons of equipment, the group has prepared a caravan of 11 vehicles. Each will be painted with a piece of a panoramic view of Texas on its side that will line up with those on the other trucks.

Among the venues planned for the first leg of the tour, a jaunt covering about 100 cities through the U.S. during the summer (followed by tours of England, Europe, Australia and Japan), will be stadia in Anaheim, Denver, Atlanta, Winston-Salem, Memphis, Kansas City (Mo.), New Orleans, Chicago and Pittsburgh. Most of these facilities are capable of handling upward of 60,000 persons.

As a tour tie-in, London Records will start its biggest promotional project ever, according to D.H. Toller-Bond, president of the label.

Included will be a push on the group's four-LP catalog, a sample record featuring top cuts that will be serviced to the media, T-shirts and posters, browser cards and a series of window display contests.

Kicking off the project will be a meeting of the label's field staff in an as yet-unnamed Texas city later this week. At the gathering, the group's manager Bill Ham will explain many of the tour's fine points.

According to a group spokesman, ZZ Top will cover more than 150 cities before the end of 1977.

## Talent In Action

### BOB DYLAN'S ROLLING THUNDER REVUE Warehouse, New Orleans

Dylan and assorted friends really put it all together for two packed houses—literally "warehouse"—May 3, with nearly 4,000 on hand at \$9 for both the early and late evening shows which the group itself felt were among the "best" they've done on either the earlier or current tour. It was partly the "with it" audience and partly the converted warehouse's super acoustics, and the performers' reaction.

Program ran about 3½ hours with a brief "intermission" and most of the nearly 40 selections differed from the repertoire the first tour around. Honors were shared equally by Dylan, Joan Baez, Roger McGuinn, Bobby Neuwirth, Mick Ronson, violinist Scarlet Rivera, Kinky Friedman and special guests Donna Weiss and Rusty Diamond.

Opening hour was fronted in fine style by Neuwirth, with high spots including "She Had The Sweetest Kisses" featuring bass guitarist Rob Stoner, Rivera's great violin riffs, on "There's A Madman On The Loose," Memphis's Weiss on "Let's Bugaloo," a rousing group version of "Battle Of New Orleans," and Friedman's poetic "Dear Abby."

With head kerchief and harmonica, Dylan made his first appearance for a half hour, opening with an upbeat "Tambourine Man." Other first set highlights were a moving "Maggie's Farm" and his current hit "Mozambique," with fine fiddle backing by Rivera.

After intermission, it was ex-Byrd McGuinn's turn with "Eight Miles High," "Lover Of The Bayou" for the local Cajun crowd and a driving "Chestnut Mare." Baez followed with a half-hour set of eight selections, topped by a resounding "The Night They Drove Old Dixie Down," a well-choreographed, fast-paced "Danc-

(Continued on page 42)

## Kansas City Resumes As Eager Market For Talent

By DAVE DEXTER JR.

LOS ANGELES—For a place that once spawned far more than its share of internationally celebrated jazz performers and then remained dormant for some 35 years, Kansas City is regaining its old reputation as a first class live talent market.

In the '30s, the Heart of America city served as a colorful home base for Count Basie, Andy Kirk, Mary Lou Williams, Joe Turner, Pete Johnson, Jay McShann, Harlan Leonard, Jesse Price, Lester Young, Charlie Parker, Ben Webster, Julia Lee and scores of outstanding musicians. Kansas City and the entire state of Missouri prospered in an era of a national economic depression because its political czar, the late bulb-nosed Thomas J. Pendergast, abolished curfews and encouraged night life. Musicians who couldn't find work stormed Kansas City and employment reached an all-time high.

But all that ended when Pendergast served a prison term for income tax evasion, and when World War II killed off the big bands.

Today it's the rock scene. And one that is booming.

Kansas City's youth this month was treated to concerts by Paul McCartney & Wings, Thin Lizzy, Conway Twitty, Lynyrd Skynyrd, Kool & the Gang, Johnny Rodriguez, Foghat, the Tubes, Emmylou Harris, Poco, Uriah Heep, the Outlaws, Roy Orbison, Willie Nelson, Leo Kottke, Starcastle, Charlie Daniels and Kingfish.

"Instead of pleading with big name entertainers to come to Kansas City—remember how Charles Finley lured the Beatles to old Municipal Stadium?—the artists are coming here on their own," says Robert W. Butler, a Jackson County music buff and newspaperman.

Two promoter firms are behind the city's renaissance.

One is Cowtown Productions. Its competition is Chris Fitz Productions. Both are reportedly flourishing.

The two offices have lined up Earth, Wind & Fire, the Doobie Brothers, ZZ Top, Jethro Tull and, tentatively, the Beach Boys and the Eagles for summer dates, Butler advises.

Also entering the booking picture is John R. Foster, a record store dealer, who is concentrating on black talent.

Kansas City has two venues seating around 3,000 persons, the Music Hall and Memorial Hall in addition to the Kemper Arena, the Lyric-Capri and the two Harry Truman stadiums used for football and baseball out on the east side near Independence.

"We are in fine shape for small halls and immense stadiums," says Mike Wagner of Cowtown. "But we could be even better off with a modern 5,000-seater."

Kansas City's population is somewhat larger than 500,000. "We're a secondary market," notes Herb

(Continued on page 47)

# BILLBOARD'S SECOND ANNUAL INTERNATIONAL TALENT FORUM JUNE 1-4, 1976 BEVERLY HILTON HOTEL BEVERLY HILLS, CA.



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*and the beat goes on....*



## Talent In Action

• Continued from page 40

ing In The Streets" and a nice segue to her recent hit "Diamonds And Rust."

If there was any negative aspect to the concert, it was lack of more Dylan-Baez duets. They teamed only on a solid "I Pity The Poor Immigrant" to open his second set, and near the evening's close with a long poetic story piece—and the audience obviously wanted more of the pair.

Dylan's second appearance was highlighted by a great "Lay Lady Lay" and a very strong, long "Blood On The Tracks," plus a harmonica turn with "Oh Sister" and a driving "Stuck Inside Of Mobile With The Memphis Blues Again."

The group wound up the evening with a many-round "Gotta Travel On," with each of the performers doing a brief solo reprise—and the crowd let them leave the stage with much reluctance as they had an early departure the next

morning for a Baton Rouge date. It seems obvious that "Rolling Thunder—Part II" will top Part I—a solid mix of Dylan's old and "net tour" tunes, with a few from his recent LP. It's a reprise of his best.

STEPHEN TRAIMAN

**ELLA FITZGERALD  
COUNT BASIE  
OSCAR PETERSON  
JOE PASS**

*Masonic Temple Auditorium,  
San Francisco*

Norman Granz celebrated his return to the U.S. concert scene April 30 as two virtually sold-out houses basked in the presence of these master talents. The Pablo Jazz Festival was like a hearthside reunion.

Ella, Basie, Peterson and Pass have spawned many of the 70-plus LPs that comprise Granz's 3-year-old Pablo label. Like most Pablo records, the festival features solid traditional jazz of the highest caliber, unadorned by newfangled technology but by no means dated. This music has life.

First show opened with the white-suited Peterson soloing at the piano through four tunes and a medley, including a healthy dose of Ellingtonia. Oscar displayed a multitude of styles ranging from stride to boogie-woogie to Tatum and bop, smoothing out the changes with cocktail flourishes, but never cloying. Peterson possesses the keyboard the way Babe Ruth wielded a 40-ounce bat.

He was followed by Granz's pride and joy, the poll-winning guitarist Joe Pass, who proceeded to analyze several tunes into their component parts and rework them into a swinging brew of chords and legato passages that bopped and caressed, hand in hand. Pass was a bit nervous at first but he clothed his fluffs in silk.

Prior to a brief intermission, Pass and Peterson dueted a few tunes, suggesting the heady interplay of their "A Sate Pleyel" two-record set, Peterson exercising restraint to keep from drowning Pass' subtleties.

Then, seemingly indestructible at 72, sporting thick muttonchops and a sly grin, Basie brought out his 17-piece orchestra, which winged through several of the Count's spartan arrangements. Soft passages were spiked with huge brassy blasts that both startled and tickled the audience. Basie himself played at least several bars of piano, mainly with his right index finger.

Biggest welcome was reserved for Ella, who sang a delightful 45-minute set in strong voice, backed by the Basie band but with her own rhythm section—Tommy Flanagan (piano), Keter Betts (bass) and Bobby Durham (drums).

Using her celebrated high notes for trumpet cards rather than for sheer display, Ella crooned through "Too Close For Comfort," "My Old Flame," "Lover Come Back To Me," "Feelings," "Caravan" and a blues before calling out Pass for one tune, the "One Note Samba," from their upcoming duet LP. Ella scattered the entire song while Pass comped and soloed beautifully. For this observer it was the highlight of an evening of many highlights.

Granz's concert production—staging, sound and lighting—was as bareboned as the Pablo album packaging. Imaginative lighting would have enhanced the music, and the spotlight operator was confused as to who was playing what and when. Some of Peterson's power and Pass' nuances were lost to the balcony seats due to the toned-down p.a. system. But these quibbles aside, it was an evening of magnificent music.

Following a San Diego concert and five days at the Shubert in L.A. May 4-9, the Pablo Festival will play, with slightly varied combinations of artists, Chicago, June 5; St. Louis, 8; Pittsburgh, 9; Washington D.C., 10, and Cleveland, 12.

CONRAD SILVERT

**DOOBIE BROTHERS  
PABLO CRUISE**

*Los Angeles Forum*

The Doobies had a mostly late-teens audience on its feet for much of its 90-minute set here May 7. (Continued on page 47)

**\$100 Ducats For Sinatra**

By MAURIE ORODENKER

TRENTON, N.J.—The last time Frank Sinatra appeared here, some 25 years ago in March of 1951, in the War Memorial Building, tickets

ranged from \$2.50 to \$4.20. But when he comes here in October at The Inn of Trenton he'll command a \$100 ticket fee. While the contract is still to be finalized, Jerome Vitelli, new manager and part-owner of the in-town Inn, said that he has "a verbal agreement" for Sinatra to appear here for two performances on one night.

Arrangements for the date are being made through the Jean Francis Agency here. It is reported that Sinatra is asking "close to \$100,000" for the date. Vitelli said that with the Inn's big Capital Ballroom being turned into a dinner theater able to accommodate 1,000 persons at each of the two shows, the date can be a money-maker for the Inn.

Giving Trenton its first big "shot in the arm" on the entertainment scene, Vitelli has lined up an array of name performers and several musical shows for the revitalized former Holiday Inn renamed The Inn of New Jersey. The new summer program, bicentennially oriented in charging an admission of \$17.76, kicked off Saturday (15) with "No, No, Nanette," for a limited run.

June concert stands are by the Shirelles 11-12 and Frank Sinatra Jr. 25-26. Frankie Avalon is set for the last weekend in July. Johnny Ray plays Aug. 20-21.

In reaching out for top name attractions, Vitelli will face some competition from the recently opened suburban Cedar Gardens Restaurant: which also boasts a seating capacity of 1,000.

Cedar Gardens has already set Vic Damone and Rodney Dangerfield for June 8-9 dates, packaging a dinner and show at \$24.50 per person. Cedar Gardens reportedly also sought to get Sinatra, but lost out to Vitelli.

**Plan Massive  
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ORLANDO, Fla.—Sunshine Festivals, owned by Kittredge Investments here, is developing a 2,500-acre tract seven miles from St. Augustine as the nation's first fully planned rock festival site.

The property could hold crowds of up to 500,000 and parking for 140,000 vehicles with convenient freeway access.

Conway Kittredge, president of the firm, is aiming for a Labor Day Weekend show this summer to kick off the Sunshine Park facility. An in-house production team, with Bobby Fekete as talent buyer, is to produce four to six annual shows with the aid of outside consultants.

Eventually Kittredge plans to build up Sunshine Park as a full-scale music industry resort with a hotel and recreation facilities for performers and visitors at the festival site.

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## Top Boxoffice

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| Rank   | ARTIST—Promoter, Facility, Dates<br>*DENOTES SELL OUT PERFORMANCES   | Total<br>Ticket<br>Sales | Ticket<br>Price<br>Scale | Gross<br>Receipts |
|--|--|--------------------------|--------------------------|-------------------|
| <b>Stadium &amp; Festivals (20,000 &amp; Over)</b> |  |                          |                          |                   |
| 1  | <b>AEROSMITH/TED NUGENT</b> —Belkin Productions, Stadium, Pontiac, Mich., May 8  | 76,900                   | \$8.50-\$10              | \$645,824*        |
| <b>Arenas (6,000 To 20,000)</b>                    |  |                          |                          |                   |
| 1  | <b>JOHN DENVER/STARLIGHT VOCAL GROUP</b> —Concerts West/Management III, Myriad, Oklahoma City, Okla., May 4  | 15,370                   | \$5-\$10                 | \$137,865*        |
| 2  | <b>TONY ORLANDO &amp; DAWN</b> —Alex Cooley, Omni Theater, Atlanta, Ga., May 5   | 9,000                    | \$6.50-\$8.50            | \$ 80,000         |
| 3  | <b>LEON &amp; MARY RUSSELL/CHARLIE DANIEL'S BAND</b> —Riverfront Coliseum, Cincinnati, Ohio, May 9   | 11,566                   | \$5.50-\$6.50            | \$ 69,566         |
| 4  | <b>ROBIN TROWER/STEVE MARRIOTT'S ALL STARS/TOMMY BOLIN</b> —Bill Graham, Winterland; San Francisco, Calif., May 7 & 8 (2)                                | 10,300                   | \$6.50-\$7.50            | \$ 68,200         |
| 5  | <b>RENAISSANCE/RETURN TO FOREVER FEATURING CHICK COREA/STANKY BROWN GROUP</b> —Electric Factory, Spectrum Theater, Philadelphia, Pa., May 8              | 9,000                    | \$4.50-\$6.50            | \$ 52,137         |
| 6  | <b>LEON &amp; MARY RUSSELL/CHARLIE DANIEL'S BAND/NEW RIDERS</b> —Electric Factory, Spectrum, Philadelphia, Pa., May 7                                    | 8,081                    | \$5.50-\$6.50            | \$ 44,621         |
| 7  | <b>ALLMAN BROTHERS/OUTLAWS</b> —Entam, Civic Center, Roanoke, Va., May 4   | 6,037                    | \$6-\$7                  | \$ 38,938         |
| <b>Auditoriums (Under 6,000)</b>                   |  |                          |                          |                   |
| 1  | <b>ELLA FITZGERALD/OSCAR PETERSON/ COUNT BASIE ORCHESTRA/JOE PASS, "Pablo Jazz Festival"</b> —Shubert Theater, Los Angeles, Calif., May 4 thru May 9 (8) | 13,928                   | \$8-\$15                 | \$184,969*        |
| 2  | <b>LETTERMEN</b> —Belkin Productions, Front Row Theater, Cleveland, Ohio, May 7, 8, 9 (5)  | 15,000                   | \$7.50                   | \$100,000         |
| 3  | <b>HOT TUNA</b> —Ron Delsener, Beacon Theater, New York, N.Y., May 8 & 9 (3)   | 7,947                    | \$6.50-\$7.50            | \$ 56,000         |
| 4  | <b>LEON &amp; MARY RUSSELL</b> —Alex Cooley, Fox Theater, Atlanta, Ga., May 3 & 4 (2)  | 6,500                    | \$7.50                   | \$ 50,000         |
| 5  | <b>LOGGINS &amp; MESSINA/FOOLS GOLD</b> —Ron Delsener, Avery Fisher Hall, New York, N.Y., May 9  | 5,600                    | \$5-\$7.50               | \$ 42,000         |
| 6  | <b>SANTANA/DAVID SANCIOS</b> —Ron Delsener, Beacon Theater, New York, N.Y., May 7  | 5,298                    | \$6.50-\$7.50            | \$ 36,000         |
| 7  | <b>BOB MARLEY &amp; THE WAILERS/ BLUESBUSTERS</b> —Martin Onrot, Centre Sportif, Montreal, Canada, May 4   | 4,000                    | \$6.50                   | \$ 26,000         |
| 8  | <b>LAURA NYRO/ELLEN McILWAINE</b> —Bill Graham, Paramount, Oakland, Calif., May 7  | 2,998                    | \$5.50-\$7.50            | \$ 19,755*        |
| 9  | <b>JOHNNY WINTER/38 SPECIAL</b> —Mid-South, Dixon Myers Hall, Memphis, Tenn., May 9  | 3,364                    | \$5-\$6                  | \$ 17,511         |
| 10   | <b>RETURN TO FOREVER/RENAISSANCE</b> —CBC Social Committee, Wesleyan Arena, Middletown, Conn., May 7   | 3,200                    | \$4-\$6.50               | \$ 15,925*        |
| 11   | <b>VIRGIL FOX WITH DAVID SNYDER'S REVELATION LIGHTS</b> —Northwest Releasing, Civic Auditorium, Portland, Ore., May 5                                    | 2,666                    | \$4.50-\$6.50            | \$ 15,400         |
| 12   | <b>TUBES</b> —DiCesare-Engler, Syria Mosque, Pittsburgh, Pa., May 7  | 1,600                    | \$5.50-\$6.50            | \$ 13,500         |
| 13   | <b>LITTLEFEAT/POUSSETTE-DART BAND</b> —Electric Factory, Tower Theater, Philadelphia, Pa., May 4   | 2,030                    | \$4.50-\$6.50            | \$ 12,943         |
| 14   | <b>JOHNNY WINTER</b> —Satellite/Concert Club, Civic Center Music Hall, Oklahoma City, Okla., May 6   | 2,231                    | \$5-\$6                  | \$ 12,736         |

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## AES Focus On Semi-Pro Market

LOS ANGELES—The lines between consumer, semi-pro and professional equipment manufacturers are getting less and less clear (Billboard, May 8), as more manufacturers cross over with products aimed at pleasing one or more of these categories.

Although the recent AES convention here (May 4-7) is thought of as a "professional" show, many of the more than 110 exhibitors displayed products that would be of interest to the semi-pro and the more affluent consumer.

For example, Audio Dynamics Corp. showed off its new Accutrac 4000 automatic direct-drive turn-

table with electronic track selection and computerized memory bank. Thirteen pushbuttons on the turntable base allow the user to program the tone arm to play the cuts on an LP record in any sequence desired.

Certain bands may be repeated, while others are skipped entirely. An infrared generator and detector are built into the cartridge, and the system recognizes and counts spirals as the arm moves over the record. The Accutrac 4000 technology will no doubt make the disco deejay's job a lot easier.

Infrared technology is also found in Sennheiser's and Beyer's wireless headsets, which may be used for ra-

dio and television reception, freeing the headphone user from the restrictions of being tied to the receiver by a length of cable. Both had their U.S. debut at last fall's AES in New York, following their introduction at the Berlin Radio-TV Fair.

• The model 221/121 wireless microphone system was shown by Electro-Voice in its main floor demonstration room. A pocket-sized transmitter is worn by the performer and the unit will accept a dynamic microphone for handheld use. If desired, the transmitter will supply a bias voltage to operate an electret microphone, eliminating the need for a separate mike battery.

• Steiner-Parker displayed a unique electronic valve instrument, to be used in conjunction with its Synthesystem synthesizer. The user blows into a length of tubing, while depressing three keys, and the device functions as a voltage and envelope generator, simulating the characteristics of a trumpet or other brass instrument.

• MXR Innovations has expanded its line and now has a mini limiter available as well as the auto phasor and auto flanger. Four LED's on the face plate indicate the amount of gain reduction in 5 dB increments. Threshold is variable from -30 dB to +10 dB. MXR is also marketing a two-channel graphic equalizer, with 10 one-oc-

(Continued on page 61)

## Sound Waves

By JOHN WORAM

LOS ANGELES—The 54th convention of the AES drew a capacity crowd to the Los Angeles Hilton (4-7), and by week's end, more than 4,500 persons has registered for the exhibit and technical sessions.

In addition to Ampex's all new ATR-100 tape recorder and the dbx K9-22 noise reduction card for Dolby mainframes (Billboard, May 15), exhibit-goers found a wealth of other new products introduced, from budget semi-pro consoles to complex automation systems.

The semi-pro equipment line continues to expand, with more and more manufacturers realizing the profit potential in meeting the needs of the budget studio operation.

• Teac, a pioneer in this area with its Tascam series 10 console, has greatly expanded its line of boards. The new model 1 is a very basic 8 in/2 out line-level mixer, consisting simply of 8 rotary gain controls, 8 pan pots, and master and headphone gain controls. The model 2 has 6 in/4 out capability, plus simple equalization and mic/line

input selectors. Neither model provides the metering facilities found on the larger Tascam consoles, such as the Models 3 and 5—both 8 in/4 out—or the Model 10, with 12 inputs.

• The Tascam line of tape recorders has likewise grown to meet the demands of the semi-pro. The series 25-2 is a 7½, 15 i.p.s. two-track recorder with three half-track head stacks, plus a fourth quarter-track playback head. Shown in Los Angeles for the first time was the new series 80-8 half-inch, 8-track tape recorder with built-in dbx noise reduction. And to complete the line, Tascam had its Series 90-16 one-inch 16-track recorder on display.

• Sound Workshop introduced its series 1280 console, with 12 inputs and 8 outputs. According to Sound Workshop's Sid Zimet, the introduction of the 1280 gives the company the capability of supplying the semi-pro market with a complete 8-track recording studio package. Sound Workshop also showed its low priced model 242A stereo reverb system and the model 220 Vocal Doubler.

• For the studio with a little more cash on hand, automated mixdown systems were shown by both Quad Eight and Neve. Both systems use a computer to store mixdown instructions on a floppy disk. The disk is synchronized to the tape recorder via an SMPTE time code, which is recorded on one track of the multi-track recorder, as well as on the floppy disk.

After several mixdowns are placed in the computer memory, the engineer may instruct the computer to play back a composite mix. con-

(Continued on page 74)

## Reduction System Winner Of Award

WALTHAM, Mass.—Reflecting the growing penetration of its professional and consumer units abroad, the dbx 122 noise reduction system has won the recent Japan Stereo Components Grand Prix Award for international engineering development.

Held under auspices of Radio Engineering, Inc., a major audio magazine publisher, competition is judged by leading audio critics and reviewers.

## Workshops Set To Run Through May

WOODSTOCK, N.Y.—Creative Music Studio here is offering a series of workshops, concerts, recordings and talks, through May 30.

Guiding artists of the spring series include William Ames, Barry Altschul, Karl Berger, Anthony Braxton, Ed Blackwell, Howard Johnson, Garrett List, Ing Rid, Leo Smith, Oliver Lake, Becky Friend, Jumma Santos, Michael Mainieri, Steve Haas, Fred Rzewski and Joel Chadabe.

The composers/performers in residence will offer workshops for all instruments, concert recording performances and other related material.

A musical practice program will complement the workshops, including sessions on tuning and expression, time control, balance and body awareness.

Boarding is available and participation is limited to 40.

The Creative Music Studio is located in Mt. Tremper, 12 miles north of Woodstock, in a monastic structure on 300 acres of mountain land.

## A New Service On Burbank Lot

LOS ANGELES—The Burbank Studios here have added videotape sweetening to round off the total facility for post production tv and music recording services, according to Tom Belcher, director of videotape services, and Jim Winfree, manager of record recording.

Included in the new service will be the availability of a sound effects library. Sweetening of several segments of "Villa Alegre," a PBS tv series for bilingual children, was completed last week. The series is the first to use the service.

## Studio Track

By BOB KIRSCH

LOS ANGELES—At the Secret Sound Studio in New York, Diana Marcovitz dropped in to finish an LP, set for release on Kama Sutra. Lew Linet handled production with Kim King at the boards. Fred Thaler arranged and helped on production.

Allen Ginsberg was also in with producer John Hammond Sr. Jack Malken and Gus Skinas handled engineering. Robin Lamont cut a couple of her songs with John Miller producing. The Groovemasters, set for Bearsville release shortly, are in cutting disco. Ralph Schuckett and John Seigler are engineering.

Jericho are cutting an LP with producer Ed Freeman, while Bruce King cut with producer Moogy Klingman. Andy Cavaliere gave a helping production hand. Rick Deringer was in with his new band while the Bonnie Parker Band cut with producer/engineer Jack Malken. Group manager Desmond Haughney helped on production.

Also in New York, Jerry Love and Mike Zager were at Sound Ideas producing an LP for J.J. Walker. Peabo Bryson came in to finish mixes and vocals. Rick Rowe and Eddie Seay shared engineering chores.

John Simon was by mixing the Rhinestones with Dave Stone at the boards and Ray Peret of Just Sunshine producing. Tony Silvester did some production for the next Rudy Love project with Tim Sadler at the boards. The Meters and Joey Cord were in at different times with engineer Ron St. Germain and producer Tom Wilson Of Nom-Jac. Fred Bailin is producing a group called Whirlwind with Geoff Daking at the boards. "Cousin" Bruce Morrow was also in, taping Maxine Nightingale for the local NBC-TV news.

Down in Muscle Shoals at the Wishbone Recording Studios, Pete Carr has been busy with his Big Tree solo set. Helping with keyboard work is Chuck Leavell of the Allman Brothers Band. Larry Byron, formerly of Steppenwolf, has been in doing guitar overdubs on disco tracks produced by Clayton Ivey and Terry Woodward. Bobby Byrd is cutting with producers Jesse Boyce and Sanchez Harley.

Also at Wishbone, Harvey Thompson of the Muscle Shoals Horns and percussionist Tom Roady were in helping with overdubs on Carr's solo set. Nelson Larkin dropped by to produce some sides on Garland Green.

At Long View Farm in North Brookfield, Mass., producer Alan Douglas and engineer Ron St. Germain have been in working on the last of the Jimi Hendrix posthumous albums. Larry Coryell did some work on his solo LP with engineer Gil Markle and Coryell keyboardist Mike Mandell worked on an LP with engineer Ron Johnson. Johanna Wild cut a single with Ron Johnson producing and Jesse Henderson engineering, while Cherry Vanilla cut a couple of sides.

At the RCA Recording Studios in Los Angeles, Don Cornelius and Dick Griffey were in doing work, with Griffey producing and Don Holden at the controls. Producer Eric Miller and engineer Grover Helsley were in on work for Pablo Records, working with Tommy Flanagan. Count Basie was also in, working with the same duo. Stephen Schwartz cut with producer Erik

Wangberg and engineer Pete Abbott, while Juice Newton & Silver Spur cut with Bones Howe producing and Abbott engineering.

Also at RCA, D.J. Rogers was in producing himself, and Milt Jackson did some work with engineer Grover Helsley. Cleo Laine and Ray Charles worked on "Porgy & Bess," with Norman Grantz producing. Ray Ellis was in producing material for Ray Ellis Productions.

At Frankford/Wayne Mastering Labs in New York, a third cutting room, designated Room C, has just opened according to president Tom Steele. Al Brown will be at the controls. Features include a micro-processor computer pitch control system and the new Ranstele audio cutter matched up with various other equipment.

In the past month or so, the studio has mastered material from B.T. Express, Johnnie Taylor, Bay City Rollers, James Brown, Salsoul Orchestra and Gladys Knight & The Pips. Domenick Romeo and Stu Romain, cutters at the facility, say they are happy to see Brown come aboard, hoping he will lighten their load a bit.

Steele says he is looking now to buy into or start new mastering facilities in Los Angeles, Nashville and Toronto.

Up in Maynard, Mass., at Bill Riseman's Northern Recording Studio, the Rowan Brothers did some work, as well as helping Andy Pratt on backing vocals during his preproduction for his upcoming Arif Mardin-produced LP. Robin Lane and Tom Logan, now known simply as Logan Lane, did some tracks with producer Bob McCarthy and engineer George Lilly. Road Apples cut with Jesse Henderson, with Jesse at the controls. Jesse is also keeping busy producing and engineering Eric Likkjequist & Orphan. John Compton has been working with the re-formed Appaloosa. Bearsville engineer John Holbrook manned the new Northern 16-track mobile unit with Mark Forman for a live NRBQ recording. Tape was done in conjunction with Eastern Sound.

At Stepup One Recording Studios in Los Angeles, a new 24-track facility equipped for video as well as audio. Hal Davis has been in producing Diana Ross and Jerry Butler with Sye Mitchell engineering. Marc Gordon cut Steve Shannon for Marc Gordon Productions and Norman Ratner has been producing Straight, with Grover Helsley at the boards. Congratulations to Barbara Lewis, formerly manager of Larrabee Studios and now studio manager at Stepup One.

In notes from around the country, Tavares finished up its fourth Capitol LP at the Total Experience Sound Studios in Los Angeles. Freddie Perren produced. Sacred singer Fred Frank was in the Whitney Studios in Glendale, Calif., completing tracks for an LP to be released by Manna. Frank Kejmar engineered.

Stuart Alan Love was busy with new group Ethos at Sound City in Los Angeles and is now cutting the Niagra Maggie Band at the same facility. Marcus is also cutting with Love and Smith.

Flash Cadillac & The Continental Kids wrapped up a portion of the soundtrack for Francis Ford Coppola's "Apocalypse Now" at Dallasonic Studios in Dallas.

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# Disco Action

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## Top Audience Response Records In N.Y. Discos

- This Week**
- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
  - 2 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
  - 3 **TEN PER CENT**—Double Exposure—Salsoul (Walter Gibbons disco version)
  - 4 **LOVE HANGOVER**—Diana Ross—Motown (LP)
  - 5 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette (disco version)
  - 6 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
  - 7 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
  - 8 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
  - 9 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
  - 10 **RAIN FOREST/ROCK ME WITH YOUR LOVE/CHIC-CHICA**—Biddu Orch.—Epic (LP)
  - 11 **FIRST CHOICE THEME/GOTTA GET AWAY**—First Choice—Philly Groove (LP)
  - 12 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
  - 13 **THIS IS IT/PLAY BOYS/COUT/FREE**—Melba Moore—Buddah (LP)
  - 14 **NICE & SLOW**—Jesse Green—Scepter
  - 15 **BROTHERS THEME/UNDER MY SKIN/MAKE LOVE**—The Brothers—RCA (LP)

## Colony Records (New York) Retail Sales

- This Week**
- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
  - 2 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
  - 3 **TOUCH & GO**—Ecstasy, Passion & Pain—Roulette
  - 4 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
  - 5 **SOUL MAN**—Calhoun—Warner/Spector
  - 6 **LOVE TRILOGY**—Donna Summer—Oasis (LP)
  - 7 **MA-MO-AH**—Tony Valor Sounds Orch.—Brunswick
  - 8 **RAIN FOREST**—Biddu Orch.—Epic
  - 9 **THIS IS IT**—Melba Moore—Buddah
  - 10 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
  - 11 **TEN PER CENT**—Double Exposure—Salsoul
  - 12 **LIPSTICK**—Michel Polnareff—Atlantic
  - 13 **I LOVE TO LOVE**—Al Downing—Polydor
  - 14 **LOVE HANGOVER**—Diana Ross—Motown/Fifth Dimension—ABC
  - 15 **SUGAR BOOGIE**—Bobby Thomas & Hotline—MCA

## Downstairs Records (New York) Retail Sales

- This Week**
- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
  - 2 **NICE & SLOW (instrumental)**—Jesse Green—Scepter
  - 3 **BRAZIL**—El Coco—AVI (LP)
  - 4 **GET OFF YOUR AH!! AND DANCE**—Foxy—Dash
  - 5 **RAIN FOREST**—Biddu Orch.—Epic
  - 6 **LIPSTICK**—Michel Polnareff—Atlantic
  - 7 **CATHEDRALS**—D.C. Larue—Pyramid (LP)
  - 8 **MAKING LOVE**—Sammy Gordon—Greg
  - 9 **YOU'LL NEVER FIND A LOVE LIKE MINE**—Lou Rawls—P.I.R.
  - 10 **FOXY LADY**—Crown Heights Affair—De-Lite
  - 11 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
  - 12 **I LOVE TO LOVE**—Tina Charles—Columbia
  - 13 **YOU GOT WHAT IT TAKES**—Silver Convention—Midland Intl (LP)
  - 14 **SWING**—Hocus Pocus—Shield
  - 15 **BE MY BABY**—Frankie Gee—Lipstick

## Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week**
- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (LP)
  - 2 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
  - 3 **DANCE YOU ASS OFF**—Bohannon—Brunswick (LP)
  - 4 **TEN PER CENT**—Double Exposure—Salsoul
  - 5 **GOTTA GET AWAY**—First Choice—Philly Groove
  - 6 **MOVING LIKE A SUPERSTAR**—Jackie Robinson—American Ariola
  - 7 **YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.
  - 8 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & The Vagabonds—Pye
  - 9 **THIS IS IT/BRAND NEW**—Melba Moore—Buddah (LP)
  - 10 **MAKING LOVE**—Sammy Gordon—Greg
  - 11 **LOVE HANGOVER**—Fifth Dimension—ABC
  - 12 **MAKE LOVE TO ME**—Fire & Rain—20th Century
  - 13 **STROKIN'**—Leon Haywood—20th Century
  - 14 **CANADIAN SUNSET**—Cedar Walton—RCA
  - 15 **WHO LOVES YOU BETTER**—Isley Bros.—T-Neck

## Top Audience Response Records In Washington, D.C. Discos

- This Week**
- 1 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts, LP)
  - 2 **LOVE TRILOGY**—Donna Summer—Oasis (all cuts, LP)
  - 3 **LOVE HANGOVER**—Diana Ross—Motown (LP)
  - 4 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
  - 5 **THIS IS IT**—Melba Moore—Buddah (disco version)
  - 6 **TEN PER CENT**—Double Exposure—Salsoul (Walter Gibbons disco version)
  - 7 **LET YOUR HEART DO THE WALKING**—The Supremes—Motown (LP)
  - 8 **FIRST CHOICE THEME/AIN'T HE BAD**—First Choice—Philly Groove (LP)
  - 9 **MOVING LIKE A SUPERSTAR**—Jackie Robinson—American Ariola
  - 10 **BROTHERS THEME/LAST CHANCE TO DANCE**—The Brothers—RCA (LP)
  - 11 **RAIN FOREST/TRIPPIN' ON A SOUL CLOUD**—Biddu Orch.—Epic (LP) (England)
  - 12 **GET UP AND BOOGIE**—Silver Convention—Midland Intl
  - 13 **NICE & SLOW (instrumental)**—Jesse Green—Scepter
  - 14 **DANCING FREE**—Hot Ice—Rags
  - 15 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (disco disk)

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

- This Week**
- 1 **LOVE HANGOVER**—Diana Ross—Motown (LP)
  - 2 **NICE & SLOW**—Jesse Green—Scepter (disco edit)
  - 3 **A LOVE TRILOGY**—Donna Summer—Oasis (LP)
  - 4 **TEN PER CENT**—Double Exposure—Salsoul
  - 5 **I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown
  - 6 **GET UP & BOOGIE/SAN FRANCISCO HUSTLE/NO NO JOE**—Silver Convention—Midland International (LP)
  - 7 **WHERE THE HAPPY PEOPLE GO**—The Trammps—Atlantic (all cuts)
  - 8 **TURN THE BEAT AROUND**—Vicky Sue Robinson—RCA
  - 9 **I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James—Pye
  - 10 **HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol
  - 11 **LIPSTICK**—Michel Polnareff—Atlantic
  - 12 **SOUL MAN**—Calhoun—Warner/Spector
  - 13 **CATHEDRALS/DEEP DARK DELICIOUS NIGHT**—D.C. Larue—Pyramid (LP)
  - 14 **I GET LIFTED**—Sweet Music—Scepter (disco edit)
  - 15 **HOT STUFF**—Rolling Stones—Rolling Stones (LP)

# Discos

LABELS, DISTRIB TOSS A PARTY

## Chicago's Jockeys Dance While Their Pals Run the Turntables

By ALAN PENCHANSKY

CHICAGO—For more than 75 disco spinners someone else manned the turntables April 27 when a local retailer, a record company and a distributor paid tribute to Chicago area discotheques with a lavish disco-style party at the Phoenix.

Hear Here Records, Atlantic Records and M.S. Distributors said thanks to all the people who operate Chicago discos in recognition of their sales assistance.

"We're selling a lot of disco product," says Max Tuchten, owner of the two Chicago area Hear Here outlets, "and particularly at our Broadway store, which has close proximity to a number of clubs. The deejays let us know which records are happening and we stock them."

"They're also very helpful in the clubs," Tuchten says, "by letting customers know where the records can be bought."

Tuchten believes discos can do even more to help sales: "There are still a lot of clubs where nobody's announcing the records." And he points to the monthly playsheet of one local club, the Bistro, as an excellent tool.

Tuchten approached a number of record companies when he conceived the idea for the event, but, he says, only Atlantic and M.S. were interested.

"The record companies always complain that Chicago retailing is dead compared to the coasts," Tuchten continues. "I feel they're dead in this market. This was a dynamite concept and where the hell are they?"

Atlantic and M.S. did not spare the effort. Representatives manned elaborate product displays erected in the Phoenix's glass-roofed garden. M.S. represented eight of its lines: Arista, Motown, U.A., Abraxas, Private Stock, Roulette, A.V.I. and extensive display of Island reggae product.

"This is a goodwill gesture," says Rich Girod of M.S. "We support discos because discos do sell records in Chicago."

### Litelab Moving To Buffalo Area

CHICAGO—Litelab Corp., a supplier of disco and theatrical lights and effects here, has announced plans to relocate in Angola, N.Y., a suburb of Buffalo.

Litelab will continue manufacturing and dealer sales in the new location and begin installing disco lighting systems, according to the firm's president, Paul Gregory. Litelab's new address is 1 LaSalle St., Angola, N.Y. 14006.

Randy Hock of Atlantic: "We're just saying thank you to the jocks, thanks for all the spins and here's a dance of your own."

Atlantic artist Fannie Golde and her group said thanks for Chicago-area play of her single "Stop And Look Around," with a live set that had the jocks dancing.

### Another Giraffe Opens In Ill.

CHICAGO—A Giraffe disco opened Tuesday (4) at the Brass Rail Steaks 'N Stuff, in suburban Lombard, Ill., with sound by Discotheque Installation and a hand-painted, underlit dance floor by Cosmic Lighting.

This brings to nine the number of Giraffe discotheques being operated by Chicago-based Interstate United Corp. Most are located in the Chicago area with Giraffes in Pittsburgh, Kansas City and Phoenix.

A Giraffe disco in the Sheridan South Hotel, Schiller Park, Ill., closed recently, and according to an Interstate spokesman, will not be reopened.

The new location aims at a broad age segment, promising "brash rock, current ballads and nostalgic gems." A strict dress code is posted.

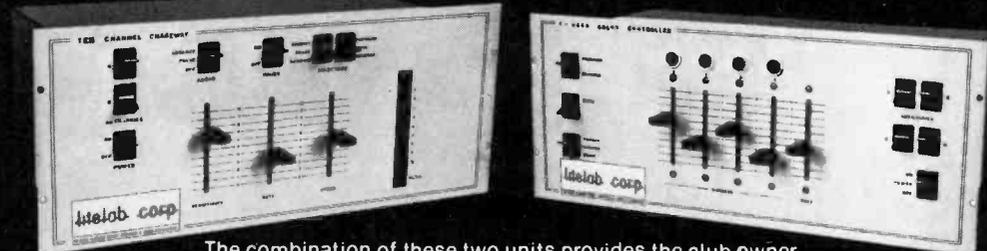
mirror balls dry ice foggers bubble machines follow spots

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MAY 22, 1976 BILLBOARD

## Discos

# Atlanta Club Will Switch To Country

LOS ANGELES—The Cove Disco, in Atlanta, is switching to a country format.

According to Lloyd Russell, owner, disco customers are not loyal patrons, and when a new club opens the crowd goes to it.

The Cove, formerly a bar with a dance floor, made the switch to disco just a year ago.

Russell, who has owned the nitery eight months, says, "The average person visiting a bar has 4.7 drinks. The disco crowd averages about 1.7 drinks, which is why most discos have a cover charge." He points out the Cove has never initiated a cover fee.

He contends the change from disco to country will not affect the club's overall structure. "It means that we are changing our music to appeal to music lovers as opposed to just dancers."

Russell notes that six weeks ago, the Georgia law was changed restricting clubs opening on Sunday and he adds that his place was the first to open its doors to the Sunday crowd.

"Being the only club in town with a patio, we also get another crowd that likes to come to sit and drink on our patio."

He says the Cove caters to four groups, the businessmen who come in the afternoon staying to approximately 9 p.m., followed by the disco crowd, with the late night crowd moving in at 12:30 a.m. He points out that the late night patrons are primarily professional persons in the nightclub business. These patrons tend to remain until the club closes

at 4 a.m. The patio crowds is the fourth group who comes on weekends.

The Cove will maintain Don Lyle, its in-house spinner.

Russell notes that Lyle is receiving service from labels, and he (Russell) is in the process of contacting record companies that offer country product.

The club's previous musical format consisted of top 40, oldies plus classical music during the afternoon. The Cove was one of the few spots with all-day disco action, he says.

He does not feel that the change in music format will affect the club's 25-39 age group. The Cove does not cater to the teen crowd.

With a spot that comfortably accommodates 300, Russell continues to expand the dance floor which now holds 75.

A custom-built tape deck and turntables by Harman/Kardon and Marantz has been installed along with 24 JBL speakers.

Russell feels Atlanta is not a disco town, claiming that discos are now closing in the tourist town.

"The largest disco in town, Union Station, closed last week. Some are closing almost as soon as they open.

"Many of them are able to switch around to other formats, but others cannot.

"The problem is that many come in under-financed because they feel they can open one night, and the same night haul a truck to carry away the money. This is because discos became popular so fast. I am changing because the disco just did not pay off for me."

## Dirty Sallys Boss Pleads Tighter Control Of Disks

By HANFORD SEAL

LAS VEGAS—Dirty Sallys is pushing for tighter control of manufacturer-shipped albums which usually end up in disk jockey private collections.

According to Sally manager Rudy Schneider, the widespread practice by disco programmers is costing

record companies thousands of dollars as well as limited exposure.

"It's a wasteful, disorganized practice which should be coordinated by area heavyweight record stores to ensure proper distribution," claims Schneider.

Since the 1½ years Sallys has been open, the club has gone through five DJs, who Schneider says had a too limited horizon of what the public wants to dance to.

To avoid further problems, Schneider says club managers should work closer with their DJs in previewing new albums and singles while forbidding personnel to walk out of their clubs with records or else bring in their own disks.

Schneider says the club buys about \$500 a year in new records, sometimes only \$50 each month. He claims the disco could be doubling the record library if all mailed merchandise made it through.

"I'm surprised other club owners haven't come forward to voice disgust about the situation," states Schneider.

## Rodeo Performers Record For Arco

DALLAS—Local rodeo stars Don Gay and Marty Hensen joined other rodeo performers, including All Around Champion Leo Camarillo, to cut an album of songs in Oklahoma City.

Released on the Arco label, the album includes Gay, the world's top bullrider, singing the old Chuck Berry standard, "Reelin' And A Rocking," plus a song of his own, "Wish I Could Do it Again."

## Jukebox Programming

### Michel To Seeburg's Swiss Post

CHICAGO—The Seeburg Corp. headquartered here has appointed Edgar Michel to the post of international sales manager for Serose Holding A.G., Switzerland.

Serose, the Seeburg wing based in Zug, Switzerland, handles sales and marketing of Seeburg jukeboxes, hot and cold drink vending machines and Williams coin-op amusement games, a Seeburg subsidiary, throughout Europe, the Middle East and Africa.

Previously, Michel had served for more than 10 years as general manager of Seeben N.V., the Seeburg Belgium subsidiary.

A change in Seeburg's domestic marketing configuration was announced recently also: Atlantic Boston Corp. of Randolph, Mass., will distribute jukeboxes, vending equipment and Williams games throughout Maine, New Hampshire, Vermont, Rhode Island and Massachusetts, with the exception of Berkshire County, Mass.

Atlantic-Boston's 20,000-square-foot facility will house full Seeburg service and parts inventory, the manufacturer says. The president of Atlantic Boston is Edward Claffey.

## Pallas To Work With Operators

CHICAGO—In a move to provide better market research information and strengthen contact with one-stops and jukebox operators, Phonogram Inc./Mercury has named Peter Pallas to the newly created post of national singles sales and advertising coordinator.

Pallas had been customer service manager for the company since 1969.

Pallas says his first duty in the new post is to call every one-stop on the Phonogram Inc./Mercury mailing list "and learn how they operate and what they need from us."

## Disco Mix

By TOM MOULTON

NEW YORK—Buddah is rush-releasing the "More, More, More" LP by the Andrea True Connection. The album has four strong cuts: "Heart To Heart," Silver Conventionish and 10:03 in length; "Keep It Up Longer," "Party Line," funkier in feel with a strong sax solo in the middle, 6:50 in length and probably the next single; and "Call Me," which starts off with just rhythm and builds to a full sound of horns and strings. While the True sound of "More, More More" is retained throughout, each of the cuts has a sound of its own.

The Southern California Disco DJ Assn. has a new address—6671 Sunset Blvd. Bldg. 1585, room 116, Hollywood, Calif. 90028. The group is also known as the L.A. Pool. They can be reached at (213) 469-9284.

Epic has released a 12-inch on Biddu Orchestra's "Rain Forest." The time is 4:40, the same as the cut on the LP, which is not available in this country.

Tom Savarese, DJ at 12 West here, managed to get an Atlantic May sampler and reports that "Give A Broken Heart A Break" by Damon Harris & Impact is one of his hottest new selections.

Pi Kappa releases a Super Disco Band album, the first product to ship under a new distribution deal with Buddah. The disk has several strong dance cuts, among them—"A Song For You," the strongest, "Fire And Passion," "Bedside Manners," "Hot Grease," "Disco Symphony" and "Clear Water." On a number of the songs, the group comes across like Love Unlimited.

## Rack Singles Best Sellers

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As Of 5/10/76

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

- |  |   |
|--|---|
| 1 <b>BOOGIE FEVER</b> —Sylvers—Capitol 4179  | 21 <b>NEVER GONNA FALL IN LOVE AGAIN</b> —Eric Carmen—Arista 0184                   |
| 2 <b>WELCOME BACK</b> —John Sebastian—Warner/Reprise 1349                                | 22 <b>ONLY SIXTEEN</b> —Dr. Hook—Capitol 4171                                       |
| 3 <b>RIGHT BACK WHERE WE STARTED FROM</b> —Maxine Nightingale—United Artists 752         | 23 <b>COME ON OVER</b> —Olivia Newton-John—MCA 40525                                |
| 4 <b>BOHEMIAN RHAPSODY</b> —Queen—Elektra 45297  | 24 <b>SHOW ME THE WAY</b> —Peter Frampton—A&M 1795                                  |
| 5 <b>DISCO LADY</b> —Johnnie Taylor—Columbia 3-10281                                     | 25 <b>SHOUT IT OUT LOUD</b> —Kiss—Casablanca 854                                    |
| 6 <b>FOOLED AROUND AND FELL IN LOVE</b> —Elvin Bishop—Capricorn 0252                     | 26 <b>LOVE IN THE SHADOWS</b> —Neil Sedaka—Rocket 40543                             |
| 7 <b>TRYIN' TO GET THE FEELING AGAIN</b> —Barry Manilow—Arista 0172                      | 27 <b>BARETTA'S THEME (Keep Your Eye On The Sparrow)</b> —Rhythm Heritage—ABC 12177 |
| 8 <b>SILLY LOVE SONGS</b> —Wings—Capitol 4256  | 28 <b>ROCK AND ROLL LOVE LETTER</b> —Bay City Rollers—Arista 0185                   |
| 9 <b>SHANNON</b> —Henry Gross—Lifesong 45002   | 29 <b>SHOP AROUND</b> —Captain & Tennille—A&M 1817                                  |
| 10 <b>LET YOUR LOVE FLOW</b> —Bellamy Brothers—W.B./Curb 8169                            | 30 <b>LONELY NIGHT (Angel Face)</b> —Captain & Tennille—A&M 1782                    |
| 11 <b>HAPPY DAYS (From The Paramount TV Series)</b> —Pratt & McClain—Warner/Reprise 1351 | 31 <b>ONE PIECE AT A TIME</b> —Johnny Cash—Columbia 3-10321                         |
| 12 <b>LOVE HANGOVER</b> —Diana Ross—Motown 1392  | 32 <b>DEEP PURPLE</b> —Donny & Marie Osmond—Kolob 14840                             |
| 13 <b>STRANGE MAGIC</b> —Electric Light Orchestra—United Artists                         | 33 <b>I DO, I DO, I DO, I DO, I DO</b> —Abba—Atlantic 3310                          |
| 14 <b>DECEMBER 1963 (Oh What A Night)</b> —Four Seasons—Warner Bros./Curb 8168           | 34 <b>DREAM WEAVER</b> —Gary Wright—Warner Bros. 8167                               |
| 15 <b>SARA SMILES</b> —Daryl Hall & John Oates—RCA 10530                                 | 35 <b>MONEY HONEY</b> —Bay City Rollers—Arista 0170                                 |
| 16 <b>GET UP AND BOOGIE</b> —Silver Convention—Mid. Int'l. 10571                         | 36 <b>MORE, MORE, MORE (Part 1)</b> —Andrea True Connection—Buddah 515              |
| 17 <b>LOVE REALLY HURTS WITHOUT YOU</b> —Billy Ocean—Ariola America/GTO 7621             | 37 <b>LOVE IS ALIVE</b> —Gary Wright—Warner Bros. 8143                              |
| 18 <b>RHIANNON (Will You Ever Win)</b> —Fleetwood Mac—Warner/Reprise 1345                | 38 <b>CRAZY ON YOU</b> —Heart—Mushroom 7021   |
| 19 <b>FOOL TO CRY</b> —Rolling Stones—Rolling Stones 19304                               | 39 <b>THERE'S A KIND OF HUSH (All Over The World)</b> —Carpenters—A&M 1800          |
| 20 <b>I.O.U.</b> —Jimmy Dean—Casino 052  | 40 <b>THE FONZ SONG</b> —Heyettes—London 232  |

## Rack LP Best Sellers

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As Of 5/10/76

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

- |  |   |
|--|---|
| 1 <b>FRAMPTON COMES ALIVE</b> —Peter Frampton—A&M SP 3703  | 21 <b>HIDEAWAY</b> —America—Warner Bros. BS 2932                          |
| 2 <b>WINGS AT THE SPEED OF SOUND</b> —Capitol SW 11525   | 22 <b>GRATITUDE</b> —Earth, Wind & Fire—Columbia PC PG 33694              |
| 3 <b>THEIR GREATEST HITS 1971-1975</b> —EAGLES—Asylum 7E-1052  | 23 <b>MOTHERSHIP CONNECTION</b> —Parliament—Casablanca NBLP 7022          |
| 4 <b>PRESENCE</b> —Led Zeppelin—Swan Song SS 8416  | 24 <b>CHICAGO IX CHICAGO'S GREATEST HITS</b> —Columbia PC 33900           |
| 5 <b>FLEETWOOD MAC</b> —Reprise MS2225   | 25 <b>EARGASM</b> —Johnnie Taylor—Columbia PC 33951                       |
| 6 <b>A NIGHT AT THE OPERA</b> —Queen—Elektra 7E-1053   | 26 <b>DREAM WEAVER</b> —Gary Wright—Warner Bros. BS 2868                  |
| 7 <b>DESTROYER</b> —Kiss—Casablanca NBLP 7025  | 27 <b>DESIRE</b> —Bob Dylan—Columbia PC 33893                             |
| 8 <b>SONG OF JOY</b> —Captain & Tennille—A&M SP 4570   | 28 <b>HELEN REDDY'S GREATEST HITS</b> —Capitol ST 11467                   |
| 9 <b>COME ON OVER</b> —Olivia Newton-John, MCA 2186  | 29 <b>MAIN COURSE</b> —Bee Gees—RSO SO 4807                               |
| 10 <b>TRYIN' TO GET THE FEELIN'</b> —Barry Manilow—Arista AL 4060  | 30 <b>STILL CRAZY AFTER ALL THESE YEARS</b> —Paul Simon—Columbia PC 33540 |
| 11 <b>ALIVE!</b> —Kiss—Casablanca NBLP 7020  | 31 <b>DIANA ROSS</b> —Motown M6-861 S1                                    |
| 12 <b>RUN WITH THE PACK</b> —Bad Company—Swan Song SS 8416   | 32 <b>WINDSONG</b> —John Denver—RCA Asylum 7E-1039                        |
| 13 <b>TAKIN' IT TO THE STREETS</b> —Doobie Brothers—Warner Bros. BS 2899                                   | 33 <b>TOYS IN THE ATTIC</b> —Aerosmith—Columbia PC 33479                  |
| 14 <b>HISTORY—AMERICA'S GREATEST HITS</b> —America—Warner Bros. BS 2894                                    | 34 <b>BRASS CONSTRUCTION</b> —United Artists UA-LA545-G                   |
| 15 <b>LOVE WILL KEEP US TOGETHER</b> —The Captain & Tennille—A&M SP 3405                                   | 35 <b>YOU CAN'T ARGUE WITH A SICK MIND</b> —Joe Walsh—ABC ABCD 932        |
| 16 <b>BLACK AND BLUE</b> —Rolling Stones—Rolling Stones COC 79104  | 36 <b>AEROSMITH</b> —Columbia PC 32005                                    |
| 17 <b>OUTLAWS</b> —Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser—RCA APL1-1321              | 37 <b>FOOL FOR THE CITY</b> —Foghat—Bearsville BR 6959                    |
| 18 <b>I WANT YOU</b> —Marvin Gaye—Tamla T6-342-S1  | 38 <b>LOOK OUT FOR #1</b> —Brothers Johnson—A&M SP 4567                   |
| 19 <b>GREATEST HITS</b> —Elton John—MCA 2128   | 39 <b>ONE OF THESE NIGHTS</b> —Eagles—Asylum 7E-1039                      |
| 20 <b>DONNY &amp; MARIE FEATURING SONGS FROM THEIR TELEVISION SHOW</b> —Donny & Marie Osmond—Kolob PD 6068 | 40 <b>K.C. &amp; THE SUNSHINE BAND</b> —TK 603                            |

## Weiss Billed For N.Y. Rap Sessions

NEW YORK—The American Guild of Authors and Composers (AGAC) will feature George Davis Weiss, one of pop music's major writers, in a series of free rap sessions titled "Songwriting In The '70s."

Weiss has written such songs as "Lullaby Of Birdland," "Wheel Of

Fortune" and "It's A Wonderful World," as well as a number of Broadway musicals and motion picture scores. The first session will be held at the Americana Hotel here May 10. It will be moderated by Alison Steele of WNEW-FM.

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## N. Jersey Schools Set Up a Network

NEW YORK—Four New Jersey colleges and one high school have gathered together to form the New Jersey College Radio Network. Although the inaugural program, April 20, was a 75-minute phone-in show with N.J. Governor Brendan T. Byrne, future programming will include interviews and live remote broadcasts with recording artists.

According to Mitch Hymowitz of WRSU, the flagship station of the network broadcasting from Rutgers

Univ., the NJCRN will help fill a media void existing in the state. In addition, he says it will increase communication between college radio stations and provide their staff members an opportunity to work in a network situation.

"During our first broadcast, the governor answered a wide spectrum of topics from a statewide range of callers," he states. "In our future endeavors we hope to also present concert performances by name artists."

He says much of the future broadcasts are contingent on signing more area stations for the network.

Charter member stations, besides WRSU, are WBBJ at Brookdale Community College in Lynbrook; WFMU at Upsala College in East Orange; WMSC at Montclair State College in Upper Montclair, and WJSC at Morristown High School in Morristown.

Each of the stations is connected by telephone lines and off-the-air relays.

Hymowitz says the network is attempting to sign other stations in the neighboring areas of New York and Philadelphia.

The other governing people in the project are Chuck Russo, general manager of WFMU; Rick Hansen, station manager of WBBJ; Steve Randolph, program director at WMSC; and Bruce Lontka, faculty adviser at WJSC.

## NYU Planning Degree Program For Next Fall

NEW YORK—Twelve music industry representatives met at New York Univ. here to discuss plans for a proposed degree program in Arts and Business at the school.

The program, scheduled to start next fall, will be taught by members of the school of education, health, nursing and arts professions, as well as professors from the school of business and public administration.

"Both by location and tradition, New York Univ. is ideally equipped to help the business industry prepare future executives," says Prof. Jerrold Ross, head of the division of arts and arts education. "Through a series of courses, internships and direct experience with those at the cutting edge of the arts business, we expect to build the strongest training program in the nation."

The program will be at the undergraduate level and lead to a Bachelor of Science degree.

Ross, who is the program director, says he expects it to have strong industry support.

Attending the meeting as members of the advisory board were Irwin Robinson of Screen Gems, John Rossica of RCA Records, Barry Reiss, Artista Records; Enoch Light of Project III, Cy Leslie, Pickwick International; attorney William Krasilovsky, Sidney Guber of SESAC, Benjamin Grasso of G. Shirmer, Elizabeth Granville of BMI, Sal Chiantia of MCA, Martin Bookspan of ASCAP and Bob Austin of Record World.

Also attending was Ron Zalkind, lecturer on the music business at Philadelphia's Temple Univ. and the New School here.

## Berkeley Honors To Nevada Band

LAS VEGAS—The Univ. of Nevada Las Vegas Jazz Ensemble was selected one of the top bands April 25 when the group placed second at the annual Pacific Coast Jazz Festival at Berkeley.

Competing against 40 other bands, the UNLV group, directed by Frank Gagliardi, was edged out by Cal State, Northridge, Calif.

The 7,000-student school was ranked above Stanford and UCLA in Festival competition with the ensemble, which will perform at Switzerland's World Jazz Festival this summer.

On the California trip, the musical group performed at Donte's in North Hollywood.

"Not many college bands get to play there," Gagliardi says, "and it was our second time."

## Bowling Green Fest On May 21

BOWLING GREEN, Ohio—The New Lost City Ramblers and guitarist Norman Blake will headline the three-day Black Swamp Folklife Festival at Bowling Green State Univ. here, beginning Friday (21).

Directed by Joseph Arpad, of the school's popular culture department, the festival will be a mixture of music and folk crafts, including the building of a log cabin on the festival site.

Ramblers Mike Seager, Tracy Schwartz and John Cohen will conduct music workshops in addition to their regular concert performances. Cohen will also show films he has made about folk music.

Other musical acts include the Morris Brothers, who have held their own festivals for the past several years at Ivydale, W. Va., and the Dulcimer Alliance, of Lima.

A musical highlight of the festival will be the two-day-long Old-Time Fiddling Contest, open to all fiddlers without entry fee. Cash prizes will be awarded in three categories: under 21, under 60, and over 60.

## 'The New Voice' A Chappell Book

NEW YORK—Chappell Music has put out plenty of song folios, but now it has released a book which can instruct one how to sing those tunes better.

The tome, called "The New Voice," is described as a "unique approach to vocal development," and bases its instruction on both psychological and physiological elements. Author is Alan Greene, a vocal coach and composer/conductor.

Published in soft cover, the book retails for \$6.95 and will be marketed through music stores.

• Continued from page 42

The show gave a big plug for RCA's five-man Memphis Horns ensemble, which appeared five songs into the set to do backup. The first song of the Doobies' encore was a Horns' original, "Keep On Doin' It" by Andrew Love.

The Horns' addition of sax and dixieland breaks to the Doobies' mystic "Black Water" greatly enhanced that No. 1 hit. They also integrated their light jazz sound effectively in soul-tinged numbers like "Take Me In Your Arms (Rock Me)" and "Takin' It To The Streets," the title track to the Doobies' latest top 10 LP on Warner Bros.

The Horns' addition of sax and Dixieland already full arrangements of straight-ahead boogie rockers like "China Grove" and "Listen To The Music," which completed the three-song encore. An all-out jam on the set-closer, "Long Train Running," was less effective than it might have been because the wall-of-sound effect had been used for much of the evening.

The carnival atmosphere of the show may have contributed to the sense of overkill, but it did make it all more entertaining. Just three songs into the set, sound and lights were used to simulate the end of the world (a strong spotlight was placed on the audience followed by a whirling, starry effect). Midgets said to be from Little People Of America weaved in and out of the already crowded assemblage onstage. At the end of the encore rather than just routinely acknowledging the standing ovation, everyone involved in the Doobies' show lined up and bowed in unison, as after the finale of a musical.

In their 45-minute opening stint, A&M's four-man group Pablo Cruise won over an at-first lukewarm audience, and wound up being called back for more, prompting a group member to say, "You're making us feel good—that's the first time we ever got an encore in L.A."

The group is at its best when it cuts loose on bold, unrestrained steamroller music that is different from much in this genre in that it is both melodic and interesting. Vocals were generally secondary to the high-powered and peppy instrumental mix. The group showed tremendous versatility in a well-paced show where the highlight was the 10-minute "Ocean Breeze," which started as a pop piano solo and segued in and out of a cooking, wailing all-band effort. Lighting here was particularly effective in changing the mood from hot yellows and reds to serene blues and greens.

PAUL GREIN

## AEROSMITH TED NUGENT

Madison Square Garden, New York

It was an evening of "heavy duty" rock 'n' roll, and Aerosmith and Nugent generated enough power May 10 to launch the Garden into space. Although the acts were matched in appeal, the musical results were mixed, with unknown-in-the-East Nugent delivering the quality and Aerosmith the quantity.

Ted Nugent is a Motor City Madman, and has the velocity of raw rock to make the normally post-mortem Madison Square Garden concert crowd come wildly alive for a change.

Nugent's opening guitar blasts on "Stranglehold" demonstrated the type of rock that kicks the audience in the teeth and has them begging for more. Illuminated by an interplay of light cues as tight as the music, the crazed guitarist leapt and lunged about the stage amid guitar wail. No-nonsense, gut-level delivery pleased the pyromaniac spectators on "Stromtroopin," "Just What The Doctor Ordered" and spotlight electronics on "Hey Baby."

Making his finale entrance aflame atop his equipment Nugent looked like Quasimodo atop Notre Dame, as he cut loose with "Motor City Madhouse."

Aerosmith's set drew a greater crowd response, but the quality of the music was considerably less. The tone of the sound and of the audience was "very high" and "very distorted."

Although there was a lot of energy coming from the stage, little of it was solid music. The chart single "Dream On" was the strongest selection, but the vocal levels were all off, and "Walk This Way," "Some Old Song And Dance" and "Get Yer Wings" seemed to melt into the jamming. Aerosmith may "have its wings," but it has to get its act more together than displayed at this particular shows.

MARK BEGO

## ROBIN TROWER STEVE MARRIOTT

Long Beach Arena

The remarkable aspect of Robin Trower's live show May 9 was his ability to produce good mu-

## Talent In Action

sic with balance and clarity at an ear-crushing decibel level. Surrounded by two mountains of monitors (114 if you counted), Trower ripped through guitar passages that had the crowd swaying and clapping as though they could be heard over the music. His stoical stage manner didn't mar the set due to tasteful lighting effects that enhanced his detachment with a mystical quality, making it a direct complement to his music.

The show featured material from Trower's recent "Live" album along with the inclusion of a couple of new tunes, "Same Rain Falls" and "Long Misty Days" which were enthusiastically accepted. These, basically in the same vein as Trower's previous work, sported powerhouse guitar work backed with a driving boogie beat.

One of the choice numbers was "Daydream," its lower volume giving James Dewar's vocals a chance to emerge from the wall of sound. This lyric seemingly drifted through the song punctuated by catchy guitar riffs which created an aura that was almost tangible.

Another standout, "Althea," featured Bill Lorden on drums and Trower on guitar employing strong crescendos against a soft melodic chord strain, resulting in an echo pattern.

The show was also benefited by a smooth flow of songs and a rousing encore which included a rendition of "Rock Me Baby" that brought the audience to its feet.

A&M act Steve Marriott opened the show. His group incorporates fast rock 'n' roll with Zeppelin-like vocals making it a good combination with Trower's style. It was well received and effectively warmed the crowd up for the Trower set.

STARR ARNING

## SANTANA DAVID SANCIOUS AND TONE

Beacon Theater, New York

Riding the crest of his most successful album in some time Santana gave a cooking high-energy set to a boisterous, packed house. Sticking almost exclusively to material from his very early days and his current album "Amigos," Santana kept the nearly two hour set interesting throughout the May 7 concert.

Santana's guitar work remains consistently excellent and the current edition of the band features the fine vocal work of Greg Walker and the solid drumming of Ndugu. Walker adds new style to the group's familiar material and he delivers the new songs in a convincing creative manner. Ndugu is an outstanding young percussionist who adds a Latin flavor to the music by using timbales with his standard traps set.

The set ended with the band doing two encores including the classic "Evil Ways" and "Soul Sacrifice."

Sancious and Tone opened the show with a well-received set of electronic jazz-rock. Sancious started playing keyboards but switched to guitar midway through the set. It is on guitar that Sancious has the best chance of attracting a following of his own with a Jimi Hendrix-Chick Corea mix.

ROBERT FORD JR.

## JOHNNIE TAYLOR TYRONE DAVIS VICKIE SUE ROBINSON COKE ESCOVEDO

Felt Forum, New York

With the success of his single "Disco Lady" and his album "Eargasm," Taylor has proven that basic rhythm and blues is still a viable art form on record. Judging from this show, r&b is also a lucrative concert attraction, even in New York. Scores of garishly dressed people turned out May 9 to see two of the most professional performers working today, Taylor and Davis.

Taylor's set started with the band doing three warm-up numbers which were not at all appreciated by the SRO crowd. Once Taylor came out the show got rolling as he did most of his best known material including "Who's Making Love," "Cheaper To Keep Her" and "We're Getting Careless With Our Love." He is a truly outstanding r&b singer who has been consistent record seller for the last 10 years. With the help of Columbia Records it appears that Taylor will now become a superstar, an honor that is long overdue.

Though Taylor's show was excellent, the evening belonged to Davis. Davis is another performer who has also done very well in the black record market but has never crossed over. His show is reminiscent of r&b shows of the past as it includes everything from a dancing horn section to a fast-talking emcee.

Also on the show were Vickie Sue Robinson and Coke Escovedo, two acts who did not belong

in front of this older predominate Southern black audience.

Robinson is a cute lady with a cute disco single, "Turn The Beat Around." Her act would have been better suited for a discotheque or a hotel lounge.

Escovedo plays Latin-flavored disco music which would also have been better recieved in a different venue.

ROBERT FORD JR.

## FRANNIE GOLDE

Ratso's, Chicago

Golde returned April 29 to the mainstream Chicago club scene that spawned the singer-songwriter and sometimes pianist six years ago. Instead of the seated neo-folkie whom many in the audience remembered from original act Frannie and Zoey, here was an effusive white r&b gospel shouter, complete with choreographed female backup trio—a stage persona worked out during months of appearances at Northside spa, Mans Country, prior to touring dates with Manhattan Transfer.

In turban and flowing butterfly sleeves, Frannie vamps out of the audience to James Taylor's "Steamroller Blues," then settles in to belt out an hour of her own hook-laden material. The numbers were short and might have benefitted from some instrumental elaboration, but Frannie and her pianist/leader Stephen Burns are in the midst of recording an album for Atlantic and no doubt thinking in the singles format.

The set included danceable r&b and gospel rave-ups, "Stop And Look Around," "Save Me," "I Know Somebody," that harkened back to the fifties, contemporary love lyrics like Frannie's sizzling "I Didn't Get Enough Of Your Love," and two Nyroesque numbers "Time Has A Way (It's Getting Better)" and "Love Is" that spotlighted Frannie alone at the piano. This brief segment contained the most honeyed and satisfying expression of the evening, making it evident that Frannie is not yet entirely at ease in her new act.

In up-tempo numbers with lots of movement she tends to force both voice and enthusiasm. Clearly she possesses these in abundance and need only relax into their full flowering. Whichever direction the 22-year-old chooses to go her material should support her.

ALAN PENCHANSKY

## Kansas City

• Continued from page 40

Palmer, a Chris Fitz Productions vice president who until recently was employed by rival Cowtown. "To become a primary market you have to have 2 million population. But most acts know our situation here and are eager to perform. Six, seven years ago we were, from a show business standpoint, a cowtown. Not so today."

Butler sums up, "A smart businessman can make big money promoting concerts but it isn't easy. It takes plenty of painstaking preparation, an ear for new sounds, constant checks of local record sales and regular monitoring of radio stations. Plus good weather and good luck."

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## IN ONE YEAR

## Indianapolis Dealer Sees Jazz As Quarter Of Sales

By JEAN WILLIAMS

LOS ANGELES—Disc 'N' Tapes, a retail record outlet in Indianapolis, initiated a jazz department one year ago and today 25% of its sales are jazz purchases, according to Tom Campbell, co-owner.

He contends that when the jazz department is complete, 40% of its customers will be jazz oriented. The two-year-old outlet has been enlarged to 13,000 feet.

Campbell, with his wife Pat, is also owner of another Disc 'N' Tapes retail operation in Terre Haute, Ind. He feels that Indianapolis is not a major jazz town, however. He says, "It's just a matter of jazz not being properly exposed here.

"We know there is a market for it, so we are promoting it on a large scale."

In an effort to promote jazz, the shop posts its own record sheet, listing the latest recordings. He compares the sheet to the radio stations' playlists.

Campbell declares that he now wants to promote the r&b outlets as jazz oriented shops.

"We are trying to build a jazz clientele, therefore, we are setting up a special area in the Indianapolis

## Ventura &amp; Hyman Perform On Campus

TRENTON, N.J. — Jazzmen teamed up with symphony players for the Creative Arts Workshop Showcase staged Wednesday night (5) on campus at Trenton State College. Noted jazz saxophonist Charley Ventura and pianist-arranger Dick Hyman performed as soloists with both the State Showcase Symphony Orchestra and the Tony DeNicola Jazz Band.

Hyman played his "Ragtime Symphony," with Ettore Stratte, musical director for the "Godfather" and other films, conducting an 80-piece symphony. Ventura was featured in "Something Beautiful No. 1," an original composition by Stanley Austin, supervisor of graduate music programs at the college. Ventura, Hyman and DeNicola's 17-piece jazz band were also featured with the symphony for "Something Beautiful No. 2," written by Frank Hunter, former musical director of the Mike Douglas TV show.

store, complete with earphones and easy chairs."

He points out that the Terre Haute store is quite different, inasmuch as it tends to be musically ahead of Indianapolis. The six-year-old 1,500-square-foot outlet is located on the campus of Indiana State Univ.

Campbell claims that because the shop is on a college campus, the students coming from different areas of the country bring their jazz knowledge to the school.

He declares that due to the increase in jazz sales, March was 18% over the traditionally heavy Christmas sales.

Although he says that the small jazz community in Indianapolis has for the most part been programmed to contemporary jazz, he is stocking both modern and contemporary product.

"We go through old catalogs to select our standard jazz merchandise, and we are able to obtain records that have not been aired."

Campbell has devised a system to aid customers, while at the same time assisting the operation in its ordering policy.

"When a customer comes in we ask him to sign up for our mailings.

"When a record is released we notify the customer of the new product.

"We started this with our jazz customers, and we are now using the same system for all customers."

In addition to in-store promotion, he notes that a three-hour nightly jazz program on WTLC, in Indianapolis, has increased sales.

In-store sales promotions include: Monday, all LPs are 55 cents off; Tuesday, \$1 discount on all prerecorded 8-track tapes; Wednesday, singles regularly 99 cents are 87 cents, and Thursday, 20% off on all accessory items.

He points out that both outlets are also moving into gospel. "I feel there is also a market for black gospel music here, and we are going after that market.

"The problem has always been getting gospel product. If we can get the product, 20% of our over-all business will be gospel."

Disc 'N' Tapes has switched its advertising to radio from local daily newspapers. The exception is college papers for the Terre Haute outlet.

## 1,000 Members Sought By WJA

LOS ANGELES—The World Jazz Assn. enters its second year with a renewed membership drive which Paul Tanner, executive director, hopes will push the organization's membership will above the 1,000 mark.

Nineteen nations are presented, Tanner reports. Negotiations for Warner Bros. to issue an album recorded live at the memorable WJA jazz concert here last Nov. 14 have been completed. The package is scheduled for international release next month.

Tanner notes the \$5 student membership has been dropped. WJA members now are privileged to order various jazz LPs far below retail cost and a WJA book club will soon be operative.

## Milwaukee Eyes Free Festival

MILWAUKEE—Local and regional jazz talent will headline the Alewives Jazz Festival here in a series of 19 free concerts throughout July. The lunch hour concerts will feature several groups from the Wisconsin Conservatory of Music and prize winning jazz bands from Racine Horlick and Kettle Moraine high schools.

Admission will be charged for a special 11 p.m. concert by a nationally known jazz entertainer yet to be signed, according to David Goeb, concert coordinator and theater manager for the Performing Arts Center. The noon festivals will be held on the center grounds outside and the late night show will be in the center's large Uihlein Hall.

Ticket prices will be in the \$3 to \$5 range, says Goeb. Some funds for the free programs were given the center by the National Endowment For the Arts and the Wisconsin Bicentennial Commission.

Scheduled acts include Forefront, Dave Remington, Ears and Judy Roberts, all of Chicago; and Sig Millonzi, Buddy Montgomery, Montage, Sweetbottom, Penny Goodwin and the Ray Tabs Trio, Manty Ellis and the Univ. of Wisconsin-Milwaukee Jazz Ensemble.

Several of the groups will lead master music classes for college and high school students, Goeb adds.

The concerts will be held every Wednesday and Friday in July, with weekend performances on July 17, 18, 24 and 25.

## Atlantic City Fest Sparked By Stan Kenton

ATLANTIC CITY—With some 2,000 high school musicians making music of their own at the four-day National Music Festival at Chalfonte-Haddon Hall here, highlight of the get-together was the concert presenting Stan Kenton and his orchestra on Friday (7). The festival gave the resort a splash of musical sounds at daily band competitions and concerts by high school concert bands, choirs, color guards, majorettes, drill teams and marching bands.

The high school music makers involved came from states including Pennsylvania, New Jersey, Delaware, New York, Maryland, North Carolina, Ohio, Massachusetts and Maine.

Vancouver Airport because planes cannot land at Qualicum at night—no lights. The event was a success, however, with 112 jazz filberts paying \$300 a couple for music, food and recreation. Credit Elmer Gill, Mike Dyde, Kerry Keilty, Jimmy Witherspoon, Jimmy Smith, Leroy Vinnegar, Thom Mason and the Canadian group, Pacific Salt.

The WJA concert album was worth an advance fee of \$5,000 paid by Warner Bros. to the organization, but because so many of the jazzmen who performed are under contract to other labels only one disk will be issued.

Many old-timers will get their licks in at upcoming festivals. The St. Louis Ragtime Festival is set for June 14-19 and they'll beat up a few uprights there. From July 29 through Aug. 1, in Davenport, Ia., they will be presenting the Bix Beiderbecke Memorial Festival. And the third annual Old Sacramento event May 28-31 brings together the legendary Wingy Manone, Nappy Lamare and a half dozen other well-remembered stars of the 1930s. . . . Dick Shearer, for 12 years bone virtuoso with Stan Kenton, unshutters his new publishing firm in Dayton, Ohio.

Mail notes to Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles 90069,

Billboard SPECIAL SURVEY For Week Ending 5/22/76  
(Published Every Two Weeks)

## Billboard Best Selling Jazz LPs®

| This Week | Last Report | Weeks on Chart | TITLE<br>Artist, Label & Number (Distributing Label)   |
|-----------|-------------|----------------|--|
| 1         | 1           | 7              | <b>BREEZIN</b><br>George Benson, Warner Bros. BS 2919  |
| 2         | 4           | 5              | <b>BLACK MARKET</b><br>Weather Report, Columbia PC 34099   |
| 3         | 7           | 7              | <b>ROMANTIC WARRIOR</b><br>Return To Forever, Columbia PC 34076  |
| 4         | 6           | 5              | <b>LOOK OUT FOR #1</b><br>Brothers Johnson, A&M SP 4567  |
| 5         | 2           | 28             | <b>CITY LIFE</b><br>Blackbyrds, Fantasy F 9490   |
| 6         | 5           | 12             | <b>THE LEPRECHAUN</b><br>Chick Corea, Polydor PD 6062  |
| 7         | 9           | 7              | <b>REFLECTIONS OF A GOLDEN DREAM</b><br>Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-1460 (RCA) |
| 8         | 8           | 10             | <b>OPEN YOUR EYES YOU CAN FLY</b><br>Flora Purim, Milestone M 9065 (Fantasy)                                     |
| 9         | 3           | 30             | <b>FEELS SO GOOD</b><br>Grover Washington Jr., Kudu 24 S1 (Motown)   |
| 10        | 10          | 15             | <b>SECOND CHILDHOOD</b><br>Phoebe Snow, Columbia PC 33952  |
| 11        | 11          | 19             | <b>MYSTIC VOYAGE</b><br>Roy Ayers Ubiquity, Polydor PD 6057  |
| 12        | 12          | 28             | <b>TOUCH</b><br>John Klemmer, ABC ABCD 922   |
| 13        | 23          | 10             | <b>ODYSSEY</b><br>Charles Earland, Mercury SRM-1-1049 (Phonogram)  |
| 14        | 14          | 15             | <b>BACK TO BACK</b><br>Brecker Brothers, Arista AL 4061  |
| 15        | 20          | 7              | <b>AURORA</b><br>Jean-Luc Ponty, Atlantic SD 18163   |
| 16        | NEW ENTRY   |                | <b>SALONGO</b><br>Ramsey Lewis, Columbia PC 34173  |
| 17        | 17          | 32             | <b>KOLN CONCERT</b><br>Keith Jarrett, ECM 1064/65 (Polydor)  |
| 18        | 30          | 3              | <b>MOONSHADOWS</b><br>Alphonso Johnson, Epic PE 34118  |
| 19        | 19          | 7              | <b>LIFE &amp; TIMES</b><br>Billy Cobham, Atlantic SD 18166   |
| 20        | 25          | 16             | <b>TROPEA</b><br>Marlin 2200 (TK)  |
| 21        | NEW ENTRY   |                | <b>THOSE SOUTHERN KNIGHTS</b><br>Crusaders, ABC/Blue Thumb BTSD 6024   |
| 22        | NEW ENTRY   |                | <b>FLY WITH THE WIND</b><br>McCoy Tyner, Milestone M 9067 (Fantasy)  |
| 23        | 21          | 38             | <b>PRESSURE SENSITIVE</b><br>Ronnie Laws, Blue Note BN-LA452-G (United Artists)                                  |
| 24        | 16          | 7              | <b>PRIMAL SCREAM</b><br>Maynard Ferguson, Columbia PC 33953  |
| 25        | 13          | 28             | <b>PLACES AND SPACES</b><br>Donald Byrd, Blue Note BN-LA549-G (United Artists)                                   |
| 26        | 26          | 30             | <b>JOURNEY TO LOVE</b><br>Stanley Clarke, Nemperor NE 433 (Atlantic)   |
| 27        | 24          | 25             | <b>NEW YORK CONNECTION</b><br>Tom Scott, Ode SP 770033 (A&M)   |
| 28        | NEW ENTRY   |                | <b>YOU ARE MY STARSHIP</b><br>Norman Connors, Buddah BDS 5655  |
| 29        | 29          | 3              | <b>MAGICAL SHEPARD</b><br>Miroslav Vitous, Warner Bros. BS 2925  |
| 30        | 18          | 12             | <b>LAND OF THE MIDNIGHT SUN</b><br>Al DiMeola, Columbia PC 34074   |
| 31        | 37          | 3              | <b>THIS MOTHER'S DAUGHTER</b><br>Nancy Wilson, Capitol ST 11518  |
| 32        | NEW ENTRY   |                | <b>SURPRISES</b><br>Herbie Mann Featuring Cissy Houston, Atlantic SD 1602  |
| 33        | 15          | 12             | <b>I HEAR A SYMPHONY</b><br>Hank Crawford, Kudu KU 26 S1 (Motown)  |
| 34        | 31          | 10             | <b>WARM &amp; SONNY</b><br>Sonny Criss, ABC/Impulse ASD 9312   |
| 35        | 35          | 5              | <b>STARBRIGHT</b><br>Pat Martino, Warner Bros. BS 2921   |
| 36        | NEW ENTRY   |                | <b>THE MAN INCOGNITO</b><br>Alphonso Mouzon, Blue Note BN-LA584-G (United Artists)                               |
| 37        | 32          | 10             | <b>THAT IS WHY YOU'RE OVERWEIGHT</b><br>Eddie Harris, Atlantic SD 1683   |
| 38        | NEW ENTRY   |                | <b>HARD WORK</b><br>John Handy, ABC/Impulse ASD 9314   |
| 39        | NEW ENTRY   |                | <b>THE RETURN OF THE 5,000 LB. MAN</b><br>Rahsaan Roland Kirk, Warner Bros. BS 2918                              |
| 40        | NEW ENTRY   |                | <b>BIRD/THE SAVOY RECORDINGS</b><br>Charles Christopher Parker, Savoy SJL 2201 (Arista)                          |

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## Jazz Beat

LOS ANGELES—Auburn Univ. station WEGL-FM has a big band show, "American Swing," which is hosted by Lloyd Townsend. That gives the Alabama school 1 1/2 hours of jazz weekly, boasts A.J. Wright, the station music director. . . . The Dukes of Dixieland have added Linda Lee as the band vocalist. Band works the Indianapolis Convention Center with Bob Hope May 29 and appears the next day at the Indianapolis 500.

McCoy Tyner's new Fantasy LP features a string orchestra led by William Fischer and showcasing Ron Carter, Hubert Laws and Billy Cobham. Tyner is slated to tour Japan in mid-June.

Pianist Lance Hayward, blind since infancy, is working the Village Corner in Greenwich Village. . . . Supersax is the first official group to play jazz at Eagle Rock (L.A.) high school Sunday afternoon concert series. Previously pickup bands have played on the second Sunday of the month series, although individual members of Supersax have all sat in with various improvised groups. Close to 1,000 dug the Supersax show.

Monk Montgomery advises that Dizzy Gillespie agreed to pinch hit for Oscar Peterson at the recent jazz festival at Vancouver Island's Qualicum College Inn, but got stranded at the

# 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         | 1         | 6              | <b>WELCOME BACK</b><br>John Sebastian, Warner/Reprise 1349 (John Sebastian, BMI)   |
| 2         | 4         | 5              | <b>SILLY LOVE SONGS</b><br>Wings, Capitol 4256 (MPL Communications, BMI)   |
| 3         | 2         | 8              | <b>ANYTIME (I'll Be There)</b><br>Paul Anka, United Artists 789 (Spanka, BMI)  |
| 4         | 6         | 6              | <b>LOVE IN THE SHADOWS</b><br>Neil Sedaka, Rocket 40543 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)                    |
| 5         | 3         | 8              | <b>DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE</b><br>Glen Campbell, Capitol 4245 (ABC/Dunhill, BMI/Acuff-Rose, BMI) |
| 6         | 13        | 3              | <b>SHOP AROUND</b><br>Captain & Tennille, A&M 1817 (Jobete, ASCAP)   |
| 7         | 8         | 7              | <b>HURT</b><br>Elvis Presley, RCA 10601 (Miller, ASCAP)  |
| 8         | 7         | 7              | <b>EVERYDAY WITHOUT YOU</b><br>Hamilton, Joe Frank & Reynolds, Playboy 6068 (Spitfire, BMI)                                |
| 9         | 9         | 8              | <b>FALLEN ANGEL</b><br>Frankie Valli, Private Stock 45074 (Big Secret/Almo, ASCAP)   |
| 10        | 19        | 3              | <b>NEVER GONNA FALL IN LOVE AGAIN</b><br>Eric Carmen, Arista 0184 (C.A.M.-U.S.A., BMI)                                     |
| 11        | 16        | 3              | <b>STILL CRAZY AFTER ALL THESE YEARS</b><br>Paul Simon, Columbia 3-10332 (Paul Simon, BMI)                                 |
| 12        | 12        | 5              | <b>HAPPY DAYS (From The Paramount TV Series)</b><br>Pratt & McClain, Warner/Reprise 1351 (Brun, BMI)                       |
| 13        | 11        | 4              | <b>ONE PIECE AT A TIME</b><br>Johnny Cash, Columbia 3-10321 (Tree, BMI)  |
| 14        | 14        | 4              | <b>BETTER DAYS</b><br>Melissa Manchester, Arista 0183 (Rumanian Pickelworks/Columbia/New York Times, BMI)                  |
| 15        | 23        | 3              | <b>SAVE YOUR KISSES FOR ME</b><br>Brotherhood Of Man, Pye 71066 (Easy Listening, ASCAP)                                    |
| 16        | 18        | 9              | <b>SHANNON</b><br>Henry Gross, Lifesong 45002 (Blendingwell, ASCAP)  |
| 17        | 17        | 7              | <b>GET CLOSER</b><br>Seals & Crofts, Warner Bros. 8190 (Dawnbreaker, BMI)  |
| 18        | 22        | 3              | <b>LOOKIN' OUT FOR #1</b><br>Bachman-Turner Overdrive, Mercury 73784 (Phonogram) (Ranbach/Top Soil, BMI)                   |
| 19        | 10        | 10             | <b>TRYIN' TO GET THE FEELING AGAIN</b><br>Barry Manilow, Arista 0172 (Warner-Tamerlane/Upward Spiral, BMI)                 |
| 20        | 5         | 12             | <b>RIGHT BACK WHERE WE STARTED FROM</b><br>Maxine Nightingale, United Artists 752 (ATV/Universal Songs, BMI)               |
| 21        | 20        | 6              | <b>SARA SMILE</b><br>Daryl Hall & John Oates, RCA 10530 (Unichappell, BMI)   |
| 22        | 25        | 3              | <b>MIDNIGHT LOVE AFFAIR</b><br>Tony Orlando & Dawn, Elektra 45319 (Midsong, ASCAP)   |
| 23        | 27        | 5              | <b>THE HUNGRY YEARS</b><br>Wayne Newton, Chelsea 3041 (Don Kirshner, BMI)  |
| 24        | 24        | 3              | <b>SAD EYES</b><br>Maria Muldaur, Warner/Reprise 1352 (Don Kirshner, BMI/Kec, ASCAP)                                       |
| 25        | 26        | 5              | <b>AFTERNOON DELIGHT</b><br>Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)                                 |
| 26        | 40        | 2              | <b>A BUTTERFLY FOR BUCKY</b><br>Bobby Goldsboro, United Artists 793 (Unart/Pen In Hand, BMI)                               |
| 27        | 29        | 8              | <b>WORDS (Are Impossible)</b><br>Donny Gerrard, Greedy 101 (ATV, BMI)  |
| 28        | 15        | 9              | <b>I HOPE WE GET TO LOVE IN TIME</b><br>Marilyn McCoo & Billy Davis Jr., ABC 12170 (Groovesville, BMI)                     |
| 29        | 28        | 9              | <b>STRANGE MAGIC</b><br>Electric Light Orchestra, United Artists 770 (Unart/Jet, BMI)                                      |
| 30        | 39        | 4              | <b>MORE, MORE, MORE (Part 1)</b><br>Andrea True Connection, Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)                     |
| 31        | 45        | 2              | <b>MOONLIGHT FEELS RIGHT</b><br>Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)                                      |
| 32        | NEW ENTRY |                | <b>LOVE SONG</b><br>Elton John, MCA (DJ) (Blue Seas/Jac, ASCAP)  |
| 33        | 33        | 4              | <b>GET UP AND BOOGIE</b><br>Silver Convention, Midland International 10571 (RCA) (Midsong, ASCAP)                          |
| 34        | 35        | 4              | <b>FALLING APART AT THE SEAMS</b><br>Marmalade, Ariola America 7619 (Capitol) (Almo/Macaulay, ASCAP)                       |
| 35        | 36        | 4              | <b>BARETTA'S THEME (Keep Your Eye On The Sparrow)</b><br>Rhythm Heritage, ABC 12177 (Leeds, ASCAP/Duchess, BMI)            |
| 36        | 38        | 4              | <b>OLD CAPE COD</b><br>Bette Midler, Atlantic 3325 (George Pincus & Sons, ASCAP)   |
| 37        | 37        | 4              | <b>LOVE HANGOVER</b><br>Diana Ross, Motown 1392 (Jobete, ASCAP)  |
| 38        | 47        | 2              | <b>I'VE GOT A FEELING (We'll Be Seein' Each Other Again)</b><br>Al Wilson, Playboy 6062 (Irving, BMI)                      |
| 39        | 21        | 6              | <b>MOONLIGHT SERENADE</b><br>Bobby Vinton, ABC 12178 (Robbins, ASCAP)  |
| 40        | 43        | 3              | <b>THE MORE I SEE YOU</b><br>Peter Allen, A&M 1813 (Bregman/Vocco & Conn, ASCAP)   |
| 41        | 46        | 2              | <b>MISTY BLUE</b><br>Dorothy Moore, Malaco 1029 (TK) (Talmont, BMI)  |
| 42        | NEW ENTRY |                | <b>I WOULD LIKE TO DANCE</b><br>Janis Ian, Columbia 3-10331 (Mine/April, ASCAP)  |
| 43        | 34        | 7              | <b>WE CAN'T HIDE IT ANYMORE</b><br>Larry Santos, Casablanca 844 (Groovesville, BMI)  |
| 44        | 48        | 2              | <b>YES, I'M READY</b><br>Tom Sullivan, ABC 12174 (Dandelion/Stillran, BMI)   |
| 45        | 49        | 2              | <b>THINKING OF YOU</b><br>Paul Davis, Bang 724 (Web IV) (Web IV, BMI)  |
| 46        | NEW ENTRY |                | <b>(What A) WONDERFUL WORLD</b><br>Johnny Nash, Epic 8-50219 (Kaga, BMI)   |
| 47        | 50        | 2              | <b>COULD IT BE MAGIC</b><br>Donna Summer, Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)                                |
| 48        | NEW ENTRY |                | <b>IT MAKES ME GIGGLE</b><br>John Denver, RCA 10687 (Cherry Lane, ASCAP)   |
| 49        | NEW ENTRY |                | <b>I'M EASY</b><br>Keith Carradine, ABC 12117 (Lion's Gate/Easy, ASCAP)  |
| 50        | NEW ENTRY |                | <b>I.O.U.</b><br>Jimmy Dean, Casino 052 (GRT) (Plainview, BMI)   |

## Kalmus Line Acquired By Belwin-Mills

NEW YORK—Belwin-Mills Publishing has acquired E.F. Kalmus Orchestra Scores Inc., and will embark on a drive to widen distribution of the catalog through its own net of agents and affiliates here and abroad.

Until now the line has been available primarily through direct sale.

Kalmus print product will be serviced from the Belwin-Mills warehouse in Melville, N.Y., for accounts in the U.S. and Canada, says Martin Winkler, Belwin-Mills president.

The several thousand titles in the Kalmus catalog include major instrumental and operatic scores, and complete editions of the works of such composers as Bach, Beethoven, Brahms, Mozart, Schubert, etc.

Bulk of the catalog consists of material which has fallen into the public domain, although a number of protected works are also carried. Winkler says new additions to the catalog are planned.

The Belwin-Mills acquisition does not affect another Kalmus firm. Edwin F. Kalmus & Co., which continues to operate independently out of Opa Locka, Fla. Latter firm publishes orchestra and string orchestra music.

## Future Of Orchs. To Be Examined In Boston Confab

NEW YORK—More than 1,000 orchestra representatives are expected to participate in conference sessions next month that will study problems facing symphony orchestras and probe ways to keep them in healthy operation.

Some 600 orchestras across the country will send delegates to the American Symphony Orchestra League's 31st national conference to be held June 7-11 at the Statler Hilton Hotel in Boston.

Theme of the conclave, tied to the bicentennial year, will be the fate of orchestras over the next 200 years. But, say sponsors, most of the attention will be devoted to more immediate problems.

Among topics slated for discussion are: tax dollars for the arts; the effects of long-tenured presidents, managers, conductors, etc.; orchestras and the media; alternates to strikes for settling disputes; corporate support of the arts; the role of critics; and "symphony orchestras and government."

Organizational meetings will be held for representatives of all categories of orchestras, including the league's new divisions for youth orchestras; community and urban orchestras; and college, university and conservatory ensembles.

## Charry To Nashville

NASHVILLE—Michael Charry, who was associated for 11 years with conductor George Szell and the Cleveland Orchestra, has been named music director and conductor of the Nashville Symphony Orchestra.

Charry has served as principal guest conductor of the Kansas City Philharmonic, music adviser of the Savannah Symphony, and guest director of the Alaska Festival of Music.

A 15-member selection committee narrowed their choice to Charry as the successor to the late Dr. Thor Johnson, who died in January 1975.

# Classical



London photo

**3-WAY PROMO**—Zubin Mehta, conductor of the Los Angeles Philharmonic, draws 10 pairs of season tickets for Hollywood Bowl summer concerts in a joint "sweepstakes" promotion with London Records and the Tower Records chain. At the drawing, from left: Joella West of the orchestra staff, Chris Hobson of Tower, Mehta, and John Harper, London's director of classical sales. Album being pushed is "Philharmonic Solo," featuring the orchestra's first-desk men.

## Classical Notes

The first U.S. competition exclusively for cellists will be held under Naumburg Foundation auspices next spring. First prize is worth \$2,500 in cash, two subsidized recitals and a management contract. . . . A portion of a previously unknown symphony by **Alban Berg** has been

acquired by the City Library of Vienna. . . . All proceeds from **Leontyne Price's** recital at Carnegie Hall May 16 go to the NAACP. . . . The National Symphony interviewing candidates for chief administrator to replace **William L. Denton**, current general manager, who leaves the orchestra the end of the year. . . . A Mahler festival this fall will present the New York Philharmonic in all nine symphonies, the unfinished Tenth, and a number of songs. **Pierre Boulez**, **Erich Leinsdorf** and **James Levine** will share conductor duties.

Members of the Waverly Consort, one of the leading newer ensembles specializing in early music, will run workshops this summer at Dartmouth and New York Univ. **Michael Jaffe** is founder and director of the group. At NYU, students will have access to the **Noah Greenberg** collection of instruments, many of which were used in past recordings by the New York Pro Musica.

**William Steinberg** may be retiring as music director of the Pittsburgh Symphony, but he will be far from inactive. He will be back at the orchestra next year as "music director emeritus" conducting a Beethoven cycle. Also scheduled to date, with more to come, are appearances with the San Francisco Symphony, orchestras in Cologne, Munich and Garmisch, Frankfurt Radio, the Israel Philharmonic, as well as concerts with the Cleveland and Buffalo orchestras.

## Pioneer Campaign For N.J. Symphony

NEW YORK—Success of the U.S. Pioneer matching contribution program with 300 New Jersey audio dealers, to benefit the struggling New Jersey Symphony, could lead to a nationwide sponsorship this fall of an expanded campaign with 3,000 hi fi dealers for the Metropolitan Opera.

In kicking off the New Jersey effort last week, **Bernie Mitchell**, president of the Moonachie, N.J.-based firm, told dealers, "As people who know great music systems, let's show our consumers that we support great music."

In addition to matching dollar-for-dollar contributions, Pioneer will give dealers trophies, plaques or certificates of appreciation, depending on individual Symphony gifts.

## 750 Stations Air Classical

NEW YORK—More than 750 radio stations that devote substantial portions of air time to classical music are identified in the new edition of Musica, to be published next month.

Stations are listed by state and city across the country, their positions on the AM or FM dial given, the time slots they devote to classics, and the range of station coverage.

Special promotion will be given the volume as an aid to travellers and vacationers seeking access to classical music when away from home.

Editor Ben C. L. Jacobs says his research discloses that 13 stations broadcast classics around the clock 365 days a year. Another 80 devote 12 or more hours to concert music, with 40 of these broadcasting at least 18 hours daily.

The book lists at \$2.50 a copy and is being made available to record dealers at 40% off on consignment orders, and at a 50% discount for outright purchase in quantity. Musica Publishing Co. is located at Box 1266, Edison, N.J.

Also in current distribution is Cleveland station WCLV's new edition of its classical music radio station "Baedeker," a flyer which lists 185 stations that offer at least 20% of program time to classics.

# Billboard Hot Soul Singles

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| This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer), Label & Number (Dist. Label) (Publisher, Licensee)  | This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer), Label & Number (Dist. Label) (Publisher, Licensee)   | This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer), Label & Number (Dist. Label) (Publisher, Licensee)  |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| 1         | 2         | 8              | <b>KISS AND SAY GOODBYE</b> —Manhattans (W. Lovett), Columbia 3-10310 (Nattahnam/Blackwood, BMI)  | 34        | 56        | 4              | <b>YES, YES, YES</b> —Bill Cosby (S. Gardner, B. Cosby), Capitol 4258 (Turtle Head, BMI)   | 68        | 80        | 4              | <b>MOVIN' LIKE A SUPER STAR</b> —Jackie Robinson (Orion, Dondor), Avila America 7618 (Capitol) (Orny, BMI)                                  |
| 2         | 10        | 5              | <b>I WANT YOU</b> —Marvin Gaye (L. Ware, T.B. Ross), Tamla 54264 (Motown) (Almo/Jobete, ASCAP)  | 35        | 31        | 11             | <b>MAKE YOURS A HAPPY HOME</b> —Gladys Knight & The Pips (C. Mayfield), Buddah 523 (Warner-Tamerlane, BMI)                             | 69        | 69        | 6              | <b>I GET LIFTED</b> —Sweet Wand (H. W. Casey, R. Finch), Wand 11295 (Scepter) (Sherlyn, BMI)  |
| 3         | 4         | 9              | <b>YOUNG HEARTS RUN FREE</b> —Candi Staton (D. Crawford), Warner Bros 8181 (DaAnn, ASCAP)   | 36        | 35        | 13             | <b>HUSTLE ON UP (Do The Bump)</b> —Hidden Strength (T. Moss, M. Brown, R. Herring, G. Underwood), United Artists 733 (Dandelion, BMI)  | 70        | 77        | 4              | <b>MYSTIC VOYAGE</b> —Roy Ayers Ubiquity (R. Ayers), Poydor 14316 (Roy Ayers Ubiquity, ASCAP)   |
| 4         | 8         | 6              | <b>I'LL BE GOOD TO YOU</b> —Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidudu/Goulgris, BMI)  | 37        | 47        | 5              | <b>FOXY LADY</b> —Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1581 (PJP) (Delightful, BMI)                                 | 71        | 78        | 4              | <b>TOUCH &amp; GO</b> —Ecstasy, Passion & Pain (M. Harris, A. Folder, B. Sigler), Roulette 7182 (Golden Fleece/Mighty Three, BMI)           |
| 5         | 6         | 6              | <b>DANCE WIT ME</b> —Rufus Featuring Chaka Khan (G. Christopher), ABC 12179 (Ackee/Motricis, ASCAP)   | 38        | 37        | 15             | <b>MORE MORE MORE Pt. 1—Andrea True Connection</b> (G. Diamond), Buddah 515 (Buddah/Gee Diamond/MRI, ASCAP)                            | 72        | 98        | 2              | <b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> —Lou Rawls (K. Gamble), Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI) |
| 6         | 1         | 8              | <b>LOVE HANGOVER</b> —Diana Ross (P. Sawyer, M. McLeod), Motown 1392 (Jobete, ASCAP)  | 39        | 55        | 3              | <b>IT'S GOOD FOR THE SOUL (Part 1)</b> —Luther (L. Vandross), Cotillion 44200 (Atlantic) (Elvee-DeeKay, ASCAP)                         | 73        | 64        | 12             | <b>SAY YOU LOVE ME</b> —D.J. Rogers (D.J. Rogers Sr.), RCA 10568 (Woogie, ASCAP)  |
| 7         | 5         | 10             | <b>GET UP AND BOOGIE</b> —Silver Convention (S. Levay, J. Prager), Midland International 10571 (RCA) (Midsong, ASCAP)   | 40        | 30        | 14             | <b>THE LOVE I NEVER HAD</b> —Tavares (D. Lambert, B. Potter), Capitol 4221 (ABC/Dunhill/One Of A Kind, BMI)                            | 74        | 84        | 3              | <b>WHOLE NEW THING</b> —Rose Banks (J. Bowen, T. Thomas, J. Ford), Motown 1383 (Stone Diamond, BMI)   |
| 8         | 3         | 10             | <b>MOVIN'</b> —Brass Construction (R. Muller, W. Williamson), United Artists 775 (Desert Moon/Jeff-Mar, BMI)  | 41        | 34        | 15             | <b>HAPPY MUSIC</b> —Blachyrd (D. Byrd), Fantasy 762 (Elgy, BMI)  | 75        | 82        | 3              | <b>FROM MY HEART TO YOURS</b> —Charles Earland (C. Earland), Mercury 73793 (Phonogram) (Betty Earland, BMI)                                 |
| 9         | 14        | 11             | <b>BORN TO GET DOWN (Born To Mess Around)</b> —Muscle Shoals Horns (C. Jones, D. Huff), Bang 721 (Web IV) (Muscle Shoals, BMI)  | 42        | 29        | 12             | <b>HEAVY LOVE</b> —David Ruffin (V. McCoy, J. Cobb), Motown 1388 (Interior/Van McCoy/Warner-Tamerlane, BMI)                            | 76        | NEW ENTRY | NEW ENTRY      | <b>NIGHT LIFE</b> —Miracles (W.P. Moore, W.B. Griffith), Tamla 54268 (Motown) (Jobete/Grimora, ASCAP)                                       |
| 10        | 25        | 4              | <b>SOPHISTICATED LADY (She's A Different Lady)</b> —Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI)                                | 43        | 53        | 5              | <b>WANNA MAKE LOVE</b> —Sun (B. Byrd), Capitol 4254 (Glenwood/Osmosis, ASCAP)  | 77        | NEW ENTRY | NEW ENTRY      | <b>HEAR THE WORDS, FEEL THE FEELING</b> —Margie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)                    |
| 11        | 9         | 17             | <b>DISCO LADY</b> —Johnnie Taylor (H. Scales, L. Vance, D. Davis), Columbia 3-10281 (Groovesville, BMI/Conquistador, ASCAP)   | 44        | 62        | 5              | <b>GET OFF YOUR AHH! AND DANCE (Part 1)</b> —Foxy (Martinez, Ledesma, Paseiro, Alaimo), Dash 5022 (TK) (Sherlyn, BMI)                  | 78        | 88        | 6              | <b>SING A HAPPY FUNKY SONG</b> —Miz Davis (P. Pollii), Now 10 (Original Sound) (Drive-In, BMI)  |
| 12        | 11        | 14             | <b>IT'S COOL</b> —Tymes (M. Yancy, C. Jackson), RCA 10561 (Chappell, ASCAP)   | 45        | 48        | 10             | <b>EASY LOVIN'</b> —Bo Kirkland & Ruth Davis (F. Hart), Claridge 414 (Blue Book, BMI)  | 79        | NEW ENTRY | NEW ENTRY      | <b>CAUGHT IN THE ACT (Of Gettin' It On)</b> —Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)                         |
| 13        | 7         | 11             | <b>LIVIN' FOR THE WEEKEND/STAIRWAY TO HEAVEN</b> —O'Jays (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3587 (Columbia/Epic) (Mighty Three, BMI)                                    | 46        | 58        | 3              | <b>SO GOOD (To Be Home With You)</b> —Tyrone Davis (L. Graham), Dakar 4553 (Brunswick) (Julio-Brian/Content, BMI)                      | 80        | 90        | 3              | <b>IT'S BETTER THAN WALKIN' OUT</b> —Mariena Shaw (L. Garrett, R. Taylor), Blue Note 790 (United Artists) (Island, BMI)                     |
| 14        | 12        | 9              | <b>CAN'T HIDE LOVE</b> —Earth, Wind & Fire (S. Scarbrough), Columbia 3-10309 (Alexscar, ASCAP/Unichappell, BMI)   | 47        | 43        | 6              | <b>DON'T STOP IT NOW</b> —Hot Chocolate (E. Brown), Big Tree 16060 (Atlantic) (Finchley, ASCAP)  | 81        | NEW ENTRY | NEW ENTRY      | <b>SOMETHING HE CAN FEEL</b> —Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)  |
| 15        | 15        | 15             | <b>MISTY BLUE</b> —Dorothy Moore (B. Montgomery), Malaco 1029 (Talmont, BMI) (TK)   | 48        | 49        | 6              | <b>RIGHT BACK WHERE WE STARTED FROM</b> —Maxine Nightingale (P. Tubbs, V. Edwards), United Artists 752 (ATV/Universal Songs, BMI)      | 82        | 85        | 5              | <b>IF HE HADN'T SLIPPED &amp; GOT CAUGHT</b> —Bobby Patterson (B.C. Patterson), Granite 536 (ATV, BMI)                                      |
| 16        | 22        | 7              | <b>THAT'S WHERE THE HAPPY PEOPLE GO</b> —Trammps (R. Baker), Atlantic 3306 (Burma East, BMI)  | 49        | 63        | 4              | <b>THE LONELY ONE</b> —Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)           | 83        | 93        | 2              | <b>L.A. SUNSHINE</b> —Sylvia (T. Burton, A. Burton), Vibration 567 (All Platinum) (Mighty Three, BMI)                                       |
| 17        | 28        | 6              | <b>OPEN</b> —Smokey Robinson (W. Robinson, N. Tarplin, P. Moffett), Tamla 54267 (Motown) (Jobete/Bertram, ASCAP)  | 50        | 38        | 16             | <b>HE'S A FRIEND</b> —Eddie Mandricks (A. Felder, B. Gray, T.G. Conway), Tamla 54266 (Motown) (Stone Diamond/Mighty Three, BMI)        | 84        | 68        | 7              | <b>LOVE REALLY HURTS WITHOUT YOU</b> —Alex Brown (B. Findon, L. Charles), Roxbury 2024 (Black Sheep/Common Good/Pocket Full Of Tunes, BMI)  |
| 18        | 27        | 5              | <b>TEAR THE ROOF OFF THE SUCKER</b> —Parliament (G. Clinton, B. Collins, J. Brailley), Casablanca 856 (Malbiz & Ricks, BMI)   | 51        | 54        | 6              | <b>NIGHT WALK</b> —Van McCoy (V. McCoy), H & L 4667 (Van McCoy/Warner-Tamerlane, BMI)  | 85        | 99        | 2              | <b>LET IT SHINE</b> —Santana (D. Brown, R. Gardner), Columbia 3-10336 (Eight, BMI)  |
| 19        | 21        | 9              | <b>MARRIED, BUT NOT TO EACH OTHER</b> —Denise LaSalle (D. LaSalle, F. Miller), 20th Century/Westbound 5019 (Ordena/Bridgeport, BMI)   | 52        | 83        | 2              | <b>STROKIN' (Pt. II)</b> —Leon Haywood (L. Haywood), 20th Century 2285 (Jim-Edd, BMI)  | 86        | 97        | 3              | <b>YOU'RE JUST THE RIGHT SIZE</b> —Salsoul Orchestra (V. Montana Jr.), Salsoul 2007 (Caytronics) (Little Jack/Anatom, BMI)                  |
| 20        | 23        | 8              | <b>THIS IS IT</b> —Melba Moore (V. McCoy), Buddah 519 (Van McCoy/Warner-Tamerlane, BMI)   | 53        | 44        | 6              | <b>WINNERS TOGETHER OR LOSERS APART</b> —George & Gwen McCrae (G. Reid, R. Mertinez), Cat 2002 (TK) (Sherlyn, BMI)                     | 87        | 87        | 4              | <b>UNO ESTA</b> —Bobbi Humphrey (L. Mizell), Blue Note 785 (United Artists), (Ariby, ASCAP)   |
| 21        | 33        | 5              | <b>FRIEND OF MINE</b> —Little Milton (J. Lewis, J. Puckett, M. Campbell), Glades 1734 (TK) (Malaco, BMI)  | 54        | 50        | 8              | <b>JEALOUSY</b> —Major Harris (J.B. Jefferson, C.B. Simmons), Atlantic 3321 (WIMOT/Sacred Pen, BMI)                                    | 88        | 94        | 2              | <b>SOUL DOG (Pt. 1)</b> —Soul Dog (W. Johnson), Amherst 711 (Halwill/Annikim, ASCAP)  |
| 22        | 19        | 8              | <b>DO YOU WANNA DO A THING</b> —Bloodstone (J. Boyce, S. Harley, R. Griffith), London 1064 (Stone Diamond, BMI)   | 55        | 36        | 11             | <b>GRATEFUL</b> —Blue Magic (B. Eli, V. Barrett), Atco 7046 (WIMOT/Friday's Child/Poo-Poo, BMI)  | 89        | NEW ENTRY | NEW ENTRY      | <b>HEAVEN MUST BE MISSING AN ANGEL (Part 1)</b> —Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)             |
| 23        | 59        | 3              | <b>WHO LOVES YOU BETTER (Part 1)</b> —Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Neck 8-2260 (Columbia/Epic) (Bovina, ASCAP)                                 | 56        | 41        | 13             | <b>LET'S MAKE A BABY</b> —Billy Paul (K. Gamble, L. Huff), Philadelphia International 3584 (Columbia/Epic) (Mighty Three, BMI)         | 90        | NEW ENTRY | NEW ENTRY      | <b>LOVER'S HOLIDAY</b> —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0117 (Warner Bros.) (Silent Giant/Aopa, ASCAP)                         |
| 24        | 32        | 7              | <b>BARETTA'S THEME (Keep Your Eye On The Sparrow)</b> —Rhythm Heritage (M. Ames, D. Grusin), ABC 12177 (Leeds, ASCAP/Duchess, BMI)  | 57        | 57        | 7              | <b>HEY WHAT'S THAT DANCE YOU'RE DOING</b> —Choice Four (V. McCoy), RCA 10602 (Van McCoy/Warner-Tamerlane, BMI)                         | 91        | 92        | 2              | <b>MIDNIGHT GROOVE</b> —Love Unlimited Orchestra (B. White, W. Seastunk), 20th Century 2281 (Sa-Vette/January, BMI)                         |
| 25        | 40        | 4              | <b>LET IT SHINE</b> —Al Green (A. Green, M. Hodges), Hi 2306 (London) (Jec/Al Green, BMI)   | 58        | NEW ENTRY | NEW ENTRY      | <b>LOVE</b> —Graham Central Station (L. Graham), Warner Bros. 8205 (Nineteen Eighty-Five, BMI)   | 92        | NEW ENTRY | NEW ENTRY      | <b>HAPPY MAN (Part 1)</b> —Impact (B. Eli, C. Kelly), Atco 7049 (WIMOT/Friday's Child, BMI)   |
| 26        | 24        | 9              | <b>ALL IN THE FAMILY</b> —General Johnson (General Johnson), Arista 0177 (Music In General, BMI)  | 59        | 60        | 8              | <b>SARA SMILE</b> —Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)   | 93        | NEW ENTRY | NEW ENTRY      | <b>YOU'RE MY EVERYTHING</b> —Lee Garrett (L. Garrett, R. Taylor), Chrysalis 2112 (Warner Bros.) (Island, BMI)                               |
| 27        | 42        | 5              | <b>COULD IT BE MAGIC</b> —Donna Summer (B. Manilow, A. Anderson), Oasis 405 (Casablanca) (Kamixazi/Angel Dust, BMI)   | 60        | 65        | 6              | <b>I HOPE WE GET TO LOVE IN TIME</b> —Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12170 (Groovesville, BMI)              | 94        | 91        | 2              | <b>BREAKING UP IS HARD TO DO</b> —Jimmy Bee (M. Burton, P. Terry), Calla 111 (Pye) (Screen Gems-Columbia, BMI)                              |
| 28        | 13        | 13             | <b>I'VE GOT A FEELING (We'll Be Seeing Each Other Again)</b> —Al Wilson (C. Hampton, H. Banks), Playboy 6062 (Irving, BMI)  | 61        | 76        | 3              | <b>SUNSHINE</b> —Impressions (B. Sigler, P. Hurtt), Curtom 0116 (Warner Bros.) (Blackwood, BMI)  | 95        | NEW ENTRY | NEW ENTRY      | <b>TAKIN' IT TO THE STREETS</b> —Doobie Brothers (M. McDonald), Warner Bros. 8196 (Turpin Tunes, BMI)                                       |
| 29        | 26        | 13             | <b>PARTY DOWN</b> —Willie Hutch (P. Hutch), Motown 1371 (Getra, BMI)  | 62        | 66        | 9              | <b>I'M NOT IN LOVE</b> —Dee Dee Sharp (G. Gouldman, E. Stewart), Tsoy 4778 (Columbia/Epic) (Man-Ken, BMI)                              | 96        | 95        | 4              | <b>IF YOU WANNA BOOGIE ... FORGET IT</b> —Breckler Brothers (S. Khan, W. Lee, D. Grolnick), Arista 0182 (Threebea, BMI)                     |
| 30        | 17        | 10             | <b>SPANISH HUSTLE</b> —Fatback Band (G. Thomas), Event 229 (Polydor) (Cita/Sambo, BMI)  | 63        | 61        | 7              | <b>SUNSHINE DAY</b> —Osibisa (Osai, Tonloh, Amarfo), Island 053 (Warner Bros., ASCAP)  | 97        | 96        | 2              | <b>ALL ALONE BY THE TELEPHONE</b> —Checkmates, Ltd. (H.B. Barnum, J.A. Clay), Polydor 14313 (El Patricio, BMI)                              |
| 31        | 16        | 12             | <b>LOVE AND UNDERSTANDING (Come Together)</b> —Kool & The Gang (C. Smith, R. Bell, Kool & The Gang), De-Lite 1579 (PIP) (Delightful/Gang, BMI)  | 64        | 61        | 7              | <b>(Fallin' Like) DOMINOES</b> —Donald Byrd (Sigid/H. Clayton/Mbaji), Blue Note 783 (United Artists) (Blue Brothers, BMI/Ariby, ASCAP) | 98        | NEW ENTRY | NEW ENTRY      | <b>FOOLED AROUND AND FELL IN LOVE</b> —Elvin Bishop (E. Bishop), Capricorn 0252 (Warner Bros.), (Crabshaw, ASCAP)                           |
| 32        | 18        | 9              | <b>YOU SEE THE TROUBLE WITH ME</b> —Barry White (B. White, R. Parker), 20th Century 2277 (Sa-Vette/January, BMI)  | 65        | 75        | 3              | <b>NINE TIMES</b> —Moments (W. Morris, T. Keith), Stang 5066 (All Platinum) (Gambi, BMI)   | 99        | NEW ENTRY | NEW ENTRY      | <b>IT AIN'T THE REAL THING</b> —Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)   |
| 33        | 20        | 10             | <b>TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY</b> —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, V. Carstarphen), Philadelphia International 3588 (Columbia/Epic) (Mighty Three, BMI) | 66        | 81        | 3              | <b>(What A) WONDERFUL WORLD</b> —Johnny Nash (H. Alpert, L. Adler, S. Cooke), Epic 8-50219 (Columbia) (Kags, BMI)                      | 100       | NEW ENTRY | NEW ENTRY      | <b>TEN PERCENT</b> —Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)      |

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By JEAN WILLIAMS

LOS ANGELES—A new approach to gospel may be coming in disco form.

"Mainline," a new contemporary gospel showcase, is set to begin airing on KBSC-TV in Los Angeles, June 12.

John Malveaux, president of Malveaux Systems, a new television production firm in Long Beach, Calif., says he is taking gospel out of its strictly ethnic role and presenting it to a mass audience.

He points out that he is reluctant to use the word gospel because the word tends to denote depression, and people are turned off.

The former r&b concert promoter declares, "My program is more like disco gospel."

He cites the tunes "He's A Friend" by Eddie Kendricks, "Wake Up Everybody" by Harold Melvin and the Blue Notes and "Family Reunion" by the O'Jays as disco gospel tunes.

Malveaux feels that gospel as a sales tool is digested better in contemporary form. He declares that "Mainline," which is initially set for 13 weeks, will appeal to major advertisers who draw from the black community.

He also believes that record companies with contemporary gospel acts will advertise. He adds that

"This is the only avenue where gospel acts can reach a mass audience."

Although Malveaux will only use gospel acts, he claims, "I can see the reflection in the music that Kenny Gamble and Leon Huff of Philadelphia International Records are producing. They are transferring its music to a gospel feel."

Acts scheduled to appear on the Saturday 5-5:30 show are: The Gary Faggett Ensemble, Henry Jackson Company, Walter Hawkins (brother of Edwin Hawkins), Rodena Preston and the Operation Breadbasket Choir. Malveaux is scouting acts for upcoming segments.

"Mainline" begins taping Saturday (22).

\* \* \*

Herb Jeffries, popular crooner of the '40s and '50s, returns to recording after a 10-year hiatus.

Jeffries soared to international fame after recording "Flamingo" with Duke Ellington in 1941. He is switching to contemporary tunes, jazz style.

According to Gene Cuthbertson, manager, Jeffries is preparing to record with plans to sell the masters to a major label.

\* \* \*

ABC artists Marilyn McCoo and Billy Davis, ex-5th Dimension members, have been signed to make their Las Vegas debut at the Riviera Aug. 5-25. The duo will appear with Don Rickles.

\* \* \*

Motown Records' David Ruffin has married Australian-born Joy Hamilton. Wedding took place in Detroit.

\* \* \*

WCLV, a classical music station in Cleveland, has initiated a program titled "Black Arts" which will highlight classical music composed and performed by Afro-Americans.

According to Robert Conrad, vice president and program manager, the program will feature interviews with blacks involved with the arts in Cleveland, and keep the community informed of upcoming concerts, performances and art shows which feature black artists.

He says the program was initiated to attract black listeners and to educate the station's predominantly white audience to black classical musicians.

A. Grace Lee Mims, a local soprano, lecturer and author, is host and producer of the show, which airs Saturday 9-10 p.m.

\* \* \*

The Sylvers, a Capitol group consisting of nine brothers and sisters, will join Marvin Gaye at the Westchester Premier Theater in Tarrytown, N.Y., May 25-30.

\* \* \*

Remember... we're in communications, so let's communicate.

## Jazz At Sea Bright

SEA BRIGHT, N.J.—Entertainment policy at the Blue Water Inn at this Jersey seashore resort this season will call for a series of jazz concerts for weekend dates. First in was the No Gap Generation Band featuring trumpeter Louis Metcalf May 7. In addition, the Blue Water will help create a new generation of jazz aficionados by staging Saturday afternoon sessions with the Bluewater Dixieland Five. Parents are encouraged to bring their children to hear the jazz which will be played in the Inn's dining room.

## THE EGGERS PHILOSOPHY

# Utopia Sells Blues Records To Blacks

NEW YORK—Although most labels view capturing the white record-buying market as an important step in developing black blues artists, at least one newer company feels differently.

According to Kevin Eggers, co-founder and president of Utopia Records, his label signed blues great Albert King because of his years of success solely in the black market.

"We feel our approach to promoting Albert is different, since we are basically working his album and singles on black radio," he says. "If we can get white rock stations to play the material then we will be happy also, but our main thrust for him is with the black audience that's followed him throughout his career."

Eggers says King has worked hard for years as a strictly black attraction (except for the short time he spent playing rock halls like the Fillmore), along with other bluesmen like Bobby "Blue" Bland. Consequently, Eggers feels, it would be unwise to gear his product primarily for the white audience, as other manufacturers had previously done.

"Albert has always been a big record seller in the black record market, because he's constantly touring these areas year-round," he states. "Our general philosophy is that a record will sell if it is a natural effort and not forced."

The one thing that Utopia didn't want to do was to compromise its audience, according to Eggers, so it enlisted producers (Bert DeCotteaux and Tony Silvester) whom it felt

could best express the artist on record.

Many labels have taken bluesmen like B.B. King and Muddy Waters and tried to make them into white pop stars by coupling them with rock stars, but he feels this undermines the blues instead of helping it.

"On many of those records the formula didn't work. The records didn't sell because they didn't appeal to either the black or white audience," he asserts. "There are two kinds of blues artists today—those supported by white audiences and those supported by blacks—and it is unwise to overtly attempt to please both of them."

Because some blues artists today have no real base, it has hurt this music, he states. Also most young blacks have "divorced" themselves from the blues because of its rock inclinations.

JIM FISHEL

# Eagles Figure In A \$60,000 Action

LOS ANGELES—Donald Podolor and Ron Kutz of America Entertainment here are suing International Creative Management and American Talent International, agents Fred Bohlander, and Jeff Franklin of those agencies, respectively, and individual members of the group, the Eagles, plus their road manager, Rick Fernandez, seeking \$60,000 in total.

The Superior Court pleading alleges that plaintiffs made a March 13, 1974 deal to play the Eagles March 29, 1974, at Cerritos College, Norwalk. The two promoters anted up \$2,750 advance, half of the agreed price for the concert. They claim the gig was called off three hours before playtime and that they never got their advance back. In addition, they claim they laid out \$7,170.45 which they want back and they ask \$50,000 in general damages.

# Judge Upholds ASCAP Action

NEW YORK—An appellate court judge here had denied a motion by the King Broadcasting Co., to dismiss a complaint brought against it by ASCAP for breach of contract.

King, with stations in Spokane, Seattle and Portland, Ore., had argued unsuccessfully that the matter was beyond the jurisdiction of the New York courts because the contract in contention was arrived at pursuant to a formula set forth in the disposition of a 1950 antitrust suit.

However, in his ruling, Judge J. Spiegel said the matter was a simple breach of contract action, set forth in a proper pleading, and "cognizable in the Supreme Court of this State."

He added, "The fact that the contract had its genesis in procedures laid down in the antitrust judgement cited, provides no basis for defendant's contentions."

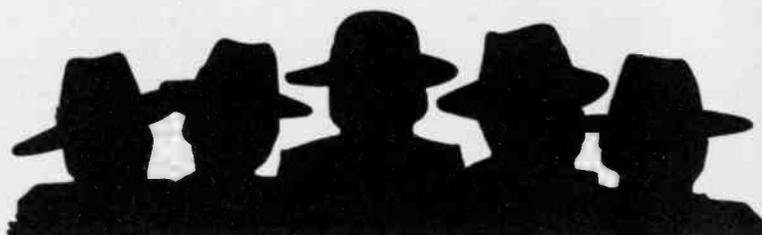
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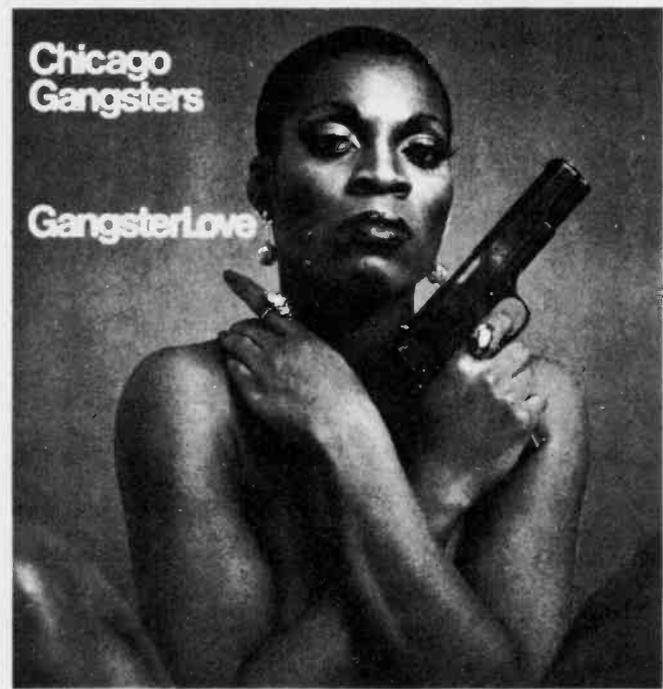
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# Return \$79,059, Scepter Ordered

NEW YORK—Scepter Records was ordered to return \$79,059 paid out in error as royalties by Ampex Corp., in a federal court decision here Tuesday (4).

The case arose from the sale back to Scepter by Ampex of cassettes and 8-track tapes at a price that was not to include royalties, in a modification of their tape distribution agreement with the label.

However, in an accounting error, royalties were actually paid, and Scepter refused to return the monies. Ampex then instituted suit.

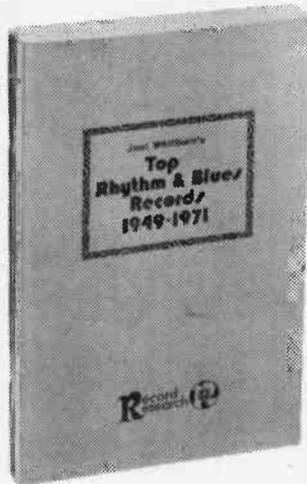
"The initial mistake was the plaintiff's," Judge Marvin Frankel said in his opinion. "While a corporation of more refined sensibilities than this defendant's might well have agreed to the correction, the unwillingness is within the bounds of normal greed."

# Wonder, Hamlisch Will Be Honored

NEW YORK—Stevie Wonder will receive the B'nai B'rith Humanitarian Award at the 11th annual dinner of the organization's Music and Performing Arts Lodge, to be held June 12 at the New York Hilton Hotel.

At the event the group's Creative Achievement Award will be given to Marvin Hamlisch. Geraldo Rivera will act as master of ceremonies. A special added feature will be the presentation of the Jack Welford "Good Guy" award. Welford, for years associated with London Records, was well-known in the industry here.

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## General News

# In-Store Play Secret Of Ranwood Label's Success

By CLAUDE HALL

LOS ANGELES—Ranwood Records general manager Larry Welk only grins when you refer to him as king of the instant catalog record, but he also has to confess that the company has done extremely well with the Exotic Guitars, the Midnight String Quartet and similar product.

The latest venture into instant catalog will be "Classical Country" featuring the Snuff Garrett Texas Opera Company, Welk forecasts. Garrett's association with the label goes back to the Midnight String Quartet which he produced. "Music For Young Lovers" sold more than 400,000 copies, Welk says. The Exotic Guitars sell anywhere from 100,000 to 150,000 copies.

The key to Ranwood sales is in-store airplay. If a record tests well in a few stores, Welk says he can line up in-store play in more than 2,000 department stores and record outlets. "We get more in-store play than radio play," he says. The big problem with in-store play is "consistency... making sure your record is played often and not just put into a stack with a whole lot of other albums. And the display of the records is important; it has to be in a high-traffic area."

As for in-store play, "we can set up any kind of promotion with a store that we want, being a small company. But does it work; will the album sell? What's the key? We don't know. We started the company in 1968 with the Exotic Guitars and Four Score Pianos. The Guitars album sold 130,000, the Pianos didn't make it. Both were good."

As for the Garrett classical country venture, "Snuff is very aware of the market for our type of product."

## Just Jazz Just Fades Away In Philly Midtown

PHILADELPHIA—With Melba Moore finishing her engagement for the week ended May 9, there won't be any more jazz at Just Jazz, the area's major jazz music citadel for several years. Instead, the midtown Just Jazz will join the ever-growing disco scene here.

"We tried our best to keep jazz," said Jack Manoff, who with Al Schmidt, operated the popular room which brought in top jazz artists since 1972. "To be truthful, we saw the handwriting on the wall. It reached the point where we were bringing back the same names too often because of our inability to continue obtaining top jazz talent at moderate rates. As a result we started to inject r&b artists."

While Just Jazz had been able to bring in such artists as Carmen McRae, Billy Eckstine and Donald Byrd and the Blackbyrds, Manoff said his club was in constant competition with headline acts at the Spectrum, the Academy of Music, Tower Theater, Valley Forge Music Fair and the Latin Casino. He said the acts preferred to do one-night stands instead of working all week.

"It makes sense," Manoff added, "for while Just Jazz might pay them \$10,000 or \$12,000 a week, they can get the same money for one night. Moreover, their fees soared so high we were forced to raise our admission beyond what we felt was reasonable."

From here on in, it will be "disco dancing" instead of weekly headliners at Just Jazz.

We expect to move a minimum of 50,000 pieces. It's all on how well you can motivate the adult buyer. One Penneys store moved some 1,000 copies of 'Penny Arcade' by the Magic Organ on in-store play alone. We sold about 150,000 copies of that particular album. Not everyone is aware of how successful the Magic Organ is, but any rackjobber would know it well."

The Magic Organ is really Jerry Smith out of Nashville; Ranwood now has eight Smith LPs in its catalog.

To dramatize how close Ranwood sticks to its "instant catalog" motif, even Larry Welk's wife, Tanya, will be released on Janus Records under another name. "We stay out of Top 40. We do album merchandising very well."

## New Companies

Larry Norman, singer-songwriter, has launched Solid Rock Productions in Los Angeles as a subsidiary of Street Level Artist Agency headed by Robert Balian. First product to be issued on Solid Rock will be Norman's "In Another Land" and a Randy Stonehill LP, "Welcome To Paradise."

Havana Moon Management in Hollywood is bossed by Dan Bourgoise and Denny Bruce. Acts being handled by the new firm are Leo Kottke, John Fahey, T-Bone Burnett, Roy Harper and Del Shannon.

In New York, Dried Grape Records has been launched by Robert Nemiroff, producer of the musical "Raisin." Darren Green is signed. So is the ZBW Explosion.

Don Schafer is president of Texas Records, Dallas, which kicks off its first release with a single featuring 17-year-old Rebecca Jo Featheringill. They are out on the road this week promoting. Also packed to Texas is Claude Gray, who will tape with Featheringill in June.

## James To Alaska

LOS ANGELES—Harry James and his band, active since 1938, will be on the bandstand throughout a 14-day cruise to Alaska scheduled to begin June 5 under the aegis of Sitmar Cruises. Departure will be from San Francisco, with Phil Harris, one-time flash drummer and band-leader, and ventriloquist Edgar Bergen also booked to perform.

## A 100-HOUR PLUNK MARK

NASHVILLE—The West Coast premiere of the documentary movie saluting Earl Scruggs—"Banjo-man"—has inspired one banjo picker to set a new banjo-plunking mark in the Guinness book of world records.

In a marathon promoting the premiere April 29 in San Diego, Lance Skubuski strummed his instrument for 100 consecutive hours, topping the previous record of 82 hours, 41 minutes.

His prize was a new banjo.

# 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)  |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 7         | 6         | 6              | ★   | 32        | NEW ENTRY | 7              | WHERE THE HAPPY PEOPLE GO<br>Trammps, Atlantic SD 18172   |
| 2         | 1         | 7              |   | 33        | 36        | 7              | STRETCHIN' OUT IN BOOTSY'S RUBBER BAND<br>William Bootsy Collins, Warner Bros. BS 2920            |
| 3         | 4         | 11             |   | 34        | 24        | 27             | FEELS SO GOOD<br>Grover Washington Jr., Kudu 24 S1 (Motown)                                       |
| 4         | 5         | 10             |   | 35        | 46        | 2              | HIGH ENERGY<br>Supremes, Motown M6-863 S1   |
| 5         | 2         | 15             |   | 36        | 41        | 5              | THIS IS IT<br>Melba Moore, Buddah BDS 5657  |
| 6         | 6         | 26             |   | 37        | 49        | 2              | THE REAL McCOY<br>Van McCoy, H&L HL 69012   |
| 7         | 8         | 12             |   | 38        | 39        | 3              | OPEN YOUR EYES YOU CAN FLY<br>Flora Purim, Milestone M 9065 (Fantasy)                             |
| ★12       | 6         | 6              |   | 39        | 50        | 2              | YOU ARE MY STARSHIP<br>Norman Connors, Buddah BDS 5655  |
| 9         | 3         | 8              |   | 40        | NEW ENTRY |                | NATALIE<br>Natalie, Capitol ST 11517  |
| 10        | 11        | 15             |   | 41        | 23        | 10             | ODYSSEY<br>Charles Earland, Mercury SRM-1-1049 (Phonogram)  |
| 11        | 9         | 7              |   | 42        | 35        | 7              | COME AS YOU ARE<br>Ashford & Simpson, Warner Bros. BS 2858  |
| 12        | 10        | 26             |   | 43        | 32        | 5              | HOLLYWOOD HOT<br>Eleventh Hour, 20th Century T 511  |
| 13        | 14        | 9              |   | 44        | 29        | 13             | GROOVE-A-THON<br>Isaac Hayes, Hot Buttered Soul ABCD 925 (ABC)                                    |
| 14        | 13        | 25             |   | 45        | 45        | 28             | MOVIN' ON<br>Commodores, Motown M6-848 S1   |
| 15        | 15        | 26             |   | 46        | NEW ENTRY |                | SALONGO<br>Ramsey Lewis, Columbia PC 34173  |
| 16        | 16        | 25             |   | 47        | 51        | 3              | MOONSHADOWS<br>Alphonso Johnson, Epic PE 34118 (Columbia)   |
| 17        | 21        | 5              |   | 48        | 52        | 3              | HAPPY 'BOUT THE WHOLE THING<br>Dee Dee Sharp, Philadelphia International PZ 33839 (Columbia/Epic) |
| 18        | 18        | 17             |   | 49        | 54        | 9              | I DON'T KNOW HOW TO LOVE HIM<br>Gloria Lynne, ABC/Impulse ABCD 9311                               |
| 19        | 17        | 10             |   | 50        | 40        | 16             | THE BEST OF GLADYS KNIGHT & THE PIPS<br>Buddah BDS 5653   |
| ★20       | 43        | 4              |   | 51        | 34        | 13             | I HEAR A SYMPHONY<br>Hank Crawford, Kudu 26 S1 (Motown)   |
| 21        | 19        | 16             |   | 52        | 59        | 6              | IT'S GOOD TO BE ALIVE<br>D.J. Rogers, RCA APL1-1099   |
| 22        | 20        | 7              |   | 53        | 53        | 4              | MR. FATHEAD<br>David Newman, Warner Bros. BS 2917   |
| 23        | 22        | 16             |   | 54        | 57        | 2              | SATISFIED 'N TICKLED TOO<br>Taj Mahal, Columbia PC 34103  |
| ★24       | 31        | 3              |   | 55        | 28        | 42             | INSEPARABLE<br>Natalie Cole, Capitol ST 11429   |
| 25        | 30        | 11             |   | 56        | 48        | 7              | TROPEA<br>Marlin 2200 (TK)  |
| ★26       | 38        | 3              |   | 57        | NEW ENTRY |                | SURPRISES<br>Herbie Mann Featuring Cissy Houston, Atlantic SD1682                                 |
| ★27       | 37        | 3              |   | 58        | NEW ENTRY |                | HARD WORK<br>John Handy, ABC/Impulse ASD 9314   |
| ★28       | NEW ENTRY |                |   | 59        | NEW ENTRY |                | LET YOUR MIND BE FREE<br>Brother To Brother, Turbo TU 7015 (All Platinum)                         |
| 29        | 26        | 8              |   | 60        | 58        | 3              | WELCOME HOME<br>Osibisa, Island ILPS 9355   |
| 30        | 25        | 6              |   |           |           |                |   |
| 31        | 27        | 11             |   |           |           |                |   |

# BBC Musicians Threaten Strike

• Continued from page 3

celebrated his appointment by declaring that the BBC employment of musicians was greater than is required for the needs of broadcasting and that the cost is too high."

He adds: "When Mr. Newby speaks of BBC employment of musicians as being greater than required, he appears to believe he is making a quantitative statement. But the simple fact is that the needs of broadcasting depend upon the quality of broadcasting. If every hour of the BBC's musical output was origi-

nal, then many times the number of musicians would be required.

"Conversely, an even greater reliance on gramophone records or jukebox radio would require no musical employment. Closely examined, his assertions prove to be no more than a call for cheaper, and worse, broadcasting.

"It's nothing new to be informed that records are cheaper than musicians. That they do not require training, pay or pensions. But the statements have been made. And the BBC is the property of the nation

and it may yet need to be saved from the vandals within."

MU assistant secretary Stan Hibbert has been making calls on BBC orchestras in Manchester, Birmingham, Cardiff, Bristol, Scotland and London, warning members of possible future "battles."

The MU takes a highly critical view of the fact that in 1964 there was a guaranteed expenditure on employment of musicians by the BBC of \$3.6 million out of a total radio income of \$27.4 million.

Figures for the year ended March, 1976, were \$5.8 million spent on employment of musicians but out of a total income in excess of \$75 million—meaning an effective percentage drop from 13% to 8%.

The argument revolves largely around the BBC Academy, the training orchestra the BBC is committed to maintain until the autumn of 1977. The BBC says the commitment must end then because of its adverse financial situation—unless money comes in from other sources.

The orchestra currently numbers 36, but the BBC says that for it to be an effective training ground for symphony players it would have to be increased. Obligation to provide training was part of an agreement for a substantial needletime increase of 47 hours a week in 1964.

And the union is resolute in the view that musicians have a right to participate in controlling the extent to which records can be used to destroy their employment opportunities.

On the training cutback, the union says it finds it odd that the BBC Board should regard as an intolerable burden the relatively small contribution by the BBC to the training of a profession on which so much of its output depends.

## UA Improves After Major U.K. Change

LONDON—The extensive restructuring of the United Artists operation here last year has paid off handsomely in a substantially increased market share.

In the latest survey by British Market Research Bureau, the company has 3.2% of the album market in the first quarter of 1976, compared to 2% in the last quarter of 1975. This represents an improvement of more than 50% and is one of the best performances by the company in recent years.

Key albums have been the chart-topping "Very Best Of Slim Whitman," and Shirley Bassey's "Good, Bad But Beautiful." Bing Crosby, Brass Construction, Hawkwind, Man and Dr. Feelgood are among others who have charted since the company's direct-selling operation began last summer.

Dennis Knowles, marketing manager, says: "Since day one with the sales force, we've had no hitches at all. We are not a company normally given to vast peaks and valleys in our sales. We are also one of the few companies operating a catalog scheme—EMI's music center is perhaps the only other example.

Forthcoming marketing activity includes a major push on Bing Crosby, releasing a new 50th anniversary album tied in with the singer's London Palladium season in July, plus product from Fred Astaire, Maxine Nightingale and Ike and Tina Turner.

## International Turntable

David Bickers, former director of promotions for Radio Luxembourg in London, has left to join Startel Productions in London. Startel is the international merchandiser for the **Wombles** and all **Hannah-Barbara** characters. **Colin Richard** replaces Bickers as promotion executive, reporting to **Rodney Collins**. He joins from Dawn Records, where he was label manager. **Julie Durrant** also leaves Luxembourg where she was assistant press officer. She had been personal assistant to **Rodney Collins**

## Music of America Hits U.K. Market

By ADAM WHITE

LONDON—First self-originated product from the television-merchandising company Ronco reaches the U.K. market this month as part of a campaign capitalizing on all-around interest in the U.S. bi-centennial celebrations.

The album involved is called "The Music Of America 1776-1976" and features the Richmond Strings, with the Mike Sammes Singers. The 40 tracks span two centuries of music in chronological order, featuring spirituals, work songs, civil war items and ragtime along with general western material.

This LP's packaging is lavish by usual standards of the tv merchandisers, with a "leather"-grained sleeve, plus a 20-page stitched-in booklet which has the music and lyrics for all the songs, along with details of historical background.

Retail price here is about \$5. Though the tape package does not contain the booklet, purchasers receive it with a coupon which they can use to order the publication, for \$1, from Ronco.

The merchandising company is prefacing the launch with a single, its first ever, taken from the album. It offers "Garry Owen," the march of the legendary General Custer, to be distributed by Pye.

Ronco's campaign for the album involves a national effort backed by point-of-sale material for the retail trade, and it ties in with the unveiling of an eight-part documentary by Thames TV here of the birth of a nation, "Destination America."

Ronco's a&r boss, Gordon Smith, who produced the album, believes the networked series will boost the album's appeal beyond what at first seems like a limited market. The "Destination America" programs are being screened at peak viewing times, and Thames TV is also publishing a book based on the documentary series.

Smith says that the project is Ronco's most ambitious in terms of budget, with recording costs running to \$20,000.

when he was press officer at Radio 1 and 2.

**Michael Kennedy** has been appointed to the board of World Records in London as marketing director. Kennedy joined World Records 10 years ago and has been repertoire manager and marketing manager. He has been particularly involved in acquisition of repertoire for the multi-record packages. Kennedy has overall responsibility for all marketing functions including liaison with the company's advertising agents, **Halsey Beign and Young**.

**Cheryl Morris**, formerly secretary to the EMI UK pop division press officer **Brian Southall**, has been promoted to assistant press officer of the EMI U.K. MOR division. She will be responsible for all press activities and reports to **Sue Baker**, division press officer.

**Keith Pilling**, former sales administration manager at Precision Tapes, has joined Transatlantic Records as sales administrator. His responsibilities will be concerned with liaison between the sales force and head office in all areas of sales activity. Pilling reports to sales manager **Ray Cooper**.

The **Peter Walsh** group of companies has appointed **TPS**, a Fleet Street company, as press and public relations consultants. In charge of the account is **Peter Phillips**, who was previously in the music industry as journalist and press officer for **Larry Page's Penny Farthing Records**. Now he is to handle **Marmalade, Kenny, Mac and Kattie Kissoon** and **Billy Ocean** on a public relations basis. It is the first incursion into the entertainment business for **TPS**, which also plans to offer U.K. representation and promotion to visiting overseas artists.

## 25 U.K. Firms Set for Musexpo

LONDON—More than 25 U.K. companies have registered for the second Musexpo to be held in New Orleans (Sept. 8-11). Though most are publishers, at least five independent record companies will be attending.

And the U.K. representatives are taking advantage of a Department of Trade and Industry offer of a Government subsidy of 90% towards the cost of attending, plus a 50% subsidy on two round trip air fares to New Orleans.

**Jimmy Parsons**, Musexpo U.K. co-ordinator, says: "A big advantage for the U.K. and European companies attending is that they will be able to meet independent U.S. and South American producers who don't usually travel to Europe."

So far none of the British majors has registered but it is hoped they will be represented through their U.S. divisions or parent companies.



RCA photo

**GOLDEN ANNIVERSARY**—RCA Records celebrated the 14 anniversary of the signing of **Los Indios Tabajaras** with a reception in New York at which time the South American Indian duo were awarded gold plaques for the sale of millions of albums worldwide during their time with RCA. At the presentation were from left, **Mike Berniker**, Division Vice President, Popular a&r; **Robert Summer**, Division Vice President, RCA Records International; **Antenor Lima** of **Los Indios**; **Ethel Gabriel**, their current producer; **Herman Dias**, who recorded them for years until his retirement and **Natalicio Lima** of **Los Indios**.

## Polish Hardware Exhibition

MOSCOW—Poland's **UNITRA** enterprise, the major exporter of Polish-made consumer electronics, organized an exhibition of product here, with mass production models and pilot samples on show for Russian Importers and distributors.

**Tadeusz Woljak**, **UNITRA's** chief representative in Moscow, says his company's turnover in Russian exceeded 72 million rubles (around \$95 million) over the past year.

The company had supplied to Russia 60,000 chassis for the Russian-made high-class radio/player **VEGA 001**; 750,000 sets of heads for open-reel and cassette hardware; and also various switches and connectors for consumer radio and television equipment.

**UNITRA** buys television sets and radios from Russia. **Woljak** sees further enlargement of business cooperation within the SEV community. One facility, **UNITRA Fonika**, in Lodz, produces 11 models of record players, with 10 to 100-watt stereo and quadraphonic amplifiers.

Another plant, based at Poznan, manufactures 30 types of heads, box speakers (0.2 to 40-watt), head-sets, and other items. The speakers are used in portable, miniature and automobile radios, in television sets and for tape hardware.

**UNITRA** record-playing equipment was represented by several lines, including the latest model, **Camping Stereo VG-700F**, a home/portable unit; the **G-1100** stereo mono unit; and the **Fonomaster 76 Stereo Lux BG-417**. The company also presented a quadraphonic set, incorporating a **G-601F** player, two stereo amplifiers, a decoder and four speakers.

The Polish company also presented discotheque equipment. The disco scene is an unknown quantity here as yet, but there is strong potential for organizing this aspect of the music business in the near future.

The disco systems on show created great interest from the Russian industry representatives. One of the two systems on show was a 25-kg portable double turntable/amplifier/mixer/two boxes/microphone-type **3M-40F**, intended for clubs, student halls and hospitals. The other, type **3M-30F**, is a more sophisticated system, intended for permanent installation in bigger venues.

Now it is anticipated that local consumer electronics import organizations will start buying discotheque

equipment from **UNITRA**, for there is no manufacture of this kind of equipment in Russia. The same thing happened with jukeboxes. For some 10 years, Polish-made jukeboxes, the 50-selection **Melomanes** and **Fonika 120M**, have been imported and operated successfully in this vast country.

## Variety Spring A Huge Success

By ROMAN WASCHKO

WARSAW—A major annual international "Variety Spring" was held here in Poznan, the main object being to assess the state of musical entertainment in the Socialist countries.

The idea was initially mooted in Sofia, 1971, at a meeting of agency representatives and the first "Variety Spring" was in Warsaw, 1972—the only year it has not been held was in 1975.

This year the Polish artist agency **Pagart** and the Poznan entertainment agency organized the event jointly in Poznan, the city where the annual international trade fair is held and where there are sufficient large halls to stage such an ambitious event.

Certainly "Variety Spring" was again a resounding success with the participation of the USSR, the German Democratic Republic, Hungary, Romania, Czechoslovakia, Cuba, Bulgaria and Poland. Each country staged its own presentation in one of the main halls. Apart from these shows, there were non-stop performances from Polish artists and groups in the fairground pavilions. There was also a discotheque with taped music and live shows.

Virtually every manager and agent involved in the show business scene was in Poznan. The directors of Poland's artist agencies gave a press conference, which was also attended by **Aleksander Syczewski**, deputy minister of culture and the arts.

The verdict was that "Variety Spring" is ideally suited to become the show business spectacular of the Socialist countries. It can help raise the standards of musicianship and show business and also create interest among Western impresarios—it being generally accepted that there is a serious lack of knowledge about the subject at international level.

## Pound Value Affecting U.K. Imports

• Continued from page 3

happened and, on German product, for instance, we lost half our gross margin in the space of one month. We still held prices for six weeks without doing anything.

### Chandler Deal Set

LONDON — Chas Chandler has concluded a long-term deal with Polydor International for the distribution of his new Barn label. The deal, signed in Hamburg by Chandler and Dieter Bliersbach, senior vice-president of Polydor International, is for the world excluding the U.S.

The new deal replaces any existing arrangements between Chandler and Polydor, including the deal with Slade, which was due to expire at the end of the year. Also with the Barn deal are three acts: Medicine head, Brian Parrish and the recently re-formed Animals, in which group Chandler is bass player.

Though the Slade album "Nobody's Fool" is technically the first release under the deal, the next one will be the new album from the Animals. This will be distributed throughout the world under a special deal within the contract, but excludes the U.S. and Japan.

"There were several reasons. Our salesmen work on a monthly call cycle and we preferred to wait so long as the situation did not become absolutely critical, because otherwise those dealers who were visited first would benefit by cheaper prices.

"And the effect of the slump is cushioned by stock bought earlier at a lower price. If you have, say, a four-month turnaround, that applies to 75% of your stock, so it is a bit of a rip-off to start slapping surcharges on immediately."

Virgin has a standard price for single American import albums which has been raised twice in recent months, some 20 cents each time.

Chris Hughes, Virgin executive, explains: "We receive an invoice in dollars and calculate a gross profit, taking account of total sales, freighting charges and so on. Freight charges are relatively stable, but the actual cost of the product is going up and up.

"The situation with continental imports is worse, reaching the point where we stop importing because it is too expensive. The group Wigman, for instance, has made a number of albums in Finland but to import them we would have to sell at well over \$10.

"Japanese imports are even more expensive because of the freighting charges. It is not feasible to return defectives so your price has to cover losses there. Six months ago the Lotus triple album from Santana cost \$36 on import from Japan.

"As to the effect on sales, I think people stop buying when prices increase regularly. If imports were \$12 and stayed at that price for two years, everybody would accept the situation. They would get used to the cost."

Charmdale, which supplies a wide variety of retailers, has chosen the surcharge method to keep pace with the movement of the pound.

Terry Winsor, director, says: "We revised our prices six weeks ago, then introduced a 5% surcharge about a fortnight ago, simply be-

cause the value of the pound is fluctuating and it's impossible to keep changing prices.

"The surcharge is temporary. If the upward movement of the pound goes on, we'll remove the surcharge. We import from all over the world and curiously business is booming at the moment. There is really a lot of activity.

"When the pound is weak, people are going to lose out somewhat along the line, though. We lose because we always put our prices up after the fact, so we're in the situation where we are selling more but not making as much money.

"But we are in exports, too. One consolation is that you have a swings and roundabouts situation. When imports are very dear, exports are very cheap, so there is a bonus there."



Chuck Jones photo  
**HAPPY HAMPTON**—Vibist Lionel Hampton gives Air France hostess Pat Diamond a few tips on technique prior to departure for current European tour. He returns to U.S. May 27 to receive Lions' "Man of the Year" award in New York June 6.

## Dugme Dish Sales Boom Due To Tour

BELGRADE—The Bijelo Dugme group, clearly the biggest pop phenomenon to emerge in Yugoslavia and with the fastest and largest album sales in local history, has received tremendous promotional boosts through a recent national tour.

For three months, the group played in all areas of Yugoslavia, pulling in audiences representing all age groups. Highlights of the tour were concerts in Belgrade and Zagreb—in the former all three concerts in the Pionir sports hall, a 7,000-seater, were sold out, setting an unprecedented record for Yugoslav artists.

And in Zagreb, the group received a special award from recording company Jugoton for sales in excess of 100,000 of the second album "Sta Bi Dao Da Si Na Mom Mjestu." In Yugoslavia, the gold disk sales figure is 25,000.

Part of the Bijelo Dugme success lies in the fact that the five young men in the group are all experienced, hard-working musicians with good educational backgrounds. Line-up: guitarist Goran Bregovic; drummer Ipe Ivandic; organist Vlado Pravdic; bassist Zoran Redzic; and singer Zeljko Babek.

The group has spend considerable time abroad, notably the Italian holiday resorts, gaining experience about the music business.

The group's music mixes elements from a wide range of sound, Yugoslav folk music to contemporary rock and roll. Bregovic is, at 25, the group's "brain" and leader. As he barnstorms through the country with the group he also is completing his graduate course in philosophy at Sarajevo's university and is certainly the top popular music superstar here.

Bregovic writes the group's material. One problem is that though the group is at the peak of its popularity it will have to disband for a while late next year when Bregovic has to go into national service.

The group is currently visiting the U.S. and Canada, mainly a holiday visit but with occasional dates and recording sessions. Next major musical work is the recording of an album with a symphonic orchestra and chorus in the background, for release this fall.

### Stewart Cuts New LP

DUBLIN—Irish jazz guitarist Louis Stewart has recorded an album, "Louis The First," for the Hawk label here. The Waterford-based musician has received much critical acclaim of late, the London Sunday Times jazz writer asserting he could become "the best jazz guitarist in the world."

In 1968, Stewart appeared at the Montreux Jazz Festival with the Jim Doherty Quartet. The group was voted second in the band category and Stewart won the press award as the outstanding European soloist of the festival.

And in 1969, he shared the Montreux Festival's top award, the Grand Prix de la Radio Suisse Romande and was awarded a scholarship to the Berklee School of Music. He played regularly in a quartet led by the late tenorist Tubby Hayes and was with the Benny Goodman big band for three European tours. He currently plays with the Ronnie Scott Quartet in London.

On the new album he is accompanied by bassist Martin Walshe and drummer John Wadham.

## Paris Opera In Trouble

By ROGER KAHN

PARIS—The French Prime Minister is to look into the financial position of the Paris Opera, which is facing the possibility of a shut-down.

Though the budget for 1976 has been increased by 38%, there is still an estimated gap of \$5-million to be faced. It is unlikely that the Opera will be closed but it is doubtful whether the suggested economies can fill that gap.

Music experts point out that stringent economy might affect the quality of the performances. Experience in this field has shown that poor opera is worse than no opera and the public would simply reject poor product.

The idea of a campaign to popularize opera has been considered. But Rolf Liebermann, director, has pointed out that to do this seat prices would have to be reduced—and that would be difficult in terms of budget-balancing.

Direct transmission on television has been tried and it proved a big success. But basically the unions are opposed to television. They claim that the opera must attract the public. Again the cost to the television companies is high, so that it would be impossible to transmit on a regular basis.

In the fall, the Opera Comique is to be re-opened, having been closed for several years. This theater generally made ends meet in financial terms.

As the two theaters are under the same management, the re-opening of the one could help keep the other in production.

Inevitably there has been talk of

## Lynd is New CRIA Pres.

TORONTO—Terry Lynd, the president of Columbia Records of Canada Ltd. has been appointed to the position of president of the Canadian Recording Industry Association following an election meeting held on April 28 in Toronto. Lynd inherits the job from George Struth, the president of Quality Records Ltd., who will now sit on the executive board as past president.

Stan Kulin, the president of United Artists (Canada) was voted vice president and Tim Harrold, the president of Polydor Ltd., takes on the title of treasurer.

Following the election, the CRIA held a general policy and budget meeting at which time a reported \$100,000 was earmarked for association activities for 1976-77.

appointing another director but this would displease many connected with the Paris Opera. Rolf Liebermann has a contract running through to 1980 and there would be no guarantee that a new man would do better. Though he has had failures, he has also had much success.

## Disk Centenary Plans Readied

• Continued from page 3

showing considerable interest in marking the event.

Plans include the design of a centenary symbol, a filmed television documentary, to be independently produced and telling the story of recorded sound development, and the release of two double albums.

This is planned as an all-industry effort, with the task of track compilation for the albums being taken on by Gerry Oord of EMI in the classical field and Nesuhi Ertegun of WEA on the pop side.

Comper says an international talent showcase is also under consideration but he feared the chances of getting world-class names in the time available were not too good.

What will more likely happen is the seeking of cooperation with the promoters of existing events in drawing the centenary to audiences' attention. The celebrations are to begin in April next year, the month in which the U.K. is hosting the Eurovision Song Contest and Comper looks for European Broadcasting Union help for the anniversary.

From then he looks for one event each month for the rest of 1977, and wants to involve hardware manufacturers, music publishers, musicians and record stores.

He says: "Any profits made must be for charity but I do want things to be organized on a commercial basis in the sense that the public will want to support it and buy tickets. But other countries may have different ideas, as for instance in Spain where sponsored concerts are planned.

"I thought this would be an uphill struggle, but I'm overwhelmed by the enthusiasm and generous offers of co-operation."

Comper is well-connected in the record industry. He was a partner with Jacques Levy in Command Studios and has produced records for both EMI and Polydor, one of which—"The Hunting Of The Shark"—was produced in a converted garage of his home and was a Gramophone Magazine Critics' Choice winner in 1965.

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# From The Music Capitals Of The World

## LONDON

EMI International here spending \$60,000 on promotion for visiting U.S. glam-rock group Kiss, a general theme being "lock up your daughters, Kiss is coming." ... One-time top bandleader **Jan Ralfini**, father of **Ian Ralfini**, managing director of Anchor Records, died at age 80.

With no postal collections on Sundays via the Post Office, the BMRB U.K. Top 50 chart is now to be based on returns from retailers for a week running Saturday to Friday. ... Woolworth ban on **Silver Convention** album sleeve showing a girl wearing just a pair of handcuffs. ... Swedish group **Abba** only fourth band to simultaneously top single and album charts here.

**Brian Hutch**, until recently managing director of CBS publishing arm April Music, now on the main board of Nems with a future job of establishing company representation on the West coast of the U.S. ... **Robin Sarstedt**, with "My Resistance Is Low," third member of the Sarstedt family to hit the chart, the others being **Eden Kane**, 15 years ago, and **Peter** the second, with hits like "Where Do You Go To My Lovely."

Trojan reactivating the Maxi-Trojan label by releasing a summer-long series of maxi-singles, featuring a previous big hit on one side and two other items on the flip. ... EMI Tape appointed **David Claridge** as sales promotion and advertising manager. His hobby is hot-air ballooning.

Local group **Sweet** storming through Scandinavia to great receptions, including one from 10,000 fans in torrential rain at a Stockholm open-air show which finally had to be called off. ... Second batch in CBS "two-fers" series includes product by **Tony Bennett**, **Al Hirt** and **Pete Fountain**, **Vikki Carr**, **Dolly Parton** and **Blood, Sweat and Tears**. ... London's Tin Pan Alley Ball being revived this year at the Hilton Hotel.

Chart-topping single in Rhodesia currently is "Last Farewell" by **Roger Whittaker**. ... Australian rock group **AC/DC** being promoted heavily here through Atlantic. ... Chrysalis has signed **Cajun Moon** to a worldwide recording contract, debut album out this week. ... **Rick Wakeman** unable to turn out for a charity football team because his car, one of the Rolls-Royces he owns—broke down on a motorway.

**Hawkwind's Bob Calvert** wrote a play "The Stars That Played With Laughing Sam's Dice," based on the early life of **Jimi Hendrix** and it is

## DJM Honored

LONDON—DJM, the London-based company, has been named for the second time as winner of a Queen's Award.

In 1973, the company was granted a Queen's Award for Industry. The new citation is for export achievement and is given to companies whose overseas earnings have more than quadrupled in a year. The awards are held for five years.

DJM is the only record company to have received a Queen's Award, though EMI and Decca have received similar awards in other fields.

The award comes at a time of change for the company, headed by **Dick James**. In future all DJM European pressing and distribution is to be handled by CBS Holland—a deal which gives DJM artistic control over company product but giving marketing and promotional activities into the hands of local CBS companies.

A new pressing and distribution deal for DJM in the U.K. is being finalized and all single product is to be packaged in bright yellow bags, with a label design change.

**Stephen James**, managing director, says the reason for the change is the trend towards in-store single displays. A full-color bag adds an extra 10 cents to the cost of a single, but bright yellow is eye-catching as well as inexpensive.

And DJM, with chart activity through Harpo's "Moviestar" recently re-energized after initial release last July, is moving to a new office block in London's Theobalds Road, where there is extra space and improved recording facilities.

being staged at London's Hampstead. ... Sensational **Alex Harvey Band**, on tour, including a "new talent" section in each show, inviting people on stage to sing or swing with the band. ... DJM re-releasing 1961 **Gladys Knight and Pips** single of "Every Beat Of My Heart."

**Ohio Players** on return U.K. tour in June, backed by big promotion from Philips Records. ... Warm reception from London Palladium audiences for Eurovision Song Contest-winning team **Brotherhood of Man**. ... Prospect good for a tour soon from **Stevie Wonder**. ... And **Slim Whitman** and **George Hamilton IV**, country favorites here, also touring before the end of the year.

**Dave Greenslade**, keyboard player and leader of recently disbanded group **Greenslade**, signed to Warner Bros. for a three-year worldwide solo recording deal. ... Gold cassette presented to **Pye** managing director **Walter Woyda** by British Phonographic Industry chairman **Len Wood** in recognition of his services to the tape field, specially in marketing.

Death of **Evan Senior**, Billboard and Music Week classical music contributor, drew many expressions of sympathy and tribute. ... Independent Broadcasting Authority has awarded annual extensions of contract to London Broadcasting, Capital, Clyde, BRMB (Birmingham), Piccadilly, Metro, Swansea Sound, Hallam, City and Forth. ... Return tour by **Frankie Laine** enjoying new burst of popularity here.

PETER JONES

## MADRID

Hispanic artist **Raphael** is celebrating his 15th anniversary as a singer and the company is laying on a big promotional campaign. ... **Paxi Andion** has been spending much time on movie acting without making records of late, but now has a new Fonogram album "Ticket To Go."

The song "Condessa de Cristal," by **Paco Martin**, is being promoted by Zafiro here without use of the name of the singer. Martin has a very similar voice to that of **Joan Manuel Serrat** (Ariola) and the situation causes big confusion. ... **Alberto Bourbon** (RCA) off to Puerto Rico and Colombia to promote his new recordings.

Record label Zeleste, distributed by Edgisa, promoted three days of concerts at the Monumental Theatre of Madrid with rock bands **Barcelona Traction**, **Blay Tritono**, **Companya Electrica Dharma**, **Secta Sonica**, **Jordi Sabates Y Santi Arisa** and **Musica Urbana**. ... Tours through Spain by **Isabel Y Angel Parra** (Movieplay), **Soledad Bravo** (Movieplay) and **Cuarteto Cedron** (Fonogram).

After the success of the instrumental "Amore, Grande, Amore Libero," from the Italian team **Il Guardiano Del Faro** (RCA), there is a Spanish version by RCA artist **Jacobo**. ... Spanish versions of Italian hits include "El Alba," by **Ricardo Cocciante** (RCA); "Sereco Es," by **Drupi** (Hispanovox); "El Jardin Prohibido," by **Sandro Giacobbe** (CBS); "Encontro," by **Patty Bravo** (RCA); and "Romanella," by **Gianni Lazaro** (CBS). ... Strong promotion for **Albert Hammond** (CBS) and his "Echame A Mi La Culpa."

New radio programs here by the SER stations based on album charts only. ... Big increase in discotheque promotion in Spain, motivating several record companies (notably EMI, Columbia, Belter and Hispanovox) to release special series of disks aimed at that market. ... Columbia released as a single the old Spanish version of "La Bamba" by **Neil Diamond**. ... Soon out here: the movie "Sacco And Vanzetti," with RCA releasing the **Joan Baez** single of "Here's To You," main theme of the film.

**Cristina** switched from Ariola to new label Beverly and her new single is "Durmiendo En La Misma Cama." ... **Trebol** group moved from CBS to Fonogram, the new album and single both called "Maria Rosa." ... **Walker Brothers** (Polydor) here for press reception and tv. ... After a long gap in recording, **Miguelrios** has an album "La Huerta Atomica," a debut LP for Polydor.

FERNANDO SALAVERRI

## ATHENS

Composer **Manos Hadjidakis**, 1975 artist-of-the-year here, has set up a Music Academy to organize musical events of international status and specifically involved in the survival of folk-music traditions. Artists from all over the world will be eligible as members, and Hadjidakis is to act as managing consultant of the academy.

Title of a "live" three-album set by Phonogram, featuring top artists **Marinella** and **Kostas Hadjis**, is "Recital." ... Extensive newspaper advertisements here by EMI and Minos, the former for 20 new LPs by **Manos Hadjidakis**, **Yiannis Markopoulos**, **Dimeo Moutsis** and

**Christis Leontis**, and others, and Minos product from **Tolis Voscopoulos**, **Haris Aleksiou**, **Yiannis Parios**, **Tiannis Pouloupoulos**, **Marisa Koh** and **Dakis**.

Changes in times of early morning and afternoon transmissions in BBC Greek Service in operation now when Greece went over to summer time, and there are also frequency changes in the late night programs. ... Mezzo soprano **Katy Kopanitsa**, pianist **Nelly Semitekolo** and guitarist **Vangelis Boudounis** gave a concert at the British Council in Athens, performing **Yiorgos Sicilianos'** "Cycle of Six Theatrical Songs," **Britten's** "Songs From The Chinese" and sonatas by **Diabelli** and **Constantinides**.

Many Greek singers set to appear in New York and Chicago night clubs and taverns owned by Greeks. **Doukissa** is already in Boston and **Bambis Tsetinis** in New York, and are to be followed by **Yiannis Kalantzis** and **Yiannis Vogiatzis** for stints in Boston and **Teris Chrysos** in New York.

"Mia Zoi," otherwise "A Life," released here by Phonogram as a song, including lyrics, by **Philippos Nikolaou**, is a "true" copy of the French hit song "Tu T'en Vas," according to a court decision in Athens. The court ordered the withdrawal of all copies of the Greek version which is performed by **Nikolaou** and **Mary Alexopoulou**. It was alleged that **Nikolaou** convinced Phonogram from the beginning that the composition was his own song.

LEFTY KONGALIDES

## VIENNA

The **Walker Brothers** (Polydor/GTO), **Silver Convention** (Ariola) and **Jigsaw** (BASF) made recordings here for the television show "Spotlight." ... This is a heavy concert going month for the city, with visiting artists like **Cat Stevens**, **Roger Whittaker**, **Gilbert O'Sullivan**, **Colosseum II**, **Rick Wakeman**, **Jethro Tull**, **Vince Weber**, and **Paul Kuhn** from Germany.

In June, **Leonard Cohen** arrives, and the **Rolling Stones** end the European tour in the 12,000-seater Stadthalle here. ... First book by **Arik Brauer**, Viennese painter and singer, who recorded for Polydor, published here in the fall. ... Amadeo artists **Waterloo** and **Robinson**, Austrian entry in the 1976 Eurovision Song Contest, composing and singing the film music for "Duett zu Dritt."

The "original" **Glenn Miller Orchestra** here for the second time for a Konzerthaus show. ... **Fats Domino** in for shows in Vienna and Linz. ... Flautist **Rene Clemencic** went on to the Philippine Islands after his U.S. shows. ... **Helmut Eder** composed an oratorio to celebrate the 100th anniversary of Viennese music publishing company **Doblinger**—first performance lined up for Dec. 9 this year. ... American pianist **Leonard Hokanson** featured works by **Aaron Copland**, **Charles Ives**, **Carl Ruggles** and **Scott Joplin** in a concert here.

**Placid Domingo** received 27 minutes of applause in the Vienna Staatsoper for his performance in "Tosca." ... Contemporary Polish composer **Witold Lutoslawski** conducted the **Vienna Symphony Orchestra** in the Konzerthaus, featuring only his own works. ... **Vienna Boys Choir** and the **Vienna Jeunesse Choir**, under **Gunther Theuring**, taking part at the Israel Festival of 1976 (July 18-Aug. 12).

MANFRED SCHREIBER

## PARIS

**George Brassens** has been asked to write the music for a television film "Le Dernier des Camarquais" and the album of the score will be recorded by Phonogram. ... Turkish singer **Aide Pekan** has recorded a Phonogram single "Je T'Apprendrais L'Amour"/"Tue Pars Et Tu Reviens," singing in French.

**Alan Stivell**, who started the vogue here for traditional folk music, has lost his musicians who have set up their own traditional band **Ys**. ... **Serge Gainsbourg**, whose disk "Je T'aime Moie Non Plus" was a major European hit, has now made a film of the same title, the theme coming from Phonogram as a single to be followed by the complete score on an album.

U.S. group **Crispy and Co** have recorded "Sunara" and "Get Together" for RCA and it is creating big local interest. ... The **Compagnie BASF** of France and **Big Bear Records** (U.K.) have completed a three-year deal, first negotiated between **Robert Kaplan** and **Andre Poulain** at MIDEM this year. First releases will be U.K. records by **Muscles** ("Make Me Happy") and **Cissy Stone** ("If It Relaxes Your Mind"), followed by the release in France of 12 existing catalog albums.

HENRY KAHN

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)

\*Denotes local origin

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | FERNANDO—Abba (Epic)—Bocu (B. Andersson/B. Ulvauus)   |
| 2         | 2         | SAVE YOUR KISSES FOR ME—*Brotherhood Of Man (Pye)—Hiller/ATV (Tony Hiller)                    |
| 3         | 3         | JUNGLE ROCK—Hank Mizell (Charly)—Carlin (Hank Mizell)   |
| 4         | 5         | S'S SINGLE BED—*Fox (GTO)—Gurusama/Chrysalis (Kenny Young)                                    |
| 5         | 18        | MORE MORE MORE—Andrae True Connection (Buddah)—Buddah (Gregg Diamond)                         |
| 6         | 16        | ARMS OF MARY—*Sutherland Brothers & Quiver (CBS)—Island/Smash Brothers (A. Barber)            |
| 7         | 4         | CONVOY GB—Laurie Lingo & The Dipsticks (State)—Chappell (Bickerton/Wadding)                   |
| 8         | 7         | GET UP AND BOOGIE—Silver Convention (Magnet)—Butterfly/Meridian/Siegel (Butterfly Prod.)      |
| 9         | 6         | SILVER STAR—Four Seasons (Warner Bros.)—Jobete London (Bob Gaudio)                            |
| 10        | 13        | CAN'T HELP FALLING IN LOVE—Stylistics (Avco)—Carlin (Hugo/Luigi)                              |
| 11        | 26        | NO CHARGE—J.J. Barrie (Power Exchange)—London Tree (Bill Amesbury)                            |
| 12        | 9         | LIFE IS TOO SHORT GIRL—Sheer Elegance (Pye)—Grade/Lynton/ATV (P. Lynton/P. Grade)             |
| 13        | 11        | FALLEN ANGEL—Frankie Valli (Private Stock)—Big Secret (Bob Gaudio)                            |
| 14        | 22        | FOOL TO CRY—*Rolling Stones (Rolling Stone)—Essex (Glimmer Twins)                             |
| 15        | 19        | LOVE HANGOVER—Diana Ross (Tamla Motown)—Jobete London (Hal Davis)                             |
| 16        | 27        | I'M YOUR PUPPET—James & Bobby Purify (Mercury)—Lowery   |
| 17        | 20        | LET YOUR LOVE FLOW—Bellamy Brothers (Warner Bros.)—EMI (P. Gernhard/T. Scotti)                |
| 18        | 10        | DISCO CONNECTION—Isaac Hayes (ABC)—Anchor (Isaac Hayes)                                       |
| 19        | 12        | ALL BY MYSELF—Eric Carmen (Arista)—Campbell Connelly (Jimmy Ienner)                           |
| 20        | 23        | REGGAE LIKE IT USED TO BE—*Paul Nichols (RSO)—April/Rio Cartel (C. Neil)                      |
| 21        | 17        | LOVE ME LIKE I LOVE YOU—*Bay City Rollers (Bell)—Bay City Music/Carlin (Muff Winwood)         |
| 22        | 46        | MY RESISTANCE IS LOW—*Robin Sarstedt (Decca)—Chappell/Morris (Ray Singer)                     |
| 23        | 30        | I'LL GO WHERE YOUR MUSIC TAKES ME—*Jimmy James & The Vagabonds (Pye)—Subbidu/Chappell (Biddu) |
| 24        | 41        | DEVIL WOMAN—*Cliff Richard (EMI)—Chappell/Robinson/Sparkle (Bruce Welch)                      |
| 25        | 24        | MOVIESTAR—*Harpo (DJM)—RAK (Ben Palmers)  |
| 26        | 8         | DO YOU KNOW WHERE YOU'RE GOING TO—Diana Ross (Tamla/Motown)—Screen Gems/Columbia (M. Masser)  |
| 27        | 25        | DISCO LADY—Johnny Taylor (CBS)—Screen Gems/Columbia (Don Davis)                               |
| 28        | 28        | YOU'RE THE REASON WHY—*Rubettes (State)—Ladysmith (Rubettes/A. Blakely)                       |
| 29        | —         | SILLY LOVE SONGS—*Wings (Parlophone)—McCartney Music/ATV (Paul McCartney)                     |
| 30        | 48        | MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips (Buddah)—KPM (Tony Camillo)                |
| 31        | 31        | LOVE ME LIKE A LOVER—Tina Charles (CBS)—Mautogarde/Britico/Gema (Biddu)                       |
| 32        | 13        | GIRLS GIRLS GIRLS—*Sailor (Epic)—Chappell/Morris (J. Lesser/R. Holmes)                        |
| 33        | —         | COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett)                                   |
| 34        | 45        | REQUIEM—*Slik (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)                                |
| 35        | 39        | THE WINKLE MAN—*Judge Dread (Cactus)—Alded/Warner Bros. (Alded Prod.)                         |
| 36        | 15        | MUSIC—*John Miles (Decca)—Velvet/RAK (Alan Parsons)   |
| 37        | —         | SHAKE IT DOWN—*Nud (Private Stock)—Evolution/Island (Pip Williams)                            |
| 38        | 21        | I'M MANDY FLY ME—*10cc (Mercury)—St. Annes (10cc)   |
| 39        | 43        | SHOW ME THE WAY—*Peter Frampton (A&M)—Rondon (Peter Frampton)                                 |
| 40        | 44        | SOUL CITY WALK—Archie Bell & The Drells (Philadelphia)—Gamble Huff/Carlin                     |
| 41        | —         | THIS IS IT—Melba Moore (Buddah)—Screen Gems/Columbia (Van McCoy)                              |
| 42        | —         | JOLENE—Dolly Parton (RCA)—Carlin Music (Bob Ferguson)   |
| 43        | 36        | TOAST OF LOVE—Three Degrees (Epic)—SanDo/Taiyo (Richard Barrett)                              |
| 44        | 37        | HURT—Elvis Presley (RCA)—Big Three  |
| 45        | 38        | BABY I'M YOURS—*Linda Lewis   |

| This Week | Last Week | LPs   |
|-----------|-----------|---|
| 46        | 42        | BLUEBERRY HILL—Fats Domino (United Artists)—Victoria  |
| 47        | —         | THE FLASHER—*Mistura With Lloyd Michels (Route)—Copyright Control (Fusion Enterprises Inc.) |
| 48        | 49        | TRACKS OF MY TEARS—Linda Ronstadt (Asylum)—Jobete London (Peter Asher)                      |
| 49        | —         | THE TWO OF US—*Mac & Katie Kissoon (State)—Ladysmith Music (Bickerton/Waddington)           |
| 50        | —         | FOOLED AROUND AND FELL IN LOVE—Elvin Bishop (Capricorn)—Carlin (Alan Blazek/Bill Szymczyk)  |

| This Week | Last Week | LPs  |
|-----------|-----------|--|
| 1         | 1         | GREATEST HITS—Abba (Epic)  |
| 2         | 4         | BLACK & BLUE—Rolling Stones (Rolling Stones)                       |
| 3         | 7         | WINGS AT THE SPEED OF SOUND (Parlophone)                           |
| 4         | 2         | ROCK FOLLIES (Island)  |
| 5         | 3         | INSTRUMENTAL GOLD—Various Artists (Warwick)                        |
| 6         | 6         | PRESENCE—Led Zeppelin (Swan Song)                                  |
| 7         | 10        | HOW DARE YOU—10C.C. (Mercury)                                      |
| 8         | 8         | GREATEST HITS—Eagles (Asylum)                                      |
| 9         | 11        | NO EARTHLY CONNECTION—Rick Wakeman (A&M)                           |
| 10        | 5         | JUKE BOX JIVE—Various Artists (K-Tel)                              |
| 11        | 9         | DIANA ROSS (Tamla Motown)  |
| 12        | 15        | THE BEST OF GLADYS KNIGHT & THE PIPS (Decca)                       |
| 13        | 21        | SOME OF MY POEMS & SONGS—Pam Ayres (Galaxy)                        |
| 14        | 17        | DESIRE—Bob Dylan (CBS)   |
| 15        | 30        | RASTAMAN VIBRATION—Bob Marley & The Wailers (Island)               |
| 16        | 22        | BLUE FOR YOU—Status Quo (Vertigo)                                  |
| 17        | —         | HERE & THERE: LIVE IN LONDON & NEW YORK—Elton John (DJM)           |
| 18        | —         | LOVE, LIFE & FEELINGS—Shirley Bassey (United Artists)              |
| 19        | 12        | THE BEST OF JOHN DENVER (RCA)                                      |
| 20        | 16        | WHO LOVES YOU—Four Seasons (Warner Bros.)                          |
| 21        | 23        | LOVE & KISSES FROM BROTHERHOOD OF MAN (Pye)                        |
| 22        | —         | I WANT YOU—Marvin Gaye (Tamla Motown)                              |
| 23        | —         | LIVE IN LONDON—John Denver (RCA)                                   |
| 24        | 42        | CRY TOUGH—Niis Lofgren (A&M)                                       |
| 25        | 27        | BREAKAWAY—Gallagher & Lyle (A&M)                                   |
| 26        | 13        | REBEL—John Miles (Decca)   |
| 27        | 28        | BRASS CONSTRUCTION (United Artists)                                |
| 28        | 40        | PATRICK MORAZ (Charisma)   |
| 29        | —         | HIT MACHINE—Various Artists (K-Tel)                                |
| 30        | 47        | JAIL BREAK—Thin Lizzy (Vertigo)                                    |
| 31        | 18        | PAT BOONE ORIGINALS (ABC)  |
| 32        | 35        | STILL CRAZY AFTER ALL THESE YEARS—Paul Simon (CBS)                 |
| 33        | 25        | AMIGOS—Santana (CBS)   |
| 34        | 24        | A TRICK OF THE TAIL—Genesis (Charisma)                             |
| 35        | 19        | WINDSONG—Elton Denver (RCA)  |
| 36        | 49        | TUBULAR BELLS—Mike Oldfield (Virgin)                               |
| 37        | 34        | THE BEST OF HELEN REDDY (Capitol)                                  |
| 38        | —         | ATLANTIC CROSSING—Rod Stewart (Warner Bros.)                       |
| 39        | 41        | HAPPY TO BE—Demis Roussos (Philips)                                |
| 40        | 14        | DOUBLY DEVINE—Sydney Devine (Philips)                              |
| 41        | 29        | 24 ORIGINAL HITS—Drovers (Atlantic)                                |
| 42        | 33        | A NIGHT AT THE OPERA—Queen (EMI)                                   |
| 43        | —         | STATION TO STATION—David Bowie (RCA)                               |
| 44        | 48        | PENTHOUSE TAPES—Sensational Alex Harvey Band (Vertigo)             |
| 45        | —         | REACH FOR THE SKY—Sutherland Bros. & Quiver (CBS)                  |
| 46        | —         | TOO OLD TO ROCK 'N' ROLL, TOO YOUNG TO DIE—Jethro Tull (Chrysalis) |
| 47        | 50        | LET THE MUSIC PLAY—Barry White (20th Century)                      |
| 48        | —         | ROADHAWKS—Hawkwind (United Artists)                                |
| 49        | —         | CARNIVAL—Manuel & The Music of the Mountains (Studio Two)          |
| 50        | —         | TROUBLE—Sailor (Epic)  |

## WEST GERMANY

| This Week | Last Week   | SINGLES |
|-----------|---|---------|
| 1         | FERNANDO—ABBA (Polydor)—Union Oktave SMV.                                 |         |
| 2         | MISSISSIPPI—Pussycat (EMI)—Roba Music                                     |         |
| 3         | ROCKY—Frank Farian (Hansa/Ariola)—Intro/UEP.                              |         |
| 4         | A GLASS OF CHAMPAGNE—Sailor (Epic)—Chappell                               |         |
| 5         | GIRLS, GIRLS, GIRLS—Sailor (Epic)—Chappell                                |         |
| 6         | I LOVE TO LOVE—Tina Charles (CBS)—Finger                                  |         |
| 7         | 1-2-3-4... Fire!—*Penny McLean (Jupiter/Ariola)—Meridian-Siegel/Butterfly |         |
| 8         | SAVE YOUR KISSES FOR ME—Brotherhood Of Man (Pye/Ariola)—Arends            |         |
| 9         | SCHMIDTCHEN SCHLEICHER—*Nico Haak (Philips)—Hanseatic/Intersong           |         |
| 10        | CHARLY BROWN—Two Man Sound (Warner)—Montana                               |         |

## SOMERS HONORED

## BMI Cites Leading Writers &amp; Publishers

TORONTO—The BMI Canada Awards dinner held this year at the Hyatt Regency Hotel in Toronto May 5 was highlighted by the presentation of the Harold Moon Award to Toronto composer Harry Somers for his contributions to Canadian music on an international level.

The award, which is named after BMI Canada's founder and first managing director, carries with it a cash prize of \$500. It is the highest honor afforded Canadian composers by the performing right organization, BMI Canada Limited.

Somers received the award primarily for his involvement in the World Music Week celebrations in Canada last fall, attended by representatives from 44 countries. Delegates at the festival heard no less than four major works by the composer including his sonata for solo violin, commissioned for and performed by Yehudi Menuhin, and the opera "Louis Riel."

The Canadian Opera Company's production of "Louis Riel" was also staged in Washington as part of Canada's contribution to the U.S. bicentennial. That performance was taped as a joint effort of the Canadian Broadcasting Corp. and the U.S. Public Broadcasting System. The opera was broadcast across Canada especially for the official opening of the CBC-FM stereo coast-to-coast network.

The recording of the opera was distributed to more than 120 stations of the Public Broadcasting System. Somers' "Gloria" was also performed at the Kennedy Center last year. The index of recordings produced and distributed by Radio Canada International around the world contains 18 of Somers' works, more than any other Canadian.

Writers, composers and publishers of 32 popular Canadian songs were honored at the awards dinner with the presentation of certificates of honor. Myles Goodwyn of April Wine; Domenic Troiano and Burton Cummings, members of the now-disbanded Guess Who; Toronto composer Ken Tobias; and Randy Bachman of Bachman-Turner Overdrive, the group that won three Juno

awards this year, all picked up two certificates.

Awards also went to Juno winners Hagood Hardy for his hit "The Homecoming"; The Mercey Brothers (publishing company) for the tune "California Lady" written by Peter Gray, who was also honored; and Myles Cohen of Myles and Lenny for their hit "Can You Give It All To Me."

Winners from Toronto included Tim Daniels, Mike McQueen, Craig Ruhnke, and Paul Grady, Montreal winners included Gilles Vallquette, Lee Gagnon, Jean Robitaille and Jean-Pierre Manseau.

From western Canada those honored were Bob Ruzicka, Dick Dameron, R. Harlan Smith and Denis Grady. From Vancouver there was Terry Jacks, Bill Henderson of Chilliwack, Fred Turner and Rob Bachman of Bachman-Turner Overdrive and Jake Doell.

Warren Barbour and Bill Gauvreau of the Ottawa-group Octavian were honored, as were Ted Trenholm of Oshawa, Dave Bradstreet of London, Ray Materick of Hamilton, and Jerry Palmer of Thunder Bay.

Three certificates of honor each went to a number of publishers including Slalom Publishing Company owned by Daniel Lazare of Montreal; Abovewater Publishing, the publishing arm of Attic Records in Toronto; and Randy Bachman's Ranbach Music of Vancouver.

Cirrus Music, Gloosecap Music Ltd., Blackwood Music (Canada) Ltd. and Quality Music Publishing Limited, all of Toronto, received two awards each.

## RUSHing Hit

TORONTO—Mercury Records act Rush, who are currently playing to packed houses all across the U.S., have had their current album "2112" sell over 150,000 copies in the U.S. market within one month of its release. That figure surpasses the unit sales of any of their past three albums on their release.

The Canadian rock trio made up of Gaddy Lee on bass and vocals, Alex Lifeson on guitar and Neil Peart on drums, are very strong these days on the American concert circuit especially in the midwest and the pacific northwest. The band, which headlines on most of their dates, is currently on tour in the southern U.S., an area that is becoming very strong for them.

Band manager Ray Daniels of the Toronto based SRO Productions, indicates that the bands schedule is so tight due to its tour commitments that its next album will have to be recorded live. The band won't go into the recording studio again until March of 1977.

A western Canada Tour is planned for mid-July with a number of Ontario dates scheduled for June.

The band's growing popularity in the U.S. was illustrated recently when a Circus Magazine poll revealed that it placed second in the category of best New Group. Rush had 6,331 votes while the Average White Band which was in first place, had 7,217.

Rush is signed to SRO Productions for management and recording. It is signed to Mercury, distributed in Canada by Polydor, through Moon Records which is the production company.

## Canada Executive Turntable

Jean-Marc Corbeil has joined the sales force of A&M Records of Canada in the eastern region. Formerly sales and promotion representative for the French territory at MCA Records (Canada), he has participated in many marketing projects for the past four years.

Uwe Schnack, operations manager for the western region of RCA Canada, has appointed Jim Fotheringham as sales manager for Alberta, Saskatchewan and Manitoba. He will work out of the Calgary office. At the same time, Jim Maxwell was appointed sales and promotion representative for the Manitoba area. He will work out of the company's Winnipeg office. ... Linda Dawe appointed Ontario promotional representative for RCA (Canada). Dawe will work closely with Johnny Murphy.

## From The Music Capitals Of The World

## TORONTO

Latest sales figures for Supertramp's two platinum LPs in the wake of their triumphant cross-Canada tour are as follows: "Crime Of The Century" has just tipped the 198,000 mark, 2,000 away from double platinum in Canada, and "Crisis? What Crisis?" is closing in on the 117,000 figure. ... The AMX Sound Corp., with affiliate offices in Vancouver, Toronto and Montreal, are now importing the Three Blind Mice line of jazz records into Canada. The company is primarily involved in importing hi fi components, but got into the record business "due to continual complaints from dealers about poor software." The company geared its search for product that was compatible with \$2,000 and up hi fi systems.

RCA Canada has unveiled a new country music sampler called "Country Bullets." The album features 18 new songs made up of 7 U.S. and 11 Canadian singles. Samplers have been shipped to Canadian radio stations and are available for in-store play. ... The Swedish Broadcasting Corporation has a film crew in Canada doing an hour special on Canadian pop music. Producer is Urban Lassen. ... Gordon Allen of Public Relations Associates has joined Bradley-Vale Advertising Ltd. He will continue to head up PRA.

Royalty Records' Chris Nielsen has been keeping a pretty hectic schedule, what with various TV shows and personal appearances. She flew to Ottawa recently to tape Country Way, the Family Brown TV show and will appear with R. Harlan Smith in Saskatoon and Edmonton in June. She will have a new single late this spring. Royalty's Jimmy Arthur Ordege is just starting work on his new album. The Family Brown, who have just had a new album released, will have an extensive tour of western Canada this summer thanks to the advance leg work by their business manager Ron Sparling. The Family has just finished taping four Country Way shows with guests Chris Nielsen, Ted Daigle, John Henry, Mike Whitehead and the Bytown Bluegrass Group. They are also preparing to open their first record store in Arnprior, Ontario.

The Mercey Brothers appeared at the Horseshoe Tavern in Toronto the week of May 3. ... Bobby Curtola, recently signed to RCA Canada, is in the middle of a tour of major cities in the Canadian Maritimes. ... The Homemade Theatre's new single for A&M in Canada is "Disco Tech." ... Paul McCartney and Wings played an SRO concert at Maple Leaf Gardens May 9. John Lennon, George Harrison and Ringo Starr are rumored to have been in the audience. MARTIN MELHUISE

## Blue Mountain School Is Expanding Program

By MARTIN MELHUISE

TORONTO—The Blue Mountain School Of Music, which was set up in 1974 by Richard Stultz as a cooperative venture between The George Brown College and Georgian College, will have its program expanded this year with the addition of a more varied contemporary musical program highlighted by Paul Hoffert on rock music, Fred Stone on jazz and Sylvia Tyson on folk.

Paul Hoffert, who was one of the founders of Lighthouse, one of Canada's most successful rock acts explains, "Contemporary musicians don't have as much access to experiences that will help them learn. At the summer school, they'll get that kind of opportunity and just as important, they'll be exposed to other branches of music as well."

Hoffert's rock program includes information on recording techniques, song writing and the perils and pitfalls of everything from booking agents to electronic equipment maintenance.

Fred Stone, who has played with such jazz greats as Duke Ellington and his own Fred Stone Quartet, which will be in residence at Blue Mountain, will include in his jazz program instrumental instruction, improvisation, composition and jazz history and culture.

Dr. Boyd Neel, the conductor of the Hart House Orchestra and Steven Staryk, who brings 16 years of international experience including having served as the youngest concertmaster ever chosen by Sir Thomas Beecham of the Royal Philharmonic Orchestra of London, will handle the string and orchestral segments of the schools agenda.

The Lois Smith School Of Dance is an integral part of the Blue Mountain program spanning every aspect of the musical scene from ballet to jazz.

Scholarships being offered by the Blue Mountain Foundation For the Arts are being funded by private donations and will be awarded on the

basis of financial need, recommendations from teachers and a letter prepared by the applicant outlining why he ought to receive a scholarship.

Applications for the school or for the scholarships are available from George Brown College in Toronto.

## Hire Canadians As Consultants For Idaho Fest

TORONTO—Two Canadian concert promoters, Jack Morrow and John Brower, have been retained as consulting producers for a major rock festival, known as Nor'wester '76, to be held at the Northwest Speedway in Coeur d'Alene, Idaho June 4-6.

The principals of the festival include Lewiston, Idaho, attorney Les McCarthy, and local businessmen Jack Butler and John Musgrave. Musgrave is the former vice president of the Expo 74 World's Fair in charge of marketing and promotion.

Eighteen acts are booked for the show, including Bachman-Turner Overdrive, Firefall, Heart, Trooper, Blue Oyster Cult, and Flash Cadillac and the Continental Kids. Wet Willie and Ritchie Blackmore's Rainbow are tentatively booked.

There is fixed seating for 7,500. The anticipated attendance is 10,000, with three-day tickets costing \$18, which includes camping, parking, firewood, water, ample food and beverage stock and full participation in all local community services.

There is a self-contained fence around the site which also includes a 600 by 16-foot billboard.

On the site there is a 60 by 50-foot covered stage, as well as hospitality tents and concessions backstage area. Sound is being handled by Northwest.

## Intl Conference Will Probe Status Of Radio In 1980s

OTTAWA—A symposium on the future of radio, planned and organized by the Canadian Broadcasting Corp. in association with the European Broadcasting Union under the name Radio In the 80s, will be held in the Government Conference Centre in Ottawa June 6-11.

The first symposium, organized by the EBU, was hosted by Jugoslovenska Radiotelvizija in Belgrade in 1974.

As with the Belgrade symposium, invitations to attend were extended to members and associate members of the EBU as well as to other broadcasting unions and associations.

According to the organizing committee, the decision to hold the two symposiums, one in Europe and the second in Canada, came from the fact that, faced with changing social and economic conditions, radio broadcasters are concerned about meeting their public responsibilities.

Four broad areas have been chosen for examination by delegates to the symposium: radio in the context of the social and media environment of the 80s; the effect of possible changing telecommunications tech-

nology; information and arts programming in the 80s; and the management of creativity.

The stated objective is to arrive at a statement or a series of statements that will be of value in planning radio in the 1980s, and to stimulate a greater awareness of radio and its potential.

According to Jack Lusher, who is handling public relations for the symposium, participants will come from Europe, North America, Asia, Africa and possibly from Central and South America.

"The only set-piece speech or formal address will be delivered by Alfred Sauvy, the French sociologist, economist and demographer who is best-known, perhaps, as a 'futurologist,'" says Lusher. "He will deliver the 'keynote' address.

"For the rest, the delegates will be much involved throughout the five days of the meeting in considering and discussing the turn radio will take in the years ahead. To help them in their deliberations, there will be a number of forward-looking presentations on a variety of subjects of interest to radio broadcasters."

## EMI—Capitol De Mexico Gears For National Push

By MARV FISHER

MEXICO CITY—EMI-Capitol De Mexico, which always has had more luck with its international catalog, is now gearing itself for a determined effort to build new national sellers. Right now they are doing some weeding out of weaker artists, a process which should be completed just about the same time the label's new 16-track studio is completed in November.

One of the big moves has been the replacement of its artistic director, Chu Chu Rincon, who was with the company for the past seven years. The post will now be filled by former Polydor and Orfeon a&r staffer, Benjamin "Chanin" Correa.

"Actually, we haven't made any real big moves with our roster as yet," reveals Correa, "but we are in the process of testing out our artists on a quarterly basis." He says there are some good ones still tied up to contracts, but by going over what they have done and what they are capable of doing there will unfold the story of theirs and Capitol's future in this direction.

At present, the only big disk seller for Capitol on the Mexican national scene is Los Polifaceticos with a song called "Cuatro Lagrimas" ("Four Tears"). It has been among the Top 10 for the past few weeks.

In comparison, Capitol has been running very strong in the international ratings with five out of 10 on the premiere listing. They are Eric Carmen's "Completamente Solo," Bay City Rollers' "Sabado En La Noche," Fresa Salvaje's "Interrogacion," Natalie Cole's "Esto Se Sera" and Jose Augusto's "Semaforo

Rojo." Last-named scored heavily with a big hit last summer.

The slim representation of native money-makers now doesn't seem to bother the relatively new executive for Capitol (he joined them in mid-March). "We have a good nucleus, besides Los Polifaceticos, with the likes of Socio Del Ritmo, La Rondella Del Saitillo, Marta Caramela, Rosenda Bernal, Tropa Loca, Ricardo Ceraito, Jorge Luis Gascon, among about 30 artists now on the list," Correa says. Most have broken with sporadic hits at some time or another; most will remain on the roster along with a few additions.

Another indication of Capitol reinforcing its national punch, according to Correa, lies in the fact there has not been—"nor will there be" any shuttering of its present studio facilities in the old downtown section until the new one is completed.

The label is pretty well fortified with its staff of engineers and a&r men. They include, respectively, Robert Figueroa and Rogiero Silva on the panel board, and Rogelio Gonzalez and Rigoberto Alfaro. Latter could increase once they get rolling in the new studio facilities (adjacent to the executive and business offices which opened just a year ago).

Correa concludes that many songs will come from Capitol's publishing wing, Beechwood, "but like any intelligent record operation we'll take on anything from the other publishers just so long as it has the earmarks of a hit."

## Mexican Disk Market Is Booming

• Continued from page 1

crease in the total share of the recorded product market held by LPs.

Singles also posted a slight increase in market share, with the total number of units sold reaching nearly 24 million. Although sales of 8-track prerecorded tapes also rose slightly, the pace was a bit below the growth figure for 1974. The survey reports the slowdown due to greater availability of cassette playback hardware which allowed the latter to post a 2.1% market share increase in 1975, with more than a million units sold.

The market share increases of albums and tapes are apparently offset by a substantial dip in sales of extended play product which dropped from a 10.8% share to 8.4%, with total number of units sold amounting to 4,600,000. Reel-to-reel product, although increasing sales nearly 100%, is still relatively inconsequential in terms of total sales reaching only 230,000 units in 1975 as compared with 125,000 units in 1974.

Domestically produced records and tapes represent about 65% of the total market, according to the survey, with the remainder given over to international product either imported directly or pressed by licensees in Mexico.

However, with a substantial growth in smaller independent la-

bels and greater emphasis on home-grown product by certain major labels such as EMI-Capitol, Gamma, Polydor, Peerless, DCM-Melody, Orfeon and Coro, it is expected that the domestic market share may even increase slightly in 1976.

One fly in the ointment, according to Mexican recording industry sources, is a possible government effort to regulate retail prices once the new administration takes office Dec. 1. However, even with such control, increased volume of unit sales should not adversely affect record company income.

There should also be an increase in revenue forthcoming as a result of an increase in wholesale prices. Both CBS and RCA recently hiked wholesale prices by 10% in order to offset salary increases, increases in raw material costs and peso depreciation due to other inflationary costs. DCM-Melody also initiated a wholesale price increase although only by half as much as the other two majors.

It is conceivable that some other labels will institute wholesale price increases before the year is out but there are strong pockets of resistance by some companies which feel that product might run the risk of pricing itself out of the normal consumer market.

Other favorable aspects of the

market picture included in the report concern the fact that the record industry now leads the motion picture industry in terms of competition for leisure activity dollars. The survey figures indicated records running about 18% ahead of movies as leading competitors for disposable consumer income.

The government, despite the threat to control retail record prices, is still favorably disposed toward the industry because its growth has provided more jobs for both manufacturers and distributors. An improved job market due to increased record production and sales is also noted in more retail outlets in department stores and supermarkets requiring salespersons.

Despite the rosy figures in the survey one item rings a disturbing note. In the first quarter of 1976 the survey notes a decline in growth pattern from a similar period in 1975. The rate of growth for the first three months of this year was pegged at 8% compared with 25% for the first quarter of 1975. However, industry officials expect a summer surge when teenagers are on school vacation to improve the overall picture.

One other important element is the fact that returns average only 3% to 8%, making it easier to estimate pressing orders and to keep inventory at a minimum.

## Fiesta Palace Policy a Success

MEXICO CITY—Since its inauguration six years ago, the Fiesta Palace Hotel has tried to meet the needs of this city's "starvation" for live entertainment. Meeting these needs has sometimes meant employing more than 100 musicians and entertainers for its one dozen showrooms, ranging from capacities of 1,000 on down to 100.

During the late 1960's, there was a spot-booking policy of bringing in high-powered names but lately this has grown into an average of about one-a-month. Additionally, the Americana Latin American flagship hotel has even digressed from a policy of only allowing outside promoters to come in to handle the packages to "doing it ourselves on occasion," beams general director Francisco Zinser. A couple of examples of the latter were Shirley MacLaine in March and the Fifth Dimension late last month.

Why has the hotel suddenly undertaken these ventures on its own? "I feel we are big enough now, even bigger than the impresarios themselves," continues the energetic, bilingual Mexican. "It's nothing against them (outside promoters), however we don't want to be tied to any one kind of system."

Sharp entrepreneurs like Hugo Lopez (Artimexico, S.A.) and Antonio Basurto have been filling the dates regularly in the past couple of years with such names as Engelbert Humperdinck and Raquel Welch and Sergio Mendes and His Brazil '77, respectively. "We don't want to stop that nor to discourage their efforts," Zinser says.

Actually, the big name kick started with such popular Latin American artists as Roberto Carlos and Julio Iglesias. "They keep coming back—doing bigger and bigger business all the time," emphasizes Zinser to knock down the theory that once a performer has played in this city he has burned himself out for future engagements. A typical example is the hot Mocedades group from Spain, who had to be moved from the 350-seat Estelaris pent-

house room to the maximum 1,000 capacity Fiesta Jardin in February. It was the fourth time around for the group.

Sometimes prices to the public fluctuate, i.e. Welch's ticket scale of 850 pesos (\$68 U.S.) for New Year's Eve. However, the big room scale (Fiesta Jardin and Estelaris) generally ranges at around 250 pesos (\$20 U.S.) per person. "We're trying to offer the people quality shows at the most reasonable costs possible. Like an incentive for more going out," Zinser continues.

"Actually, some (like tourists) might claim our prices are a bit high," Zinser muses, "but for the Mexican, to see a top flight attraction, it really is inexpensive when one considers the big names are right 'around the corner.'" He refers to the fact that there are some minor travel expenses to go see the acts in a place like Las Vegas.

A growing factor in Zinser's and the Fiesta Palace's theory of bringing back attractions who have scored big or reasonably well the first time around "is that they keep improving with subsequent engagements." Some attractions which substantiate that strongly are: Mendes, Mocedades, Carlos, Iglesias, Ray Anthony and Vikki Carr.

In comparison with the other ho-

tels, Fiesta Palace runs a definite first place in consistent employment. "We strive to keep a good balance of people employed, even when there are off days in the two big rooms," Zinser points out. The cocktail lounges keep the hotel humming for conventioners, regular tourists, as well as the locals.

The hotel executive really doesn't care what the other spots offer in the way of competition. He feels the straight-line night spots, i.e. El Patio, Casino Royale, etc., are beginning to fade out of the picture when it comes to presenting shows, particularly the big international ones.

As for the other major hotels, Zinser doesn't look to what they're doing. Although, the Aristos and El Prado, latter generally booked by one or two of the Leon brothers—Rene and Jose Luis—do at times offer stiff competition. The Camino Real, which has a couple or three weekend or one-night blockbusters a year, and the Maria Isabel would rather keep their big rooms available for conventions and private parties. Into the not-too-distant future the Hotel De Mexico and Hotel Chapultepec could step up activity even more in live entertainment.

In conjunction with the presentation of class entertainment, Zinser (Continued on page 74)

Billboard SPECIAL SURVEY For Week Ending 5/22/76

### Billboard Special Survey Hot Latin LPs™

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#### IN PUERTO RICO

| This Week | TITLE—Artist, Label & Number (Distributing Label)             | This Week | TITLE—Artist, Label & Number (Distributing Label)   |
|-----------|---|-----------|---|
| 1         | ISMAEL MIRANDA<br>Este Es Ismael Miranda, Fania 00480         | 8         | JULIO IGLESIAS<br>El Amor, Alhambra 23              |
| 2         | RAUL MARRERO<br>Apt. #2, Mericana 1035                        | 9         | PACHECO<br>El Maestro-Fania JM00485                 |
| 3         | EDDIE PALMIERI<br>Unfinished Masterpiece, Coco Clip-120       | 10        | ORCH. HARLOW<br>El Judio Maravilloso, Fania JM00490 |
| 4         | LA CORPORACION LATINA<br>Liego Pa Quedarse, Lamp 503          | 11        | CAMILO SESTO<br>Amor Libre, Pronto 1013             |
| 5         | LA PANDILLA<br>La Pandilla, Alhambra 4007                     | 12        | IRIS CHACON<br>Iris Chacon, Borinquen 1298          |
| 6         | GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO<br>Salsoul-2-400 | 13        | RICARDO RAY & BOBBY CRUZ<br>10 Aniversario, Vaya 36 |
| 7         | YOLANDITA MONGE<br>Floreciendo, Coco Clip-123                 | 14        | NYDIA CARO<br>Nydia Caro, Alhambra Als-144          |
|           |   | 15        | BOBBY VALENTINE<br>Va A La Carcel, Bronco 1001      |

#### IN NEW YORK

|   |   |    |   |
|---|---|----|---|
| 1 | EDDIE PALMIERI<br>Unfinished Masterpiece, Coco Clip-120       | 8  | CAMILO SESTO<br>Amor Libre, Pronto Pts-1013               |
| 2 | ISMAEL MIRANDA<br>Este Es Ismael Miranda, Fania XSLP-00480    | 9  | PUPI<br>Y Su Charanga, Vaya XVS-40                        |
| 3 | PACHECO<br>El Maestro, Fania JM00485                          | 10 | SALSOUL ORQ.<br>Salsoul Orchestra SZS-5501                |
| 4 | GRUPO FOLKORICO Y EXPERIMENTAL NUEVAYORQUINO<br>Salsoul-2-400 | 11 | ROBERTO CARLOS<br>Quiero Verte A Me Lado, Caytronics 1439 |
| 5 | YOLANDITA MONGE<br>Floreciendo, Coco Clip-123                 | 12 | ROBERTO TORRES<br>De Nuevo, Salsoul-Sat-4107              |
| 6 | BOBBY RODRIGUEZ<br>Lead Me To That Beautiful Band, XVS-43     | 13 | MONGO SANTAMARIA<br>Afro-Indio, Vaya XVS-38               |
| 7 | TIPICA NOVEL<br>With A Touch of Brass, TR-116XCP              | 14 | ORCH. HARLOW<br>El Judio Maravilloso, Fania JM00490       |
|   |   | 15 | MORRIS ALBERT<br>Dime, Audio Latino, 4085                 |



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## General News

## Old Jazz Coming Back In A Vastly Expanded Market

By JIM FISHEL

NEW YORK—Jazz reissues will account for more than 350 pieces of product released during the next 12 months, in an expanding market that was long considered strictly for the specialized collectors.

More than 20 labels will contribute to this output, that will include material cut out years ago and some performances never before issued in the U.S. or on record.

The recent re-entries to the marketplace of Savoy (Arista), Verve (Polydor) and Bethlehem (Caytronics) demonstrate the desire of manufacturers to release "classic" jazz material for its commercial as well as aesthetic value.

Other labels involved in regular or semi-regular reissue release programs are RCA, CBS, Blue Note, Roulette, ABC, Fantasy-Prestige-Milestone, Atlantic, MCA, Flying Dutchmen, Mainstream, Xanadu, VeeJay, Muse, GNP/Springboard International and JRC (Illinois Jacquet), among others.

The growing commercial potential of jazz reissues hit a new plateau this week with the entry on the jazz chart of "Bird/The Savoy Recordings" by Charlie Parker. This Savoy LP is one of the first jazz reissues to hit the Billboard jazz chart in some time—among the last were "The Saxophone" and "Energy Essentials" on Impulse Records. The motivator behind both these projects

(Impulse and Savoy) is Steve Backer.

He feels that Arista made one of the more persuasive commitments to jazz reissues when it purchased Savoy Records at a cost of "seven figures."

"We pressed about 10,000 copies per LP in our initial Savoy release and the success of the Parker recordings shows that the market is there," he says. "When we decided to reissue the Savoy catalog, we felt it was an important aesthetic commitment that will hopefully work economically as well."

According to Backer, Arista plans to continue reissuing Savoy product at a rate of five to six LPs every few months, totaling 25 in the next year. Many will be twofers retailing at a \$7.98 list price, while others will be one-record at \$6.98.

Fantasy-Prestige-Milestone has released 112 twofers since 1972. According to Gretchen Horton, director of creative services for the label, all of these packages are catalog items that sell slow but extremely steady.

"We try to break down the releases into three categories—Fantasy—blues, Prestige—straight ahead jazz, and Milestone—early jazz and the Riverside Records catalog," she says.

Eddie Levine of Blue Note feels it's not enough to have critically acclaimed product. In order to maximize the sales it has to be marketed and merchandised.

"We are finding that the sales are increasing with each release, because younger people are taking a chance on listening to the originals," he says. "Also the black studies programs at many schools have brought this older material to the front and turned on many more young blacks."

July has been declared "Blue Note Month" by UA and during that period the company will release the next batch of reissue recordings (Elvin Jones, Thelonius Monk, Art Pepper, McCoy Tyner and others).

Most of the major labels press 5,000-10,000 copies of each release depending on the sales potential of the particular artist. Almost all agree that the reissue programs are built on long-term basis with little or no plans of cutting out.

According to Frank Driggs of RCA, his label plans to continue its Bluebird reissue program at a rate of three-to-four twofers every few months. In addition, RCA plans to release various unissued sessions made by various subsidiaries including Canada (Oscar Peterson), Japan (Hampton Hawes), France (Barney Bigard) and Italy (Conte Condoli and Frank Rosolina).

"We will release a total of 50 to 60 LPs in the next year in reissues and unissued old product," he states. "Another project is a series of boxed-set product by Lionel Hampton, Duke Ellington and Jelly Roll Morton, all complete with booklets."

Bob Hurwitz, director of a&r for Verve, plans to release 20-24 reissues in the next year, composed of twofers, single LPs, and an occasional three-record set.

"We want to go slowly with our Verve product and make every record count," he says. "We will not release product strictly for the historical side; it has to be good music as well."

During the past two years, Springboard International Records has released almost 100 records under its Trip reissue program. All of the reissues are leased masters from the Emarcy-Limelight-Philips labels (Mercury).

All of the product has done well for Springboard, according to Bob Demain, vice president of sales, with the Clifford Brown and Dinah Washington LPs standing out.

"We will release an additional 50 albums from these labels during the next year and back them up with merchandising and promotion programs," he says. "We look to get reorder patterns on all the product from jazz as well as MOR stores."

CBS Records, a company that has continually released reissues, will hit the market at two levels—through Columbia Records and Columbia Special Projects.

Columbia Records will release a series of Lester Young LPs comprising everything he cut for the company including his solo work and performances with Count Basie.

Columbia Special Projects has 60 reissue albums in its catalog now, with 15-20 planned before the end of the year.

"CBS will continue to be active in the jazz reissue business," says Bruce Lundvall, CBS president. "In order to effectively support any reissues in the future, we will be clustering releases to get the most exposure."

Chuck Gregory, vice president of marketing for Cayre Industries, the company behind the Bethlehem reissues, says much of his early support has been from MOR stations. He says all of this should change with the next batch of releases (John Coltrane, Dexter Gordon, Bob Dorough) which are geared more for jazz airplay.

"We pressed between 3,500-8,500 copies of our first releases and have found a demand for all of them in different areas of the country," he says.

Esmond Edwards of ABC-Impulse says his label will continue to release reissues (like the recent John Coltrane and Lucky Thompson), but will not ship in a mass.

"During the next year we'll release about 10 reissues, looking for those that are most meaningful and have the most credibility," he asserts. "We are not looking for a massive blitz like some companies, because many times a critically acclaimed LP doesn't pan out in the marketplace."

Atlantic Records will continue reissuing product, in addition to releasing unissued recordings. In the next few months Freddie Hubbard and Duke Ellington reissues will hit the marketplace, as well as unreleased product by Rahsaan Roland Kirk and Charles Mingus.

Roulette Records will pursue its "Echoes Of An Era" series, in addition to reissues by Sonny Stitt, Pearl Bailey and others. A company spokesperson says Roulette is gearing up for more reissues that began several months back with two Betty Carter LPs.

Companies involved with reissues are MCA (with a minimum of six in the next year), Muse (with various Cobblestone recordings), Xanadu (with a mix of released and unreleased sides from Don Schlitten's collection) and various others.

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## Fisher Rebound Bid: Complete 'New Look'

By RADCLIFFE JOE

NEW YORK—The Fisher Corp., revitalized through its recent association with the Sanyo Corp., is undergoing a sweeping reorganization in a bold bid to recapture the share of market it lost during its troubled period.

The firm's plans for renewed prestige in the hi fi industry includes a shift of its headquarters from New York to California, and a completely revamped distribution system that will give the line access to stereo chains and department stores, and net it an estimated \$50 million in sales this year.

Howard Ladd, Fisher's president, confesses that the details of the plan are still being worked out, but he admits it will include a move to raise the consciousness of hi fi dealers and their sales personnel about the Fisher line.

Ladd explains that a market survey conducted by Fisher showed older dealers and consumers remembering the Fisher line, and showing an interest in returning to buying it because of its established reliability. "However," he says, "some of the younger buyers and dealers have problems identifying the name, and for those we are planning a series of training seminars that will stress our past reputation for reliability and service."

The training seminars and point-of-purchase packages will be supported by a comprehensive advertis-

ing campaign, that will first be undertaken on a regional basis, until the process of revamping the distribution is complete.

The Fisher line runs the gamut of AM/FM stereo receivers, a couple 4-channel receivers, tuners, amplifiers, turntables, speaker systems, cassette and 8-track decks and "integrated components." Ladd explains that during the first stages of its comeback, the firm will concentrate on the promotion of its tape decks and speaker systems, which he feels can match the finest products now available.

To ensure prompt delivery of all orders, Fisher will retain its facilities on Long Island, for the expediting of shipping to all East Coast dealers. The West Coast headquarters will handle shipments to that area. Other shipping and warehousing facilities are being contemplated, and will be established as the need arises.

The new Fisher line is broken down into separates, and "integrated components." (Ladd refuses to call them compacts, as he contends that compacts connote low end products.)

Top of the integrated component series is the ICS 250, with stereo receiver offering up to seven watts per channel of RMS power, a professional, belt-drive turntable, with magnetic cartridge, stereo cassette deck and two Fisher MS120 wide-

(Continued on page 64)

## Nikko, Distrib Sign Consent Orders For FTC

WASHINGTON—The FTC has approved consent orders prohibiting resale price fixing of audio products sold by Nikko Electric Products of America, Van Nuys, Calif., and United Audio Products, Inc., of Mount Vernon, N.Y., a Nikko distributor.

The consent orders, which do not constitute admission of guilt, also prohibit the named marketers from suggesting retail prices for a two-year period, and ban refusal to sell to discounters, or deny them earned co-op advertising allowances.

The orders additionally bar United Audio and Nikko Electric from requiring their dealers to report price-cutters, or imposing customer restrictions on dealers.

Also, the firms must reinstate certain dealers previously terminated; maintain for three years a file of all records of refusals to sell to dealers, and take action (including terminations) against violators.

The complaints leading to the FTC action allege that among other things, the two firms have fixed resale prices on their hi fi audio components, and restricted the customers to whom their dealers could resell the products. The effects allegedly were to eliminate competition and inflate prices paid by consumers.

The consent orders are a continuation of the ongoing probe of the hi fi industry by the FTC which resulted last year in similar measures against U.S. Pioneer, Sansui, Sherwood and Teac.

## 2nd Hi Fi Deck For Bigston

CHICAGO—Bigston Corp., one of the largest manufacturers of cassette recorders worldwide, continues to stress its emergence from private label manufacturing and concentration on portables into the hi fi market.

At the June CES the firm will introduce a front-loading deck, BSD-300, designed to sell for under \$170, that features Dolby, chromium dioxide equalization, cue and review and two features claimed to be unique in its price range: automatic rewind and single button record.

The unit has been designed to compete with Pioneer's front-loading F2121 and the front-load Kenwood KX-620, both of which list for about \$200.

Bigston's first widely distributed entry into the hi fi market, the top-loading BSD-230, created to sell for under \$210, was introduced less than a year ago. The 230 is Dolbyized, with a switch for decoding FM Dolby broadcasts. It has chromium dioxide equalization, total automatic shut-off, mechanical lock-pause and memory rewind.

According to Chuck Kline, advertising manager, the BSD-230 is the first of Bigston's units to garner product evaluations in consumer audio publications. These will appear shortly, he says.

Presently, Kline says, the BSD-230 is being marketed through Playback stores and Team Electronics in the Midwest, and through Federated Group stores, Fedco Inc. and Shelley's on the West Coast. Vision Elec-

tronics of San Antonio, the Audio Warehouse chain in Ohio and the Audio Warehouses in Maryland are also handling the deck, according to Kline.

Kline explains that Bigston distribution is not strong as yet on the East Coast because of an understanding the company has with a large retail electronics chain there for whom Bigston creates private label components.

At the June CES Bigston will also introduce a portable cassette recorder/player, KD-3000; a mini cassette recorder/player to sell for under \$50, PL-200; and a portable stereo cassette/radio combo, KSQ-1020, that can be sold for less than \$150.

## Onkyo Drops In Two Receivers

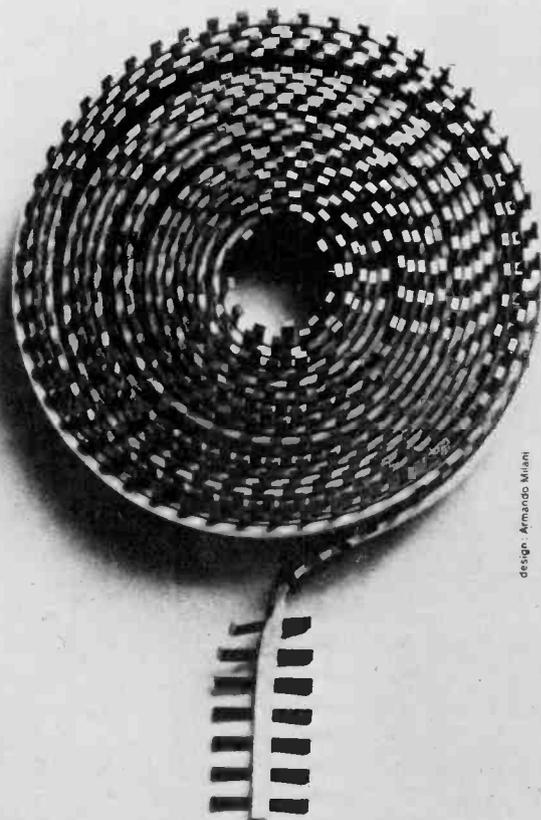
NEW YORK—Onkyo has added two new receivers to its line of home audio equipment, featuring improved frequency tuning circuitry, according to Onkyo officials. Both units will be shipped later this month.

Model TI-4500 delivers 55 watts RMS power per channel, and features a quartz-locked device which is said to automatically lock in FM signals after they had been tuned. Harmonic distortion in this unit is rated at less than 0.1% and it carries a price tag of \$450.

Model TX-2500 features a servo-locked system that electrically com-

(Continued on page 63)

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## U.K. Radio Tests Noise Reduction

LONDON—Both Capital Radio in London and BRMB in Birmingham are undertaking tests this month in an effort to improve VHF reception, using Dolby, dbx and Marconi noise reduction systems. The move follows discussions between the Independent Broadcasting Authority (IBA) and the technical committee of the Assn. of Independent Radio Contractors.

The discussions were on ways of improving the signal quality of commercial radio stations on both medium wave and VHF. Last month, engineering staffs from different stations were invited to a demonstration of the different systems available.

Such a system would not only make reception clearer but would extend the VHF coverage area of the station. The Capital tests will not interfere with the station's programming. Instead it is intended to carry them out on the London Broadcasting wavelength on May 18-19 after the news station has closed down for the night.

Among systems being tested are Dolby, the American dbx system and "selected pre-emphasis" which has been developed by Marconi. Both Capital and BRMB have conducted unofficial tests using Dolby.

Following the VHF tests, the IBA wants to look into medium wave broadcasts. The system favored by most stations is signal compression. Should it be felt that there are benefits from incorporating one of the noise reduction systems into transmissions, the IBA will propose that all stations adopt the idea.

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## Technics Adds 1st Tuners To Line

NEW YORK—Technics by Panasonic has added the first stereo tuners to its hi fi component line. The units, models ST-7600 and ST-8600, are priced at \$179.95, and \$149.95 respectively, and were unveiled at the firm's annual sales meeting held recently at the Doral Country Club, Miami.

Also included in the 1976-77 line of stereo components are six new stereo receivers topped by a 165 watt "monster," four cassette decks with Dolby noise reduction circuitry, two integrated stereo amps and a semi-automatic direct drive turntable. All will be featured at the Summer CES in Chicago.

Model ST-7600 tuner is an AM/FM stereo model with an FM bandwidth selector, phase-locked loop IC circuitry for stable stereo reception and signal/tuning two-meter system. It also comes with an FM muting switch.

The higher-priced model ST-8600 features a low noise direct FM recording system with record pre-emphasis/playback de-emphasis. It also has a built-in pink noise generator for accurate adjustments, pilot signal cancellor for smooth frequency response, and dual level FM muting. Also featured in this unit are a multipath detector output and 4-channel MPX output for future discrete 4-channel broadcasts.

Topping the six-model line of stereo receivers is the SA-5760 offering a power output of 165 watts RMS per channel and a frequency range of 20 to 20,000Hz. Also featured in this system is a minus 20dB audio muting switch that reduces volume without resetting volume control. The unit is priced at \$799.95.

Other models are the SA-5560, 85 watts RMS power per channel, at \$499.95; the SA-5460, 65 watts RMS/channel, at \$399.95; the SA-5360, 35 watts RMS/channel, at \$229.95; the SA-5160, also priced at \$229.95; and the SA-5060 with 12 watts RMS/channel and a \$169.95 price tag.

The new Technics cassette decks include model RS-677US at \$499.95. This unit has two motors, two heads and Dolby noise reduction system, as well as a decoder for listening to Dolbyized FM broadcasts, and a calibrator for direct recording of Dolby FM broadcast. Its hot-pressed ferrite head carries a 10-year warranty, and the wow and flutter factor is held at 0.07% or better.

Model RS-671AUS is also a two-motor, two-head Dolbyized system with HPF head. It is a front-loading, stackable system with bias and equalization switches for chrome and ferri-chrome tape formulations, priced at \$399.95.

Model RS-640US, priced at \$349.95, also has two heads, Dolby, chrome selector and memory rewind. The popular-priced unit in the

line is model RS-630US at \$249.95. It is a front-loading system, has two heads is stackable and features Dolby noise reduction circuitry.

The two stereo amps are models SU-7600, at \$199.95, and SU-8600

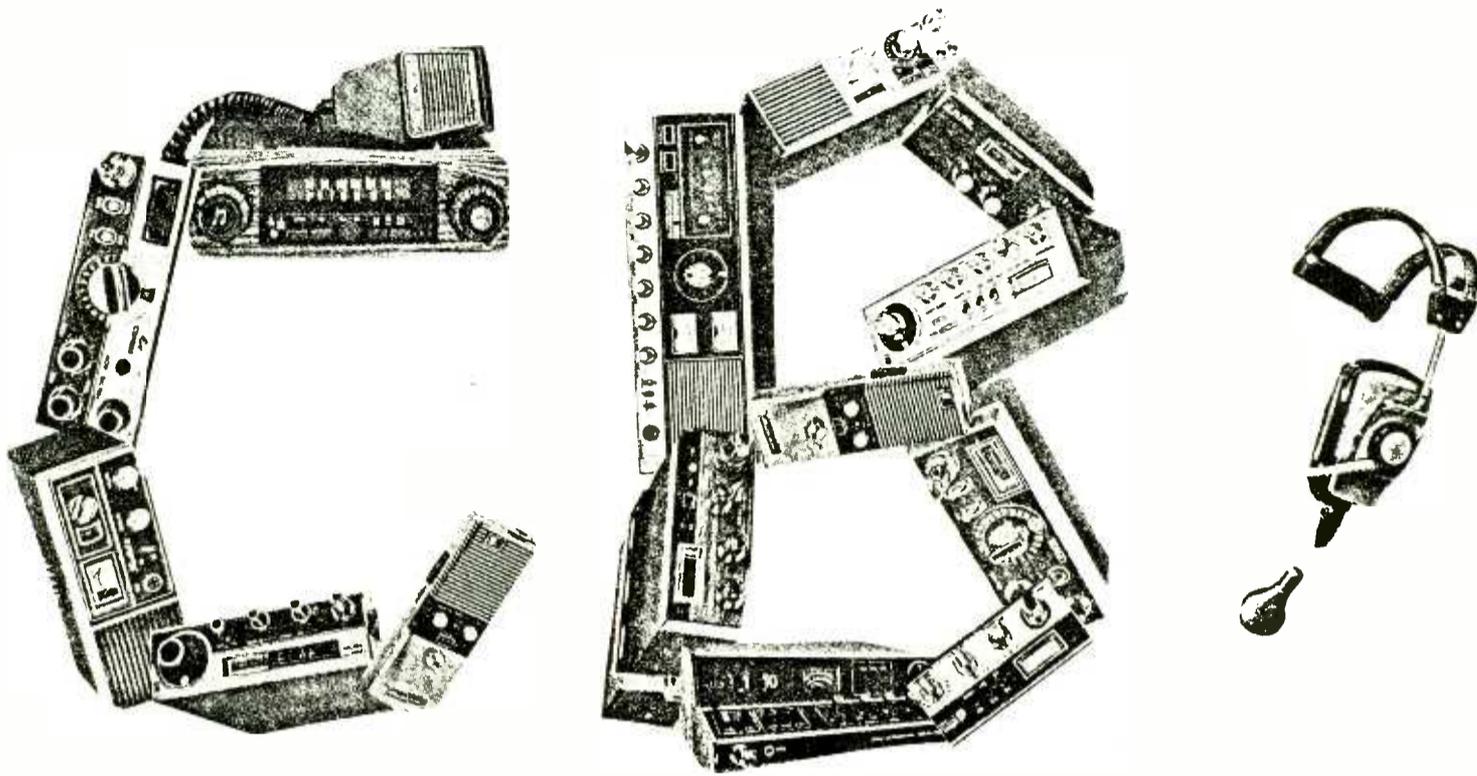
at \$329.95. The higher priced unit has a power output of 73 watts RMS per channel, while its cheaper counterpart offers 41 watts RMS power per channel. Frequency response in both units is rated at 20 to 20,000 Hz.

## Ford's 40 Millionth Car Radio

PHILADELPHIA—Aeronutronic Ford Corp., the auto company's electronics division based in suburban Blue Bell, Pa., hit the 40 million mark in automobile radio output for the North American market. The total includes production by the cor-

poration's predecessors, Philco-Ford and Philco Corp.

The 40 millionth unit was an 8-track/AM/FM stereo radio combination, produced recently at the division's OEM plant in suburban Lansdale, Pa.



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**Nashville**  
John McCartney  
1717 West End Ave #700  
Nashville, Tenn 37203  
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### TDK Cassette Patent

NEW YORK—TDK Electronic Co., Tokyo, was recently awarded U.S. patent No. 3,915,409 for a cassette tape wind-up control that prevents run-off and jamming. Invented by Takateru Satou, it is the same mechanism that makes possible the only three-four cassette now on the market. TDK's "D" C-180.

### Onkyo Receivers

• Continued from page 62

compensates for drift and distortion in FM signals, according to Onkyo officials. It delivers up to 27 watts RMS of power per channel, and is priced at \$300.

**Bonus Distribution at the Summer CES Show!**

# NEWCOM Fulfills Exhibitor Expectations; CB Future?

## Continued from page 60

U.S. market has brought Britain's big Rediffusion Music to America, with a major launch promised in the face of heavy competition. In addition to Musak, which uses FM subcarrier channels, and major divisions of Ampex and 3M, with lease programs, there is upgraded equipment from such firms as Tape-Athon, which showed a prototype of a "Super-Cassette" with a 16-hour Music-Pak, and Telex, which bowed its successful heavy-duty 8-track changer system a year ago.

**Accessories**—The CB lines are growing as more firms add and/or expand their offerings of high profit, impulse items geared to the equipment boom. Shure is literally out of stock for its new CB mike with built-in voice-activated switch, featured with its new 2+4 stereo/quad cartridge and clip-on dynamic lavalier mini-mike; Vanco-Chicago has a new display unit for its two-year-old CB accessories line with nearly 100 items now; Recoton has added about 20 items based on success of its initial 85-product CB line, and was offering selective price cuts of 10 to 30%; Pfanzstich debuted its new Phantone CB line here and expanded its cable line for CB; EV-Game reps reported good response to the new Electro-Care CB line, including a full complement of mikes and accessories designed for the two-step distrib; and a new firm, Alexco, offered a unique Big Ears 8-track/CB sound booster, with more innovative units to follow.

Le-Bo bowed its CBC 10-4 carrying case, all wood, padded vinyl with mike clip, foam interior to handle any CB unit, at suggested \$19.95 list; Robins had solid response to its "Monee" program of distrib discounts for its Groove (disk brush/roller), Woodee (anti-static disk cleaner), Whiskee (velvet roller disk cleaner) and Gramme (stylus pressure gauge); Marsand showed the industry's first 36-cassette case at suggested \$17.95 list, and promises a 72-cassette case for CES; Fidelitone is now shipping its new expandable Gripper LP holder for up to 90 disks at suggested \$5.99, and is expanding its high-end Fidelicare accessory line; Bib Hi-Fi, division of Revox, showed its new cassette editor/winder unit for damaged tapes at \$18 retail, and Pageant/M.A. Miller was featuring its Pin Ball total service cartridge and an expanded needle inventory system.

**Blank Tape**—Columbia Magnetics, looking to increase its two-step distrib penetration, was back for its second NEWCOM, and reported a lot of business written on both show specials and holdover CES promos, with more promised for the summer show; Capitol Magnetics, at its first NEWCOM in its

search for broader markets, is getting a boost from the separation of professional and consumer sales staffs, and good reaction here to its Guinness cassette and 8-track promos; BASF will be offering a

strong co-op allowance program for its CES half-price deals on its Studio C-90 and Performance C-60 cassettes, following up its May 8-track promo offered along with two new combo counter displays to dealers;

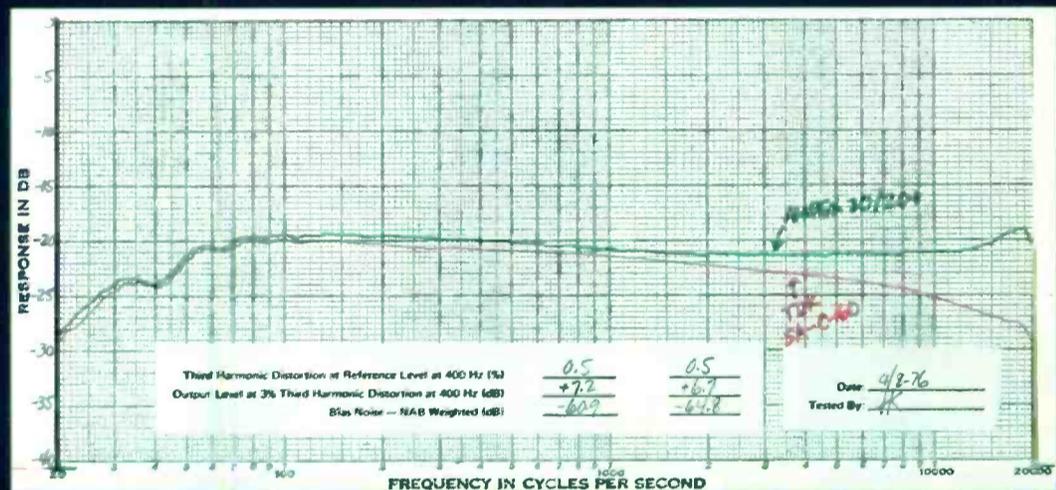
3M is pursuing its rackjobber talks begun at the recent NARM convention, and notes its new Master line and C-Box doing very well.

Of special note were American International Sound Products' "Slip-

Seater" carrying case for separate CB and car stereo units, and the Kandu line of custom brass belt buckles, being utilized as distinctive promotion items by a growing number of CB/electronics firms.

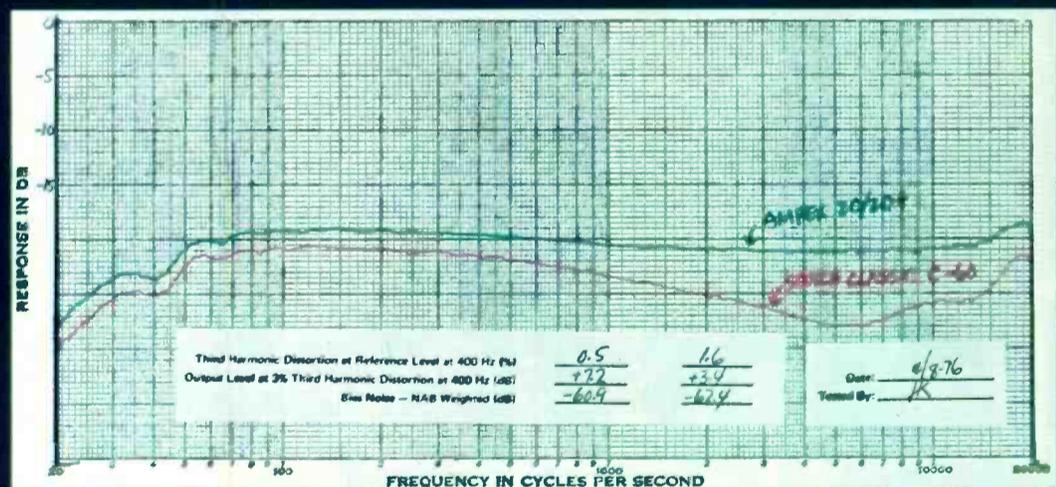
MAY 22, 1976, BILLBOARD

## THE PREMIUM CASSETTE PLAY-OFFS.



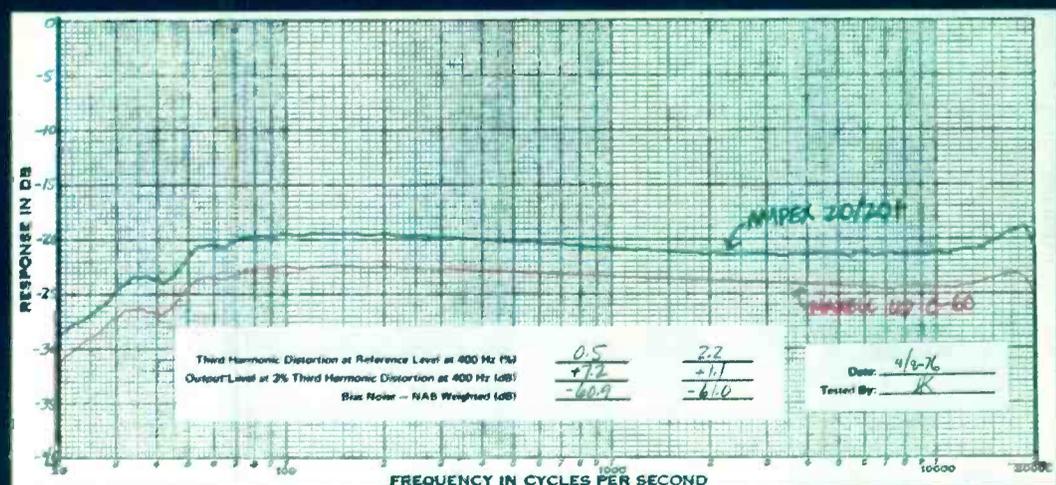
AMPEX 20/20+ VS. TDK SA.

THE WINNER: AMPEX.



AMPEX 20/20+ VS. SCOTCH CLASSIC.

THE WINNER: AMPEX.



AMPEX 20/20+ VS. MAXELL UD.

THE WINNER: AMPEX.

## Du Pont Chrome

### Continued from page 60

attention of the public in the proposed promotion. Details of the campaign are still to be worked out, but the plan includes a broad base of dealer/consumer educational programs, using in-store seminars and trade magazine advertising.

Du Pont's campaign will also stress chrome's significance in the video market. According to Oskin, chrome's sales to the video industry represents a healthy percentage of the more than 5% of the blank tape market now being controlled by this formulation, and expectations are that this figure will continue to grow as Sony's Betamax and other home video systems compete in the consumer market.

## Rep Rap

Electronic Industry Show Corp., sponsor of NEWCOM '76, honored 15 sales reps and four distributors for their efforts in stimulating participation in this year's record expo.

Honored on the eve of the New Orleans show

were reps **Martin Bettan**, Bettan Sales, Flushing, N.Y.; **R.M. Campion Jr.**, Campion Sales, Richardson, Tex.; **Russell Gawne**, G. M. Cole Co., Chicago; **Earl Lawrence**, Nickerson Co., Tampa; **Ed Lindberg**, Lindberg Co., Denver; **Bill Mackin**,

Quadrep, Sunnyvale, Calif.; **Joe McDonald**, McDonald Sales, Fort Wayne, Ind.

Also, **Sid Lemaire**, Texport Co., New Orleans; **John Merchant**, R.C. Merchant & Co., Detroit; **F.W. Moulthrop**, Moulthrop Sales, Oakland,

Calif.; **Ed Severen**, Edward Seversen & Assoc., La Grange, Ill.; **Tom Mullin**, Mullin Technical Sales, Needham, Mass.; **Jerry Penzner**, PMA Corp., Overland Park, Kan.; **John Stinson**, Stin-

son Assoc., Wynnewood, Pa., and **R.W. Whitesell**, Whitesell & Assoc., Indianapolis.

Distributors cited were **Sanford Levey**, Electronic Distributors, Inc., Chicago; **E.F. Purdy**, RS Electronics, Detroit; **Al Steinberg**, Steinberg Electronics, Philadelphia, and **Bill Stumpe**, Radonics Electronics, St. Louis.

★ ★ ★

The New York Chapter of ERA is moving ahead with plans for **Rep/Con '76** at the Statler Hilton in New York, Sept. 20-21. It will be expanded from last year's Sound/Com '75, with general line distributor parts add to commercial sound, CB/personal communication, broadcast and security products categories.

★ ★ ★

Rep awards presented by **EV-Game** at its 16th annual sales meet in conjunction with NEWCOM in New Orleans included rep of the year to **Lew Jones** of Lewis Jones Sales Co., Memphis; outstanding merchandising achievement to **W.A. Hendrickson Co.**, North Scituate, Mass.; runner-up awards to **Barney Schlect**, B&G Sales Co., Phoenix, and **Dick Bellew**, Bellew Sales Co., El Dorado, Ark., and a five-year service award to **Henry Phillips**, Henry W. Phillips Co., Roswell, Ga.

## THE WINNER.



Play-offs were held April 8, 1976, in the Ampex Magnetic Tape Research Laboratory at Redwood City, California, using a Nakamichi-1000 cassette deck at standard factory bias setting. We measured frequency response at a record level 20 dB below 200 nwb/m, third harmonic distortion at zero dB (200 nwb/m, 400 Hz), output at 3% third harmonic distortion (400 Hz), and N.A.B. weighted noise. C60 cassettes were used. The photos are unretouched chart recorder output. You can see why Ampex 20/20+ is the best quality cassette you can buy.

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**AMPEX**  
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## Fisher 'Rebound'

• Continued from page 62

range two-way speakers. The unit sells for \$399.95.

A companion unit, the ICS 350, features an 8-track recorder/player, as well as the cassette deck, and a BSR record changer. It too is priced at \$399.95.

The model ICS 300 also features the Fisher MC3015 stereo receiver, 8-track player/recorder, professional belt-drive turntable with magnetic cartridge, and two MS120 wide range two-way speakers. Here too the price is \$399.95.

At \$349.95 is model ICS 200, with Fisher MC3020 stereo receiver, hi fi stereo cassette deck, BSR changer with magnetic cartridge, and two Fisher speakers.

There are two packaged component systems in the line, the ACS 1001 at \$399.95, and the ACS 1002 at \$499.95. The cheaper of the two units includes a Fisher RS1015 stereo receiver delivering up to 15 watts per channel/RMS, a Fisher 220XA changer with diamond-tipped magnetic cartridge, and a pair of Fisher XP62A two-way speaker systems with 10-inch high-efficiency woofers.

The ACS 1002 incorporates the stepped-up RS1020 stereo receiver delivering up to 20 watts RMS power per channel, and the Fisher XP75A three-way speaker systems with 12-inch woofers.

Topping the line of currently available stereo receivers is model RS1050 with a power output of up to 60 watts RMS per channel, priced at \$499.95. Other stereo receivers are the RS1040 at \$399.95, the RS1030 at \$329.95, the RS1020 at \$279.95, and the RS1015 at \$229.95.

The Fisher turntable line is topped by model MT6130, a direct-drive automatic return turntable priced at \$199.95. Model MT6120, a belt-drive system priced at \$149.95, and the popular-priced MT6010 rounds out the line at \$119.95.

Fisher's CR5115 cassette deck is a professional model, front-loading system with three ferrite heads and Dolby noise reduction system, priced at \$299.95. At \$199.95 is the CR5110, also a front-loading system with Dolby. Two professional speaker systems in the line are being pushed: the ST640 at \$199.95, and the ST660 at \$249.95.

Most of the products will be shown at the upcoming Summer CES, and many are available for immediate delivery.

## U.K. Polydor Tape Releases

LONDON—Polydor tape marketing manager John Howes launches a series of tape-only releases this month, beginning with compilations from James Last, along with collections under such titles as "Hits For The Road," "Rock For The Road" and "Soul For The Road."

The company also releases 18 titles from the Heliodor catalog which includes 50 albums. Howes says it was inevitable that, following the re-introduction of Heliodor on disk, that the product would become available on tape. But the material will not be released in cartridge form unless demand is sufficient.

List of releases includes Vivaldi's "Four Seasons"; Beethoven's "Symphony No. 3"; Handel's "Music And Fireworks Music," and other works by Berlioz, Beethoven and Mozart.

Retailers buying two copies of each release will be supplied with a cassette case and 50 leaflets and a poster to promote the range. The case, which can be sold by the retailer, retails normally for \$15.

Artists featured in the pop compilation tapes are: Soul: Richie Family, Joe Simon, Millie Jackson, James Brown and Gloria Gaynor; Rock: ELO, Jim Hendrix, Cream and the Who; Hits: Jonathan King, Bee Gees, Rubettes, Esther Phillips and Carl Malcolm.

## AT CHICAGO EXPO

# 'Consumer' Video Growing

By ALAN PENCHANSKY

CHICAGO — Environmental video tapes, a video equivalent to Musak, and a projection tv system claimed to have the best color and clarity in the field, were foremost among new, consumer-related wares displayed at the second annual video Expo "users" show May 4-6 at the O'Hare/Kennedy Holiday Inn here.

Video Expo's first foray into the Windy City attracted 2,000 video systems users to a schedule of seminars and video workshops produced by Smith-Mattingly Prod. Ltd., and to displays of hardware, software, software and production services offered by nearly 50 firms.

Most of the products and services were aimed at commercial and institutional video users.

In the consumer-related end, Muralvision Corp. of Madison, Wis., bowed Scenic America, a 3/4-inch color videocassette library that discotheques, restaurants and lounges can employ to create a total sight-sound ambience for their patrons.

Each Muralvision videocassette contains 1/2-hour of outdoor scenery and a background music soundtrack. The Scenic America library numbers 12 volumes, each in the categories of easy listening, contempo-

rary and up-tempo. These designations apply primarily to the music employed-up-tempo, for example, is recommended for disco locations.

According to Muralvision, researchers at the Universities of Wisconsin, Michigan and California have demonstrated that viewing outdoor scenery will relax people and reduce stress and tension. Based upon this evidence, the company says, its videocassettes are "psychologically and artistically designed."

For licensing on a per location basis, the Muralvision tapes are intended for use primarily with wall screen projection video.

Super Screen Television Inc. demonstrated its new video projection system at the three-day enclave.

The system must be employed in a "subdued environment" and conventioners were lured into a darkened tent to witness what Super Screen representatives claimed is the best color accuracy and image clarity in projection tv.

Their Super Screen S-50 consists of a 32-inch by 40-inch fold-down screen, a projection module and base with compartment for video recorder and a wireless remote control unit that operates tv power, VHF/UHF channel selection and volume level. Both the screen and projector are mounted on casters. List price is \$2,295.

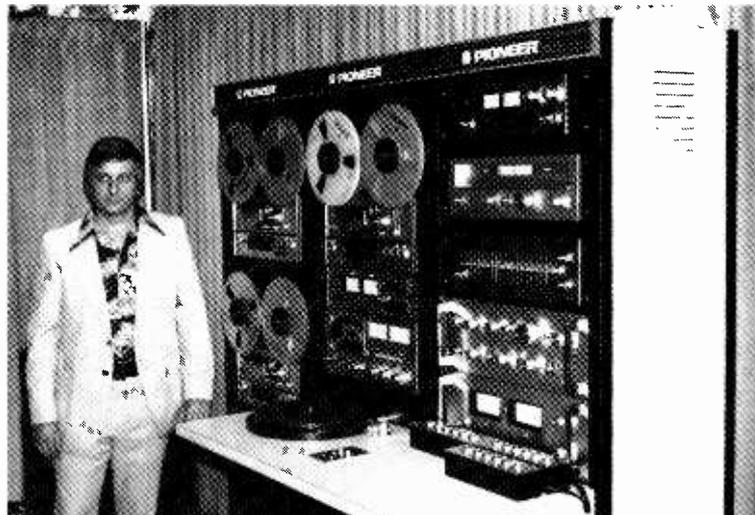
The Super Screen S-90 differs only in that its screen measures 54 by 72 inches. Its list price: \$3,395.

Though manufacturers displayed no home 1/2-inch videocassette hardware, there were photographs and talk at the Sanyo booth of its upcoming entry in the field, the V-Cord II (Billboard, May 15), which, a representative said, would be shown at the June CES.

Sony demonstrated only its 3/4-inch videocassette machines, though the 1/2-inch home Betamax deck was being used in the display booth of Magnetic Video Corp., who duplicate video cassettes and market audio software.

Eight video workshops were presented at the three-day gathering, covering the portapak, electronic editing, VTR production planning, selecting a single camera VTR system and expanding it, color VTR, basic VTR lighting and sound, introduction to videotape recording, and managing a video center.

The exposition also hosted an intensive, one-day seminar, for video managers.



Billboard photo by Jim McCullaugh

"The Rack" is shown by Pioneer's John Brozda at recent West Coast AES. Focus of firm's push into semi-pro mart, two modules at right form equipment display in custom wood rack available to hi fi dealers.

## Pioneer 'Music' Push

• Continued from page 60

cert date—a deal he feels has paid dividends on both sides.

The drop-ins introduced last week basically fill out the new lines bowed at the Winter CES in January. Included are six new stepdown receivers from the SX 1250, 1050 and 950. All replace basically lower power or "less feature" units at similar prices, offering better value to the consumer, says Lee Gold, Eastern regional sales manager who highlighted the units.

Included are models SX-850 with 65 watts RMS per channel at \$500, replacing the 50-watt SX 838; SX-750 with 50 watts/channel at \$400, supplanting SX-737 at 35 watts; SX-650 with 35 watts/channel at \$350, for the SX-636 at 25 watts; SX-550 with 20 watts/channel at \$250, for the 20-watt SX-535 at \$299, and the SX-450 at 15 watts/channel, at \$200, for the 15-watt SX-434 at \$240.

Two new cassette decks are the CTF 8282 at \$400, replacing the 7171, a front-load, 20-motor unit offering all features of the top-line 9191 except an MPX filter and mike

line mixing, and model CTF 7272, supplanting the 6161 at \$320, a one-motor unit with mechanical control and automatic chrome detection system.

Rounding out the line of four new turntables bowed this winter is model PL-530 at suggested \$250, an automatic direct-drive unit with brushless DC servo-motor.

STEPHEN TRAIMAN

## More 'Consumer' Lines In AES Focus

• Continued from page 61

recorders, mixers, cassette decks and microphones including the new Sony TC-177SD cassette deck featuring Azimuth control for wider frequency range; new model 1250 console stereo amplifier; Sony TC880-2 professional tape deck at \$2,495 which can handle ferrichrome tape, and the MX-20 professional mixer/console at \$1,095.

Tandberg debuted a three-motor professional tape recorder with cross field and Dolby called the 10XD

Series as well as its new 310 stereo cassette deck and models TR-2075 AM-FM stereo receiver, TR-1055 AM/FM stereo receiver and the TR-1040 FM stereo receiver.

Altec displayed its entire line of commercial sound products.

Bozak showcased its TD-1 time delay unit; 10-2D1 disco mixer; CMA-800-12 disco loudspeaker system.

JBL showcased its professional series including its complete line of studio monitors.

## 'HEADROOM'

# IHF Offers New Amp Spec

NEW YORK—The Amplifier Measurements Standards Committee of the Institute of High Fidelity (IHF) has reached tentative agreement on its ongoing program to develop meaningful standards for amplifier measurements, according to Gertrude Murphy, IHF executive secretary.

Using guidelines set forth by the FTC, the committee has agreed on a specification, temporarily designated "Amplifier Headroom," that would express amplifier power in decibels (dB) above FTC rated power (RMS).

The committee is also conducting studies to determine a suitable test signal that could be used by all manufacturers to arrive at the designated "Headroom" figure.

Original amplifier measurements standards were issued by the Institute in 1966, but members have long felt that many more specifications other than "rated power output" were needed in order to aid consumers in choosing the right product, and making comparisons between products.

In addition to the tentative agreement on "Amplifier Headroom," the committee also discussed additional performance specifications, and several subcommittees were assigned to further explore these areas. The committee will meet again in September to discuss their findings.

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**SPECIAL DESIGNS ON REQUEST**

# Tape Duplicator

**Studio Tape Exchange** is the fastest growing division of the three firms began by Carole Dean seven years ago with **Studio Film Exchange** in Hollywood, buying surplus movie film raw stock and re-selling it to film producers at discounts.

Now Studio Tape Exchange is offering new 2-inch Quad Hi videotape, with **Nancy Gordon** heading the rapidly expanding video market. New thrust included a recent trip by Dean to the Canton, China, Trade Fair.

East and West Coast offices recently relocated to larger quarters, with **Renee Ross** as vice president, West Coast, at 6424 Santa Monica Blvd., Hollywood, and **Joe Miraglia**, East Coast manager at 630 9th Ave., New York.

Also in Los Angeles, is **Apollo, Inc.**, the film slitting and laboratory division, managed by **Virginia Edwards**.

★ ★ ★

Merger of the **Insight-CTV Report** and **Screen**

**Digest** has created Europe's largest-circulation audio/visual newsletter, to be known as **Screen Digest with CTV Report**.

EBAV (U.K.) Ltd., subsidiary of EBAV of Sweden, major A/V publisher, and **Screen Digest**

Ltd. become a partnership, with **John Chittook** of **Screen Digest** as editorial chairman, **Screen Digest** editor **David Fisher** new editor of the merged publication, and **Richard Whittington**, **CTV Report** editor, manager of a new publica-

tions division with 10 special reports and books under preparation.

Merger was effective last month, with the first joint publication appearing the first Thursday. It was distributed at **Video Disc 76**, the first in-

ternational videodisk conference sponsored by EBAV (U.K.) Ltd. April 13-15 in London. Parent EBAV also is responsible for conference management of **VIDCOM** in Cannes, France, Sept. 23-28.

## Vidisk Future?

• Continued from page 61

The institutional user will, they say, have all the information he wants available to him from teletext systems such as Viewdata and Cee-fax.

For the home market to rise there will have to be enough cheap, attractive programs available to make the user want to buy videodisk hardware and software in preference to other things. At present, projected prices vary between \$200 for the I/O Metrics player, which uses laser-reproduced photographic images duplicated by contact photoprinting, and around \$500 for the RCA, Philips or Telefunken players. Disks are expected to cost between \$4 and \$10 on up, depending on production costs.

One really big market that looks like opening up is pornography, especially of soft-core feature films that will never be shown on television, such as "Emmanuelle." It might also be possible to make available programs which have already been seen on television.

EMI, for example, would easily be able to market and distribute records of programs by Thames Television, in which EMI owns a half-share. The comparison is easily made with hearing a record on radio and going out to buy it. If this happens, it is likely that the programs will be sold on a royalty basis so that the production costs are not affected.

In opening the Conference, Lord Harris, Home Office Minister in charge of broadcasting, sounded a warning. "No doubt," he said, "videodisks would be used to record various public events, but that must not operate to the detriment of the public purse, pricing those events out of the pockets of the viewers and broadcasting companies generally."

All the delegates were agreed that if the disk is to become a practical reality, there must be some agreement about a single videodisk standard. Although only half of the 25 existing systems need to be taken seriously, a dozen competing systems will not find the market large enough to support them all. The development and software costs are already too high for more than one or two manufacturers to make the disk cheap enough to be attractive.

If the length of time for which the quadrasonic sound systems fiasco has dragged on is any guide, then the chances of anything happening by 1981 are remote. **Insight/EBAV (UK) Ltd.** meanwhile has already booked the Royal Lancaster Hotel for April next year—and it is certain there will still be plenty to talk about.

# Summer... and the Selling Is Easy

## Billboard's Summer Consumer Electronics Show Issue

**Issue Date: June 19**  
**Ad Dateline: June 4**

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# Billboard **HOT 100** \*Chart Bound

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SILVER STAR—Four Seasons (Warner Curb 8203)  
FLAMING YOUTH—Kiss (Casablanca 858)  
C MON MARIANNE—Donny Osmond  
[Koloob 14320 (Polydor)]  
SEE TOP SINGLE PICKS REVIEWS page 20

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)  | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|-----------|-----------|--------------|--|
| ★         | 3         | 7            | SILLY LOVE SONGS—Wings<br>(Paul McCartney), P. McCartney, Capitol 4256 HAN   | ★         | 83        | 2            | I.O.U.—Jimmy Dean<br>(Jack Wiedenmann, J. Herron), L. Harkes, J. Dean, Casino 052 (GRT) WBM   | ★         | 81        | 2            | TODAY'S THE DAY—America<br>(George Martin), D. Peek, Warner Bros. 8212   |
| ★         | 5         | 8            | LOVE HANGOVER—Diana Ross<br>(Hal Davis), P. Sawyer, M. McLeod, Motown 1392 CPP   | ★         | 36        | 23           | 11 COME ON OVER—Olivia Newton-John<br>(John Farrar), B. Gibb, R. Gibb, MCA 40525 WBM  | ★         | 70        | 36           | 8 FALLEN ANGEL—Frankie Valli<br>(Bob Gaudio), G. Flett, G. Fletcher, Private Stock 45074 ALM   |
| ★         | 4         | 12           | FOOLED AROUND AND FELL IN LOVE—Elvin Bishop<br>(Allan Blazek, Bill Szymczyk), E. Bishop, Capricorn 0252 (Warner Bros.) HAN               | ★         | 46        | 4            | 4 ROCK AND ROLL LOVE LETTER—Bay City Rollers<br>(Colin Frechter), T. Moore, Arista 0185 CHA   | ★         | 71        | 73           | 4 BETTER DAYS—Melissa Manchester<br>(Vini Poncia), M. Manchester, C.S. Sager, Arista 0183 CPP  |
| ★         | 1         | 15           | BOOGIE FEVER—Sylvers<br>(Freddie Perren), K. St. Lewis, F. Perren, Capitol 4179 CPP  | ★         | 47        | 4            | 4 I'LL BE GOOD TO YOU—Brothers Johnson<br>(Quincy Jones), G. Johnson, L. Johnson, S. Sam, A&M 1806 HAN  | ★         | 72        | 76           | 3 IT'S COOL—Tymes<br>(Billy Jackson), M. Nancy, C. Jackson, RCA 10561 CHA  |
| ★         | 7         | 11           | GET UP AND BOOGIE—Silver Convention<br>(Michael Kunze), S. Levay, S. Prager, Midian International 10571 (RCA) ALM                        | ★         | 39        | 41           | 7 IT'S OVER—Boyz Scaggs<br>(Joe Wissert), B. Scaggs, Columbia 3-10319 WBM   | ★         | 73        | 94           | 4 LET HER IN—John Travolta<br>(Bob Renner), G. Benson, Midian International 10623 (RCA) ALM  |
| ★         | 6         | 9            | WELCOME BACK—John Sebastian<br>(Steve Barri, John Sebastian), J. Sebastian, Warner/Reprise 1349 WBM                                      | ★         | 40        | 48           | 4 NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen<br>(Jimmy Ienner), E. Carmen, Arista 0184 WBM  | ★         | 74        | 78           | 3 I'M EASY—Keith Carradine<br>(Richard Baskin), K. Carradine, ABC 12117 CPP  |
| ★         | 9         | 8            | HAPPY DAYS (From The Paramount TV Series)—Pratt & McClain<br>(Steve Barri, Michael Omartian), N. Gimbel, C. Fox, Warner/Reprise 1351 HAN | ★         | 51        | 6            | 6 KISS AND SAY GOODBYE—Manhattans<br>(Manhattans Prod. & Bobby Martin), W. Lovett, Columbia 3-10310 B-3   | ★         | 75        | 87           | 3 SAVE YOUR KISSES FOR ME—Brotherhood Of Man<br>(Tony Hiller), T. Hiller, L. Sheridan, M. Lee, Pye 71066 CPP   |
| ★         | 14        | 10           | MISTY BLUE—Dorothy Moore<br>(Tommy Couch, James Stroud), B. Montgomery, Malaco 1029 (TK) HAN   | ★         | 42        | 6            | 6 DON'T STOP IT NOW—Hot Chocolate<br>(Mickie Most), E. Brown, Big Tree 16060 (Atlantic) WBM   | ★         | 76        | 55           | 18 LONELY NIGHT (Angel Face)—Captain & Tennille<br>(Daryl Dragon, Toni Tennille), N. Sedaka, A&M 1782 WBM  |
| ★         | 10        | 13           | SHANNON—Henry Gross<br>(Terry Cashman, Tommy West), H. Gross, Lifesong 45002 B-3   | ★         | 50        | 6            | 6 CRAZY ON YOU—Heart<br>(Mike Flicker), A. Wilson, N. Wilson, Mushroom 7021 CPP   | ★         | 77        | NEW ENTRY    | LET IT SHINE—Santana<br>(David Rubinson), D. Brown, R. Gardner, Columbia 3-10336   |
| ★         | 11        | 10           | TRYIN' TO GET THE FEELING AGAIN—Barry Manilow<br>(Ron Dante, Barry Manilow), D. Pomeranz, Arista 0172 WBM                                | ★         | 52        | 6            | 6 MOONLIGHT FEELS RIGHT—Starbuck<br>(Bruce Blackman, Mike Clark), B. Blackman, Private Stock 45039 WBM  | ★         | 78        | NEW ENTRY    | YOU'RE MY BEST FRIEND—Queen<br>(Roy Thomas Baker, Queen), Deacon, Elektra 45318 B-3  |
| ★         | 12        | 17           | SARA SMILE—Daryl Hall & John Oates<br>(Christopher Bond, Daryl Hall, John Oates), D. Hall, J. Oates, RCA 10530 CHA                       | ★         | 54        | 4            | 4 STILL CRAZY AFTER ALL THESE YEARS—Paul Simon<br>(Paul Simon, Phil Ramone), P. Simon, Columbia 3-10332 CPP   | ★         | 79        | NEW ENTRY    | TVC 15—David Bowie<br>(David Bowie, Harry Maslin), D. Bowie, RCA 10664   |
| ★         | 13        | 5            | FOOL TO CRY—Rolling Stones<br>(Glimmer Twins), K. Richard, M. Jagger, Rolling Stones 19304 (Atlantic) WBM                                | ★         | 46        | 24           | 22 SWEET LOVE—Commodores<br>(James Carmichael, Commodores), L. Richie, Commodores, Motown 1381 CPP  | ★         | 80        | NEW ENTRY    | YOU'RE MY EVERYTHING—Lee Garrett<br>(Eric Malamud, Tom Sellers), L. Garrett, R. Taylor, Chrysalis 2112 (Warner Bros.) WBM                            |
| ★         | 16        | 12           | RHIANNON (Will You Ever Win)—Fleetwood Mac<br>(Fleetwood Mac, Keith Olson), Nicks, Warner/Reprise 1345 CPP                               | ★         | 47        | 27           | 9 DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE—Glen Campbell<br>(Dennis Lambert, Brian Potter), D. Lambert, B. Potter/J. Loudermilk, Capitol 4245 CPP                          | ★         | 81        | NEW ENTRY    | EVERYTHING THAT 'CHA DO (Will Come Back To You)—Wet Willie<br>(Paul Hornsby), R. Hirsch, Capricorn 0254 (Warner Bros.) WBM                           |
| ★         | 15        | 11           | STRANGE MAGIC—Electric Light Orchestra<br>(Jeff Lynne), J. Lynne, United Artists 770 B-3   | ★         | 58        | 6            | 6 GET CLOSER—Seals & Crofts<br>(Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8190 WBM  | ★         | 82        | NEW ENTRY    | LONELY TEARDROPS—Narvel Felts<br>(Johnny Morris), B. Gordy, Jr., T. Carlo, ABC/Dot 17620   |
| ★         | 8         | 15           | RIGHT BACK WHERE WE STARTED FROM—Mazzy Nightingale<br>(Pierre Tubbs), P. Tubbs, V. Edwards, United Artists 752 WBM                       | ★         | 49        | 9            | 9 FALLING APART AT THE SEAMS—Marmalade<br>(Tom Macaulay), T. Macaulay, Ariola America 7619 (Capitol) ALM  | ★         | 83        | NEW ENTRY    | MAMMA MIA—Abba<br>(Bjorn Ulvaneus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaneus, Atlantic 3315 CPP                                       |
| ★         | 6         | 14           | SHOW ME THE WAY—Peter Frampton<br>(Peter Frampton), P. Frampton, A&M 1795 ALM  | ★         | 50        | 33           | 8 ANYTIME (I'll Be There)—Paul Anka<br>(Denny Diante), P. Anka, United Artists 789 MCA  | ★         | 84        | 95           | 4 'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette<br>(Billy Sherrill), T. Wynette, B. Sherrill, G. Richey, Epic 8-50196 (Columbia) CPP                    |
| ★         | 31        | 4            | SHOP AROUND—Captain & Tennille<br>(The Captain, Toni Tennille), M. Robinson, B. Gordy, A&M 1817 CPP                                      | ★         | 51        | 44           | 22 DECEMBER 1963 (Oh What A Night)—Four Seasons<br>(Bob Gaudio), J. Parker, Warner Bros./Curb 8168 CPP  | ★         | 85        | 88           | 5 IT SHOULD HAVE BEEN ME—Yvonne Fair<br>(Norman Whitfield), N. Whitfield, W. Stevenson, Motown 1323 CPP  |
| ★         | 21        | 7            | LOVE IN THE SHADOWS—Neil Sedaka<br>(Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40543 (MCA) WBM                              | ★         | 64        | 4            | 4 COULD IT BE MAGIC—Donna Summer<br>(Giorgio Moroder, Pete Bellotte for Say Yes Prod.), B. Manilow, A. Anderson, Oasis 405 (Casablanca) CPP   | ★         | 86        | NEW ENTRY    | HIGH OUT OF TIME—Carole King<br>(Lou Adler), G. Goffin, C. King, Cde 66123 (A&M) CPP   |
| ★         | 20        | 12           | HAPPY MUSIC—Blackbyrds<br>(Donald Byrd), D. Byrd, Fantasy 762 HAN  | ★         | 63        | 4            | 4 DANCE WIT ME—Rufus Featuring Chaka Khan<br>(Rufus), G. Christopher, ABC 12179 WBM   | ★         | 87        | 89           | 4 YOU GOT THE MAGIC—John Fogerty<br>(John Fogerty), J. Fogerty, Elektra 45309 HAN  |
| ★         | 22        | 10           | YOUNG BLOOD—Bad Company<br>(Bad Company), Lieber, Stoller, Tomus, Swan Song 70108 (Atlantic) B-3   | ★         | 54        | 39           | 15 I DO, I DO, I DO, I DO, I DO—Abba<br>(Bjorn Ulvaneus, Benny Andersson), B. Andersson, S. Anderson, B. Ulvaneus, Atlantic 3310 CPP/TMM  | ★         | 88        | 92           | 7 I WANT TO STAY WITH YOU—Gallagher & Lyle<br>(David Kirshenbaum), Gallagher & Lyle, A&M 1778 ALM  |
| ★         | 26        | 11           | MORE, MORE, MORE (Part 1)—Andrea True Connection<br>(Gregg Diamond), G. Diamond, Buddah 515 CPP  | ★         | 55        | 43           | 21 ONLY SIXTEEN—Dr. Hook<br>(Ron Haffkine), S. Cooke, Capitol 4171 CPP  | ★         | 89        | NEW ENTRY    | FOXY LADY—Crown Heights Affair<br>(Freida Merangis, Britt Britton), F. Merangis, B. Britton, De-Lite 1581 (PIP)                                      |
| ★         | 25        | 8            | LOVE REALLY HURTS WITHOUT YOU—Billy Ocean<br>(Ben Findon), B. Findon, L. Charles, Ariola America/GTO 7621 (Capitol) B-3                  | ★         | 75        | 3            | 3 TAKE THE MONEY AND RUN—Steve Miller Band<br>(Steve Miller), S. Miller, Capitol 4260 WBM   | ★         | 90        | 90           | 2 MUSIC—John Miles<br>(Alan Parsons), J. Miles, London 20086 CPP   |
| ★         | 17        | 17           | LET YOUR LOVE FLOW—Bellamy Brothers<br>(Phil Gernhard, Tony Scotti), L.E. Williams, Warner Bros./Curb 8169 CPP                           | ★         | 69        | 7            | 7 THAT'S WHERE THE HAPPY PEOPLE GO—Trammps<br>(Baker, Harris, Young), R. Baker, Atlantic 3306 CPP   | ★         | 91        | 93           | 5 THIS IS IT—Melba Moore<br>(Van McCoy), V. McCoy, Buddah 519 WBM  |
| ★         | 28        | 16           | UNION MAN—Cate Brothers<br>(Steve Cropper), E. Cate, E. Cate, S. Cropper, Asylum 45294 WBM   | ★         | 58        | 60           | 5 THINKING OF YOU—Paul Davis<br>(Paul Davis), P. Davis, Bang 724 (Web IV) CPP   | ★         | 92        | 96           | 3 OPEN—Smokey Robinson<br>(Smokey Robinson), W. Robinson, N. Tarplin, P. Moffett, Tamla 54267 (Motown) CPP   |
| ★         | 32        | 8            | MOVIN'—Brass Construction<br>(Jeff Lane), R. Mueller, W. Williamson, United Artists 775 CPP  | ★         | 59        | 61           | 7 TURN THE BEAT AROUND—Vicki Sue Robinson<br>(Warren Schatz), P. Jackson, G. Jackson, RCA 10562 HAN   | ★         | 93        | 56           | 13 THERE'S A KIND OF HUSH (All Over The World)—Carpenters<br>(Richard Carpenter), L. Reed, G. Stephens, A&M 1800 B-3                                 |
| ★         | 18        | 16           | DISCO LADY—Johnnie Taylor<br>(Don Davis), H. Scales, L. Vance, D. Davis, Columbia 3-10281 CPP  | ★         | 70        | 3            | 3 IT MAKES ME GIGGLE—John Denver<br>(Milton Okun), J. Denver, RCA 10687 CKM   | ★         | 94        | 57           | 12 LIVIN' FOR THE WEEKEND—O'Jays<br>(Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, C. Gilbert, Philadelphia International 3587 (Columbia/Epic) B-3 |
| ★         | 19        | 21           | BOHEMIAN RHAPSODY—Queen<br>(Roy Thomas, Mercury, Elektra 45297 B-3   | ★         | 71        | 3            | 3 BIGFOOT—Bro Smith<br>(J.C.P.), J. Cash, Big Tree 16061 (Atlantic) B-3   | ★         | 95        | 59           | 21 SWEET THING—Rufus Featuring Chaka Khan<br>(Rufus), T. Maiden, C. Khan, ABC 12149 CPP  |
| ★         | 35        | 5            | I WANT YOU—Marvin Gaye<br>(Leon Ware, T-Boy Ross), L. Ware, T-B. Ross, Tamla 54264 (Motown) ALM  | ★         | 72        | 5            | 5 SIXTEEN TONS—Don Harrison Band<br>(Don Harrison Band), M. Travis, Atlantic 3323 B-3   | ★         | 96        | 45           | 10 SHOUT IT OUT LOUD—Kiss<br>(Bob Ezrin), G. Simmons, P. Stanley, B. Ezrin, Casablanca 854 ALM   |
| ★         | 29        | 9            | I'VE GOT A FEELING (We'll Be Seeing Each Other Again)—Al Wilson<br>(Marc Gordon), C. Hampton, H. Banks, Playboy 6062 ALM                 | ★         | 74        | 3            | 3 YES, YES, YES—Bill Cosby<br>(Stu Gardner), S. Gardner, B. Cosby, Capitol 4258 WBM   | ★         | 97        | 62           | 20 DREAM ON—Aerosmith<br>(Adrian Barber for Frank Connelly & Contemporary Communications Corp.), S. Tyler, Columbia 3-10278 WBM                      |
| ★         | 30        | 9            | HURT/FOR THE HEART—Elvis Presley<br>(Not Listed), J. Crane, A. Jacobs/D. Linde, RCA 10601 B-3  | ★         | 84        | 2            | 2 THE BOYS ARE BACK IN TOWN—Thin Lizzy<br>(John Alcock), Lynott, Mercury 73786 (Phonogram) CPP  | ★         | 98        | 67           | 9 CAN'T HIDE LOVE—Earth, Wind & Fire<br>(Maurice White, Charles Stepney), S. Scarborough, Columbia 3-10309 CHA/HAN                                   |
| ★         | 34        | 7            | BARETTA'S THEME (Keep Your Eye On The Sparrow)—Rhythm Heritage<br>(Steve Barri, Michael Omartian), M. Ames, D. Grusin, ABC 12177 MCA     | ★         | 65        | 5            | 5 LOOKIN' OUT FOR #1—Bachman-Turner Overdrive<br>(Randy Bachman), R. Bachman, Mercury 73784 (Phonogram) CPP   | ★         | 99        | 68           | 6 WHERE DID OUR LOVE GO—J. Geils Band<br>(Ahmet Ertegun), B. Holland, L. Dozier, E. Holland, Atlantic 3320 CPP                                       |
| ★         | 37        | 6            | TAKIN' IT TO THE STREETS—Doobie Brothers<br>(Ted Templeman), M. McDonald, Warner Bros. 8196 WBM  | ★         | 65        | 3            | 3 AFTERNOON DELIGHT—Starland Vocal Band<br>(Milton Okun), E. Danoff, Windsong 10588 (RCA) CLM   | ★         | 100       | 82           | 23 TAKE IT TO THE LIMIT—Eagles<br>(Bill Szymczyk), R. Meisner, D. Henley, G. Frey, Asylum 45293 WBM  |
| ★         | 38        | 6            | ONE PIECE AT A TIME—Johnny Cash<br>(Charlie Bragg, Don Davis), W. Kemp, Columbia 3-10321 B-3   | ★         | 80        | 3            | 3 MAKING OUR DREAMS COME TRUE (Theme From "Laverne & Shirley")—Cyndi Greco<br>(Charles Fox, Janna Merlyn Feliciano for Mother Music Prod.), C. Fox, Gimble, Private Stock 45086 WBM |           |           |              |  |
| ★         | 40        | 6            | LOVE IS ALIVE—Gary Wright<br>(Gary Wright), G. Wright, Warner Bros. 8143 WBM   |           |           |              |   |           |           |              |  |

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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**HOT 100 A-Z—(Publisher-Licensee)**

|   |  |                                     |   |  |  |  |                               |   |   |  |  |  |  |  |  |   |   |   |   |  |  |  |  |  |  |  |   |   |
|---|--|-------------------------------------|---|--|--|--|-------------------------------|---|---|--|--|--|--|--|--|---|---|---|---|--|--|--|--|--|--|--|---|---|
| Afternoon Delight (Cherry Lane ASCAP) 66                                    | Crazy On You (A&M) 43  | Foxy Lady (Delightful BMI) 89       | I'll Be Good To You (Kidada Gougiris, BMI) 38 | I Love To Stay With You (Irving BMI) 5 | I Want You (Almo Jobete, ASCAP) 28               | Kiss And Say Goodbye (Nattaham Blackwood BMI) 19 | Let Her In (Midson, ASCAP) 96 | Let It Shine (Lght BMI) 30                    | Let Your Love Flow (Loaves and Fishes BMI) 54 | Livin' For The Weekend (Mighty Three BMI) 74     | Lonely Night (Angel Face) (Don Kirshner, BMI) 35 | Lonely Teardrops (Merrimack, BMI) 60         | Lookin' Out For #1 (Ranback/Top Soil, BMI) 2 | Love Hangover (Jobete, ASCAP) 85                                 | Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP) 29 | Love Is Alive (Warner Bros. ASCAP) 18                         | Right Back Where We Started From (ATV Universal Songs BMI) 34 | Rock And Roll Love Letter (Black Sheep, BMI) 88 | Save Your Kisses For Me (Tony Hiller, ASCAP) 22 | Shannon (Blendingwell, ASCAP) 83         | Show Me The Way (Almo/Fram Dee ASCAP) 44                 | Shout It Out Loud (Cage Americana Rock Steady, ASCAP) 21 | Silly Love Songs (MPL Communications, BMI) 1   | Sixteen Tons (Umchappel/Elvis Presley, BMI) 90         | Still Crazy After All These Years (Paul Simon, BMI) 45 | Strange Magic (Unart/Jer. BMI) 14        | Sweet Love (Jobete-Commodores, ASCAP) 46                                  | Tryin' To Get The Feeling Again (Warner/Tamperlane Upward Spiral, BMI) 10 |
| Anytime (I'll Be There) (Sivanka, BMI) 50                                   | Dance Wit Me (MoCrisp, ASCAP) 53   | Get Closer (Dawnbreaker, BMI) 48    | I Want To Stay With You (Irving BMI) 5        | I Want You (Almo Jobete, ASCAP) 28     | Kiss And Say Goodbye (Nattaham Blackwood BMI) 19 | Let Her In (Midson, ASCAP) 96                    | Let It Shine (Lght BMI) 30    | Let Your Love Flow (Loaves and Fishes BMI) 54 | Livin' For The Weekend (Mighty Three BMI) 74  | Lonely Night (Angel Face) (Don Kirshner, BMI) 35 | Lonely Teardrops (Merrimack, BMI) 60             | Lookin' Out For #1 (Ranback/Top Soil, BMI) 2 | Love Hangover (Jobete, ASCAP) 85             | Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP) 29 | Love Is Alive (Warner Bros. ASCAP) 18                            | Right Back Where We Started From (ATV Universal Songs BMI) 34 | Rock And Roll Love Letter (Black Sheep, BMI) 88               | Save Your Kisses For Me (Tony Hiller, ASCAP) 22 | Shannon (Blendingwell, ASCAP) 83                | Show Me The Way (Almo/Fram Dee ASCAP) 44 | Shout It Out Loud (Cage Americana Rock Steady, ASCAP) 21 | Silly Love Songs (MPL Communications, BMI) 1             | Sixteen Tons (Umchappel/Elvis Presley, BMI) 90 | Still Crazy After All These Years (Paul Simon, BMI) 45 | Strange Magic (Unart/Jer. BMI) 14                      | Sweet Love (Jobete-Commodores, ASCAP) 46 | Tryin' To Get The Feeling Again (Warner/Tamperlane Upward Spiral, BMI) 10 |   |
| Barett's Theme (Keep Your Eye On The Sparrow) (Leeds, ASCAP/Duchess BMI) 31 | December 1963 (Oh What A Night) (Seasons/Jobete, ASCAP) 51                               | Get Up And Boogie (Midson, ASCAP) 5 | I Want To Stay With You (Irving BMI) 5        | I Want You (Almo Jobete, ASCAP) 28     | Kiss And Say Goodbye (Nattaham Blackwood BMI) 19 | Let Her In (Midson, ASCAP) 96                    | Let It Shine (Lght BMI) 30    | Let Your Love Flow (Loaves and Fishes BMI) 54 | Livin' For The Weekend (Mighty Three BMI) 74  | Lonely Night (Angel Face) (Don Kirshner, BMI) 35 | Lonely Teardrops (Merrimack, BMI) 60             | Lookin' Out For #1 (Ranback/Top Soil, BMI) 2 | Love Hangover (Jobete, ASCAP) 85             | Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP) 29 | Love Is Alive (Warner Bros. ASCAP) 18                            | Right Back Where We Started From (ATV Universal Songs BMI) 34 | Rock And Roll Love Letter (Black Sheep, BMI) 88               | Save Your Kisses For Me (Tony Hiller, ASCAP) 22 | Shannon (Blendingwell, ASCAP) 83                | Show Me The Way (Almo/Fram Dee ASCAP) 44 | Shout It Out Loud (Cage Americana Rock Steady, ASCAP) 21 | Silly Love Songs (MPL Communications, BMI) 1             | Sixteen Tons (Umchappel/Elvis Presley, BMI) 90 | Still Crazy After All These Years (Paul Simon, BMI) 45 | Strange Magic (Unart/Jer. BMI) 14                      | Sweet Love (Jobete-Commodores, ASCAP) 46 | Tryin' To Get The Feeling Again (Warner/Tamperlane Upward Spiral, BMI) 10 |   |
| Better Days (Rumanian Pickleworks, Columbia/New York Times, BMI) 71         | Don't Pull Your Love, Then You Can Tell Me Goodbye (ABC Dunhill, BMI/Acuti Rose, BMI) 47 | Get Up And Boogie (Midson, ASCAP) 5 | I Want To Stay With You (Irving BMI) 5        | I Want You (Almo Jobete, ASCAP) 28     | Kiss And Say Goodbye (Nattaham Blackwood BMI) 19 | Let Her In (Midson, ASCAP) 96                    | Let It Shine (Lght BMI) 30    | Let Your Love Flow (Loaves and Fishes BMI) 54 | Livin' For The Weekend (Mighty Three BMI) 74  | Lonely Night (Angel Face) (Don Kirshner, BMI) 35 | Lonely Teardrops (Merrimack, BMI) 60             | Lookin' Out For #1 (Ranback/Top Soil, BMI) 2 | Love Hangover (Jobete, ASCAP) 85             | Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP) 29 | Love Is Alive (Warner Bros. ASCAP) 18                            | Right Back Where We Started From (ATV Universal Songs BMI) 34 | Rock And Roll Love Letter (Black Sheep, BMI) 88               | Save Your Kisses For Me (Tony Hiller, ASCAP) 22 | Shannon (Blendingwell, ASCAP) 83                | Show Me The Way (Almo/Fram Dee ASCAP) 44 | Shout It Out Loud (Cage Americana Rock Steady, ASCAP) 21 | Silly Love Songs (MPL Communications, BMI) 1             | Sixteen Tons (Umchappel/Elvis Presley, BMI) 90 | Still Crazy After All These Years (Paul Simon, BMI) 45 | Strange Magic (Unart/Jer. BMI) 14                      | Sweet Love (Jobete-Commodores, ASCAP) 46 | Tryin' To Get The Feeling Again (Warner/Tamperlane Upward Spiral, BMI) 10 |   |
| Bohemian Rhapsody (B. Feldman/As. Trident, ASCAP) 27                        | Dream On (Frank Connelly/Daksel, BMI) 97   | Get Up And Boogie (Midson, ASCAP) 5 | I Want To Stay With You (Irving BMI) 5        | I Want You (Almo Jobete, ASCAP) 28     | Kiss And Say Goodbye (Nattaham Blackwood BMI) 19 | Let Her In (Midson, ASCAP) 96                    | Let It Shine (Lght BMI) 30    | Let Your Love Flow (Loaves and Fishes BMI) 54 | Livin' For The Weekend (Mighty Three BMI) 74  | Lonely Night (Angel Face) (Don Kirshner, BMI) 35 | Lonely Teardrops (Merrimack, BMI) 60             | Lookin' Out For #1 (Ranback/Top Soil, BMI) 2 | Love Hangover (Jobete, ASCAP) 85             | Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP) 29 | Love Is Alive (Warner Bros. ASCAP) 18                            | Right Back Where We Started From (ATV Universal Songs BMI) 34 | Rock And Roll Love Letter (Black Sheep, BMI) 88               | Save Your Kisses For Me (Tony Hiller, ASCAP) 22 | Shannon (Blendingwell, ASCAP) 83                | Show Me The Way (Almo/Fram Dee ASCAP) 44 | Shout It Out Loud (Cage Americana Rock Steady, ASCAP) 21 | Silly Love Songs (MPL Communications, BMI) 1             | Sixteen Tons (Umchappel/Elvis Presley, BMI) 90 | Still Crazy After All These Years (Paul Simon, BMI) 45 | Strange Magic (Unart/Jer. BMI) 14                      | Sweet Love (Jobete-Commodores, ASCAP) 46 | Tryin' To Get The Feeling Again (Warner/Tamperlane Upward Spiral, BMI) 10 |   |
| Boogie Fever (Perren Vibes, ASCAP/Bull Fen, BMI) 4                          | Falling Apart At The Seams (Almo Macaulay/ASCAP) 49                                      | Get Up And Boogie (Midson, ASCAP) 5 | I Want To Stay With You (Irving BMI) 5        | I Want You (Almo Jobete, ASCAP) 28     | Kiss And Say Goodbye (Nattaham Blackwood BMI) 19 | Let Her In (Midson, ASCAP) 96                    | Let It Shine (Lght BMI) 30    | Let Your Love Flow (Loaves and Fishes BMI) 54 | Livin' For The Weekend (Mighty Three BMI) 74  | Lonely Night (Angel Face) (Don Kirshner, BMI) 35 | Lonely Teardrops (Merrimack, BMI) 60             | Lookin' Out For #1 (Ranback/Top Soil, BMI) 2 | Love Hangover (Jobete, ASCAP) 85             | Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP) 29 | Love Is Alive (Warner Bros. ASCAP) 18                            | Right Back Where We Started From (ATV Universal Songs BMI) 34 | Rock And Roll Love Letter (Black Sheep, BMI) 88               | Save Your Kisses For Me (Tony Hiller, ASCAP) 22 | Shannon (Blendingwell, ASCAP) 83                | Show Me The Way (Almo/Fram Dee ASCAP) 44 | Shout It Out Loud (Cage Americana Rock Steady, ASCAP) 21 | Silly Love Songs (MPL Communications, BMI) 1             | Sixteen Tons (Umchappel/Elvis Presley, BMI) 90 | Still Crazy After All These Years (Paul Simon, BMI) 45 | Strange Magic (Unart/Jer. BMI) 14                      | Sweet Love (Jobete-Commodores, ASCAP) 46 | Tryin' To Get The Feeling Again (Warner/Tamperlane Upward Spiral, BMI) 10 |   |
| Can't Hide Love (Alexscar Unichappel, BMI) 98                               | High Out Of Time (Screen Gems Columbia, BMI/Colgems) 86                                  | Get Up And Boogie (Midson, ASCAP) 5 | I Want To Stay With You (Irving BMI) 5        | I Want You (Almo Jobete, ASCAP) 28     | Kiss And Say Goodbye (Nattaham Blackwood BMI) 19 | Let Her In (Midson, ASCAP) 96                    | Let It Shine (Lght BMI) 30    | Let Your Love Flow (Loaves and Fishes BMI) 54 | Livin' For The Weekend (Mighty Three BMI) 74  | Lonely Night (Angel Face) (Don Kirshner, BMI) 35 | Lonely Teardrops (Merrimack, BMI) 60             | Lookin' Out For #1 (Ranback/Top Soil, BMI) 2 | Love Hangover (Jobete, ASCAP) 85             | Love In The Shadows (Don Kirshner, BMI/Kirshner Songs, ASCAP) 29 | Love Is Alive (Warner Bros. ASCAP) 18                            | Right Back Where We Started From (ATV Universal Songs BMI) 34 | Rock And Roll Love Letter (Black Sheep, BMI) 88               | Save Your Kisses For Me (Tony Hiller, ASCAP) 22 | Shannon (Blendingwell, ASCAP) 83                | Show Me The Way (Almo/Fram Dee ASCAP) 44 | Shout It Out Loud (Cage Americana Rock Steady, ASCAP) 21 | Silly Love Songs (MPL Communications, BMI) 1             | Sixteen Tons (Umchappel/Elvis Presley, BMI) 90 | Still Crazy After All These Years (Paul Simon, BMI) 45 | Strange Magic (Unart/Jer. BMI) 14                      | Sweet Love (Jobete-Commodores, ASCAP) 46 | Tryin' To Get The Feeling Again (Warner/Tamperlane Upward Spiral, BMI) 10 |   |
| Come On Over (Casseroie, Flamm, BMI) 36                                     | Hurt (Miller, ASCAP) 30  | Get Up And Boogie (Midson, ASCAP) 5 | I Want To Stay With You (Irving BMI) 5        | I Want You (Almo Jobete, ASCAP) 28     | Kiss And Say Goodbye (Nattaham Blackwood BMI) 19 | Let Her In (Midson, ASCAP) 96                    | Let It Shine (Lght BMI) 30    | Let Your Love Flow (Loaves and Fishes BMI) 54 | Livin' For The Weekend (Mighty Three BMI) 74  |  |  |  |  |  |  |   |   |   |   |  |  |  |  |  |  |  |   |   |

# HOTSHOTS!



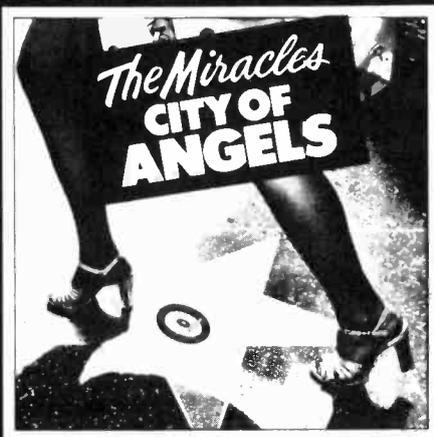
## THE TEMPTATIONS

**"Up The Creek Without A Paddle" (G7150F)**  
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**"Wings Of Love" (G971 S1)**



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2nd hit single from the LP  
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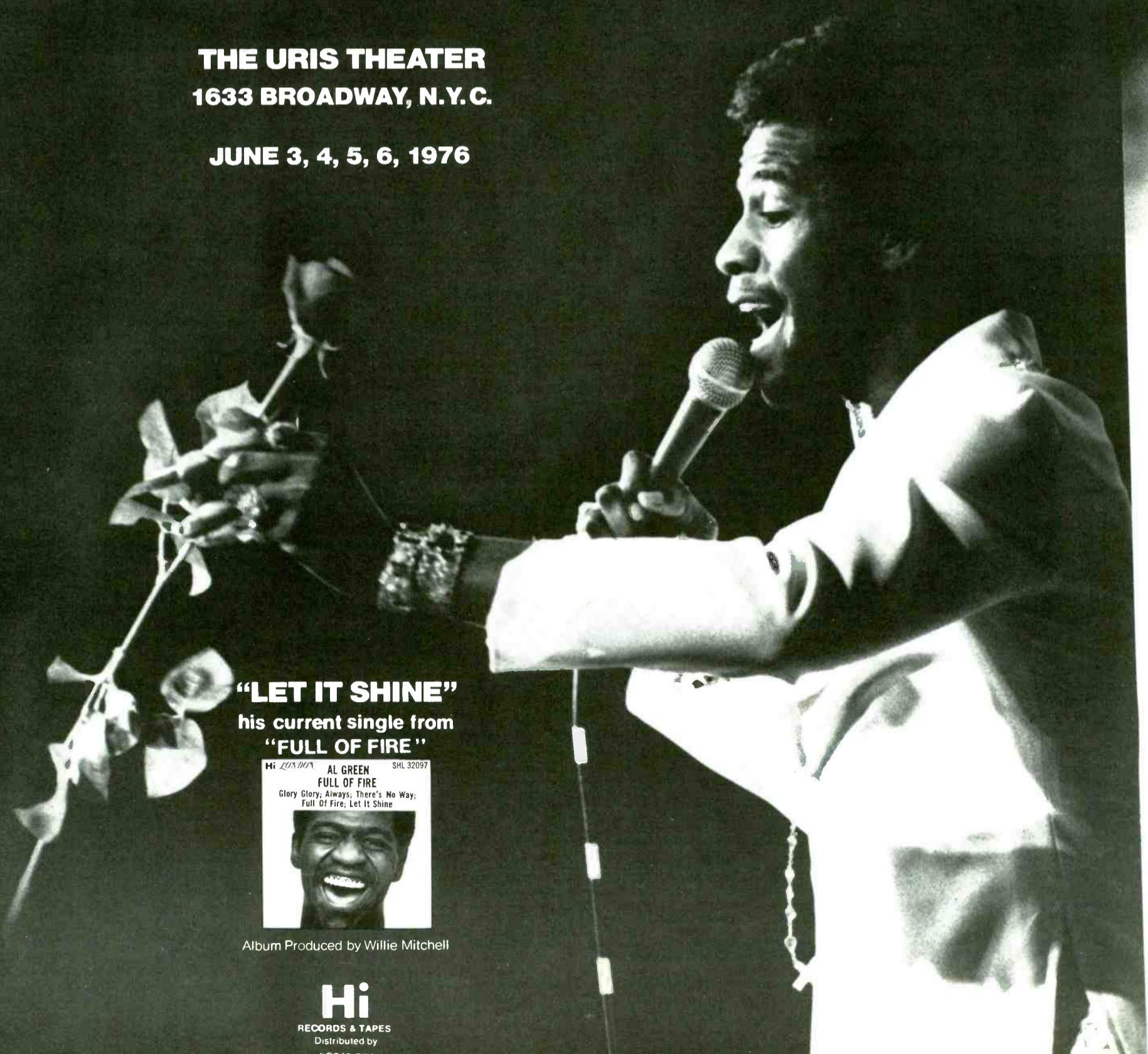
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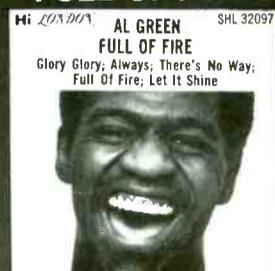
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**"LET IT SHINE"**  
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**"FULL OF FIRE"**



Album Produced by Willie Mitchell

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)  | SUGGESTED LIST PRICE |           |         |          |          | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>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       | 52        | 16             | CAROLE KING<br>Thoroughbred<br>Ode SP 77034 (A&M)                                       | 6.98                 |           | 7.98    | 7.98     |          |           |           | 137            | 96   | 34   | JOHN DENVER<br>WindSong<br>RCA APL 1-1183  | 6.98      |         | 7.95     | 7.95     |              |  |     | 170 | 150       | 35   | BAY CITY ROLLERS<br>Arista AL 4049  | 6.98 |       | 7.98  | 7.98 |      |  |  |  |
| 107       | 79        | 14             | LYNYRD SKYNYRD<br>Gimme Back My Bullets<br>MCA 2170                                     | 6.98                 |           | 7.98    | 7.98     |          |           |           | 138            | 114  | 24   | PAUL ANKA<br>Times Of Your Life<br>United Artists UA-LA569-G                                   | 6.98      |         | 7.98     | 7.98     |              |  |     | 171 | NEW ENTRY | THE BEATLES<br>(White Album)<br>Apple SWB 101 (Capitol)                    | 12.98   |      | 13.98 | 13.98 |      |      |  |  |  |
| 109       | 85        | 12             | SMOKEY ROBINSON<br>Smokey's Family Robinson<br>Tania 16-341 S1 (Motown)                 | 6.98                 |           | 7.98    | 7.98     |          |           |           | 139            | 107  | 10   | AL GREEN<br>Full Of Fire<br>Hi HSL 32097 (London)  | 6.98      |         | 7.98     | 7.98     |              |  |     | 172 | NEW ENTRY | CRUSADERS<br>Those Southern Knights<br>ABC Blue Thumb BTSD 6024            | 6.98  |      | 7.95  | 7.95  |      |      |  |  |  |
| 110       | 105       | 57             | AEROSMITH<br>Toys In The Attic<br>Columbia PC 33479                                     | 6.98                 | 7.98      | 7.98    | 7.98     | 7.98     |           |           | 140            | 93   | 18   | JANIS IAN<br>Aftertones<br>Columbia PC 33919   | 6.98      | 7.98    | 7.98     | 7.98     |              |  |     | 173 | NEW ENTRY | ROY BUCHANAN<br>A Street Called Straight<br>Atlantic SD 18170              | 6.98  |      | 7.97  | 7.97  |      |      |  |  |  |
| 111       | 108       | 129            | JOHN DENVER<br>Greatest Hits<br>RCA CPL 0374  | 6.98                 |           | 7.95    | 7.95     |          |           |           | 141            | 94   | 26   | O'JAYS<br>Family Reunion<br>Phila. Intl. PZ 33807 (Epic/Columbia)                              | 6.98      | 7.98    | 7.98     | 7.98     |              |  |     | 174 | 151       | 23   | TOM SCOTT<br>New York Connection<br>Ode SP 77033 (A&M)  | 6.98 |       | 7.98  | 7.98 |      |  |  |  |
| 112       | 111       | 45             | JEFFERSON STARSHIP<br>Red Octopus<br>Grant BFL1-0999 (RCA)                              | 6.98                 | 7.98      | 7.95    | 7.95     | 7.95     |           |           | 142            | 142  | 20   | ARCHIE BELL & THE DRELLS<br>Top PZ 33844 (Epic/Columbia)                                       | 6.98      |         | 7.98     | 7.98     |              |  |     | 175 | 154       | 15   | BARRY WHITE<br>Let The Music Play<br>20th Century T 502   | 6.98 |       | 7.98  | 98   |      |  |  |  |
| 113       | 86        | 18             | M.U. THE BEST OF JETHRO TULL<br>Chrysalis CHR 1078 (Warner Bros.)                       | 6.98                 |           | 7.97    | 7.97     |          |           |           | 143            | NEW ENTRY                                      | C.W. McCALL<br>Wilderness<br>Polydor PD 6069 | 6.98   |           | 7.98    | 7.98     |          |              |  | 176 | 176 | 21        | BACHMAN-TURNER OVERDRIVE<br>Head On<br>Mercury SRM 1-1067 (Phonogram)      | 6.98  |      | 7.95  | 7.95  | 7.95 |      |  |  |  |
| 115       | 115       | 28             | GROVER WASHINGTON JR.<br>Feels So Good<br>Kudu KU 24 S1 (Motown)                        | 6.98                 |           | 7.98    | 7.98     |          |           |           | 144            | 146  | 28   | SEALS & CROFTS<br>Greatest Hits<br>Warner Bros. BS 2886  | 6.98      |         | 7.97     | 7.97     |              |  |     | 177 | 169       | 75   | AEROSMITH<br>Get Your Wings<br>Columbia PC 32847  | 6.98 | 7.98  | 7.98  | 7.98 | 7.98 |  |  |  |
| 121       | 99        | 26             | FOUR SEASONS<br>Who Loves You<br>Warner Bros./Curb BS 2900                              | 6.98                 |           | 7.97    | 7.97     |          |           |           | 145            | 147  | 16   | ELVIS PRESLEY<br>A Legendary Performer,<br>Volume 2<br>RCA CPL 1-1349                          | 7.98      |         | 8.95     | 8.95     |              |  |     | 178 | 170       | 12   | BARBRA STREISAND<br>Classical Barbra<br>Columbia M 33452  | 6.98 |       | 7.98  | 7.98 |      |  |  |  |
| 123       | 123       | 5              | THREE DOG NIGHT<br>American Pastime<br>ABC ABCD 928                                     | 6.98                 |           | 7.95    | 7.95     |          |           |           | 146            | 148  | 6  | STATUS QUO<br>Capitol ST 11509   | 6.98      |         | 7.98     | 7.98     |              |  |     | 179 | 159       | 6  | HANK CRAWFORD<br>I Hear A Symphony<br>Kudu KU 26 S1 (Motown)                                    | 6.98 |       | 7.98  | 7.98 |      |  |  |  |
| 125       | 125       | 6              | PETER FRAMPTON<br>Frampton<br>A&M SP 4512   | 6.98                 |           | 7.98    | 7.98     |          |           |           | 147            | 152  | 3  | WILLIE NELSON<br>Live<br>RCA APL 1-1487  | 6.98      |         | 7.95     | 7.95     |              |  |     | 180 | 163       | 44   | SWEET<br>Desolation Boulevard<br>Capitol ST 11395   | 6.98 |       | 7.98  | 7.98 |      |  |  |  |
| 126       | 118       | 28             | DONALD BYRD<br>Places And Spaces<br>Blue Note BN-LA549-G (United Artists)               | 6.98                 |           | 7.98    | 7.98     |          |           |           | 148            | 148  | 6  | STATUS QUO<br>Capitol ST 11509   | 6.98      |         | 7.98     | 7.98     |              |  |     | 181 | 186       | 2  | STEVE GOODMAN<br>Words We Can Dance To<br>Elektra 7E 1060                                       | 6.98 |       | 7.97  | 7.97 |      |  |  |  |
| 127       | 131       | 7              | JEAN-LUC PONTY<br>Aurora<br>Atlantic SD 18165   | 6.98                 |           | 7.97    | 7.97     |          |           |           | 149            | 152  | 3  | WILLIE NELSON<br>Live<br>RCA APL 1-1487  | 6.98      |         | 7.95     | 7.95     |              |  |     | 182 | 162       | 15   | BARRY LYNDON/ORIGINAL<br>SOUNDTRACK RECORDING<br>Warner Bros. BS 2903                           | 6.98 |       | 7.97  | 7.97 |      |  |  |  |
| 129       | 129       | 9              | AL DIMEOLA<br>Land Of The Midnight Sun<br>Columbia PC 34074                             | 6.98                 |           | 7.98    | 7.98     |          |           |           | 150            | 161  | 4  | NANCY WILSON<br>This Mother's Daughter<br>Capitol ST 11518                                     | 6.98      |         | 7.98     | 7.98     |              |  |     | 183 | NEW ENTRY | PAUL McCARTNEY & WINGS<br>Band On The Run<br>Apple SD 3415 (Capitol)       | 6.98  |      | 7.98  | 7.98  |      |      |  |  |  |
| 132       | 132       | 7              | BILLY COBHAM<br>Life & Times<br>Atlantic SD 18166                                       | 6.98                 |           | 7.97    | 7.97     |          |           |           | 151            | 113  | 12   | CREEDENCE CLEARWATER<br>REVIVAL<br>Chronicle<br>Fantasy CCR-2                                  | 6.98      |         | 7.98     | 7.98     |              |  |     | 184 | NEW ENTRY | TOWER OF POWER<br>Live And In Living Color<br>Warner Bros. BS 2924         | 6.98  |      | 7.97  | 7.97  |      |      |  |  |  |
| 133       | 92        | 17             | EDDIE KENDRICKS<br>He's A Friend<br>Tania 16-343 S1 (Motown)                            | 6.98                 |           | 7.98    | 7.98     |          |           |           | 152            | 138  | 62   | JANIS IAN<br>Between The Lines<br>Columbia PC 33394  | 6.98      | 7.98    | 7.98     | 7.98     |              |  |     | 185 | NEW ENTRY | JOHN MILES<br>Rebel<br>London PS 669                                       | 6.98  |      | 7.95  | 7.95  |      |      |  |  |  |
| 135       | 128       | 48             | BEE GEES<br>Main Course<br>RSO SO 4807 (Atlantic)                                       | 6.98                 |           | 7.97    | 7.97     |          |           |           | 153            | 95   | 9  | KINGFISH<br>Round RX LA564 G (United Artists)  | 6.98      |         | 7.98     | 7.98     |              |  |     | 186 | NEW ENTRY | HEAD EAST<br>Get Yourself Up<br>A&M SP 4579                                | 6.98  |      | 7.98  | 7.98  |      |      |  |  |  |
| 136       | 101       | 15             | WING & A PRAYER<br>FIFE & DRUM CORPS<br>Baby Face<br>Wing & A Prayer HS 3025 (Atlantic) | 6.98                 |           | 7.97    | 7.97     |          |           |           | 154            | 134  | 11   | MARIA MULDAUR<br>Sweet Harmony<br>Warner/Reprise MS 2235                                       | 6.98      |         | 7.97     | 7.97     |              |  |     | 187 | 175       | 16   | PURE PRAIRIE LEAGUE<br>If The Shoe Fits<br>RCA APL 1 1247                                       | 6.98 | 7.98  | 7.95  | 7.95 | 7.95 |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 155            | 124  | 68   | DAVID BOWIE<br>The Rise & Fall<br>Of Ziggy Stardust<br>(Spiders From Mars)<br>RCA LSP 4702     | 6.98      |         | 7.95     | 7.95     |              |  |     | 188 | 198       | 2  | MARTHA VELEZ<br>Escape From Babylon<br>Sire SASD 7515 (ABC)                                     | 6.98 |       | 7.95  | 7.95 |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 156            | 120  | 15   | JOURNEY<br>Look Into The Future<br>Columbia PC 33904   | 6.98      |         | 7.98     | 7.98     |              |  |     | 189 | 191       | 3  | ASHFORD & SIMPSON<br>Come As You Are<br>Warner Bros. BS 2858                                    | 6.98 |       | 7.97  | 7.97 |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 157            | 137  | 22   | JOHN KLEMMER<br>Touch<br>ABC ABCD 922  | 6.98      |         | 7.95     | 7.95     |              |  |     | 190 | NEW ENTRY | CAMEL<br>Moonmadness<br>Janus JXS 7024                                     | 6.94  |      | 7.95  | 7.95  |      |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 158            | 168  | 6  | ONE FLEW OVER<br>THE CUCKOO'S NEST/<br>Original Motion Picture<br>Soundtrack<br>Fantasy F 9500 | 6.98      |         | 7.95     | 7.95     |              |  |     | 191 | 181       | 24   | HAROLD MELVIN &<br>THE BLUE NOTES<br>Wake Up Everybody<br>Phila. Intl. PZ 33808 (Epic/Columbia) | 6.98 | 7.98  | 7.98  | 7.98 |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 159            | 164  | 4  | THE DON HARRISON BAND<br>Atlantic SD 18174   | 6.98      |         | 7.97     | 7.97     |              |  |     | 192 | 194       | 2  | STANKY BROWN GROUP<br>Our Pleasure To Serve You<br>Sire SASD 7516 (ABC)                         | 6.98 |       | 7.95  | 7.95 |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 160            | 140  | 16   | BE BOP DELUXE<br>Sunburst Finish<br>Harvest ST 11478 (Capitol)                                 | 6.98      |         | 7.98     | 7.98     |              |  |     | 193 | 190       | 268  | CAROLE KING<br>Tapestry<br>Ode SP 77009 (A&M)   | 6.98 |       | 7.98  | 7.98 | 7.98 |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 161            | 145  | 17   | LOGGINS & MESSINA<br>Native Son<br>Columbia PC 33578   | 6.98      | 7.98    | 7.98     | 7.98     |              |  |     | 194 | 171       | 12   | JOHNNY WINTER<br>Captured Live<br>Blue Sky PZ 33944 (Columbia/Epic)                             | 6.98 |       | 7.98  | 7.98 |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 162            | 167  | 8  | CHARLES EARLAND<br>Odyssey<br>Mercury SRM 1-1049 (Phonogram)                                   | 6.98      |         | 7.95     | 7.95     |              |  |     | 195 | 197       | 35   | PINK FLOYD<br>Wish You Were Here<br>Columbia PC 33453   | 6.98 | 7.98  | 7.98  | 7.98 | 7.98 |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 163            | 166  | 13   | BRECKER BROTHERS<br>Back To Back<br>Arista AL 4061   | 6.98      | 7.98    | 7.98     | 7.98     | 7.98         |  |     | 196 | 153       | 30   | DONNA SUMMER<br>Love To Love You Baby<br>Gass OCLP 5003 (Casablanca)                            | 6.98 |       | 7.98  | 7.98 |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 164            | 156  | 7  | MAC DAVIS<br>Forever Lovers<br>Columbia PC 34105   | 6.98      | 7.98    | 7.98     | 7.98     |              |  |     | 197 | NEW ENTRY | HALL & OATES<br>Abandoned Luncheonette<br>Atlantic SD 7269                 | 6.98  |      | 7.97  | 7.97  |      |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 165            | 136  | 9  | WISHBONE ASH<br>Locked In<br>Atlantic SD 18164   | 6.98      |         | 7.97     | 7.97     |              |  |     | 198 | NEW ENTRY | IAN HUNTER<br>All American Alien Boy<br>Columbia PC 34142                  | 6.98  |      | 7.98  | 7.98  |      |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 166            | 173  | 16   | JOAN BAEZ<br>From Every Stage<br>A&M SP 3704   | 7.98      |         | 9.98     | 9.98     |              |  |     | 199 | NEW ENTRY | GRAM PARSONS/FLYING<br>BURRITO BROTHERS<br>Sleepless Nights<br>A&M SP 4578 | 6.98  |      | 7.98  | 7.98  |      |      |  |  |  |
|           |           |                |   |                      |           |         |          |          |           |           | 167            | 173  | 16   | JOAN BAEZ<br>From Every Stage<br>A&M SP 3704   | 7.98      |         | 9.98     | 9.98     |              |  |     | 200 | 196       | 43   | KC & THE SUNSHINE BAND<br>TK 603  | 6.98 |       | 7.98  | 7.98 |      |  |  |  |

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

|                                  |                                      |                                      |  |                            |   |
|----------------------------------|--------------------------------------|--------------------------------------|--|----------------------------|---|
| Aerosmith.....52, 177            | Eric Carmen.....86                   | Marvin Gaye.....5                    | Loggins & Messina.....161                | Return To Forever.....39   | Steven Stills.....82                    |
| Paul Anka.....138                | Cate Brothers.....167                | J. Geils.....76                      | Paul McCartney & Wings.....183           | Rhythm Heritage.....65     | Barbra Streisand.....178                |
| America.....15, 43               | Harry Chapin.....54                  | Genesis.....31                       | Barry Manilow.....46                     | Styx.....101               | Styx.....101                            |
| Ashford & Simpson.....189        | Chicago.....58                       | Steve Goodman.....46                 | Melissa Manchester.....83                | Vicki Sue Robinson.....102 | Donna Summer.....26, 196                |
| Roy Ayers.....104                | Joe Cocker.....99                    | Al Green.....181                     | Manhattans.....84                        | Rolling Stones.....1       | Supremes.....78                         |
| Bachman-Turner.....176           | Natalie Cole.....119                 | Henry Gross.....73                   | Bob Marley.....29                        | Diana Ross.....10          | Sweet.....80, 180                       |
| Bad Co.....32                    | Billy Cobham.....132                 | Daryl Hall & John Oates.....37, 197  | C.W. McCall.....143                      | Rufus.....45               | Sylvers.....85                          |
| Joan Baez.....168                | William Boots Collins.....134        | Emmylou Harris.....87                | John Miles.....185                       | Todd Rundgren.....130      | Johnnie Taylor.....60                   |
| Bay City Rollers.....49, 170     | Commodores.....91                    | Don Harrison.....159                 | Melba Moore.....145                      | Rush.....72                | Temptations.....25                      |
| Beatles.....171                  | Chick Corea.....69                   | Heart.....108                        | Nazareth.....154                         | Leon & Mary Russell.....64 | Thin Lizzy.....31                       |
| Be Bop Deluxe.....160            | Hank Crawford.....179                | Head East.....186                    | Nektar.....93                            | Three Dog Night.....65     | Tower Of Power.....123                  |
| Be Gees.....135                  | Crusaders.....172                    | Dr. Hook.....116                     | Nickelback.....66, 149                   | Santana.....13             | Trammps.....94                          |
| Archie Bell & The Drells.....142 | Creedence Clearwater Revival.....151 | Ian Hunter.....116                   | Ted Nugent.....56                        | Boyz Scaggz.....21         | John Travolta.....162                   |
| Bellamy Brothers.....120         | Charlie Daniels Band.....67          | Jefferson Starship.....198           | Laura Nyro.....74                        | Paul Simon.....51          | Robin Trower.....48                     |
| George Benson.....30             | Mac Davis.....165                    | Waylon Jennings/Willie Nelson.....50 | O'Jays.....141                           | Neil Sedaka.....124        | Tubes.....98                            |
| Elvin Bishop.....18              | John Denver.....111, 137             | Janis Ian.....140, 152               | Osmonds.....62                           | Bob Seger.....59           | Thelma Houston.....113                  |
| Blackbyrds.....16                | Al DiMeola.....129                   | Bros. Johnson.....11                 | Oskars.....77                            | Silver Convention.....23   | Van McCoy.....128                       |
| David Bowie.....57, 155          | Doobie Brothers.....8                | Elton John.....9, 103                | Outlaws.....36                           | Paul Simon.....51          | Rick Wakeman.....85                     |
| Brass Construction.....12        | Bob Dylan.....48                     | Olivia Newton-John.....19            | Parliament.....17                        | Lynyrd Skynyrd.....107     | Joe Walsh.....128                       |
| Stanky Brown.....192             | Charles Earland.....163              | Journey.....156                      | Alan Parsons.....105                     | Lonnie Liston Smith.....81 | Grover Washington Jr.....22             |
| Recker Brothers.....164          | Eagles.....6, 71                     | Eddie Kendricks.....133              | Gram Parsons/Flying Burrito Bros.....199 | Phoebe Snow.....92         | Phoebe Snow.....92                      |
| Roy Buchanan.....173             | Earth, Wind & Fire.....53            | Carole King.....106, 193             | Michael Pinder.....144                   | John David Souther.....117 | SOUNDTRACKS/ORIGINAL CASTS              |
| Donald Byrd.....126              | E.L.O.....42                         | Kingfish.....153                     | Pink Floyd.....197                       | Barry Lyndon.....182       | One Flew Over The Cuckoo's Nest.....158 |
| Camel.....190                    | Fleetwood Mac.....7                  | Kiss.....20                          | Jean-Luc Ponty.....127                   | Starcastle.....95          | Wings.....2                             |
| Captain & Tennille.....27, 97    | Foghat.....47                        | John Klemmer.....157                 | Elvis Presley.....79, 147                | Steely Dan.....96          | Wishbone Ash.....166                    |
| Glen Campbell.....63             | Fools Gold.....122                   | Kool & The Gang.....70               | Flora Purim.....68                       | Rod Stewart.....131        | Gary Wright.....28                      |
|                                  | Four Seasons.....121                 | Led Zepplin.....4, 89                | Pure Prairie League.....187              | Status Quo.....148         | Jesse Colin Young.....34                |
|                                  | Peter Frampton.....3, 125            | Ramsey Lewis.....169                 | Queen.....14                             |                            |   |
|                                  | Maynard Ferguson.....75              | Nils Lofgren.....38                  | Helen Reddy.....118                      |                            |   |

# WE'LL TAKE 13 FROM COLUMN A

| THIS WEEK | ARTISTS<br>Title<br>Label Number (Dist. Label)                                 |
|-----------|--|
| 1         | <b>ROLLING STONES</b><br>Black And Blue<br>Rolling Stones COC 79104 (Atlantic) |
| 2         | <b>WINGS AT THE SPEED OF SOUND</b><br>Capitol SW 11525                         |
| 3         | <b>PETER FRAMPTON</b><br>Frampton Comes Alive<br>A&M SP 2292                   |
| 4         | <b>LED ZEPPELIN</b><br>Presence<br>Swan Song SS 8416 (Atlantic)                |
| 5         | <b>MARVIN GAYE</b><br>I Want You<br>Tamla Motown                               |
| 6         | <b>EAGLES</b><br>Their Greatest Hits 1971-1975<br>A&M ZE 1052                  |
| 7         | <b>FLEETWOOD MAC</b><br>Warner Bros. BS 2226                                   |
| 8         | <b>DOOBIE BROTHERS</b><br>Takin' It To The Streets<br>Warner Bros. BS 2899     |
| 9         | <b>ELTON JOHN</b><br>Here And There<br>MCA 2197                                |
| 10        | <b>DIANA ROSS</b><br>Motown MG-861 S1  |
| 11        | <b>BROTHERS JOHNSON</b><br>Look Out For #1<br>A&M SP 4567                      |
| 12        | <b>BRASS CONST.</b><br>United Artists  |
| 13        | <b>SAM</b><br>F  |

Ask any record retailer which albums are the real heavy sellers. Chances are, he'll point to the first column of *Billboard's* album chart: the Top 35.

At the present moment, 13 of these 35 heavies—an intimidating 37%—come from one place:

The Warner-Elektra-Atlantic family of labels.

Another eyebrow-raiser: WEA has five of the top 10 albums. 50% of the very very best sellers in America.

Flip through some old *Billboards* and you'll see that WEA could have taken an ad much like this one just about any week this year.

Business as Usual at the world's mightiest record group: Warner Bros. Records, Elektra Records, Atlantic Records and the dazzlingly efficient WEA Distribution machine.

## FTC Consent Orders Affect 2 Firms

WASHINGTON—The FTC has approved consent orders prohibiting resale price fixing of audio products sold by United Audio Products, Inc., Mt. Vernon, N.Y., and Nikko Electric Corp. of America, Van Nuys, Calif.

The consent orders, which do not constitute admission of guilt, also prohibit the named marketers from suggesting retail prices for a two-year period, and ban refusal to sell to discounter dealers, or deny them earned co-op advertising allowances.

The orders additionally bar United Audio and Nikko Electric from requiring their dealers to report price-cutters, or imposing customers restrictions on dealers. Also, the firms must reinstate certain dealers previously terminated; maintain for three years a file of all records of refusals to sell to dealers, and take action (including terminations) against violators.

The complaints leading to the FTC action allege that among other things, the two firms have fixed re-

sale prices on their high fidelity audio components, and restricted the customers to whom their dealers could resell the products. The effects allegedly were to eliminate competition and inflate prices paid by consumers.

## Solos Study Cable Fees

• Continued from page 8

subcommittee on Courts, Civil Liberties and the Administration of Justice would allow U.S. Appeals Court review of a disputed rate.

The Senate bill permits court appeal only if something is suspect about the way the tribunal reaches a rate decision. The House subcommittee proposal would let the U.S. Appeals court rule on the basis of the factual record accumulated by the tribunal during the rate review.

Kastenmeier endorses the change. He believes Congress "would not be disposed to hear complaints on rates," as the Senate bill's veto procedure would require. The veto provided in the Senate bill would also be called for on disputes over statutory rates for jukeboxes, music recordings and the Public Broadcasting System.

The Senate bill would have a sliding scale of revenue percentages from 1 1/2% to 2 1/2% on gross revenue earned by cable tv systems from subscriber fees, depending on the size of the system. The new formula would be based only on percentages of revenue from cable tv imports of distant stations, depending on the number of imports.

The cable tv royalty rate would get tribunal review every five years, instead of the Senate bill's 10-year span, starting in 1980. Also, a cable tv rate review could be called whenever the "base rate" is drastically changed. Or when national inflation affects the situation.

The cable tv royalty pool will be shared by owners of movie, music and other copyrighted materials with legitimate claims. The revision bill would allow the parties in interest to reach agreement on shares, without antitrust violation. If they can't agree, the tribunal will again be summoned to divide the funds among the claimants.

The Tribunal's right to change statutory rates set by Congress is expected to bring on court challenges by strict constitutionalists.

## RSO In a Pact With Polydor

LOS ANGELES—Polydor Inc. will manufacture, market and distribute recorded product for RSO Records, effective immediately.

Agreement was announced jointly by Al Coury, president of RSO, and Irwin Steinberg, president of the Polygram Record Group and Polydor, Inc.

Coury will handle a&r, managerial and promotional activities for RSO in conjunction with Polydor department heads and executives.

RSO acts include the Bee Gees and Eric Clapton, with other properties including a variety of soundtracks produced by the Stigwood motion picture division.

RSO was distributed in this country through Atlantic Records. It has been distributed by Polydor on an international basis.

First release on RSO comes during the first two weeks of June and will include the Bee Gees.

## Fiesta Palace Policy a Success

• Continued from page 57

has incorporated better service and "excellent cuisine" to lure the customers. He knows there are many class A restaurants in the city, consequently his efforts to upgrade the quality of food with shows. "The Mexicans who do dine out are very sophisticated, consequently they know what they want. We are attempting to condition them to want this combination 12 months out of the year," he emphasizes.

Perhaps one of the biggest problems in conditioning the Mexicans to accept this combination of dine and show is the sharing of tables. Heretofore it was unheard of to have a stranger sit down with other strangers. "But if they want something bad enough, they will 'sacrifice' a little comfort and privacy to get it," Zinser analyzes. This policy is necessary to jam the crowds in at certain times.

Overall, Zinser views the live entertainment scene as "very healthy" now and in the future. There are very few losers lately, he points out, and the list of repeats and never-before-seen attractions is bound to grow. The biggest amount comes from the recording ranks which is a definite indication of how the disk labels are pushing their rosters.

As for unknowns, Zinser concludes they're not entirely opposed to bringing them in to "build" for the future. Although, he admits it could prove costly if the guess as to what goes with the public doesn't pan out. He'll try this theory at least once during the year.

With the homegrown product, he'll give them as much exposure as possible. "We have many places in the hotel and we don't intend to shutter any of them," he optimistically prophesizes.

MARVIN FISHER

## LP Price War

• Continued from page 16

bearer to purchaser any Warner Bros. or Reprise LP up to \$6.98 list product for \$3.99. Several CBS pop titles are also offered at the \$3.99 price.

If it's any comfort to area retailers, a spokesman for Disc-O-Mat says, "We're comfortable with the margin of profit now, and won't be coming down any further."

## InsideTrack

According to several sources, the **Moody Blues** may reunite for a tour at the end of the year. . . . Rumors are floating around L.A. about plans to turn the old **Ciro's** nightclub on Sunset Strip into a major new rock show-place. **Ciro's** has been successfully operated by **Art Laboe** as a weekend oldies club. Laboe's, for the past three years. **Elmer Valentine**, of the **Roxy and Whisky**, denies he's part of any new **Ciro's** shift.

**Steve Gold** of **Far Out Productions**, manager of **War**, shaved his head completely bald as a surprise for several hundred guests at his party welcoming **Artie Mogull** as new president of **United Artists**. The gala was at the roof garden atop the West Hollywood high-rise where Gold lives.

The **Eagles**, with **Linda Ronstadt**, **Jackson Browne** and **Dan Fogelberg** guesting, played a benefit for the presidential campaign of California **Gov. Jerry Brown** May 14 at Capitol Center in Largo, Md. which was expected to raise \$100,000. . . . **Chicago** plays **Anaheim Convention Center** for **Gov. Brown** Monday (24) and will follow with another **Brown** benefit show to be announced. **Diane Clay** of **UA Records'** production department won a round-trip ticket to Hawaii for coming up with the **June Blue Note** sales plan.

**Neshui Ertegun** was presented with the **Golden Soccer Ball** by the **Royal Dutch Soccer Assn.**, after he presented them with a copy of soccer star **Pele's** "New World" film. Produced by the **New York Cosmos**, of which Ertegun is chairman of the board, the film shows historic footage of **Pele**. . . . **Patti Smith** is featured in the June issue of "Playgirl" via a long article. . . . **Albert King** has begun work on his new LP, with production by **Bert de Cotteaux**. . . . **DIR Broadcasting** is featuring a special two-hour taped "Conversation" with **Grace Slick** of the **Jefferson Starship** and **Dave Herman** of **WNEW**, set to air Sunday (23).

**BMI** and **SESAC** will be returning to **International MUSEXOP '76** in **New Orleans**, Sept. 8-11. . . . **Carlo Krahmer**, founder and head of **Esquire Records** in England, died April 20. He was a jazz pioneer who recorded many top British artists (**Cleo Laine**, **Ronnie Scott**, **John Dankworth**) and introduced many U.S. artists (**Miles Davis**, **John Coltrane**) to Britain through his lease license with **Prestige**. . . . **Julie Budd** sings the title song plus several others on the **ABC-TV** special, "The American Woman—Portraits Of Courage" on Thursday (20). . . . **Lou Christie** was reunited with his hit producer ("Lightning Strikes") **Charlie Calello** on his new session for **Epic Records**. . . . **Tavares** has embarked on its first major tour of Japan. . . . **Louis Wax**, father of publicist **Morton D. Wax** died, May 7. . . . **Daryl Hall** and **John Oates** embark on a two-week tour of **Great Britain** Tuesday (18). . . . **George David Weiss** was featured on the latest **AGAC** rap session on songwriting.

**Pure Prairie League** played to an estimated audience of 100,000 in Dallas at a benefit for **Goodwill Industries**. . . . **Mr. Father's Place** in **Roslyn, N.Y.**, introducing reggae night every Monday commencing May 31. Already

set to perform are **The Third World**, **Burning Spear**, **Martha Velez**, the **Shakers** and **Joe Higgs**. . . . Jazz organist **Jackie Davis** has been signed as music director for the **New Howdy Doody** tv syndicated shows. Tapings begin the first week in June in North Miami. . . . **Atlantic Records** has launched a major campaign for the new **Aretha Franklin** LP, "Sparkle," from the movie of the same name.

**Ray Barretto** will narrate and host Saturday's (29) "New York Illustrated" NBC-TV show devoted to salsa. Also performing on the show broadcast from the **Corso** nightclub in Manhattan are **Johnny Pacheco**, **Bobby Rodriguez y Compania**. . . . The sixth annual Summer-garden concert series at the **Museum of Modern Art** in **New York** opens June 4.

**CBS Records**, which has been shopping for expanded facilities for **Columbia** and **Epic** in **Los Angeles**, is being pitched by the former home of (unrelated) **Columbia Pictures**, now being operated as **Sunset Stage Studios**, an independent entertainment complex.

**Lou Dennis**, new **Warner Bros.** sales director, got a laminated commemorative sales graph from **WB** chairman **Mo Ostin**, showing how 1976 first quarter grosses nets almost doubled that of last year. . . . **Peter Duchin** was named music director of the 1976 **Democratic National Convention** in **New York**.

**Cory Lerios**, **Pablo Cruise** keyboardist, broke his ankle during some playful wrestling with a roadie in **Amarillo** but finished the tour in a wheelchair and cast. . . . **Captain & Tennille** are touring nationally. . . . **Chuck Mangione Quartet** has a new duo, bassist **Kim Derrigan** and reedman **Gregory Herbert**, who replaces **Gerry Niewood**, now an **A&M** solo artist too.

**Diana**, lady magician, has a new finale in which she makes singles records float and disappear in mid-air. . . . **Parliament Funkadelic Week** was held this month in **Plainfield, N.J.** . . . Jazz producer **Skip Drinkwater** is trying his hand at soul rock for the first time with **Willy T.**, a **New Orleans** group.

**John Bauer** had an all-night dinner party for 90 to thank those who helped his **Seattle** concert company in its first year. . . . **Neil Sedaka** hosts "Midnight Special" June 4. . . . **Bernie Taupin's** first book, "The One Who Writes The Words," is number two on the **English** best-seller list.

**Tony Bennett's** year-old **Improv** label will be distributed in the **U.K.** by **Transatlantic**. **Bennett** just completed a sellout **U.K.** tour. . . . **Diane Clay** of **United Artists'** production dept. won a trip to **Hawaii** for her first prize slogan in a company **Blue Note** contest. Her line: "Lay A Little Blue Note On Me."

**Joe Benuoa**, a music journalist for the **Torrance (Calif.) Daily Breeze**, has taken over management of **L.A.** group **Spike**. . . . Actor-musician **Don Johnson** is touring with the **Allman Brothers** to work up material for the next **Dicky Betts** solo album. . . . **Billy Joel** touring **New Zealand** and **Australia**.

## Sound Waves

• Continued from page 44

sisting of preferred segments from any of the mixes that have been stored in memory.

The **Quad Eight System**—called **Compumix III**—uses an optional color graphics video system to display a real time video readout of the mixdown. The computer used with the **Compumix III** is a **Motorola 6800**, while **Neve** uses **Computer Automation's LSI 2-10**.

The **Neve** system differs from other automation systems in that the console faders are driven by servo motors when the computer plays back a multi-track tape. A **Neve** representative explains that this allows the engineer to update a mix by manually overriding the servo system. The fader knobs are touch-sensitive, so that as long as the engineer rides gain manually, this new level information is entered in the computer as an update of the previous mix.

• In addition to its importance in automation, digital technology is responsible for a wide variety of new signal processing devices. The mad scientists at **Eventide Clockworks** have added even more digitally-inspired black boxes to their product line, and the model **H910** Harmo-

nizer drew a lot of attention at the **Eventide** booth. The **H910** allows pitch changes of one octave up or down, and may be controlled from an optional accessory keyboard. With several harmonizers and a polyphonic keyboard, a musician may play or sing several harmony parts at once. The device may also be used as a delay line, with delays of up to 112.5 milliseconds available.

• And at the **Teledyne Acoustic Research** demo room, a 16-channel programmed digital time delay system was used to simulate the natural reproduction characteristics of a large concert hall. Primarily a research tool, the system utilizes 16 satellite speakers placed around the sides and rear of the listening room. With two primary speakers up front, the satellite system may be programmed to reproduce whatever reflective pattern is desired. Although the company is not planning to market the delay system in its present format, a commercial version may be made available in the near future.

• **MCI's JH-500** series console was shown at its booth. The console is available with up to 32 mixing buses, and counts among its features a highly sophisticated muting system. A reed relay at each channel

output turns the channel off completely when the input fader is pulled all the way down. In a similar manner, group faders will mute all assigned channel modules. The **JH-500** also features two stereo cue systems, with echo return panning. The console shown at the exhibit is scheduled for delivery to **Minneapolis's Sound 80 Studios**, a long-time **MCI** customer.

★ ★ ★

The next **AES** happening in the **Los Angeles** area will be the local section's **May** meeting, entitled: "Concert Sound Reinforcement—Keeping It Simple!"

**Tycobrahe Sound Co.** representatives will describe how their company evolved from doing local one night stands to becoming a major source of high powered sound equipment and services. Along the way, they developed several methods of "keeping it simple," and if you've ever had to unpack, set up, check out, operate, tear down and re-pack, you'll want to hear how they do it.

The meeting starts at 9 p.m., Tuesday (25) at the **Masquer's Club** in **Hollywood**. Call **Loretta** at 467-5121 if you want a reservation for dinner before the meeting.

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**5/2** UCSB Campus Stadium, Santa Barbara, Calif. (with Fleetwood Mac)  
**5/3-5** The Starwood, Los Angeles, Calif.  
**5/8** Gold Creek Dome, Seattle, Washington  
**5/9** Golden West Ballroom, Norwalk, Calif.  
**5/11** Century Two, Wichita, Kansas (with Foghat)  
**5/12** Municipal Auditorium Arena, Kansas City, Mo. (with Foghat)  
**5/13-15** Aragon Ballroom, Chicago, Ill. (with Foghat)  
**5/16** Morningside Gym, Sioux City, Iowa (with Foghat)

**5/18** The Sports Center, Owensboro, Kentucky (with Foghat)  
**5/19** Wing Stadium, Kalamazoo, Michigan (with Foghat)  
**5/26** I.M.A., Flint, Michigan  
**5/27** Allen Theatre, Cleveland, Ohio  
**5/28** Civic Center, Saginaw, Michigan (with Nazareth)  
**6/1** Masonic Auditorium, Detroit, Michigan  
**6/2** Riverside Theatre, Milwaukee, Wisconsin  
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